Introduction

Literature is a reflection of life. It is primarily related to social context. It is seen as an individual’s perspective on the social, economic, historical, political and cultural patterns of time. Writers produce literature as a medium to fight against ills of the society. Most of the writers reflect in their creative canvass, both the positive and negative aspects of life in society. Differences of opinions between and or among the characters lead to conflicts.

Conflict grows out of the interplay of the two opposing forces. Conflicts are of five different kinds: firstly, the protagonist’s struggle against the forces of nature; secondly, the principal character’s struggle against another person, usually, the antagonist; thirdly, the protagonist’s struggle against society; fourthly, two elements within him/her struggling for mastery, and fifthly, the struggle against fate or destiny. This kind of conflict is realised through the action of one more of the first four conflicts. These conflicts are endlessly occurring again and again to the individuals or society.

Bapsi Sidhwa, the novelist whose works are taken up for present study, has spun stories describing almost all kinds of conflicts in her novels. Each of her characters journeys from one place to another in search of solutions to resolve her conflicts. Her female characters Faredoon, Zaitoon, Carol Lenny, and Feroza are not idle nor simply accept the fate but strive hard to fight. They have diverse experience and gain self-knowledge. Each character is pitted against conflict of varying degree. The present Thesis investigates how the protagonists resolve the individual, social, cultural and
political conflicts. This introductory chapter explains the origin and development of South Asian Literature, Diaspora, viz.

‘South Asia’ is a term that includes several nations. Among them are the countries like India, Pakistan, Sri Lanka, Nepal, Mianmar, etc. That produces internationally famous literary works. Since 1750, South Asian Literature has been produced in about forty major languages like Assamese, Gujarati, Bengali, Hindi, Kannada, Malayalam, Marathi, Tamil, Oriya, Telugu, Burmese, Sinhalese, viz. All the indigenous languages in this group have centuries long histories and have interacted with one another and with Sanskrit, Persian and English at different periods. Many of these writings have been translated into Portuguese, French and English. South Asian Writers writing in English began their careers in the nineteen eighties and nineties as Rushdie’s *Midnights Children* and there is a glut of unforgettable novels written in the magic realistic styles. Best of this younger generation writers are Amitav Ghosh, Bharati Mukherjee, Manju Kapur, Jhumpa Lahiri, Anita Nair, Kiran Desai, Chitra Banerjee Divakaruni and others. They were born in India but settled in different foreign countries like the UK, the US and Canada. So they are called Diaspora writers.

The term ‘Diaspora’ originates from the Greek word *Diaspeirein* which means to scatter about, ‘disperse’ (*Dia* – about, across; *speirein* - ‘to scatter’). The 1989 edition of the Oxford English Dictionary traces the etymology of the word ‘Diaspora’ back to its Greek root and its appearance in The Old Testament (Deut 28:25). As such, it refers to God’s intentions for the people of Israel to be ‘dispersed’ across the world. The 1998 edition of the Oxford English Dictionary defines the word ‘Diaspora’ as “the places by
which people of a particular nation become scattered and settled in other countries especially (the Diaspora) the Jews who had left ancient Palestine in this way.”

The ancient Greek version of Old Testament Septuagint mentions the phrase es Diaspora en Parais Basileias translated to mean ‘thou shall be dispersed in all kingdoms of the earth’. It began to develop from this original sense when the Hebrew Bible was translated into Greek. The word ‘Diaspora’ is used to refer to the population of Jews exiled from Israel in 607 BC by the Babylonians and from Judea in 70 BC by the Roman Empire. This term is used interchangeably to refer to the historical movements of dispersed ethnic population of Israel, the cultural development of that population.

The capitalization of the first letter ‘Diaspora’ specifically refers to Jewish Diasporas. The secondary term of ‘Diaspora’ may be used to refer to populations of other origins or ethnicity. The wider application of Diaspora evolved from the Assyrian two-way mass deportation policies of conquered populations to deny future territorial claims on their part. In ancient Greece the term “Diaspora” meant the ‘scattered’ and was used to refer to the citizens of a dominant city-state who immigrated to a conquered land with the purpose of colonization and to assimilate the territory into the empire.

The first recorded usage of the word “Diaspora” in the English language is in 1876 referring to the refugees of the Irish famine. In the mid-1950s long term expatriates in significant numbers from other countries or regions also are referred to as Diaspora. In the academic field, Diaspora Studies have become established relating to this sense of the word. The term ‘Diaspora’ has several meanings. In all cases, it carries a sense of displacement. The population may be separated from their homelands (national territory) but they may have hope or desire to return to their homeland. Diaspora may result in loss
of nostalgia for a single home. In this sense, individuals may have multiple homes throughout their life with different reasons for maintaining as their prosperity.

Diaspora cultural development often assumes a different course in the original place of settlement. Over time, remotely separated communities tend to vary in culture, tradition, language and other factors. The last vestiges of cultural affiliation in a Diaspora are often found in community resistance to language change and in maintenance of traditional religious practice. The original Diaspora, the Jewish Diaspora, has broken into several forms such as Victim Diaspora, Labour Diaspora Imperial Diaspora, Trade Diaspor, Homeland Diaspora, and Cultural Diaspora. Every category has a particular cause of migration and it is often associated with a particular group of people. For example, the Africans through their experience of slavery are considered victims of extremely aggressive transmigration policies. The Indians are part of labour Diaspora because of their involvement with the colonial system of indentured labour; the South-Asian Diaspora includes millions of people in India, Pakistan, Singapore, Malaysia and other countries who had left their motherlands in the nineteenth and early twentieth centuries.

Diaspora writing represents a varied and complex community. Any attempt at homogenization is likely to be misrepresentation. Double voicing is illustrated in many of the Diasporic writings. The duality of the diasporas and the natives is revealed by the expatriate writers like Surjeet Kalsey, Himani Bannerji, Krisanta Bhagiyadatta, Arun Mukerjee, and Arnold Ithwaru. They plea for recognizing them what they resent being dubbed as Asians for Orientals. The loss of identity is submerged into the totality of being the other. The expatriates want to locate themselves afresh in relation to centre.
Edward Said rejects both meta-identity of the centre and national identity of the diasporas. Said’s “Exile” appears be moving “from hybridity to heteroglossia.”

Culture like Nature always changes. In a state of nature, culture survives with science and technology. The humankind too survives by directly struggling with the environment. Practices like rites and rituals, habits, customs, beliefs and traditions are the elements of that struggle. And the elements become institutions, the body of which is known as culture. Culture changes from the place to place, and time to time. Usually, people speak variously of English culture, Elizabethan culture, Victorian culture, working-class culture, and so forth. Now, a new nomenclature was born in literary arena: Diasporic Culture.

