

## **The Subaltern Un-silenced: A Postcolonial Explication of Sidhwa's Ice-Candy Man**

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<b>Article History:</b>	<b>ABSTRACT</b>
<b>Received:</b> 19 Nov, 2020	This research presents the voice of the unvoiced subaltern by giving a postcolonial explication of Sidhwa's novel Ice-Candy Man. The primary aim is to present not the narrative of Muslim, Hindu or Sikh but that of a Parsi girl who showcases the brutal experiences of hers and the people around her, from a neutral position, during unrest caused as a result of two-nation theory. The secondary aim is to showcase the history of blood and violence caused by outsiders and to highlight how Sidhwa un-silences the sub-altern from a feminist perspective as well. The objectives of this research include examination of how identities are shattered and reconstructed; how ties are broken and formed, and deconstruction of the replication of reality. This study fills the gap in research on the partition literature of India and Pakistan utilizing postcolonial theory. This research uses Postcolonial theory and the arguments of Edward Said, Althusser, Homi K. Bhabha and others. Future researchers can build their research on the partition of 1947 through the lens of postcolonial theory by becoming acquainted with this research which deciphers Sidhwa's depiction of partition.
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### **Introduction**

The crack in India, from a female perspective, by a Parsi of eight years of age, living as a minority in India with diversity of all sorts around her; with blood baths and devastation of all kinds, in Bapsi Sidhwa's Ice-Candy Man, in 1988, for the very first time presented a wholly new narrative for all intents and purposes. In this text, Sidhwa chooses not to showcase the narrative of Muslims, Hindus or Sikhs but that of Parsees who were as invisible in India as is the sugar in milk when mixed – present invisibly. India is under British rule, when this novel opens. However, the British, were, at that point in history, thinking about the approaching probability of India's freedom. They would not have liked to isolate India, however, needed India to turn into a league of three large provinces, each of which would self-govern except for the issues of security and

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international strategy. Muslims would be in the larger part in the northwest and Bengal, and Hindus would rule the remainder of the nation—an immense bit. Muhammed Ali Jinnah, the leader of Muslims, demanded that the Muslim League fill in as the sole delegate of the Muslims, not the Congress Party, as was arranged.

In 1947, British Lord Mountbatten moved towards becoming Viceroy and landed in India to "design" its freedom. Mountbatten presumed that partition was desirable over continued viciousness and plausible common war. At this point, even the pioneers of the Congress Party who some time ago had contradicted parting, supported this as an answer for the issue of Muslim resoluteness. On June 3, 1947, the British government officially declared its arrangement to crack India into two countries. Gandhi eagerly contradicted partition, however, the pioneers of the Congress Party overlooked him and endorsed the arrangement. Partition had shocking results. The Punjab, country of turban-wearing Sikhs, was part down the middle, making a huge number of Sikhs move east to India to rejoin their brethren. Jute ranchers in eastern Bengal were cut off from the factories and docks of Calcutta, and poor ranchers presently needed to pay taxes just to get harvests to showcase. On August 14, 1947, Jinnah became the Governor-General of Pakistan. Muslims were to live in Pakistan, Hindus in India. At the point when the boundaries were declared after three days, equipped Sikhs and Hindus in eastern Punjab killed a large number of Muslims with the point of driving all Muslims west over the fringe into Pakistan. As the evacuees spilled into Lahore, Muslim groups rendered retribution by butchering Sikhs and Hindus. This partition was not just a partition of land, but also, that of senses and sensibilities.

Everything was done ideologically. Colonialization had already given deep wounds and the crack in India was more like reinjuring people. Outsiders had set insiders on fire and looted them, physically and mentally. William Shakespeare mentions, "As flies to wanton boys are we to gods / They kill us for their sport." (King Lear 4.1.40). The people of the Indian subcontinent were like flies to the gods of colonization. Partition was no less than a strategy-based exploitation of the helpless and the minority. The British had "interpellated" people in thinking that it was for their good that they were doing everything. Just because Hindus, Sikhs and Muslims could not rule themselves or take care of their matters, the British – the so-called sane people, the people with 'fully developed' minds, had to take charge of everything, as they were the "experts" and the intelligent ones. Just like everything else, even the division was unjust. One cannot deny the fact that those in power define one's identity. Lenny undergoes identity-crisis. She mentions, "I am a Pakistani. In a snap. Just like that." (Ice Candy Man, 140). The British knew how to set the insiders against one another and watch the show like they had always watched in all the colonies they had designed for people of 'lesser' minds and 'undeveloped' minds, as they called them. This stance can only be understood, in all

times, by the colonized who continue to fail in washing themselves of the color of the colonizers.

