Rudy Wiebe, a Canadian fiction writer and Akhtar Mohi-ud-din, a Kashmiri fiction writer are contemporaries to each other but do not belong to same place and culture, neither do they write in the same language, yet both the writers have certain common features which help us to take both the writers under comparative study. Rudy Wiebe belongs to the west of the globe, while as Akhtar Mohi-ud-din belongs to the east of it. Wiebe writes in English language, while Akhtar writes in one of the regional languages of India i.e. Kashmiri, yet both are fiction writers and presents in their works their particular society and its problems. Both the writers, with the help of satire, humor and wit, try to moralize their respective societies. Both the writers depict history of their particular places in their writings. Taking under consideration certain commonalities between the two poets, the thesis aims to compare the two poets and see whether they show any similarities, which is the main theme of comparative literature, because both Rudy and Akhtar are basically fiction writers of great fame. Comparative literature is a recognized interdisciplinary discourse and has a solid theoretical basis that makes it possible to undertake comparative assessment of any two literatures of any ages, cultures and milieus. Wiebe and Akhtar despite the visible differences, have many things in common: however, comparative study is not confined to exploring commonalities alone, it embraces contrasts as well. Comparative literature is quite new. It deals with the analytic comparison, both in terms of similarities and dissimilarities, of any two literatures or works of any two or more different linguistic, cultural or national entities. It may be mentioned here that comparative analysis may also be applied to any two or more than two works of the same language, produced in the same age or in different languages in different ages.

Translation of fictional works from other languages into English has worked as a viable tool for comparative study. When the translator produces powerful equivalents, the researcher is stimulated to undertake its comparison in the source language. Translation is the age old activity of human world. Whenever linguistically diverse groups of early people would come into contact with one another before the invention of writing, the communication between them must have been eased by the bilinguals. These bilinguals would act as interpreters. Translation has become
a very important activity in the twentieth century, as the innumerable languages in the world have come into existence. The need of increasing international communication has become important which is facilitated by translation.

The history of translation is the history of a long chain of efforts for making mutual understanding possible by means of interpretation and translation for people using different languages. Literary translation has, with the passage of time, been assuming more or more importance. During the previous century, literary translation has been drawing great public and academic interest. There have been great writers who hold the opinion that translation of creative literature is inherently impossible but unavoidable because as human activity one needs to understand and appreciate the intellectual as well as the emotional life of people speaking languages other than their own. Joshua (2000) states:

Till the early ninety-sixties there was no translation centres or associations of literary translators but as days went by, efforts of translators began to be rewarded and the growth and acceptance of literary translators increased. In spite of the progress of translation work, negative assumptions about translation still continued. However, the emergence of modern theories of translation led to a better understanding of translation. (123)

The twentieth century witnessed the rise of translation as a profession. The languages and literatures that were looked down, as inferior and unimportant, gained worldwide recognition through translation. As Newmark states:

Translation is first a science, which entails the knowledge and verification of the facts described and language that describes them- here, what is wrong, that is; mistakes of truth can be identified; secondly, it is a skill, which calls for appropriate language and expectable usage; thirdly, an art, which distinguishes good from undistinguished writing and is the creative, the intuitive, sometimes the inspired level of translation; lastly, a matter of taste, where argument ceases, preferences are expressed and variety of meritorious translators is the reflection of individual differences.(6)
English translation of many of fictional works of Akhtar Mohi-ud-din is available that encourages their comparison with corresponding texts in English.

‘There is no prose to speak of’ said Zinda Kaul in 1941. The greatest compositions were the poems like Mahnanya Prakash, the Vaakh of Lalde and the Srukh of Nunda Ryosh. There has thus been a continuous tradition in poetry ever since the dawn of creative writings in Kashmir. But Kashmiri prose has not been so fortunate. In a way it has always been there from the beginning, for the earliest to arrive on the scene as the spoken language. Formal literary prose is essentially functional and descriptive, whether it is used in all types of belles-lettres, journalism, in commercial and scientific texts etc. In all countries prose always arrives after poetry and establishes a continuous tradition. In Kashmir it started developing in the last quarter of the 19th century. There were a number of factors responsible for this inordinately late arrival. Persian had exercised a strange hold on all channels of expression, which was followed by domination by Urdu and later by about the third quarter of the twentieth century, by English, two languages with a modern flavor and a great market value. Kashmiri suffered because it never became a regional language (though it has been declared so), in the sense that it has never been the official language of the state, like Bengali, Hindi, Marathi etc. First Newspaper in Kashmiri was born in the Church Missionary Hospital at Drogaain, Srinagar with an inevitable missionary slant, to publicize work done in the hospital.

Kashmir has always been very rich in folk tales of unknown authorship. They are the stories of diverse kinds and are undoubtedly variants of popular tales in India and other countries and have been kept alive by oral tradition, recited by professional story tellers called Kathagari. The short stories like Kashmiri poetry, short stories too have been handed down the generations the same way. Later in 1950, for the first time in Kashmiri literature came, the written concept of short stories, Jawaabee Kaard (The Reply by Postcard) by Nadim and Yeli Phol Gaash (When Dawn Broke). After these two stories we have many other stories that were written in this period. But short story could not make its ground in Kashmir as various defects were found by critics of the age. Since the aim of writing short story was not related to its artistic perfection, the various essentials of short story did not matter at all. As T.K.Raina states:

There is no proper character delineation. In fact there is nothing to delineate, since the characters are cast in specific moulds and incapable of growing at all. Instead
of having individual traits, they belong to two distinct groups—very good and very bad. Peasants and workers are in the first group: Jagirdars and Capitalists in the second. There is no in-between character displaying a juxtaposition of different and divergent traits as in real life. (192)

Kashmiri short story had certain flaws and many critics noticed it. There according to them was no realistic background in these stories; even the situations were not real. The ending of story is fixed and determines the movement of story, i.e., the whole plot moves to a stipulated end in a manner that leaves much to be desired. However, it would be most unfair to call it waste of effort. On the contrary, Nadim and other pioneers—Zutshi, Roshan, Haroon—brought forward a new trail which attracted new talent. A new phase started in 1959; Kashmiri short story started acquiring a cognizable identity after the laudable experiments made by authors 1955 onwards, though all great masters of art of fiction have emphatically laid down five years, the minimum period of gestation for any branch of literature. Certain significant developments were noticeable in the five year period of transition (1955-59). The short story of this period had improved very much as T.N.Raina comments:

Though the narrative element continued as the basic essential, the sanctity of plot structure and time sequence ceased to be inviolable to a large extent. Since life itself does not display any logical sequence and systematic design of events as in a conventional story but is on the contrary an assemblage of small and big episodes occurring without any laid down order, a short story, which is after all a mirror image of life, would betray the same trait. A character cannot be understood by his external appearance alone or by the trappings of clothes he wears. To understand him, we have to seek an entry into his psyche, his subconscious self. (197)

Thus the modern writers are different from their predecessors because of the influence of the epoch-making discovery of the subconscious mind by Sigmund Freud. This was very evident in what we have called the time of transition (1955-59). Akhtar was product of this age and he showed a realistic portrayal of characters and situations and deftly woven plots and freshness of theme and style.
Similarly in Canada, according to W.J. Keith and numerous other critics too, the form of the short story genre has been a dominating one in Canadian literary tradition. There are a couple of theories that offer explanation for this phenomenon. In one of them W.H. New traces this incident back to Canada’s colonial past. He argues that the short story is a marginal genre:

In historically marginal cultures such as Canada’s... writers have found the marginal form accommodating of their situations and ambitions. Canadian writers use the short story, perhaps all unconsciously, as a kind of cultural-political protest ..., this phenomenon is not a singular occurrence- the genre enjoyed the same popularity in other historically marginal cultures, such as New Zealand or Ireland too. (166)

A number of critics tend to view the rise of Canadian short story as a latest phenomenon and usually as a product of the post 1960 rise of Canadian cultural nationalism. The first authors were generally British immigrants. The originality of Canadian literature depleted, due to the reason that the Canadian writers had to send their literary works to the United States/ Britain for the purpose of publishing them. This made the authors to compromise the content in order to fit the demands of these foreign markets. Because of the different geographical features, the diverse cultural origins and so on, in each case this process may have been quite unique. Usually the Canadian authors felt comfortable in expressing their versatile experiences of their homeland through the medium of short story. By this medium various voices are depicted in a unique way by the wit of the author. Canadian short story writing presents the author’s inclination to depict the reality of Canada through their own different perceptions into stories. Short story in any culture has its origin in oral tradition.