Culture is a symbol of a particular community/society. It differs from place to place, nation to nation. It is a practice invented, developed, shaped, nurtured, cherished and still protected from its origin by every sect. Cultural sensibilities are inherent in all communities. Sensibility of culture is unique and it varies from individual to individual. In a fast ever changing world, culture is seen as an indicator of complementing a community with a set of norms such as rites, rituals, and customs and their rudimentary. Today every society witnesses cultural transformation: cross-culture, sub-culture, super culture and thus culture become transformational, i.e. transformational culture and or transnational culture.

Immigrants of any country always feel displaced, dislocated and decontexualised. There has been a constant confrontation between diasporas’ cultures and the culture of the settled countries. Most of the diasporas are unable to adopt, adapt and adept the foreign culture. Hence, they feel that they are trapped, isolated and alienated.
Literature tends to be popular accounts of cultural and social problems. So, literature is the most interesting subject for cultural analysis. Even more, Diasporic literature is more interesting than the general literature. A cultural approach to Diasporic literature assumes beforehand that a work exists more interestingly as part of social context.

Diaspora writings nowadays are gaining momentum and currency too. Salman Rushdie, M.G. Vassanji, Uma Parameswaran, Rohinton Mistry, Bharati Mukherjee, Chitra Banerjee Divakaruni, Jhumpa Lahiri, Kiran Dasai, Bapsi Sidhwa and other volley of writers pen to narrate the interesting and painful stories of diasporas; describe their horrendous experience; explore their displaced and decontextualized states of affairs and finally, the immigrant writers present their odyssey of their journey into the place of host land.

In the academic field, Diaspora Study was established in the twentieth century. Diaspora Writing occupies a significant position in the field of research. It generates theory and defines positions as it constructs a new identity which negotiates boundaries and confines and relates to different temporal and spatial metaphors. There is a need to realise the significance of the cultural encounter that takes place in Diaspora writing, the bicultural pull and the creation of a new culture which finally emerges. It is equally important to understand the dynamics of reception. It is also rooted in cultural contexts. This double discourse of reception needs to interact to throw light on the non-Diaspora writing and the formation of cultural theories. Given the fact of its existence and its occupation of the intervening space, it is perhaps necessary to create another centre.
Reviewing and critiquing, Diaspora writing is part of this process, for it should relate and reflect and not transform and absorb.

The term “Diaspora” has lost its original connotation yet simultaneously it has also emerged into another form healthier than the former. At first, it is concerned with people’s attachment to its traditions, religions and languages. Diasporic Literature is primarily concerned with the individuals or communities attached to the homeland. According to Salman Rushdie, the migrants arrive from the native land and the migrants run from pillar to post carrying with them the vision, dreams of returning to the homeland at the appropriate time. The people who had migrated to other countries during the first phase have nostalgia for their homeland. Their thoughts were filled with a fear in a strange land. Later they went on with adjusting to the new environments, adopting the new cultural values. Eventually, they start participating in the large world of politics and national issues. The entire world Diaspora, South Asian Diaspora and culture have become popular in the twenty-first century.

The new generations of the South Asian novelists are Amitav Ghosh, Vikram Seth, Amit Chaudhury, Gita Hariharan, Allan Sealy, Kiran Nagoorkar, Mukul Kesavan, Meena Alexander, Pankaj Mishra, Gita Metha and numerous other writers. Their fiction provides new ways to imagine the nation. Issues of Diaspora and national identity figure prominently in some of their novels. They focus on the subjects of communal violence, the terrible events of independence and partition, the lives of women and their social activities in South Asia. The Indian novelists encounter some set back when they write about Indian situations and reality. Their contributions have drawn worldwide attention. They continue to draw more attention because these novels are written in English. The
novelists who were born and raised in India, Pakistan and Bangladesh write about situations and issues relevant to South Asia and so their literature is brought under South Asian Literature.

When the British brought their language to the colonized, the non-native speakers, it was used only as a tool to govern the country. The English language and literature were taught in Indian schools in order to inculcate respect for their imperial power. Now the British have gone back. But the language they have given remains a hand tool for writers who want to reach out to the English speaking people all over the world. Modern fiction forms like short story and novel came to South Asia through the British during the colonial era. The South Asian writers have certain traits in common. They are well educated and are from middle class in a country where huge chunks of population are poor. These writers are urban and the majorities make their home in Canada, Britain or the United States.

The writers of Indian origin who live in a foreign land are called Native Aliens. These aliens encounter certain problems while using their homeland as backdrop for their stories. Uma Parameswaran explains in her A Study of Representative Indo-English Novelists avers thus:

Expatriation poses problems of greater magnitude for Asians and Africans. Immigrate to the western world because they are profound differences between themselves and the while culture they live outside the mainstream of real atmosphere therefore the portrayal of the society and literature did not completed. But the story desire which reverberates inside creates the real situations and incidents. (23)
Sudesh Mishra in his “Diaspora Criticism” pictures the factors that unite the South Asian Writers:

The homeland and host land vary in geographical, economic, cultural and political considerations. But the English language is the only common factor that unifies them. This language helps the writers to produce great Diaspora literature in the twentieth century. There is surprisingly a large number of South Asian Writers in English published their work between 1962 and 1982. (11)

The term “South Asian” applies to those non-native Canadians and Americans who trace their origins to one of the South Asian countries. It also includes the writers who came directly to Canada from British colonies such as South Africa, East Africa, the Caribbean and the Pacific Islands. Jaydipsingh Dodiya in his The Fiction of Rohinston Mistry gives a detailed analysis of Indian immigration:

There were two distinct waves of immigration from South Asia. The first wave of immigration occurred during the British Raj and the other after independence. The first wave of immigrants came in the latter half of the nineteenth century. It consisted of indentured laborers from India. (12) These people are illiterate. Then they are followed by traders. There was not much literary activity during the phase. The second wave of immigration started in the early fifties. Educated South Asians set out to try their fortune in Canada and other European and American countries. The first South Asian immigrants entered Canada in the 1890s. They were mostly Sikhs passing through Canada in 1897 after attending Queen Victoria’s Diamond Jubilee Celebration. Later, a large number of Indians entered Canada.
South Asian literature in English has achieved universal fame. It is unique among postcolonial literature. The historical development of South Asian Writings from the colonial period to the present day explores the impact of British colonial polity on its formation and the reasons behind its phenomenal popularity. Some of the social and political issues are discussed in this literature. They are the caste system, communal violence or the vagaries of the postcolonial nation state. The Bollywood film introduces students to a number of important theoretical concepts in the field of postcolonial studies. South Asian literature is related to Diasporic literature. Therefore, it is called South Asian Diasporic literature. Salman Rushdie is a powerful Indian diaspora writer. Though his first novel *Griums* met with failure, his second novel *Midnight’s Children* (1981) won British Booker Prize Award. He inspired others to travel through it in order to learn many other styles and themes. His controversial novel *Satanic Verses* (1998) enraged the Muslim extremists. His stories portray Indians. His use of religion in his novels is highly controversial among South Asians because they feel it is blasphemous. Many western reviewers found the messages dealing with Hinduism are most inspiring one. Booker Prize Committee observed that Rushdie in his writing embraces both the East and West.

