

THE IMPACT OF PARTITION AS REVEALED BAPSI SIDHWA'S ICE CANDY MAN

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ABSTRACT

In the hierarchy of human values, aesthetic values hold a peculiar position. Their appeal is as broad as humanity itself. There is no age in human history, which has not enjoyed and cherished aesthetic values. The role of aesthetic values has been so great that these values are assigned absolute or intrinsic principles. With a suitable understanding of aesthetic values from the reader's perspective, the focus is on analyzing Partition literature with reference to its fiction from the researcher's perspective could be continued. Border studies it begins with attention to the material borders among nations. The technologies of enforcement, the controls of citizenship, the structures of inclusion and exclusion, armies and law are set border lines on a map. But border studies have also development in the past fifteen years across a spectrum of divergent issues and fields in literary studies.

KEYWORDS

Partition, spectrum, technology, social, religious, cultural, materialism,

1. INTRODUCTION

Borders were set which Partition by different school of thought such as social, religious, cultural and material in a way of geopolitical exploration in neighboring countries at larger level as seen metaphorically in the writing works of the time.

Border is fixed and impermeable and porous. They separate but also connect demarcate but also blend differences. Absolute at any moment in time, they are always changing over time. They promise safety, security, a sense of being at home; they also enforce exclusion, the state of being alien, foreign and homeless. They protect but also confine. They materialize the law, policing separation, but as such, they are always being crossed, transgressed, and subverted.

Borders are used to exercise power over others but also to empower survival against others. They regulate migration, movement; travel the flow of people, goods, idea and cultural formations of all kinds. They undermine regulatory practices by fostering metercultural encounter and the concomitant production of syncretic heterogeneous and hybridities. They insist on purity, distinction, difference but facilitate contamination, mixing, realization.

Geography borderlands are related to but distinct from borders. Borders are imaginary lines of separation with real effects as in a geopolitical boundary between nation states. From the American Southwest of others parts of the world like Alsace Lorraine the Caribbean, South Asia, the Balkans, Iraq-Iran, China-Tibet and Israel- Palestine, borderlands are ambiguously demarcated areas with complicated histories where different people and cultures have

intermingled over the time, often in the context of comparing state power and institutional regulation. Borderlands have been the sites of hatred and murders acts akin to the grating of continental tectonic plates and their occasional violent eruptions. They can also be locations of utopian desire reconciliation and peace. Borderland are a “contactzone” where fluid difference meet , where power is often structured asymmetrically but nonetheless circulates in complex and multidirectional ways, where agency exists on both sides of the shifting and permeable divide.

While the geographic and geographical basis of border studies have remained compelling, border and borderlands have also taken on broad theoretical dimensions as spatial metaphors for the liminal space in between, the interstitial site of interaction, interconnection and exchange across all kinds of difference: psychological, spiritual, sexual, linguistic, generic, disciplinary. A frontier between differences also operates figuratively as a conceptual space for per formative identities beyond the fixed essentialisms of fundamentalist or absolutist identity politics. It has functioned as a tropic space of play and interplay, of representational transgression and postmodern, of fluidity and utopian possibility. Such expansive and figural work in border theory moves far beyond the economic, political, material and even cultural realities of the people who lives on both sides of a geopolitical border, which are the focus of scholars working in more empirically, based fields in border studies. The metaphorization of borders in cultural and literary theory remains a point of considerable tension in the field.

With the spread of border theory, others border regions of the world have become subjects of literary Rachel Brenner examines the literature of Israeli and Arab Jews on Israel to see how writers who dissent from the prevailing exclusionary discourses of both Israel and Palestine create a borderland of dialogue between the victors and the vanquished. An explosion of partition literature in South Asia in recent years, for example, has led to studies on violence, religion, identity, gender and memory in the context of the cataclysmic sectarian violence that erupted with the splitting of India into Pakistan and India at the end of the British raj in 1947-48. The role of, life writing, testimony and oral tradition has been the subject of many interdisciplinary books and conferences in South Asian studies that examine the repressions, haunting and attempts to remember that accompany collective trauma and its aftermath in the contemporary period. The particular suffering and silences of women who experience rape disgrace and widowhood during the partition, with the massive migrations of millions across the new borders has been a rich area for feminist research.