The Canadian short story started during 1890 and it reached its first full realisation by modernist writers in the 1920’s. They brought it to its heyday during the Canadian renaissance and became the leadership genre. It continued to attract Canada’s most talented and ingenious writers, among them are Margaret Atwood, Mavis Gallant, Alice Munro, Clark Blaise and Rudy Wiebe. As we know that Canada’s dominant cultures were originally British and French, as well as aboriginal. After Prime Minister Trudeau’s Announcement of implementation of policy of Multiculturalism within Bilingual Framework, in 1971, with the passage of time Canada became home to a more divergent population of readers and writers. The literature of the country has
been very strongly shaped by international immigration, particularly during recent decades. Canadian short story had a theme as that of a Kashmiri short story as canada witnesses the different historical and social changes. The main dominating themes are family, language, minority, children and gender. All these themes are connected to society and are bound to explore how the individual finds its place in society via these different aspects into focus, namely, the perception of British Columbia as a place. The societal structure is reflected in the structure of Canadian novel. Wiebe allows his readers to study and observe glimpses from the lives of the characters while not knowing how their lives will turn out. This observation or phenomena, functions as a parallel with what actually goes on in the immigrant communities. The search for identity and the question of integration are still major issues in the lives of immigrants. The short story is the suitable method to convey the open-endedness that characterises the issue of immigration which most of the critics believe is the flaw of Canadian short story. Rudy Wiebe’s short stories portray the characters taken from the Canadian society. Wiebe usually wrote historical stories about Indians, Métis, and outlaws. In his story Oolulik, Wiebe shows the heart rending and miserable life of Oolulik, when she buries herself, the bodies of her children under the rocks. Wiebe shows that while white man invades their land, the deer leave and Eskimo Starves. The story presents the plight of Eskimo’s and how they live under the oppression of Whites.

And they no longer keep the taboo of not killing more than can be eaten. The missionaries tell us that we must believe other things, and the white men do not even believe what the white missionary says. We have seen them in Baker Lake; many never go to church, and yet they are fat and warm and never hungry. We believed and prayed, and see she gestures about the tiny house. There is nothing left to believe. The deer and the people are gone. The people are not all gone. There are many left in the eastern bands, and to the north and deer will come back in few years. (115)

The life lived by Eskimos in Canada during colonization is shown in Oolulik. The minority concerns of Wiebe are apparent in his treatment of Eskimos in this story. The story tells us about the pathetic portrayal of the Eskimo community in the Arctic. Wiebe portrays that with the invasion of white man, the deer leave and the Eskimo starves. It works at two levels:
commercial and religious. In the first level, white man’s commercial greed resulted in over-hunting which led to the anihilation of deer and consequently Eskimo. As Oolulik says:

Then the missionary came and told us of Jesus and we listened and soon our old beliefs seemed of little use for us to live. We have this way most of my life, and every year the deer have been less. And our prayers to God do not bring them back. (133)

The dangerous shift in value system was brought about by the shuffling or substitution of religion. The switch in religious beliefs broke down the traditional taboos regarding hunting. Oolulik laments, “There is nothing left to believe. The deer and the people are gone.” Oolulik discards the formalized bewitchment of white man’s religion. They were affected by utter poverty and were secluded which consequently led them to eat their own children leaving behind only some bones. Oolulik herself was a staunch Christian and Itooi her husband, was the church catechist for the band. Hunting was necessary for their survival, Ooluliks brother-in-law Ukwa could not hunt very well and depends for food on Itooi. In utter poverty Ukwa became mad and subsequently killed Itooi and his elder daughter. Oolulik in order to survive had to take a decision she pulled a thong taut around Ukwa’s neck and killed him and with the result left the place with her kids. Undeterred by the severe winter storm she goes on walking but her son could not withstand as he was weak and he collapsed and died. Inspite of this she moves on with her little boy, found herself, a shelter in a snow igloo; but her baby died after three days. In the meanwhile the RCMP plane arrived for their rescue. But unfortunately, the great tragedy is that Oolulik was arrested for murdering mad Ukwa, who had killed her husband and her eldest daughter. She could not bear the tragedy and hangs herself in the jail. Wiebe through this story shows how the white law is insensitive to the basic human instinct of survival and inadequate in an alien environment, brings about the extinction of minority band.

Thus Wiebe critically analyses the life of Eskimo’s and the White law as a weapon of oppression. They live a very miserable life and even their religious beliefs are shattered by the Whites. Wiebe in this story shows the real and actual life of Eskimo’s under British oppression and then critically comments on their life and conditions under British rule.
Similarly, Akhtar Mohi-ud-din wrote many short stories with different themes. All the themes portray a particular society its culture, religion and social values. Kashmiri society is a very conservative one and many writers try to analyze it critically in their works. Akhtar’s story, *My Lips Are Sealed* is a story about the atrocities of Indian Army on Kashmiri people during the conflict. The story opens as:

It was nearly four . . . morning or evening? My lips are sealed. Anyway the difference no longer mattered. The cover of darkness was no longer required to carry out a burglary. It could be done in broad day light. Office hours too were not restricted to day time as decisions about imposing restrictions like Sec. 50 and 144 were made in offices during night hours. That is why specifying whether it was day or night doesn’t really matter. Anyway the clock was about to strike four. (163)

The story is about a hooligan, Qadir Chaan. He was a state sponsored hooligan. He was a drunkard and was well taken by the Indian armed forces. The writer shows how the state sponsored hooligan suppresses the common masses of Kashmir.

He had moved a few paces when Qadir Chaan called out, “Hey! Hehrah! Am I your father’s servant “?

The pedestrian said, now what did I do? I was just walking.”

“Hehrah!, I threw a cigarette bit at you and you didn’t even react”, Qadir Chaan thundered.

“Why are you abusing me?” the Pedestrain said, his flush deepening. “Don’t you have daughters of your own?”

