Chapter IV

4. *Ice-Candy-Man: Rethinking Nationalism and the Historiography of the Partition*

The third novel of Bapsi Sidhwa in the Partition serial is *Ice-Candy-Man*. The novel was published in the 1988 to toe the line of the Partition fiction. It is described as a novel of Parsi perspective on Partition and its consequences. It is also described as a novel of Pakistani perception of Partition as a minor narrative against the grand narratives of Indian Partition novels. The novel can also be studied as a novel of subaltern elements trying to prove their centrality against the marginal position. The subalternity of the novel is pyramidal, at the bottom level is the subalternity of the nation; at the central level lies the subalternity of the race; and at the top level lies the subalternity of gender.

The first level of subalternity expresses the Pakistani view and raises the issues of nationality. The novel presents how Pakistani view presents the process of victimization through the communal riots. In this case, the nation becomes the subaltern element. At the second level, the Parsi community, the minority within a minority State, presents its apprehensions over the formation of the country and the prospective of its survival in a newly created country. Moreover, at the third level, the novel presents the subalternity of gender through the perspective of a little girl called Lenny and how she becomes a witness to the Partition violence perpetuated to women and how the subjectivity of women is constantly reconstituted through communal violence.

*Ice-Candy-Man* describes the experiences of an eight-year-old girl Lenny through the days of Partition. Lenny is a Parsi girl, living in the prime locality of Lahore – the main location of the novels of Bapsi Sidhwa. Lenny has a deformity in her foot, as a
polio-attacked girl, she confines herself to a small world. However, the horizon of her world widens as she grows up. Many people become instrumental in the development of Lenny’s personality. Lenny’s parents, Adi – her brother, her cousin, her grandmother who is called Godmother, Ayah and her friends such as the Ice-candy-man, Masseur, Government House Gardener, Butcher, Sher Singh, Yousuf and Hari all contribute to the development of her worldly experiences. As a Parsi girl, she is engaged in various social and cultural activities. Ayah, with whom Lenny is emotionally attached, becomes a source of attraction for both Lenny and her friends.

Life moves through its turbulences for Lenny and other people since the talk about Partition has started. In Lahore, the communal frenzy and the talk about Partition become the order of the day. People are worried about the displacement from their ancestral lands. They begin to realize their respective communal identities, which hitherto has remained passively in their private lives alone. However, now after the talk about Partition, they become aware of their religious identities.

Lenny watches all these changes in the attitudes of people. Her own Parsi community people are also worried about their future whether they should settle down in Lahore or move over to India. However, the Parsi Anjuman (an association for the Parsis) decides to settle down in Lahore itself for there is no threatening of life to the Parsis. Moreover, they have a fine sensibility to adjust to the rulers.

Communal riots spoil the splendour of the city and people from both Hindu and Muslim sides are killed; women are raped and mutilated. More and more Muslim refugees throng the city of Lahore. Hindu families and Sikh families flee Lahore. Houses are
abandoned and looted. The fine and beautiful fabric of Lenny’s friendship circle is spoiled and they become aware of their religious identities.

Ice-candy-man turns himself into a beast when he happens to hear the atrocities committed to the Muslims who come from the other side of the border. Lenny’s mother and her aunt secretly help the Hindu families to flee from Pakistan. Ice-candy-man abducts Ayah and forcibly makes her a dancing girl in Hira Mandi. He converts Ayah into Islam and names her as Mumtaz. When Lenny’s family comes to know about the whereabouts of Ayah, Godmother retrieves her from him. Since Ayah wants to reunite with her family in Amritsar, they send her to India. Ice-candy-man becomes mad and crosses the border to find out Ayah on the Indian soil.

As the outline of the story tells us, the novel recaptures the painful process of state making. It also captures how the state making process affects the lives of the masses that are not responsible for the separation of the Indian subcontinent into two individual countries. Since the state formation process is so complex and multi-dimensional, the novel recaptures the various ideological strategies involved in the process.

The novel locates the hegemonic spatial strategies involved in the communal politics. Lahore becomes the central location, which is a micro-space for the spatial strategies to be employed with nationalistic politics and communal polemics. Communal politics with nationalistic interests becomes a rearticulating link between the imagined community and the space for which politics is to be employed. The nation-space is considered one of the ideological instruments for developing communal collectivity and it becomes a narrative technique of identity politics. Partition is the result of the territorial
politics and the contemporary subaltern theory regards the spatial politics as one of the characteristics of Subaltern Studies.

John Beverley in his book *Subalternity and Representation* envisages that, “Subaltern Studies is tied to area studies if only because the idea of “area” itself designates in the metropolitan academy a subalternised space and the corresponding epistemological problem of “knowing the other” (2). The Partition fiction of Bapsi Sidhwa has the territorial politics in it. Pakistan and Lahore are the territorial domains and they are “the other” for Indian majoritarian politics.

The issues of nation and space are dealt with the traditional dichotomy between the material and the mental. The creation of both India and Pakistan revolves around the dichotomy between the material and the mental. The material lands are transformed into mental spaces to be ideologically formed in future. The united India had both these material and mental areas in it. When India was partitioned, these two areas were separated into two identitical domains with their own power politics. If both these material and mental spaces are treated as contexts, they have questions of power, issues of domination, problems of cultural differences and politics of class and gender.

It is an apt structural device that *Ice-Candy-Man* begins and ends with reference to space or territoriality. The novel presents the story from the first person narrative through the character of Lenny and it refers to the world of Lenny as a confined one. Lenny says, “My world is compressed. Warris Road, lined with rain gutters, lies between Queens Road: both wide, clean, orderly streets at the affluent fringes of Lahore” (ICM 1). The novel ends with a note on the territoriality of India. After the retrieval, Ayah is sent to
Amritsar and Ice-candy-man follows her to India. Sidhwa describes the scene thus, “And Ice-candy-man, too, disappears across the Wagah border into India” (ICM 277).

Between the first word “my world” and the last word “India” lie the issues of power, domination, cultural differences and class and gender differences. All these become instrumentals in the exploration of the process of nation building. The novel presents a highly differential social grouping, which consists of individuals representing various religions. Of course, these individuals in the beginning of the novel do not have a strict religious identity. They are friendly with each other and Ayah remains a centre of attraction for this diversified group.

To present the politicization of the religiosity of the subaltern group, one needs a careful and systematic way of approach as to see how the subaltern people’s identity is constituted through narration. Even casual talks become the instruments for appropriating the selves of the subaltern people. Such casual talks take place in the novel in one of the chapters. Lenny and Ayah are in the Queens Park. This is the place where usually the admirers of Ayah meet her. The Falletis Hotel cook, the Government House Gardener and Sher Singh are there with them. After some time, Ramzana, the Butcher, Masseur and Ice-candy-man join them. The talk among themselves inevitably leads them to the issue of Partition.

The Gardener says that the great leaders like Gandhi, Nehru and Patel (all Hindu leaders in his view) have great influence in London. He also says that these Hindu leaders are afraid of the victory of the Muslim League in the undivided Punjab. Ice-candy-man says that Nehru and Mountbattens are very close to each other and the Mountbattens will
do favour only to Nehru. Then Masseur refers to Jinnah and asks who will be friendly with Jinnah.

In the minds of people, the question of Pakistan arises as a socially produced reality. The space with which a nation is identified is not natural but it is produced and constituted. Satish Deshpande in his article, “Hegemonic Spatial Strategies: The Nation-Space and Hindu Communalism in Twentieth-century India” argues that, “… contemporary social theory reminds us that nations inhabit a space that is simultaneously abstract (imagined, mental) and concrete (physical, geographical)” (169).

Thus, a space has a simultaneous existence of both abstract and concrete level. However, the spatialisation process can be fulfilled only when there is enough number of active social terrains and the identifiable territory should be linked in order to create a nation-space. Only then, a nation becomes an emerging reality. When a nation wants to emerge as an identifiable reality, it has to employ power relations. The sense of real nation-ness needs ideological and material contents. The ideological and material contents are marked by internal conflicts among different factions. Power relations are formed in the struggle for hegemony. The space becomes a closed area in which power relations happen and it becomes a tool to identify power.

The Partition of India is a social and spatial strategy. The ordinary people are not aware of the complex ways by which power is exercised. Lenny represents the question related to Partition in such a way that it becomes a universal question asked by the subalterns. The roles of subalterns are not identified and not recognized in the freedom
movement. This non-identification of the roles leads Lenny to ask too many questions. Lenny is aware of the absurdity of breaking a country into two separate nations.