The corpus of Partition literature has rightly been termed as the Literature of Anguish. Among the Indian writers in English, credit goes to stalwarts like Kartar Singh’s *Twice Born, Twice Dead* (1917), Khushwant Singh’s *Train to Pakistan* (1956), B. Rajan’s *The Dark Dancer* (1958), and Manohar Malgonkar’s *Distant Drum* (1960), and *A Bend in the Ganges* (1964), Raj Gill’s *The rape* (1974), Chaman Nahal’s *Azadi* (1975), H.S. Gill’s *Ashes and Petals* (1978), Gurcharan Das’s *A Fine Family* (1980), Amitav Ghosh’s *The Shadow lines* (1988), Shiv K.

Kumar’s *A River with three Banks* (1998), and Gulzar’s *Ravi Paar and other Stories* (1999) who have focused on Partition from different perspectives in their works. While many of them are realistic in their approach and delineate actual human experience during Partition, some other to seek express their anguish, sorrow, hopelessness over the entire ghastly drama of Partition.

Women have been the worst victims of Partition; their untold story finds expression in the works of women writers. Women’s experience of Partition is not merely significant for the understanding of their identities but also presents a perspective of the socio-cultural reorientations in modern India. A host of novels by women writers Qurratulain Hyder’s *Aag Ka Darya* (1959), Attia Hussain’s *Sunlight on a Broken Colum* (1961), Jyotirmoyee Devi’s *Epaar Ganga* (1967),

Opar Ganga (1991), Bapsi Sidhwa's *Ice-Candy-Man* (1980), Dina Mehta's *And Some Take a Lover* (1992) and Amrita Pritam's *Pinjar* (2009) deal with the theme of partition from women's point of view. The women writers attempt to foreground women's experience of partition which has largely been ignored or forgotten.

Very recently, there is a spurt in literary activity and a young generation of post-colonial writers has come out with their memoirs, stories, novels etc., about Partition from fresh perspectives. Urvashi Butalia's *The Other Side of Silence* (1998) and Kamala Bhasin and Ritu Menon's *Borders and Boundaries* (1998) are two very significant non-fictional contributions on Partition and women. Manju Kapur's *Difficult Daughters* (1998) and Shauua Snigh Baldwin's *What the Body Remembers* (1999) are some of the fresh contributions to the already existing canon of Partition literature. Incidentally, some of these young writers have not lived through Partition and thus they are not eye-witnesses to the ghastly drama of Partition. Thus, they express views of the second generation and narrate poignant tales of Partition from what they have heard from their parents, grandparents, relatives and friends.

Partition will forever remain inscribed in the psychic consciousness of our people. Collectively experienced and yet individual suffered retold in numerous voices, it is the cultural inheritance of all Indians entering the 21st century. The fear of being flooded out by memories of Partition bewildered ordinary people petrified by the shock. Saadat Hassan Manto's several short stories in Urdu and the novels of Khushwant Singh, Yashpal, Bhisham Sahni, Chaman Nahal, Ismat Chughtai and Amrita Pritam arrived at such a time breaking the inhibition and silence of the people on this subject. As the first compelling memories and documents, they described the disarray of humanity, stirring the memory of searing pain in all sensitive minds. A reader finds himself awed by the images of the traumatized, grief-stricken, dispossessed men and women representing millions of displaced humanity across the border.

Sidhwa is a member of the Parsi Zoroastrian sect, a distinctive minority who, in the 7th century A.D left Iran for South Asia in order to avoid religious persecution. Her novels present the vivid accounts of the Parsi mind, social behavior, customs and value systems. She also possesses a fiercely individual voice which is never subjugated by the presence of a deep ethnic awareness. Despite including lengthy descriptions of Parsi rituals and gatherings, her novels never degenerate into bare sociological documentations. Many Researchers have done on certain factors of above said themes Sidhwa exposes the issues of murdered, raped, exploited, enslaved, homelessness, blood flooded series in her works.