Rushdie’s contemporaries, Rohinton Mistry and Bharati Mukherjee, whose literary works are widely acclaimed across the globe, tend to concentrate on a few topics like family life, love, marriage, death, war and so on. Their novels feature an admirable acquaintance with a country. It creates an emotional connection between the reader and the subjects. Rohinston Mistry and Bapsi Sidhwa are the Indian Parsi writers who portray the minority Parsi Community. There are many feminist stories which movingly narrate
the South Asian women. Thus, South Asian Literature is a colourful kaleidoscope of fragmented views, coloured by the perceptions of the authors like Rohinston Mistry.

Rohinston Mistry was born in Mumbai in 1952. He left India for Canada in 1975 to accept the assignment of pop singer. However, instead of becoming pop singer, he is more popular as a creative writer. He studied English and Philosophy at the University of Toronto and then worked in a bank for ten years. He received the prestigious Hart House Prize for his first short-story in 1983. He is widely known at the international literary circle as one of the best admirable novelists after his publication of the novel Such a Long Journey which was shortlisted for the Booker Prize. His contemporary Vikram Seth divides his time between New Delhi and Great Britain.

Vikram Seth was born in Kolkata in 1952 and studied in Delhi, Oxford, Stanford and Nanking. He enters into literary scene with the “stunning commercial and critical successes” of The Golden Gate and A Suitable Boy (Promoth Singh 16). He is the best known of the latest Indian Writing in English. His native counterpart Amit Chouthuri is known for his A Stranger and Sublime Address.

Amit Choudhuri born in Kolkata in 1962 was brought up in Mumbai. He graduated from Imperial College, London and then went to Balliol College, Oxford for his higher studies. His A Stranger and Sublime Address won him the Betty Trask Awaed and the Commonwealth Award for the first best novel. Amit’s masterpiece is Afternoon Raga.

Bharati Mukherjee born in Kolkata is undoubtedly the ‘Grand Dame’ of Diaspora Indian literature. Her works focus on the phenomenon of migration, the status of new immigrants and the feeling of alienation often experienced by expatriates as well as
Indian women and their struggle in an alien land. The dislocation of vast population makes the phenomenon of Diaspora.

In 1990, Mukherjee published her novel *Jasmine* that explores female identity through the story of an Indian peasant woman whose path takes her from Punjab to Florida and then to New York. There she lived for some days and she went to Iowa and as the novel draws to a close, she is about to set off for California. On acquaintance with a new culture, Jasmine transforms herself a lot and she redefines the role of woman in society and she has elevated herself as the symbol of determination and hope. The girl from India and a widow from Hasnapur talks to explore new territories at the end of the narrative. Mukherjee is a western-educated immigrant writer. The experience she gained formed the themes for most of her writings. The major themes reflected in her works are issues related to women -- their self-actualization, psychological transformation, problems of identity, issues of gender and culture and most importantly problems and challenges faced by the Indian communities in the state of exile, a sense of loss, the pain of separation and disorientation. Her friend Sunetra Gupta is another novelist. She has spent most of her life abroad. She grew up in Ethiopia, Ghana and Liberia. Sunetra is the best known for her novels *The Glassblower’s Breath* and *Memories of Rain.*

Jhumpa Lahiri as an immigrant novelist clearly fits into the school of writers of Indian Diaspora. Normally Diaspora fiction lingers over alienation, loneliness, homelessness, existential rootlessness, nostalgia, questioning, protest and assertion and the quest for identity; it also addresses issues related to amalgamation or disintegration of cultures, discriminating margins of two different social milieus, internalizing nostalgia and suffering which forced amnesia. Lahiri is influenced by both Indian and American
cultures and heritages. This multi-cultural lifestyle plays a central role in many of her stories, which depict the alienation and loneliness of immigrants, caught between two drastically different worlds. Her novel, *The Namesake* focuses on the lives of Indians and Asians who have migrated abroad. Her writings tell about the adjustment problems of Indians (both first and second generations) who have now settled in America. The tension between adherence to Indian culture and imbibing American culture, between upholding family tradition and subscribing to the individual freedom and realization that one is an outsider even though one is born there -- all this is beautifully highlighted in her works. Lahiri portrays immigrant experience and the clash of cultures. The conflicts portrayed in the novel evokes great empathy to Gogol as he stumbles along the first generation path, strewn with conflicting loyalties, comic detours and wrenching love affairs. With penetrating insight, she reveals not only the defining power of the names and expectations bestowed upon by the parents but also the means by which the children slowly, sometimes painfully, come to define themselves.

Intimately interacting with the American environment, the Indian Diaspora continues to feel that they are the outsiders even though they have an insider’s insight. The question of cultural identity occurs in Indian diaspora writings. India adopts the doctrine of several different cultures. They co-exist peacefully in one nation. In India no single culture exists. Too many cultures have crossed and blended here, and produced a hybrid cultures. The Indian cultural identity has acquired a heterogeneous composition with today’s youth who are on the move in search of better jobs. Hence, the bonding between the people and the settlement is fast disappearing. The familiarity and uniformity of basic cultures across communities in the states of India makes for easier
assimilation and preservation of one’s own culture. But when one leaves India and goes abroad, one realizes that even though one may try and assimilate with that culture, yet it is a baffling new world. The West which appeared alluring when one viewed it from one’s place appears complex and complicated when one settles there and realizes that one is an exile by choice from one’s home.

