

## RETROSPECTIVE STUDY OF PAKISTANI ENGLISH FICTION

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### ABSTRACT

Pakistani literature in English is associated with works by writers in Pakistan who writes in English languages or those who are the members of Pakistani diaspora. It is originated as a necessary outcome of the introduced of English in pre-partition period under colonial rule. From being a curious native explosion, Pakistani English has become a new form of Pakistani culture, and voice in which Pakistan speaks. While Pakistani authors-poets, novelists and essayists have been making significant contributions to world literature since the pre-Independence era, the past few years have seen a massive flourishing of Pakistani English writing in the international market. Not only are the works of Pakistani authors writing in English soaring on the best-seller list, they are also receiving a great deal of critical acclaim. Starting from Ahmed Ali, Feroz Khan Noon, Mumtaz Shahnawaz and Khwaja Ahmed Abbas, Sadaat Hasan Manto, Nadeem Aslam, Tariq Ali, Moniza Alvi, Bapsi Sidhwa, Hanif Kureishi, Sara Suleri, Mohsin Hamid, Bina Shah, Kamila Shamsie, Mouhammad Hanif and Kaleem Omar...the list is long and lengthening.

*Key words : Pakistani literature, international market*

### INTRODUCTION

The story of Pakistani English novel is really a story of changing Pakistan. There was a time when education was a rare opportunity and speaking English was unnecessary. The stories were already there in the myths and in the folklore that were discussed all over the subcontinent. Before the introduction of English language by Lord Macaulay's Minutes on Indian education in 1835, Arabic, Persian, Sanskrit and Urdu were the mediums of writing. At that time newly introduced English was taken as a threat to the religion. In the latter half of nineteenth century, Sir Syed Ahmed Khan explained to Muslims that if they want to cope with and defeat British they must acquire the knowledge of English literature and language. Later he established Aligarh University and for the first time in sub-continent, introduced English as a medium of study. This university became one of the best universities of the sub-continent in a very short span of time. Many leaders who played a vital role in independence movement were graduates from this university and it became a center of modern education in un-partitioned India.

Quaid-e-Azam, the father of nation, was deeply familiar with English language and literature. This helped him on communicating and conveying the voice of Muslims of South Asiatic British rulers. It was due to his great knowledge that he was able to pursue British rulers to secure a homeland for Muslims. After independence things started to change; leaders, who emphasized on English either died or went or were taken away from politics. New leaders put their focus on domestic and international problems other than education. Therefore education did not flourish in the way it could have been. Literature was filled with

classical education rather than modern education about science and technology. They promoted Urdu as a primary language because it could be widely understood and had considerable classical literature including poetry, novels and essays on various social aspects.

But gradually a few of the writers started expressing their feelings and experiences in English language, applying the western aesthetic norms. They raised the curtains on the fantastic mythical realities that were the part of domestic conversations in the villages. Thus, the Pakistani English fiction came into being. And now we have come to a position where there is no dearth of writings about the Pakistani English fiction capturing the Partition of India, Pakistan's Socio- political conditions and creative responses to other prevailing conditions. Some of them are illustrated here to show how these writers' works contextualized in silent historical moments as well as socio-political problems. A numbers of Pakistani writers settled in Britain, America and India have also contributed massive literature on the birth and prevailing socio-political conditions of Pakistan.

The early post partition literature obviously succeeded in capturing the sense of disillusionment, which started to spread during 1950's. It created quite a stir at the time of its publication and is considered to be one of the important literary works in Pakistan's early history. During this decade, the short stories were getting popular and were used as a tool to express the social problems prevailing in the contemporary society. Among the short story writers Zaid-un-Nisa Hamidullah, the writer of *The Young Wife and Other Stories*, was the prominent figure. Her claim to literary significance lies in those short stories, which have a social theme especially authoritarian social norms of the male-dominating society, personal desire religious Puritanism.

Pakistani history is marked with great political, sociological and geographical upheavals. The literature produced during nineties summed up the theme pertaining to the socio-political problems of Pakistan, its history, its self image, its religious and cultural policies especially the horrors of war set against an ideology, which glorifies war, the corruption and selfishness of Pakistani politicians, the neglect of the cultural heritage, ethnic discrimination and discrimination against women and social, political and ideological conflicts rising in East Pakistan and the quest for liberalism.

