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A STUDY OF METAPHORICAL CONSTRUCTIONS IN POST-COLONIAL FICTION

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ABSTRACT

The study explores Metaphorical Constructions in Post-colonial Fictions By Sidhwa and Desai that affects the female identity appears in *Fasting Feasting* and *The Crow Eaters*. Desai and Sidhwa are prominent south Asian writers of postcolonial literature. "Fasting Feasting" and "The Crow Eaters" are considered representations of numerous civilizations. As a result, the belief systems of India and Pakistan should be examined in the context of the cultural identities depicted in the two fictions written by subcontinental writers. Because the cultures of the two countries are very different, if one reads about the civilizations of both nations (India and Pakistan), one would be able to comprehend the novels much better. Desai and Sidhwa have portrayed specific cultural identities in the novels mentioned above; mainly, the authors represent and depict women through metaphorical language. As a result, the current study contends that the ethnic background (or identities) reflected in both novels cannot be generalized without knowing all cultures in Pakistan and India. This research was conducted to investigate the impact of Food on Pakistani and Indian cultures as metaphors especially concerning female representation. The novelists use metaphorical language to explore the female subordinate position in society.

INTRODUCTION

The researcher, in the present research, explores the usage of rhetorical language in the novels "Fast Feasting" and "The Crow Eater" for examining postcolonial feminism and its relationship to culture, society, emotions, religion, politics, and several other human traits. Both literary works have

profound connotations, and as a result, Food should be interpreted literally and as a metaphor. Food is used throughout the novel "Fasting Feasting" to illustrate the narrator's grasp of Indian culture and his study of American culture. She shared her opinions of the culture as a native person and her thoughts and customs, illustrating her points. It is an excellent description of the strength present there. Sidhwa paralleled this in her literary masterpiece *The Crow Eaters*, wherein the British describe their colonies and their dual governance. It depicts the impact of Food on the colony's inhabitants, who came from a diversity of political and religious traditions. Food represents free persons in the second novel, those who have accepted themselves, challenged authority, remembered, had sex and avenged the deaths of their family members. One of the key objectives of this inquiry is to ascertain the significance of this metaphor and its effect on the ladies from the prior works "Fasting Feasting" and "The Crow Eaters."

Moreover, Desai's "Fasting Feasting" and "The Crow Eaters" are influential works of postcolonial feminism, which attempts to analyze women's depiction in literary works and their position in society from the vantage of the minority. It is critical to clarify the women's role in the cultures indicated above. Consequently, the study of this subject contributes to the research conducted in works of literature and through the use of metaphorical Food, taking cultural, social, historical, and sexual factors into account. It is critical to investigate because Food plays a role in postmodern works of literature. It will demonstrate how Food may be utilised to convey meaning, and this trope is not literal. Of course, both of the previous novels are quite profound and make extensive use of metaphor.

LITERATURE REVIEW

Postcolonial feminism is a phrase that has numerous definitions in terms of action and scholarly studies and whose natural boundaries have not yet been determined. This movement began to respond to projects that emerged following Second-Wave feminist ideals in the 1960s, which view women as coming in "a variety of colors, countries, ethnicities, religious systems, and social origins."

Said, Spivak, and Bhabha

This section investigates and defines post-colonialists, their origins and development, the significant flaws, concepts, and issues, the scope of the theory, and the shapes. Numerous opponents asserted that postcolonial conceptions emerged following the end of colonialism since the colonies were liberated but only in a governmental sense, and the postcolonial period began from there.

In the latter half of the twentieth century, the concept of postcolonialism gained increasing popularity and prominence, surpassing postmodernism, structuralism, and a variety of other movements.

