



## Study of Historicity in the Bapsi Sidhwa's ice candy man

JAGBIR SINGH

Research scholar IGNOU

### Abstract

Bapsi Sidhwa, the world-renowned Pakistani Parsi, has now earned an enviable place among the literary circles for herself. She has shown that, far from being a conspicuous place for her creative mind, her minority status as a member of a small Parsi community in Pakistan gives it plenty to appreciate its creativity. During his time talking about "Candy Ice Man," Bapsi Sidhwa had a first-hand experience of the partition in the book *Ice Candy Man*, in which he tells the dramatized actual partition tale. Bapsi Sidhwa discussed fictionalisation in an interview with Mayank Austen Soofi. "Although I frequently do not know where the facts stop and fantasy start, the doctor recommended that I shouldn't be saddled with a school, because of childhood polio. Fortunately I had no light teachings, I fabricated biographical aspects in the former section of *Cracking India*. Lenny may not be my alter ego."

**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.

### **Bapsi sidhwa's partition beliefs:**

The article plainly states that Muslims and Pakistan suffered during the partition. Jinnah was unjustified by the British Government and Nehru was supported. Here, the writer expresses his personal conviction in the divide. The author likened Nehru to Jinnah. She dislikes Nehru in contrast and supports Jinnah. The writer portrays Nehru as the sweetheart of Lady Mountbatten. Writer aims to show that the British and Nehru took advantage of Jinnah's good nature and personality in the allocation of territories at the time of the division and did injustice to him.

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

Jinnah is ranked as a constitutional man by Sidhwa. "His education at the Old Bailey and experience in the English courtrooms has confidently placed his misguided expectations in the high standards of honest judgement." The writer claims Jinnah has been attacked by UK and Indian academics in films on Gandhi and Mountbatten's life and in books. "Jinnah, who had been known to the Hindu-Muslim Unity Ambassador for many years, is suddenly presented as a monster. In support of Jinnah, the writer makes explicit remarks by Lenny, the novel's narrator. There are several examples throughout the book, when Jinnah is defended by the writer. Sidhwa cites Jinnah's speech as a secular nation, declaring Pakistan. She originally saw the book as a vindication of Jinnah. "And in *Ice Candy Man*, I simply felt in a little sense that a lot of Indian and British authors had done a very serious disservice to Jinnah and Pakistanis. They have dehumanised him and made him a symbol of the kind of individual who created the division of India, where he was, in fact, the only constitutional guy to sway people simply by 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**

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*.

### **References**



1. Bhat, M. I. (2018). Partition From Postcolonial Perspectives : a Study of Bapsi Sidhwa ' S Ice Candy Man, 2(X), 120–122.
2. Choudhury, J. (2021). Study of trauma and transgression of the “adult-child” in bapsi sidhwa’s ice-candy-man. Rupkatha Journal on Interdisciplinary Studies in Humanities, 12(5), 6–11. <https://doi.org/10.21659/RUPKATHA.V12N5.RIOC1S9N6>
3. Sidhwa, B., & Candy, I. (2020). Bapsi Sidhwa : Ice Candy Man, (November).
4. Ved, P. H. (2016). English Literature A Comparative Study of Minority Issues In Bapsi Sidhwa ' s Ice-Candy-Man KEYWORDS I / C Principal , ROFEL BBA College , Vapi ., (April), 356–358.
5. Bhabha, H. The Location of Culture. London: Routledge, 1994, p2, Print.
6. Nagarajan MS. English Literary Criticism and Theory. Hyderabad: Orient Blackswan, 2015.
7. Sidhwa, Bapsi. “ Why do I write ? ”. The Novels of Bapsi Sidhwa. Ed. R.K.Dhawan and Novy Kapadia. New Delhi: Prestige Books, 1996. Print.
8. Sidhwa Bapsi. Ice Candy Man. New Delhi: Penguin, 1990, Print.
9. Sidhwa, Bapsi. Cracking India, Minneapolis: Milkweed Publication, 1991, Print.
10. Ashcroft, Bill, and Gareth Griffiths, and Helen Tiffin. “Re-Placing Language: Textual Strategies in