Generally, Ideology renders people against one another, then comes violence on all levels: regional, national, domestic and even personal, to disrupt one, out and out. The “Repressive Ideological State Apparatuses”, that Louis Althusser in his work *Ideology and ISAs* has written about, help normalizing the abnormal activities of those in power - those that use and abuse power to the extent they can. He writes that “Repressive suggests that the State Apparatus in question ‘functions by violence’” (14). These RSAs, he deciphers, work primarily by repression and secondarily by ideology (16). Even the identities are always in flux and are injected. Hegemonic practices of the British brought about devastation by making use of ideology which Althusser defines as “a representation of the imaginary relationship of individuals to their real conditions of existence” (30). The British were the “Logos”, self-originated and self-sufficient, and could serve as the transcendental signified – the Center having all others as peripheries. People are made to feel that they are free agents which, in reality, they are not. Manipulation is done and, cherry on top, that manipulation is justified. There is individualism and the moment a second entity steps in, binary opposition is born: The Self and the Other.

Deconstruction of the socially-constructed representations had to be done. The misrepresentations had to be “abrogated” and “appropriated” (“Replacing language” 38). One begins retaliating only when one knows one is being exploited or misused. The British had made people into believing that everything was done for their well-being, and people lived in ignorance till they acquired knowledge which brought power to them, helping them to write back. Some people stood up, held their pens to appropriate the misrepresentations and show the power of words. The main aim of these individuals was to demonstrate that the vindictive impacts of colonialism did not end with the withdrawal of British rule in their local zones. The idea of art for its own sake had to be rejected. Literature had to be used for a greater purpose: for the production of a postcolonial perspective. Nagarajan states that:

Post-colonialism examines and analyses the aftermath of colonization, and the effects of colonial oppression. In other words, it analyses the literature that was affected by the imperial process, the literature that grew in response to colonial domination (185).

Bapsi Sidhwa, who defines herself as Pakistani, Punjabi, Parsee woman writer (Monsoon, 2000), having experienced everything as a child, has demonstrated these effects of imperialism in her powerful work called *Ice-Candy Man* (1988) which was strategically changed to *Cracking India* by the U.S Market. The novel exhibits horde events that explicate murdering, dispersion of individuals, grievous assaults of ladies and conflicts between people of different religions. Everything is delineated through a child, Lenny’s neutral eyes.

The tale of blood starts with the upbeat existences of companions including Shanta, Dilnawaz (Ice-Candy man), Sher Singh, Hassan (Masseur), Faletti's Cook, Ramzana the butcher and the Government House Gardener, who are the representatives of different religions. In addition to these the novel has Imam Din, Hari, Mucho, Pappoo, People from Pir Pindo, Hamida, and Lenny's family which has strong women like Rodabai, Mother and Electric-Aunt. In the beginning, one finds little or no discrepancy between people belonging to different race, color and sets of belief. With time, specially, after the partition, with the crack in land, one finds a crack beginning to appear in the unbreakable ties of companions who had promised to stand by others through thick and thin. Masseur says in the beginning before riots, "there are no differences among friends . . . We will stand by each other" (130).

Sidhwa presents that communalism and the governmental issues had honed the religious personalities of the Muslims and the Hindus and had made divisions and splits among them (93). This novel became a "brand" because it un-silenced the voice of a Parsee girl through whom Sidhwa gave a descriptive account of partition and its aftermath in times when the male narrative regarding history was considered to be of weightage. Edward Said writes that one needs to study different ways and forms of nations from an unbiased perspective (24). Sidhwa exactly follows this. The themes of the novel incorporate the experience of being impaired; the impacts of religious and racial clashes; the enslavement of ladies (e.g., orchestrated relationships, prostitution); sexuality; class and position bias; and political viciousness.