Lenny innocently asks, “Can one break a country? And what happens if they break it where our house is? Or crack it further up on Warris Road? How will I ever get to Godmother’s then?” (ICM 92). The questions refer to the issues of territorial politics. Lenny also becomes aware of the futility of great names attached to the freedom movement. Gandhi, Jinnah, Nehru are only names to her and she becomes aware of the religious differences. She thinks, “It is sudden. One day everybody is themselves - and the next day they are Hindu, Muslim, Sikh, Christian. People shrink, dwindling into symbols” (ICM 93).

When people are turned into symbols, they become ideological instruments, occupying a specially marked space, which is to be achieved in future as a utopia. Satish Deshpande refers to Michel Foucault’s classification of utopias and heterotopias. According to Foucault, we are not living in a “homogenous and empty space” but rather living in an area in which relations refer to a set of ideas. It is in this context, Foucault identifies two crucial sites namely utopias and heterotopias.

Utopias are ideal places; they are unreal spaces. They do not refer to any concrete place. They represent society either in a perfect form or in an upside down position. Their relationship with physical places is not certain. On the other hand, heterotopias refer to real places, which actually exist. They can be located on a map. They have physical shape and people can inhabit them. Apart from these basic features, heterotopias have another role of mediating between utopias and ideological subjects – subjects here refer to citizens.
who are ideologically changed into the inhabitants of places. Though these heterotopias do physically exist, they are not natural products since an ideological background is needed to change these natural places into heterotopias.

*Ice-Candy-Man* juxtaposes both utopia and heterotopia. The undivided India, before the Partition, contains in it various ideological representations in it. There are Hindus, Muslims, Sikhs and Parsis and to some extent Christians. All these people in the novel have an ideological representation of their own sacred land or specific site to be achieved. However, the novel focuses only the ideological representations of Hindus, Muslims and Sikhs. The sectarian strife, which is predominant in the novel, is the result of these various ideological backgrounds.

The Hindustan and Pakistan, which are to be achieved as promised lands, are the utopias of the ideal places for both the Hindus and the Muslims. Lahore is changed into a heterotopian site containing various utopias in it. Ideological groups take conscious efforts and the mere participation of subaltern people who are not ideologically framed but emotionally reacting to the communal consciousness of their respective religions contribute to the process. Satish Deshpande clarifies the nature of heterotopias thus, “Thus, the unique natural properties of a place do help, and may sometimes be a necessary ingredient, but they are never, sufficient, always requiring additional efforts that consciously transform a mere place into a culturally meaningful, politically charged space” (171).

Lahore becomes a politically charged place where communal violence marks the end of social harmony. Each place is turned into a target of violence. Fire engulfs the city
of Lahore. Lenny thinks of the burning city as if it were the eternal fire. The fire is a symbolic representation of how the concept of nation is constructed with contesting nationalisms of each group.

Qadri Ismail in his article on “Constituting Nation, Contesting Nationalism: The Southern Tamil (Woman) and Separatist Tamil Nationalism in Sri Lanka” lists out the following nine claims as the characteristics of nationalism. They are as follows:

i) It is no longer possible to speak of nationalism, in any of its manifestations, as anything but a conservative ideology and politics.

ii) Nationalism cannot and does not take its subjects for granted.

iii) The constitution and therefore appearance of a nation changes from conjuncture to conjuncture.

iv) Inherent in this logic is the possibility of nationalism’s own subversion.

v) Women cannot find home in nation.

vi) Nationalism cannot and does not keep its promises (to its nationals).

vii) Clarifications are necessary of the following terms: nationalism, nation, nation-state, country, national, citizen.

viii) Reading (the text of) nationalism is an indispensable – a central, though not exclusive – component of the tasks of comprehending the phenomenon and of (re)writing its oppressive history.

ix) Nation itself is inoperative, oppressive and disabling community.
Bapsi Sidhwa’s *Ice-Candy-Man* as a narrative of nation has these nine claims of nationalism in it. A probe into the structure and the theme of the novel brings out these characteristics of nationalism. According to the first claim, nationalism is a creation of a conservative ideology and politics. The nationalistic perception of the novel revolves around the point of how the very idea of creating nations based on religion is a conservative act. The main aim of the novel is to present the religiosity of the citizens is a constructed one and this construction of religiosity becomes the background for the creation of the two nations.

The different social groups, which are religiously based, have their political allegiance. With this kind of political allegiance, the nationalism of the novel is created. As a separatist ideological device, the religiosity of these subaltern people is directed towards creating their own utopias – the mental space in their mind. The Hindus, the Muslims, the Sikhs and the Parsis are all religiously constituted in order to fulfill the nationalistic agenda of the hegemonic power structure.

However, these creations are only done with the help of the conservative ideology and they are not progressive or modernistic. The nations, which are created on the dead bodies of their own citizens, cannot claim to be modernistic in their approach. The novel also points out that it is the egoistic attitude of the politicians, which is responsible for the Partition of India.

The leaders have their own political agenda and in order to achieve this agenda, they create separatist politics in the minds of people. This view of the egoistic tendency of the leaders is pointed out in the novel. There is a party in Lenny’s house. Mr. and Mrs.
Singh, Mr. Roger, the Inspector of Police and his wife, and Lenny’s parents talk about the demand for the Independence. Mr. Roger expresses the British way of looking at Indian community that the Indians are not capable of ruling a country. Mr. Singh becomes furious at this comment. During this conversation, Gandhi is referred to several times with a sarcastic comment. The Inspector General tries to induce the idea that only the Indians are responsible for this kind of religious separation. The colonialist attitude with oriental perception gets its expression in the speech of the Inspector. He says:

They (the leaders) even rejected Lord Wavell’s suggestion for an Interim Government with a majority Congress representation! They are like the three bloody monkeys! They refuse to hear, or see that Jinnah has the backing of seventy million Indian Muslims! Those arrogant Hindus have blown the last chance for an undivided India… Gandhi and Nehru are forcing the League to push for Pakistan (ICM 62-63).

The above speech of the Inspector General has two connotations in it. The first one is how nationalism is formed out of conservative ideology and at the same time, it presents the viewpoints of Pakistani perception of Partition. The first characteristic of nationalism naturally leads to the second. The leaders, who are responsible for creating conservative ideology in the minds of the subaltern group, naturally do not allow the voice of the masses.

The second characteristic of nationalism is that it does not consider the existence of its citizens. The subjects of a nation remain as mere commodities and they are only at the receiving end. They remain as mute spectators though they, too, are driven to take part
in the violence. Only the big people do the fight for power. In the novel, when Sharbat Khan and Ayah converse with each other about the Hindu-Muslim trouble, Sharbat Khan says that they are living in bad times. Ayah says that the great leaders are fighting for their own welfare and not for the welfare of the common person. Sharbat Khan answers to her question by saying that people are the ultimate victims of such troubles. This is how the novelist makes them talk about the trouble, “‘What’s it to us if Jinnah, Nehru and Patel fight? They are not fighting our fight,’ says Ayah lightly. ‘That may be true,’ says Sharbat Khan thoughtfully, ‘but they are stirring up trouble for us all’” (ICM 75-76).

In another incident, when the admirers of Ayah talk to each other, a reference to the second characteristic of nationalism is made that it does not take into account the citizens. The off-duty sepoys tells, “‘Of course, yaar,’ agrees the off-duty sepoys. (I can’t tell what faith he belongs to) ‘Who are we to quarrel?’ Let the big shots fight it out!”’ (ICM 131). To this talk of the sepoys, the Government Gardener responds by saying that the politicians talk to suit only their purpose. He firmly believes that the British Government will definitely clamp down the freedom struggle.

The second claim, which explains that the citizens of a nation are not taken into consideration, inevitably leads to the third characteristic of nationalism. The third characteristic demands that the citizens during the process of nation building move on from one kind of conjuncture to another conjuncture. The identification of the citizens is not a fixed one. It changes very often in the social structure, which is vertically positioned. The citizens of a nation do not occupy the same position at all times.
Since the society is pyramidally structured and vertically positioned, the relationship between the dominant and the subordinate is not a fixed one. The position of the dominant and the subordinate changes and a social group remains dominant at one moment and becomes subordinate at another moment. The moment of violence and mob killings and riots cannot have fixity in them. In the novel, the moments of violence are marked by such transitional conjunctures. One kind of proposition leads to another proposition. Mobilization takes place according to the compulsions of the moments.

