CHAPTER-1: A BRIEF HISTORY OF PAKISTANI FICTION AND PORTRAYAL OF SOCIETY IN PAKISTANI ENGLISH FICTION
1.1 INTRODUCTION

Percy Bysshe Shelley in his masterpiece *A Defence of Poetry* has said that poets are “the unacknowledged legislators of mankind.”- (Shelly, *A Defence of Poetry*). The function of a legislator is to lay down the law, a settled course of action that men may follow. All literary works show us various aspects of the society from politics, economics and culture, via various genres of literature from time to time. Literature is considered to be the criticism of life because it mirrors the society, people and the time in which it is produced. Conventionally, literature holds a mirror to life. Corroborating this idea of connection of society and literature, Hippolyte Taine, a French critic gives a scientific approach to the study of literature through his theory of race, milieu and moment. According to this theory Men, Milieu and Message, cannot be separated from literature. As mentioned by the Encyclopedia Britannica: “Race, milieu, and moment, according to the French critic Hippolyte Taine, are three principal motives or conditioning factors behind any work of art.”- (“Race, Milieu and Moment”, Encyclopedia Britanica)

The philosopher analyses the scientific approach to the work of literature to find out the motivational factor which created that work. To validate what Taine writes, there are many examples of works of literature such as portrayal of social problems during Victorian age in the novels of Charles Dickens and Thomas Hardy, the satirical presentation of society of restoration in the comedy of manners of Oscar Wilde and the portrayal of Indian society in the works of Raja Rao, Bhabhani Bhattacharya, Mulk Raj Anand, R.K.Narayan and Ruskin Bond. All these works of literature reflect the kaleidoscopic images of the then society. The influence of literature on society is felt directly or indirectly. Thus, Miss Stowe’s *Uncle Tom’s
Cabin is directly responsible for the movement against slavery in literature and life in USA of those days. The novels of Dickens had indirectly influenced the society to create the feeling for regulating and removing social wrongs. Sarat Chandra's novels have gone a long way in breaking conservatism as regards women in our society. Some works of literature give the readers knowledge of history with enjoyment. Literature mirrors the ups and downs of economic, political and social cycles. Through the study of literary works, we learn the lessons of past experiences and become aware of not repeating historical mistakes. If literature expresses social sympathies, naturally it is bound to exercise some positive influence on our minds and attitude. Society reacts to literature by following its message and motivation.

Novels are known to have changed the direction of the human mind and set in motion movements that have altered our ways of life. It is, however, clear that if we are interested in literature, its influence is bound to move us amply because it is made out of the lore of life. The quality and nature of the reflection depend upon the writer's attitude, whether one is progressive in one's outlook or reactionary.

Pakistan is an important country geopolitically as well as socially for number of reasons for the stability and progress of Asia. Today, when the world is troubled by terrorism, understanding the societal thoughts and way of life in Pakistan become necessary. A society is impacted by religion, politics, education, entertainment industry and literature produced in the country. This thesis aims to study the enigmatic nature of Pakistani society so that myths about Pakistani society are dispelled and also an insight is developed so that attempts in world peace and human rights can be channeled properly.
The first chapter entitled “A Brief History of Pakistani Fiction and Portrayal of Society in Pakistani English Fiction” analyzes the history of Pakistani literature and the difficulty of defining the literature of a nation which was once a part of another nation. Initial Pakistani literature, for want of critical themes, centered around the violence of partition and the birth of the nation. The chapter also discusses the contemporary Pakistani literature which is dominated by writers who have Pakistani origin but have settled abroad. The chapter justifies the choice of selecting writers like Mohsin Hamid and Kamila Shamsie who have captured the pulse of Pakistani society in their fiction.

The second chapter entitled, “Socio-Psycho Issues and Socio Economic Issues in Contemporary Pakistani English Fiction” discusses the socio-psycho issues and socio-economic issues of Pakistani society, portrayed in the works of Mohsin Hamid and Kamila Shamsie. It is observed that some Pakistani youth have myriad psychological problems, resulting out of youthful indulgence, forced marriages, drug addiction, poverty, lack of education and violence in the nation. This has led in some instances to mob-mentality and collective opinions and habits. Lack of stability in government and frequent terrorist attacks have shaken the economy of the country and have given birth to class-conflict in Pakistan which is subtly captured by the two novelists.

The third chapter entitled “Socio Political and Socio Religious Issues in Contemporary Pakistani English Literature” deliberates on socio-religious and socio-political issues. It juxtaposes religion and politics which influence and shape each other. How religiously and politically, policies of Pakistan are framed keeping India at the centre is interesting. Fundamentalism and the youth suffocated with the
fundamentalism are juxtaposed in contemporary fiction. 9/11 attacks have changed the way, the world is looking at Pakistan and this stereotyping has made many young people rebels.

The fourth chapter entitled “Socio-Historical Issues in Contemporary Pakistani Fiction” explores socio-historic issues in the novels of both the authors. How partition, 1971 war, nuclear testing, Iran-Iraq war, 9/11 etc have shaped the lives of Pakistani people and also their thought processes is noteworthy. The chapter also tries to look into the problems of fundamentalism and extremism.

The last chapter sums up the findings and establishes the relevance of the research. A nation or a society is a macro unit, comprising of micro units which make or mar the societal structure. Today, when the world stands on the pedestal of a possible nuclear war, it becomes important for the entire world to understand the society which harbors terrorism and also faces the problems of terrorism.

It is very essential to understand, what is Pakistani literature, who are Pakistani writers and when did Pakistani literature start? It is very difficult to consider the year of 1947, as the beginning of Pakistani Literature. Defining the first question of beginning of Pakistani literature is very complex and different literary giants have expressed the various opinions. There are numerous writers who have different backgrounds and history that can affect deciding whether the writer is Pakistani or not. There are three major types:

1. Writers who are born in India or somewhere else but are living in Pakistan
2. Writers who are born in Pakistan but are living somewhere else
3. Writers who are born and living in Pakistan
There are writers like Sadaat Hassan Manto who have lived their half in India and after partition they went to Pakistan. Deciding his nationality was even difficult for himself. Even he didn’t understand if he was Pakistani or an Indian. For Indians, Manto is an Indian writer who writes in Urdu; for people of Pakistan, a Pakistani Urdu writer. Manto articulates the feelings and sensitivities of the people of undivided India and the newly created country of Pakistan. We have a wonderful example of this complexity in the form of a short story “Toba Tek Singh”, which thrashes out what is Pakistan and what is India. The gravity of the situation can be best understood through the following lines: “One lunatic became so caught up in the circle of Pakistan and Hindustan, and Hindustan and Pakistan, that he became even more lunatic.” - (“Toba...” Selected Stories...) Similarly, there is the same problem for the writers like Moni Mohsin, Kamila Shamsie, Daniyal Mueenuddin and Mohsin Hamid. They are just born in Pakistan but they are brought up and have studied in U.K, U.S.A or Canada.

