Abstract:
Colonial experience, with its serious repercussions for the colonized has been dealt with by many creative postcolonial writers. Mumtaz Shah Nawaz, a Pakistani woman writer, has responded to the colonial experience and the Partition in her novel ‘The Heart Divided’. The present study intended to investigate her portrayal of the colonial experience touching upon the issues, like the colonialist ideology, the link between culture and imperialism, mimicry, hybridity, the celebration of the indigenous and the Hindu-Muslim question. The present study also intended to investigate her portrayal of the different aspects of the Partition and her portrayal of the status of women in the sub-continent in the beginning of the twentieth century. The research methodology for the study was based upon the exhaustive analysis of the novel in the light of postcolonial and feminist theories. The study found that Shah Nawaz has handled the Partition from the perspective of a postcolonial writer. The study also countered the contentions of the critics like Niaz Zaman and especially Tariq Rehman (1991) that Pakistani novel is not politically sophisticated and has not responded either to the politics or the history. The study proved its proposition that politics plays central role in the lives of the people, therefore finds reflection in literature.

Keywords: Imperialism; Mimicry; Celebration of Indigenous; Hybridity; Identity; Post-Colonial; Feminist; Synthesis; Assimilation

I. Introduction:
Shah Nawaz was born in Lahore on 14 October 1912. She was a political activist. She was also concerned with the rights of the women. The novel, The Heart Divided, touches upon the factors and the circumstances which led to the Partition of the sub-continent and the creation of Pakistan. The novel was published after her death in 1948. Because of the immense significance of the Partition for the people of sub-continent, she responded to the Partition, touching upon the multiple issues surrounding the Partition and the impact of colonization upon local culture.

II. Literature Review:
The novel has been commented by critics like Niaz Zaman (2001). She has come up with some unjust assertions about the novel. The present study intends to address these issues in addition to undertaking an objective analysis of the novel in the light of post-colonial and feminist approaches. The study also intended to verify the relevance and centrality of politics to the lives of the people and therefore, its reflection in literature. It further intended to explore the link between imperialism and culture of the
subject race, leading to hybridity at all levels of social and cultural experiences. The research methodology of the current study is based upon the exhaustive analysis of the novel in the light of post-colonial theory and feminism. The study aimed at proving the credentials of Shah Nawaz as a post-colonial and feminist writer.

III. Discussion and Analysis

Portrayal of the Historical Indian Culture:

Like most writers on Partition, Shah Nawaz in, The Heart Divided, mirrors the peaceful, socio-cultural co-existence among the Hindus and the Muslims, before it is shattered by a number of factors. Shah Nawaz portrays the harmony and the cultural synthesis between the Hindus and the Muslims through a symbolic and beautiful gesture on the part of Jamaluddin, a Muslim aristocrat, and Diwan Kailash Nath Kaul, a Hindu, belonging to upper class, who exchange turbans and take the vow of brotherhood (18).

Nawaz (1990) highlights the historical colonialist status of the Muslim culture in India and also the social and cultural synthesis between the Hindus and the Muslims, by referring to the presence of rare Persian and Urdu manuscripts in the library of the Hindu Kauls, as they recite Hafiz, Saadi, Ghalib (18). She also shows that the Hindu Kaul family speaks the pure Urdu of Delhi and Lucknow (30). They pride themselves upon their common culture with the Muslims (13).

She shows that with the British conquest of India, Muslims and Muslim culture underwent a decline in status and it made the Muslims attached to myth and history. This phenomenon is supported by Earnest Cassirer (1979) who contends that men resort to the myths in their moments of crisis (246-47). Nawaz (1990) shows that the present challenges make the Muslims nostalgic about their past. She depicts that the Muslims start taking pride in their illustrious history and this pride in their history keeps them riveted to their identity and culture (6).

The Muslim link with the myths of their rich and glorious historical, cultural heritage is presented as one factor in the way of harmony between the Hindus and the Muslims in the changed historical circumstances. This sense of the past gives Sughra the confidence to start dreaming for a separate homeland (7). Nawaz shows that the Muslims’ sense of their historical, cultural identity helps them to survive, but paradoxically it also becomes one factor for their demand for a separate homeland.