Since the novel presents historical moments during the period of nationalization, no social group is presented with a fixed identity. The representatives of various social and religious groups feel that they have no fixed religious identities. They are friendly with each other at the initial stages. However, the same representatives when induced by a strong religious ideology want to take revenge upon the people of other religions.

Since people are made into religious groups by nationalism, the conjuncture, too, changes men into beasts. The mob psychology, intertwined with terrorism and fanaticism, becomes an evil spirit. The novelist describes such a situation thus:

The terror the mob generates is palpable - like an evil, paralyzing spell. The terrible procession, like a sluggish river, flows beneath us. Every short while a group of men, like a whirling eddy, stalls – and like the widening circles of a treacherous eddy dissolving in the mainstream, leaves in its centre the pulpy red flotsam of a mangled body (ICM 135).

According to Qadri Ismail, a nation is constituted by overdetermined contradictions. These overdetermined contradictions make *Ice-Candy-Man* a novel of different
perceptions. In the novel, people voice their concerns through a polyphonic nature. The over determined contradictions present in the novel lead to the fourth characteristic of nationalism. It demands that nationalism also creates its own subversion in order to make its own existential reason. In short, nationalism survives with the help of its opposite elements - a set of binary oppositions. It creates an empty space in which all other issues like gender and regional problems intersect with each other. The space, which is created by nationalism, is not a stable space.

In Ice-Candy-Man, nationalism exists with its own subversion. The empty space is created by the political upheaval during Partition. Lenny and Ayah are representative pieces of this empty space where there is no pressing demand for separate identities. Lenny, as a young girl, happens to witness the Partition violence and she witnesses how people change their identity. It becomes a crucial phase of her self-awareness. She is exposed to a world where her world of periphery is expanded with many experiences. Her experience is expanded with the subversive views about nationalism. In her view, nation seems to be a bundle of contradictions.

To create a new nation by breaking an existing one is incomprehensible to Lenny. The questions she innocently asks are the questions of anti-nationalism in spirit. People who inhabit such empty spaces where there is no need for either individual or collective identities alone can raise such questions. When Lenny recalls the Partition of India and the manner in which India has been partitioned, she gives a suggestion how identities are easily constituted for those who live in such empty spaces. She remembers, “… the Radcliff Commission deals out Indian cities like a pack of cards. Lahore is dealt to
Pakistan, Amritsar to India. Sialkot to Pakistan. Pathankot to India. I am Pakistani. In a
snap. Just like that” (ICM 140).

Cities are distributed like packs of cards unmindful of people who have been rooted
to the soil centuries together. Ayah, too, occupies an empty space as a grown-up gendered
subaltern. Her identity is erased. She is the most pitiable victim among the prime
characters of the novel. When Ice-candy-man abducts her to Hira Mandi, she is
metaphorically abducted into an empty space. The abduction of Ayah further leads to the
problem of the role of women in the construction of nation.

The fifth characteristic of nationalism claims that women cannot find home in
nation, which indirectly means that women cannot claim their space in a nation. Though
nation is always thought of in relation to woman, the feministic perspective is only
shallow and contentless. The nation building process is only a male-centered activity. To
give a phallic approach to the issue, where male organs penetrate into the regions of a
nation, there female identities are ideologically erased. The nation as a female body is
mutilated and subjected to violent changes in its appearance.

The Partition of India is one such violent mutilation of the undivided India. The
geographical consideration of assigning a place to female subjects is remaining as an
ideological set back to the progress of a nation as a whole. The fact that women cannot
have a home and thereby cannot have a country has made them wanderers in the
wilderness. The violence perpetrated in the name of nation building is horrible, and when
this violence is directed to women, it becomes multi-dimensional.
It is this homeless condition, which drives Ayah to Hira Mandi, “the Diamond Market”. However, the diamonds, which are sold out in the place, are not real diamonds. Diamonds refer to women - the dancing girls of Hira Mandi. Hira Mandi is a gendered space. Of course, all the three novels of Bapsi Sidhwa refer to Hira Mandi where the subjectivity of women is systematically eradicated through various ways.

The body of woman becomes a political, patriarchal and ideological object, they disown it, and women become dispossessed. Homelessness sets in as a geographical condition. They wander from the concept of home to the concept of nation as insecure subjects. What happens to womanhood is that it is violently compelled by the nationalistic concerns to abandon its own self. Indirectly an idea is driven into the minds of women that the nation is the biggest home for them.

What happens with the promise of nationalism to provide nation as the biggest home is that it cannot fulfil its promises. When the social groups are diversified in religion trying to constitute the nation, the promises of nation are not fulfilled according to the expectations of each group. The subaltern elements are sacrificed for the sake of nationalism. During the period of Partition, the nation was a fragmentary unit of colonialism. The colonial policy of divide and quit made the fragmentary unit as a verifiable truth behind the nationalist programme. The individuals who were sacrificed in the name of the nation further became fragmentary objects whose participation in the nation building is not taken into account.

The sixth characteristics of nationalism demands that nationalism cannot and does not keep its promises to its citizens. Ice-Candy-Man projects the failure of the promises of
nationalism. After the celebrations of her birthday, Lenny listens to Jinnah’s inaugural speech with much jubilation. All the inmates of her house sit around the radio to listen to the celebrations of the new nation. Jinnah’s voice in the Constituent Assembly asserts that they are all free. The citizens can go to temples, mosques and other places of worship in the state of Pakistan. He further promises them that the State does not care for their religion, caste and creed and they do not have any significance with the business of the State.

However, the promises of Jinnah to the nationals of the newly created Pakistan are not kept. Sidhwa tries to point out the failures of the nation that the religious freedom given to the non-Muslims of the country is not kept. She points out the failure by narrating the story of Ayah as a Hindu woman working as a servant maid in a Parsi family. She is forcibly converted into Islam and taken to Hira Mandi where Ice-candy-man marries her against her will. Forcible conversions become the order of the days.

Other incidents of religious conversions take place in the novel in order to point out the failure of the religious freedom sanctioned by nationalism to its citizens. Moti and Papoo, who belong to the Hindu lower caste, convert themselves into Christianity to protect themselves from the wrath of Muslims. Hari, an orthodox Brahmin boy with a tuft on his head, is converted into Islam. Hari becomes Himat Ali.

When the furious mob comes to Lenny’s house to abduct Ayah, it also enquires Hari. They are not easily convinced about the fact that Hari has been converted. They want to know whether Hari is circumcised. The barber who circumcised Hari tells them that Hari is a circumcised Muslim. Further, they want to know whether Hari knows to
recite the Kalma, the prayer song. Hari, now Himat Ali, recites the Kalma. Now, Bapsi Sidhwa becomes too sarcastic in her observation. She describes the chanting of the Kalma by Himat Ali that it has the cadence of the Hindu mantras.

When nationalistic concerns are intertwined with religious perversions, two things inevitably happen. They are the processes of assimilation and annihilation. Assimilation tries to induct the elements of opposite creed either by force or by impression. The conversion of Moti, Papoo and Hari is an example for forcible conversion. It also stands for the process of assimilation. In one sense, Ayah’s forcible conversion to Islam also is an example for assimilation. However, on the other hand, the examples for annihilation grow larger in number when there are more killings, more mutilations of dead bodies and more rapes.

All the horrible events of Partition violence are due to the inadequate understanding of the nation building process. The constituent elements of a nation are to be rightly placed and the proximity among these various social groups should be properly understood. However, what happens in the novel is that the subalterns are shown as both victors and victims. They are not in a position to understand nationalism. Now, a complete re-assessment of theoretical terms is needed. Every one in the novel has a new and inadequate conception of the newly created State.

The debate among the admirers of Ayah about the creation of Pakistan clearly expresses their condition. They are ignorant of the situation in which they live. The seventh characteristic of nationalism demands that there should be a clear, well-defined, and fixed meaning for the terms such as nationalism, nation, nation-state etc. It is the
responsibility of the British to induce right type of the concepts of nationalism since they are the rulers.

The concept of nation in its modern sense is new to the Indian mind. Of course, the concept of nation itself is a creation of the British colonialism on the Indian soil. When the Partition took place, they should have performed their role as the rulers of India by treating the citizens on equal terms. However, the type of favouritism, which directed the British colonizers in all their actions, did not allow them to give a rationalistic approach in the division of the country.

When Lenny recalls the way the Partition was done, she thinks that the British have favoured the Hindus and not the Muslims. She thinks that since Nehru is a Kashmiri, Kashmir was given to India, in spite of the fact that it is completely a Muslim dominated area. Lenny recalls, “For now the tide is turned - and the Hindus are being favoured over the Muslims by the remnants of the Raj. Now that its objective to divide India is achieved, the British favour Nehru over Jinnah” (ICM 159).

