

which has mingled and made their home wherever they went, “We will stay where we are . . . let Hindus, Muslims, Sikhs, or whoever, rule.” (TCE 283).

In Sidhwa’s fiction, the multiple streams of fact and fiction, history and myth meet in harmony representing the story of a community and people who have endeared through rough times and trying situations, overcoming obstacles and emerging triumphant. Parsis have become an integral and prominent part of the subcontinent’s fabric of life contributing richly to its economy, art and culture. Bapsi Sidhwa’s novel *The Crow Eaters* can be rightly referred to as the family album of an entire community and generation of people, their history, tradition and culture; a melodious medley of cultures and streams of thought and tradition. Alamgir Hashmi thus remarks:

Bapsi Sidhwa writes from a deep historical consciousness. Her evocation of a part of Lahore life as lived in the first half of this century is convincing-and charming . . . looking . . . through the diminutive lens of insidious comicality as an outsider who knows better; as a member of the Parsi minority in Pakistan who knows her people’s secrets, real strengths, and foibles. Her novel, beyond particular situation and character, aims at a sweep that encompasses a people . . . (Hashmi 139)

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