In the late 1980s, the Parsi Pakistani expatriate writer Bapsi Sidhwa's has written an *Ice-Candy-Man* a realistic narrative. She was born to Zoroastrian parents, Peshoton and Tehmina Bhandara, on August 11, 1938 in Karachi, and later moved with her family to Lahore. A significant voice in commonwealth fiction and a Pakistan Parsi women novelist, now settled in the USA. Sidhwa is known for her keen perception, a sensitive portrayal of characters, diversity of themes, supple style, and above all, her punching sense of humour. She has published five novels so far *The Crow-Eaters* (1978), *The Bride* (1983), *Ice-Candy-Man* (1988) *An American Brat* (1994) and *Water* (2006). Thematically Sidhwa's novels are rooted in the continent where she was born and brought up, yet they simultaneously possess a cosmopolitan appeal which readers can feel as a palpable presence beneath the characters and tales of a particular time and locale, and herein lay her charm.

Sidhwa's novels accurately depict women's victimization. It is interesting to note that Sidhwa's vision changes with each novel. The prime determinants in Sidhwa's views largely responsible for women's victimization are patriarchy, tradition, and the conflict between the individual

struggling to be heard and the authoritarianism of the society seeking to impose rigid conservatism, clogging the personal growth of an individual.

The novelist scrutinizes the factors responsible for the Partition of the country. She criticizes the politicians of all kinds and communities, responsible for the division of the country and for the shameful events that followed it; he does not spare any leader or party- Gandhi, Nehru, Patel, Jinnah, Master Tara Singh, the Congress and Muslim League- all become the subject of criticism. The author says in this connection: Partition of the country had become an established fact. Lord Mountbatten had maneuvered to bring around the Congress leadership to agree to the partition formula using the native people of an Indian Civil Servant V.P. Menon. The Congress had bit at it avidly just as the Muslim League had succumbed to the temptation. The original demand of the Muslim League was declaring of the Muslim majority provinces as Pakistan. What they had to settle down to in the end was division of such provinces, mainly the Punjab and Bengal.

2. THE PARTITION OF THE INDIAN SUBCONTINENT

The Partition of the Indian subcontinent in 1947 is one of the greatest tragedies, the magnitude, ambit and savagery of which compels one to search for the larger meaning of events, and to come to terms with the lethal energies that set off such vast conflagrations. In 1947, freedom came to the Indian subcontinent but in a fractured form. India was divided into two countries India and Pakistan, and the border between the two was drawn with blood as nearly half million people were slain in communal clashes. Twelve million people fled their homes and over a hundred thousand women were abducted, raped and mutilated. Tens of thousands of houses, shops and other establishments were set on fire. Every right-minded person alive at this hour was outraged at the brutality. There have been a number of novels written on the horrors of the Partition holocaust on both sides of the Radcliffe line. Khushwant Singh's *Train to Pakistan* (1956), AttiaHosain's *Sunlight on a Broken Column* (1961) and ChamanNahal's *Azadi*(1975) present the Indian perception of the traumatic experiences while MehrNigarMasroor's *Shadows of Time*(1987) projects the Pakistani version of the tragic events. Though both the versions are free from religious bias and written more in agony and compassion than in anger yet *Ice-Candy-Man* is different from these works as it presents the turbulent upheaval of Partition from the viewpoint of a handicapped Parsi girl child. Stressing the vulnerability of human lives, and maintaining a fine balance between laughter and despair, Sidhwa presents various nuances and complexities related with a decision of political pragmatism through Lenny, a child narrator and chronicler.