It is this kind of favouritism, which becomes the sole cause for the misunderstanding of the many of the nationalistic terms and situation. It slowly and steadily leads to the false historiography of nationalism. To read the text as a representation of real history is to restore the repressive history of the nation to the central position. The marginalization of a nation’s political, cultural and social conditions is to be identified with a new reading of the historical texts. The seventh characteristic of nationalism highlights the need for approaching the texts and it emphasizes the need for rewriting the oppressive history.
Among the nine characteristics of nationalism, the eighth one is the most appropriate one to the reading of *Ice-Candy-Man*. The novel is mostly identified as a novel of Pakistani and Parsi perspective representing the micro-politics of an oppressive history against the grand narratives of Indian novels of Partition. The eighth characteristic needs an elaborate and detailed study of the novel. Bodh Prakash in his article, “The Women Protagonists in Partition Literature” emphasizes the contribution of Subaltern Studies to the reading of Partition literature. He says, “Studies in the nineties have largely focused on the “subaltern”. Recent writings have highlighted the silence of the subaltern in the historiography of the Partition and have argued for the inclusion of oral testimonies and the subaltern perspective in the writing of history” (194).

*Ice-Candy-Man* is an oral testimony recalling the traumatic experiences of the Partition violence. Lenny’s oral testimony has all the features of a testimony. However, when witness is given through the narrative form, it is technically known as “a testimonio”. To read the novel as a testimonio is to read it as a subaltern novel with many subaltern elements. John Beverley defines testimonio thus, “By testimonio I mean … a narrative…told in the first person by a narrator who is also the real protagonist or witness of the events he or she recounts… The word testimonio translates literally as testimony, as in the act of testifying or bearing witness in a legal or religious sense…” (65).

John Beverley further defines testimony, which involves an urgency to communicate a problem of repression, poverty, subalternity, imprisonment, and a struggle for survival. All these issues are implicated in the very act of narration. Another peculiarity of such a testimonio is that it involves the participation of the readers. The
position of the reader in a testimonio is that he or she is very close to that of a jury in a courtroom.

Going by the definition, one could say that *Ice-Candy-Man* is a testimonio. The story is told through the first person narrative. Lenny, as an eight-year old girl, witnesses the events of Partition. She is both a protagonist and a witness. What we see in the narration of Lenny is a sense of urgency to communicate whatever she has witnessed. In her narration, there is a problem of repression, subalternity and a struggle for survival.

Another important aspect of the testimonio is that it involves a kind of narrative hybridity. There is a fusion between story telling and autobiography. When this kind of fusion takes place in the novel, it not only narrates but also contains some textual aporias where the tension between social and political aspects predominates. Within these textual aporias, Lenny, as a subject, becomes a testimonial narrator. The way in which Lenny begins her narration suggests the documentary authenticity of a subaltern voice. Lenny’s authentic voice is nothing but a textual creation in which the conventional fictional authenticity is suspended until the narration ends.

Lenny’s recollection of the violence brings out the concept of the metaphysics of presence where absence is implied. The implied absence becomes the differentiating factor in the historical matrix of the novel. The presence of self is implied in the absence of ‘the other;’ the social groups, which are identified also as religious groups, get their presence only in the absence of ‘the other’. The Hindu identity is implied in the presence of the Muslim identity and vice versa.
Lenny’s observation of the binary oppositional positions of these various religious
groups makes her an organic intellectual. She is concerned with producing a text of local
history of Lahore elaborating the powerful play of hegemony. The narrative technique
adopted by Lenny suggests that the violence necessarily grows out of the conditions of
repression already exist in the Indian society. The indigenous community facing the
problem of acquiring the grip over the land is the cause for all the Partition violence. As a
testimonio of the Partition violence, Lenny’s narration includes four important
characteristics of a testimonio. They are oral memory, storytelling, gossip and rumour.

Though *Ice-Candy-Man* appears to be a written text authored by a second
personality, the orality of the testimony is filled with the oral memory. The voice of Lenny
is an extension of the memory, which she has stored in her mind as an individual
consciousness. Lenny’s account can be termed as a memory-history. When she recollects
this collective violence, the question of moral and political consequences also arises.
When one looks at the enormity of the event called Partition, one inevitably accepts the
universalty and the obscenity of the violence.

The oral memory of Lenny significantly contributes to the makings of new
subjectivities and new dimensions of self. It is through the oral memory, Lenny
particularizes the nationality of the Partitioned subjects. In fact, Lenny herself is a
Partitioned subject. Through the oral memory, she establishes herself both as a Partitioned
subject and as a historical subject. These two propositions lead her to the position of a
nationalized subject. Her shifted identity lifts her to a new national position. According to
Gyanendra Pandey, the Partitioned subject acquires certain continuous societal and
political contentions. In the words of Pandey, “The Partitioned subject - individual,
community, nation, humanity – is a nationalized, but also a historical subject: historically produced and subject to the continuing contentions of society and politics” (176).

Lenny’s oral memory is not only the memory of an individual, but also the memory of a nation, of communities and of social groups. What did the Partition do to these people of Indian subcontinent is that it naturalized the pre-existing notions of communities along with religious lines. It placed the communities as opposing groups as the Hindus, the Muslims and the Sikhs. This placing of communities against others brings out the historical character of the nationalist thought, which is responsible for the creations of the Nation-States of India and Pakistan.

The implication behind the creation of ‘us’ and ‘them’ goes very deep into the memory of individuals like Lenny. What Lenny has is a disturbing memory. Nations and States, in the name of nationhood and national interest, can forget the violence but the individuals cannot forget it. That is why Lenny recalls all the past incidents through her speech, however horrible they are.

Lenny’s recollection through her voice gets its source from the art of story telling which is a cultural act in any Indian society. Lenny’s oral memory is closely linked with the art of story telling which is the second characteristic of a testimonio. As a cultural act, story telling is received from the earlier generations. Lenny receives the practice of story telling from her mother.

In fact, the story narrated to Lenny has a symbolic code in it. Lenny’s mother tells her the story of the little mouse with seven tails. The story runs like this. Once, a little mouse rushes towards its mother saying that the children at school tease the little mouse
that it has seven little tails. The mother mouse cuts off one tail of the mouse. Again, the little mouse cries to the mother that the children tease because it has six tails.

Thus, one by one, all the tails are cut off. The climax of the story has a turn in it, when the little mouse again cries that the children still tease it because it has no tail at all. The separation of the parts involves pain in it and the separated parts cannot be put together again. The story symbolically recaptures the painful moments of Partition and reassures that the country cannot be put into a unitary territory. This is not the only story that Lenny listens. She listens to the story told by Ayah and Hamida - another servant maid appointed after the abduction of Ayah. All these stories go into the mind of Lenny and she learns the art of story telling.

*Ice-Candy-Man* expresses the universality of suffering and pain through the experiences of individuals. The sufferings of Ayah, other women who have been raped and mutilated and men who have been killed are represented in the testimonio of Lenny. Representation of the parts is one of the devices of testimonio and it is the metonymic character of a testimonio. Lenny’s listening to the stories is structurally linked with the characteristics of the testimonio.

The stories that Lenny listens to are the stories of metonymy. There are three major stories, which are narrated to Lenny. Of these three stories, the story of the little mouse forms the basis of the pyramidal nature of the stories. The second story is about the Last Supper of Jesus Christ and the third story is the story of a prince who is fated to be killed by a tiger. Of these three stories the first story stops at the symbolic level of the separation of the country; the second story leads to the crucifixion of Jesus Christ.
However, the second story does not have any structural device in it because Lenny just listens to the story to clear her doubts about the unlucky number thirteen. However, the third story again has a unique feature in it. It is about a tiger, which symbolically refers to the inevitable destiny. The animal imagery in the first story is repeated here just to emphasis the beastly nature of the Partition related violence.

Hamida, the second servant maid, tells the third story of the prince whom a tiger kills. Once a royal couple had no children. The king and the queen prayed to God to be blessed with a child. One day a holy man appeared in the dream of the king and promised that they would be blessed with a child. However, because of the past sins of the king, a tiger would kill his son in his sixteenth year. The king woke up from the sleep. As foretold by the holy man, the king had a male child. He took precautionary steps to prevent his son from the tiger. He gave orders to kill all the tigers in his region. Even the alley cats were not spared. The tigers and the cats of other kingdoms were also killed.