Simply, Pakistani literature can be defined as literature that comes from independent Pakistan, emerging out of literary traditions of the Indian subcontinent. The shared tradition of Urdu literature and English literature of British India was inherent in the new state. Pakistan before partition was a part of India and hence, did not have any distinct culture, dialect and history. For Pakistan, there was no separate socio-cultural – political identity in that case it was impossible for Pakistan to perceive the ‘Pakistani Identity’ in literature. As a result, the very first and immediate theme of Pakistani literature was the partition of India that caused the migration of millions of people and the circumstances arising out of that immediately. The nature of Pakistani literature, soon after independence, aroused controversy among writers due to its being centered heavily around the negative events related to the India-
Pakistan partition. Writers shared a common theme of partition and the horror it unleashed. Dealing in various ways with the human tragedy endured by people of both sides of this newly created border, these writers, according to Prof. Gilani Kamran, were expected to take a new direction along with the new state of Pakistan at that point, but did not immediately meet this expectation. So far as the language is concerned, the early Pakistani literature was in Urdu but as time evolved literature in Punjabi, Balochi, Sindhi and Pashto also came to the forefront.
1.2 LITERATURE REVIEW

Through the study of partition literature, I developed my sincere interest in the study of what caused the separation between a mass of Hindu-Shikh and Muslims. This research is prepared in the light of available sources, information and data. There are limited works available which explore the area of contemporary Pakistani English language writers. This research is mainly inspired by some of contemporary English fiction writers of Pakistan such as Mohsin Hamid, Kamila Shamsie, Daniyal Mueenuddin, Hanif Kureshi, Uzma Aslam Khan Mohammad Hanif and Moni Mohsin. *Granta 112 Pakistan* has been the main source behind the inspiration to explore the two young Pakistani writers. The book deals with the writings of various English fiction writers of Pakistan and also contains the critical reviews of them. These writers discuss how their literary works have portrayed the societal issues on their various works. Pakistani English literature refers to literature that has developed and evolved in Pakistan and abroad, written by Pakistani writers as well as by members of the Pakistani Diaspora who write in English.

To authenticate the portrayal of Pakistani society by these young writers, the history of Pakistani English literature is also briefly studied. To touchstone the portrayal of society by Mohsin Hamid and Kamila Shamsie, some works of luminaries such as Manto, Zulfikar Ghosh and Bapsi Sidhwa are optimized. Another book that inspired the present research is Tariq Rahman’s *A History of Pakistani Literature in English*. The study of Tariq Rahman’s mammoth work, inspires to study how contemporary Anglophone Pakistan English literature conveys a sense of what happened at certain times in Pakistan’s history, rather than continuing to focus intently on what they may tell us about why specific events took place.
Prof. Cara N Cilano has contributed her research in the form of *Contemporary Pakistani English Fiction in English: Idea, Nation and State*. She has made an honest attempt to explore the ways in which these literary texts imaginatively probe the past, convey the present, and project a future in terms that facilitate a sense of collective belonging. Cilano’s study spans the period from 1947 to the present, and is divided into four parts. The first, ‘Idea to Nation’, focuses on India’s Partition and the Bangladesh war as key moments in the country’s creation and re-conception. It considers how fictions by such founding authors as Khushwant Singh, Mumtaz Shah Nawaz, and Bapsi Sidhwa, as well as other less celebrated and younger writers, such as Mehr Masroor, Moni Mohsin, Sorayya Khan, and Saad Ashraf, illuminate a range of attitudes like nostalgic, optimistic, cynical, compliant, passive, and resistant to unequal experiences of belonging in East or West Pakistan, during the strained transition from colony and anti-colonial concept to postcolonial nation.

The second part examines notions of Pakistan as ‘Islamic Nation? Islamic State?’ through the historical novels of Tariq Ali, which explore Islamic syncretism before the birth of Pakistan, and through the fictions produced by a generation of writers who came of age largely in the Zia’s years, including Mohammed Hanif, Uzma Aslam Khan, Ali Sethi and Kamila Shamsie. In considering works by this younger group, such as Shamsie’s *Broken Verses* (2005), and Hanif’s *A Case of Exploding Mangoes* (2008), Cilano makes a particularly persuasive claim that their inquisitive narrators, often spurred by a desire to unravel official conspiracies.

‘Multicultural Nation, Privileged State,’ the book’s third section, involves a more grounded consideration of how novels set in Karachi — characterized by Cilano both as a pre-Partition space of religious-cultural diversity, and mythic safe haven for
Muslim migrants who sought to re-establish their lives in the nascent postcolonial nation — identify new terms with which to articulate belonging both to the city and the nation that rely heavily on the concept of mobility. Yet, as she demonstrates, the writers also reveal the potency of a nostalgic stickiness, which would challenge the cohesiveness of such modern visions. Her reading of Maniza Naqvi’s 2008 novel *A Matter of Detail* is particularly perceptive in this regard. Turning away from Karachi, Cilano focuses in section three’s latter half on an examination of the debut novels and short stories of Nadeem Aslam, Mohsin Hamid and Daniyal Mueenuddin. She suggests that they demonstrate how the zamindar’s seemingly all-pervasive authority may be subverted through the use of excessive language or gossip, and may even offer up a voice railing against injustice and corruption [that] can serve as an alternative affective centre.

The final part of Cilano’s study focuses on those post-9/11 migrant fictions by Aslam, Hamid, Shamsie and H. M. Naqvi. These narratives, which unfold largely in spaces beyond Pakistan, such as America and Afghanistan, are included because, the author asserts, they amplify and complicate their characters in relation to collective national attachments and to the workings of state and variously assert revised definitions of the nation or attempt to reach beyond that concept’s definition parameters to other, global, human identities.

Aroosa Kanwal’s *Rethinking Identities in Contemporary Pakistani English Fiction* studies and contributes his research on significant issues of notions of home and identities which have changed for Muslims as a result of international war on terror. It uniquely links the post-9/11 stereotyping of Muslims and Islam in the West to the roots of current jihadism and the resurgence of ethnocentrism within the
subcontinent and beyond. He gives the concept of Globalization of Islam, the
difference of Muslim identities before and after 09/11, Narrative of Nationhood and
displaced Muslim identities, the concept of ‘War on terror’, east and west Pakistan,
the impact of Zia’s rule over today’s Pakistan.

Sheikh Ahmed’s *The problems of Arts and Literature in Pakistan* is a very
short, small but significant book. The book describes about contemporary literary
works of English writers of Pakistan.

Sajid Ahmad and Sajid Ali’s research thesis has helped me to find out the
influence of Urdu in contemporary Pakistani English fiction. How the code-switching
has resulted in multi interpretation of the language.

Ahmed Zia’s Ph.D thesis “Status of Women in Pakistani Fiction in English A
study of Pakistani Postcolonial Feminist Fiction” has been a great source of
knowledge to know the contribution of Pakistani female in the English literature. The
research has as its subject of how Pakistan’s national texts, particularly creative
writings in English, reflect socio-cultural and political transformations since
Independence. Ethnically and linguistically, Pakistan is a pluralistic society, but the
state has pursued centrist and unitary policies. Islam has been used to justify the
unitary character of the state. The response of Pakistan’s creative writers, with few
exceptions, has been ambivalent towards these issues, until a new generation of young
writers since early 1990s began to respond more openly and critically. In 1967,
Zulfikar Ghose, with the advantage of geographical distance, gave a powerful critique
of Pakistan’s new ruling elite in his novel *The Murder of Aziz Khan*. The same
sentiments are expressed by Mohsin Hamid in his *Moth Smoke*. Through this novel,
he has tried to show, how Pakistan is frozen in time: its socio-political problems still persist with the same frequency and intensity.

