



From Fight to Spirit: Feministic Improvement in Sidhwa's Heroines

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Abstract

*This paper aims to examine the manner in which Sidhwa uses her heroines to comment on the lives of Pakistani women. The heroines of Sidhwa experience a particular fight and spirit by submitting themselves first to prevailing norms and customs, then opposing them and using all possible methods of resistance and emerging as resilient women. The heroines of Sidhwa are portrayed in this fight in an institution of the patriarchy in Pakistan where tradition and customs regulate and suppress the body and movement of women. The fight of women in Pakistani community is demanding and it is important to investigate the physical and emotional effects of Pakistani women, as portrayed by Sidhwa. Sidhwa's plight of Pakistani women is based on the struggle of women throughout the postcolonial world. This research critically analyzes the selectable passages in the text of *The Pakistan Bride*, *Ice Candy Man* and *An American Brat* and of the three books titled *Ice Candy Man*, *The Pakistani Bride* and *An American Brat*.*

Introduction

Sidhwa tries to work on the cause and liberation of Pakistani women while using the method of their innovative writings in the manner of most post-colonial authors. Ashcroft (2004) accepts this and states that post-colonial theory is instead based on finding ways to challenge political or cultural influence of dominant or colonized society by using the resources of dominant discourse (Ashcroft 2004:15). Sidhwa took the opportunity to explore women's sexual and gender roles in Pakistan by discussing the dominance of Pakistani society and how women's bodies are used to political activity and to power. Instead of using violent methods

International Conference on Science, Technology and Management (ICSTM-2020)



Guru Gobind Singh Polytechnic, Nashik, Maharashtra (India)



15th - 16th February 2020

www.conferenceworld.in

ISBN : 978-81-944855-1-3

for regulating people, modern societies rely on systematic self-monitoring and correction of the individual, according to Rudra (2016) (Rudra, 2016).

Ironically, Angela Carter's and Bapsi Sidhwa's books contain heart-rending scenes of sexuality and oppression. Social and religious patriarchal systems systematically force women into docile bodies (Arora, 2015). Politically, the beginning of the 1970s produced upheavals and solved many of Pakistan's thorny problems. History was repeated, and Bangladesh was born by Pakistan. Military rule has ended and democracy has been founded in former West Pakistan, now Islamic Republic of Pakistan. The new and motivated leadership. The world of literature was influenced by these policy changes. The era reflected, on the one hand, the destruction of the war and, on the other, lamenting Pakistan's loss. Family laws for the safety and benefit of Muslim women had already been enacted in 1961. This law concerned primarily Muslim women in Pakistan with divorce, dowry and property rights. It also proved beneficial to women to promulgate Zina's order and register marriage. Nevertheless, there was no consequences of the Zina Ordinance (1979). Patel (2003) says that the crime of rape and Zina has caused many problems because the determination of whether a particular act has been Zina or rapes has been very complicated. As suggested by Arora (2015) and Rudra (2016), cultures regulate women's lives and sexualities.

In addition, however, the advent of democracy motivated some authors to speak in relation to human rights, in particular women's rights. Fiction openly criticized everywhere women's rights were overlooked, and greatly appreciated the position of those women who, through their bravery, hard work and education, had become the main player. In modern Pakistani society, these women began to play a very dominant role. The other women who were stripped of their legitimate rights had these women as role models. These are all galvanized professional women, particularly attorneys, social workers and journalists, with flagrant miscarriages of justice. They founded a Women Action Forum to oppose Zia's laws in 1981. They came out on the streets. A time of Islamicisation, initiated by Pakistan's then military dictator, was the last quarter of the seventies. In the dustbin are cast democracy and the fundamental rights of rising men and women. Everywhere there was a strict Islamic social

International Conference on Science, Technology and Management (ICSTM-2020)



Guru Gobind Singh Polytechnic, Nashik, Maharashtra (India)



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ISBN : 978-81-944855-1-3

code. The fiction writers of Pakistan were unable to voice their concerns over the injustice of women in Pakistan. Most of them went abroad like (1967) and wrote about women's state of depression.