But partition of India and birth of Pakistan is the single event in the history which has inspired the writers to such an extent that they have been approaching this subject of traumatic experience with great trepidation for so many years. Sadaat Hasan Manto is one among them who captured with any other partition writer. Where many writers like Khushwant Singh and Bapsi Sidhwa used English to describe this violence, Sadaat Hasan Manto used Urdu. His short stories depicted the horrors of division. His famous short story *Toba Tek Singh* is a representation of Indo-Pakistani partition. The story is set in Lahore lunatic asylum and through the characters of prison inmates; Manto has portrayed the confused state of their minds in understanding the partition and origin of Pakistan. The passage from the story indicates this condition where these prisoners enquire about their whereabouts after the partition:

*As to where Pakistan was located, the inmates knew nothing. That was why both the mad and the partially mad were unable to decide whether they were now in India or Pakistan. If they were in India, where on earth was Pakistan? And if they were in Pakistan, then how come that until only the other day it was India?*<sup>1</sup>

Since 14<sup>th</sup> August, 1947, the tradition of English creative writings in Pakistan is growing with grace. Many eminent writers of International Frame including Ahmed Ali, Nadeem Aslam, kaleem Omar and Bapsi Sidhwa are making their country proud. New voices are joining in this expanding tribe. These new voices

are Tariq Ali, Moniza Alvi, Hanif kureishi, Sara Suleri, Nohsin Hamid, Bina Shah, kamila Shamsie and Mouhammad Hanif. Almost all these writers have portrayed the historical and cultural panorama of Pakistan since Independence. The responses of these writers towards the prevalent social issues of Pakistan have become the basic themes of their works.

Beginning with a fragile economic base Pakistan has been struggling with economic woes since partition. This has further deteriorated the socio-political conditions of the country. Post Independence time is filled with corruption that prevailed soon after the death of Quaid-e- Azam. It engulfed the greater part of the country and manipulated the lives of the people especially the poor. Corruption, unemployment, degradation, thefts, murders, loots, poverty, illiteracy, bribery and feudalism rouse to such a level that still we find them prevailing. Zulfikar Ghose is a writer who has depicted all these social evils in his novels. He originally belongs to Sialkot, Pakistan, but lives in America. He was deeply affected by communal tension and the horrific partition riots, and he has described the experience in his poetry collection *The Loss of India* (1964) and in his novel *The Triple Mirror of the Self* (1992). In an interview he said that it is a very devastating experience to be living in a country where you are born and where you are told that it is not your country. There are two prominent themes which we come across in Zulfikar's fiction namely alienation and deracination. His novels convey the basic themes of corrupt society and its impact on common people as in his famous novel *The Murder of Aziz Khan* where Ghose broadens his range of characters and concerns to relate a story of Pakistani farmer's unsuccessful attempt to resist three unscrupulous brothers from usurping his land. The novel is a portrayal of a culture in transition, a new way by which economic progress and industrialism are shadowing the traditional culture. The Shah Brothers represents shrewd manipulators of the economic process whereas Aziz Khan, the protagonist, symbolizes old culture. Thus *The Murder of Aziz Khan* shows the social, economic, political, racial and sexual oppression. It conveys that by controlling the direction of people's lives the neocolonial rulers prevent ordinary people from reaching their full potential. Hence through Aziz Khan Ghose has encapsulated the tragic story of Pakistani masses who, ever since 1947, have suffered enormously at the hands of successive corrupt and inefficient governments.

In addition to Ghose, a number of other Pakistani writers have painted Pakistani's Post- Independence socio-political realities in their works. *Maps for Lost Lovers* is a novel by British Pakistani over a year of daily life and crises. Through the characters in the novel Aslam confronts the issues of Pakistan's horror of their poor compatriots in Britain. The reality of divorce and remarriage regulation in Islamic is another theme which has been discussed in the novel through the characters of Chanda and Jugnu. This young couple elopes and is murdered, supposedly by the members by the members of their own close-knit community, possibly by their own families. It is a tragic, poignant story of culture clashing violently with it. The story reveals the struggles of Pakistani immigrants who are either trying to merge traditions with western influences or prevents the acculturation of their community altogether.

Religious hypocrisy, wrecked position of women in society especially in the Muslim society and the depiction of advantages and disadvantages of feudal household system are some of the keen issues covered by a number of Pakistani English writers in their works. We can come across all these issues in the novel *The Blue Room* by Nafiza Rizvi. She is not a fiction writer by profession but she has written for many years on social and cultural issues of Pakistan. She has recently shown her artistic quality as fiction writer in her debut novel *The Blue Room*. In the novel Rizvi has made us discover Sindhi feudal lifestyle. Religious hypocrisy is blatantly portrayed through her characters of lecherous Maulvi Jalal and the fraudulent Pir Saheb.