Shirin Zubair, PhD, Professor of English, Bahauddin Zakariya University, Multan, “Pakistan’s research work Crossing Borders, Reinventing Identity (ies): Hybridity in Pakistani English Fiction” Taking theoretical insights from the works of Stuart Hall (1993) Bhabha (1994), Pennycook (2007) and others, he represents the complex notion of identity with regard to the construction of identity in two postcolonial novels by Pakistani authors; Hamid’s The Reluctant Fundamentalist and Sidhwa’s An American Brat. He brings out that a common thread running through these novels is the juxtaposition and co-construction of America and Pakistan to capture the essence of transnational and trans-cultural struggles over the issues of identity in terms of race, class, nationality, gender, and sexuality. He contends that identity is a process, constantly being refashioned and redesigned in contemporary discourses. In each, the hero travels to America in a quest of their American dream, but while pursuing that dream is caught unawares with the primeval question of their own cultural roots and identity. The titles and the endings of the novels capture the essence of identity as fluid, never complete, always in process owing to transnational and trans-cultural flows in today’s globalized world.

Finally, the research work of Mr. Salim Ali Usman “Paracolonialism: a case of post-1988 Anglophone Pakistani fiction” has been one of the biggest advantages to my research. He has explored how the socio-political milieu of the country Anglophone Pakistani fiction, provides a critical perspective on some of the important contemporary issues facing the country like feminism, class struggle, misuse of religious discourse, sectarianism, terrorism and the fragmentation of the Pakistani society. By contextualizing the works of four Pakistani fiction writers, Sara Suleri,
Kamila Shamsie, Mohsin Hamid and Mohammed Hanif, in the theoretical paradigms of modernism, post-modernism and post-colonialism, this research identifies salient facets and characteristics of Pakistani Anglophone fiction produced during the last three decades. This thesis argues that Pakistani Anglophone fiction is Janus-faced in nature. On the one hand, it specifically deconstructs various indigenous issues which are destabilizing Pakistani society and politics, while on the other hand, it challenges the discursive construction of Pakistan as a terrorist country through international discourse. By doing so, these writers not only adopt the role of political commentators and interveners but also create a counter-narrative to Western hegemonic discourse and represent a case for a liberal and democratic Pakistan. Moreover, the textual analysis of this fiction indicates a shift from traditional postcolonial literature. Instead of contextualizing their work in the colonial experience of the British Raj or its aftermath, these writers dissociate themselves from it and use this dissociation as a narrative strategy to hold the political and military leadership accountable for the socio-political chaos in Pakistan. The thesis argues that this characteristic of Anglophone Pakistani fiction indicates the emergence of a new phase, ‘Paracolonialism’ or ‘Paracolonial fiction’ which rejects the influence of colonialism on the socio-economic and political crisis of Third World countries and deconstructs various factors which led to their post-independence unstable economy and social fragmentation.

Study of Pakistan from Geo-political perspective is done by many researchers but an important perspective that can complement such studies by analyzing the cultural and literary roots of Pakistan, is sadly missing today. Attempt of this thesis in exploring the enigmatic identity of Pakistani society stands relevant when the entire world is concerned about the breeding ground for radical and fundamental religious
violence and hatred. Neutral analysis and study of the causes for the current situation in Pakistan can remove prejudice and phobia that the world is developing. At the same time, such a study offers a significant way ahead by suggesting possibilities of cultural transformation that can bring much desired stability in Pakistan and south Asia. The research which has adopted trans-disciplinary approach, has assimilated Social, Psychological, Economic, Religious and Political factors with literature.
While discussing the portrayal of Pakistani society in Pakistani literature, Manto is the pioneering writer who has portrayed the society with the most realism. He is considered as a prominent writer of short stories of the South Asia who produced great literature out of the events relating to the India-Pakistan independence. His literature is progressive in its tone and spirit. According to several critics, it has not only evolved its own identity, but also has played a significant role in documenting the hardships and hopes of Pakistan in the latter part of the 20th century and paved the way for the later literature. The way Manto has portrayed the society, became very controversial in that era. His illustrious short stories such as “Toba Tek Singh”, “Cold Meat (Thanda Gost)”, “Khol Do”, “The Dog of Tetwal (Tetwal ka Kutta)”, reveal the social dogmas of newly born Pakistan. In “Toba Tek Singh”, he portrays the outcome of the Partition of India in the summer of 1947 which is the most unprecedented and barbaric event in the history of the sub-continent. The short story describes inmates in a Lahore asylum who are to be deported to India following the 1947 Partition. The story is a powerful satire on the relationship between India and Pakistan. The story is set two or three years after the 1947 Partition, when the governments of India and Pakistan have decided to exchange their Muslim, Sikh and Hindu lunatics, and revolves around Bishan Singh, a Sikh inmate of an asylum in Lahore, who is from the town of Toba Tek Singh. As a part of the exchange of lunatics, Bishan Singh is sent under police escort to India, but upon being told that his
hometown Toba Tek Singh is in Pakistan, he refuses to go. The story ends with Bishan lying down between barbed wire:

"There, behind barbed wire, was Hindustan.

Here, behind the same kind

of barbed wire, was Pakistan.

In between, on that piece of ground that had no name,

lay Toba Tek Singh.”

- ("Toba..." Selected Stories,...)

This story laments the pain of homelessness of Pakistani people. Even today, there are many people of the nation, who truly feel homeless in their own motherland. In the story, whenever the protagonist, Bishan Singh, gets irritated, he mutters or shouts a mix of Punjabi, Hindi-Urdu and English which, though nonsensical, is indirectly pejorative of both India and Pakistan. For instance, "Upar di gur gur di annexe di bedhiyana di moong di daal of di Pakistan and Hindustan of di dar fitay mun" roughly meaning "The inattention of the annexe of the rumbling upstairs of the dal of moong of the Pakistan and India of the go to bloody helli (sic)!" (“Toba...” Selected Stories,...). Similar to social chaos of Pakistan, these words have always been too complex to grab any meaning out of it. For the society of Pakistan and India, the Partition of India is the most hostile incident. Thousands of the people have to migrate to a new born nation by leaving back their homes, ancestral holdings and memories. Yet, all those, who migrated, were lucky because the remaining millions of the people were slaughtered in the most singular civil war in history: there were no leaders, no armed forces, no plans, only a spontaneous and visceral cruelty whose outcome was
unexpected and whose heritage is marked even now. Motivated by the hooligan actions of a few people, the revenge that ordinary Hindus, Muslims and Sikhs wreaked on each other, coarsened our social sense, distorted our political judgments and deranged our understanding of moral rightness. It was completely unbelievable how the same Hindus and Muslims who had fought hand in hand to topple the very foundation of the British Empire in the country, had suddenly in a mysterious rage of extremism and blind fervor turned against each other unleashing violence.

Saadat Hasan Manto, through the story claims the role of social detachment and inhumanity for the ultimate painful event of the history. What Mr. Ashok Bhalla writes in an article “Survivingbaenglish” published on “wordpress.com” on 23/01/2010, is an authentic observation. He writes: “Manto was the finest and perhaps the most sardonic witness to the genocide that accompanied partition.” (Bhalla, “Survivingbaenglish”).

“Toba Tek Singh” is not just a mere name, but Manto’s critique on how the partition caused the dislocation which led to near trauma amongst people. Manto demonstrates the value of ‘Watan’ being lived by the person who comes to acquire the name of the land, he comes from. Partition, hence, for common men of India-Pak, was an exile from one’s natural home. It altered the life of common people in different senses.

The story is a bitter indictment of partition in a sardonic and ironic way. It crystallizes the entire temper and ethos of the turning point in the life of the entire society. The story solidifies the concept of ‘Watan’, a word meaning more than just homeland and having a strong emotive nuance, intense longing for roots and deep desire to belong. Manto shows how geography and human psyche share a strong
emotional relationship build up over years at an unconscious plane. The bond is so deeply engrained in one’s mind that a separation of the two can cause psychic disorder.