The structure and philosophy of the state and shaping the lives of its people and, in particular, the lives of women have played an extremely important part in Pakistan, Islam and Islamisation. Islamization means reinforcing conservative ideas that diminish women's social position and undo all the social programs and policies for women's development. The women's political participation problems were of interest to the women during Zia's dictatorship (1977-1988) and the tension between Muslim family law and civil and democratic rights. The city women founded various groups of opposition to the Hudood decree on the basis that the Hudood decree did not distinguish between rape and adultery. They voiced their reservations about the women's struggle was the first indication of their overt fight against Islamization's impact on their lives. It doesn't mean that Islam was hostile to women. Sure, Islam is responsible for waking up the individual men and women of the Indian subcontinent, but after 1947 some powers in Pakistan were hijacked, who demanded that Islam be perceived as being conservative. The women's status and political representation during Pakistan's revolution contrasted with the new status that women were given under the conservative Islamization process. Women received the greatest social impact during the Zia era when various anti-women legislation was passed. General Zia initiated a widely publicized program of Islamization immediately following the coup. Females were suddenly the main target of the movement, because the government took a number of steps that affected females from 1978 to 1981 (Khan, 2001).

Here in the mid-1980s, in the face of intense militancy and military rule, women began to stress their rights and hence many women were mobilized in Pakistan, almost all of the sections of society. Women in Pakistan were battling not only patriarchy but tribalism, feudalism and colonialism. They were fighting against. This is also the case of gender gaps, which in Pakistan were not directly responsible for Islamization but their focus on the traditional roles of women and on protecting women's dignity under cultural standards

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15th - 16th February 2020

www.conferenceworld.in

ISBN : 978-81-944855-1-3

limited female movement and promoted gender segregation and gender inequalities. The movement for women's rights is very resentful because the number of girls attending schools is extremely small, wherever the traditional forces are dominant in Pakistan.

While Pakistan's constitution protects women's rights, these rights are denied by a parallel Islamic judicial system. For example, polygamy is allowed and after divorce, there are no financial guarantees. This has brought in problems such as unequal rights in the field of heritage, sex, end of marriage, and the natural protection of children after the dissolution of the family. All the above oppression was opposed by women's struggle in Pakistan. For instance, Benazir Bhutto battled the anti-female mentality of the Zia regime as her main political activity during her 1988 election campaign.

The democratic interlude earned Pakistan proper recognition in the world community until the era of Islamization began. The then political leadership tried to better manage the country's political and economic affairs. A number of Pakistanis had to be sent to other countries to work and for asylum, one of the related steps. The people who visited advanced European countries found that the lives of females in foreign countries were different from those of their own nations. Such writers tried to bring fiction to the people in their homelands by showing depictions of fighting women. It's primarily because in Pakistani literature, after the 1970s, the image of women is not passive, mute, and non-progressive, but now the women have shown themselves to struggle against and question the odds of society. If in Pakistani fiction the women depicted prior to the 1970s were an oppressed woman who wanted to free her from the patriarchal customs and traditions of Pakistani society, in Pakistani literature after the 1970s the women's depiction showed their determination to turn their willingness into practice.

Literature Review

As stated, the Chaddar-Chardevari concept was introduced in the 1980s on women and their lives were governed by each move. During this time, Sidhwa played an important role in almost a decade of the fiction created by her as well as many other writers who continued to

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ISBN : 978-81-944855-1-3

speak out against the draconian laws promulgated by the government of that time. Ashcroft supports this idea when he states, "And, as with other subordinate classes, both feminists and colonized peoples have used effective methods for subverting and changing traditional languages and functional practices. (Ashcroft, 2004, p. 93)

Sidhwa was one of Pakistan's influential women writers with feminist feelings and impulses, following Shahnauz (1957) and Hameedullah (1958). The publication of Sidhwa's novels coinciding with the powerful, politicized women's movement to improve the status of women in Pakistan at the time of the American Movement for Civil Rights and the emergence of increasingly affirming migrant communities has made it a champion of women's rights and feminism in Pakistan. In Pakistani culture, Siddha believed in anti-oppression predictions for minorities. She assumes and says, as women, conscious or unconscious, we raise issues and discriminate against women, as women authors, and we project our expectations online (Sood 2007). The way the stories grow reflects its place in the [writers] family and society; however, she herself doesn't like to talk about feminism. Her book, *The Bride* (1983), for example, tells the story of a simple woman who had a Hillman married. She, like Shahnawaz (1957), opposes forcefully married and in this novel demonstrates that, since it ruins their physical, psychological and social lives, women should not be forced to marry without themselves.

Research Methodology

Critically read and examined the selected passages of the novels of Sidhwa. The passages were selected based on their substance on the themes of women's oppression and control of society by the various institutions and social behaviours. Critical analysis of these texts will reveal how they are used to mock and subjugate women in the use of Patriarchy, culture and Religion. The Post-colonial Feminist Theory is introduced, as one part of society, colonized and the other, colonizer, are always the binary opposition of the United States to the They in the Pakistani family and society as it operates in the after colonial theory, as is indicated by Ashcroft (2004).