*Moth Smoke* is a fictions work by Mohsin Hamid, about the modern society of Lahore, one of Pakistan's

larger cities, where the socio-economic factors have a major impact on the people. The novel is a depiction of corrupt society full of crime and its influence on the common man. Through the journey of Daru, the protagonist, Hamid has portrayed the Pakistani culture of misogyny, military and religious chauvinism, powerful feudal lords and corrupted military generals. Due to all these influences Daru suffers from the feelings of alienation in his own country. When his beliefs are shattered and he finds himself unable to bear this pain of apathetic marginalization in his society, he engages himself in drugs, debts and crime which lead to his moral and spiritual suicide. Another character of Murad Badshah, a rickshaw driver, reveals the cruel and ruined society of Pakistan. Though an M.A. in English, he finds himself worthless in society. Therefore he involves himself in lucrative business of selling hashish. Thus in the novel *Moth Smoke*, Mohsin Hamid has tried to craft socio-culture picture of contemporary Pakistan which is somehow responsible for the insecurities, arrogance and crimes of the characters of the novel. Hence the novel *Moth Smoke* justifies the fact that literature portrays the society in a befitting manner and succeeds in penetrating a message into the very soul of the society.

English-language literature from Pakistan has become far more visible internationally in recent years. Pakistan has confronted a number of social and political atrocities in its short history which includes civil war, military dictatorship, the rise of Islamic fundamentalism and, most recently, the war on terror. All these key issues have become the themes of literature written in English by Pakistani writers. In an Article published in The Guardian by Saeed Shah it is acclaimed that the news coverage and media boom are helping the Pakistani writers to get attention worldwide. In the article titled –As their country descends into chaos, Pakistan writers are winning acclaim, Saeed says:

***Tales of religious extremism, class divides; dictator's war and love have come from writers who grew up largely in Pakistan and now move easily between London, Karachi, New York and Lahore.....A nuclear armed country of 170 m under grave threat from Islamic extremists, Pakistan's constant presence in International headlines has certainly helped the authors get noticed. So while writers like Shamsie and Aslam have been in print for over a decade, only now are they finding an audience hungry for books about Pakistan.***<sup>2</sup>

Today, when the Pakistani English fiction created its own standing at the International level, it would be indeed interesting and significant to know about the changes taken place in Pakistani society. Moreover, the most significant outcome of these changes is that Pakistani English writers are now writing with a new zeal and confidence and blending social aspects and phenomenal situation in their fictional world. Thinking about the responsibility, function and contribution of the novelists of post-Independence era, Satish Kumar writes:

***The novelist minutely analyses the significant and far-reaching changes in individual passing through period of overall transition. His observant and penetrating eyes watch the evolution of new values and new morality. The creative artist alone is interested in these basic changes. Hence in these novels the basic changes in the individuality of man and the evolution of new values and new morality is integral to the theme, action and characterization. All the novelists.....have sincerely and realistically recorded the revolutionary changes in human outlook and, thus, they have emitted a new social order.***<sup>3</sup>

Uzma Aslam Khan is a female novelist of new generation of Pakistan. Born in Lahore, she has taught English in USA, Morocco and Pakistan. Through her works she presents the picture of political turmoil, cultural conflicts and social atrocities of Pakistan. Her second novel *Trespassing* (2003) is the story of two young people who venture into a freer world. It gives a glimpse of the complex social, religious and

economic shades of Pakistan. Her third novel *The Geometry of God* (2007) is about identity crisis set during Zia rule in Pakistan.

Bina Shah is another new name among young female Pakistani novelist of English. *Where They Dream in Blue* (2001) is her first novel which presents the search for past and future in the background mystic tradition. Her second novel *786 Cybercafe* (2004) deals with theme of the religious extremism and the corruption.

It is sometimes asked whether it at all necessary that the novel should reflect the changes in culture, society and politics? But as we belong to the Age of Reason, we must agree that these changes are generally reflected in the novel. This assumption was often expanded or further generalized by socially conscious critics that there should be perceptible connection between socio-political reality and the Novel. Even Lucien Goldmann, the most influential among the Marxist theorists, says that 'the true subjects of cultural creation are, in fact, social groups and not isolated individuals'. He further expresses that the novelists try to grasp, 'in its most essential way, the reality of time.'<sup>4</sup> This 'Essential Reality' is skillfully portrayed in Mohammad Hanif's Commonwealth Book Prize winning novel *A Case of Exploding Mangoes*. It is best understood as a satire of militarism, regulation and piety. The novel is based on the plane crash that killed General Mohammad Zia-ul-Haq, president of Pakistan from 1977 to 1988. It fictitiously describes many conspiracy theories behind this assassination.