Manto himself felt the same plight when he left India and stayed in Pakistan. In one of his letters, addressed to Uncle Tom, he shared his agony for the partition of India. He writes:

“My name is Saadat Hassan Manto and I was born in a place that is now in India. My mother is buried there. My father is buried there. My first-born is also resting in that bit of earth. However, that place is no longer my country. My country now is Pakistan which I had only seen five or six times before as a British subject.....”

- (Bhalla, “Survivingbaenglish”)}

There are thousands of people who lost their lives due to the massacre and migration. This social fact is mentioned by Manto in the following words answering what is Pakistan, “a place in Hindustan where they make cut throat razors.”- (“Toba...”, Selected Stories....). This is Manto’s critique on partition, clarifying how people could associate birth of a new nation only with the violence and could not perceive Pakistan as an independent entity. The confusion highlights the insanity of creating artificial countries the overnight. When a Sikh madmen asks another, “Sardarji why are we being sent to Hindustan? We can’t even speak their language” (“Toba...”, Selected Stories....). It shows how linguistic identity was uprooted and new political identity was thrust upon. In an ironic manner, the mads are seen as saner than the sane whose reason led them to brutally divide a nation into two. As Assaduddin writes in his
introduction to *Freedom’s sake*, “It is the madness of the sane which is million times more destructive than the madness of the insane.” (Assaduddin.M, edi. II).

“The Dog of Tetwal” is another story of Manto which tells the quandary of the society of India and Pakistan. The plot revolves around a stray dog caught between two frontier posts of the Indian and Pakistani armies at a time of cease-fire. The story is an allegory which manages to satirize several aspects of the act of the Partition. The most obvious effect of this satire, is evident in the statement that “even dogs will now have to be either Hindustani or Pakistani!” (“Dog…”, *Selected Stories…*). This is how far armies can go, not sparing even stray dogs. The dog symbolizes refugees of partition like Manto who felt like a playthings in the hands of politicians. The absurdity and black humor are heightened when one realizes how borders are drawn by simply holding on an army post on a mountain.

The story revolves around soldiers who play a strange game with a stray dog as it runs from one side to another, each side claiming ownership. Eventually the dog is fired and dies "a dog’s death". This story is a poignant statement of the fatal danger of indecisiveness in a confused situation when national borders are sacrosanct and crossing them could be fatal. Soldiers who have once fought together have turned enemies. Manto is trying to show how troops that were “formerly comrades-in-arms now belonged to different national armies” (“Preface”, *Selected Stories…*) and now that the British enemy has gone, they found enemies in each others. The Indo-Pak dispute in Kahsmir, and its relentless violence that Kashmiris face, is indeed a Dog - of - Tetwal kind of situation. The dog runs helter-skelter for safety even as the two armies shoot at it, eventually killing it, making it a martyr for one side and an object
of pity for the other. This is what borders and boundaries do to individuals even today in the society.

“Cold Meat (Thanda Ghost)”, shows the extreme of the meanness of mankind who tries to have sex with a dead body. It’s a story of the confrontation between Shikhs and Muslims and discusses the trauma and terror of men over women. When a Shikh named Eesher Singh participates in the riot, he finds a beautiful Muslim girl and plans to seduce her but before he does anything, he finds her dead. It shows how the people in the society have suffered during the time of the partition.

“Khol Do” is basically a story of a father ‘Sirajuddin’ who has to leave India during the partition days but somehow he loses his 17 years old girl. The Story once again tells about the meanness of mankind when at last, the girl is found at the hospital, a doctor command to open the window but unfortunately she unties the cord of her salwar. She has been raped so many times that though she is brought in almost dead she still manages to follow the instructions of dropping her pants and opening her thighs for whoever orders her to do so. The story shows the beast in human, does not think twice before it manages to unleash itself on anyone. Sakina belongs to the same land and religion as the men whom her father had requested to look after her. Yet they fed on her and left her to rot.

Readers have compared Saadat Hasan Manto with D.H. Lawrence as both have written about social taboos. Manto’s topics range from the socio-economic injustice prevailing in pre- and post-colonial era, to the more controversial topics of love, sex, prostitution and the typical hypocrisy of a traditional male. In dealing with these topics, he doesn't take any pain to conceal the true state of the affair although his short stories are often intricately structured, with vivid satire and a good sense of
humor. In chronicling the lives and tribulations of the people living in lower depths of the human existence, no writer of 20th century comes close to Manto. His concerns on the socio-political issues, from local to global level are revealed in his series, Letters to Uncle Sam, and those to Pandit Nehru. On his writing, he often commented; "If you find my stories dirty, the society you are living in is dirty. With my stories, I only expose the truth" - (Assaduddin, edi. 02)

Through Manto’s stories, we encounter his most profound comments on partition, which symbolize the sentiments of the common man’s denial for belonging to politically separatist nations and his refusal to accept arbitrary communal and national identities. The whole process of birth of a new nation was uninformed, illogical and insane. Moreover, these new political identities thrust on people led to utter confusion. The anxieties of the lunatics in the story of Manto, mirror actual conditions of several ‘sane’ people who were uncertain about altered national identities. There is a severe identity crisis among the inmates after the changed political scenario. Finally, Manto’s stories are about gibberish and symbolic of the nonsense of partition, the collapse of human communication in the midst of sheer madness and the failure of language to have any meaning in such times of turmoil. The absurdity of the madmen appears to be humane and reasonable when set against the bizarre scenes of rape, massacre and plunder that were witnessed during the Partition. Khalid Hasan’s words in “Introduction” of Mottled Dawn: Fifty Sketches and Stories of Partition considers Manto in following words; “Manto’s humanism and his conviction that happiness does not lie in conflicts over religion and nationalism, but on fellowship and caring, on love, tolerance and forgiveness.” (Khalid, xxvii)
Qurratulain Heider is another writer who must be mentioned here because of her portrayal of the society of 1950s. She was an influential Urdu novelist, short story writer, an academician, a journalist. She is one of the most outstanding literary names in Urdu literature and her *Aag Ka Darya* (River of Fire), is known to be the first novel, published in Urdu in 1959. She talks about Lahore, Pakistan and then stretches from 4th century BC to post partition of India except the Muslim period specially Mughal period that gave birth to Ganga-Jamuni culture. In *Aag Ka Dariya*, she tells about the problem of self-identity and moves in a wider track and passes through the bend between self-identity and the shared identity of the people who were placed in a critical situation on the eve of Independence in 1947. The novel is written from the point of view of those Muslims who lacked faith in the democratic temperament of Indian society and migrated. It is essentially a novel, written from the point of view of the believers of Pakistan and depicts their agony in detail. The novel is often regarded as a tale of three cities, where the entire occurrence of freedom has been witnessed as a feature film’s situation. Thematically, the novel determines some equation between Geography and History.

Another early fiction writer of Pakistan is Abdullah Husain. Just like Kamila Shamsie’s *Burnt Shadows*, his *Udas Naslain (A Tale of Sad Generations*, 1963), is the tragic story of three successive generations living in British occupied India between 1913 and 1947. It begins with the 1857 War of Independence where an ordinary employee of the East India Company is richly rewarded for saving the life of Colonel Johnson, the Commanding Officer, from rival Indian soldiers. The offspring of this richly rewarded person, Nawab Roshan Ali Khan, arrives in Pakistan in 1947 without any material possessions. The happenings from 1857 to the First World War, Jallianwala Bagh (1919), World War II and the migration to a new country, convert
the household into a history of sad generations. The large scale social and political change, a sort of revolution, had shattered the entire society.