This word has been superseded worldwide for concerns of historical and ideological significance that have arisen after independence. For this reason,

postcolonialism can be defined as a critical theory that studies colonialism from the standpoint of the common person. It also has translational implications in that it implies that people can be reached very soon after the empire has been abolished. The term "postcolonialism" should not be restricted to colonialism; mythology and history, as well as language, people, and family, are all characteristics of postcolonialism, indicating that it is a broad term in comparison to any other characteristic of literary works and that it implies a rewriting of the world. Postcolonial literature has brought to the public's attention a slew of previously unknown countries, including India, Bangladesh, Sri Lanka, and a slew of other Asian countries, including New Zealand and Australia, that were previously unknown. Berten has a lot to say on the subject (Shah et al 2021).

"Due to the changing environment, in which English-language writing from former colonies—including India, Pakistan, Sri Lanka, and other Asian colonies—has established itself as vital and significant as literature written in England, we now refer to English-language writing as 'literature in English' rather than 'English Literature,' in recognition of the fact that literature written in English has established itself as vital and significant as literature written in England (Bertens, 1995; Singh, 2012).

As a result, postcolonial studies have broadened their scope. For example, when India, one of the most important British colonies, gained independence in 1947, everything in the country changed, including the literature and other scholarly works, which were previously unpublished. Several ancient books, including the Ramayana, the Mahabharata, and the Upanishads, were identified as having the potential for further study by scholars. For example, these works were used as a starting point for creative writing projects. Now, in the context of postcolonial discourse, it makes an attempt to revisit and reconstruct coloured peoples, which is problematic. That is, in contrast to the previous period, this one begins with the declaration of independence from the empire. This is due to the fact that the colonial world had come to an end but had been suppressed. Even in the twenty-first century, imperialist powers remain powerful and actively involved in all parts of life. Despite the fact that they are legally in the postcolonial era, several countries, such as Nigeria and India, appear to be experiencing neo-colonialism, particularly psychologically. Overall, they gained independence from the British Empire in 1947, but they continue to live as a psychological colony, which is referred to by the term "neo-colonialism." Said's book *Orientalism* provides the core principles of postcolonialism, which are summarised in the title. Upon its publication in 1978, this ground-breaking study revolutionized both theoretical and scholarly literature. It coined its own jargon and demonstrated how profoundly different the East and West are, with the latter constantly being portrayed as superior. Among other terms, Said (2001) used "orient" to define the interaction of the West with the East and their polar cultures. Other terms used by Said (2001) included "other," "accident," and "accidental."

Gandhi uses the phrase "historically uneven" in this section to draw attention to the period of interaction between the West and the East. Said (2001) emphasized the importance of reading relevant Eastern literature to raise

awareness about the importance of preventing marginalization. Uncountable contributing variables are illogicality, sexuality, primal impulses, and despotic tendencies, as well as laziness and inactivity.

It is undeniable that Food has been referenced in literature for a very long period of time. For example, Keeling and Pollard (2009) assert in the literature that "If food is essential to existence and a building block of civilizations and cultures, then food is equally fundamental to the imagination and imagined arts," according to the "Introduction" chapter of *Critical Approaches to Food in Children's Literature*, "food is vital to literature." In the same way that Food is essential to the imagination, culture is essential to food " (p.5). Even though it is the first and most significant literary work in the history of literature, *The Odyssey* appears to be inundated with images of Food and feasting. There are nearly forty recipes in this book. As Keeling and Pollard (2009) put it: "Food is vital to the storyline and character interactions, to the very shoving ahead of the adventure throughout the storyline; the ritual barbecues, feasts, and the slaying of bulls, pigs, lambs, and, on rare occasions, humans (Singh, 2012). Even some of the most well-known novels, from Chaucer's *The Canterbury Tales* to Dickens' *Oliver Twist*, include references to Food in some form or another.

The usage of culinary tropes in literary works has been around for a long time, but most scholars believe that their in-depth study has only just begun. The authors of the 2009 book Keeling and Pollard write that "despite its pervasive presence in literature, food has not historically been deemed to be a subject deserving of literary study" (p.6). However, as food study grows in tandem with social science studies, researchers become increasingly valuable for various reasons, including the fact that Food appears in a variety of literary works and is used for a variety of different purposes. The study of Food in it is essential to place history and literature in their proper contexts.