Discussion and Analysis

In *The Pakistani Bride* (1983), Sidhwa's Portrayal of women is a depiction of Sidhwa's fighting bride (Zaitoon) that contrasts greatly with Ali's portrayal of Mehru (1940). This is the very shift in women's roles in the literature of Pakistan's modern writers. This novel speaks for every woman who faces the circumstance of this novel's protagonist. Sidhwa's second novel *The Crow Eaters* (1980) was also dedicated to national politics and gender issues in Pakistan, although it represents much of his Parsee community's lives. The story is about the exploitation of women by wealthy people in Pakistani society as well as business tricks. Her third novel *Ice-Candy-Man*, released in 1988, deals with issues more connected with nationalism, partition and the consequences of women's division and deprivation in Pakistan. *An American Brat* (1994) is the nova that explores a conservative society such as Pakistan's myths of marriage, the last of her novels. Although the heroine belonged to the culture of Parsee, she was resistant to marrying an American. She continued however, and finally succeeded (Sood 2007, online). The women portrayed in Sidhwa's all novels are not the voiceless, sacrifices and oppressed women but those who question the current system to make their lives as they please. This argument would be fitting after consideration of her feminine characters.

A young woman, namely Zaitoon, has been brought to the fore by Sidhwa's book *The Bride* (1983). The novel begins in the mountainous peaks of Pakistan's Kohistani Mountains, and ends there too, but on a path across Punjab's plains. The writer will contrast the lives of women in Punjab at all rates with those on the different borders of the river Indus. It is primarily the warmth of emotions, which is substituting for resentment and intense, incontrovertible rage in Pakistan's ancient conservative society of mountainous areas with very flexible regulation by Pakistani authorities.

Though the novelist were using the partition of the Indo-Pak subcontinent to provide the background for her book, a 4-year-old girl, Munni (later Zaitoon), is now a man from Kohistan who controls Qasim Khan, when the Sikh attacks on the train killed her parents. Qasim takes the girl to Lahore, where she grew up with the affection and love of Qasim Khan

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ISBN : 978-81-944855-1-3

and Merrium, Nikka Pehlwan's wife, who became Qasim Khans friend and business partner. After the name from his own dead daughter, Qasim's khan called her Zaitoon, but no one knew whether or not Zaitoon was Qasim's daughter. Only until her young age and age of marriage did she attend school. Merrium commented at her first menstruation, "You're a woman now. Don't play with the children— and don't let anyone near you. So, I wear a Burkha... It was time for her to have a talk with Qasim, she agreed. She emphasized that Zaitoon had left school and that he wanted to go to school (Sidhwa, 1983, p. 52). That is the sort of discrimination that is being enforced on a young woman by Pakistani cultural organization. According to Rozario (2001), the first menstrual period is the indication that the women now have to restrict and detach themselves from their males as if they were unsafe and have to be separated and moved as soon as possible to another male throughout marriage.

Qasim's thoughts of Zaitoon love and love very soon change, as her attitude towards Zaitoon is strengthened by a young woman and his phallo-zentric and misogynic cultural traditions concerning women. When she grows up, he hands her over to a clan person who lives in the remote area of Pakistan's mountains. From here, the poor lot of the girl starts that is never asked about her life's key decision. Zohra and Nikka are refused and brushed off the proposal for an end to this union, under the name of a "free term" granted to the men of his clan. Zaitoon was going to go away from Lahore in the mountains of far-flung times to get married to a man she never saw and adapt himself to a society not only unfamiliar but very different to the one she was born in. In the same way that Mehru (Ali, 1940) had no idea about her future, the innocent girl had no idea about her future husband. Her aunt Merrium, a wise man, is attempting to stop it. The tribal people and their life styles were something she heard about. "But you have been so long with us, you're modified." She said to Qasim. They're always bandits; they don't know how to deal with women! I say to you she is going to be a slut you watch, and no one is going to turn to. "Sidhwa, 1983, p. 92." No one Home. The lack of education and understanding prevented her from realizing the challenges she would face. She only came to realize her challenge when her father alone left her in care of mysterious unknown people.

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15th - 16th February 2020

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ISBN : 978-81-944855-1-3

She tried to convince her dad to take her back to the plains in a desperate way. But nothing could be done and the burden of tradition and practice had to be borne. She has been beaten badly, her hate has been fed, and she has worked hard.