It is shown by Shah Nawaz that under the British colonization, Muslim culture gradually gives way to the imperial culture. She shows that the Hindus are the first to adopt the dominant British culture, reflecting the link between imperialism and culture. She shows that most of the Muslim families in the beginning of the twentieth century are still confused ambivalent over the adoption of the British culture. But slowly and gradually the Muslims also follow the Hindus in adopting the British culture. Sheikh Jamal-ud-Din, a Muslim gentleman, himself frequently goes to the club, a symbol of the imperial culture but his daughter Zohra is not allowed to go out without veil. Zohra is also not allowed to “enter into conversation with the shopkeepers”, a residual impact of the Muslim culture (2). Some Muslim families still practice the segregation of the sexes, in resistance to the colonialist British ideology and their nostalgia for their past. This portrayal of the internalization and assimilation of the British culture conforms to what Edward Said (2001, Orientalism, p. 179) calls the assimilationist phase.
IV. Portrayal of The Impact of Colonization

Nawaz shows the impact of colonization and imperial culture on the cultural patterns and practices of the subject race. Sheikh Jamaluddin displays the typical mentality and conduct of the colonized when he goes to England. Like V.S. Naipaul (1981, P.45), Jamaluddin regards London as “the center of the world”. He accepts the cultural superiority of the West and falls in love with an English girl, Mary, reflecting the phenomenon, which Fanon calls as mimicry on the part of “black man”. This reflects his desperate need for acceptance as a complete man. Only the love and the embrace from a white woman can prove that he is worthy of white love and a complete man. Jamaluddin feels like marrying what Fanon calls “white culture, white beauty and white whiteness (2008, Black Skin, p. 45). He knows that his English wife would not be acceptable to the family, therefore as a compromise, he dispatches a message suggesting that he is willing to marry his cousin provided she learns the English language and adopts the culture of the colonizers and in a sense becomes “white”. This is meant to maintain his distance and difference from the “uncivilized” and “uncouth” Indians in the manner of Naipaul (1963, The Middle Passage, p. 11). Jamaluddin comes back from England with the determination to live his life like an “English gentleman”, as desired by Lord Macaulay in his “Minute on Indian Education” (249). This manifests the internalization and assimilation of the colonialist culture and the resulting mimicry and the hybridity. He feels like rejecting his own culture and is determined to adopt the colonialist culture which he believes to be superior (4).

Jamaluddin is what Fawzia Afzal-Khan calls (1993, p. 165), “the Fanonian native, who abandons his own race and culture in favour of that of his oppressors”, “a brown English man”. The conduct of Jamaluddin shows the impact of imperialism and also proves the point of view of Lord Macaulay, (1972, p. 49) who expressed the need of the imperialists to produce “...a class of persons Indian in blood and colour but English in taste in opinions, in morals and in intellect”. Nawaz reflects the impact of the imperial culture on the Indians in detail. Clubs, restaurants, cinema houses, knives, forks and dining tables are some of the marks of the assimilation of the imperial culture (4).

V. The Celebration of The Indigenous Culture

Nawaz also celebrates the customs and traditions of Indian culture in the novel which survive even in the face of an onslaught from the imperial culture. She describes in detail the ceremony of mehndi—last night of the girlhood for the bride. Henna is put on her hands for beauty and luck. She shows that ladies especially dress up in silk and brocades for the ceremony, while the girl is clad in plain saffron-coloured clothes (Nawaz, 1990, p. 82). The marriage is arranged by the elders of the family, quite in line with Indian traditions and customs. She also provides a glimpse of the traditional Indian marriage ceremony. The bridegroom, Mansur, mounts a white horse; he is dressed up in the long Indian coat of gold brocade, with a turban of Benarsi cloth, tied over a small gold cap. He has a sehra made of long rows of pearls and tinsels (97). The bride wears bangles and bracelets of diamonds and emeralds and gold, and her neck is almost bent under the weight of a collar of bracelets and emeralds and three necklaces, one of diamonds and two of gold. She is also wearing long earrings of old Mughal design (94). The lunch, consisting of Indian dishes is also mentioned in detail (97).
VI. The Portrayal of the Role of British