In other words, food imagery refers to visually appealing depictions of Food that are very sensual and provide readers with a wealth of authentic facts about a work of literature. It is especially true when the terms are used with extensive descriptions. To put the reader at ease, they use images, aromas, tastes, and a range of other sensory stimuli that are pulled from people's everyday life to appeal to their sensuality. When it comes to Food in literature, according to the author of "One Reader's Digest: Toward a Gourmet Theory of Literature," Kessler (2005) asserts that "food in literature involves all of the reader's senses" (taste, touch, feel, sight, and smell) in his essay "Toward a Gourmet Theory of Literature" (p.151). He believes that the use of culinary images can help to focus the reader's attention to a piece of written material. "Meals operate as magnets, drawing people together around a common cause. They are dramatic events, both in fiction and in real life, and they occur frequently " (p.153). According to Kessler (2005), Food can also assist people in remembering things by transporting them back in time and giving them with old memories as if they were experiencing them for the very first time. It is in this way that food imagery can be utilised to create a mood, provide visual images for the reader, introduce new concepts, provoke an emotional response, explain a situation, or make the discourse more realistic. The

characters in the books are also described by them, which helps the reader understand the character's mindset, issues, the method in which they feel and think, their race, and a range of other traits that are important to the plot.

DATA ANALYSIS

Metaphors (Cultural Exposure)

Fasting Feasting and the novel *The Crown Eaters* are two examples of how Food is portrayed figuratively in this section of the investigation. As previously said, the two authors aesthetically used Food throughout their works. This section explores the fundamental cultural relevance of Food in these two works, emphasizing the American South.

In the opinion of "The Independent," Anita Desai is India's best English-language writer because her "transnational novel *Fasting, Feasting* concentrates on family strife, gender issues, and consumption to contrast the culture of a Hindu tribe with that of an American family" is "the best English-language novel in India" (Hopkinson, 1999). In 1999, she came within a whisker of winning the Booker Prize, and the work has since been divided into two parts, with Food having a significant role in both of these parts of the novel. Uma expresses a need for fulfillment in her life since she was imprisoned in India, surrounded by her oppressive family, whom she refers to as Mama Papa, in the first chapter of the novel, Part One. The following section describes Arun's summer in Massachusetts, where he lives with a family and faces a variety of cultural hurdles that aid in his development as a person.

Food imagery is then utilized to show powerful relationships, resistance to or acceptance of change, gender roles, connections between people and countries, as well as how individuals consume commodities. The different title illustrates that this can be interpreted in many ways, such as the differences between Indian and American consumption practices, the differences between how men and women are treated, and even how they represent Melanie. There is a lot of eating and consumption in this work, which can lead to various interpretations of identity and what individuals do with their identities.

By The Power Vested In Food

These metaphorical interpretations are utilized to characterize power dynamics in food research and several other fields, among other things. People's power and social rank are represented by Food in the novels, which serves as a metaphor for their social standing and strength. Among the characters introduced in *Fasting Feasting* are Uma, Mama Papa's devoted daughter, and several others who are essential to the story's overall plot. In the words of some scholars, such as Francine Prose, this character is "doomed from birth by her character and appearance, by the misfortune of being born into a culture where a plain middle-class woman has few chances of finding an advantageous marriage, and by the additional misfortune of having parents

who cannot see her as an individual entitled to freedom and happiness" (Prose, 2000, p. 10).

However, even when the protagonist grows up and moves out of her family's house, she continues to live with them in their home and serves them as a sort of domestic servant, always cooking and serving them in any way she can, especially for her father. Because she is responsible for her younger brother Arun, she is denied furthering her studies. Uma has no options and is continually patronized by her parents. As a result, she cannot make her own decisions. In her article, Poon (2006) asserts that "According to the article "In a Transnational World: Exploring Gendered Subjectivity, Mobility, and Consumption in Anita Desai's *Fasting, Feasting*," "Uma's powerlessness and lack of status are signaled in other scenes where we see her—in the manner typical of daughters raised in traditional Indian homes—constantly serving food to her father." She distributes the Food but is not permitted to consume it (Poon, 2006, p. 39).