Gerda Lerner, in her article "The Challenge of Women's History," states that the main query raised by the history of females is what exactly would history have been like if it had been explicated by womenfolk (67). In *Cracking India*, the author gives a detailed reply to this. The Britishers turned people against one another. She writes that there appears a day when everybody is individually themselves and then all of a sudden, they are all divided. She goes on to explain that each one of them becomes a sign or a symbolic representation (93). Britishers abused the quality (solidarity among masses) of India and in the wake of proclaiming autonomy, as well, planted such seeds of doubt and scorn which turned into an infection for both the nations. Sidhwa treats the topic of partition from a feminine and female point of view. The trials of women were not explained well by writers. Sidhwa in those times formed a role: Ayah, and presented hardships of all sorts she passed through: kidnapping, assault, transformation, marriage and prostitution.

In her work, dismantling the male narrative of partition, composing from Pakistani point of view, Sidhwa displays episodes credible to the very center. She picks Ayah, a Hindu woman, and deciphers her exploitation and objectification during and after partition. She turns into the subaltern, the slave, the dark, the worker and at last a minority among the significant Muslims. Sidhwa has endeavored to deconstruct the

colonial discourse and has presented a women-oriented text. Hers is an endeavor to give voice and life to the subalterns denied of intensity, right and regard in the public arena. Though being a novel, which apparently prioritizes a man at least in its title, *Ice-Candy Man* subtly but effectively subverts the discourse of patriarchy and privileges female-will, choice and strength along with the feminine qualities of compassion and motherhood.

The canvas of the novel brims with tough female characters: Shanta, the Ayah is certainly the one around whom the storyline revolves. She exploits with love and is exploited. This is an example of outsiders intruding personal spheres. Lenny observes, "Imam Din must have attempted with some part of his anatomy the seduction Ice-candy-man conducts with his toes" (58); Lenny: a polio-ridden young girl of eight is the storyteller, she describes Ayah this way, "everything about her is eighteen years old and round and plump" (3); Rodabai (Godmother) is a solid character who helps the women during allotment and succeeds in sending Ayah to her family in Amritsar; Muchoo and Papoo are from the lower strata of society. Muchoo is a barbarous mother, reckless about her young child's future and Papoo is the casualty of the deep-rooted custom and the dictator approach of her mother. Abuse is normal among all classes in a male-dominant society. The first line of the novel summarizes the disposition of ladies which is created by the androcentric society. Lenny says, "My reality is compacted" (1). Dr. Col. Bharucha foresees ladies to be made for marriage, propagation and reproduction and halts mother from sending Lenny to school, saying, "She'll marry, have children—lead a carefree, happy life. No need to strain her with studies and exams..." (15).

Sidhwa presents a narrative and then forwards the counter-narrative. Just as Elizabeth E. Heilman and Trevor Donaldson theorize in "From Sexist to Feminist" that one needs to "consider who is served and who is harmed through gender ideologies" (159), similarly, Sidhwa unleashes how layers of ideologies exist on all levels by positioning the colonized in relation to the colonizers and, as well as, women in relation to men. Sidhwa reasonably paints the revulsions, the embarrassment and the shameful acts from a Pakistani and Parsee perspective. She deciphers the ignored angle of partition. Not only does she present the White/Black dichotomy game but also, showcases Men/Women, Knowledge/Power, Morality/Revenge, Colonizer/Colonized and above all, the Self/Other dichotomy. All the victims of violence become the subaltern when the hegemonic powers exercise their power.

The Anglo-phone Pakistani novel has consistently been on a journey to find identity, having a place and migration, as "a valid and active sense of self may have been eroded by dislocation" (Ashcroft 9). Pakistani writers, back in time, needed to arrange a twilight zone between legend and history. It was inescapable that the writing that rose out of a blood-bathed history would be centered around identity. The Anglophone novel in South Asia developed out of the frontier experience. Postcolonial analysis, in this way,

has devoted a great deal of time and ink to the topic of whether Anglophone-Postcolonial work is really postcolonial, and in the language of the colonizers. Anglophone authors do go about as mediators of the authority. They are not the vehicles for passing on information to the extraordinary mass of the populace, as Thomas Macaulay had envisioned, yet they are surely vehicles for imparting South Asia towards the West and the remainder of the English-speaking world. This is the reason it is not unexpected to see words and expressions from indigenous Indian dialects in Anglophone South Asian writing, constantly joined by their interpretations. For example, Sidhwa uses the term "Jan" for life. Implicit in her interpretation of "Jan" is the way that the author is not composing for a crowd of people of Urdu-Hindi speakers alone. Postcolonial writers keep on going about as translators for untouchables and, therefore, take an interest in the Macaulay venture, however, in an altogether different route from what he had initially expected: to break and destruct.

