

Chapter VII

Conclusion

Literature is reflection of life and it is related to a social context. Literature has always been used by writers as a medium to fight against the established social norms and traditions, hypocritical reactions, outmoded customs and the political system. A writer's sensibility reacts sharply to the contradictions in the social life and it expresses itself most eloquently and effectively in the literature he creates. It is said that literature, even religious literature, has never been devoid of social sense. Literature is rooted in the reality of its time and is committed to changing the reality. A certain sense of social responsibility may even be found in the most ancient literature of the world. Women issues have always been significant streak in literature.

In the twenty-first Century, women's writing is considered a powerful medium, which changes the social life of woman. Today is the generation of those women writers who have money and are mostly western educated. Their novels consist of the latest burning issues related to women as well as those issues that exist in the

society since long. These books are thoroughly enjoyed by the masses and the publishers make easy money out of them. The publishers feel that the literature actually survives because of these types of bold topics used by the woman novelists. They describe the whole world of women with simply stunning frankness. The majority of these novels depict the psychological suffering of the frustrated women.

Sidhwa is a new and important voice in the world of woman writers. Her novels are written with a genuine social purpose. The position of woman in various levels is sketched skilfully in all her novels. The central consciousness of her work rests on the steady growth of women's essential feminine identity and the quest for selfhood. Bapsi Sidhwa, in all her five novels, obviously portrays women's situation and examines the oppressive structures of customs, culture and religion that suppress women.

Sidhwa has carved a niche for herself in the realm of Asian women's writings with her thematic preoccupations, well-constructed plots and memorable characters in befitting narrative techniques and language. All her novels contain a rich undercurrent of legend and folklore. It combines Sidhwa's affectionate

admiration for her own community with a compassion for the disposed. Her own childhood memories give her novels further depth and resonance.

Sidhwa, a powerful and dramatic novelist, whose novels which are, ambitiously conceived, skillfully plotted and beautifully written, has got worldwide readers. The depiction of her community in its fluid state lies at the heart of Sidhwa's four novels:

The Pakistani Bride, The Crow-Eaters, Ice-Candy-Man and ***An American Brat***. Her last novel, **Water** offers a riveting examination of the lives of widows in colonial India. Published in Asia, Great Britain, and the United States, as well as being translated into various European languages, these works have been accorded an impressive international reception.

Although Sidhwa is not the only Pakistani to write fiction in English, she has maintained the most consistent publication record and gained the widest reputation abroad. Without taking excessive claims, one can say that Sidhwa has been largely responsible for the invention of Pakistani fiction in English. When she started writing in the late 1970s, there was no established national tradition on which she could draw, unlike her counterparts in India, Africa, or the West

Indies, who had a colonial literature that was theirs to reinvent. After all, Pakistan is a pure post-colonial nation with no colonial past uniquely its own.

Sidhwa's first three novels are firmly grounded in Pakistan. Although she was once told by an overseas publisher that Pakistan was too remote, too exotic for the international reader, Sidhwa has proven otherwise.

Born during the final gasps of the Raj, Sidhwa spent her first few years in India: then one day she found her larger community called Pakistan, a nation created amid the maelstrom of Partition. Her native city of Lahore was transformed overnight when millions were uprooted, their dwelling places destroyed, sometimes rebuilt, at other times lived out in anguish. As a child, she witnessed great historical moments.

It can also be argued that her position as an outsider, a Parsi in the largely Islamic world, worked in her favour. Sidhwa has drawn extensively on her communal heritage and benefitted as a future writer from the privileged environment and cosmopolitan background typical of a wealthy Parsi home. Now a citizen of the United States, she has once again enlarged her community, and this expansion serves her well in ***An American Brat***.

When the novel ***The Pakistani Bride*** opens, we see her community remaining disintegrated. Qasim, with his family levelled by disease, leaves the mountains to work as a watchman at an English bank in the plains city of Jullundur. There he lives isolated for several years through a focused narrative far different from the incremental development of the other two novels.

The Pakistani Bride relates how Zaitoon grows up in Lahore almost as Qasim's daughter and is trained to be an obedient Muslim girl.

Unfortunately, she revels in fantasies about her protector's lost mountain paradise, a community he has romanticized after living for years on the plains.