When she accepts the patriarchal order of society, she does it with resignation. This demonstration of familial power may be seen in the scenario in the third part. Mama peels fruit for the father in this photograph and then lays each piece on his serving dish. In the next moments, both of them pay close attention to how he finishes his dinner, and "Uma can no longer claim ignorance of Papa's necessities, Papa's methods." After all, she has been a part of their lives for for two decades. She chooses the most enormous orange from the bowl and passes it over to Mama, who peels and segments it for her. When only the perfect globules of juice remain in each segment, they are peeled and threaded one by one to the edge of Papa's dish, where they are served immediately. He takes them up with the tips of his fingers and puts them in his mouth one at a time, one after another."

The following is a description of how the father cleans his hands, taken from the novel: "'Can you tell me where Papa's finger bowl is?' (Mama) exclaims loudly. With the finger bowl in hand, Papa accepts it. He dips his fingers into the solution and wipes them on a napkin to remove the solution. As the only member of the household who receives a napkin and finger bowl, he is regarded as a mark of his social status" (Desai, 1999, p. 24).

Papa is depicted as the main figure, followed by his wife and daughter. The protagonist gradually accepts this as a normal aspect of the local society, and she remains continuously subservient to her parents' authority over her life and actions. They do not have to contend with a tough climate. It is clear from the conversation that they are mostly concerned with how much Food they will purchase and what type of cookies they will serve for afternoon tea. Uma almost seldom makes her own decisions, in contrast to her mother and father, who frequently do so in relation to Food in particular. It is rare that Uma has the opportunity to do so unless she is the one who is in charge of cooking or preparing breakfast for the family. Her inability to make decisions may also be a function of her gender, according to certain theories. They are overjoyed when Uma's younger brother Arun (who came into their lives when she and her parents were in their golden years) enters their lives, and he soon becomes

the primary source of happiness for them. He is more powerful and adored than his mother, Uma, or even his younger sister, Aruna, combined. During the times when Uma fasts because she is unable to attend school, is not as involved in her culture as she should be, and does not travel, she is the one who looks after her brother Arun and helps her mother prepare a very specific food that would help him develop into a nice man. He was given a fixed quantity of milk regardless of whether he liked it or not, followed by the prescribed fried egg and beef broth, according to the novel's depiction of the diet. It was necessary to supply an answer when Papa returned from work and asked how much his son had ingested Desai (Desai, 1999, p. 30).

Therefore, the brother's diet is strict because he is a man, which is more significant than Uma's gender in this context. Throughout the literary work, he has the opportunity to further his knowledge because he is a guy who is capable of climbing the social ladder, traveling, obtaining an education, and meeting new people. According to the following extract, Uma is in a difficult position: "Uma wrote home to her family after several weeks to inform them that Harish had gone missing while on Meerut. She learned techniques including cutting vegetables into uniform-sized pieces, grinding spices into a moist paste, and distinguishing one dhal from another over four weeks. She received only scholarly communication; she did not receive any other type of communication." 1999, p. 98; Desai, p. 99.

Men of Mighty Meat

This sibling appears to be disinterested in the eating habits his parents have imposed on him in order for him to grow strong and large: It is quite remarkable to observe how the sibling appears to be disinterested in the eating habits his parents have imposed on him in order for him to grow strong and large: "Mama, Uma, and the ayah took turns spooning mouthfuls into him while he wasn't looking – and he didn't notice. He usually averted his gaze at just the right moment or spat out whatever they had shoved down his throat and into his mouth " (Desai, 1999, p. 32).