In *Ice-Candy-Man*, Lenny the protagonist as well as dwelling on interesting facts mingled as it were, with picturesque language. The main events, besides end of the Second World War, India's Independence and Partition of sub-Continent in to Pakistan and India, revolve around the Ayah. The novelist is minute observe of the society, she lives. She presents in her novel all the major and minor events of society. Ordinarily, a person recognized by his language and clothing. The dresses adopted by people are also reflective of their culture. Lenny, therefore, asks Ayah as to why she did wear Punjabi cloths despite being a Punjabi and Ayah replies that she didn't afford it because of her meager salary. The novelist shows the situation: "ShantaBibi, you're Punjabi, aren't you? 'For the most part' Ayah agrees warily. 'Then why don't you wear Punjabi clothes? I have never seen you in Shalwar-Kamize'. Though it has never strikes me as stranger before- I'm so accustomed to Ayah only in a sari- I see the logic of his question and wonder about it. 'Arrey Baba, says Ayah spreading her lands in a fetching sister, 'do you know what salary Ayah who wear Punjabi cloths get? Half the salary of the Gaon Ayahs who wear saris! I'm not so simple!'"(ICM, p. 29).

The proposal of partition of India had created havoc in 1947 among the minority communities living in Lahore. This is to reason that Col. Barucha feels that the Parsis living in Lohore. It will not be safe if the place is ruled by the Muslims. Col. Barucha further feels that the Parsis in Lohore should shift to Bombay where majority of Parsis live. Sidhwa shows this socio-religious reality in following words: “We will caste our lot with whoever rules Lahore! Continued the colonel. “If the Muslim should rule Lahore wouldn’t we be safer going to Bombay where most Parsis live?” Asks a tremulous voice weakened by the thirteen-hundred-year old memory of conversions by the Arab Sword. A slight nervousness stirs amidst the rumours. There is much turning of heads, shifting on seats and whispering” (ICM, p. 39-40).

2.1 CONTROLLING THE SITUATION

The rumours spread all around the country were worsening the situation in the country during the turmoil condition of 1947. There was rumour that Hindus are murdered in Bengal at the same time Muslims being killed in Bihar. The British Government was not taking any positive steps for controlling the situation. “My brother, he says. And as Our eyes turn to him, running Trail fingers through his silky White, he says, I hear there is Trouble in the cities. Hindus are Being killed in Bengal Muslims in Bihar. It’s strangethe English Sakar can’t seem to do anything about it” (ICM, p. 55).

Sidhwa criticizes Congress leader or who were sitting on *dharna* and blocking rail tracks as a measure of protect political protest by them. It was nothing, feels Sidhwa, but a political stunt. The Muslim-Hindus communal riots were turning into Sikh-Muslim notes also. The police were engaged in sifting them from the railway tracks. “Sly Killings, nothing and bottom charge by the police...long marches by mobs... The Congress-wallahs have started new stunt... they sit down on rail tracks- women and children, too. The police lift them off the tracks... But one of these days the steam engine will run over them.... Once aroused, the English are savages... ‘Then there is this Hindus-Muslims trouble, he says, after a pause’ Ugly trouble.... It is spreading Sikh-Muslim trouble also” (ICM, p. 56).

Age old fraternity among Hindus- Sikhs-Muslims was still intact. Iman Din has confidence that so long as Sikhs brothers are there with him, they have no reason to fear. Iman Din thinks that the communal madness will not infect their village. Jagjeetsingh reciprocates positively and says that the Sikh of the village will product their Muslims brothers even at the cost of their lives. “Iman Din nods. There is a subtle change in his face; he looks calmer. As long as our Sikhs brothers are with us, what have we to fear? He says, Speaking to the granthi, and including the other Sikhs with a glance. I think you are naughty, brother; the madness will not infect the villages. If needs be, we’ll protect our Muslims brothers with our lives! Says Jagjeet Singh” (ICM, p. 56).

The Muslims leaders were demanding creation of Pakistan by combining Muslims majority provinces: Punjab, Sindh, Kashmir, the North West and Bengal. Largest population of country consisting of Hindu, Muslims and Sikhs desired immediate independence. But some Muslims leaders of Muslim League and Congress were interested ids formation of a separate country and for this they were even ready for violence and bloodshed. “Rivers of blood will flow all night he shouts, almost as loudly as Mr. Singh. Nehru and the Congress will not have everything their way! They will have to reckon with the Muslim League and Jinnah. If we quit India today, old chap, you’ll bloody fall at each other’s throat” (ICM, p. 62).