In this perspective, *Aag ka darya* and *Udas Naslain* portray those big issues, which appeared to have a direct bearing on the realities taking shape in Pakistan. Attia Hosain’s *Sunlight on a Broken Column* (1961) is just like *Kartography* of Kamila Shamsie, which portrays life for a young Muslim woman in pre-partition India. It talks about a woman’s personal crisis set against the larger backdrop of communal hatred following the partition. The novel provides a woman’s or Muslim’s perspective into the Indian English partition narratives. The book’s fadeless tone and characters make it appealing even in these different times and perhaps that is why *Sunlight on a Broken Column* is a pure perceptive take of Indian-Muslims, British Raj and social prejudices. It informs us how the political change, changes the life of an individual. Discussing the twenty years span in the life of Laila, the novel also portrays the social identity of an aristocratic Muslim family which is orthodox in religious views. As Bipin Chandra, a celebrated historian of India, writes in his popular book *Communism in Modern India* that “British rule was solely responsible for communalism or that communalism was basically created or produced by the British policy of Divide and Rule”. (Chandra, 259)

Hosain is impartial while depicting communal fury; she criticizes the Muslim leaders, not only for inciting communal hatred and anger against the Hindus but also for running away to Pakistan, leaving their comrades, at the mercy of the angry Hindus. The novel stays peculiarly around love, marriage and traditional practices. Dinesh Maurya, showing his agreement with Anita Desai’s remarks on *Sunlight on the Brocken Column*, writes for the blog of Penguin Publication:
I was not certain about Anita Desai’s remark that Sunlight is ‘a gallery full of portraits’, however when I countered so many jumbled but delicately detailed and memorable characters erupting with each new chapter, I agreed to every word of Ms Desai. Laila doesn’t want to be ‘paired off like an animal’ as her conservative aunt Abida and Mohsin, a kinsman, has decided to choose a good husband for Zahra, aunt Majida’s daughter, while living in her severely ill grandfather Baba Jan’s house as an orphaned daughter of an eminent Muslim kin. Finally after going through a lot of distressing and confusing conditions in Lucknow where she lives with her liberal but autocratic uncle in the uprising of India’s freedom struggle, Laila falls in love with Ameer, however the problem is that he has not being chosen by her family as per the norm of arranged marriage strictly prevalent in their custom. Consequently, Laila and Ameer leave the house, which is narrated by Laila as ‘yet I had already left this home for ever. Ameer’s hand held mine tightly.

- (Maurya, “Analyzing ‘Aattia Hosain’s Sunligh...”)

Another important writer, so far as the portrayal of Pakistani society is concerned, is Zulfikar Ghose. He is a novelist and a poet. In *The Murder of Aziz Khan*, depicts Pakistani Society in its early years with the central theme of the conflict between Aziz Khan and Shah Brothers. Shah Brothers want to capture the land of Aziz Khan by any mean and Aziz is not ready to sell the land. Similar to Kamila Shamsie’s comparison and contrasts of two different types of Pakistani societies in *Salt and Saffron*, the novelist also presents the clash between times: Ancient vs. Modern; Values vs. Economic progress through the characters of Shah
Brothers and Aziz Khan. In the novel, the land symbolizes the belonging for the earth and also satisfaction arising out of bare minimum requirements. Through the novel, the novelist represents the changing society of Pakistan with global influence of industrialization. One of the most significant passages of the novel is mentioned below:

And these seventy acres, this piece of earth, this world of Aziz Khan, did not appear to him as land, as a property with a market value. It was a sufficiency of existence. So that nobody could take the land away from him without first taking away his existence."

- (Ghose, The Murder...)

Tariq Mahmud’s Allah Megh De (Send Clouds, Oh God), Altaf Fatima’s Chalta Musafir (The Ever Traveller) and Salma Awan’s Tanha (The Lonely Person) make ‘Creation of the East Pakistan’ as the theme of their fictional imagination. Though these novels were written and published after 1971, they provide a deep insight into the life in East Pakistan. Altaf Fatima’s permanent wayfarer is the Mohajir (Immigrant) who had migrated from Bihar in India to East Pakistan in 1947, and even from there, he had been constrained to make another migration to Pakistan after 1971. Masud Mufti’s Chehray (Faces), published in 1972, gives an account of the last days of undivided Pakistan.

In 1974, Intizar Husain’s A Letter from India, expressed the agony of people during the time of 1971. In 1979, his novel Basti (The Dwelling Place) depicted the Ayub Khan’s regime of 1967-1969. The credit to show a new direction in Pakistani novels, goes to Anwar Sajjad’s The Garden of Delights (1980) and Anis Nagi’s Behind the Wall (1981). They worked on a different theme. In The Garden of
Delights, the protagonist is faced with a cruel human situation where he is gradually deprived of every initiative. In the end, he joins a group of wandering dervishes and participates in the Sufi dance, which gives him a new understanding and restores his confidence that had been almost shattered by the pattern of living, he had followed all his life. Anwar Sajjad’s novel is an oblique criticism on the nature of life in non-democratic arbitrary rule. It is also a kind of protest-writing in fictional form. Anis Nagi’s novel Behind the Wall (Diwal ke Pichhe) describes an unequal and imbalanced equation between man and his situation. Due to the wide spread of underworld and criminal activities, his hero attempts suicide by jumping from the bridge while travelling by a train, but a local patrolling boat, saves him. Raja Giddh by Bano Qudsia shows the confrontation between rural and urban Pakistan. In the novel, the protagonist loses his identity and his life is sandwiched between his rural background and immediate urbaneness. These novels do not limit them to mere portrayal of Pakistan, but they echoed the global scenario where man is crushed under the pressure of inhuman social mechanism.

Jameela Hashmi’s novel Dasht-e-Soos (The Soos Wilderness), published in 1984, was in the tradition of historical fiction. It portrays the mystic life of Mansur Hallaj who was sentenced to death in AD 922 for his Sufic utterance of Ana-al-Haq. Jameela Hashmi revives the historical novel writing which was discontinued after Nasim Hijazi’s Akhari Chattan (The Last Rock). The novel narrates the story of the fall of Khawarazm in Central Asia before the ruthless attacks of Changez Khan in 1220.

Ashfaq Ahmed’s Gadaria (The Shepherd), published in 1954, is a fictional comment on the social and political conditions of the time. In 1960s, he wrote a series
of radio-features and created his famous character Takqeen Shah who behaved as a moral mentor in the social environment. Ahmed emphasized the use of moral norm in fictional work and created characters to illustrate the graph of human nature in a changing society.