Married eventually to a tribal man in the north-west region of Pakistan, Zaitoon discovers the flimsiness of her dreams, and rebels when the ideal community she had imagined evolves into a nightmare. For in reality it was so what she had imagined:

A region where men were heroic, proud, and incorruptible ruled by a code of honour that banned all injustice and evil... Their women, beautiful as houris, and their bright, rosy-cheeked children, lived beside crystal torrents of melted snow. (90)

Thus, Zaitoon escapes from the corrupted community where she is treated brutally suggests to Afzal-Khan that the girl's refusal to the episode of Sakhi hitting the animal almost to death and his mother Hamida's attempt to save the animal, his beating his own mother and even Zaitoon brings into focus the tribal manhood and the barbarous views of honour. The woman whether she is a mother or a wife is savagely ill-treated. It is man against woman and there is no code of respecting the mother or an elderly woman. Man is always the master even though he may be a child, as Sidhwa points out at the beginning of the novel, describing Qasim the child husband of his grown-up young wife. There are no laws of civilized life for tribal men. They may kill their women for dishonour caused to them but do not hesitate to rape women if they get such an opportunity as is revealed by the novelist - an attempted rape of Qasim's wife earlier and Zaitoon being raped by the two tribal men of some other group.

Woman is a mere commodity and she is exploited both sexually and also for household work. She is not treated as an individual in her own right, nor given any status even as a mother. She is simply a slave to the men of the family and they beat her any time even without reason.

Bapsi here shows that the Pakistani Muslim husband considers infidelity in his wife a sin which must be punished either by maiming her or by killing her. The Major makes this clear to Carol who is a privileged bride since she is an American white woman, but she too is doomed if she is unfaithful and her husband comes to know about it. Qasim commits a murder for revenge amid the partition chaos and boards a refugee train bound for Lahore. The train is slowly moving:

With a solid mass of humanity clinging to it like flies to dung. Among those aboard are a Muslim couple and their child, who have abandoned their land their everything. (26)

The Sikhs attack the train, but Qasim survives and rescues the Muslim child of the couple identified earlier, who had been slaughtered during the siege. He names her Zaitoon after his dead daughter. What follows is no tale of rescue and a happy life thereafter, but an incisive look into the treatment of Aisan women.

The Pakistani Bride emerges as the most contentious of all her novels - the most critical toward unjust culture that victimizes women:

In her essay, "Women in History", Fawzia Afzal-Khan calls, ***The Pakistani Bride*** a challenge to the patriarchal culture and values of India-

Pakistani society and sees the novel's ideological stance as a strategy to set free the female life that remains marginalized within the system. (275)

Afzal-Khan also views ***Ice-Candy-Man*** in feminist terms:

Those who display moral strength in the novel are all women, and if the bloody history of the Indian-Pakistani Partition had been defined by women like Godmother and Ayah who stand for, compassion and humanism then the world might well be a less violent place. (276)

In depicting sexual urges experienced by growing Lenny and Ayah, Sidhwa is reeling the world that it is perfectly normal to have these feelings because women are also human beings. However, Ayah's rape by Ice-candy-man and later her marriage with him kills her sexuality and deprives her of all the liveliness that she had in abundance.

Sidhwa's ***An American Brat*** is about Feroza, a Parsi girl who initially intends to visit the USA for three months to gain experience, but after some time she undergoes a change and wants to finish her education there. She falls in love with an American Jew and is ready to marry him. Though Feroza's mother does not leave her to marry David, Feroza decides firmly that next time

she would not let her family interfere in matters pertaining to her marriage.

An American Brat, like Sidhwa's other novels, is a fine combination of ethnography and autobiography. In recapturing the religious beliefs, the rituals, and the life-style and the Parsi idiom, Sidhwa talks of what she knows best, being a Parsi herself. She, like her protagonist, is the "other" in Pakistan, in more senses than one. "Othered" she is since she is of the minority Zoroastrian community living in Islamic Pakistan, and doubly marginalized because of her colonial education which puts her among the elite of the once colonized nation. Her marginality becomes more pronounced as she is a woman in a traditionally patriarchal Asian society which forces the women to take a backseat in the socio-historical context of the nation. The voices of the protagonist Feroza and the mother Zareen are the voices of the marginalized Asian women who protest the narrowness of religious and social attitudes towards women.