Sidhwa defines the way her husband preserved her even on the slight suspicions, in the following lines:

The hand of Sakhi fluttered, and her front grassed the stone. Zaitoon quickly scrambled for protection with his eyes riveting on him in fear and terror. He jumped and landed on a small flat rock as lightly as a mouse. He was level with her and another jump. Zaitoon tried to break down backward with her knuckles scraped blindly at the rock wall. Sakhi seized her by skimming the rocks in huge measures. He dragged her along the slope. He hissed, you slut. She thought he might destroy her, his fury was so strong. His throat was cleared and he spat in the face full. "Ah... filthy, black slut, waving on these pigs..." He waved her in a lewd parody in one of the girl's short motions, squeezing her with the one side. For that crap swine. Towards that crap swine. You just wanted him to stop fucking you, you didn't! (Sidhwa, 1983, p. 185-186)

This quote shows the differences and consequences of culture. Sakhi's conduct is rigid and intolerant and he hesitates to use the least excuse to brutalize his wife. Not only is there abusive behavior, but there is enough language to harm and threaten her. The husband's defensive conduct shows a lack of communication and the use of intimidation. Her husband, from another country, was unable to understand her and gave the slightest provocation to her terrible battle. Finally she was talking of running and decided to run away. Sidhwa explains one of Zaitoon's desperate circumstances when struggling to get out of the mountains: Zaitoon woke before dawn. The below settlement slept peacefully, excluding the occasional rustle of the water. The wind had passed away, but her ears maintained a hollow moan. Shaken her head, Zaitoon. She was sweat-damp, and while her fever had subsided, she was blamed for her head-smoking. Or was it due to starvation? Her ears were closed. The muffled sound was still there when she removed her fingertips. (Sidhwa, 1983, p. 212)

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Zaitoon's improbable move is the test of Pakistan's ancient customs and traditions. Zaitoon is viewed like Mehru of Ali (1940); however Zaitoon can not embrace her bondage and aspires for her bondage to challenge. The image of women by Sidhwa (1983) is therefore audacious and difficult and seeks success even at the cost of life. Women are unique and audacious in their attempts to combat Pakistan's cruel, harsh traditions and customs. Zaitoon stays in the mountains for fifteen days before it can reach the secure bridge built by the Pakistani army, but only after being raped twice and starving in the mountains. Hunting parties have meanwhile been formed to destroy her and retrieve her dead body to keep the Kohistani people's traditions alive. Thankfully, the battle is successful and her escape is saved by a Pakistani army officer's daring action in the end.

Sidhwa's Portrayal of Women *Ice-Candy Man* (1988)

This is similar as, as a result of Indo-Pak's partition to India and Pakistan, Sidhwa (1988) addresses women's shifting status. Her novel *Ice-Candy-Man* (1988) focused on women's victimization through the division process. This is in particular a reflection of the victimization by the character of Shanta of poor women. Shanta works like Lenny's ayah in the book. Shanta was depicted as a young Hindu woman fitted with all the beautiful women's required charms. Some love her, but everyone wants to entice her. The author describes Shanta's elegance and grace that she is short and chocolate-brown. —It's all eighteen years old with her, and all round and plump. Also her eyes.—Even her face. Completely blown lips, mouth pouting and smooth curves on the forehead for a circle with the eyes. Her hair is closely reversed (Sidhwa 1988, p. 3).

Shanta wants to return home after splitting her from India, but for fear of the rioters she is obliged to stay. More than anyone else, the separation concerns her. Because of her boyfriend, the ice-candy man, she was taken away from her safety home to asylum in a brothel. Although there are other female characters, the plight of Ayah makes her the most powerful and main character in the novel. The story begins in Ayah and ends. She's going to get more money. One of her lovers, Sharbat Khan, gives her money to lend for profit to others. She is thankful to the khan who gives her dry fruit from her hilly areas. While she's

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loyal and greedy, she's always dealing with an awful end. She was bought into a prostitute, but was saved in Amritsar by the senior member of the Parsee family. She is sensual, creative, hard work, loveable and ready to live by her. Instead of begging and adultery, she is the woman who likes to work on a rich household, but can't be spared the consequences of partition. Sidhwa explains the situation when the rioter for being a Hindu forced her out of the house of the Lenny throughout the following lines:

The men drag her in grotesque strides to the cart and their harsh hands, supporting her with careless intimacy, lift her into it. Four men stand pressed against her, propping her body upright, their lips stretched in triumphant grimaces. The last thing I noticed was Ayah, her mouth slack and piteously gaping, her disheveled hair flying into her kidnappers' faces, staring at us as if she wanted to leave behind her wide-open and terrified eyes. (Sidhwa, 1988, p. 183-184)

She witnesses, not only from the disturbances of partition, these crimes of the men but also her social status. One of her lovers took her to the barbed wire, presumably in order to save her from Muslim and Sikh abuse. In her perspective of a dancing girl, the Lenny family noticed the modified ayah:

And then Ayah comes: teetering on high heels, tripping on the massive divided skirt of her Gadara. Jangling gold bangles. Her eyes are lowered and her head draped in a gold-fringed and gauzy red ghoongat. A jeweled tika nestles on her forehead and bunches of pearls and gold dangle from her ears. Ice-candy-man guides his rouged and lipsticked bride to sit beside Godmother. (Sidhwa, 1988, p.260)

Sidhwa has not been unaware of the developments in society in Pakistan that directly affect women's lives, young and old. She focuses on the time of General Zia's martial law in her novel *An American Brat* in 1994. There have been many changes in Islamizing society during this time. One was the women's clothing. The women were told that they needed to wear skirts that could be protected in full. Many Pakistanis welcomed this and some were resentful but the minority communities, like the Parsees, showed particular resentment. That we are

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informed by Sidhwa about Feroza who was a student of English medium school, daughter of Zareen and Cyrus. At her school, she had a restrictive environment in which women were strictly watched under pressure from Zia's restrictions on women's dress. She refused to go along with it and therefore could not tolerate her mother's wearing a sleeveless shirt going to school. She also forbade her mother to come in that dress to her school. The lines of Sidhwa (1994):

“In the car she said, „Mummy please don“ t come to school dressed like that.” she objected to my sleeveless sari blouse! Really the narrow-minded attitude touted by general Zia is infecting her, too, I told her, „Look we are Parsee, and everybody knows we dress differently“ .” (p. 10).

The real thing is not ending here. Sidhwa continues to focus on the changes in behaviour, mental problems and internal distress which young women may experience as a result of these social changes. Upon growing up, these young women that revolt against a culture that somehow repressed their feelings. Women will be the first to fall victim to a conservationist change in society. Yet they create multiple unhealthy life habits that typically break their peace of mind.

Sidhwa makes Zareen talk of the anger, "If you think that I will cope with it," she says, "You're wrong, the MULLAH-ISH attitude." I'm going to dress up like my mother's, and I've going to dress up as my grandmother did! And nobody's ever named indigent female junglewalla. (Sidhwa, 1994, p. 13)

Nevertheless, the same girl who opposed to the sleeveless dress of her mother in her youth, when she makes its way to the free American society, is assertive and confident in all the aspects of her life. This exposes itself to the cherished desires of her heart and to its true self. Sometimes she is rapt in front of the drawings and scenes. When she is lost in the museum if she sees one of their favorite scenes, she even forgets to follow her dad. She is more accessible to the Americans and more compassionate than her uncle Manek. Throughout America, though, certain factors, such as the bullying and challenges to her chastity, indicate

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that male behavior is almost the same throughout the world. In any case, because of the socio-economic empowerment of women the influence over such desires is exercised in civilized societies. In a comparatively more civilized and liberal society, Sidhwa gives the impression that a woman is healthier and her efforts more fruitful and successful.

Sidhwa has also made a difference between American and well-to - do Pakistani women's lives. Jo represents the women of the United States and Pakistan is described by Feroza. The author shows her belief in the absence of sex, honor and shame-based difficulties between the American parents and the family of young American women surrounding connections or their working relationships. The parents and the daughters create no conflict even though the child takes a way of life against the parents ' will. In this case the Pakistani people are the other way around.

Pakistan's culture is so full of tradition and traditions, that without insulting its parents and family, it is almost difficult to make the right choice.