As Muhammad Naeem writes in “Pakistani Literature” that “with the migration of Pakistani families to the countries in the west and to the Gulf States, the overseas writings have formed a distinctive category of literature.” – (Naeem, “Pakistani Literature”). The way Mohsin Hamid represents the life of an educated Pakistani in America in The Reluctant Fundamentalist, similarly there are a few more writers who have presented the same situation in their literary works. Sabiha Shah has portrayed the life of Pakistani engineers and technical workers in the Gulf State in her collection of short stories Sheeshay ka Saiban (The Glass Tent, 1990). Iftikhar Nasim has described the peculiar experiences of Pakistanis and Asians in Chicago and Los Angeles in his book Ek thi Larki (There was a Girl, 1995). Tassadaq Sohail’s Tanhai ka Safar (The Lonesome Journey, 1997) has described life in London. Muniruddin Ahmed has, in his books, Zard Sitara (The Yellow Star, 1988) and Shaja-e-Mamnooa (The Forbidden Tree, 1990), portrayed the life in Germany. While interpreting the German way of life, sympathetically he has abridged the cultural gap between Pakistani immigrants and their host country. In the United States, Farhat Parveen, who is a medical doctor, has given a vivid account of Pakistani and Asian immigrants in her collection of stories Munjamid (The Frozen Ones, 1997). She has particularly focused on the challenges faced by Pakistani families in making adjustments in a new and unfamiliar environment.
Diversity of people is one of the many common threads between India and Pakistan. Just like India, Pakistan is also a country with many different people speaking different languages, adhering to many different faiths, and loyal to many political ideologies. Though there are also many people, who believe that it is a country where despite constitutional safeguards, diversity is suppressed rather than encouraged. Despite this, the people of Pakistan have reflected tremendous flexibility against extremism and centralist forces. Out of one such resilient communities is, the Parsis, who have gifted the readers of Pakistan, the most read novelist of Pakistan; Bapsi Sidhwa. She is Pakistan’s acclaimed English language novelist. She creates a central character and draws upon her unique and rich experience. She pits the character against a time period, creating within a perspective for the character with which the character views the world, based on the events of the story. She wins the credit to publicize the issues of women of Pakistan. She got the problems of Pakistani women discussed internationally. She is born in 1938 in Karachi, Pakistan (then a part of India), but her family migrated shortly thereafter to Lahore then she was brought up in Lahore and now lives in Houston, Texas. She has bestowed the literary world of Pakistan with her five novels: The Crow Eaters, The Pakistani Bride, Cracking India, An American Brat, and Water. All these novels have been translated and published in several languages. Her anthology City of Sin and Splendour: Writings on Lahore was published in 2006. Bapsi Sidhwa has expressed the problems of Pakistani women. She has also attributed the title of feminist post colonial Asian author who has shown the insight in Pakistani society. As the motivation of her writing, she confesses that as a young girl, she witnessed first-hand the bloody Partition of 1947, in which seven million Muslims and five million Hindus were uprooted in the largest, most terrible exchange of population that history has known. The Partition was caused by a
complicated set of social and political factors, including religious differences and the end of colonialism in India. Sidhwa writes about her childhood in an essay published in *The New York Times* that: "the ominous roar of distant mobs was a constant of my awareness, alerting me, even at age seven, to a palpable sense of the evil that was taking place in various parts of Lahore" (Sidhwa, “New Neighbors”).

Sidhwa was also a witness to these evils and through her fictional works she writes the social problems she experienced. In one of the such incidents, she found the body of a dead man in a gunnysack at the side of the road. She narrates about the event that “I felt more of a sadness than horror” (Mass. Review 523). Her home city of Lahore became a border city in Pakistan and was promptly flooded by thousands of refugees. Many of these were women, victims of rape and torture. Due to lasting shame and their husbands' damaged pride, many victims were not permitted to enter into their homes after being recovered. There was a rehabilitation camp with many of these women adjacent to Sidhwa's house, and she states that she was inexplicably fascinated with these fallen women, as they were described to her at the time. She realized from a young age that “victory is celebrated on a woman's body; vengeance is taken on a woman's body. That's very much the way things are, particularly in my part of the world”. – (Sidhwa, *The Pakistani Bride*, 139)

Sidhwa claims to have had a rather boring childhood, with the exception of the years of strife surrounding the Partition, due polio, which kept her home schooled. Critics very authentically, regard Sidhwa as a feminist postcolonial Asian author whose novels provide a unique perspective on Indian and Pakistani society. She takes the help of the history, politics and culture. Her characters, mostly women, are caught up in the historical events, surrounding geographical and social divisions or Partition.
of 1947 and the subsequent development of Pakistan as an independent nation. Her recurring themes include human relationships and betrayals, social disillusionments, immigration and cultural hybridism, as well as social and political upheavals. Sidhwa, skillfully links gender to community, nationality, religion, and class, demonstrating the ways in which these various aspects of cultural identity and social structure do not merely affect or reflect one another, but instead are inextricably intertwined.

While traveling in Northern Pakistan in 1964, Sidhwa heard the story of a young girl who was murdered by her husband after an attempted escape. She looked into the story and discovered that the girl was a purchased wife, a slave. This discovery moved Sidhwa into the action. She began to tell the girl's story in the form of a novel. Her first published novel *The Craw Eaters* is more about the society of Parsi people in India and Pakistan.

Bapsi Sidhwa through the novels tries to reply many of those who questioned the sanity of Parsi law and custom. It is the only novel of its kind, as it is the first account of the workings of the Parsi mind, social behavior, value systems and customs. The characterization of Faredoon Jungelwala, Billy and Jerbanoo strengthens the aestheticism of the fiction and helps the novel to reciprocate the dark side of the society. It is a remarkable read due to novelty of the subject because most of the Pakistani novels had a single theme, Partition.

As mentioned earlier, Sidhwa has always centralized the voice of women in her novel. *The Pakistani Bride* too, discussed the story of Zaitoon, an orphan. She lives in Lahore with Qasim, a pathan who has migrated from rural to urban Pakistan after the partition. For Qasim’s happiness, who she believes is her real father; Zaitoon marries Sakhi. Like many girls of India and Pakistan, she hypothetically starts
thinking about her soon begin new marriage life. She, in her illusion starts viewing the
dream of shopping, attention of her new family and gifts. But, she realizes the
difference between her illusion and fact thus, she understands that she is in human
danger and determines to run away. There is also a second "Pakistani bride" in the
novel, whose life parallels that of Zaitoon's at a slant in an economically privileged
cultural milieu; Carol is a young American woman who has dropped out of college to
marry Farukh and has returned to his native Pakistan with him.

The novelist depicts the Partition through the technique of flashback. She
raises feminist issues side by side with the effects of dislocation in the main characters
and expresses both; beauty and horror of the landscape of the majestic Kohistan
Mountains. The novel scrutinizes the hardship of lives of the Pakistani tribal people
and portrays the indomitable struggle through which she survives till the end. The
novelist shows a very essential point of the sufferings of women in her novels but still
she doesn't lose the strength but fantasticaly challenged life through the characters.

So far as the social fact is concerned, the novel inspires many other writers to
write about serious issue regarding the status of woman in Northern areas of Pakistan
where a woman is treated as a possession of man as in the case old Zaitoon. Mohsin
Hamid’s Mumtaz of Moth Smoke, also has many resemblance to the character of
Zaitoon who belongs to Punjab but she is married to a tribal man Sakhi who, like
other tribal men, treats her unjustly. As a result of which she flees away from his
home and she is rescued by army men. We can locate such thousands of stories in
Pakistan. She narrates that women are not the object for the possession, thus men
should stop imposing their will upon the women. Women have self respect and they
deserve to be respected by others also.
As the motivation to write the novel, Sidhwa confesses that this novel is not merely a fictional work, but there is a real life story behind it. It is based on a true story, narrated to Sidhwa when she was residing in an army camp of remotest regions of the Karakoram mountains. The colonel in charge of the place and some engineers narrated the story of a girl from the plains. Sidhwa by adding her imaginative powers, creates the fiction out the fact. She also introduces a parallel story of an American girl and her flirtation with major Mushtaq of Pakistani army. In the main plot, Zaitoon is fascinated by her father's vision of the lost mountain paradise.