The boy now reached the age of sixteen. The sixteenth year was almost over. When the king was one day discussing the affairs of the kingdom in his court, the prince entered the court. Sitting in the court, he looked at the beautiful decorations and fell asleep. After waking up from a dream, his eyes fell on a painting describing a hunting scene. The hunters were attacking a tiger. When the prince saw the image of the tiger, he got panicked and fell dead on the floor. Thus, the image of the tiger killed the prince.

This story of the tiger has a structural device in the testimonial nature of the text. The impending fate of the colonial subjects who are given a wrong notion of protection with all sorts of colonial administration is well portrayed in the story. The king is not able
to protect the life of his son; likewise, neither the colonial administration nor the religious
and political leaders are able to protect the lives of the innocent people. The people are
fated to be dispossessed and dislocated.

As a structural device, Lenny’s art of listening to the stories moves through
various stages. She happens to hear gossips also. Sometimes, she herself is involved;
sometimes she happens to listen to people who talk about others when the subject of the
talk is not present. Gossip is another structural device on which a testimonio bases its
existential credentials. After the abduction of Ayah, Lenny’s mother, Godmother, Mini
Aunti all talk about Ayah in whispers. To Lenny, all these secret talks about Ayah appear
to be strange.

Lenny thinks that she is closer to Ayah than any body else. Moreover, she thinks
that she is responsible for the present plight of Ayah. When the gang with the Ice-candy-
man appeared, she betrayed Ayah to them. Therefore, Lenny thinks that she has a moral
responsibility to bring Ayah back into their home. She feels that the elders of her family
should tell her about the whereabouts of Ayah. Whenever her mother or some body talks
about Ayah, she immediately rushes to the place. On her arrival, they stop talking about
Ayah. This attitude of the elders kindles a curiosity in the mind of Lenny. In another
incident, the nature of gossip becomes obvious and it is clearly expressed through
narrative words.

When Lenny goes to her Godmother’s house, her Godmother tells her that she has
found that Ayah is in Lahore. This conversation leads Lenny to know further about Ayah.
This is how the novelist captures the conversation between Lenny and Godmother:

‘What did you find out?’ I ask.
‘She’s married.’
‘I heard she’s converted into a dancing girl’, I say.
‘Godmother is taken aback. ‘Who told you that?’
‘Cousin told me’, I say. ‘His cook told him.’ (ICM 243).

The conversation is a perfect example for gossip. The oft-repeated narrative words like ‘heard’ and ‘told’ express the nature of the gossip about Ayah. People talk about her in her absence. The conversation further informs Lenny that Ayah is not a dancing girl but she has become a wife.

If gossip is performed at a very close circle around some individuals, rumours in the novel play a very dominant role. In fact, in reality, when the Partition violence took place, rumour had a very dominant and destructive role. In the Partition literature, the role of rumour is inevitable. Lenny’s experience is expanded through rumours and her testimonio becomes authentic when she recalls the moments of rumours in the tumultuous days.

Citing Lawrence Langer, Gyanendra Pandey defines, “Testimony, Langer notes, is ‘a form of remembering’. Rumour, by contrast, is a form of doing – of making happen – by telling” (67). The Partition narratives clearly have the functions of both testimonies and rumours. Testimony particularizes and individualizes and it specifies certain sites, bodies that carry the marks of particular events. It also makes the events in everyday language a reality in concrete terms.
However, rumour in testimony or an outside element in the narratives of violence, does not evaluate or reconstruct. However, contrary to the nature of testimony, it generalizes in elusive and infectious terms. The language of rumour moves from a concrete level of communication to an imperative condition. Anonymity is another characteristic of rumour. The source of anonymity is an abstract fleeting figure whose identity is not at all revealed in the records of Partition violence.

*Ice-Candy-Man* moves between testimony and rumour. It makes a record of the violence against women and the casualties. The images of the abducted women, the mutilated bodies of raped women, the memories of the forcibly converted and the dead bodies of women and children loom largely in the pages of the novel. In the words of Gyanendra Pandey, Partition violence is a war against women and children. He observes, “Several observers described the violence that erupted so forcibly between Hindus-Sikhs and Muslims in 1946 and 1947 as ‘a war on each other’s women’ or, alternatively, a war waged ‘especially’ on women and children” (68).

Lenny captures the fleeting nature of rumours with a keen observation in several incidents. To her knowledge, Partition violence is deeply connected with rumours. Rumours travel from one place to another place. When Lenny is sitting with her mother, her mother recalls the letters that she has received from her sister and sisters-in-law in Bombay and Karachi. The letters inform that the sisters have heard rumours about the violence in ‘the Punjab’. This is an example of the first level of the rumour related to some individuals and their safety.

Lenny describes how her mother becomes anxious about the letters thus, “Unflagging, she gives a resume of the anxious letters from sisters and sisters-in-law in
Bombay and Karachi, who have heard all sorts of rumours about the situation in the Punjab and are exhorting us to come to them” (ICM 79).

Rumour, then, moves on to the social level where the number of the affected people increases. When Lenny refers to her going to the Chaudry’s courtyard to listen to the radio, she gives an account of the massive development of rumour in Lahore. She describes, “That evening we crowd into the Chaudry’s courtyard to listen to his radio. The Congress and the Muslim League spokesmen, the announcer says, warn the peasants not to heed to the mischievous rumours” (ICM 108).

The more the intensity of rumour increases, the more is the number of the riots. The riots become concentrated and calculated against women. Some sort of glorification goes into the violence against women. The crucial and cruel aspect of violence is that it is expressed through a glorified level where the perpetrators of violence are satisfied that they have dishonoured the women of other religion.

Here violence is celebrated and it becomes the mark of the valour and honour of the community. Many tales of dishonour revolve around the testimony of Lenny. Especially when Ice-candy-man tells his friends about the train from Amritsar and the horrid scenes he has witnessed. He wants to take revenge for the atrocities committed against the Muslim women. The maddening sight is still in his eyes - the cut off breasts of women in sacks. In order to prove the valour of his community, he wants to take revenge upon the women of other community. He says, “I want to kill someone for each of the breasts they cut off the Muslim women…The penises!’”(ICM 156).

Since Ice-Candy-Man is considered a discourse on the war on women, two important issues related to women victimization should be taken into account. They are
the issues of rape and sacrifice. They have a well-planned connection with the progress of the war on the women victims. Rape and sacrifice become ideological narrative techniques in order to uphold the pride of the communities in the humiliating situation. Of these two issues, rape is done unto the women of other religions and sacrifice is made a compulsion for the women of one’s own community in order to protect the purity of the community. Women are compelled to sacrifice their lives for the sake of the honour of the community.

To give a perfect picture of rape and sacrifice, Lenny’s testimony includes an interlude where the horror of the violence is dealt severely. The story of Ranna is subtitled as “Ranna’s Story” in the novel. Imam Din is one of the servants in the house of Lenny. His native village Pir Pindo is situated in the central part of ‘the Punjab’. He very often visits his native village to be with his family.

Sometimes he has taken Lenny with him to his village. Lenny has enjoyed the trip to Pir Pindo and the Paisaki festival in the village. She has also witnessed how the villagers, including the Sikhs and the Muslims, are very friendly with each other. They are ready to protect each other at dangerous times. She is moved by the friendly nature of the people; especially she likes Ranna, a little boy in the village. However, the friendly nature of the village, after sometimes, is spoilt by the communal frenzy, which has swept over the rest of the country.

In Lahore, when the same communal frenzy reaches its peak, Lenny comes to know that the people from Pir Pindo have come to her house. They have come to Lahore as refugees from India, since Pir Pindo comes under Indian provinces. Ranna is one among the refugees. Lenny remembers the boy with whom she has spent some happy days.
Lenny is shocked to see the changed physical condition of Ranna. There is a wound on the back of his shaved head. Slowly Lenny is able to get the plight of the Muslim refugees from Pir Pindo. The story of Ranna becomes a second testimony to the brutalities unleashed during the Partition days.

The majority of the Muslim villagers have decided to stay back in Pir Pindo. Only a few families have decided to go to Pakistan. Jagjeet Singh, who is friendly with the Muslims, warns them to leave the village to protect their lives from the Sikhs. But they refuse and stay back in the village. They discredit the impending danger and make half-hearted preparations as novices. Contrary to the expectations, they hear hoarse voices of shouting from nearby villages. They wait for Dost Mohammad and his party who have gone to find out the reason for the disturbance.

