



## Historicity in Bapsi Sidhwa's ice candy man

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### Abstract

Among contemporary authors, Bapsi Sidhwa maintains a powerful voice. She is the only woman in Parsi to write on the partition topic. Bapsi Sidhwa by her very fascinating and significant work, *The Ice-Candy-Man*, through the eyes of a kid narrator in colonial Lahore, Pakistan, who belonged to the Parsi diaspora. Bapsi Sidhwa recounts the painful partition-day story of the abrupt bartering for common thought of supreme nationalism that led to enormous destruction, political follies and social sensitivities. Through her novel Bapsi Sidhwa not only succeeded in questions on British and Postcolonial perspectives on partition, but has also produced an alternative version of history based on the predominant, dominant view of Pakistan, by studying Bapsi Sidhwa's *Ice Candy Man*. (cracking Indian) versions of subcontinent history. It will analyze how the book explores the inescapable logic of partition as the protagonist of community hatred-induced fanaticism. This book is the prism that represents Parsi's sensitivity and the catastrophic catastrophe.

**Key Words:** Bartered, Cataclysm, Diaspora, Fundamentalism, Postcolonial Perspectives, Subaltern eyes, Partition Trauma, Violence.

### Introduction

Bapsi Sidhwa, a Pakistani writer from Parsi currently living in the United States, may now be regarded as a renowned commonwealth fiction name. Born in 1938 into a Parsi business family in Karachi (India undivided), Bapsi Sidhwa was educated in Lahore. In her right leg, she developed polio. Because of this, her youth passed more with her home workers than the local youngsters. She moved with her marriage to Bombay, but after just five years she returned to Pakistan. Bapsi Sidhwa wrote in Pakistan to fill the intellectual vacuum of her life, after her second marriage to Noshir Sidhwa. Four books and one adaptation may fit this slot. *Water* is the print version of Deepa Mehta's *Water*, which is the four books of the movies *Crow Eater* (1978), *The Bride* (1984), *Ice Candy Man* (1988) and *An American Brat* (1999). She settled with her spouse in Houston, USA. Sidhwa was Pakistan's first English writer to gain worldwide recognition. There was no particular tradition of both women's writing and English literature when Sidhwa began writing. She has been recognized as the pioneer in both areas. As R.K. Dhawan and Novy Kapadiya stated, she was astonished to write before she became a writer. As



she said to David Montenegro, she "never thought humanely of the writer but rather as some incarnated force that produces novels mechanically." Just after she encountered an Afghan lady on an airplane inadvertently and she identified herself as an author, Sidhwa understood that authors are very much flesh and blood people. She was motivated by this Afghan lady to write. Sidhwa authored a brief article that was published later. When she was invited to Northern Pakistan, a turning moment in Sidhwa's life occurred. Here she heard about a young Punjabi girl transported over the Indus River to be married to a tribal of Kohistan. For whatever reason, the girl hurried away from there. Her husband sought her out and killed her with other tribals in his region. Back in Lahore, Sidhwa was continually hunted by the killing of the innocent girl, the bride. She wants to make this girl's tale known to the world. She thought of writing a short tale but her experiences were so vivid and fascinating that it turned out to be her first book.

In the tumultuous periods of the Partition of India and postcolonial South Asia, she writes in English the finest of her novels. The Ice-candy-man from Bapsi Sidhwa seeks to rethink or rewrite the history of Partition, providing voice in gender, class, ethnicity and nationality to marginalized people. From a more or less Parsi, feminist and Pakistani viewpoint Sidhwa examines the history of Partition to shift from or oppose discursive trends of historical thinking in Europe and India. The book addresses the difficulty of female characters in a patriarchal culture, the identity of Parsi in the background of a turbulent relationship between India and Pakistan. The Indian sub-continent was split into two nations in August 1947: India and Pakistan. The casualties in the Indian partition amount to more than one million, with 13 million homeless and refugees on each side of the line. According to a study, around 75,000 women were kidnapped or raped. The new Ice-Candy-Man introduces us to the horrendous and terrible circumstances of modern South Asia. The book rewrites the history of the community of Parsi. The book focuses on the problems of social and cultural identity, the sense of alienation and anxiety owing to Parsis' minority position, amid other dominating groups. On 11 August 1938 Bapsi Sidhwa was born in Karachi. Her books express her Parsi identity, her female identity, and her Pakistani identity. As a young girl narrator of the book Ice-Candy-Man, Sidhwa had to go through numerous unpleasant events in her childhood because of her physical limitations. She had a wonderful sense of humor and irony when she read the Victorian satirist. Sidhwa points out her autobiographical novels: "The initial half is autobiographic in Ice-Candy-Man or Cracking India, except that the child's primary figure is not me per se... My mature awareness informs this kid. There's so much of myself, yet other parts are simply fantastic. For example, Lenny's connection with her male relative- I didn't have



such a guy cousin! Nor did I have such Ayah. But we had servants such as Imam Din and Yusuf. So I used stuff from my personal experience in part, but the rest is invented."