“Heuhur! Talking rubbish” Qadir Chaan grabbed his collar and butted him with his head and then grabbing a stick from the policemen started beating him. A lot of people gathered round the scene. (164)

Qadir Chaan had him pinned down his knee and was repeatedly butting him like a mad bull. Finally, a couple of men tried to pull Qadir Chaan away from the pedestrian. The surrounding crowd tried to reason with him. Rest of the crowd also joined them; somebody in the
near called “charge” and at once the Armed Force charged and started raining blows on the crowd. The shopkeepers downed their shutters. Cyclists and tonga wallahs rushed off. The people however did not calm down till the police fired teargas shells. But next day the T.V. and Radio reported that an incident took place in Lal Chowk, when certain anti-national elements tried to attack Qadir Chaan and then police intervened and fired in the air and saved Qadir Chaan from them:

As reported by eyewitnesses a gentleman namely Qadir Chaan stood in Lal Chowk when some anti-national elements attacked him. He was badly injured. If it had not been for the timely intervention of the KAP who dispersed the anti-national elements, Qadir Chaan might have been martyred. The government of Jammu and Kashmir is advised to take strong steps to curb the activities of anti-national elements so that the lives of peaceful citizens can be safe guarded. (166)

Akhtar not only criticizes armed forces in Kashmir but also satirizes mass media for its corruption. Like Wiebe, Akhtar too can go deep into the characters of a particular society and portray them on the canvass. Akhtar through the character of Qadir Chaan criticizes the oppressors for their oppression. Innocent people are crushed and beaten up by the Government sponsored hooligans and in turn the media reports in his favour. Thus both Akhtar and Wiebe had felt the pain of oppression in their respective lands.

In his collection of short stories The Angel of Tar Sands and Other Stories Rudy Wiebes story There is a Muddy Road exposes the institution of marriage which is in conflict with love. The story shows a kind of compromise in love. The real-estate agent gets mud on his shiny Buick as he drives down rural roads with his mistress. He has not been true to his best nature. Neither he is true to his wife and children, nor is he true to his mistress. He is living a loveless marriage with his wife Alice. He actually wants to enjoy bliss of love with Marry and at the same time wants Alice to be his wife to keep up the façade of being a happily married man.

He realized he had said perhaps the last aloud. Perhaps all of it had been out loud, and he didn’t care about that either because they had been round and round with themselves on that so many times; it was they all they ever had to do together with her twenty minutes coffee or hour lunches, talk, though sometimes it was
really laughing fun and the days and sometimes weeks when he knew there wasn’t chance he would see her, talking was the last thing he thought of doing with her. Sometimes there grew these great stupid plans of some night together in some luxury hotel in some city where no one knew him and not one other soul in the whole world would ever know about it to be bothered, simply one complete thoughtless perfect night, one ‘Wow, outa sight!’ as his daughter would say, and that was it, exactly, that would wipe out the wholeness once and for all clean so he and she too would forget what she kept insisting she felt for him: love. (142)

The story is all about love, but the man here is coward, and dishonest. He wants to follow the call of love but to follow it means to reject orthodoxy, complacency, security as well as the institution of marriage. Wiebe in this story satirizes the orthodox society which compels us to follow its institution. It makes men coward and dishonest as Mary puts it, “you can’t love me, and Alice and your children too”. He is living a split life he loves Mary very much, he wants to live his life with her but the taboos of society compels him to remain married with Alice, whom he never loved.

Two years,” She was tossing tiny stones into the spinning creek, one by one. “I know that if we could sleep besides each other peacefully and happily, it would be very beautiful. Even when I was a girl I always thought there had to be a God for how else could I explain love and the strange pull of it in such a strange place in my body?” “That’s just sex”. “Love has everything to do with your body. And with everything else you are too,” “Marry”, he said suddenly, “I always thought that the most beautiful, the most divine thing was that somewhere among all the world’s billions of people there was one woman, and one only, who was my true love, I believe that. (151)

The man loves his mistress so much and wants to live his entire life with her, but cannot think of leaving her wife and children so he lives a life of compromise. Wiebe places love in a setting of commercial and middle class sexual banality and shows that how difficult it is to exist authentically and to respond to the call of love in all its dimensions.

Similarly, Akhtar Mohi-ud-din’s Madnwaar and Padmaan, is a love story. The couple Madnwaar and Padmaan got married after a great struggle. They love each other so much that
they go against their parents and society and got married. Their parents were not willing for their marriage as both the families were having their own beliefs and customs. Each parent wanted his child to follow their respective religious beliefs. Ultimately they rebelled against those ‘truth trees’ got married and for some years lived happily in each other’s company. They could understand each other without uttering a word. It was not only the love between two bodies but a bondage of true hearts also:

Madanwaar and Padmaan were reading together. The books then contained true stories written by the outstanding men. Those stories had been made into films shown in the cinemas after changing their names. The stories had been made into films shown in the cinemas after changing their names. Madanwaar’s heartfelt gladdened at reading the stories and so would look each with amazement and wordlessly convey to each other, “did you understand this? I understood all there is to it. (85)

One day, they conveyed these ideas to each other in words rather than looks. That day, the skies got clear and it was cloudlessly sunny and they went for a film show. The true stories of the lofty men were shown in the film and these were the true stories of Madanwaar and Padmaan also. There they promised to act upon these stories and after some time they fulfilled the promise. They got married and had children but slowly and steadily they felt a change in them. They could not keep the promise. A new awareness was covering their senses. They feel like deceiving each other, as if they were living a life of compromise. Like Wiebe, Akhtar too shows the compromise in love. In Madanwaar and Padmaan, Akhtar shows the shattered relationships after marriage and how a couple is going to lead a life of compromise throughout their life. They ultimately hated each other and loved their respective beliefs:

The new awakening in their senses gave them a new furbish. They felt themselves on the top. Then as from those lofty heights they cast their eyes on the, ‘truth-trees’ of their respective parents. It was revealed to them that though the top shoots of their shoots were different, they had one root. They do beat each other unremittingly with their branches as the storm rages, but they plop fall down if struck at the roots. It was astonishing that their fathers had not at all taken thought of the root. No sooner was the secret revealed to them than Madanwaar cried out, “I will make my father understand that all truths are one truth.
No sooner was truth revealed to them then Padmaan cried out, “I will make my father understand that all truths have one root. (87)

Now they no longer went to the films because both of them had perceived that one day they had promised to act upon the truth, in the cinema hall, they were deluded. While watching the film, they had wept for they had felt that their truth and that in the film were one and the same. By the by, it had dawned on them that the truth in the film was a delusion. Some inner bitterness of Madanwaar and Padmaan was leaving a bitter taste in their lives. It was because of this that they never talked to each other. Madanwaar’s and Padmaan’s children grew up. They too moved on at a pace proper to youth. It was all clear for them. Both Madanwaar and Padmaan were anxious to show the children the light of the truth which they have got from their respective fathers. Their confrontation had created a silent turbulence in their surroundings. Meanwhile Madanwaar passes away and Padmaan got released. Now she wanted to teach her children her beliefs. But she tried to clear her throat to say something she fell down and died.

Both Akhtar and Wiebe focused on the theme of love in life. For Wiebe bliss of love cannot be enjoyed in marriage only and in *There is a Muddy Road* the man is living a life of compromise and making his life a hell through this compromise. Wiebe very intellectually criticizes certain social taboos which make us dishonest and coward. Similarly, Akhtar too criticizes the institution of marriage which compell people to live together even after they hate each other. Madanwaar and Padmaan like the man and his wife Alice live a life of compromise after being married to each other. The difference is that Madanwaar and Padmaan loved each other before their marriage and the man never loved his wife, Alice. He loved only his mistress Marry which he confesses in the end.