Dost Mohammad and his people return and inform them that the marauding bands of thousands of Sikhs are destroying the villages. The Sikhs are killing all the Muslims, setting fire, raping and mutilating the women. The villagers decide that they should review their preparations and in order to protect the honour of the community they decide that the women should burn themselves, the young boys will be safely placed in secret places. The young men should fight against the Sikhs.

However, not all these plans can be properly executed when the attacks take place. Ranna hides in a separate place. He witnesses the killings of his father and brother and loses his consciousness when struck with a sword on the back of his head. After sometimes, he regains his sense and sees that his village has been completely devastated. He decides to go to his aunt’s village. Hiding in fields, he manages to reach his aunt’s
village. However, when he reaches there the army is evacuating the village. As soon as he reaches his aunt’s house, he, again swoons.

Ranna’s aunt and others think that Ranna will die soon and they leave him there in the hut itself. However, even this abandoned village is not spared by the furious mob. When the mob attacks the village, Ranna hides in a barn and is saved. Gradually he moves towards Amritsar and luckily joins the camp where other Muslim refugees are kept. Ranna spends at least two months in the camp with his aunt whom he has met meanwhile. After sometime, they all return to Lahore, to Lenny’s house.

The story of Ranna, as it has been already said, has instances of rape and sacrifices as ideological weapons against women victims. When Dost Mohammad informs the villagers about the attacks of the Sikhs in the nearby villages, he recounts, “They are killing all Muslims. Setting fires, looting, parading the Muslim women naked through the streets - raping and mutilating them in the centre of villages and in mosques” (ICM 197).

When Ranna experiences the horrors of the violence, he, too, happens to witness certain horrible scenes. Ranna himself hears a woman crying, “‘Do anything you want with me, but don’t torment me…For God’s sake, don’t torture me!’” (ICM 200). Further, Ranna happens to see his own sister Khatija, “run stark naked into their courtyard, her long hair disheveled, her boyish body bruised, her lips cut and swollen and a bloody scab where her front teeth were missing” (ICM 202).

Moving further into the village, Ranna happens to hear cries of women in the mosques. He thinks that the women are being raped by the Sikhs. He hurriedly runs away from the place. The story also has an instance of sacrifice, in which the Muslim women are instructed to set fire to themselves when the Sikhs attack them. As a second testimony,
the story of Ranna, too, testifies to the devastating nature of the inhuman element in the communal violence.

The eighth characteristic of nationalism can further be examined by analyzing how Lenny’s testimony tries to bring out the second aspect about the rewriting of the oppressive history. As a subaltern historiography of the issues of Partition, the novel captures the arguments of Pakistani perspective. As the first Pakistani writer to receive international recognition, Sidhwa shows her Pakistani perspective in her writings. The other novels, too, share the same Pakistani perception. Sidhwa’s political identity is revealed in the novel through two significant ways.

The first way focuses on the reappraisal of Jinnah’s character and how the British were not fair to him. To portray a fair picture of Jinnah, Sidhwa has to caricature the other great personalities of Indian freedom movement. She caricatures Mahatma Gandhi, Nehru, Patel and other personalities. The second way tries to focus on the Indian atrocities committed against the Muslims of ‘the Punjab’. However, all these Pakistani perspectives are expressed through Lenny.

To give examples of first way, one should see how Lenny remembers these leaders and their role in her life. However, this observation of Lenny is carefully presented through the changes in the general atmosphere of the novel. When there was not much talk about Partition, there were not many communal disturbances, and Lenny thinks of these personalities without much hatred or at least without much satirical vein. However, Lenny’s observation changes when the grim atmosphere of the novel changes.

When Col. Barucha, a Parsi, refers to Gandhi’s Dandi March to take salt out of the ocean, in a meeting of the Parsis of Lahore, someone from the audience shouts, “‘Who
does this Gandhi think he is?’ shouts an obliging wag promptly from somewhere in the middle. ‘Is it his grandfather’s ocean?’” (ICM 35). In another place, the Inspector General Roger, while talking to Lenny’s father, refers to Gandhi, “That old bugger, Gandhi, is up to his old bag of tricks” (ICM 61). Roger comes out with a derogatory remark about Gandhi’s fasting. He says, “That wily Banya (Gandhi) is an expert on fasting unto death without dying” (ICM 62).

Roger further argues that the real reason behind the Partition is that the Congress was not ready to accept the Cabinet Mission proposal of Hindu-Muslim majority provinces. As a leader of Muslim League, Jinnah accepted the proposal but Gandhi and Nehru did not accept it. He further argues that Gandhi and Nehru rejected Lord Wavell’s suggestion for an Interim Government. The novel captures the argument of the Inspector thus, “Those arrogant Hindus have blown the last chance for an undivided India… Gandhi and Nehru are forcing the League to push for Pakistan!” (ICM 63).

The significant caricature of Gandhi is presented when Lenny recalls the visit of Gandhi to Lahore. The unbelievable facts about Gandhi have made Lenny to think of him as a man of illusion or apparition. When she looks at him in person, she wonders that Gandhi exists. In her opinion, Gandhi appears to be a mythic figure. Lenny’s mother takes her to the place where Gandhi is staying. The bold and iconoclastic description about Gandhi runs like this, “He is knitting. Sitting cross-legged on the marble floor of a palatial veranda, he is surrounded by women. He is small, dark, shrunken, old. He looks just like Hari, our gardener, except he has disgruntled, disgusted and irritable look and no one’d dare pull off his dhoti! He wears only the loin-cloth and his black and thin torso is naked” (ICM 85-86).
Then Lenny’s mother gets some instructions from Gandhi about how to clean her bowels with an enema. The great Indian leader telling to women about their body cleansing system brings out the interest of Gandhi about the personal hygiene. Lenny thinks of the women as “enema-emaciated women”. Suddenly Gandhi reaches out to Lenny and says that she is a “sickly-looking child”. He even advises her that, “An enema a day keeps the doctor away” (ICM 87). She also thinks about Gandhi that he is a half-a-clown and half-a–demon.

Up to this point, Lenny’s observation remains negative about him. When Gandhi constantly looks at her, she feels a sudden change in her attitude towards him. Gandhi’s humour, compassion, tolerance and understanding bring her into a feminine, funny, gentle and lovable world. She thinks, “He is a man who loves women” (ICM 87).

Gandhi is presented as a man touching the feminine nature of every woman who surrounds him. When Gandhi touches Lenny’s face, she lowers her eyes in shyness. She thinks that she lowers her eyes before a man for the first time. Perhaps this may be the first time, where Gandhi is seen as a man with a dynamic feminine quality. The non-violent exterior of Gandhi has a hypnotic power. Apart from all the political reservation of Bapsi Sidhwa, Gandhi is seen as a man who can cure the communal frenzy of the Partition days.

Gandhi occupies the minds of the subaltern and their consciousness. The politics of Gandhi makes a powerful impression on the minds of the subaltern. Some of the minor characters in the novel criticize his political ways. The friends of Ayah talk about the Hindu or Indian majoritarian ways. They say that the Muslim minorities have experienced alienation from the main political course.
The gardener says that Gandhi, Nehru and Patel have great influence in London and they do not like the Muslim League’s victory in the Punjab elections. Masseur also joins the conversation saying that Gandhi, Nehru and Patel have influenced the British to change Lord Wavell and have brought Lord Mountbatten who will favour the Hindus. Ice-candy-man continues the argument saying that Nehru has a strong relationship with the Mountbattens especially with Lady Mountbatten.

In another instance, Lenny recalls how the British have granted Kashmir to India simply because Nehru is a Kashmiri. Even Gurdaspur and Pathankot where the Muslims live in large numbers are given to India. Without these two places, it is impossible to form Muslim Kashmir. It is a deliberate attempt on the part of the British people to favour the Hindus.

Lenny presents in her testimony the basic differences between Nehru and Jinnah. The highly romanticized personal appearance of Nehru has made him a favourite of all. Nehru wears red carnations in his ivory jackets. He closely moves with Lady Mountbatten. With his charming personality, he carries power and his very presence flatters others. He makes promises, smiles and kisses-on-cheeks. He is a handsome man in the prime of his Brahmin manhood.