The Parsi way of life and voices their worries is described panoramically in most of her romances, including *The Crow Eaters* (1980), *Ice-CandyMan* (1988), *An American Brat* (1983) and *The Pakistani Bride* (1983). Her book *Ice-Candy-Man* tells the experiences of an eight-year-old Lenny girl amid the ninety-seven-year-old community disputes. In 1947 India was divided into two separate nations on the basis of religion, resulting in the outbreak of sectarian disturbances which led to unfathomable loss and suffering. The book *Ice-Candy-Man* is written in those tumultuous times, when the existence became clever for subcontinental folks, particularly women. "Woman-as-Victim" and the "women-as-savior" of women and the vulnerable who denounce male brutality and violence include Binod Mishra and Sanjay Kumar Sidhwa creatively juxtaposes the political stupidity and brutal nature of a communal frenzy in the targeting of unhappy minorities and women on both sides of the border, to exceed restricted national obligations. Therefore, its Parsi or Pakistani origin does not restrict the popularity of the book. Mishra 225 *Ice-Candy-Man* of Sidhwa is a thorough book portraying the upheaval of the partition in the Indian subcontinent. In the book, Sidhwa attempts to convey her interpretation of the history of disadvantaged people in the context of British and Indian stories from the Partition's past. The book was released in India and England in 1988 as *The-Ice-Candy Man* and was titled *Cracking India* in 1991 to eliminate overtones of medicinal culture. This diversity of topics, narrative voices and different identities - events, occurrences, problems, people and languages have become tools in the narrator's conscious hands, which shape the discourse on history and political life. The book is a strong speech about the various tales, countries, communities and people. In the book Sidhwa mostly used a first-person narrative style to convey Lenny's living circumstances, her family background in Parsi and the overall atmosphere of the tumultuous partition times. The personal stories of the narrator Lenny therefore become greatly influenced by the main currents of contemporary events that, according to Rahul Sapra, lead to the re-writing of "the history of the Sub-continent, undermining British historical ideas imposed on the Sub-Continent". The book illustrates the psycho-sexual growth of the young narrator Lenny. The book recounts Lenny and her cousin's childhood actions that include physical intimacy, although at the level of naivety on the side of Lenny. It is essential to highlight that among Parsis weddings between cousins are frequent, this connection more accurately characterized as a play of the childhood cannot be called incestuous.



While *Ice-Candy-Man* deals with the India Division from the standpoint of a Parsi girl, her other books like *The Crow Eaters* and *An American Brat* are equally remarkable since they describe Parsi's worldview. The question of interethnic romance is an important topic in Bapsi Sidhwa's books. Parsi community is concerned about interethnic marriage because of their negative demographic growth. That is why in the book *The Crow Eaters*, Faredoon Junglewalla does not let his son Yazdi to marry the Anglo-Indian girl Rosy. Faredoon's arbitrary choice had a highly destructive impact on his son's life. In the book *The American Brat* we see the similar scenario. The book shows that Feroza is a normal Pakistani Parsy girl, her mother Zareen cares for her traditional beliefs and nature. Her father, Cyrus Ginwalla, is afraid that his daughter would end up marrying a non-parsi child and he decided to transfer Feroza in the United States of America to his uncle Manek. As a South Asian, the checking personnel at Kennedy International Airport is extremely irritating. Likewise, *The American Brat* by Sidhwa covers the cultural shock of immigrants of Parsi in America, in the book Feroza is horrified by the morality and the filth of America, along with its technical and material development. In the book *The Crow Eaters*, we get a similar depiction when Faredoon sends his wife Putli and mother Jerbanoo to England to protect newly married Tanya and Billy from their troubled temperament. Putli and Jebrano, who think very much about English culture and morality, are dissatisfied by their English experience. The new socio-cultural milieu in America transforms Feroza completely. She first moves into the University of Denver and then falls in love with David and tells her parents about her desire to marry David. The thought of their daughter marrying a Jew is greatly disturbed by Cyrus and Zareen, and eventually, through the attempts of Zareen and David to realize the disparities between the two groups, the relationship ends in a breakdown. Not until, however, did it affect Feroza's emotional and mental health. The book *Ice-Candy-Man* has many symbolic events, characters and elements. It gives the book richness, depth and complexity to convey a variety of meanings to the story. The symbolism of the book is inspired greatly by the particular cultural circumstances of the community of Parsi and life in Lahore. Lenny's nightmare and inner childhood anxieties may be seen as the outside turmoil of Lahore City and the subcontinent in general. Here's Lenny's horror account: Children are sitting in a warehouse. Mother and Ayah are moving carefully. The environment is corporate and casual. Godmother sits beside my bed with a pleasant smile, while the guys slide here, a leg, silently, in uniforms. As they dismember me, she rubs my head. I don't feel any discomfort. Only an awful feeling of loss and a refreshing terror, which nobody worries about what is going on. The Partition has been having a multiplicity