When Papa and his family discover that Arun is a vegetarian, they are shocked and disappointed. Because of their relationship with meat and how assumptions are destroyed due to their choices, the combination of fasting and feasting is obvious here. The father is primarily concerned with Arun and not the others, even though most Hindu culture adheres to a vegetarian diet, including many family members. This is because "the meat diet was one of the revolutionary changes brought about in his and his brother's lives by their education" (Desai, 1999, p. 32).

His realization that meat is necessary (along with cricket and learning English) leads to his eventual conversion to vegetarianism, even though Arun disagrees. According to the text, "Now his son, his one son, expressed this completely odd desire to return of his forebears, timid and little folks who had achieved nothing in life," Papa's reaction was described as "totally incomprehensible." Papa was enraged at the time. He recommended cod liver oil as a supplement." Desai (Desai, 1999, p. 33).

"Arun's rejection of meat translates to a loss of manly identity," Poon (2006) writes in an open letter to his father (p. 44). She is convinced that this denial is a means of refusing to submit to authority, and she asserts the following: "Having been spoiled and raised on a strict diet from an early age, Arun's rebelliousness is encoded in his vegetarianism, which serves as a form of passive self-assertion against the meat-eating version of hyper masculinity extolled by his father and the male Patton family members in the United States." "Having been spoiled and raised on (Desai, 1999, p. 36).

The fact that Arun is not a vegetarian appears to imply that men are less manly in American culture, and Mr. Patton's refusal to conform to stereotypes proves difficult for him. Mr. Patton appears to enjoy eating meat and grilling and frequently purchases meat when he visits Arun's house, which Arun refers to as "whichever carcass Mr. Patton has chosen to bring home tonight" (Desai, 1999, p. 202).

This interrogation appears to be his method of establishing that he is still a guy, despite his appearances. Despite the fact that he does not appear to comprehend why Arun has stopped to eat meat, he appears to be unaware that his wife has also chosen to become a vegetarian. Afterwards, Mr Patton ceases to consume meat, "much to the displeasure of her husband, who considers tending the barbecue grill to be a key feature of his role as family leader" (Prose, 2000, p. 10).

Due to his disinterest in respecting his wife and son's decisions, he continues to cook meat for them. In his statement, "I just can't comprehend how anyone would deny a good piece of beef," Mr. Patton reveals his lack of regard for his son's food preferences. It is out of the ordinary " (Desai, 1999, p. 166).

He continues, "Yeah, how they let them out on the streets because they can't kill them and they don't know what to do with them," when Mrs. Patton informs him that this is something their son has already voiced, "Hindoo religion and the cows -," he says. I could give them a demonstration. Cows are cows, and superb red meat is excellent red meat in my opinion, regardless of how it is produced " (Desai, 1999, p. 166).

Mr. Patton behaves in this manner, according to Poon (2006), because "Arun's vegetarianism surprises and evokes dread in the United States, the land of plenty." Mr. Patton behaves in this manner, according to Poon (2006). Because of his diet, he is isolated from Mr. Patton and his son, Rod, and their red meat-eating and sports-crazed lifestyle " (p. 44). Arun opted to be less stereotypically male, less manly, and wished for others to perceive him as less masculine as well.

Pole, Mr. and Mrs. Patton's son, may alternatively be depicted as an all-American adolescent who eats hamburgers and steak, among other things. Continually in operation Additionally, when participating in clinched associated exertion with the football group, Pole demonstrates the masculinity that Arun has previously expressed a desire for, which is one of the ways he achieves it. After acknowledging that he may not be successful in Rod, Arun

concludes, "There is no way that a little, underdeveloped, asthmatic youngster from the Gangetic plains, nourished on curry vegetables and stewed lentils, could compete with or even keep up with this gladiatorial species of northern might" (Desai, 1999, p. 191).