In contrast to the portrayal of Nehru, Jinnah is, as Lenny thinks, incapable of such compliments. He is incapable of cheek kissing. He does not wear red carnations but wears a Karakuli cap. He has past the prime of his manhood. He is “sallow, whip-thin, sharp-tongued, uncompromising” (ICM 160). Lenny also thinks that Jinnah is a man who strongly believes in constitutional means and a man who has “misplaced hopes into tall standards of upright justice” (ICM 160).
Lenny has another reason to like Jinnah. Jinnah has married a Parsi woman. Contrary to the popular view that Jinnah is a religious fanatic, as portrayed in the Indian views, Lenny takes this fact as an example of Jinnah’s religious tolerance. She openly accuses the Indian view of Jinnah as an aberration of reality. Lenny thinks, “And today, forty years later in films of Gandhi’s and Mountbatten’s lives, in books by British and Indian scholars, Jinnah, who for a decade was known as ‘Ambassador of Hindu-Muslim unity’, is caricatured, and portrayed as a monster” (ICM 160).

Lenny thinks further about the praises of Sarojini Naidu about Jinnah. She recalls the entire praise of Sarojini Naidu:

…the calm hauter of his (Jinnah’s) accustomed reserve masks, for those who know him, a naïve and eager humanity, an intuition quick and tender as a woman’s a humour gay and winning as a child’s – pre-eminently rational and practical, discreet and dispassionate in his estimate and acceptance of life, the obvious sanity and serenity of his worldly wisdom effectually disguise a shy and splendid idealism which is of the very essence of the man (ICM 161).

As a novel against the macro narratives of Indian views, Ice-Candy-Man further captures the violence against the Muslims. Ranna’s story is a perfect portrayal of such violence against the Muslims of undivided India. If one is to read the novel as a text produced with the logic of nationalism, one should also notice that it challenges the Indian nationalistic project and it is written against the official story of Partition.

Qadri Ismail calls these texts as “resistant texts”. In his words, “These resistant texts are often singular – a term not to be confused with unique - in their narrative voice, as opposed to the aggregate voice assumed by nationalism” (222). The need for such
contrapuntal reading, as claimed by Edward Said, becomes a search for meaning in different and unexpected spaces. What has happened in the past should go beyond the fixity of the present.

The interconnection between the finished past and the fixity of the present leads further to the questions of the types of nationalism present in the novel. It seems that before the Independence of the country, before the Partition, there were two different types of nationalism - Hindu nationalism and Muslim nationalism. The existence of the one denied the other. The undivided India contained in it a Muslim majority state. The Muslim majority provinces of north-western and north-eastern India could be formed as a separate block. As the initial stages of the Partition movement, the separation of the country was not an agenda. The Pakistan movement as envisaged by Jinnah did not include the idea of separation. ‘Pakistan’ was to be a Muslim state within the geographical boundaries, to balance the Hindu dominated Hindustan.

The aim of Pakistan meaning ‘The Pure Land’ was a Muslim answer to the Hindu oppression and Hindu capitalism. The Congress was seen as a ‘bania’ (business) movement. This attitude was the base for the creation of the two types of nationalism. When there are two separate nationalistic identities emerge, one of the identities feel that it is under the process of othering, minoritizing and disenfranchising. *Ice-Candy-Man* presents these three processes.

The subaltern characters feel that they are not secure enough under Hindu majority. This leads to the inevitable formation of the two competing nationalisms. They appeared to be two distinct nations inhabiting one country, namely India. Of these two nationalisms, one is naturally seen as a dominant and the other is a subordinate. The
dialectical relationship between the dominant and the subordinate is based on the inflectional movements of these two nationalisms. Separatist Muslim nationalism is seen as one way of resisting the dominant Hindu nationalism.

When Hindu nationalism and Muslim nationalism are seen as two different responses to the question of identity, it is closely linked with the nostalgic rhetoric of nationalism. The task of such nostalgia is to redeem the loss and to restore the last glory. The best way to legitimize the nostalgic rhetoric is to link the nation with an unbreakable continuity. This is done to prove that the nation has an indeterminable past. Such nationalism is linked to the concept of space and time and the nation becomes a chronotope. A particular territory is represented in the rhetoric as a sacred place bound by time and space. The rhetoric very often returns to the bondage in its narrative discourses.

As a colonial state, the undivided India, as shown in *Ice-Candy-Man*, has the notion of the term ‘country’ in three senses; the first, as a piece of land inhabited by two nations (Hindu and Muslim); the second, as a piece of land with many kingdoms and provinces. These two senses are mutually inclusive. However, the third sense is different from the first two senses. With the presence of the colonial rule, the third sense of the term tries to connect the geographical issues with political issues. The land becomes a background for the political agenda of the different communities. It is at this stage, the land becomes a territory with two indigenous nations governed by a single inorganic colonial state.

A cultural critic, with the subaltern agenda, must distinguish among the concepts of country, nation and nation-state. A country is a combination of geographical and political entity and the concept of nation does not include these geographical and political notions.
Nation-state is not a permanent fixity; it is only a conjectural element. It is seen or realized only at rare moments. In fact, nation-state emerges only when the state acts on behalf of the nation. Qadri Ismail defines nation-state in the following manner, “It (nation-state) can be said or seen to be only at those moments, either when the state acts on behalf of the nation, or the nation invokes the state; or, more exactly, its presence can be detected or read only in those acts where the interests of nation and state coincide” (230).

The concepts of country, nation and nation-state lead to the conception of the position and the status of the minorities and to the question of the sense of belonging. It is the argument of the dominant or the majoritarian view that the nation belongs to them and others cannot claim the nation though they are living in the nation.

The next issue raised along with the issue of possession is the creation of the two types of citizens - those who possess the nation and those who just live in it. Those who say that they possess the nation can be termed as “inhabitants” and those who just live or reside can be termed as “residents”. However, these two terms are conjectural terms. The analytical relationship between the inhabitants and the residents is based upon the kind of power exercised over the other.

Another important aspect of this possessiveness is what kind of relationship is formed between the inhabitants/the residents and the land. It is assumed that the relationship between the inhabitants and the territory is more organic, natural, binding and authorized and the relationship between the residents and the territory is assumed to be inorganic, created, free and unauthorized. The residents are categorized as dispossessed nationals and to be more precise their nationality is dispossessed. To conclude the critical remarks of the eighth characteristic of nationalism, which demands the re-reading of texts,
one can firmly say that *Ice-Candy-Man* creates the two types of people namely nationals and non-nationals. The novel contains both the inhabitants and the residents.

The ninth claim concludes that nation itself is inoperative, oppressive and disabling community. The above statement is only a re-statement of Subaltern Studies. The nation becomes inoperative, oppressive and disabling community when it is constituted out of a homogenous idea that only one kind of majoritarian way can survive in the land forgetting the fact that the nation should involve heterogeneity, allowing different kinds of social groups. When the co-existence of these different social groups is not possible, the nation becomes a non-entity, though it is constituted out of communal lines.

The Partition of India has moved through the above ideological constituents of political discourse. *Ice-Candy-Man* presents a society, which is inoperative for there is no positive action except communal murders and raps. It is also an oppressive society where all types of oppression take place. Caste oppression, religious oppression, class oppression and above all gender oppression take place in large quantities. The Partition as a political discourse creates these axioms as inevitable parts of nationalism. As a result of this oppression, the society remains a disabling community and not an enabling community. At least one section of the community becomes a disabling community.

In *Ice-Candy-Man*, the Parsi community is shown as a disabling community. The term ‘disabling community’ here implies that the Parsi community remains as a witnessing community to all the atrocities committed in the name of nationalism. Along with the process of witness, the Parsi community shows its own views, attitude and crisis
during the moments of transition. As a novel written by a Parsi writer, it shows the views of the minority community towards the Partition.

The Parsi view is the result of the large-scale majoritarian politics prevalent in the political arena. The Parsi community with its minimum numerical minority position shares the social status and all other resources with other communities. It is the smallest community presented as a micro element. Starting from the Muslims, the Hindus, the Sikhs and the Christians of Lahore, the positional status of the Parsis is fixed at the last point. Surrounded by the majority of the religious communities on one side and the colonial power on the other side, the Parsi community experiences the majoritarian politics as an aggressive ideological tool.

When other communities are trying to enforce the majoritarian idea of a singular nation, the Parsis are caught between their historical past of wandering and settlement. Their historical past is filled with the crisis of moving from a native place and to an alien land. The Partition might have reminded them of their past. The Parsis are continuously reminded of their resident position rather than the position of the inhabitants of a country. The mythical wandering between residence and inhabiting makes them choose a life of aloofness from the turbulent political life.