Nawaz shows that the British colonizers down played the synthesis and homogeneity of Hindu-Muslim cultures under the Mughals. The British are shown as exploiting and playing upon the differences in religion, culture, language and customs between the Hindus and the Muslims, as part of their strategy to ensure the dominance of their culture to perpetuate their rule. Jean-Paul Sartre in preface to *The Wretched of the Earth* by Fanon, refers to the multiplication of divisions of opposing groups and classes in the colonized societies (2001, p. 10). Kaul is shown as attributing the British conquest of province after province and state after state to that time tested policy of divide and rule (Nawaz, 1990, p. 132). The grandfather of Mohini ascribes the formation of Muslim League to the British (133). Shah Nawaz identifies the role of the colonizers in creating a gap between the Hindus and the Muslims as the major factor for the Partition of the sub-continent.

The Hindus also become conscious of their “glorious” past before the arrival the Muslims. Jawala Prashad Kaul, refers to the “plunder” and “loot”, caused by the Muslim invaders, though at the same time, acknowledges the contribution of the Mughals to the art, culture and prosperity of the Indians. He maintains that religion has been one big force and factor in the way of the Hindu-Muslim merger and union, in spite of a very long history of living together. It is shown that, with the decline of the Muslim power and status, the Hindus discover their past culture and identity (131).

Kaul’s assertions are quite in keeping with the theory of Fanon propounded in *The Wretched of the Earth*, about the natives discovering their legends of the bygone days (2001,p.179). Kaul repeats that India is a vast country and the communities are divided by the real barriers of religion, language, culture and customs (Nawaz, 1990, p. 132). Nawaz holds caste Hindus and their prejudices responsible for the future Partition of India.

VII. The Portrayal of The Role of Ideology and Culture in The Partition

Nawaz uses the motif of a failed Hindu- Muslim love affair – as have several other writers of the sub-continent done, to show that the synthesis of Hindu-Muslim culture is only skin deep and shallow. Interestingly, Zaman (2001, p. 82) incorrectly interprets the same metaphor as the portrayal of the close ties between the Hindus and the Muslims and the syncretic nature of the two communities (82). Through this love affair, Nawaz highlights religious, social, cultural and political differences between the Hindus and the Muslims. A Muslim boy, Habib falls in love with a Hindu girl, Mohini. Nawaz depicts that though some of the Mughal emperors had married Hindu wives, it is impossible and unthinkable for the Hindus and the Muslims to unite in marriage (195). Mehar Nigar Masroor (1995) also focuses upon the Hindu-Muslim interaction through so many love affairs. Nawaz shows that in spite of living together for centuries; the Hindus and the Muslims have their own distinct customs and cultural values and cannot exist together as one people. Nawaz highlights the prejudices of the caste Hindus against the Muslims. These prejudices, direct result of their ideologies of purity, are a serious and real barrier between the two communities. The Brahmin prejudices against the Muslims are also reflected by Sidhwa in *Ice Candy Man* (116-17).

Nawaz presents these Brahmin prejudices as one factor in the Muslim demand for a separate homeland. She, highlights the Hindu-Muslim, social, cultural and religious
differences through the opposition of Mohini’s grandfather to the proposed marriage of Mohini to Habib. Mohini’s grandfather stresses the separateness of the Hindus and the Muslims through his comments on the question of marriage (Nawaz, 1990, p. 190). Mohini’s grandfather represents the Hindu mind set. He believes that customs and ties are far more important and bigger than individuals. He maintains that the centuries old customs shape the lives of the individuals (Nawaz, 1990, p. 190). Nawaz shows that the caste Hindus would not accept the union between the two communities, both at the public and personal level. They believe that it would disrupt the woven social fabric and would produce alienation and harm (190). She shows that in addition to the religious, social and cultural differences between the two communities, the prejudices of the caste Hindus against the Muslims played a dominant role in the Muslim demand for a separate homeland.