We generally find a number of writers from India and Pakistan who have shared a common theme of partition to describe the human tragedy and the incredible suffering caused due to partition. Almost all these stories and novels reveal the common note of utter bewilderment. One of the most famous novels of Atia Hosain's *Sunlight on a Broken Column* has captured the inexorable logic of partition as an offshoot of fundamentalism and fanaticism sparked by hardening communal attitudes. As Meenakshi Mukherjee observes this novel is one of the few novels, "where the partition of India is represented as the enormous event it was, and the narrator being a Muslim, the issues of loyalty, idealism and expediency are brought out with a special significance."<sup>5</sup> The novel consists of the story of the three generations which provides the author of a big enough canvas to build up various shades of socio-political reality. It deals with young woman's personal crisis set against the larger historical background of communal hatred. Praising the nationalistic outlook of the narrator-heroine, Anuradha Dingwaney Needham is of the view that, "the narrative possesses the potential to dismantle altogether nationalism's might of homogeneous, continuous and essentialist national identity."<sup>6</sup> Even Quadrat Ullah Shahab in his book, *Ya Khuda* explains the horrors of partition with eloquent finesse. *God's Own Land* by Shaukat Siddiqui is a classic set in slums of Karachi and Lahore. It is the early 1950s shortly after the partition with India. The story concerns a poor but respectable Pakistani family which has fallen on the hard times. Corruption and degradation take over their lives. Jobless and without any real hope of a better life, they find themselves in the clutches of unprincipled entrepreneurs who exploit each of them totally. The tragic, but deeply moving finale is inevitable. The conditions depicted in the novel clearly indicate the lives of the poor people who suffered the terror of post-partition time.

In recent years, the scholarly literature has taken a different turn, becoming at once more nuanced as well as attentive to considerations previously ignored or minimized. There is greater awareness, for instance, of the manner in which women were affected by the partition and its violence. A compulsive scraping of wounds, a cataloguing of unimaginable horrors and a depiction of a sick, momentarily depraved Mukherjee observes this novel is one of the few novels, "where the partition of India is represented as the enormous event it was, and the narrator being a Muslim, the issues of loyalty, idealism and expediency are brought out with a special significance."<sup>5</sup> The novel consists of the story of the three generations which provides the

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In the collage of these Pakistani writers, Bapsi Sidhwa and Kamila Shamsie are two prominent Pakistani female writers in English language. Both these diasporic writers are pioneers in their fields and reveal the desire to write about the people. There is an inexhaustible share of ideas, themes, situations, events and trends in the novels of Bapsi Sidhwa and Kamila Shamsie. A very interesting and thought provoking aspect of Sidhwa and Shamsie is their transcultural experience which has made them understand cross-cultural reactions better.

Bapsi Sidhwa, an ambassador of Pakistani literature, is one of the best and the most successful English-language Pakistani novelists. She was born on 11th August, 1938 in Karachi and later moved to Lahore with her family. Her family belongs to a tiny fragment of Parses living in Lahore. At the age of just two she contracted polio which has affected her throughout her life. Therefore she could not attend the school until she was fifteen years old. Her family provided an Anglo-Indian lady tutor at home. On her tenth of 'Little Woman' which influenced her birthday her tutor presented her a copy profoundly and inspired her to read intensively which later help her to be a writer. In her interview with Feroza Jussawala she explains her loneliness. She says:

*From the age of about eleven to eighteen, I read non-stop because I did not go to school. I had nothing else to do, no other form of entertainment to fill my life with, and a big slack was taken up by reading. This did turn me, I now realize, into a writer. I must have read *The Pickwick Papers* at least four times during that period. I would laugh out loud. I recently reread *The Crow Eaters* and reread *The Pickwick Papers* and realized there were so many parallels. I subconsciously absorbed a lot of that book (by Charles Dickens) and years after when I wrote *The Crow Eaters*, it influenced that book without my being aware of it. I think all that I read then was an influence-a lot of Tolstoy has influenced my work,*