When this novel came out, it outperformed different books on the topic of partition for its different methodologies of studies - feministic perspective, Marxist methodology, anti-colonial approach and psychoanalytical approach. Sidhwa has been extremely careful in the depiction of spatial subtleties and the names of the spots. She is a pragmatist in the projection of time. The time, she has depicted, was truly out of joint, individuals once companions were currently careful of the public contrasts, and were prepared to kill their companions as well. Just as local structures impact bigger occasions, so do full scale occasions at the national or global level have an effect on nearby networks. What Sidhwa's novel *Ice-Candy-Man* tries to build up is the link between the two. Repercussions of bigger occasions, the dangerous bits of gossip, dramatizations and discourses of the riot, are felt at the miniaturized scale level – the social, the domestic, the individual – and the two: Macro and Micro levels, operate together so as to give a specific crossroads in history its unmistakable character. The subject of the novel is the Partition of India yet the attention is on a little gathering of people in Lahore – how they respond to the national disaster, how it influences their connections, and the manners by which their lives and personalities are changed.

### **Discussion and Analysis**

Before Sidhwa, what was not recorded in the compass of excellent account was the effect of the occasion on the entity or on individual level. What stayed disregarded was the load of thousands of little stories that make up the story - the individual encounters of people who survived the ghastliness, endured, died or endure. Sidhwa's book managed each of the three perspectives – the splitting of India, the brutality that resulted, and the endeavored mending activities. The text provides the readers with a realistic record of Lahore during the years going before the Partition and a sketch of the

Parsi people group during the occasions – its history and foundation, its capacity to converge with the earth, and its impartial situation in the political unrest. Parsis were not against any network, in actuality, they were happy to help whatever gathering came into power. Even in the text, Parsis are against no one. Mr. Bankwala says, “Don’t forget, we are to run with the hounds and hunt with the hare.” (46). No one has problem with them and they have problem with no one since they too have been outsiders in India as they came from Persia.

In Sidhwa's account each character has a story and different stories converge to shape the bigger account. The tale follows a progressive, however unavoidable development from external spaces to the inward: from the Queen's Garden, where characters from various networks gather under the statue of Queen Victoria (that, as well, is representative) to the Wrestler's café which turns into the following scene for their gatherings, then to the yards of Lenny's home, lastly, to the internal boundaries of the house where the Ayah looks for asylum from the homicidal crowd. There is, along these lines, a centripetal development, a zooming in of energies which just prompted a last blast in the calamity, an irreversible tide of occasions that could not be contained, clarified or supported. Sidhwa prevailed with regards to making what might be designated, as Veena Das states, “the ecology of fear, mistrust and anxiety in which life is lived in the zones of emergency” (6). Sidhwa’s characters are symbolic and stand for certain ideologies. Ayah is a Hindu, she is loved and wooed by men and later on when the tide rises for people, she is abducted, dragged and taken off to Hira Mandi by Dilnawaz and his fellow-men. She becomes “the opposite of Virgin Mary... a dancing-girl!” (228), as Cousin tells Lenny.

Through Sidhwa’s narrative, the readers get to feel that she considered Partition like destroying a living person with remorselessness, barbarity and the cruelty, notwithstanding the torment and anguish chaperon upon it. Lenny, in the wake of seeing the upheavals and fire in Shalmi, returns home and parts her doll into two. Lenny says, “Adi and I pull the doll’s legs, stretching it in a fierce tug-of-war, until making a wrenching sound it suddenly splits” (136). The internal stuff of the divided doll, Sidhwa recommends, represents regular social, recorded, political texture of unified India. She passes on the message of the cold-bloodedness, barbarism and the vanity related with Partition and terms it as futile mercilessness, in the midst of the calls of Mother India (139). Sidhwa's accuses humans for violence, regardless of their religion. She transcends Pakistani belief system and point of view on Partition, and proposes that the festivals and merriments denoting the introduction of the new country are extremely relaxed and brief just like the case of the birthday of Lenny, which concurs with the independence of Pakistan (141). The birthday gathering of Lenny is commended with used and obtained things, without genuine energy, the card-board cake box is "imprinted" and the cake itself is "squashed" (141). Sidhwa has her own free point of view, and she sticks to it. Because

of Sidhwa's unprejudiced nature and objectivity in the depiction of Jinnah, she is blamed for exhibiting a Pakistani point of view on the Partition of India and depiction of Jinnah.