Hence, in all these novels the governing interest of Sidhwa is that of the family, society, and religion subjecting women to restrictions and claustrophobic conditions. Putli in **The Crow Eaters** is shown as a

programmed woman, buckled according to patriarchal norms and values. Zaitoon in ***The Pakistani Bride*** and Shanta (Lenny's Ayah) in ***Ice-Candy-Man*** are also cast in traditional moulds. Zaitoon's fate places her in Qasim's custody and then Qasim gives her in marriage to his cousin. Unfortunately Sakhi's crudeness, repressed environment, and hopelessness in marriage force Zaitoon to escape from Kohistan.

Ayah's rape and disappearance from the scene and again her reappearance from the red light area show the complex situation women are placed into. After her rape, Ayah does not return to Lenny but becomes part of that group which south Asian Society believes is the fit place for degraded and disgraced women. During and after partition, many women who were not accepted by their families opted for red light areas. Clearly, woman's identity, religion, and purity is not given any weight here. Hence, Ayah marries Ice-candy-man, not at her own will but as a rape victim with the choice.

The most disturbing thing for Godmother was that Ayah was lifted in February and the Ice-candy-man marries her in May. In some cases, women returned to their abductors, whereas others returned to their natal homes or red light areas. All three situations were equally

painful for women. In the end, Ayah's decision to separate from the Ice-candy-man again epitomizes the fact that being a woman, married to a Muslim man, she at least has the courage to leave him and go back to Amritsar.

Bapsi Sidhwa has played a very vital role in projecting the suppressed status of women in the patriarchal society. In the domain of patriarchal culture, woman is a social construct, a site on which masculine meanings get spoken and masculine desires enacted.

In ***An American Brat***, she addresses another aspect of community – the woman dangling between two cultures. As people move from one part of the world to another, seeming to dissolve national boundaries, the formation and maintenance of the community take on new dimensions, as community becomes even more fluid. Several writers have treated this theme, including the Hong Kong-born novelist Timothy Mo in ***Sour Sweet*** and African novelist Buchi Emecheta in several of her books.

Bharati Mukherjee takes up like-concerns in her short stories about Indians in North America and in her novel ***Jasmine***. The India-born writer Chitra Banerjee Divakaruni, who now lives in California, also presents this conflict in her collection of short stories

Arranged Marriage, which examines how Indian women coming to the United States cope with opposing communal and cultural values of their old and new worlds.

With **An American Brat**, Sidhwa has made an admirable contribution to the literature of the diaspora, which seems sure to expand in the years ahead. This novel once more focuses on the search for community that has turned fluid, a quest that must surely preoccupy the immigrant caught between the world left behind and the new one the protagonist faces. Such a conflict between old and new, tradition and modernity provides ready-made fiction.

Once more, it seems, Sidhwa continues the family saga she started in **The Crow Eaters** on the eve of partition and followed in **Ice-Candy-Man** during the ensuing upheaval. **An American Brat** records the doings of the probable descendants of the first family who wondered "But where will we go? What will happen to us?" (283). Set in the contemporary period, the third book of the trilogy-tells the story of a wealthy Parsi family living in Lahore during relatively peaceful times.

Although the outer world has changed drastically since the days of **The Crow Eaters** and **Ice-Candy-Man**, the daily life depicted in **An American Brat** is very fascinating. Community, forever fluid, has been

re-established to satisfy the present. An ironic situation puts the narrative into motion, when Zareen fears that her daughter Feroza is succumbing to the influence of Islamic fundamentalism, sweeping Pakistan then.

But the narrative finally leads Feroza to a quest for community. This awareness leads her to seek understanding: "Maybe one day she'd soar to that self-contained place from which there was no falling, if there was such a place" (317). Feroza realizes that there would be no going back for her, but she could go back at will in a sense. Like so many immigrants, she is between communities, unable to go back fully, unable to go forward fully, until she discovers herself fully.

Even Feroza's mother makes this admission as she considers how much different her daughter's experience will be from her own: "Feroza would navigate her own course through life, Zareen thought. Not the easy route she would have her daughter follow but the dangerous and alluring trails Zareen had scented in the New World in the short while she was there." (308).

In contrast, Zareen needs to return to her secure community in order to regain balance, thinking that all would be well once she was with her family and friends: "She needed desperately to be with them, to be assured she had done the right things" (308).

Sidhwa's early novels, while very different from one another, share in common what Anita Desai has accurately described as "a passion for history and for truth telling" (88). And in each her desire is to bring to light the victimization of women.

Society, being conditioned by man, decrees that woman is inferior to man. Legally she has been given equal rights with man, but the submissive and gentle nature of women embedded deeply into their psyche does not disturb the male-dominance in the family.