Wiebe in his another story, *The Naming of Albert Johnson* depicts the historical facts about the Canadian natives. The story starts with the death of Albert Johnson. Johnson was a buffalo trapper and the whole story revolves round him. The is based on a historical fact, as Albert Johnson is known in Canadian history as silent, mysterious man known to millions in the early 1930’s. He survives by his skills as a trapper in the Northwest Territories. He is trapped by Whites and he shoots one of the policemen and the rest of the police force was busy in chasing him. With superman courage and strength he outruns them through mountain passes where no human has ever ventured that too in winters:
He has not eaten, he believes it must be two days, and the rabbit tracks are so old that they give no hope for its snare. The squirrel burrows may be better. He is scrapping curls from tiny spruce twigs, watching them tighten against the lard pail. Watching the flames as it seems there licking the tin blacker with their gold tongues. The fire lives with him, and he will soon examine the tinfoil of matches in his pocket, and the tinfoil bundle in his pack and also the two paper wrapped packages... the first living thing he had seen since the caribou. But he reaches for the bits of babiche he had cut and rubbed in salt, laid ready on the cloth of the rifle butt. He throws, the draggle-tail is gone but the other watches, head cocked, then, jumps so easily the long space his stiff throw had managed, and the bit is gone. (91)

Wiebe here describes the miserable life of the fugitive, which he lives on mountains and rivers. This story portrays the historical events in Canada, when Whites used to impose their power on the natives. The story opens when the fugitive is finally killed by the policemen of the Whites. For capturing and killing a single man the whole police force with their air planes chase him and finally killed him. For natives he is a martyr and a man who lived a mysterious life, even he gets name after his death. He lived a life of superman but finally was killed by the mighty and atrocious Whites:

There is arctic silence at last, after the long snarl of rifles. As if all the stubby trees within earshot had finished splitting in the cold. Then the sound of the airplane almost around the river’s bend begins to return, turning as tight a spiral as it may up over the bank and trees and back down over the man crumpled on the bedroll, over the frantic staked dog teams spluttering, down, glancing down off the wind rigged river. ..the pack is toohuge, and apparently worried by rats with very long fine teeth. Behind it is a twisted body. Unbelievably small. One out flung hand still clutching a rifle, but no motion, nothing. (88)

Although Albert had not committed a hideous crime yet the Whites kill him in such a way as if he was a big terrorist. While describing the death scene of Albert Wiebe here sympathizes with his character and makes readers to feel bad about the Whites and their force.

Similarly, Akhtar’s Soldier depicts the history of Kashmir during the times of Second World War. A very pathetic story of a young man, who participates in the War but finally is
arrested by the agents of British in the valley. The story begins when people in a Kashmiri village had gathered to hear about the news of Great War. Amongst villagers is an old lady Farz Ded with a piece of paper in her hand which is the latest letter received from her son Mahamaddoo, who is away on the front. She gives this piece of paper to Lamberdar, who was the only literate person in the village. The Lamberdar reads the letter loudly. Now the problem was what to write in reply to this letter. After some time it is decided that in reply, Mahamaddoo should be informed that his mother was seriously ill and wishes to see him before her death. Days passed on and finally one day Mahmaddoo returns to his village deserting army. When asked about war Mahmaddoo would reply:

Please don’t speak about war, war is brutality, war is madness, war is destruction of humanity; war means hundreds and thousands of flying machines dropping lightning and fire all round, war means burning of seas like witch-concoction cauldrons, speak not about war; war means killing innocent children, raping modest woman; war means nothing but destruction and destruction alone. Believe me I have seen misery, I have experienced death, I have caught my blue eyed Willayati officers feeding their pets with human flesh and this happens in Malaya Singapore, the land of jungles and elephants, of almond eyed girls plum little children; the flesh of its inhabitants is cheaper than those of pigs, everything there is subjected to destruction and annihilation. Please don’t speak about war. (156)

Akhtar through the mouth piece of Mahmaddoo exposes the horrors of war. It is so pathetic that one wants to cry. This passage is very touching and Akhtar wants to create a sense in the readers that wars are always horrible. He criticizes the agency of wars for being so brutal. The description of war given by Mahmaddoo was more horrifying than the villagers had imagined even in their wildest thoughts. Meanwhile Mahmaddoo gets engaged and his mother is happy. And police very often comes to village and inquire about him. But Mahmaddoo would hide himself somewhere in the fields or ravines.

There was an epidemic in the village and gloom and fear could be seen in the atmosphere. There were coffins, graves and weeping mourners everywhere. The rich had deserted the village, the poor were dying and it was Mahmaddoo, alone, who continued to remain in the village. Mahmaddoo’s fiancé was dead so was his dear mother but Mahmaddoo served
every patient. He would put last drop of water on the thirsty lips of dying man and would carry
corpse to the graves. He was doing his duty conscientiously and firm in his determination to
fight the scourge. One day when he was digging a grave to bury a dead villager, the search party
entered and escorted him, but left him as he in no way resembled the soldier in the photograph.
But Mahamadoo told them that he is the soldier whom they want to arrest. The police party
arrested him while putting handcuffs on him. Akhtar through this story tells the tale of pathos in
oppressed societies.

Both Wiebe and Akhtar show the hegemony of the Whites in the different parts of the
world. They imposed their power may be differently, but the oppression was the same. Albert
Johnson and Mahamadoo were both victims of this oppression. Albert was a mysterious man
having no record of birth and family but Mahamadoo was a very sociable man living with his
loving mother and neighbours. But both the mysterious Albert and Sociable Mahamadoo had to
face the stick and gun of the Whites. Both Wiebe and Akhtar in their stories through the use of
pathos arouse a feeling of sadness amongst their respective readers.

Thus both Wiebe and Akhtar use different ways to depict the realities of life in their
respective societies. Through satire, pathos and irony both the writers make it possible to canvass
the realities of life.

‘Novel’ in Kashmiri is progressed with the passage of time, though not as fast as it does
elsewhere in half a century. The actual reason being a huge indifference. Unfortunate, but true, a
multilingual reader’s preference is not bound to be restricted to native literature. Thus the
Kashmiri writers were dependent on the subsidies from government and private organizations.
This had serious implications for the novel in particular. Local journals did not go for serialize
publication, they preferred short stories. That is why Kashmiri literature has not more than a
dozen novels in its literary history. Akhtar is the first writer of novel in Kashmiri literature. His
Dod te Dag (Disease and Pain) has the distinction of being the first Kashmiri novel. Next was
the effort made by Mohammad Amin Kamil. His Gati Manza Gaash is more an elongated short
story than novel, as it falls short of basic attributes. The plots are not woven skillfully and
characters too are flat. Ali Mahammad Lone’s Asy Ti Chi Insaan, is another attempt to write a
novel in Kashmiri but it too had certain flaws like no plot, no characterization, and long
statements mostly in poetic prose. The only thing that lends life to the story is the dialogue.
English Canadian literature was strongly established on the international map in the last quarter of 20th century. Above all it has done so in the novel and short story. During 1960’s and 1970’s the Canadian literature gained significant impetus in production and reception. The cultural atmosphere surrounding the centenary of the Canadian confederation in 1967 influenced the process of maturity for Canadian literature. Canadian literature came to be considered as an expression of national identity only after 1967. This led many critics to argue about Canadian Literary Renaissance. Actually it was considered more a matter of birth than of rebirth. During the Canadian Literary Renaissance of the 1960’s and 1970’s the native critics view its literature in relation to the diagnosis of national self-awareness. Patriotic identification is not inclined to the formal and stylistic lines instead it is more bent on the lines of themes which are considered to be typically Canadian. The patriotic identification which is the primary theme is actually the clarification of Canadian identity as different from English mother country and particularly from the economically and militarily dominant United States. The issue of Canadian identity and survival remains one of the important primary themes of English Canadian literature till this date. Most of the novels written in English are historical novels, depicting the history of the aboriginals, natives and the first nations of Canada. In historical novels, search for identity is particularly an established theme. In this novel either the history itself becomes a primary theme or the author categorically reflects upon the birth of the literary piece of work, that he is composing. This prominent literary genre of Canada was given the name Historiography Metafiction by Linda Hutcheon. Most of Rudy Wiebe’s novels fall in this genre. Wiebe’s first novel *Peace Shall Destroy Many* presents a detailed, sympathetic and critical portrait of the Mennonites in Canada and draws one’s attention into the narrowly closeted world of these settlers. As critical realists of the 19th century not only gave a satirical portrayal of the deprived society, but also showed profound sympathy for them. *The Blue Mountains of China*, centers round a cluster of incidents in the Russian winter of 1929-30. Wiebe’s early novels deal with the theme of quest for peace and tranquility. Other themes which his novels portray are sexual frustrations, guilt, values, oppression and suppression.