Sidhwa brings her Pakistani character into play as she attempts to address the misguided judgments about Jinnah's character and job in the Partition. She appropriates his image. Lord Wavell, as emissary of India, was seen by numerous individuals as a prudent and reasonable player in the years prompting Partition. Lord Mountbatten's outrageous association with the Nehrus and his preference against Jinnah and Muslims in general is now being well-documented in the revisionist histories of Partition. With unique harshness, Hassan, the Masseur says: "So they sack Wavell sahib, a fair man! And send for a new Lot sahib who will favor the Hindus" (90). Sidhwa stays upon the flighty lead of the British during Partition and denounces them for their disregard and wrongdoings as she deems partition was the after-effect of British strategies of separation, Gandhi's blending of religion and governmental issues and Nehru's Prime-clerical desire. As per her, Muslim League and Jinnah have been introduced in the books of Indian and British researchers in a one-sided way. Her introduction of Gandhi, Nehru, Patel and Master Tara Singh as the modelers of Partition, and pardoning Jinnah clears way for a substitute perspective on the real world. Her appraisal of Jinnah's job in the opportunity development is likewise significant. She is of the view that the British have been not exactly reasonable for him just as to Pakistan.

Postcolonial Sidhwa writes back to the empire. She demonstrates that the Radcliffe Commission individuals were managing out Indian urban areas between the two nations like a pack of cards. She seems entirely aware of the criminal carelessness and absence of earnestness with respect to the British Raj, while undertaking and explicating the Partition. The subjective demonstration of division by which a few urban communities are wrongly given to India, has expansive results both for India and Pakistan and their kin (140). She alludes to the exceptionally disputable limit grant given by Radcliffe. This includes infringement of acknowledged dominant part populace equation.

In *Ice Candy Man*, Sidhwa proposes that the British are not nonpartisan between the two noteworthy networks which they ought to have been; they make a special effort to help and support the Hindus (140). Postcolonial Sidhwa censures the British for planting the seeds of contempt and slaughter that go before, and go with the division of India. She refers to the case of Kashmir. Their choice to concede Kashmir to India is portrayed as against rationale and reason. The British try not to focus on the outcomes of handing down a Muslim state to the Hindus, which later on prompted numerous wars among India and Pakistan. To include accentuation, Sidhwa rehashes that they award Gurdaspur, Pathankot, without which they could not have accomplished the Muslim Kashmir (159). Here Radcliffe has chosen to take "other factors" into record, leaving the city and the Muslim towns around it inside India (159). Sidhwa, time and

again, extends the cost of Partition, to demonstrate its nuisance. This is significant and emblematic. She wants her readers to have a crisp appraisal of Partition. She demonstrates that the great many casualties of Partition pay a price for freedom, and presents the readers with picture after picture of human affliction and wretchedness. "The sack slowly topples over and Masseur spills out – half on the dusty side walk, half on the gritty tarmac" (169) and "A train from Gurdaspur has just come in... Everyone in it is dead. Butchered... There are no young women among the dead! Only two gunny-bags full of women's breasts!" (145), serve as examples. Sidhwa wants the readers to have their take on partition and lets them choose for themselves by introducing an all-encompassing perspective.

Sidhwa centers upon another part of Partition, the fire brought forth by it. She utilizes the fire as image. The flames touched off by the Partition save nothing: the structures, the individuals, the history, the legacy, the connections, the mankind and human qualities, all are eaten up and devoured by the fire of the Partition. She depicts the Partition as a human disaster on an exceptional level (139). Sidhwa is aware of the collective misfortune endured by people in the form of their lives, homes, dreams and expectations for future, as a cost of the Partition. Sidhwa extends one more cost of Partition as train slaughters. She displays the train slaughters as the most frightful relationship of the Partition of India for occupants in Punjab. Dilnawaz is expecting relatives from Gurdaspur but finds disfigured bodies and the packs loaded with bosoms cut off from Muslim ladies (149). This incident changes him and he becomes an animal, in every way. He rapes Sikh women and he says elaborating the rape:

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 breasts they cut off the Muslim women . . . The penises! (152)