Of course, some individuals vehemently participate in the freedom movement. However, the Parsis, in general, as a collective community, follow the non-committal attitude in all nationalistic movements. The promise made by the first settlers some thirteen hundred years ago still lingers in the minds of the Parsis that they remain faithful to whoever rules the country.
The Parsi fear and despair are presented in the beginning of the novel. There is a Jashan prayer to celebrate the victory of the British in the Second World War. A Jashan prayer is a celebration of an event, happy or tragic, with a prayer, followed by a sacramental meal. Lenny, her mother, Adi and Ayah go to the Fire Temple. They leave Ayah and the tonga man at the outside of the temple. After the prayer, the Parsis attend the meeting in the main hall. The discussion mostly revolves around the political situation of the country.

Col. Barucha, who is treated as the headman of the community in Lahore, is well aware of the situation. He explains the struggle is not for independence but for capturing power. He also clarifies that the Parsis cannot get power with the minority position. He says, “‘Hindus, Muslims and even the Sikhs are going to jockey for power: and if you jokers jump in to the middle you’ll be mangled into chutney’” (ICM 36).

Further, Barucha advises the Parsis to stay out of trouble. Dr. Mody asks whether it is not a case of betrayal of neighbours. Col. Barucha answers that the Parsis cannot decide who their neighbour is. With this admirable rhetorical ability, he emphasizes that the country will be divided not into two but into three nations. The Parsis are afraid of two main reasons. The first fear arises out of the sociological condition and the second fear arises out of their religious condition. If they go to the side of the Hindus, they will definitely wipe out their business; if they go to the side of the Muslims, they will forcibly convert the Parsis into Islam. Col. Barucha, then, narrates the story of the Parsi settling from Persia.

Col. Barucha continues, “‘Let whoever wishes rule! Hindu, Muslim, Sikh, Christian! We will abide by the rules of their land’” (ICM 39). He also warns the Parsis
not to interfere with the political movement and they should respect the customs of their rulers. When somebody from the group asks, if Lahore is given to Pakistan, whether it will be safer for them to live under the Muslims. Col. Barucha answers him by saying that they have peacefully lived under the Muslim rulers for centuries.

With all these apprehensions over the Partition, the Parsi people become a disabling community; the feeling of oppression does not make them as operative society in the political sphere. However, there are some exceptions in the Parsi milieu like Lenny, her mother and Godmother who are politically alive to the situation. Each of these gendered subjects has its own role to participate and to propagate the subaltern resistance to bring in changes in the subaltern consciousness. It is the resistive nature of these three characters, which gives the novel a powerful feminist rhetoric mode.

The Pakistani perception, the Parsi perception and the feminist perception are all the metaphorical modes of expressing the subaltern historiography at national level, racial level and gender level. The juxtaposition of these minor elements against the major elements as Indian/Pakistan; Hindu or Muslim/Parsi; Male/Female gives us the stereotypical ways of the representations of the second elements in the binary opposition pairs.

The male/female issue of the Partition discourse of violence brings out the relationship between collective selfhood of women and the issue of belonging. It raises the question, “To whom or to what does a woman belong?” Ice-Candy-Man personalizes the issues of collective selfhood and belonging. The representative figure for these issues is Ayah. Her name and personality are effaced in the name of nationalism.
From the level of a Hindu servant maid in a Parsi family, Ayah is transformed into a subaltern figure of a prostitute. The other important women characters like Lenny, her mother, Godmother all have their limited roles in the formation of the nationalistic project. Lenny is a witness to the violence. Her mother changes herself into a helping agent for the fleeing women. She secretly provides them petrol and safe travels. Godmother plays a very constructive role in bringing out Ayah out of Hira Mandi and sends her to India. Since these three characters belong to the Parsi community, they are not personally affected. They remain only as witnesses and not as victims.

However, the character of Ayah is deeply narrated to evoke the metaphorical modes of nationalism. The relationship between the constitution of nation and the role of women in the process is reflected through her character. Ayah is an allegorical figure of the nation, which is represented as a woman or a mother. The semiotic of nationalism makes woman as a signifier in the nationalistic discourse. Ayah is a semiotic signifier; the molestation of her body is equated with the molestation of India, as a territorial space.

The moment Ayah is abducted into the highly codified place of Hira Mandi she becomes a cultural figure. The raping of Ayah is equivalent to the raping of the land. Her role of the courtesan is a culturally codified role. As a courtesan, she becomes a stock figure of the Muslim world. In fact, all the three novels of Bapsi Sidhwa have such stock figures in Hira Mandi, which is a gendered space with subaltern figures. The place is peopled with the figures of courtesans, prostitutes, singers, musicians, owners of brothels, pimps, the customers and the commodities sold out in the forms of specified bodies of women.
The specified bodies of women are identified as subaltern bodies. These subaltern bodies are sexually and morally displaced bodies. When Ice-candy-man explains his attachment with Ayah, he gives the reasons for the displacement of these subaltern figures of Hira Mandi, “‘But you know our world… Who cares for orphans? Each emperor provided only for his own children, and neglected the sons of his father. The girls, left to tend for themselves, danced, and themselves became royal concubines. And the boys became musicians, singers and poets. Royal indulgences - in those days at least’” (ICM 246).

With these words, Ice-candy-man justifies the abduction of Ayah and his forcible marriage with her and the conversion of Ayah into Islam. Ayah is presented as a signifier tossed between the binary oppositions of home and brothel. She is transformed from a virtuous woman figure into a morally disgraced woman. However, she does not forget the home image and she longs to go into the secured situation of a home. This is the reason for her desire to go back to her parents in Amritsar. Godmother finally rescues her and Ayah is sent to India as a rehabilitated woman.

It is this kind of rehabilitation of Ayah again into the country to which she religiously belongs, though she has been converted into Islam, which makes her a figure with nationalistic concerns. It draws the attention to the national-allegorical remaking of the body of woman.

Mufti argues, "In its juxtaposing of the sexualized and commodified body of the prostitute to the desexualized and idealized body of the mother-nation - which appears here, furthermore, as fantasy - the text produces a multiplicity of meanings: the
desexualized mother is revealed to be the icon of a particular sexual - but also communal and national - politics” (16).

Ayah becomes a desexualized woman and she is dispossessed of a nationality in the communal and national politics. The Partition and nationalism have made her a victim of body politics. What happens to her at Hira Mandi and in her transportation to India, is an example of the free and unrestricted circulation of women in the social space. In the words of Aamir R. Mufti, Ayah gets her “undomesticated female sexuality”. The transformation highlights her anonymity in the national discourse.

The national discourse of Ice-Candy-Man, with its subaltern historiography and woman as a gendered subjectivity, is a post-colonial example of how a nation writes its own narration through ideological and metaphorical modes. The collective self of the subaltern masses is effaced and appropriated through violence and their voices are silenced in the process of appropriation. The process of appropriation is a powerful and emphatic system.

When Bapsi Sidhwa deals with the theme of Partition, she is very much concerned with the continuance of the process of the appropriation. The subaltern masses are continually appropriated with ideological considerations and they become the permanent fixations of subject positions in her fiction. In Ice-Candy-Man, the power structure of the colonial administration and its ways are depicted revolving around certain individuals and a particular community.

The Parsi perception regarding the Partition of the country is presented through the sensibility of the character called Lenny. However, this perception of the individual is not a complete one since the individual is not directly got in the process of appropriation.
To present the enormity of the process of appropriation, Sidhwa needs another character with a different situation where the process of appropriation of the self takes place during and after the moments of crisis. Hence, the continuation of the theme of the Partition is presented as a kind of textual coherence in the next short story.

This appropriation of self is well portrayed in the next Partition short story of Sidhwa. The short story “Defend Yourself Against Me”, too, has the Partition theme in it. It is a continuation of “Ranna’s Story” in Ice-Candy-Man. The continuation of the theme of Partition is a structural device in Sidhwa’s creative deliberations. The intertextuality is an ideological pattern and it is a polemical representation to voice the marginalized condition of the minority section of the religiously fragmented society.

The fragmented society is well portrayed in the next story where the victims of the Partition riots try to formulate the self. The formulation of the self is given as a connective theme. There is a textual coherence in the presentation of the riot and the textual coherence is brought in the retelling process of the story. The retelling process is connected with the process of intertextual nature of both the stories.

The intertextuality is the result of both the thematic and structural similarities of the novel and the short story. The grand vision about the traumatic condition of the Partition in the novel is looked at with a microscopic vision in the short story. However, the intensity with which the writer has looked at the horrific visions of Partition is to be studied in a systematic way. The next chapter focuses on the similarities and the deviations of the novel and the short story.