Amitav Ghosh is a diaspora writer; he could bring out the exact feelings and agonies of this displaced people. Either willingly or unwillingly they are stranded in an alien land, where their life is carried away by the socio-cultural and political system of the country where they settle down. His novels are about Diaspora condition of the labourers under the colonial rule. They are labourers by agreement. Amitav Ghosh pictures the sufferings and agonies of the displaced people. “Their disappointments, their loosing grip of life and their lives spent in a sorrowful longing for their roots can be seen as an elegy for the diasporic conditions” (Rakhi Nara Ghansam 57).

Ghosh vividly expresses the feature of Diaspora condition in almost all his works, viz., *The Glass Palace*, *The Sea of Poppies* and *The Hungry Tide*. The Diaspora situation in *The Glass Palace* is due to the arrival of colonial power. In *The Hungry Tide*, people are displaced due to the political chaos caused by partition. In *Sea of Poppies*, the Diaspora is in the form of indentured labourers. People migrated for financial reasons that are in order to feed themselves and their family. People started offering themselves as indentured labours, which is under contract for five years. So this leads to mass migration of people from their native land to an unknown land. These indentured immigrants are treated as slaves and it is a new form of slavery. It has been found out through a study that these immigrants are ruthlessly ill-treated and many of them even die
because of physical and mental torture. The landlords treat them as something less than human beings. Ghosh tries to bring out the hidden facts into light through his *Sea of Poppies*. In this novel Ghosh mainly focuses on two great economic themes of the nineteenth century; the cultivation of opium as a cash crop in Bengal and Bihar for the Chinese market, and the transport of Indian indentured workers to cut sugar canes for the British on islands like Mauritius, Fiji and Trinidad. Because of opium factory the local farmers are forced to plant only poppies and the farmers are not allowed to cultivate any seasonal crop or any rotational crop. As they cultivated only poppies throughout the year, the soil quickly lost its fertile nature and at last it had become a barren land, which disappointed the poor farmers. So in order to survive they started to move out as indentured laborers. Ghosh presents the life of Girmitiyas on the ship called Ibis. Ghosh does not only present the current state of their life on the ship but also recollects the past history and the fate behind the travel.

Equally talented writer is Anita Rau Badami who was born in the Eastern town of Rourkela. Badami spent her childhood drifting around India with her father, a mechanical engineer and train designer. Her works are: *Can You Hear the Night Bird Call* (2000), *The Hero’s Walk Chapal Hill* (2001), and *Tamarind Mem* (1996). The novel *Tamarind Mem* contains many aspects similar to the author’s own life, which revolves round the railway colonies of India. This novel has been written in a playful way. This poetic prose depicts the relationship between mother and daughter. The mother Saroja and the daughter Kanine have vastly different views about their part. Badami divides the novel into two parts. In this novel Saroja pursues a medical degree in order to protest against women’s subordination to men in her society, while her daughter travels overseas
to pursue her higher education. This story explains two different perceptions of the same past.

Chitra Banerjee Divakarni is an award winning novelist and poet. Her works are widely known and published in fifty magazines including *Atlantic Monthly* and *New York Publication*. Her work has been translated into Japanese, Dutch, and Hebrew. Her new novel is *Oleander Girl*. Divakaruni acknowledges the paradoxes in a given epoch and wages an artistic, cultural, ideological and philosophical war. She spins a complex web of human relationships. Her forte is giving words to human emotions—affection, sorrow, guilt, romance, passion, lust, compassion, jealousy—and making the reader a part of the character’s life in process. There is a balanced view of facts in her fiction. She does decry the bad influence of the culture of her native land.

Divakaruni’s admirable novel *The Mistress of Spices* (1998) is the story of Tilo, a young woman born in a faraway and who is trained in the ancient art of spices and becomes as a mistress charged with special powers. Once fully initiated in a rite of fire, now immortal Tilo in the gnarled and arthritic body of old women travels through time of Oakland, California, where she opens a shop from which the administers spices as curatives to her customers. An unexpected romance with a handsome stranger eventually forces her to choose between the supernatural life of an immortal and the vicissitudes of modern life. *The Mistress of Spices* is a tale of joy and sorrow and one special woman magical power. All the characters in the novel are fictitious.

Chitra’s contemporary Talat Abbasi was born in Lucknow and grew up in Karachi. She was educated in St. Joseph’s College, Karachi, graduated from Kinnard College, Lahore and later the London School of Economics, the U.K. She moved to New
York in 1978 where she still lives. She worked for the U.N. Population Fund until her retirement in 2004. She worked for population issues across Asia. Abbasi is one of the best known short story writers in English. Her writing is about Pakistani experience. *Bitter Ground and Other Stories* explore the world of Pakistanis in Karachi.

Meena Alexander is a poet and a college professor. She writes prose containing full of imaginary and sensational poetry. She is part of postcolonial conversations. Her narrative line has a beauty and joy that transcends the pain and violence that she has known. She has published six volumes of poetry including, *Quickly Changing River* (2008), and *Illiterate Heart* and *Raw Silk* (2004). She is also the editor of *Indian Love Poems* (2005). Her memoir *Fault Line* (2003) expanded edition 2003, was picked by *Publishers Weekly* as one of the Best Books of the Year. Her works have been translated into several languages and she has received awards from Fulbright Foundation, the Rock Feller Foundation, the Arts Council of England.

One of the internationally well-known diaspora writers is Bapsi Sidhwa who was born on August 11, 1938 in Karachi and then moved to Lahore with her family who belong to the Parsi minority group. In her childhood, she was affected by polio and spent much of her early life as an invalid and she developed her knowledge by reading voraciously at home. She was brought up in Lahore and she had witnessed the human devastation caused by the political and religious conflicts and persecution associated with the 1947 partition of the Indian sub-continent into India and Pakistan. In 1956, she earned her B.A. from Kinnaird College for women in Lahore. At the age of nineteen, Sidhwa married Gustad Kermane and gave birth to the three children. She then married Noshir R. Sidhwa in 1963. Much of her early adult life was spent as an upper class
Pakistani wife and mother of three children. Inspired by a story she heard on a family vacation about a young woman who was forced into a marriage and when she tried to escape was hunted and killed. As she say in an interview with Howers:

Whenever there was bridge game, I’d sneak off and write. But now that I’ve been published, a whole world has opened up for me. I was told that Pakistan was too remote in time and place for Americans or the British to identify with. (299)

Sidhwa belongs to Asian Women’s Congress of 1975. Since moving to the United States in 1983 and having become a citizen in 1992, she had been teaching at St. Thomas University in Houston. In 1985, she was appointed Assistant Professor of the Creative Writing Programme at the University of Houston. In 1989, Sidhwa was an Assistant Professor of the MFA Graduate programme at Columbia University in New York and she was the Professor of English and Writer in Residence at Mount Holyoke College, South Hadley and in 1998-99, Fanny Hurst writer-in-residence at Brandeis University in Waltham, Massachusetts. From 2000 to 2001 she held a Postcolonial Teaching Fellowship at Southampton University, England. She continues her writing career, giving frequent reading and conducting writing workshops along with making regular visits back to Pakistan.