Akhtar Mohi-ud-din wrote only three novels but all of them are masterpieces. His first novel *Dod te Dag* (Disease and Pain) depicts the theme of marriage and sex. His Second novel *Jahnamuk PanunPanun Naar* (According to Ones own Hell) portrays a typical Kashmiri society after independence. The novel depicts the corrupt political system of Kashmir. His last novel
Zaat Butraat (Earth and its Origin) is a historical novel, portraying the society of weavers and their plight during the Dogra rule.

Both, Wiebe and Akhtar offer a most complete and realistic picture of their particular societies. They reflect the protest of the people against atrocities by the oppressors and criticize the vices of hegemonic and marginalized societies. Both the writers are greatest critical realists of their age. They paint society as they have seen it. With their precise and thorough observations, rich knowledge of social life and of human heart, the pictures in their novels are accurate and true to life.

In, My Lovely Enemy (1883), Wiebe almost turns into a pleasure seeker and celebrates sexual themes with great enthusiasm. In this novel Wiebe treats the subjects that he had merely mentioned earlier; sex, feminism, academic life and modern fashions. This novel has three unequal parts: a ‘May’ section of four chapters: the second section is only small two page part which bridges first and last section and is aptly titled as The Black Bridge and a September section of two. The novel is more symbolic and James Dyck, a married middle aged history professor is the protagonist. In the novel James a lapsed Mennonite who is engaged in a quest for identity is portrayed as a reader figure, involved in an ongoing socio-historical process of searching for and discovering God. James is disillusioned with his existence. Wiebe begins the story in the middle of the action, i.e. James Dyck’s middle age. The narrative moves forward but as the same time goes backward to James’s troubled youth as well as to earlier incidents in regional and family history. Professor James is forty two, happily married to lovely, Swedish Liv, father to dynamic ten year old daughter, Becca. He spends most of his time in the study of ‘musty microfiches’ for information on 19th century Western Canadian Indians and fur trade history. Suddenly a gorgeous dark-maned beauty, Gillian enters his life. She is married to boring old Harold Lemming, another professor of history at the university and they seem to share a blessed open concept of marriage.

This is the tale of forty-two year old male, “silly” middle-aged professor in a fair shape for forty-two, one sixty six and five eleven. After many years of marriage with Liv “I do and will love her” … “life together so settled and placidly complete” – he has fallen into a certain routine “which will soon fill his entire day”. Everything is the same … like always as familiar. (19)
James rebels against his life of sameness. Into this world of sameness and resultant dissatisfaction materializes a relationship between twenty two year old graduate student of classic beauty.

Her head tilts, her brilliant eyes catch me from under her brows. No plucking thin and painting in, one gets glance and you understand she is a person with ineffable class, the body of mirror of character, the sharp, precise quality of marble… she is sure a body worth picking up. (42)

James falls into a passionate sexual love affair with Gillian. In its unique quest, James explores love in all its forms- from real sexual love to pure spiritual love. The novel portrays his adulterous love for Gillian, his deep love for his wife and daughter and his special love for his aging mother. In this novel there are indications that James has been frustrated by pressing, indiscriminate sexual desire:

All the desire I forced away from the vivid femaleness I knew lurked in my older sisters who could never wear a short sleeved dress much less a bra; breasts that once appeared in my nightmares like the unattainable Big Rock Candy Mountains… a heat washes over me, the boy breathing hollow in hat mystery hidden there, that thick opening of desire no simple lifetime I know now will never satisfy. (120)

Thus in the course of his life, James Dyck begins to learn the complex nature and meaning of love and understands that it is invisible. He realizes that though love is divided into different types, but these are only artificial concepts created by social life. The theme of peace and love receives the most dramatic treatment in the climax of the novel, where, at the funeral of his mother, she miraculously escapes and joins her son. The funeral reunion is that of the love and the novel is a love feast that goes beyond language and understanding.

In the beginning of the novel, My Lovely Enemy, Wiebe picturises the two women- Gillian and Liv. Liv is portrayed as a simple mother and housewife who resents the patriarchial attitude at work place as well as at home. She even resents the religion that her parents believe in. She gets irritated and frustrated because of the contemporary living. Gilian is portrayed as an unbelievably beautiful, entirely witty and incredibly smart. She tries to seduce unsuspecting James. She is in total contrast to the other woman Liv, but is ultimately overcome by them.
Wiebe left the condition of Gillian unsettled at the close of the story, but he presents the possibility of her transformation. Gillian’s position is a reminder that women’s role in oppressing women can never be undervalued. Wiebe in this novel not only propagates the woman cause but also shows his deep sympathy for Native Indians. Therefore, he presents a Cree chief Maskepetoon whose innate goodness and native innocence, stand in sharp contrast with the hidden and serpentine ways of civilized invaders including the missionaries.

*My Lovely Enemy,* thus becomes the voice of oppressed: of oppressed women in family life and the natives in the greater social context. It goes further and becomes the voice of the goodness: goodness present in ordinary women in the Natives.

Similarly, Akhtar Mohi-ud-din in his novel *Dog Dag,* (Disease and Pain) gives the picture of contemporary society of Kashmir. It is a story of two sisters Faata and Raaja who have lost their parents. Their maternal uncle Qadir Wani who is himself very poor takes them to his home. Their uncle Qadir Wani is a henpecked husband, who is always scared of his wife. Their aunt is fed up of them, she wants to get rid of them and wants them to get married as soon as possible. The elder sister Faata gets married to a Namda trader Shama Sahab. After Faata’s marriage Raaja lives through a hell in her uncle’s house. One day she leaves her uncle’s house and comes to live with Faata. In her sister’s house Raaja gets attracted to a debauch Abdul Ghani who works under Shama Sahab. But Abdul Ghani marries a rich lady and ditches Raaja. After that Raaja also gets married to a widower, who is older to her by fifteen years and has three children to look after. Meanwhile due to German war Shama Sahib gets a setback in his Namda trade.

Faata gets ill and Shamma sahib is not able to look after her so, he divorces her. After her divorce she goes to sister’s house to live there. But unfortunately Raaja’s husband is not happy to have her in her house as a burden to his family. Meanwhile, Abdul Ghani, who was once interested in Raaja marries her elder sister Faata. Abdul Ghani is not interested in diseased Faata but wants to approach Raaja through her.

One fine morning Raaja wanted to see her sick sister and visits her. Faata compels her to spend a night with her. While sleeping Abdul Ghani approaches her in her bed and they got indulged in a sexual intercourse. Raaja now visits her ill sister off and on and satiates her lust
almost everytime. Faata witnesses this entire adulterous act silently and this makes her more sad and sick as she is deceived by her own sister, and finally she dies. After her sister’s death Raaja frequently visits Abdul Ghani and consequently her husband doubts her and finally divorces her. Raaja now marries Abdul Ghani. Abdul Ghani’s lustful nature never changes and he always is in search of a fresh body. He shows least interest in Raaja and enjoys his life with other young girls. Raaja becomes pregnant but due to Ghani’s behaviour she wants to abort it.