of effects on the life of the subcontinent; it has signaled the disintegration of ties of love and peaceful living and the inability of inter-community networks to resist violence. The effect of Partition, primarily on religious and communal strife, was severe in the interaction of diverse classes and ignoring the workings of power dynamics in the subcontinent and the material factors which shape all of history in general. Violence also indicates a breakdown in the relationship between men and women. Violence against women has been the inevitable consequence of every religious, political or cultural dispute throughout history. As a nationalist writer from Pakistan, Sidhwa has attempted to expose the politics of the dominant western or indigenous thinking tradition, which is rooted in the triad of the turbulent waters of history of the Subcontinent, the Muslim League and Jinnah. Sidhwa attempts to rectify this historian's prejudice or prejudice against her nation by pointing out the structured character of the subcontinent's history created by the prevailing power structures. Sidhwa may be Pakistan-oriented in her portrayal, but she is above the limited provincial nationalism, as she writes in a struggle among dominating groups, in the viewpoint of a minor community. In addition, from a gynocentric viewpoint, she describes women's issues in the subcontinent. Sidhwa's primary concern is the situation of the Hindu Ayah and its suffering by the Muslim community or the lover, i.e. Ice-Candy-Man. Paranjape cites Faiz Ahmed Faiz, an urdu poet, as saying that Babsi Sidhwa's books are "she recounts her tale with rarity, honesty and excellent humor"

### **Ice – Candy Man**

Sidhwa's *Cracking India*/Ice book *Candy Man* is classified as one of the most genuine and remarkable novels in the Indian subcontinent, according to reviewers and writers. Lenny, the kid narrator is a lame 8-year-old Parsi girl with her parents who live a lavish life in Lahore in the period of fighting for independence that results in partition. Her physical handicap made her introverted and a sharp observer in her own environment. Her travels are restricted to her God-Mother, Warris Road, where she resides, and Jail Road. She feels lonely and also unhappy because because of her handicap she is unable to explore the world. She has been treated and bedridden for days. Col. Bharucha, after a month, her surgeon allows her to take a walk outside her home. Shanta cares after her routine, her Ayah. Shanta, Lenny's 18-year-old Hindu Ayah has a magnificent physique and captivated fans. Lenny tells Ayah about it as a brunette and small chocolate lady who is "eighteen years old, round and dull" In the garden or in the zoo, or somewhere, every evening, 75 Ayah brings Lenny out to make her fresh. This is where the attraction of "ayah" is seen by Lenny and enjoyed working with her admirers - the Hotel Cook,



the Gardner, Sharbat Khan, etc. Even the beggars, religious men, elderly men and many young men adore her womanly elegance. But of all, the Ice Candy Man is the most enthusiastic. He is a Muslim street seller who has a range of responsibilities for readers. He is sometimes an Ice Candy vendor, sometimes a bird vendor, sometimes a heavenly connection to God. Lenny's knowledge of politics and the present scenario is very impressive.

### Conclusion

Ice Candy Man offers us an idea of chaos during partition on the Indian subcontinent. It distills the love-hate connection between the Hindus and Muslims via Lenny, an exceptionally bright eight years old Parsi girl, awareness and perspective. It highlights the problem of Parsi's loyalty to the masters of politics and Parsi-view Pakistan's of the party. In addition to challenging English and Indian interpretations of the subcontinent's history, Bapsi Sidhwa has produced a different version of history based on the prevailing Pakistani viewpoint. Bapsi Sidhwa has really brought to life the spiritual, emotional, and actual consequences of the partition of India via *Cracking India*.

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