Her first novel *The Crow Eaters* (1978) was published in Pakistan. It marks the beginning of her literary fame. She has received numerous awards and honorary professorships for her two works, *Cracking India* and *An American Brat*. Over the past two decades, Bapsi Sidhwa published five novels: *The Crow Eaters* (1978), *The Bride* (1983) later has known as *The Pakistani Bride* (1985), *Cracking India* (1991), *Ice-
Candy-Man, An American Brat (1995) and Water (2006). She received Pakistan National Honour of Patras Bokhri Award for The Bride in 1985. Her work The Pakistani Bride was awarded National Endowment for the Arts Grant in 1986. She was awarded highest honour in the arts, the Sitari-I-Imtiaz in 1991. Her third novel Cracking India was awarded the German Literature Prize and a nomination of notable book of the year from the American Library Association and was mentioned in New York Times “Notable Book of the Year” in 1991. She was awarded a $100000 grant as the recipient of the Lila Wallace Readers Digest Writer’s Award in 1993. The novel Cracking India was adapted for the film “Earth” by the film Director Mrs. Deepa Mehta. Her works have been translated into Russian, French, German, Urdu and Italian languages.

Critics regard Sidhwa as a feminist postcolonial Asian novelist. Her novels provide a unique perspective in the history, politics and culture of India and Pakistan. Ambreen Haid describes Sidhwa as a postcolonial feminist writer who confronts a variety of historic constraints and oppositions of gender, ethnicity and ideology, a complicated and crucial endeavour (382) to explore these borders in all of her novels. Her themes are serious; she often employs humour marked by irony, satire, caricature or buffoonery in an effort to make her writing entertaining and educational. Sidhwa gives importance to character development. She has chosen to write in English because she feels it rich and flexible.

Sidhwa’s first published novel The Crow Eaters provides information about the Parsi Community, a marginalized ethnic group in South Asia. The Parsi-Zoroastrian family emigrates during the time of the British Raj from central India to Lahore. They settled in Pakistan in order to gain economic status. She describes Faredoon Junglewalla
and his family. Wealth and status is the ultimate aim of Faredoon Junglewalla. The novel is called a black comedy by a number of critics. For instance one cannot keep one’s smile while reading the chapter where Jerbanoo is crying on a balcony for her life. The house is on fire but the event is narrated in a comic tone. Sidhwa depicts the social conflicts because status plays an important role in this novel. At the beginning of the novel, Farodoon Junglewalla, Freddy for short, is introduced. The novelist narrates Freddy’s journey from his ancestral village tucked away in the forest of central India towards the green pasture of the Punjab. His journey to the north to seek fortune is symbol of his quest for prosperity, achievement and recognition in life. It also brings out the Parsi community’s ambition to climb social and economic ladder of success and prosperity. On his way, many adventures take place, some are frivolous and others are serious. More specifically his adventure to protect Jerbanoo from the buffalo is remarkable. This frivolity and seriousness seem to be characteristic of Parsi way of life. Later on his family expands and with his pragmatism, intelligence and cunning, he succeeds and becomes a man of great consequence among the Parsis. He becomes extremely influential and settles big deals tactfully. People travel thousands of miles to see him in Lahore, especially when they wish to escape the tight spots they come from and solve their problem with his help.

The novel’s focus shifts from Freddy to his children. He has three sons namely Soli, Yazdi and Behram, Billy for short. His dear son Soli dies as foretold by an astrologer. His second son Yazdi turns out to be a self-exile. His third son Billy marries Tanya and makes progress considerably in a short span of time. Freddy’s two daughters get married and his third daughter Yasmin too gets married later. Customary in the Parsi
patriarchal society, the son gets married later and gets more coverage in the novel. Yazdi falls in love with Rosy Watson, an Anglo-Indian girl with a disreputable family background but when he realizes the fact he renounces the world and helps the poor and the homeless using his monthly allowances.

*The Pakistani Bride,* Sidhwa’s second published novel is set in the Himalayas and Karakoram and focus on women’s marriage. It is based on actual incident which happened in Pakistan. Sidhwa is on a visit to Karakoram mountain area of Pakistan with her husband where the tragic story of a young girl brings to the tribal areas as a bride is narrated to her. The girl, unable to bear the tortures inflicts on her, runs away, but is murdered on being found out because she has brought dishonour and disgrace to the tribe. Sidhwa is so touched by the story that it haunts her when she comes back to Lahore. She starts to write the girl’s story and also about the poor tribal’s and their pride in their valour and honour.

In *The Pakistani Bride,* Sikander and Zohora are the parents of Munni. She has lost her parents. As Munni has the resemblance, the size and the shape of his little Zaitoon whom Qasim lost so long ago, he adopts her and gives her the name of Zaitoon. Now she is restricted and dominated by her adopted father. When she is five years old, Qasim adopted her when Zaitoon was in hope to find her own father and mother. She is sad that her parents are dead. As per Qasim’s wish, Zaitoon is forced to call him Abba. She is sent to school for five years. When she reaches the age of adolescence and is menstruated, she is advised not to play with boys and is not allowed to continue her studies. She is brought up in the civilized city atmosphere, so she feels that it is a very different style of life. She leads a happy life with Mirriam and Nikka. Qasim belongs to
the tribal community. So he never allows his daughter to marry from another community. While Qasim and Zaitoon are on their way to their homeland, they meet a military man called Ashiq. Ashiq is attracted towards Zaitoon at first sight. When Ashiq speaks to Zaitoon for the first time, she is also attracted by Ashiq’s approach towards her. But she is forced by her adopted father Qasim to marry Sakhi. She is depressed to marry Sakhi. Sakhi is cruel to her. One day in the riverside she waves her hands to the military man at the army jeep. Sakhi goes on hitting her with stones until she falls down with deep injuries. So she decides to run away from this place. On the way she faces so many difficulties. Her struggle for emancipation is full of tragic incidents. Sakhi is often mentioned as making a hissing noise to the women.