This line aptly presents the poison-filled hearts and minds of people during partition. There is fluidity in the identity of characters. They change themselves according to the situation so as to save themselves, and to survive. Dilnawaz becomes a popsicle-seller in summers; a birdman in winters; a holy man at times to earn; Ayah's lover, and after partition and the outrage: a rapist; a murderer; a spitless poet; a pimp. Hari, the gardener, becomes a Muslim; Moti and Papoo, the caretakers, become Christians. Morality diminishes and the urge to avenge the murder of one's family becomes the driving force. From a personal level, Sidhwa takes us to an impersonal level. Dilnawaz is no less than a colonizer and Ayah is the colonized entity – her body being a mere piece of land. Sidhwa successfully presents colonization on all levels. It is true by all means that discourse not only wields power but also stimulates resistance and opposition. Ashcroft writes in *The Empire Writes Back* "All postcolonial literatures are

cross-cultural because they negotiate a gap between worlds” (39). Sidhwa, in one way or the other, questions the notions of centrality, challenges them and adds to the abrogation, dismantling myths.

Sidhwa did make use of strategies to make her work acknowledged. In fiction, one constructs a world, as Penguin Random House copy editor Kathleen Go explains. He believes fiction readers look up to authors for that balance of fact and imagination. The more the author knows—of an era, a place, the intimate workings of a character—the easier it becomes to build this world, because one can write with a sense of knowing rather than an impulse to teach (qtd. in “Creating Reality in Fiction Writing”). He goes on to state that the publishers look for new ideas from third world countries. They want their side of stories. Publishers identify authors who would stand out in the market place, once identification is done, the authors are provided with expert editorial advice. Once they know whom to aim and how, and the manuscript is ready, books are to be distributed to the right place at the right time, in print and in digital. Howard S. Becker’s *Art Worlds* delineates that there is a whole chain involved in making a mere manuscript a “brand”. For Becker, art is the result of collective activity, decentralizing the “gifted” individual and reorienting study toward the “radiating network” that surrounds them (14-15). Alone, Sidhwa was not responsible for making this novel a hit. Lisa Fletcher in “Genre Worlds and Popular Fiction” states:

Close engagement with the processes of professionalization and industrialization can reveal to the writer that she is not an entirely autonomous agent but part of a network of cooperating individuals in which national boundaries are relevant. Books are not straightforwardly global products. Instead, the publishing industry is organized into territories, with ownership of intellectual property rights, marketing, and distribution processes arranged separately for key markets (10)

Culler states, “literary works have structure and meaning because they are read in a particular way” (qtd. in “Genre Worlds and Popular Fiction: The Case of Twenty-First-Century Australian Romance.”). To this one would add that literary works are also written, published, and distributed in a particular way. This means that a whole network makes the success of a work possible. Author gives solicited or unsolicited manuscript. Within the publishing house, different sections deal with different aspects of the publishing process. Editorial is concerned with content: ensuring the story/information is communicated in a clear and engaging way. In Sidhwa’s case the title was altered from “Ice-Candy Man” to “Cracking India”.

The title “Ice-Candy Man” was retained for only Indian editions so that people may not have issues with the female-centric approach adopted in this and also, to keep the narrow-minded people away from this strongly-built narrative. Sidhwa says in an interview regarding such people, “When these people get agitated, nobody can control

them, not even the government. They just burn the books, the newspapers...” (524). Both, book-burning and book-banning have long traditions of their own. Even the cover was different when the novel came out in 1988. Following an ethical code, American publishers feared that people might mistake the title “Ice-Candy Man” for a drug pusher. So, the Milkweed Editions, in 1991, changed the title to “Cracking India” which aptly presented an idea of the content present inside and also, attracted people, strategically, towards the “crack” caused by people of their lot. Sidhwa used a narrator who is an eight-year-old girl, a Parsi and handicapped. Her purpose was to avoid an air of propaganda as Parsis were deemed to be in good terms with the British. Regarding this she says in an interview to David Montenegro, “It was very useful to use the voice of a Parsee child narrator... you are freer to record events, not being an actor immediately involved” (519).