Sidhwa (1994) says: And, surprisingly, even though Feroza found Millers" way of life admirably tolerant and eminently desirable, she could not imagine it transposed to any community, whether it was Christian, Muslim, Hindu, Sikh, or Parsee in her part of the world. What would life be like in her family and in Lahore without the extravagant guidance and dire warnings, the endless quoting of homilies, and the benign and sometime not so benign advice, inquisitiveness and interference? (p. 209)

Conclusion

Zaitoon's portrait shows her as a woman who wouldn't tell me to lend herself to all her harshness. She can be conditioned but not physically coerced into obedience. She is the lady who can crash into the harshness of practice and tradition in the most difficult conditions. Zaitoon's portrait reveals the injustice of non-State legislation as well as state laws enacted in the name of culture and religion. The laws are designed primarily to regulate women's lives, especially in tribal areas, in line with Pakistan's social and cultural customs. Shamsie (2005) has also pointed out that there has been a steady pressure on Pakistan's liberals and journalists

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over the years to amend discriminatory laws that were introduced in the name of religion in the 1980s, but there has not been a government that has been elected or otherwise for fear of alienating clerks in Pakistan. The village of Jirga produced more victims of the spread of lawlessness; ancient tribal traditions were associated with religion, killing women on behalf of honor improved and a parallel system of justice. Zaitoon's depiction by Sidhwa illustrates these patterns and portrays the struggles that women experience as a result of Pakistani society. The escape of Zaitoon is the fight of every female against the social and cultural norms of the above-mentioned groups.

Zaitoon's character portrait reveals the feminist developments of Sidhwa. After visiting the mountainous regions of Pakistan and experiencing the tale of terror, Sidhwa (1983) portraitised this character. Sidhwa (1983) tends to reflect the low status of women and the system that used to use their bodies. Sidhwa (1983)'s character certainly brings to us the authentic sensations of the story. The writer sketches the character of Zaitoon, who battles for his way out of poverty but eventually succeeds. According to the author, this is a model of success. This character is very useful to counter the idea of women's vulnerability and inferiority. Zaitoon's innocence and the Zaitoon battle against the harsh ground is symbolic of every woman in Pakistan who wishes to change her life. It is not just toughness and strength which she crosses the mountains, but the rough and complicated social, religious and State laws and customs designed for women in Pakistan. Although it is difficult to take up this mission, it is still worth it. Only writers from modern Pakistan attempt to show these patterns in the female characters they depict and by their characters suggest that women are not now ready to submit to the cruel and unfair demands of social customs and traditions, but would rather fight against them.

Shanta's portrait also depicts a courageous woman who wants to do anything to survive. She survived the upheavals during the 1947 division of the riots. Shanta is kidnapped but discovered again during the riots and helped meet her people in India. The character of Shanta reflects all those women who suffered in the liberation of the subcontinent of Indo-Pak. Most of these women had been lost and were never again found and were broke,

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mutilated, and wretched even if discovered. Sidhwa (1988) lets Shanta live and reach out to her men as well. Sidhwa advocates the worker concept like Bertrand Russell. In Pakistan, however, the female worker will face many social stigmas. One is the observations and the workwomen's focus. While not missing, this aspect is less strong in developed societies where women can work whatever they want. Feroza, the heroin of the novel *An American Brat* (1994), was very happy in the free American company. She proceeds to indulge her interests in the free society of America. She writes a letter telling her family of her desire to marry an American in Pakistan. It stirs her Pakistani culture. This is disapproved by her parents and her relatives. Zareen, her mother, is therefore sent to the United States with the task of resolving the problem. In view of the writer, this option may not have been made in Pakistan's historically binding society as the religion of Parsee and the declining culture of Pakistan do not require marriage to a non-Parsee.

In the skilled and civilized society, Zareen was eventually compelled to leave her daughter home with David and enjoy her life with her loved one. It is the equality of women in the US. In the centuries-long structure of tradition and religion, the writer succeeds throughout winning a young woman of her own culture. But only where women are comparatively more empowered and emancipated was this possible in a free and independent society. It's not just a regional transition that inspired her, but a philosophy of freedom and free will. In Pakistan, however, we have just taken our first steps towards equality and empowerment of women in their entirety and can be seen as equal in every way of life social or political.

Sidhwa's portrayal of Feroza's character is also a bold young woman, eager to live her own life and prepared to question any of the social norms. She was a Parsee kid from Pakistan. Families outside of their kin do not marry Parsee. This hypothesis is challenged by Feroza who keeps marrying David, a non-Parsee man. Even if she didn't have to reach mountain heights to achieve her target like Zaitoon, though, in order to achieve her objective she had to expand mental and religious limits. The character of Feroza is a young educated woman who knows her rights, duties and, above all, her responsibility to herself. It eliminates all the limitations of Pakistani culture and its own cultures, social and political norms that it



claimed hindered women's freedom of choice. She exercised her right of conscience, breaking the bind of tradition. Feroza is the symbol of all trained Pakistani women who want, instead of surrendering to the current norms and customs, to exercise their rights of choice.

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