The role of culture and ideology on the future Partition of India is portrayed by Nawaz in *The Heart Divided*. For Shamlal, religion, cultural customs, spreading over centuries are too big a barrier to be crossed. These are warp and woof of which the society is woven. He contends that any attempt to uproot ideology would disrupt the woven fabric, which would destroy the society (190). Mohini’s pleas to marry Muslim Habib are met with scorn and abhorrence. This is rejected as something impossible, unthinkable. Through this metaphor of a failed love affair, Nawaz shows the social, cultural and religious differences as real barriers between the Hindus and the Muslims. She shows that the Hindus and the Muslims in spite of the apparent peaceful co-existence cannot mingle and merge into one community and nation, because of the cultural and ideological differences (131). Similarly, the father of Habib also opposes this marriage, on social, cultural, legal and religious grounds (195).

Habib is influenced by the British culture during his stay in London, therefore, he is ready for a registration marriage, in violation of the centuries old Muslim customs and traditions. He reveals his hybrid identity and the impact of imperial culture when he declares that he believes only in goodness and justice and does not subscribe to the religious sanctions (196). Sughra, the sister of Habib, understands the complications of the registration marriage, which otherwise, is revolt against society and culture. She concludes that even Delhi, Taj and Agra could not weld the Hindus and the Muslims together. She adds that even eight hundred years of their common existence is of no significance (201).

Nawaz shows that even the Muslims cannot accept the children from a Hindu-Muslim marriage and these are described as “rootless”, “derelicts”, without any family or community, “forlorn” in a hostile world (201). Even the mother of Habib rejects the option of registration marriage because it requires a declaration that they have no religion. However, Habib’s mother is willing to have Mohini as her “daughter-in-law” provided she becomes Muslim and a proper nikah ceremony takes place, but Mohini does not want to give up her faith (203). This establishes the independent and distinct identities of the Hindus and the Muslims, with their own cultures, customs, codes, laws and own histories and own aspirations of future. Nawaz’ focus is upon a forceful representation of the Hindu-Muslim social, cultural and religious differences. Masroor in *Shadows of Time* (1995) does not highlight their mutual differences to this level. Nawaz shows that in the face of such attitude on the part of the majority community, the Muslims in reaction also become conscious of their separate identity.
The personal level failure of Habib and Mohini to create a common identity is reflected as the political division between the Hindus and the Muslims. The “farewell” on the part of the Hindu Mohini at the personal level gets reflected in the later “farewell” by the Muslims to the Hindu dominated Congress at the public level.

Through the death of Mohini, Nawaz further shows that the liberal and flexible Hindus, who are not for the purity of Hindu culture and identity, are silenced due to the ideology of the purity of culture of the rigid and inflexible caste Hindus. Tariq Rehman in a passing way, also contends that the tragic end of this love affair between Muslim Habib and Hindu Mohini stands for the estrangement between the Hindus and the Muslims at the personal, cultural and political level (1991, p. 24).

VIII. The Portrayal of The Conduct and Role of Congress

Nawaz shows that the conduct and the attitude of the Congress and the Hindu communalists sharpened the division between the Hindus and the Muslims. Under pressure from communal Hindu organizations, Congress behaved in a very insensitive way towards the Muslim demand for safeguards and the Muslims were disappointed by the Nehru report. Jaswant Singh (2009) supports Nawaz’ portrayal of the social, cultural and political differences between the Hindus and the Muslims. The liberal Muslim women like Zohra are very upset at this deadlock between the two communities. They are equally keen to join the struggle against the foreign oppressors (44). This grounds the novel in post-colonial tradition. Nawaz shows that the Congress leadership failed to address the Muslim reservations and concerns. Like a postcolonial writer, Nawaz dwells in detail on the collective struggle put up by the Indians, both Hindus and Muslims during the first quarter of the twentieth century to get rid of the colonizers. Nawaz shows the resistance of the Indians against the colonizers. Jawala Prashad informs Mohini about the famous Dandi Salt march organized and led by Gandhi in violation of the salt laws (20-21). Parashad refers to the oppressive measures adopted by the Raj against the Indians. Processions and hartals (strikes) by the Indians were met by lathi-charge, arrests and promulgation of ordinances (22).