Zaitoon Carol, a friend of Zaitoon, comments: “This girl had no more control over her destiny than a caged animal” (136). The tribals take guns not to search the girl, but to hunt her. Mustaq tells Carol about the runaway girl. “The girl runs away. The whole bloody clan’s out hunting her. Carol is surprised and asks. “Hunting her? What will they do when they find her?” Mustaq replies,” Beat her up, probably kill her” (223). Sakhi believes that his wife is dead. But she is rescued by the military people. At last Zaitoon is sent with Farukh, an army officer and Carol. Ashiq gives new life to Zaitoon.

Sidhwa’s third novel Ice-Candy-Man (Cracking India) is an autobiographical novel. The story is told by a young Parsi girl crippled by polio who witnessed the ethnic and religious atrocities associated with the partition in Lahore, Pakistan. The story is told from the point of a young Parsi Zoroastrian girl. Sidhwa, herself admits that her novel has certain autobiographical elements. For instance, the child protagonist Lenny is reminiscent of Sidhwa’s own childhood. Like Lenny, Sidhwa too was, at the time of
partition, eight-year old polio-ridden girl living in Lahore. Lenny is an eight-year old girl, who comes from a rich Parsi family of Lahore. She is lame in one leg due to an early attack of polio. She is taken care of by the Hindu Ayah, Shanta who is eighteen years old. She is Lenny’s trusted advisor. Ayah is always surrounded by Hindu, Muslim, Sikh and Parsi admirers. The men from all these communities are always unified around her. This hints at the Hindu-Sikh-Muslim communal harmony that was prevalent in the pre-independent days. They behaved like blood relations. Ayah’s admirers include the attendant, a knife-sharpening Pathan, Sharbat Khan and several more. The evil news of the impending partition however disturbs the communal harmony and the same people begin to look at each other with suspicion. The rumblings of communal discord soon reach Lahore. Lenny has very kind and compassionate sentiments towards Ayah. Only Ayah, among all Lenny’s friends, stays behind in Lahore. She does not go because Masseur has assured her of safety there. However, Masseur is murdered and his body is found in a sack; the Ayah is shocked. When a mob approaches Lenny’s house and demands for the Hindu Ayah, the Parsi family is shocked. The Ayah senses danger to her life and hides herself in the house of Lenny. The Muslim Iman Din, however, tries to save the Hindus from the mob but in vain.

The Ice-Candy-Man plays mischief and deceives Lenny by assuring her of saving the life of her Ayah. Lenny innocently reveals the hiding place of the Ayah. Lenny follows the path of truth she has learned without knowing the consequences of her revelation. The Muslim mob drags Ayah out mercilessly. Ice-Candy-Man further abducts Ayah and takes her to Hira Mandi. Lenny is hurt and considers herself as a traitor of Ayah. The Godmother Rodabai goes out of her way to rescue Ayah Shanta.
The meeting between Ice-candy-man and Godmother shocks Lenny. Ayah had been kept in a brothel of Hira Mandi. The Ice-Candy-Man forcibly marries Ayah and changes her name to Mumtaz. Lenny wishes to save Ayah from the monster Ice-Candy-Man. Sidhwa depicts women’s suffering as common to all communities.

Sidhwa’s fourth novel *An American Brat* chronicles the adventures of a young Pakistani Parsi girl Feroza in America. As the novel progresses, her parents Cyrus Ginwalla and Zareen Ginwalla are extremely worried about their daughter Feroza’s growing narrow-minded attitude. For this reason she is sent to America with a hope that she will improve herself there. In America, Feroza falls in love with David Press, who does not belong to her community. The moments her parents come to know about her affair with a non-Parsi boy, her mother Zareen determines to leave for America to dissuade her daughter. She cannot change her daughter’s mind but she succeeds in frightening David who withdraws himself from Feroza. At the end of the novel, major changes in Feroza’s life take place. She sticks to her belief that a religious disparity should not interfere with one’s matrimonial affair. Finally Feroza has tasted freedom and she now cannot give it up. She decides to manage her life that suits her heart and she pursues happiness in her own sweet way. She will marry a man whom she likes and loves without bothering whether he is Parsi or of different faith. She has learnt her lesson and in future she will not allow anyone to meddle with her personal affairs. As for religion she is Parsi and she will continue to be Parsi. If the priests in Lahore and Karachi do not let her enter the fire temple, she will go to Bombay where there are so many Parsis that no one will know whether she is married to a Parsi or to a non-Parsi.
The novel is set primarily in the United States and explores the issues of intercultural conflict and the difficulties of maintaining a sense of one’s community in the global context. Pakistan is the location for Sidhwa’s first three novels. In each there is a strong sense of place and community. She uses to examine the post-colonial Pakistani identity.

Women acquire such attribute by their active involvement in anything they attempt and control the situation. Lenny, the narrator, is also the central character in the novel; she retains her independent identity in diverse situations. Her attitude towards her nameless cousin significantly portrays the feminist need for assertive equality. She witnesses the barbaric cruelties of the partition days including the inhuman victimization of women. Yet what emerges as the eminent note or thematic motif in the novel is not the victimization of women but their will and sustained effort to fight against society and succeed in their effort. Most of the other partition novels in English have concentrated largely on the helplessness of women pitted against oppressive male forces.

Bapsi Sidhwa is one of the best and most successful writers in Pakistani Writing in English. She is distinctive among the writers of English language fiction in the subcontinent because of her sharp wit, nice humor and reliable observation of human behavior. Through her individual voice which is unique indeed, she represents Parsi (Zoroastrian) ethos as well. We also find in her writings the cultural complexities of pre1947 era in Pakistani Society.

As an artist and story teller, Bapsi Sidhwa is not a follower of the non-realist narrative tradition. She believes in the inevitable role of well-knit plot and an enthralling story in the construction of her novels. In an interview to David Montenegro (1992), she explains the importance of realistic narrative thus:
In the west story telling has been lost in the byway of verbal acrobatics and the need to be smart and innovating in writing, the story element is very often lost in what they call ‘literate fiction’ in these part of the world’. The Bride is written in the vein of realistic narrative. It was published in 1983. It revolves around the survival struggle of Zaitoon, the heroine of novel who struggle to escape from her cruel husband. Zaitoon married in feudal and rural Pakistani community. She manages an escape from there to find an independent life of her own. Although The Bride is known to be based on a true and pessimistic story, Bapsi Sidhwa’s fictional version ends on a note of future happiness. Sidhwa received the Pakistan National Honours of the Patras Bokhari award for this novel in 1985. (n.pag.)

