Bapsi Sidhwa's *Ice Candy Man* (1998) deals with the suffering and survival of various female figures against backdrop of the political and social chaos caused by the partition of 1947 between India and Pakistan. Within the larger political scenario of partition riots,
Sidhwa skilfully embodies the gendered oppression of her female characters. Therefore, this novel provides ample scope for feminist analysis as it deals with various aspects of the lives of women. She begins her narrative around the time when the partition riots begin and end after the creation of Pakistan. It brings together female figures from all ranges of age and size, from the young Lenney to the big bodied Godmother.

Actually, Sidhwa exposes how female characters, young and old, are positioned within the gender specific roles through patriarchal biases centred on the female body. Sidhwa allows us in fiction to see how the female body remains the most important entity for the female figure in its ability and disability as it assigns meaning in the gendered world of Sidhwa's *Ice Candy Man*. We also witness how the female figures unite in sympathy and understanding to help and rescue each other as the mayhem of partition begins to violate the female bodies.

This political division created an atmosphere of chaos as Muslims, Sikhs, and Hindus began to migrate into their respective countries, Pakistan for Muslims and Hindustan (Indians) for Hindus and Sikhs. The other religious minorities, such as the Parsees, declared a neutral position and therefore did not migrate. This massive reshuffling of people unleashed a tremendous amount of violence as between eight to ten million people migrated across the border. Unsurprisingly, women became the major victims of sexual violence. According to Urvashi Butalia (1998) about 75000 women are thought to have been abducted and raped by men of religions different than their own, and indeed sometimes by men of their own religion (Butatia 3). The reasons behind this sexual victimization of women were related to their cloistered lifestyle and precariously vulnerable positions within their families as well as religious and cultural communities. Muslim, Hindu and Sikh women, in the Indian subcontinent, all lived under a similar umbrella of patriarchal system. Deniz Kandiyoti, a feminist women writer (1988) in her article, *bargaining with Patriarchy* names the patriarchal structures in regions such as the Muslim Middle East (Including Turkey, Pakistan, and Iran) and south and East Asia as
classic patriarchy. Kandiyoti explains that classic patriarchy is based on a patrilineal kinship system with senior men as the head of the extended households.

Young girls are given in early marriage and are often the most vulnerable and subordinate to not only men of the family but older women as well. The women in the Indian subcontinent, with certain variations and differences, lead protected and segregated lives in male subordination. e.g., Anjali Datta (2006), a critic speaking in the context of repartitioned Punjabi structures, notes that a girl child was closely guarded by the members of the households least she attracted a man's attention before her marriage. Thus a woman was born in her fathers' house and village and it was here that she learnt to respect her father and idolize her brother as future guardians and protectors.

Thus, as the partition set in motion the mass transfer of the population men, from all communities, struggled to protect their women. To abduct and rape the women of the opposite religious community became the easiest way to inflict the harsh punishment and revenge on the men of the opposing community. Thus partition was a conflict of religious identities fought on the battlefield of women's bodies. The sexual victimization of women, during this time, was more than incidental and spontaneous. Women were consciously raped and disfigured.

The punishment of the female body becomes an attack on the opponent through an elaborate inscription of women as the patrimonial body of state and religion. The fetishized status of women as metonymic totem of national, cultural, religio communal being and the emphasis on her purity are key elements in this gynocentric assaults on the energy (Bahri 222).

Since women are seen as symbolic signifiers of their family honour, as well as religious and national honour, their protection became the greatest challenge by their men. Simultaneously, the violation of women, specifically of the opposing group, became the most sought after means of revenge. As the settled patriarchal order of the Indian subcontinent was disturbed, due to partition riots, women's bodies were used by men, both of their own and of the opposing communities, in multiple ways to assuage their
anger and frustrations. This mass sexual victimization of women became a national concern.

Women's sexuality, as it had been violated by abduction, transgressed by forced conversion and marriage and exploited by impermissible cohabitation and reproduction was at the centre of debates around national duty, honour and identity. This highlights not only their particular vulnerability at such times, but an overarching patriarchal consensus that emerges on how to dispose of the troublesome questions of women's sexuality (Menon and Bhasin 20).