*many British writers. And Naipaul was very good to begin with.*<sup>7</sup>

She graduated from the Kinnaird College for women in Lahore. She married a Parse at Mumbai but unfortunately just after five years she got a divorce. She remarried a Parse businessman, Noshirwan Sidhwa, in Pakistan. She became the mother of three children in Pakistan before beginning her career as an author. She currently resides in Houston, USA but keeps on travelling between America and Lahore. She describes herself as a "Punjabi- Parse- Pakistani". In an interview in Massachusetts review, 1970, Bapsi Sidhwa says,

*I feel if there's one little thing I could do, it's to make people realize: we are not worthless because we inhabit a country which is seen by western eyes as a primitive, fundamentalist country only I mean, we are a rich mixture of all sorts of forces as well, and our lives are very much worth living.*<sup>8</sup>

Bapsi Sidhwa has produced five novels in English. When she was of the age of twenty six she heard the story of a young Punjabi girl who had been forced to marry a jealous and violent husband in the remote Karakoram Mountains on the border with China. The girl ran away from her abusive spouse, but was tracked down and beheaded by him. After hearing the story Sidhwa felt an urge to tell the girl's story to the public. She started writing secretly as the prevailing expectations of the women's place during that time in Pakistan and the responsibilities of raising the family demanded her to do so. She chose to write in English as it can be read worldwide. Thus her first novel *The Pakistani Bride* came into existence. It took her four years to write the novel and even longer to publish. Number of publishers rejected to publish the novel as they found the story smudged. Moreover there was lack of sufficient publishers for publishing English books in Pakistan at that time. Therefore she published it herself. The novel was critically acclaimed for its forceful style and its undeniable ability to speak eloquently of human warmth and horrible circumstances. She received the Pakistan National Honors of the Patras Bokhri award for the *The Pakistani Bride* in 1985. The novel deals with the repression of women in the patriarchal Pakistani society. The novel related how Zaitoon, a Punjabi child, orphaned by Partition, is captivated by the fantasies of her protector father's visions of the lost mountain paradise. Married eventually to a tribal man in the north-west regions of Pakistan, Zaitoon rapidly discovers that reality is harsh and her romantic dreams erroneous. She rebels at the cruel treatment, the beatings, mistrust and realizes that her imagined ideal community is no longer possible. Sidhwa tells to her readers that she wrote it then rewrote it. She did a sort of experiment with it and hence, made it into huge backdrop.

Her sharp wit, nice humour and reliable observations felt of society and human behavior makes her a distinctive among the writers of English language sub-continent. The cultural complexities of post 1947 era in Pakistani society are skillfully portrayed in her novels. We can observe her personal experience of the partition of Indian subcontinent; abuse against women; immigration to the United States and membership in the Parse /Zoroastrians community through her works. Sidhwa's novels present before us life of people in Pakistan and impact of various socio-historical events on them. Various themes like struggle for Independence and of the sub- continent, marriage and survival of women and minority communities in Pakistan and abroad, cultures prevailing in Pakistan and some humorous issues about Parse communities are found in her novels. She aptly reflects the cultural multiplicity in which she has lived.

She enjoyed the experience of writing *The Pakistani Bride* so much that soon after completing it, she started working on her second novel *The Crow Eaters*, a lively and humorous story about the Parse community in Pakistan. Hailing from the minority community of Parses settled in Pakistan, she has remarkably accomplished the role of a folk historian. The novel portrays the domestic and social lives of the people with such a brutal honesty and beauty that the reader feels absolutely enthralled. Though before Sidhwa there are

number of parse writers who have contributed to English literature such as Rohinton Mistry, Boman Desai, Dina Mehta, Meher Pestonjee, Keki N. Daruwalla and Firdaus Kanga and many more, but Bapsi Sidhwa is a trendsetter in reflecting Parse ethos and comic tone in her English fiction. We can come across skillfully discussed parse milieu and social idiosyncrasies of this minority community in her novel *The Crow Eaters*. Through her novels she has tried to preserve the ethnicity of the Parse community for ages to come. This is one of the reasons of writing *The Crow Eaters*. Talking about parse novels V.L.V.N. Narendra Kumar writes:

*Parsee novel in English i.e. novel portraying parse life is a potent index of the Zoroastrian ethos. It voices the ambivalence, the nostalgia and the dilemma of the endangered parse community. In Parse novel in English, the 'operative sensibility' is Zoroastrian. The Parsee novelists have forged a dialect, which has a distinct ethnic character. The tempo of their Parsee life is fused into their English expression just as the tempo of Jewish life has gone into the best work of Saul Bellow and Bernard Malamud. The triumph of the Parsee novelists in the use of English language is largely due to westernization and exposure to English culture. Their prose is interspersed with Persian words and Gujarati expressions. Besides being innovative, the Parsee novelists describe in detail, the esoteric rituals, and the Zoroastrian customs such as Navjote. Thus Parsee novel in English gives us a peep into the turbulent Parsee mind of today.*<sup>9</sup>

*The Crow Eaters* depicts the customs and rituals of Parse community. The novel tells the story of a family within the small Parse community residing within the huge city of Lahore. It shows Sidhwa's acute sense of humor while describing historical information and social behaviors of Parse community. Even the title of the novel *The Crow Eaters* is named after derogatory slang referring to Parsi people in reference to their supposed propensity for loud and continuous chatter. In spite of her good intentions behind the portrayal of her community in this novel, Sidhwa had to encounter her own community's hostility as some members of community felt offended about their status in the novel. In her interview with David Montenegro Sidhwa acclaims:

*The book launch took place at an International hotel in Lahore and since there are not so many books written in English it was quite a function... And there was a bomb threat which subsequently I realized was from a Parse who felt very strongly about the book. It took me sometime to realize the turmoil the book had created within the community. They thought I was revealing secrets that I had no business giving out. They felt I was damaging the image ...They felt threatened by it, although it was written out of great affection.*<sup>10</sup>

Though the novel faced rejections by the big publishing firms, it was an immediate success when Sidhwa published it privately. It soon attracted international attention. The two novels *The Bride* and *The Crow Eaters* brought recognition to Bapsi Sidhwa but it was her third novel *Cracking India* which brought her an International acclaim. The novel focuses on the traumatic experiences of people at the time of Partition. As we have discussed that theme of Partition has attracted many writers to explore its horrors in their works in many ways. A number of writers like Khushwant Singh in his *Train to Pakistan*, Salman Rushdie's *Midnight's Children* and Chaman Nahal's *Azadi* presented the experiences of Partition as per the Indian perception whereas *Ice-Candy-Man* presents the Pakistani version of partition story. As Sidhwa remarks that Indian version of the Partition has shown Muslims, particularly Jinnah, responsible for the partition but she wants to correct this notion through the novel *Ice-Candy-Man*. She says:

And I felt, in *Ice-Candy Man*, I was just redressing, in a small way, a very grievous wrong that has been done to Jinnah and Pakistanis by many Indian and *British writers*. *They've dehumanized him, made him a symbol of the sort of person who brought about the partition of India.... whereas in reality he was the*



*only constitutional man who didn't say crowds just by rhetoric.*<sup>11</sup>

The novel was first published in London under the title —*Ice-Candy Man*. In 1991, its American edition was published with a new title *Cracking India*, keeping in mind the fact that the Americans would misinterpret the term 'Ice-Candy' and confuse it with drugs. The dominant theme of the novel is the impact that the violence and devastation surrounding the partition of India and Pakistan have had on the people of the region. Lenny, an innocent child of eight years old, serves as the narrator and the main character of the novel. The novel beautifully describes the transformations which the characters are forced to adapt in order to survive during the time of partition. Sidhwa uses the character of ayah to show the woman-as —victim of the communal riots that followed the partition. Parse paradox during the period of Indian struggle for freedom is another major issue discussed in the novel. Their reactions and their views towards the partition are further expressed. Thus Sidhwa has provided all grim effects of partition and politics in novel *Cracking India*. In 1999 it was made into the visually and emotionally stunning film 'Earth' by Pakistani-Canadian director Deepa Mehta. The film is highly acclaimed across the world.

## CONCLUSION

The novels of both Bapsi Sidhwa and Kamila Shamsie are addressed to multicultural audience which hints at the possibility of a cultural hybridization. They recognize the cultural differences which advocating the possibility of change and synthesis. By emphasizing Pakistani culture, values and various socio-political movements, they bring the Eastern world to the world of the west. They detail the uniqueness of their native culture to the audience of the western countries but with a flexibility of appreciating the multicultural attitude. Both the writers delve into the multiple dimensions of complex intercultural conflicts and assimilation on taking into account the socio-political changes. As a result of their interactions with two different cultures they deal with different aspects of cultural encounters in their novels. By and large like the works of other diasporic writers, fiction of Sidhwa and Shamsie is replete with the issues related to locations, movements, crossing borders, identities, original home and adopted home etc.

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