Bapsi Sidhwa has painted a canvass with wit and compassion. According to Anita Desai her novels though different from one another, share in common “a passion for history and true telling” (Sidhwa 18). Fawzia Afzalkhan calls her novel The Bride “a challenge to patriarchal culture and values of Indian Pakistani society” (Ross 1991). She further says that the novel is an effort to liberate “the female self that remains marginalized within the system” (Ross 1991). An Indian critic Makarand Paranjape states, “it would seem that entire code of honor of the tribe rests on the notions of sexual superiority and possessiveness” (Dhawan 87). As her novels are drawn from real life situations, the elements of history are prevalent. The readers are able to comprehend the history of Pakistan and India. Her fiction can be classified as Feminist Historiography.
Kumkum Sangari and Sudesh Vaid (1990) explain the concept of “Feminist Historiography” as:

Historiography may be feminist without being exclusively women’s history. Such historiography acknowledges that each aspect of reality is gendered and thus involved in questioning all that we think we know, in a sustained examination of analytical and epistemological apparent and in dismantle of the ideology presupposition of so called gender–neutral methodologies. A feminist historiography rethinks historiography as a whole and discards the idea of women as something to be framed by a context in order to be able to think of gender differences that structured by the wide set of social relations. (72)

Sidhwa’s strong characters are women and they refuse to be represented as non-living phenomena under the label of ‘shame,’ ‘modesty,’ ‘honour,’ etc. The Bride deals with repression of women in Pakistani society. It is based on a true story narrated by an army personnel at an Army camp in Karakoram Mountains. According to the story, a girl from the plains is taken by a tribal into the mountains and married to a tribal man. The girl runs away after a month of the marriage. She manages to survive for fourteen days in Karakoram Mountain and tries to find her way out to the plains. But a runaway wife is an unforgivable insult for the tribal man; they keep on searching for her and finally find her near a bridge over the river Indus. Her husband severs her head and throws her in to the river.

Sidhwa was so much touched by this real account that she fictionalized this story. She criticized the brutality of the tribal code of honor and the ruthless customs of their
daily existence. In an interview Sidhwa gave an account of why she decided to write a novel about this incident.

I felt that I have to tell the story. I had not written before…. I had a compulsion to write the girl’s story and the story of the tribal hidden away in this beautiful part of the world. I started writing a short story about this girl, without my really being aware of it; it was developed into a long story. It was an obsession. (Jussawalla and Dasenbrock 1992)

Bhaskar Pandya in his “Natives, Rootlessness, Ethnic Anxiety and Culture Clash in *An American Brat* by Bapsi Sidhwa” says that the Parsi experience is about their race and religious values and customs, traditions and rituals, survival and extinction, assimilation and identity, love and respect. Mahatma Gandhi opined that the numbers of Parsis are beneath contempt, but in contribution, they are beyond compare. Presently, the Parsi community numbers about one million worldwide. They are generally anglicized and well educated. Strain is put on the Parsi community or any community in general due to globalization and resultant connectivity is addressed in the novel *An American Brat*.

It is said that uprooting of the individuals or individuals as a part of a disadvantaged social group from their native lands and subsequently, their efforts to settle in a country with alien socio-cultural background and their yearning for the roots have become a prominent theme of postcolonial writers. It is burning issues of Parsi community and prime concern of Parsi writers or Parsi novel. Further the urge to go back to their native (home) land is found to be obvious in all Diaspora communities and as a writer of the Parsi origin and as the first traveller of Parsi novel, Bapsi Sidhwa deals
with ethnicity of a settler in the host country. Also, she deals with the problems of being native and non-native through the issue of acceptance.

However, the urge is greater in Sidhwa, in that case, in all Parsi writers, because they have suffered displacement not just once but twice and also because their original homeland is lost forever and ever. They have no hope of settling back in their native land. In the same context, it is obvious that Sidhwa is writing about the community she was born in, because she knows the beliefs and customs of her community, has first-hand experiences of them and knows very well the psyche of the people of that community.

Sidhwa was the only child of her parents and she felt alone at home. Moreover, the sense of isolation was further heightened by polio attack. In addition, the move of the family to Lahore where Parsis were diminutive, and were cut off from the Parsi mainstream. Sidhwa herself confesses talking about Feroza Ginwalla.

If I were brought up in Karachi which is again very much a part of Pakistan, my experience as a child would have been totally different. I would have been brought up among the Parsis. I was brought up apart from my cousins and other relatives. (Interview with Writers of the Postcolonial World, 2007)

Though she has settled in the United States for more than twenty years, she keeps on visiting her roots in the Indian subcontinent. However, she has enjoyed her long stay in the US. She is not at all at home with the American society and culture. She confesses the same in an interview with Bachi Karkaria for The Times of India:
I am a Parsi first, then a Pakistani, specifically a Punjabi. I am a woman simply by gender. I don’t feel American at all. My consolidate identity has enriched my writings. (vi)

All through the novel, Sidhwa depicts the story stressing the expatriate experiences that change the attitude and the psyche of the young girl. The novel also deals with quite a sensitive issue and societal concern of inter community marriage.

However, the story does not present the girl as a rebel who goes against the society and the religion to marry a person she loves. Instead it presents gradual adapting and acceptance of the American culture by the girl though, initially, she is baffled by it. She gradually goes self-confident and individual. In “Exploring the culture-consciousness in Bapsi Sidhwa’s The Pakistani Bride” R. Prema writes thus:

Culture means an advanced state of civilization. Today the most vital writing in English came from Britain’s former colonies, so called third world. There has been a geographical explosion of literature in English. After the partition and decolonization of the Indian sub continent in 1947, the writing in English split up into distinct national canons. Writings in India, Pakistan and Sri Lanka have diverged from each other because of their different cultures and identities. (61)

In The Pakistani Bride culture-consciousness is foremost. Qasim is a traditional, orthodox man. He is very conscious of his community. He is a very tall, fair man. People used to call him “Chinaman”. But he hates to be called like Pathan, Chinaman. When he first arrived in Jullundur from the mountains, Qasim spoke Hindi, a distorted mixture of Punjabi and Pashto. But gradually he became conversant with Punjabi and
Urdu. Sidhwa has used words and phrases from the native language like Chapatti, Hookah, Manja, Zenana, Payal, and Dancing Bulbul. She has given a vivid description of the distinctive dress of Kohistani --- the sheepskin waistcoats and shirts made from beaten wool. Different customs, the landscape and mountains are described by Sidhwa with immense vigour and liveliness and she has brought her world and people exuberantly to life. The tribal people hate the outsiders. There are no police and government clerks in that tribal village. Women are seen only as sex objects and not as human beings in the tribal community. The Pakistani Bride starts with showing the low status of women in the Kohistani tribe are girls are given in marriage in exchange of loan due. Qasim insists that his daughter should like his village, mountains, plains, and culture. Zaitoon is forced to marry Sakhi by her adopted father. She hates her father’s community. In the end of the novel Qasim never knows whether she is alive. Sidhwa says that it was a pity that he appeared to love her. Still he was to blame for imposing his will on something that was bound to end in disaster.