    Saersey gaye khabar zi Raajas go adliyuk . kustaam doreov missi. Gaash pholne bronthee peyi miss waetith te tem dit bemaar wuchith zameenas khonte. Yakdam ladnaewan raaje chaarpaayi te waatnaewen haspataal. Haspataalas manz thaewekh wariyehus kaalas te wariyah kael yeli su emi bemaari nishi pheer su raet beyi bemaari . tem padshah bemaari yem tehinz moj, mol te beni mazaarbal waatnaemech aes.te haspataale manze chuti dith korukh tas tajweez Drogjan T. B. haspatal khasun. (126)

    Every body around came to know about Raaja’s abortion. Somebody went to get the doctor. Doctor arrived before dawn. She got worried after she saw the patient. She asked tem to shift Raja to hospital immediately. She was kept their for some time and when she was discharged she had already been caught by another disease, the disease which had already consumed her father, mother and her sister. Afterwards while leaving hospital she was advised to go to the T.B hospital at Drogjan. (Self translated)

    During this process Raaja falls critically ill and dies.

    In *Dod Dag* (Disease and Pain) Akhtar portrays many social and moral issues of Kashmiri society. For the first time in Kashmiri literature somebody raises his voice for females. Akhtar through the story of two sisters shows the suffering of women in a conservative society. Not only he raises a voice for females but he depicts certain realities in his novel. He writes about the poverty, sex and psychology of a particular society.

    Both Akhtar and Wiebe have raised their voice for oppressed in their particular society. Wiebe writes about women, sex and other oppressions of Canadian society in his novel *My Lovely Enemy*, similarly Akhtar too writes about women, Sex and poverty in his novel *Dog Dag*.
(Disease and Pain). Thus both the novels are the voices of oppressed: oppressed women in a family and marginalized people in a social context.

In Wiebe’s another novel, *First Vital Candle* which is the only novel that can be said to have an invented plot. Since Wiebe is deeply troubled by the spiritual and material destruction of the aborigines, he through his novels tried his best to save this society from degradation. The novel is a story of a middle aged war veteran Abe Ross trader on leave in Winnipeg. He is questioning the value of his work among the Eskimo and seeking a purpose for his existence that goes beyond the jerk of his guts. He prowls the streets, meets a friend from his Selkirk school days, and gets drunk at the party. Disgusted by the superficiality of city life, he finally accepts a new posting at frozen Lake, an isolated Ojibwa community in northern Ontario. There he is challenged by external evil in the person of Sig Bjornesen, a rival independent trader who has subjugated the Indians with liquors and by manipulation of their superstitions. The childless Sig speaks Ojibwa fluently and threatens the Indians with the evil eye. His curses work, and the Indians, through fear trade mainly with him. Ross is also challenged by the two missionaries, Joshua and Lena Bishop, and by the school teacher Sally. During their stay the drunken gang at Bjornesen’s store tries to rape Violet, an Indian girl. Ross saves Violet and is about to shoot Bjornesen when Joshua Bishop intervenes. Meanwhile Abe Ross has come to terms with his own represented past and with his inadequately controlled violence and authoritarianism. He falls in love with Sally, but she is killed by flood and ice. Weeping and lamenting the loss of Sally he leaves frozen lake with Violet.

Abe Ross has two problems, his father and the starving Eskimo. The first he represses till near the end of the novel; the second is immediate cause of his dissatisfaction with his job and for his Winnipeg wandering. Abe is finally able to forgive himself and his past after a spring trip to Brink Island with Sally. Her gentle influence pushes him back at last to his youth. The flashback confession that follows finally resolves the carefully controlled suspense that Wiebe has built regarding Abe’s mysterious past.

Abe is running away from his father, the Old Adam literally and figuratively. Adam is a puritan fundamentalist whose contempt for flesh is exceeded only by his obsession with material success:
He had his god all figured out, a god of success and law and absolute election and absolute damnation. If you were a success on earth- that proved you were the most highly elected of all to stand up with a ramrod back before the judgment throne and say, “here I am your honor, with the wife and children which you entrusted me to break in fear and trembling before you. (317-318)

Abe defies his father and leaves home, and Adam tells him never to return. Thus the primordial curse of the father lies heavily on Abe Ross, and most of the book deals with this problem. How can Abe recover his body, slough off his shame and guilt, and finally take up his moral responsibility to his fellow men. Wiebe handles these psychological complexities mainly by means of flashbacks, which interrupt the linear progression of his plot and bring Abe’s personal life in juxtaposition with his present circumstances. The first theme is the story of Oolulik, the tragedy of Eskimo starvation and genocide. As first person narration Ross begins as the self-assured and civilized trader and ends by screaming curses at the plane and at the RCMP. One thing that Ross learns is the imperative of body, the law of survival. Oolulik had strangled her insane brother-in-law; Lootevek’s wife has gone mad and eaten her children. Ross himself survives the four day blizzard only by huddling naked in the sleeping robe against the emaciated Oolulik. Her suicide in prison only emphasizes the paradox that Ross must understand. He can no longer avoid the historical dilemma of the body. He is involved whether he likes it or not.

At the end Ross recovers two bodies. Dangling from a CAF helicopter, he dives into ice-choked cabin to retrieve the body of Sally. This indicates his spiritual recovery. He possesses Sally’s Christian spirit and can now marry Violet, the Indian convert.

The plot has three dimensions and three movements. Historically, it examines the material and spiritual destruction of Canadian Indians and Eskimos. At the social level, it tells how the victimized, but innocent, Ojibwa community is protected from evil and introduced to Jesus. The psychological story is the internal one of redemption of Abe Ross, a figure representing the weary but questioning, sexual experienced but sexually prudish, war-experienced, contemporary man.

Similarly, Akhtar’s novel *Jahnamuk Panun Panun Naar* (According to Ones Own Hell) portrays the morally degraded society. The story revolves round a couple Mr. and Mrs. X. Mr X
has been brought up by his widow mother. He is working as a clerk in a government office and lives a hand to mouth life because of his meager income. He is married to an illiterate lady and always seen depressed. Mr. X in his office, watches how corrupt officers use their different tactics to earn money and enjoy their best. He also wants to get rid-off his poverty but finds no way out.