Rod is recognised and described by the son as a beast that consumes animal meat at one point: "The smoke from the barbecue is visible on the edge of the patio, and (Arun) observes it as he stares out. And a forager waits nearby, snatching bits of remaining flesh from the utensils that have been strewn on the floor. He determines that it is Rod based on the size, bulk, and apparel worn by the suspect. Rod has returned... He is standing at the edge of the terrace, his legs spread wide, munching on whatever he can find to sustain himself." Desai (Desai, 1999, p. 188)

Together with the description of Mr. Patton's bloodstained sack of meat, this description stands in stark contrast to Mr. Patton and Rob's adoration of the flesh-eating animal.

Fasting is one of the ways in which Indians express themselves culturally in the novel's first section, which is set within a single household and depicted in this instance as a form of expression. Despite his wealth, Papa is not a very expensive man. Uma's father is unwilling to pay for her to see a doctor, despite having impaired vision. In addition, he makes certain that no additional money is spent in parts of the house where money could be saved by prudent spending. In addition, he made certain that she was aware that he had paid two dowries for her and that she had never been married before this. When it comes to symbolic fasting, Uma is the person who embodies it the best. She gave up all of her educational chances in order to care for Arun. Because she has not been able to leave her apartment since her parents' respite period, she has been unable to function as a self-sufficient adult despite her evident wish to do so. One element of the storey suggests that Uma is genuinely feeling this way: "Letter to a friend — a message of anguish, unhappiness, and longing" (Letter to a Friend), according to the author (Desai, 1999, p. 135).

That the protagonist is ambitious and does not genuinely desire the one she desires, as well as her desire to live away from her family, is demonstrated to the reader in an effective manner.

Another figure who epitomises fasting in the book is Mira-masi, a distant relative of the protagonist with whom she travels to an Ashram, displaying how beautiful and joyful strict Hindu practice can be. "Without a husband, widowed Mira-masi is irrepressible and indefatigable in her spiritual journeys, taking advantage of a possibility that is rarely afforded to single and married women," writes Poon (2006) of this character's personality (p. 40).

Even though she can travel throughout India, this lady is economical and quite committed in her beliefs. Ruediger Kunow defines this persona as "religious, visiting one place of pilgrimage after another like an obsessed tourist of the spirit" in his article "Eating Indian(s): Food, Representation, and the American

Indian Diaspora," published in the journal *Eating Indian(s)* (Kunow, 2003, p. 38).

According to the major characters, she is not welcome in their home because "Mira-cooking masi's and eating follow to tight regulations, the severity of which stands in stark contrast to the self-indulgence practised in MamaPapa's family" (Desai, 1999, p. 164).

For her, fasting is an essential component of her religious practise, and it has an impact on her diet. She eats very simply, relying largely on fruits and preparing only the bare minimum of Food. A cultural marker in the book's tripartite structuring, says Kunow: "(T)he Mira-masi character and her fanatical dedication to pure cuisine serves as a contrast to the numerous food-related excesses in the United States, as well as the bland Indian moderate modernity portrayed by MamaPapa" (Kunow, 2003, p. 165).

Fasting and eating together are used to explain the traditions of India and religious rites by this aspect.

Melanie's bulimia is one of the most intriguing examples of how Food may be used as a metaphor in literature. In as soon as Arun becomes aware of Melanie's frequent ingestion of sweets, he notes that she vomits on a regular basis. He is concerned about her well-being and bewildered by her recent behaviour. Despite his best efforts to explain the situation to Rod, he is met with a dismissive response: "Man, she's insane that kid; that's all these females are good for; they're too lazy to get off their buttocks and go running or play a real hard ball game." "Due to this, they will have to throw up " (Desai, 1999, p. 204).

Mrs. Patton, on the other hand, does not appear to be aware of Melanie's condition, which Arun says is obvious based on her physical appearance. "Daddy thinks you should go outdoors and play games, Melanie," she says as she draws to a close. Are you certain you're not ill, my love?" 206 206 206 206 206 206 206 206 (Desai, 1999).