Sikhs and Muslims lived amicably and years with solidarity in the same village. They helped each other in distress. But the Partitions of India and follow up communal riots have spoiled their

relations. This is the reason that Shersingh asks Ice candy Man as to why he being a Muslim will not help to a Sikh: “At first Sher Singh hemmed and hedged; says Ice-Candy-Man. Then he said: you’re musclemanThe tenants are muscleman’swhy should you help a Sikhs? His raconteur’s sift places us in Sher Singh’s shoes and we look at him same question in our eyes” (ICM, p. 122).

Sidhwa ironically pleads for communal harmony between Sikhs and Muslims. She reminds as to how the holy *Koran* is kept next to the *Guanth Sahib* in the Golden Temple. She further reminds that Guru Nanak carried inscription from the *Koran*. She further pleads that in fact the Sikh faith came into existence for the sake of creating Hindu-Muslim harmony: “Don’t fool yourself..They have a tradition of violence; says the wrestler, haven’t you seen the portraits of the sours holiday the dripping heads of butchered enemies?’ Shut up, yaar’, says Messieur, his face unusually dark with a rush of blood. It’s all *buckaws!* The holy *Koran* lies Guru Nanak wore carried inscriptions from the *Koran* ... in fact, the Sikh came about to create Hindu-Muslims harmony” (ICM, p. 131).

3. RESEARCH METHODOLOGY

The claim and counter-claim in favour and against the formation of Pakistan was being raised by both sides. Muslims were demanding vehemently the creation of Pakistan but the Sikh was opposing it. Sidhwa shows us the tense situation: “Holding a long sword each hand, the curved steel reflecting the sun’s glaze as he clashes the sword above his head, the Sikh soldier-saint shouts: ‘we will see how the Muslim swine get Pakistan! we will fight to the last man! We will show them who will leave Lahore! Raj KaregaKhalasa, adirahi koi! The Sikh milling about in huge blood in front wildly wave and clash their swords, Kirpans and hockey-sticks, and punctuate his shrieks with roars: Pakistan Muradebad Death to Pakistan! *SaisiriAkaalBoley se nehaal!* And the Muslims shouting: so we’ll play. Holi with their blo-o-o-d!” (ICM, p. 133).

A slowly advancing mob of Muslims *goondas* was creating a reign of terror. They were shouting slogans like “*Allah-O-Akbar Yaaaa Ali!*” and “*Pakistan Zindabad!*”. The procession advanced and coincidentally found an ill-fated Bahiya wearing a white Gandhi cap and the crowd knocked him down brutally. The narrator explains: “The man is knocked down. His lips are drawn away from rotting, paan-stained teeth in a scream. The men move back and in the small clearing I see his leg sticking out of his dhoti right up to the groin-each thin, brown leg tied to a jeep” (ICM, p. 135).

The Hindu *goondas* were also engaged in violence and killings of Muslims. The Hindus of shops to drive the Muslims from Mochi Gate. Entire four kilometers area of Shalmi was full with flashes of explosions. The novelist explain: “The Hindus of Shelmi must have piled a lot of dynamite in their house and shops to drive the Muslima from Mochi Gate. The entire shalmi, an area covering about four square miles, flashes in explosions. The men and women on our roof are slapping each other’s hands, laughing, hugging one another” (ICM, p. 137).

Like a train of Khushwant Singh’s *A Train to Pakistan* (1956) full of dead bodies of riot victims, there is a train in the *Ice-Candy-Man* also. The train comes from Gurdashur and everyone is dead in this train. All the dead bodies are of Muslim. There are no young women among the dead as they have obviously forcibly detained for sexual abuses. Two gunny-bags full of women’s breasts is presenting heart-rendering scene: “A train from Gurdaspur has just come in. Everyone in it is dead. Butchered. ...women among the dead! Only two gunny-bags full of women's breasts! Ice-Candy-Man’s grip on the handle bars is so tight that his knuckles bulge whitely in the pale light” (ICM, p. 149).