IX. The Portrayal of The Resistance by The Indians

The portrayal of resistance on the part of Indians against colonizers in the face of brutalities by the colonizers places the novel in the fold of literature of resistance (21). This is the portrayal of the rejection of the imperial culture and the colonialist ideology of superiority and reflects the resistance and the struggle of the Indians to get rid of colonialists. She highlights the contribution of the Indian women in the freedom movement in the twenties. Ahmad Ali in Twilight has also portrayed similar resistance put up by the Indians against the British. Nawaz mirrors the Indian nationalism when she shows the women discarding their silks and satins for plain home spun clothes and standing shoulder to shoulder with men (22-23). This conforms to what Fanon in The Wretched calls the fighting phase against the colonialists (2001, p. 179). Padama pickets liquor shops and even goes to jail. Nawaz portrays the struggle for freedom as an opportunity for the Indian women to come out of their secluded life and stand shoulder to shoulder with their men (23). This is also the celebration of the anti-colonialist ideology. Zohra is arrested under the Defence of India Rules, for possessing some books, which the police adjudge as “seditious material” (437). Sughra maintains that from the Muslim point of view, without the proper safeguards and a settlement between the two major communities, it is not freedom for all. It is only a change of masters—the Hindus instead
of the British (27). Duncan refers to the fear of the Muslims of Hindu domination, which finally galvanized into demand for a separate homeland (1990, p. 6).

Nawaz rejects the contention that the inflexibility of the Muslim leadership caused the division as claimed by writers like Collins and Lapierre (1975, p. 150). She squarely blames the Congress leadership for its inflexibility and stubbornness. She incorporates the division of Bengal in The Heart Divided. Jawala Parashad Kaul maintains that in 1905, Lord Curzon tried to take advantage of the religious factor of Bengal and divided it into two halves. This, according to Kaul, left a permanent scar on the Hindu-Muslim equation (133). The division of Bengal by Lord Curzon in 1905 proved to be a turning point for the politics of the twentieth century India (Wolpert, Jinnah, 2006, p. 19).

Nawaz is critical of the Congress for adopting the Nehru Report without arriving at any settlement with the Muslims. She also blames Gandhi for not addressing the concerns of the Muslims and giving a religious twist to the independence movement. She makes Saeed, a character in the novel; tell Zohra, a Muslim, Congress activist, that the Hindus and the Congress are responsible for breaking the unity between the Hindus and the Muslims by refusing to accommodate the Muslims concerns (25). R.K. Narayan (2001) also highlights Gandhi’s role as a revivalist of ancient Hindu culture and heritage. Jaswant Singh is critical of Gandhi and Congress for their role and conduct, which ultimately paved the way for the Partition (2009, p. 147).

The rigid and inflexible attitude of the Congress is portrayed as the third major factor for pushing the Muslims towards a demand for a separate homeland (43). Saeed’s insistence on a Hindu – Muslim settlement indicates that Congress is responsible for being insensitive to the concerns of the Muslims. Sughra reminds Habib that in the 800 years of “common” history the heroes of one religion have been the villains of the other and vice versa. Sughra tells him that in spite of Delhi, Taj and Agra, which she contends, are purely Muslim cultural heritage, the Muslims and the Hindus are still apart; 800 years could not weld them together. Sughra highlights the religious, social and cultural differences between the two communities, Nawaz shows, do not have one common history. They have their own “histories” which are directly opposed to each other.

In addition to political, religious, social, cultural differences, Nawaz reflects that the economic factor has been even more divisive. The Muslims had also been penalized in the two or three decades after 1857 for the role their community had played in the “Indian Army Mutiny”. Nawaz shows the Hindus monopolizing the business, professions and finance. The economic rivalry accentuated the social, cultural, religious and political barriers between the two communities (133). She mirrors the resurgence of the Hindu identity and nationalism (42).

Nawaz’ narrative is supported by non-literary discourses like that of Jaswant Singh (2009, p. 288). Nawaz shows that the formation of the Congress ministries, without involving Muslim League, especially in the minority provinces, as another source of disillusionment of the League and the Muslims. After the formation of Congress ministries, Sughra contends that every Congressite Hindu was behaving like an arrogant king, especially towards the Muslims (299). They behaved as if they were the ruling race and the Muslims were their slaves (299). The Muslims felt further alienated. The
Congress-League settlement is further pushed into the distant background. This convinced Jinnah, that he and his Muslim League can never get a fair deal from Congress-run India. These two moves, Nawaz shows, pulled the two major communities further apart.