Eventually, Mrs. Patton stops reacting completely and has no idea what is going on until she notices Melanie vomiting and realises she is in danger. In Melanie vomiting, she is symbolising her screams for attention as a result of her mother's negligence, as well as the unhealthiness of the American way of life. Sidhwa appears to be seeking to highlight how excessive consumption in the United States has negative consequences and can cause illness in its population. The actress Melanie's bulimia is demonstrated by Desai, who explains, "This is not a plastic mock-up, nor is it a cartoon representation, as he has been experiencing all summer; this is actual misery and hunger" (Desai, 1999, p. 45).

This excerpt demonstrates how the author employs Melanie's persona to express both fasting and hunger at the same time. Additionally, Melanie will be positively starved for nutrition, affection, and attention; nevertheless, she will stuff herself—feasting—with sweets instead, settling on oneself sickly to

mask the misery and embarrassment that would ensue as a result of her actions. Those who are on the sidelines cannot accept that Melanie purges in order to prevent gaining weight after binges, and that she should make an effort to achieve a "ideal" body weight, such as that described on American networking sites.

At the novel's climax, Arun had an epiphany, realising that there is a relationship between two societies that are diametrically opposed to one another—the fasting of Indian society and the devouring of American society—that he had previously overlooked. The storey comes full circle when Arun witnesses Melanie receive the entire amount of sister Ulysses Simpson's stipend at the end, putting the storey to a close with an impressive feat of circus siliquastrum. As he continues to study the image, Arun becomes aware of an unmistakable likeness to something familiar: the contorted face of an enraged sister who, powerless to express her outrage against neglect, misunderstanding, and inattention to her unique and singular being and its hungers, merely spits and froths ineffectually. In this place, where so much is supplied, where there is both permission and plenty, Arun considers how odd it is to come across it" (Desai, 1999, p. 214).

As Poon explains in this situation, "Uma's spiritual, intellectual, and emotional starvation finds a physical analogue in the inexpressible hunger that underlying Melanie's eating disorder. As Arun's conversion and the only tangible link between two places and a pair of dissimilar challenges, this is significant" (Poon, 2006, p. 46).

Arun matures and matures as a result of comprehending this; he finally sees life for what it is and is able to form a bond with Mrs. Patton, as he had wished all along. Foods for fasting and eating habits Feasting can have a variety of connotations, the most prominent of which is the duality that exists within every human being. As a theme that runs throughout literary works, hunger and subsequent eating are all familiar with, regardless of culture or country, oppressed or free. Because Food and eating are universal, they can be used in any literary work that deals with any culture or nationality, power connection, sex, a familial bond, or consumption habits. A

CONCLUSIONS

To conclude, we can say that Fasting, Feasting, and *The Crow Eaters* may be interpreted as representations of distinct civilizations. Consequently, the civilizations of India and Pakistan should be examined via the prism of the cultural identities depicted in the two novels, rather than the other way around. After studying about the civilizations of both India and Pakistan, the reader will be able to properly comprehend the novels because the cultures of the two countries are so different, if not completely separate. Among the most important works by Anita Desai and Bapsi Sidhwa are *Fasting, Feasting* and *The Crow Eaters*, which are essential in portraying and depicting distinct cultural identities. From 2600 BC to 1947 AD, several powers ruled over Indo-Pak areas, leaving distinct cultures and languages in their wake. With the highest Muslim population and the homelands of Sikhism, Hinduism, Jainism, and Buddhism, the region has become more diverse in terms of religion and

culture. Thus, it cannot be argued that Pakistan and India have one or two centralized civilizations and religions, despite the fact that Hinduism and Islam are the countries' predominant religions. Both are made up of diverse ethnic nations, cultures, and groups that coexist under the auspices of two nations: India and Pakistan. Thus, the present study would indicate that the culture and identity (ies) shown in both novels cannot be applied to all of Pakistan and India's cultures. In order to demonstrate that India & Pakistan's ethnic heritage cannot be combined into a single or single culture, the primary goal of this research was to explore the impact of Food on Pakistani and Indian cultures using Food as metaphors.

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