The novel appears to be autobiographical in the sense that Sidhwa shares her personal experience she faced during the partition of India in 1947. She recollects the constant roars of the mobs heard by her as a witness of violence during communal riots during partition. Justifying her theme of partition and personal experience in the novel and *The Crow Eater*, Sidhwa says

“This book was written in 66 and very little had been written about the partition until then Khushwant Singh’s *Train to Pakistan* was there. *Azadi* there, plus some literature in Urdu and Hindi. I felt there really was a big vacuum because this was a defining moment of our history and almost nothing was written about. And it felt I had to talk about it because I was in the unique position scenes are still vivid in my memory. One of them is the constant roar of the mobs.” (Personal Interview with Mini Kapoor, Jan 9, 2000).

Her personal experiences of “the constant roar of the mobs” are reflected in the following lines of the novel: “we hear the ubiquitous chanting of the mobs in the distance: Allah-O-Akbar! Comes the fragmented roar from Muslim *goondas* of Mozang. Bole so nihai; set siriakal from the Sikh *goondas* of Beaten road standing at attention with the sun I really to face any mob” (ICM, p. 154).

Ice-Candy-Man justify his indulgence in communal violence and say that he wants to take revenge of killings of Muslims and the mutilated bodies on that train from Gurudaspur. For the sake of revenge, he says lobbed grenades through the windows of Hindus and Sikhs. He says to the Ayah: “What’s is to you, oye? Says Ice-Candy-Man raising his voice and flaring into an insolent display of wrath. If you must know, I was! I’ll tell you to your face I lose my senses when I think of the mutilated bodies on that train from Gurdaspur ... that night I went mad, I tell you! I lobbed grenades through the windows of Hindus and Sikhs I’d known all my life! I hated their guts ... I want to kill someone for each of the breast they cut off the Muslim women ... The penises!” (ICM, p. 156).

To save life, many Hindu preferred to be converted to Muslim. Hari was one of them. He shaved his Bodhi and circumcised his penis. The novelist explains the situation: “Hari had his Bodhi shaved. He became a Muslim. He has also penis circumcised: ‘by a barber’ says cousin, unbuttoning his fly in electric-aunt’s sitting room. Treating me to a view of his uncircumcised penis, he stretches his foreskin back to show me how Hari’s circumcised penis must look” (ICM, p. 161).

Sidhwa reiterated in another interview with *Hindustan times* that the experience of Lenny in *Ice-Candy-Man* much similar to her own experiences gained during the partition, she says:

Of all the books, *Ice-Candy-Man* was very personal. I had to create a distance between Lenny and myself. I have given her incident from my life, the body in the gunny bag. I grew up hearing the shouting mobs. I didn’t have a cousin or an ayah or an Ice-Candy-Man, but I knew enough people to be able to write about them. Even if you are writing about center space, it is coloured by your experience (Personal Interview with Deepa Mehta; Jan 30, 2000).

Lahore changed entirely after declaration of Partition of India and formation of Pakistan. Hindus and Sikhs migrated at large scale. There were now no Brahmins with caste-mark on their forehead or Hindu in bodies. There were only hordes of Muslim refugees from India. The Chapter twenty three of the novels shows: “Beaon Road, bereft of the colourful turbans, hairy bodies, yellow short, tight pajamas and glittering religious ascend of the Sikhs, looks like any other populous street. Lahore is suddenly emptied of yet another hoary dimension: there are no Brahmins with caste-marks or Hindu in Dhosis with bodhis only hardis of mnolim refuses” (ICM, p. 175).

The palatial building of Hindus in Model Town were badly looted and shops were gutted. Rioters looted away furniture, carpets, utensils, mattresses, clothes, etc. Other bungalows of affluent neighbourhood were also looted away in similar. "Every bit of scrap that can be used has been savaged from the gutted shops and tenements of Shalmi and Gowalmandi, the palatial bungalows of Hindus in Model Town and other affluent neighbourhoods have been thoroughly scavenged. The first wave of looters, in mobs and procession, has carried away furniture, carpets, utensils, mattresses, clothes. Succeeding waves of looters stripped the houses of doors, windows, bathroom fittings, ceiling fans and rafters" (ICM, p. 75-76).