In the beginning she portrays the leading character who is a Muslim, having a bindi on her forehead and she is also playing Kathak. Now, this is an important point so far as the partition is concerned. The land could be divided but not collective culture. It is a tribute to those who believe in one nation and one identity. A Muslim, girl having a bindi on the forehead and playing Kathak, is an evidence of cultural similarities of Hindustan and Pakistan.

Though the first two novels brought her recognition, it was her third novel, *Cracking India* (also published as *Ice-Candy Man*), that earned Bapsi Sidhwa international acclaim and acceptance as one of the most promising English language novelists from South Asia, placing her among of Kushwant Singh, Anita Desai, and R.K. Narayan. *Cracking India*, like the most of the novels of Pakistan, discusses the issues of partition of 1947. Set in 1940, it has the partition at back, being narrated by a child, who narrates the brutality and madness of people while parting from each-other. The child tells how the creation of Pakistan caused religious, national, social, and economic tensions, marking both historical and current Indo-Pak political dynamics.
Sidhwa characterizes young polio victim Lenny Sethi, who is unable to attend the school due to polio. She mostly passes her time with her grandmother from whom she learns about the religious differences. Now, gradually she is able to differentiate between Hindu, Muslim and Sikhs and she also starts arguing who is good at what. She is satisfied with her life. But soon her granny is kidnapped and so is the happiness of Lenny’s life. She starts getting into political, religious and racial problems. Sidhwa’s genius lies in her juxtaposition of the innocent Lenny and burning India. The juxtaposition confuses the readers. She represents the superficiality of religion. The lucidity of the plot puts a human face on the multitudes of suffering people who lived through this time. The impact of cultural confusion which was intentional in the novel, makes the work of the novelist wonderful.

She is also successful in coordinating the main plot and sub-plot of the novel. Although the major focus is given to character of Lenny, there are few parallel stories. One of the interesting subplots is of the Muslim Ice Candy Man and a Hindu Aayah. Partition caused incompleteness to many stories of Indians and Pakistanis, the novelist also did not put any end to a few plots in the novel. The novel talks about an enormous and sturdy slice of India. Sidhwa has attempted to bring out the spiritual, emotional and realistic implication of partition. She has “cracked” the puzzle of India and exposed to us the cultural complexity that overwhelmed South Asia before, during, and after its split from the British rule to the creation of Pakistan.

Future is not better, as the future is even harder for women. But nothing will be as difficult as a woman immigrant in a foreign country. For ladies, born and brought up in a society which is restrictive and dogmatic, immigration may be the only real way to overcome the situation. In *An American Brat*, Bapsi Sidhwa discloses
with a comical yet razor-sharp eye, the thrilling freedom and profound sense of loss that make up the immigrant experience in America. The novel begins in Lahore, in the year 1978. Zulfikar Ali Bhutto is in jail, waiting to be hanged as Zia has just snatched his regime. The novel portrays Zareen Ginwalla, who is waiting for her husband from his store. Zareen is a supporter of Bhutto. She has her daughter, sixteen-year-old Feroza, who is turning out to be very conservative like Pakistan under Zia’s rule. She improves her thinking, she sends her daughter to United States to live with her uncle doctoral candidate at the Massachusetts Institute of Technology (MIT). In spite of Manek himself undergoes many problems in USA, he brings his niece Feroza to join a hotel management course. Manek does not want to work in NASA and wants a Pakistani wife, thus he returns to his nation. But now, Feroza decides to marry David Press, who is a Jew of USA. Finally, her mother has to come to break up Feroza's marriage.

Zareen, as her American mission is at least partially accomplished, returns to Pakistan but wonders momentarily whether she has done the right thing. And that's the issue lying at the heart of this novel; the competing loyalties immigrants feel toward family, culture, heritage and self. The dilemma of Zareen’s mind has now interplay. She is now too cultured to change the culture. She is disabled to adopt the American ways to life. In a way, Zareen is also a comic caricature of typical Indian mother. She is a Parsee, one of only 120,000 in the world. She knows what Feroza’s marrying outside the small Parsee community will mean, both for her daughter (spiritual exile) and for the Parsees (its hold on the world, particularly in Muslim Pakistan under Zia, made still more tenuous). Thus, though at the surface, the novel is comic, but a serious situation lies beneath. What stands out the most in this novel is the relationship of the protagonist to both her religion and her upbringing, which
clearly make her the person she is. Much as Feroza is fiercely independent and knows her own mind, her rearing and spirituality help guide her and pull her reins when she is going too fast for her own comfort.

This novel keeps up to the socio-political obligations in the sense that the reigning political and social scenario, the religious beliefs and its impact on the protagonists and the society at large are all taken into account in a very effective way. Here, the characters are liberal, articulate, open and considerate – this is a time when the urban elite in Pakistan is trying to adjust to the conservative policies of General Zia while hero worshipping the imprisoned Zulfikar Ali Bhutto for his policies regarding socialism and women’s rights. The very decision to send their daughter to America, is a way for Zareen and Cyrus Ginwalla to keep her away from these conservative influences. The 16 years old daughter leaves her country with mixed feelings. Along with a sense of joy and loss, she carries the poster of Mr. Bhutto to hang on the wall of her American residence. She understands the bullying foreign policy of America even if she is among friends who do not care about politics as it would not change anything for them. Rohit Phutela writes:

In Pakistan politics concerned everyone – from the street sweeper to business tycoons – because it personally affected everyone, particularly women, determining how they should dress, whether they could play hockey in school or not, how they should conduct themselves even within the four walls of their homes.

- (Phutela, “Cultural Perspective”)
Nadeem Aslam is one of few writers who are writing about Pakistan society from U.K. His debut novel *Season of the Rainbirds* reminds the turmoil during the Zia’s rule and discusses the religious bigotry of people of Pakistan. While his more popular novel, *Maps of Lost Lover*, deals with issue of the treatment of the west to a working class Muslim couple of Pakistan. Although the story is not set in Pakistan and it doesn’t deal with what is happening in Pakistan, but it portrays what’s happening to a Pakistani couple staying in abroad. Rather than showing the condition of Muslims in Pakistan, he shows the plight of Muslims in a region which is not an Islamic. He himself talks about authenticity of his writing about the society of Pakistan; "A woman in one Pakistani province is killed every 38 hours...each shocking incident in the book is based on a true case of Pakistan." (Aslam, *Independent*) Just like the message of Mohsin Hamid’s *The Reluctant Fundamentalist*, this novel also delivers the message that Muslims must be identified personally, and not collectively. Sharing his experience of childhood, Aslam recalls the days when he was afraid of a game called Hangman and confessed that how when he was not able to give an answer to a question, a person was killed. During an interview named Nadeem Aslam: A question of honour for Independent,

As a child I was really frightened of the game Hangman. I was terrified that my not knowing the answer was going to get somebody killed. As a grown-up, I feel that a game of Hangman is being played on an enormous scale in the world, and that sooner or later I'm going to be asked certain questions, and if I don't give the right answer somebody is going to get hurt.

- (Aslam, Independent)
Uzma Aslam Khan is another Pakistani English novelist who deserves a brief mention here. Her all novels *Trespassing* (2003), *The Geometry of God* (2008), and *Thinner than Skin* (2012) are critically acclaimed novels which portrays the societal issues of Pakistan of different time. Her first novel discusses some of the basic societal issues of Pakistan such as love marriages vs arranged marriages and inter-cast marriages. The novel gives its reader an insight of political, religious, and class perspectives, through lush portrait of Karachi, a metropolis teeming with corruption, violence, and social tension. (Khan, “intro”, xi) The novel describes how Danish and Dia, two lovers are not allowed to meet due to their troubled family relations during gulf war. The novelist also makes satirical comments on how USA’s political movement changes the political climate of Pakistan. The novel elaborately depicts Pakistan’s political and economical vulnerabilities and shows how politics in Pakistan affects the lives of those common men.