In patriarchal societies if she attempts to change this matrix of domination versus submission in the man-woman relationship, she finds herself in trouble.

It is a worldwide movement to secure equality of women with men in enjoyment of all human rights - social, political, economic, moral, religious, educational, and legal so on. Each one attempts to analyze the topic of women's oppression, its causes and consequences, and prescribed strategies for their liberation.

Bapsi Sidhwa has been highly regarded as a feminist, Post-colonial author who effectively addresses the issue of cultural difference and the place of woman in Indian and Pakistani society. Critics have noted both ***The Pakistani Bride*** and ***An American Brat*** for their examinations of cultural conflict and their strong characterizations. Sidhwa is a feminist and realist. One can see in her woman characters – the strength of passion, the tenderness of love and courage of one's convictions. They struggle to overcome the hurts of time and escape the grip of fate in whose hands they are often mere puppets.

Bapsi Sidhwa has very realistically illustrated women's plight and exploitation in the patriarchal society. Men establish their masculine powers and hence fulfil their desires by brutally assaulting women. Men as aggressors feel elated and victorious whereas women endure the pain and humiliation of the barbarity enacted upon them. But Bapsi Sidhwa, as a novelist, talks of emancipations of women.

As Sidhwa is in her real life, so are her woman characters in her fictional world. They are fairly beautiful, intelligent, modest but strong-willed, and courageous. Rebellion is not in their nature. They try to

cope with the parental, societal and cultural pressures in their life as much as they can but when they find their very life or identity in danger, they throw off all shackles and fight with full force to fail the foul attempts of their adversary. Their tactics vary with the nature and strength of their opponent.

Through by using English as her medium of expression, Sidhwa definitely belongs to elite circle. Yet she is able to give voice to the marginalized figures of Pakistani Society, mainly women. She poses a strong counter-voice to the dominant patriarchal narrative which has subdued women's role to the absolute minimum, through silencing female literature. She rigorously questions the histories and the assumptions of contemporary Pakistani society and literature. The austere attack on a number of beliefs is somewhat softened by her candid and wry humour which pervades in a substantial amount of her work. The witty humour is used as a tool to open up a space which allows her to criticize without causing undue offence.

In ***The Pakistani Bride***, Sidhwa confronts a number of issues faced by the members of general populace of Pakistan during and since the Partition of 1947, with a particular interest in the condition of women who are positioned at different levels in the class structure.

This novel is a damning indictment of the Kohitani community in particular and the Pakistani society in general with regard to its brutal treatment of women. The women are marginalized and have, in a number of cases, no say in decision-making processes or actions, which ultimately seals their fates.

Sidhwa's passion for history is evident in all her novels; through the stories of woman characters, she attempts to present a true picture of Pakistan with crueльsome reality. But without meeting head-on the bloody events caused by fundamentalism, Sidhwa knows full well that she cannot be true to her passion for history.

Sidhwa gives an autobiographical touch to the portrayal of Lenny's character in ***Ice-Candy-Man***. Shortly ***Ice-Candy-Man*** is a superb novel, brilliantly and lovingly written. It is also a masterful work of history as it relates political events in the most simple way with irony and anguish, through the eyes of a child. Sidhwa uses symbols, images and metaphors in her novels to articulate realism.

Sidhwa has given a feminist touch to the character of Lenny who moves forward in life despitess various hindrances and obstacles. As she observes the lives of various women around her, she understands the limitation

associated with women's lives in patriarchal society. She is shocked to see men betraying and sexually assaulting women and exploiting them.

Lenny's mother is another interesting female character in the ***Ice-Candy-Man***. As a submissive housewife, she limits her life to the four walls of her home. Lenny's mother is a representative of those traditional women who as subordinates never express their desire to establish themselves as better human beings. Sidhwa seems to illustrate through Lenny that men have to dilute their ego and women have to eschew the image of weaker sex or deprived femininity. Mindsets need to be changed in order to establish equality between the sexes.

The patriarchal society should perceive women beyond the roles of daughters, wives and mothers. Traditional male fantasies have created a particular image of women to suit their interests – submissive, servile, docile and self-abnegating. These fantasies have become alive, as women have been meticulously trained by the patriarchal/social system to assimilate them. A big transformation is required at the social level, which will acknowledge women as human beings with souls, desires, feelings, ambitions and potentials. Simultaneously women should

utilize their potentials beyond their domestic life to assert their individuality.

