

ABSTRACT

Kamila Shamsie is a Pakistani novelist who represents the new generation of writers writing in English. Her novels have enabled her to create a niche' for herself in contemporary literary scenario. In all her novels, she throws light on the hidden areas in the history of Pakistan. She discusses the events that led to the break of the country in two halves in 1971. She tries to pry the core of the problem that her nation has suffered in the past and is even suffering today. She collects shards of dispersed memories to knit and recover the past so as to rewrite the History. In this revisionary historiography, the language she uses is a mosaic and polyphonic. The chunks of Urdu that she uses in her narrative show her desire to remain affiliated to the culture to which she belongs. She brings out the exotic nature of east through it and this also confirms her effort at adopting the former colonizer's language for her own use. Shamsie places her characters in the critical times of civil unrest of 1971 and in the turbulent years of the martial law. Personal is inevitably connected to political in her narratives. In this scenario, her protagonists are all from upper middle class, with liberal tendencies and moralities who form the fashionable intelligentsia of Pakistan. Although Shamsie strives to rewrite history, her historiography narrates the experiences of the chosen few.

Chapter I: Will discuss Shamsie's attempt at rewriting the history by exploring the silent and hidden parts in it.

Chapter II: In Shamsie's novels, memory and experience both mingle and merge to excavate the past. Shamsie assembles communal and personal memories so to record and preserve the times of yore. She shows how the past can change present and political can mould personal.

Chapter III: Language is a complex phenomenon and subject to change and adaptation. In her novels, Shamsie attempts at abrogating and appropriating English language and assembles her

nation at a platform by narrating their history and experiences in an "english" which incorporates an essentially Pakistani sensibility.

Chapter IV: However, the history and experiences that Shamsie narrates are incomplete in their essence, as these are the experiences of a limited elite class and the experiences of the subaltern classes have not been acknowledged by the author.