Publishing world caters to the needs of reader while author keeps in mind the reader and publisher. Elizabeth and Trevor write in “From Sexist to Feminist” that popularity comes through familiarity (159). They believe “literary portrayals potentially reproduce and legitimize inequality, and even help create identity.” (159) Sidhwa goes on to say that:

I think a lot of readers in Pakistan, especially with *Ice-Candy Man*, feel that I've given them a voice, which they did not have before. They've always been portrayed in an unfavorable light. It's been fashionable to kick Pakistan, and it's been done again and again, by various writers living in the West (533)

So, basically what she set out to accomplish was an appropriation of misrepresentations and construction of identities. In the same interview she tells of a writer's role and that she wrote to make people regain the confidence they had lost in themselves. She says, “a writer can at least place facts so that people recognize themselves and stop taking themselves too seriously or start seeing themselves in a more realistic light” (532). Regarding the publication and the entire process, Sidhwa writes in her blog that:

Although writing came to me easily, finding a publisher was quite another matter. An American friend gave me the name of a creative writing professor, Herbert Schumann, at Washington University who directed me to an agent at Curtis Brown. An unsolicited manuscript only lands on a publisher's slush pile, so I was lucky to get an agent right away. After this, the agent sent me a spate of rejection letters from publishers saying that “We love her writing but we don't think that American readers would be interested in Pakistan,” and added that they would be interested in any further writing by this author (Bapsi Sidhwa)

Sidhwa had a social standing even when she wrote this text which helped her words have a value of their own. She made her place even after rejection and developed people's interest in her narrative, strategically. This text earned Sidhwa Germany's prestigious literary award, the Literature prize. The endeavor to comprehend the explanations for the occasions depicted, in a text, is frequently experienced related to a level of thinking about the writer's very own job or reason in the given composed undertaking. These contemplations are encircled in their relationship with the reader, driving the reader to turn into a functioning member in something which adds up to a cooperation with the book. This procedure depicts the basic connection of writer to-content to-reader, and prompts one thought: at base, the reason for contemplating a scholarly work is not just to think about the content itself but to think of the content in connection to whoever is considering it. My position in this research is that of an advanced genre-competent reader who has read such works before; whose ancestors have been colonized and who has heard stories of the times of partition. My great grandmother would narrate incidents of people running for their lives and seeking refuge in their darbaar.

The obvious pictures of ladies being strutted through the boulevards, of ravaged assemblages of people, of train loaded with bodies, the religious cries presently transformed into rallying calls or calls for retaliation strew the writing that rises following freedom. Sidhwa has dealt with this issue, of partition and its aftermath, with lucidity and disinterestedness. It is the inventive author who gives a point of view to an occasion and makes it agreeable and fathomable to basic man. The imaginative writer increases a bit of leeway over others as he furnishes the neighborhood occasions with a worldwide point of view, thinks about the repercussions, the influenced exploited people and its impact on the life of people just as the fate of a country. He paints the subtleties and wraps the authentic subtleties of the recorded occasions with a covering of fiction and makes the occasions fascinating and appealing to the readers around the world. He answers the past, present and future parts of an authentic occasion. The driving force to compose originates from inside.

Sidhwa writes in "Why do I write?" that the writer is "guided more by intuition and an itch to write, than by an exercise of intellect" (29). The depiction of blood-bathed history in fiction, with a demeanor of reality gives sufficient degree to Sidhwa to remark upon the occasions and their result. Authors build up a general perspective and become the delegates of humankind. The topic of partition with different angles and points of view has been depicted with the awful outrages and dread in writing of different dialects in an intriguing and fluctuated style.

## **Conclusion**

Through the primary individual record of an eight-year-old, Lenny, readers feel the unease and uncertainty experienced by this ethnic and religious minority gathering – the Parsis. Such quintessential diasporic talks can be clarified in Homi Bhabha's terms as, “the social articulation of difference, from the minority perspective” (2), as he puts it in his book *The Location of Culture*. Explicitly with regards to chronicled socio-political talks, the genuine centrality of historical fiction lies in its tasteful translation of notable authentic and socio-political subjects. In the text, Sidhwa has foregrounded various socio-political issues. Through her different underestimated storytellers and through the encounters of the many minimized characters in her initial three books, she offers voice to up to this point hushed gatherings of Pakistan and India, and in this manner tells different forms of her nation's history.

This study prescribes that in this time of trans-fringes and trans-social dissolving zones, and across the board constrained or by assent relocation semantic varieties and social decent varieties must be praised as an invaluable site of distinction and opposition. It likewise advocates that the English writers like Sidhwa, and her talks might be dispersed widely so as to demystify and expose the Anglo-American's discourses of misrepresentation and also, to address the metonymic holes by appropriating, and un-silencing the silenced and hushed.

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