The novel shows how women suffer due to unwanted culture, out-moded and old-fashioned tradition customs. Bapsi has shown in her novel how female emotional demands are crushed by violence. Despite Zaitoon’s predicament Sidhwa has shown that through struggle there is hope even for women to see the dawn. The novel is a women’s lyrical cry in prose against the existential fate and social abuse. Sidhwa has fashioned complex metaphors to orchestrate the multiple agonies of a woman, a successful portrayal of pain and suffering in the character of Zaitoon. She has written dramatically of a particular culture, marriage loyalty, honour and their conflict with old ways. She has introduced the reader to an exotic new world. The novel reveals that in the last few
decades women in Pakistan have gained confidence to articulate their thoughts. In an entertaining style she has drawn the reader into Pakistan, the hill areas, the bazaars of Lahore and the native language.

As a result of the Partition of India and Pakistan millions of people were uprooted from their native lands. Bapsi Sidhwa has depicted not only the sufferings of Ayah but also the sufferings of all the women during this Partition. Even close friends turned out to be vigorous foes. Finally, Ayah migrates to Amritsar with a hope that she may get a better life there. Due to the change of ghetto Ayah realizes the value of her own self and she is able to make her own decisions regarding her life. Ayah is not sure of getting a better life in Amritsar but she has finally got the guts to face the consequences of her own decision.

Many studies have been undertaken by various scholars, researchers and writers to study the fiction of Bapsi Sidhwa. Among them Dr Jeyapriya’s *The Contours of Women Diaspora* is noteworthy. Her book includes *Essays on Diasporic writers’ Experience in Alienation*. One of the essays in the book written by T. Jayakumar delineates the placement of cruel life on Zaitoons by the (cultural) displacement in Sidhwa’s *The Pakistan Bride*. Also, the article explores the cultural consciousness and cultural changes in the novel. Dr. Dhanalakshmi in her article published in *Essays on the Literatures of Subaltern as Attrition of Partition* tells the decadence and disfigurement of culture in Sidhwa’s *Ice-Candy-Man*.

Angleses discusses Sidhwa’s *Cracking India* in the light of women at the centre of conflict in her “I want my Ayah”. The essay also presents the social oppression of female power, and female characters without empowerment. Kulbhushan N.K. Neb in his
book *Reflection on Indian Writing in English* narrates the contextual desecration of women and gender violence in Sidhwa’s *Cracking India*.

Randhir Pratap Singh’s *Bapsi Sidhwa* is a full length study on the novels of Sidhwa. The writer discusses Parsi ethos, buoyant women, partition revisited and the cultural difference in her novels. Pramod Kumar Singh in his book entitled *The Novel of Bapsi Sidhwa: A Critical Evaluation* deals with all the four novels. This writer presents the real reflection of Parsi culture and its tradition, the tale of partition and its repercussions and the saga of cultural and religious conflicts.

As discussed above considerable investigations have been carried out to study the novels of Sidhwa but no full length research is done on “The Eternal Conflicts between Good and Evil” in her fiction. Therefore, the present researcher has taken this particular topic to explore into her novels.

The first chapter is an introduction defining conflicts, South Asian Literature, Diaspora writers and feminist perspective. It studies the literary background of the Parsi writer Bapsi Sidhwa. She has produced four novels that reflect her personal experience of partition of the Indian subcontinent and abuse women.

The second and third chapters deal with the selected novels of Bapsi Sidhwa – *The Crow Eaters* and *The Pakistani Bride* with reference to the topic. These chapters focus on the following themes: socio-cultural conflicts, psychological conflict, and helplessness of friends, human loss and atrocities against women. Muslim refugees fled to Pakistan. There has been eternal struggle between Muslims and Hindus. Partition causes difficulties which were faced by the refugees on both sides of the border. One man’s religion is another man’s poison – this is exactly what happens in her novels. As
the partition progresses, religious frenzy is seen everywhere. *The Crow Eaters* is a representation of Parsi culture and history.

Transformation in her novels signifies manipulative nature. Manipulation gives rise to betrayal. In *The Pakistani Bride*, the writer categorically and systematically analyses the universal problem of women subjugation and their suppressed desire to survive with bare minimum level of self-respect. The author intends to achieve harmony in the subdued means of survival in the male-dominated society.

Disintegration and degeneration of society signifies the deterioration of the characters. In India there are many different communities. Identity crisis is seen in terms of different religions and languages. Her novels focus on communal discord that occurred at the time of partition. Sidhwa’s fiction discusses the autobiographical elements. Her role as a post-colonial female writer, her identity as a member of the Parsi community and use of humor, farce and satire are recurrent in her novels. Her novels centre on feminine perspective. The female protagonists are the moral centres. Most of her male characters in her novel show destructive violence. Women are shown as being oppressed and used as a commodity. Also the theme of lust and desire is present throughout her novels.

The fourth chapter is a study of positive assessment in her novels. The eternal conflict between good and evil are the highlight of the novelist. Among other, dislocation and disruption are very important themes of *Ice-Candy-Man*. Dislocated people migrated from one place to another; people could not overcome the shock and pain of dislocation.

The fifth chapter attempts to investigate conservative Feroza who goes to America and mingles in that culture and in other aspects which are focused in *American
Brat. Her novels are about various conflicts or tensions between husbands and wives, mothers and daughters, young and old, conservative and progressive, East and West, India and Pakistan, and Parsi and Muslim.

The concluding chapter tells the style and techniques of Bapsi Sidhwa: her use of the English language – simple, plain, sometimes focused – is unique. This chapter also brings out the various literary devices and elements which Sidhwa has employed in her novels. Also, it summarises the arguments presented in the previous chapters. The novels taken for research give a realistic picture of diaspora. The eternal conflicts of good and evil are researched in her novels. The following chapter deals with The Crow Eaters in the light of the thesis statement.