



## Study of Novels of Bapsi Sidhwa

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### Abstract

Bapsi Sidhwa, in her works, explores the nature of women's oppression in postcolonial South Asia, a region with a long history of gender-based violence and sexual stereotypes and roles. Through her works, Bapsi Sidhwa aims to change the way society views women. In her works, Sidhwa takes a sexist stance towards South Asian culture. To study and analyse the mechanisms of old patriarchal civilizations, and the colonial or patriotic efforts to control women in post-colonial South Asia, she devotes much of her novels to this task

**Key Words:** patriarchal, cultures, novels, postcolonial etc.

### Introduction

Sidhwa's literature focuses on the lives of people from the Indian subcontinent and Pakistan. A majority of her works are based on her experiences during the tumultuous days of the Partition and the aftermath of the split of British India into India and Pakistan. The situation of her female heroines in a patriarchal culture, Parsi identity in the context of a history defined by the tense geopolitics of the subcontinent are the themes of her most notable works.

Based on a real event from Pakistan's Northwest Frontier Province, Sidhwa's debut book, *The Pakistani Bride*, was published in 1983. a young woman who flees a typical, oppressive marriage is the subject of this book (Powers351). Speak for herself, Sidhwa takes aim at the conventional, patriarchal structure of south Asian civilizations where women are essentially domesticated by their dads, husbands, and sons for the sake of culture or religion, or even nature. The narrative of Zaitoon, an orphan from the Partition, is told in the book *The Bride or The Pakistani Bride*, in which a tribesman named Qasim promises another tribal woman named Misri that he would marry Zaitoon off to his son Sakhi in the future. Nevertheless, as Zaitoon matures, she becomes an intelligent young woman who is well-versed in dance and culture. Subplots involving Carol, her husband Farruk and Sahib appear throughout the narrative. In their relationships with Sakhi and Farrukh, Zaitoon and Carlos are unable to find love and fulfilment because of the cultural differences. Women's life in Pakistan's tribal regions and in India's subcontinent are explored in detail in this book, which also sheds light on the plight of women in both countries.



Cracking India was the American translation of her book Ice-Candy-Man. New York Times Notable Book of the Year for 1991. Sidhwa was awarded Pakistan's most prestigious literary award, the Sitara-i-imtiaz, for her work in the field of literature. The historic cultural capital of the subcontinent, Lahore, is the setting for the book Ice-Candy-Man. Many authors, like Rudyard Kipling, have drawn inspiration from Lahore's distinctive romantic setting, its historic streets and architecture as well as its beautiful parks and monuments, which she refers to as "the city of love."

Satirical portrayal of early twentieth century Parsi family shown in the film The Crow Eaters. The Crow Eaters, according to the Washington Post Book World, is best savoured as a collection of witty and surreal events. However, even if the author's following works are more polished, this is a welcome reprint of an engaging and amusing first novel from a gifted author (qtd. in Leshner 480). The Crow Eaters, according to Library Journal, is a comic book full of colourful characters. Faredoon's voyage through time and culture is made enjoyable by Sidhwa (480). We learn from the story that Faredoon Junglewalla is a skilled mercenary who makes the most of his connections with British officers. The patriarchal power of the Parsi community is embodied in him.

#### **Jinnah's description of character by Bapsi sidhwa:**

Sidhwa considers Jinnah to be a constitutional hero. Because of his training and experience at the Old Bailey, he may firmly rest his erroneous hopes in high standards of honest judgement. According to the author, scholars from the United Kingdom and India have criticised Jinnah in films on Gandhi and Mountbatten's lives, as well as in books and articles. It's hard to believe that Jinnah, a guy the Hindu-Muslim Unity Ambassador had known for many years, is suddenly depicted as an evil demon. The novel's narrator, Lenny, makes a number of statements in favour of Jinnah. Many times throughout the book, the author defends Jinnah's position. Sidhwa declares Pakistan based on Jinnah's remark that the country is a secular nation. In her eyes, the book was a validation of Jinnah's legacy. Originally. In addition, when reading Ice Candy Man, I couldn't help but feel that many Indian and British writers had done Jinnah and Pakistanis a grave damage. To make him a symbol of the sort of person who divided India, they have dehumanised him and made him a symbol of how he was able to persuade people only via his words.