X. Portrayal of the Hindu Muslim Question

Through Sadia, Nawaz throws light on the Hindu-Muslim question. She is critical of the attitude of the extremist Hindus, who would come parading at the prayer time, beating drums and shouting anti-Muslim slogans. She blames the extremist Hindus for throwing the dead pigs into the mosques. She claims that in some villages, the Muslims are even stopped from saying Azan (320). Sughra is also critical of the so called “mass-movement” on the part of Congress to bring the Muslims into the Congress parlour (303). The narrative of Nawaz shows that the rank and file members of the Congress are no longer controlled by their leaders. Jaswant Singh also portrays similar incidents and calls it “the misdemeanors of local Congressmen” (2009, p. 258). Sadia contends that after the 1937 elections, the Hindus behaved as if they had won their freedom and they could even harass the Muslims. The failure of the Congress governments is portrayed to check their followers; they are rather presented to condone such action. The Congress rule is presented as a warning to the Muslims, who can see the true face of Congress nationalism in action in the provinces (321). Some of the measures adopted by the Congress ministries to promote Hinduism at the cost of Muslim culture, language, art and history, like Vidya Mandar Scheme and Moorti Pooja, are also shown by Nawaz as factors which pushed the Muslims towards Partition (329). Nawaz shows that this forced League to go for direct action against the atrocities committed by Congress governments on the Muslims (333).

She shows the Muslims, not seeing any future for themselves in united India, now focus on their separate identity and their distinction from the Hindus, in the form of religion, history, culture, customs, language and nomenclature. From this it was a small step towards the idea of two nations (360, 410 and 423). This portrayal of the Muslims becoming conscious of their culture and political identity by Nawaz is also expressed by Collins and Lapierre, who make Jinnah declare, “we are a nation with a distinctive culture and civilization, language and literature, art and architecture, laws and moral codes, customs and calendars, history and tradition” (1975, p. 130). Nawaz shows through Kemal that the presence of Muslim majority areas, show them the way of having their own state, where they can live like free men and develop and promote their culture and values (361). Kemal refers to the idea of Iqbal of separate countries for two nations of the sub-continent. It is interesting to see that Sidhwa in Ice Candy Man highlights the price of Partition as a negative aspect, Nawaz in The Heart Divided through Kemal shows that freedom demands price. “I told you freedom is never attained without sacrifice” (363).

Nawaz shows that the Muslims are convinced that Partition might not be the best solution, but it is the only solution to escape the Hindu domination at least for the Muslim majority areas. She very rightly terms this phenomenon as the division of hearts and thus the title of this novel, The Heart Divided (363). The title of the novel shows the sensitivity of Nawaz and throws light on her own feelings towards the Hindu community and the Partition. She is aware of the ache that accompanies such choices (411). Nawaz concludes the novel with the feeling that the caste Hindus and the Congress fail the
Muslims by not showing the understanding, love and generosity they should have shown, being the larger community, therefore, pushing the Muslims towards Pakistan (481). Zaman, a Bangla Deshi critic, takes notice of Nawaz’ refusal to portray the violence that accompanied the Partition (82). In this Nawaz differs from almost every writer on Partition. Sidhwa (*Ice Candy Man*), Khushwant Singh (1988, *Train to Pakistan*), Masroor (*Shadows of Time*), even Narayan (*Waiting for the Mahatma*) have portrayed the violence, which accompanied the Partition. However, Nawaz does hint at the possibility of violence in background (480).

**XI. Nawaz and Feminism**

The cause of the Muslim women is taken up by Nawaz. She shows that in the beginning of the twentieth century, it was a patriarchal world in the sub-continent. There used to be a segregation of women especially in the Muslim households. The houses were divided in “the ladies part” and the men’s section (1, 12). She shows that these parts were like two different worlds (12). Mehrunnissa Begum is presented as a patriarchal woman, she has already internalized the patriarchy and wants her daughter to be “more lady-like and decorous in her behavior”, therefore reinforcing the patriarchy (2). The daughter needs the permission of the father to go for shopping and to use the car (2). Women would have exclusive parties called “pardha-parties”. The Muslim women were required to wear veil, and be in the protection of their husbands, brothers and fathers. Father in isolation and exclusively, would decide the marriage of the daughter, the mother or the daughter herself, would not matter.