While on the other hand Mrs. X while reading in her class 10th is lured by Chief Minister’s son and then ditched by him. He had aborted two times and this news spreads like a fire in the whole city. Chief Minister and his son wanted to get rid-off her and they pressurize and compel Mr. X to marry her. They bestow on him a new job of an officer and present him a bungalow in the dowry. Mr. X is happy with this proposal and poisons his wife to death. Mrs.X, feels that the bungalow is very small and she wants to defeat chief ministers son, she uses her beauty and body to earn money. She not only is used by top officials but also is used by the top journalists. This way Mr. and Mrs. X earn money through contracts also and soon they are counted as the rich and famous personalities of the society. Being famous Mr. X is offered the chairmanship of a music centre. In this centre girls were admitted by their parents to learn music and then to earn their livelihood. Mr. X used to give big donations to a music centre and finally the centre nominated him as a chairman of this centre. The centre was a skill centre provided to poor girls for learning music. Mr.X. was happy for this offer. He used to get young girls in this centre then sexually assault them and record the assault. He would blackmail these young girls and this way he used the girls and supply them to big officials of the society and earn more money. Akhtar Mohiudin depicts the scenario in the novel and says:

X saeban booz wostad sund soruy bidaad, te emee sathe hiyutun emyi centeruk sarparast banun zima. Emyi aur os X emyi centeryik beashter maely mushkilaat hal karaan te maenz maenz ati chen koriyen gare taam waatnaawaan. Atee aes Xen Daisy, Guddi, Rozee beteree “katre” labi machi te tim aasan aki aki siy kari mache. Tuhund mael maaji aes adawati hamsaayen te azarwaen laed pitren kasam haew haew wanaan _ “ yi chu Daisy kori hund paethi rachaan dapaan amis chuni paanas shur mur kaanh” or “Guddi yotam ne yi haftas manz akiis raatas panun gare niye amis chune araamiy yewaan .asli na bichor potre buch (56)
X sahab heard all the worries of teacher and took the responsibility and became the chairman of the centre. And now onwards was solving the financial problems of the centre and at times he would drop the girls of the centre to their respective homes. He had chosen the “chicklets” like Daisy, Guddi and Rozee etc from this centre. Their parents would tell their envious neighbours and jealous relations “he takes good care of Daisy as his own daughter as he has no kids” or “he is restless until he takes Guddi to his home once a week, poor fellow has no kids” (Self Translated)

Mr. X supplies these small girls to the famous journalists so that there is no news about it in their newspapers. Finally Mr. X. feels dejected with this kind of life. He wants to live a harmonious life with his wife Mrs. X and also wants to complete his family by having children.

Meanwhile, Mrs. X. suffers from a mental trauma she too wants to live a happy life with her first love i.e. is chief minister’s son but is dejected to see him married. This incident leads to mental stress and eventually she falls ill. In the morning Mr. X goes to see her in her bedroom but finds her nowhere. By the evening Mrs. returns and commits suicide in her bedroom.

In the meantime Mr. X has blackmailed all the officials and had submitted a complaint against them in the vigilance department. All the officials got arrested and the news broke like a fire in the city. Mr. X when returns home and sees his wife dead. He locks his house and tried to runaway. But the vigilance officers broke the lock and cease all the documents and tapes which were the prop against the officials and ministers. But on the other hand chief minister dismisses the vigilance officers for their honest and prompt action which they had taken against the corrupt and morally degraded ministers and officials. Mrs. X is given a ceremonial burial in Mr. X’s house and Mr. X is again saved by chief minister. He leaves the idea of returning to his original life and continues to live the demoralized life in this society of devils.

Akhtar here portrays the condition of Kashmir, when monarchy and feudalism came to an end in 1947, people of Kashmir expected good governance by the new government. But unfortunately it is once again ruled by debauches and the corrupt. Akhtar satirises the contemporary new democratic system where the old values of a society are replaced by new
degraded and corrupt ones. Akhtar, talks of women in this novel as oppressed by the patriarchal society.

Akhtar like Wiebe discusses the three dimensions in his novel *Jahnamuk PaunPanun Naar*. First, it examines the material and spiritual destruction of Kashmiris. Kashmir was a place of Saints and Sages but unfortunately at every chapter of history its people and values got polluted. At the social level: it tells the story of women as victims of this society. The psychological story is the internal one of the redemption of Mr. and Mrs. X. Mr. X. is a figure representing the weary but questioning. He lives a life of hell and torment but soon becomes the part of this corrupt and degraded society. Thus both the novelists raise a voice against the social evils, oppressions and psychological traumas of a particular society.

Wiebe’s next novel *The Temptations of Big Bear* is a fictionalized version of the life of the Cree chief Big Bear. Wiebe in this novel tackles history and succeeds in making it dramatic, intriguing, romantic and tragic. It is an epic of Canadian west. Wiebe calls it a “meditation on past”, the novelist relies largely on the historical documents to make a plural reading of the historical event. It has an epic theme and an epic action, at least as popularly understood. As an epic narration it incorporates historical events, historical forces, historical changes, and brings to life historical personages involved in these changes. The novel focuses on the years 1876 to 1888, the crucial twelve years in prairie history during which the last buffalo were shot, the aboriginal land claim was extinguished, the nomads were forced into reservations, and a European settler culture took over the plains—an extension of the British–Canadian empire across the northern part of North America. Thus, the historical or epic action of the novel, begins with the signing of Treaty Number Six, at Fort Pitt in September of 1876, moves on to dramatize the Cree involvement in the North-West Rebellion of 1885, and ends with the trial, imprisonment, release and subsequent death of Big Bear in January of 1882.

The Cree buffalo culture entered its historic or classical period when the horse, of Spanish origin, reached the Saskatchewan valley; it disappeared three generations later when the Europeans extended their conquest of North America to the northern plains. Wiebe understands and wishes his readers to remember that the savage pride of the River people, contrasted sharply in the novel to gentle pacifism of the Woods Cree, was itself a creation of European invasion. Certainly Wiebe holds the European directly responsible for the violence that does occur when
the savage children are provoked by the loss of the buffalo and by starvation. Wiebe presents this heroic buffalo culture with considerable artistic power, showing it to have been complete within the circle of earth. As creations of nature, the Cree are in harmony with the God and with the natural cosmos.

The novel begins with medicine man, Red Bone, calling the children to worship the sun. in watching them, Big Bear remembers “his father’s voice, . . . small and naked, all living has soul and the greatest of all living is sun. It is good to pay respect when he comes back to the circle of earth to rest”(49). The primitive, ‘red bone’ ritual is followed by a heroic meal:

Into the coned warmth of the lodge, a thick weighted darkness of roasting meat and women and firelight and fur; soft darkness of leather and people sweat; darkness moving like raw yearling buffalo hung headless, turning in the complete circle of living and solid immovable and ever changing ;Earth darkness of fat’s slip and dripping, of birch bark curling light, a darkness soft in flares of burning blood like the raw heat of woman tunneled and spent for love.(51)

The accursed, the universal, and the heroically sensual also pervade Wiebe’s description of Big Bear’s last buffalo hunt. It too begins with the cosmos and ends with the organic. Wiebe ends the description of the hunt by having Big Bear assume the foetal position up against the dead buffalo:

Her warm upon the earth, the heat of life and happiness overcame him then and he had to sit down there, feel her heat mould him, curl him up within itself against the fulfilled dome of her belly shining against the sun. . . the sky above him was flaming red, slimed him completely, where ever he looked he saw all merging to red in the spray of the fountain he slipped and flounder desperately down on his knees, to squash down into the earth again . . .he saw through a thick crimson film and little Bad Man and little poplar and those others coming with Kingbird, all dripping red, running red in welts down their faces from the fountain squirting irresistibly between his fingers. On another rise Coyote laughing open mouthed. (129)
After his father’s death, Big Bear took over as chief of a band of about a hundred men, women and children. In 1871, he was the leading chief of the Prairie River people and his influence rose steadily in the years that followed, reaching its height in late 1870’s and early 1880’s. Though in 1876, Big Bear refused to sign the treaty with the authorities, he gradually lost control of some of his warriors, which resulted in the Frog Lake massacre in 1885. As a result Big Bear was found guilty of treason and was imprisoned. He died on 17 January 1889, soon after his release from the prison. However, colonial historiography branded him as a troublemaker, because of his refusal to sign the treaty and to settle on the reserve.