Just like Mohsin Hamid and Kamila Shamsie, Mohmmad Hanif is among few writers who have gained both: critical acclaim and commercial success. His first novel *A Case of Exploiting Mangoes* illustrates the political scenario of Pakistan during the time of dictator Zia Ul Haq. The novel exemplifies how a work of literature portrays the reality of the society in imaginative way. The novel moves around the fictitious story which based on the real conspiracy which killed the General. Robert Macfarlane writes about the socio-political portrayal in the novel:

Assassination has long been an appealing subject for male novelists. Geoffrey Household’s “Rogue Male” (1939), Richard Condon’s “Manchurian Candidate” (1959), Frederick Forsyth’s “Day of the Jackal” (1971), Don DeLillo’s “Libra” (1988) and James Ellroy’s
“American Tabloid” (1995): all are fictions plotted by men about men plotting to murder other men.

Mohammed Hanif’s exuberant first novel, “A Case of Exploding Mangoes,” extends this tradition of assassination fiction and shifts it east to Pakistan. The death at its center is that of Gen. Muhammad Zia ul-Haq, president of Pakistan from 1978 to 1988.

- (Macfarlane, “The Late Dictator”)

Hanif proves that a fictional work of literature can tell the truth in a better and pleasant way than the fact. Similarly, Mohsin Hamid in Moth Smoke and The Reluctant Fundamentalist and Kamila Shamsie in Broken Verses, Kartography and Burnt Shadow do the same thing to express their voice about the society of Pakistan. Both the writers play a significant role to make Pakistani English novels read universally. Mohsin Hamid has three novels to his account; Moth Smoke (2000), The Reluctant Fundamentalist (2007) and How to Get Filthy Rich in Rising Asia (2013). Apart from Novels, Mohsin has also written essays, articles for Dawn, The New York Times and The Guardian. His novels won awards like Booker Prize and Penn Hemingway and are also selected for the shortlists and for film adaption in India and other nations and his novels are also translated into more than thirteen languages.

Mohsin Hamid’s debut novel Moth Smoke deals with the issue of Pakistan’s internal social problems such as influence of western culture on urban people, social and economic discrimination, problems of unemployment, jobless youth of the nation, role and position of women in urban society, deprived bureaucracy and corrupt law system. The novelist represents social facts of Pakistan through the characters of Ozi, who symbolizes the elite class of Pakistan, is son of millionaire and a retired civil
(corrupt) servant, Mumtaz who is wife of Ozi, is spokesmen of juxtaposition of traditional women and modern women who also enjoys smoking and drinking in front her husband but yet she believes that she is not free; emotionally and socially. The central character of the novel is Daru; a middle class man who used to work in a bank and is now fired out of the job. He represents the middle class man’s desire to live life like an elite person, he begins smuggling, making love with his best friend’s wife and ultimately ends at a prison as he is wrongly charged for killing a child in an accident.

*The Reluctant Fundamentalist*, the second novel of Hamid deals with the global issue of the treatment of Muslims after the 09/11 attack on WTC. Hamid, adopts the narrative technique of ‘Monologue’ which has its connection with the theme of the novel. The entire novel takes place at a coffee-shop in Lahore when Changez, the central character shares his experience of his life in America and his opinion for America which is changed after the brutal incident of 09/11. Thematically, the novel has glimpses of Anti-American movement that is spreading gradually and globally after 09/11.

On the other hand, Kamila Shamsie has written six novels: *In the City by the Sea* (1998), *Salt and Saffron* (2000), *Kartography* (2002), *Broken Verses* (2005), *Burnt Shadows* (2009), *A God in Every Stone* (2014). In her writing, the influence of her family background is observed. Shamsie is the daughter of literary journalist and editor Muneeza Shamsie, niece of Attia Hosain and granddaughter of the writer Begum Jahanara Habibullah. She was brought up in Karachi and attended Karachi Grammar School. She moved to London and she has now a dual nationality of UK and Pakistan. Her first novel, *In the City by the Sea*, deals with the issues of military regime of Pakistan and with the character of Hasan, an 11 year old boy; she laments the plight of common man due to political instability of Pakistan. She reminds
political facts of past and present Pakistan. She throws light on the role and responsibility of politicians and also on the brutality of politics of Pakistan where a person who dares to raise his voice against the ruling party, is punished as if he has insulted the nation. One of the interesting portions of the novel, is the study of the adolescent psychology of Hasan.

*Salt and Saffron* basically moves around the socio-economic issues of Pakistan which portrays different social and economic classes of the nation. The novel confirms what Mohsin Hamid writes in his *Moth Smoke* that; “There are two social classes in Pakistan,” (Hamid, *Moth 59*). The title itself shows the thematic message of the novel where Salt stands for poor and Saffron stands for elite class.

Again in *Kartography*, she comes back to show the backdrop of instable and uncertain politics of Pakistan during the era of 70s and 80s. The novel is an example of how political separation can separate two emotionally bound people and how politics can destroy the friendship and relationship of two families. The title again has its significance that says that all the men are like cartographer; who divides a united world into many parts.

*Broken Verses* offers so many societal issues of Pakistan to explore through the character of Aasmani and her life. Aasmani is a mouthpiece of those people who are tired and emotionally expired due to constant war like situation in Pakistan where no one is safe from the communal riots, fights between Shia and Sunni and Jihadi movements by some specific groups. The novelist describes how unsafe atmosphere of Pakistan has affected, the lives of innocent people. There are thousands of people who have lost their relatives or family members during political rallies. The novel also
helps to explore the mob-mentality and psychology of people who residing in an area like Karachi, Lahore, Islamabad and Rawalpindi where only uncertainty is certain.

*Burnt Shadows*, considered to be magnum opus of Kamila, is divided into four parts and each part deals with a historical movement. The profound and troubling novel, bridges the bombing of Nagasaki in 1945 to post-9/11 New York, when terrorism and distrust has defined a country's response to a terrible act. The novel reminds the readers of some of the most brutal incidents of the world such as America’s bombing on Nagasaki and Hiroshima, Partition of India and Birth of Pakistan (1947), Soviet Invasion of Afghanistan and Osama Bin Laden’s attack on WTC. The novelist creates a character of Hiroko who has witnessed all these incidents through her life. The novelist describes how due to constant war, terrorism and partition, life and identity of human is changed or rather destroyed. Kamila proves that through the tangled web of nationalism and individual decisions, a person can be absorbed, even twisted.

These novels ask the question, what is true modernity? India, Pakistan and many other Asiatic countries are experiencing a massive social development: why are such ancient traditions which are very restrictive towards women, still going on? Modernity in these countries, seems to mean computers, cinemas and commercial sites, but what about changes in real existence? Isn’t it irony that the economy is booming but the traditional mind-set is deeply entrenched?

Muneeza Shamsie, an eminent literary critic of Pakistan and also mother of Kamila Shamise, says, “The quality of Pakistani fiction writers writing in English is very good and Pakistani literature is now coming to its own.” (Shamsie,“New millennium, new writers”). Talking about Pakistani writers who have settled
themselves in foreign countries, Muneeza gives credits to the younger generation writers such as Mohsin Hamid and Kamila Shamsie to make Pakistani literature in English read worldwide.
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