Lenny's houses is attacked by the rioters for finding the Hindus shelters hiding there, Lenny's Ayah is a Hindu as such hides herself to have protection from them. They asked about Shankar and Seth is also. They assumed that his are Hindu from the name-plate on the gates. They are informed that the persons are not Hindus but Parssees. The tense situation is reflected from the following lines: "Where are the Hindus? A man shouts. There are no Hindus here! You namak-haram dogs, penis....There are no Hindus here! There are Hindu name-plates on the gate....Shakar and Sethi! The Shankar took off long ago...they were Hindu. The Sethis are Parsee. I serve them. Sethi is a Parsee name too, you ignorant bastards!" (ICM, p. 180). When they asked about Hari, the gardener, were informed that he has now been converted into Muslim and now he is Hamal Ali. The crowd verified the veracity of the claim by seeing whether he is circumcised or not. They were also informed that Moti, the sweeper, has Christian now.

Ice-Candy-Man comes out of the crowd and convinces Leeny that she will protect Ayah. Believing his version, she confides her whereabouts. He betrays and drag Ayah out. She was dealt with brutally by him: "They drag Ayah out. They drag her by her arms stretched taut, and her bare feet that want to move backwards are forced forward instead. Her lips are drawn away from her teeth, and the resisting curve of her throat opens her mouth like the dead child's screamless mouth. Her violet sari slips off her shoulder, and her breasts strain at her sari-blouse stretching the cloth so that the white stitching at the seams shows. A sleeve tears under her arm" (ICM, p. 183).

Sikhs have attacked at least five villages around Dehra Misri. They were moving like marauding bands of nearly forty thousand people. They were killing Muslim and parading the Muslim women asked through the streets. Even the Sikhs and Hindu have join the marauding mobs: "They are like swarms of scouts, moving in marauding bands of thirty and forty thousand. They are killing all Muslims, setting fires, looting, parading the Muslim women naked through the streets, raping and mutilating them in the center of village and its mosques. The Bias, flooded by melting snow, and the monsoon, is carrying hundreds of corpses. There is an intolerable stretch where the bodies, caught in the bends, have piled up" (ICM, p. 197).

A group riot victims have taken shelter in an abandoned room. They heard a woman requesting to forgive her and not to torment her. A man identified her as mullah's daughter. A teenager starts wailing and saying: "I don't want die. The following lines show us a heart-rending situation of a affected village: "sometimes Ranna could make out the words and even whole sentences. He heard a women cry. 'Do anything you want with me, but don't torment me... for God sake, don't torture me! And then an intolerable screaming. Oh God! A man whispered on a sobbing intake of breath. Oh God, she is the mullah's daughter! The men covered their ears and the boy's ear sobbing unaffectedly like little children. A teenager has cracked voice resounding like the honk of geese, started wailing: I don't want die.... I don't want die! catching his fear. Ranna and other children set to whimpering: I don't want die....Abba I don't want die!" (ICM, p. 200).

There is also praise for “pimps”. They are a kind of male Ayah and they look after dancing girls. Furthermore they protect the girl’s drunks and look after money the girls get. They also bring men and introduce them to the dancing girls. Thus, the pimps are kind of adult and mercantile cupid: “But what are pimps? Another word that arouses peculiar reactions in people. The look after the dancing-girls, Says cousin. ‘A kind of male ayah’? ‘No’, says cousin, sounding condescending and painfully adenoidal. ‘They protect the girls from drunks and look after money the girls get. They bring men and introduce them to the dancing-girl’. I’m beginning to understand. The pimps are kind of adult and mercantile cupid” (ICM, p. 267).

Ayah is traced out at a Kotha living there as a dancing girl. Lenny is happy to know about her. She was living in a sense of guilty feeling since the day the Ice-Candy-Man and other rioters lifted her forcibly. They attempted for Ayah’s extradition from the HiraMandi. The police swarmed through the rooms of Ice-Candy-Man’s Kotha and finding Ayah took her away, with her scant belongings wrapped in cloth bundles and a small tin trunk in a women’s camp at Warris Road. At the end, Ayah goes to her family in Amritsar and Ice-Candy-Man too disappears across the Bagha Border into India. BapsiSidhwa deals nicely with the theme of partition of India assuming it as a subject as harrowing as the Holocaust. She achieves the Parsi remarkable fear of bringing together the ribald farce of Parsi family life and the stark drama and borrows of the riots and massacres of 1947.