At the end of the novel, just before his death, Big Bear assesses his political struggle; he humbly confesses his weakness and cries once more from revelation and incarnation, ironically in terms of the Catholic mass and baptism forced upon him in prison;

He stood motionless and staring, unaware that he could no longer breathe, these six River men who had once respected and loved him, with whom he had once thought that something might be possible, that they could all stand together and build something together that was their own, theirs, of the First people, but for which the power, whenever it was to do those things he had once perhaps dreamed, perhaps impossibly, had never been given him or he had never taken it when it was there or there wasn’t any to take or perhaps it would be a hundred years in coming, he had ever known anything of it as he faced those six river men before him, standing where their individual bits of power had brought them pushing individually against masses Whites, and not quite standing either for their heads bulged a little crooked to one side, he had eaten meat with their fathers before they were children. . . the bell, bell you have ring, bell!(411-412)

The historical struggle comes down to individual bits of power. Dangling from a noose. Even though Big Bear is referring ironically to the consequences of individual violence, the context makes clear that his own political ambitions are included. The story is seen through the eyes of number of characters, both Whites and Indians. Thus the dramatic action of the novel is twofold. On the one hand there is attempt of Europeans, to understand Big Bear and the historical action in which they are involved. This action ends with arrogant complacency or with awful uncertainty. On the other hand, there is the struggle of Big Bear to comprehend genocide,
to prevent violence, and to forge a union of all Indians and Metis so as to bargain with the conquerors from a position of strength. His efforts end, in failure and death. Considered in these ways, the novel is a literary tombstone, nostalgic and elegiac, placed by Wiebe, upon the grave of the heroic buffalo culture as an offering and apology.

Similarly Akhtar Mohi-ud-din’s novel Zaat Butraat (Earth and its Origin) Akhtar presents certain historical facts of Kashmir. Zaat Butraat (Earth and its Origin) is written about the crucial period of Kashmir history when the valley had to face a new kind of utter subjection owing to the peculiar arrangement reached at through a sale-deed, “The Treaty of Amritsar” in 1846. The novel is about the oppressive system under which Kashmiri Muslims lived and underline the ‘undeserved sufferings’ of the subjects of Dogra Despotism. The story of the novel revolves round the protagonist Kaba Shah and his family. He lives in a two storeyed house and by profession is a Pashmeen Shawl Weaver. The writer narrates the story in third person narrative and deals with Kaba Sha and his miserable life. Kaba Shah’s wife Mala Apa is married to him when she was only thirteen years old with a weak and a pale appearance. They live a very hard life all through the novel because Kaba Shah cannot earn even hand to mouth living.

Mala Apas aes az wooh waree broonth hashi hindi marne pate taaj pooshi karne aamach. Tas aasi ze zaem te timan os maji thee neather paether karne aamut. Mala Aapas te tas os aki doh yeni wol. Aki andi os KabaShah maharaze banith draamut te beyi ande aes taajas te Zebas guren keth maharaza aamit…khandriki doh aes MalaApa truwah waerish tas os buthis wazjaar badli lidriaar, tas aes maste badle zath. tem aes sate warishi pethe yender katun hiyuchmut. (20)

Mala Apa took the charge of her husband’s house after twenty years in February, immediately after the death of her mother-in-law. She had two sisters-in-law, who were already married. They all got married on the same day. Kaba shah went to Mala Apa’s home to get his bride and his sisters too waited for their respective husbands . . . when Mala came to her husband’s house she was only thirteen years old. She had a pale face and curly and shabby hair. She was an expert wheel weaver as she learnt this art at the age of seven only. (Self translated)
Akhtar in this novel describes the plight of Pashmeena Weavers in Kashmir. Kaba Shah too was a weaver and was exploited by the agents that after the days hard and tough work, he could not feed his family well. He had the responsibility of his two nieces. They were the daughters of his elder brother Rasul Shah. His brother was also a weaver and had to feed five daughters. Out of the five only two survived. He was fed up of his profession as he would work day long in the factory but earned a very meager amount. Death, suicide or flight, were the only doors of release open to heavy laden weavers. Rasul Sha was not brave enough to commit suicide so he found a way to say good bye to this bondage by cutting his thumb.

Pathans were ruthless during their reign, Sikhs sent Shiekh Ghulam Mohi-ud-in as their governor to Kashmir. Kashmiri’s wanted a sovereign rule and detested Sikhs. Sher Ahmad was a patriot, who wanted to liberate Kashmir from the external forces. He rebelled against Sikhs and killed about seven hundred of them. Shiekh Ghulam’s son Shiekh Imam fought on behalf of Sikhs but was defeated. Akhtar reveals history of Kashmir through Kaba Shahs thoughts:

Kaeshur kom chu akh lakut kom. Emi sababe chi Kaseeri andi andi saarniy mulkan hundry haekman ande peyath ath piyath nazar aesmich. Yeli yeli yi kom paninis uroojus piyeth aasaan os ye os Lalitaditya te Badshah padshah sundi kismikyen foji commanderan hundryen parchaman tal jama sapdith yiman andi paek mulkan par phutraawaan. Magar yeli yeli yi gaflatas manz, khane jangi manzya beyi kuni tafreekas manz giriftaar aasaan os andi paek mulko manz yus akh da,mas manz aasaan os ath piyath hamle karaan te ye kom neast nabood karnich kooshish karaan. (49)

Kashmiri civilization is very small civilization. That is why neighbouring country wanted to get hold of it. When Kashmir progressed and achieved any power that were the golden ages of it and people were virtuous. The golden ages remind us about Lalita Dutt and Badashah, but it came under the siege of foreigners only when there was civil war or any kind of confrontation amongst themselves, it were basically the bad deeds of its people which led others to crush them. (Self translated)
Throughout the novel Akhtar shows Kaba Shah engrossed in his thoughts. He was thinking about the conditions of his mother land. He was brooding over the past and present of Kashmir. Whatever he had seen happening and whatsoever was told to him by his ancestors was all in front of him. Mughal rule, Pathan rule and Sikh rule was clear in his mind. He wanted to forget all those rules and wanted to remember only the Badshah’s rule. He always remained in a dream like situation. Brooding over the past and present of his land, Kaba Shah got depressed and lost the control over his mind and could not attend his job. Finally Kaba Shah’s health deteriorated and died. With his death the story does not come to an end. Akhtar takes us further to the history and describes the atrocities made by Dogra Rule. Not only are the atrocities by Dogras seen but Akhtar also shows the supremacy of Pandiths over Muslims.

Like Wiebe’s *The Temptations of Big Bear*, Akhtar’s *Zaat Butraat* is also a historic novel. Its setting is from history. Akhtar presents a very pathetic condition of Pashmeena weavers in Kashmir through his novel, *Zaat Butraat*. Wiebe also presents the pathetic condition of Buffalo traders in native Canada through *The Temptations of Big Bear*. Akhtar shows that the most detestable piece of oppression committed during Dogra rule. The weaver may even become half-blind. Both Wiebe and Akhtar use fiction a skill to describe real history of their places. Both the novels are bold, sprawling, historical stew of a novel. Both tackle history and succeed in making it dramatic, intriguing, and tragic. Both the novels are beautifully written and moving about tumultuous period of the history of both Canada and Kashmir.

Thus, a candid depiction of comparative analysis of the works of the Canadian novelist Rudy Wiebe and Kashmiri writer Akhtar Mohi-ud-din have been decribed with the force of critical realism. It is the convincing argument of their portrayal of social realities, historical upheavals and ontological representation of thematic similarities between the two authors. From the yardstick fallen by the school of comparatists, the explication of the two writers is seen as reciprocating to the finding as they appear in the analysis of the works presented by them.