The novel ***Ice-Candy-Man*** projects through Lenny's mother that women should have a purpose in life besides domesticity which should be developed by them to the best of their abilities. Women need to liberate themselves from the constraints of "womanliness" which will erase the existing discrepancies regarding their marginalization.

Mahatma Gandhi in his autobiography has spoken that if the women of the world, would come together, they could kick away the atom bomb like a mere ball. Her marvelous power is lying dormant and that power is stronger than the nuclear weapon. He observes:

So long as women in India do not take, equal part with men in the affairs of the world, we shall not see India's star rising. Men who suffer from paralysis of one side cannot do work. Similarly if women do not share in men's task, the country is bound to remain in a werched state.(246)

Women are still marginalized and sidelined from the mainstream as use-and-throw commodity. In ***Ice-Candy-Man***, the role of Ayah is piteously characterized like an object desired by all men. Lenny's passage from the state

of innocence to the adult world of pain and pleasure constitutes the core of the narrative. Here in this novel the narrator bears a strong resemblance to Sidhwa herself including her childhood illness of polio.

We cannot ignore the woman subject in the study of the novels of ***The Pakistani Bride***, ***The Crow Eaters***, ***Ice-Candy-Man***. ***An American Brat***, and ***Water***, which raise serious questions about contemporary attitude towards women and marriage. She investigates the actual, social and emotional bonds that shackle women in the name of tradition and customs.

Ayah of ***Ice-Candy-Man*** is a victim of unspeakable suffering and endless miseries. The victimization of Zaitoon in ***The Pakistani Bride*** is due to old customs.

Zaitoon does not have the right environment to express her grievance and in the beginning like everyone, the young girl is swayed by fancies and imagination but later she finds courage to move away from the brutes. Sharma observes:

Women have the courage to try and get out of a world that stifles them – women must cultivate conscious effort to be free from male-domination or from society's confining influences. (89)

Women continue to be controlled by all kinds of cruel social prejudices from the ages past. Our society is a man-made society. Only men have written and interpreted all traditional stories and epics. While writing, he developed a superior status to himself leaving woman inferior. According to men, women must be virtuous, submissive, willing to make any and every kind of sacrifice to maintain peace.

Sidhwa dives deep into the inner working of the protagonists and brings to light the hidden depth of human psyche. She deals with the mind and the soul of a character, their hidden and silent thoughts rather than their outer appearances. Her main objective as a fiction writer is to express truth. Yet another reason for her crisis is that woman is not properly prepared during her years for her role as wife.

Sidhwa is a minute observer of society and she presents a realistic picture of the world with the strength of passion, the tenderness of love and the courage of one's convictions. It is her uniqueness that her protagonists are not rebels but they learn in the course of their encounter to generate the power to cope with the male orientation. She makes a gateway to free

the female psyche from the conventional male control by making an aesthetic plea.

Sidhwa's writing style, in keeping the tone lively and entertaining, even when serious issues are at stake is observed clearly in her novels. For instance, in ***An American Brat***, under the guise of humour, she shows how elders exert the pressure of conformity on youngsters by applying emotional form of blackmail. Zareen Ginwalla for example tries to prevent the proposed marriage of her daughter Feroza with David by using the "Sugar-coated pill" method.

Sidhwa has published five novels; though published first ***The Crow Eaters*** is her second novel and ***The Pakistani Bride*** is her first written and second published novel. ***Ice-Candy-Man*** is her third novel and ***An American Brat*** is her fourth novel and ***Water*** is fifth. However, Sidhwa employs different narrative techniques in all her novels. For instance, the novels ***The Crow Eaters*** and ***The Pakistani Bride***, ***An American Brat*** and ***Water*** use the third person narration.

Sidhwa employs the first person narration in her third novel ***Ice-Candy-Man***. The originality and power of Sidhwa's splendid novel on the communal violence of the religious fanatics are derived from her voice of

protagonist: Lenny. She is the mere spectator of the growing tensions among Hindus, Muslims and Sikhs. The novel sustains the validity of Lenny's world with serious scenes of bloodshed.

In ***An American Brat***, her presentation of Feroza's expatriate experiences is remarkable. Sidhwa's most interesting field of woman's right and social investigation is brought to the limelight through the portrayal of woman characters in all her novels.