#### **Review of literature**



(Sidhwa & Candy, 2020) studied *Bapsi Sidhwa: Ice Candy Man* And found that Ice-candy-man, however, had a great cover for his love for Ayah. He exploited the violence of the day not only as a justification for abducting Ayah, but also for avenging his family's terrible killings on a train to Pakistan . He mocks love by forcing her into prostitution, preventing her from returning to her family by keeping her controlled, while always playing the role of her defender and saviour.

(Ved, 2016) studied *A Comparative Study of Minority Issues In Bapsi Sidhwa's Ice-Candy-Man* And Bapsi Sidhwa's literature deals with India's pre- and post-colonial subcontinent periods. Her work not only brings to life the tragedy of India's 1947 sub-continent split but also effectively depicts the difficulties of life following independence in the subcontinent. From a postcolonial perspective, what makes her job fascinating is the way she rewrites the history of the subcontinent.

(Choudhury, 2021) studied *Study of Trauma and Transgression of the 'Adult-child' in Bapsi Sidhwa's Ice-Candy-Man* And Bapsi Sidhwa's feature of Lenny Sethi was discovered to construct the diverse influence on psychopathology of kids of the 1947 India split in her fourth book, the 1991 historical fiction *IceCandy-Man*. This article looks at how the trope of trauma problematises childhood embodiments, contradicting their paradisiacal axiomatic character.

(Bhat, 2018) studied *PARTITION FROM POSTCOLONIAL PERSPECTIVES: A STUDY OF BAPSI SIDHWA'S ICE CANDY MAN (CRACKING INDIA)* And it was discovered that the phrase post-colonial literature is relatively new for the literary vocabulary. Postcolonial literature is a collection of literary texts produced against the colonialism process. For renowned scholars such as Ashish Nandi, Salman Rushdie, Khushwant Singh, Kiran Desai, Chinua Achebe, Joseph Conrade and Michael Ondaatje, it has always been a dominating issue.

### **Ice – Candy Man**

According to critics and writers, Sidhwa's *Cracking India/Ice* book *Candy Man* is one of the most authentic and remarkable novels on the Indian subcontinent. The child narrator, Lenny, is an 8-year-old Parsi girl who lives in Lahore with her wealthy parents during the struggle for independence that ultimately leads to partition. Because of her physical limitations, she became more reclusive but also more perceptive of her surroundings. She can only go to Warris Road, where she lives, and Jail Road to see her Godmother. Because of her disability, she is unable to fully experience the world around her. She has been in and out of the hospital for a few days now. Almost a month after her surgery, Col. Bharucha is allowed to go for a stroll outdoors.



Shanta is meticulous about following her daily schedule, which she refers to as her Ayah. It is no surprise that Shanta, Lenny's 18-year-old Ayah, has captured viewers with her incredible figure and athleticism. Lenny informs Ayah about it as an eighteen-year-old brunette and little chocolate woman. Every evening, 75 Ayah takes Lenny out to the garden or the zoo to clean her up. While working with her fans at the hotel, Lenny saw the allure of ayah and found it enjoyable. Beggars, priests, old men, and even some teenagers all fall in love with her feminine beauty. The Ice Candy Man, on the other hand, is the most animated. Muslim street vendor has a slew of duties for the people he sells to. He may be an Ice Candy seller, a bird vendor, or a link to God at any given moment. The breadth and depth of Lenny's understanding of politics and the current state of affairs are very amazing.

### Conclusion

During partition in the Indian subcontinent, Ice Candy Man gives us a sense of the pandemonium. Lenny, a brilliant eight-year-old Parsi girl, provides a unique take on the love-hate relationship between Hindus and Muslims. It underlines the issue of Parsi devotion to the masters of politics and Pakistan's perception of the party from a Parsi perspective.. Bapsi Sidhwa has also generated an alternative version of history based on the predominant Pakistani perspective, which challenges the English and Indian interpretations of the subcontinent's past. Using *Cracking India*, Bapsi Sidhwa has brought to life the ramifications of India's division in terms of its spiritual, emotional, and physical effects.

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