Ice-Candy-Man stands apart in its rendering of the theme of Partition. Lenny reveals the trauma of Partition through her memories with a sprinkling of humour, parody and allegory, describing how friends and neighbours become helpless and ineffective while faced with the mob frenzy. Sidhwa also describes how political leaders manipulate the ideas and generate feelings of suspicion and distrust in the psyche of the common man. Once communal and obscurantist passions are aroused, the social fabric is torn asunder, leading to wanton and reckless destruction. Sidhwa has also commented on the historical inevitability of social process, suggesting that people who do not learn from history are condemned to repeat it. The tragic events combine with the witty freshness characterizing the narrator’s attitude of a distanced watcher. The novel poignantly describes the mindless Partition violence and focuses on its socio-historical consequences to women. Moreover, the craft of describing violent and humorous scenes alternatively and of freely mixing historical tragedy with witty comedy is not result of a compromise but it rather displays a lively authenticity which very few novels can be credited with. *Ice-Candy-Man* enables the readers to understand the extent of the trauma of partition and review it in its historical context, and thus suggestively delineates the fruitlessness of violence on individual and collective lives.

4.THE VICTIMIZATION OF WOMEN

The victimization of women and their compulsions to define their lives according to the pre-fixed gender roles.They also expose the patriarchal biases present in the archetypal social perceptions. Lenny, the child protagonist, recognizes these social patterns and exhibits the vivacity to transcend them. She also records the multi faceted trauma women had faced during the unsettling and devastating days of Partition. The narration of the story by a girl-child ensures that the surrounding world would be seen through a feminine eye. The novel presents women as a “twice oppressed category on stage: firstly, as human beings suffocated by violence and secondly, as women burdened by the bond impositions of a patriarchal society” (ICM, p. 208-9)

Ice-Candy-Man aptly projects the Parsi perception of reality during the troubled times of the pre-Partition days. The threats and insecurities which forced the Parsis to opt for neutrality and the

historical background of this choice are very vividly presented in the historical background of this choice are very vividly presented in the novel. The factors which later on compelled this community to provide humanitarian relief to the suffering people are also sensitively delineated. The novel beautifully chronicles the changing attitude of the Parsi community during Partition.

The change from the pattern of communal discord to that of reconciliation is however, tract in the person of the Ice-Candy-Man. Though his role in the cataclysmic events of partition is painted in lurid colours, his growing passion and love for Ayah is shown to redeem him from the morass of senseless communal hatred. From a rough and rustic man, always ready to nudge Ayah, the Ice-Candy-Man becomes a person of refined sensibility; he steepes himself in poetry, when Ayah is wrenched away from him and sent to Amritsar, he follows her across the border. That the Ice-Candy-Man is willing to leave the land that he so much cherishes for the sake of his Hindu beloved is not only an example of self-sacrifice but also symbolic of a future rapprochement between the two warring communities the Muslims and Hindu. Though BapsiSidhwa shows the possibility of the emergence of a harmonious pattern of communal relations between the Hindu and Muslim sometime in the future, yet she leaves much unsaid about how the change in the *Ice-Candy-Man's* personality comes about.

5. CONCLUSION

Thus, the analysis of the changing pattern of communal relations shows a pattern of communal amity between the Hindus and Sikhs on the one hand and the Muslims on the other in the ore-Partition era, a growing impatience and mistrust between them on the eve of Partition culminating in the Pattern of utter communal discord during Partition and the pattern of reconciliation in the breaking of the dawn of understanding between them in the distant horizon during the post-Partition era. Related very closely to these changing patterns of communal relation is the sea-change in the attitude of the Parsis community from the bald egg-shell of passive neutrality to active neutrality towards the pattern of communal discord swirling around them during Partition.

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