Sidhwa's narrative technique resembles that of Charles Dickens who uses the third person narration in his novels like ***The Pickwick Papers***, ***Hard Times*** and ***The Great Expectation*** among others. Since she has read Dickens's novels, a lot of his narrative style has enriched hers. Sidhwa's English is a typical Parsi's. She uses a number of Parsi words in her major novels e.g. "Atash Dakhma, Daria, Para" are used in ***An American Brat***. Further she appended the glossary at the end in ***An American Brat***. But she does not include the glossary at the end of ***The Crow Eaters***, ***The Pakistani Bride*** and ***Ice-Candy Man***. The glossary helps readers to understand the novel, since it creates within English a sub-linguistic system.

Victimization of women, which is central to the narrative of all our novels, is dealt with in **An American Brat** also. This novel is deeply concerned with gender inequalities and oppressive practices under Islamic rule in Pakistan. Sidhwa strongly condemns the Hadood ordinances and the Zina ordinance introduced by General Zia. These were grossly unfair to women and often perpetuated crimes against them by enabling the male offender to go free while the female victim was punished. Also women who had enjoyed equal witness status under the previous law were discontented by fifty percent under the new laws.

The novel discusses in detail the closed attitude of the community which does not permit Parsis to marry non-Parsis and which excommunicates any woman who marries a "non" while permitting a man to remain within the community even if he marries a "non." Sidhwa is concerned with the way women are treated by the faith, which seems biased and unfair. Sidhwa points out that the community refuses to change, not permitting conversions either. When Feroza wishes to marry David Press, An American Jew, Zareen flies out to America in order to stop her move, which would cut off her daughter from her faith, heritage, family and community. While in America,

for the first time, Zareen finds herself seriously questioning the ban on inter-faith marriages. She ponders:

Perhaps the teenagers in Lahore were right. The Zoroastrian Anjuman in Karachi and Bombay should move with the times that were sending them to the New World.... The various Anjumans would have to introduce minor reforms if they wished their tiny community to survive. (288)

The novel **Water** reveals the pathetic life of a child-widow who is expected to observe the structures of religious fundamentalism till the end of her life. But the irony is that the little child is not at all aware of the slipknot around her neck. She is the victim of tradition, which shows no mercy to anyone. Although a handful of people like Narayan representing idealist seem to breathe fresh air, they are not able to make a tremendous or tangible change in the society which is infested with unjust rituals.

Cracking a whip on the male domination, the writer narrates the sorry and pathetic state of women. The widows assemble in a temple and their chorus is full of tones. They are socially ostracized, ill-treated and considered as bad omen. As a shopkeeper in the market makes a remark, "They shouldn't allow widows to run

around like this. They bring bad luck to our business" (**Water** 60). Even laughing and dancing is a sin for them. They can be abused as a prostitute. Ironically the people who groan at their sight during the day, sleep with them at night. The novel ends with escape of Chuyia and Narayan. But the condition of other widows remains the same.

The novel **Water** focuses partially on the physical agony of females in denial of proper clothing and feeding to them and wholly on the mental agony, which they speechlessly suffer in silence. Nobody wants to suffer, but woman unwillingly with mute protest suffers when no other alternative is given. How can we expect Chuyia to protest against child marriage at the age of six, which was basically her parents' duty to save her from tentacles of social evils? Right to indulge in and enjoy carnal pleasures is the sole right, religiously preserved for male whereas female is merely subjugated to blind passion of man.

Though the conservative social norms and myths are challenged all over the world, a change in the attitude of patriarchal society towards woman is at a snail's pace. And a society cannot progress so long as its females are underprivileged and suffocated. The book, **Water**, is very

fluent and will bring the reader to an unknown world inside a different and unthinkable culture.

Sidhwa has a profound desire to elevate the position of women in the general setup of the society. This would be done only when one recognizes the problems that hold back the self-actualization of women. Through the portrayal of woman characters like Zaitoon, Carol, Putli, Rodabai, Tanya, Feroza, Ayah, Chuyia, and Kalyani, Sidhwa definitely succeeds in bringing into discussion the issues women need to realize and overcome in order to strengthen their position in the society in order to lead a confident and free life.

The world of Sidhwa has new vistas to be researched - like Diasporic Elements, Conflicts between East and West, The Search for Self-hood, Man and Woman Relationship, Cultural Conflicts, etc. Besides the present study - Victimization of Women, the scholars will certainly find new realms to tread on.