Nawaz invites the attention of the readers to the fact that Muslim women did not enjoy the rights, which their religion had given them. Nawaz shows that the Muslim women were not given their due share in property. Anwari, is very unhappy at the violation of the rights of Muslim women (120). She is upset that the Muslim women before independence lived and laboured under a social system that not only suppressed their liberty as citizens, but even deprived them of their rights as human beings. She is critical of the marginalization of women. Nawaz through Sughra blames the influence of the Hindu culture for many of the hardships of the Muslim women (285). Sughra highlights the plight of women because of the war. An old lady has no news of her son for the past three months (443). The husband of another woman gets killed in the war; she is not getting any pension (444). The husband of another woman gets killed in the war; she is not getting any pension (444).

The father of Sughra and Zohra is shown as a liberal man. He defends his decision to bring Zohra out of purdah and intends to do the same with Sughra (307). Sughra contends that women will have their birth rights in new country of Pakistan (361). Through the remarriage of Najma, a divorcée, with Habib, Nawaz asserts the rights of women granted to them by Islam. She emphasizes that Islam is an egalitarian religion which has no caste or class system. A feminist Nawaz is for a discrimination free Muslim country, where women will have equal rights.

Nawaz wants Pakistan to be classless, welfare state. The response of Nawaz to the social, cultural and political ferment immediately before independence and the creation of Pakistan is the view point held by the majority of Pakistanis (Aziz, 719-20). Nawaz’s focus on the images of the national identity and the exercise of what Wole Soyinka calls “a process of self-apprehension” makes *The Heart Divided* a Pakistani, post-colonial novel (xi). The celebration of the struggle towards independence in *The Heart Divided* is
portrayed by other post-colonial novelists like Raja Rao in *Kanthapura* and Nagugi in *A Grain of Wheat*.

**XII. Conclusion**

The study based upon the analysis and interpretation of *The Heart Divided* in the light of post-colonial and feminist approaches has shown that Nawaz has shown the impact of imperial culture on India and the Indian culture, during the first half of the twentieth century. The Indians are shown adopting and assimilating the imperial culture. Like a postcolonial writer, she has also celebrated the Indian struggle for independence and freedom. She has also thrown fresh light on the role and the repercussions of the presence of the British in the sub-continent. She has portrayed the social, cultural and political circumstances as it prevailed in the united India, and has highlighted the forces and factors which ultimately led to Partition. The novel has shown the historical peaceful co-existence between the Hindus and the Muslims, but has also shown the social, cultural and religious differences between the two communities. The thrust of her narrative in the novel has been on highlighting the differences between the Hindus and the Muslims, on social, cultural and religious grounds. However, study has shown and proved that it is not a forced justification of Pakistan as claimed by Zaman. It is shown that historical circumstances made the Partition inevitable and Jinnah and Muslim League were reluctant separatists. She portrays three major factors responsible for the Partition of the sub-continent and the creation of Pakistan. First of all, the historical, religious, cultural differences between the Hindus and the Muslims. Secondly the role played by the colonizers to accentuate the differences for their own vested interests, to a point of no return. Thirdly, Nawaz shows, it was the inflexible and insensitive attitude of the Congress and the caste Hindus, which totally disappointed the Muslim leadership and disillusioned the masses, especially during the Congress ministries of 1937. She has reflected the involvement of the people of India with politics to the point of obsession, proving one of the hypotheses of the study that politics plays a central role in the lives of the people, therefore, their keen interest in it, especially in the societies with colonial experience. As a feminist, she has highlighted the place and status of women in the beginning of the twentieth century. She has defended the rights of women, and is critical of discrimination and injustice towards women. The study has also shown that Nawaz is for freedom, liberty and tolerance, a direct result of her contact with the Western culture because she is influenced by the colonialist ideology and culture resulting in a hybrid identity.

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