In the research of Sidhwa's, *Ice Candy Man* the focus is on highlights how female sexuality remains a pivotal point in the gendered environment of Sidhwa's novel. The chapter shows how patriarchal structures determine the daily lives of Sidhwas's female characters. Focusing on Lenny a young Parsi girl, and her Hindu Ayah, Lenny's caretaker and main protagonist of the novel and film. It seeks to demonstrate how in fiction and film the partition riots exposes the patriarchal preoccupation with female body and sexuality as Ayah's much desired body which is sexually victimized by the very men who befriended her before partition. Lenny's personal experience of sexual maturation and Ayah's sexual victimization exposes Lenny to the harsh reality of being a woman in a patriarchal society. Whereas men try to sexually objectify women, both Lenny and Ayah resist the oppression in order to assert their agency over their bodies.

Sidhwa doesn't show any clear division in *Ice Candy Man* on Cracking India. However, the preparation of partition and the post partition phases are captured through certain incidents in a novel as well the in a film. The novel begins with the prepartitioned Pakistan where Lenny and Ayah lead care free lives in multicultural Lahore. The characters from different ethno religious backgrounds are shown to mingle on a daily basis. The partition phase soon sets in as Lenny begins to hear about the incidents of rioting. The Partition gains momentum as Hindu and Sikh families begin to evacuate. Lenny's vicinity and it reaches its peak with Ayahs abduction by a group of Muslim men. The novel ends with the new beginnings of post partitioned Pakistan which Lenny
captures through incidents like recovery of Ayah and the establishment of a recovery camp for abducted women.

This chapter attempts to explore how women in *Ice Candy Man*, both in film as well as in a novel realize the biased and oppressive attitudes which condemn them to define their identity according to male whim and fancies. The chapter demonstrates that the violation of female bodies under the guise of partition riots led to the awakening of a feminist consciousness among the female characters. In other words, the female characters challenge the commodification, sexual violation and duration degradation of female bodies by choosing to gain and assert control over their bodies and thereby succeed in establishing their identity as autonomous beings. The main female characters of the novel, Ayah and Lenny evolve as strong women capable of directing their own lives within male defined rules.

It attempts to show that the female figures in *Ice Candy Man* choose to live independently of men or succeed in abolishing all biases that work to subordinate women. Certain female characters such as Papoo, Mini Anti and Hamida are unable to change their circumstances for the better. However, Ayah and Lenny's narrative exposes the significance of female body which men use for their political, social and religious agendas. In this chapter, Ayah and Lenny yearn to reclaim their bodies in order to gain an autonomous identity within the sexually repressive and gender biased social structures.

The film *Earth 1947* based on partition of the Indian sub continent which has been captured by many novelists, both as the main event and as a background to other themes. e.g., Khushwant Singh in his novel, *Train to Pakistan* (1956) captures partition and mass transfer in great detail. However, his account of partition is presented through a man's eye, Juggat Singh, the main character of the novel who lives through the partition riots and communal violence and dies a heroic death as he succeeds in saving the train crossing into Pakistan.

On the other hand, Sidhwa in *Ice Candy Man* presents the partition as a background which at times merges with the lives of women as their bodies are caught
between colonial, political and religious discourses. The central concern in *Ice Candy Man* remains the emergence of a feminist consciousness among women who resist patriarchal control over their bodies to assert their agency. Sidhwa exposes the patriarchal biases embedded in the fabric of social structure through the eyes of her main female figures Lenny and Ayah. In doing so, Sidhwa not only introduces a female account of partition violence but also captures a feminist awakening that runs through most of the female characters of the novel. It was the feminist awakening that the present research document focuses on throughout of this chapter.

Feminist perspective of a novel *Ice Candy Man* and a film *Earth 1947*, have been explored in studies like Madhupara Mitra's (2008) a feminist critic said in her article, conceptualizing Ayahs abduction: Patterns of violence against Women in Sidhwa's *cracking India* focusing on specific female characters of the novel, like Papoo, Ayah, Lenny and her mother. Mitra highlights the sexual victimization each of these female figures experiences within a novel. She concludes by explaining how sexual harassment is used as a tactic in a novel. However Mitra, pointing out sexual disempowerment of women in a novel illustrates the empowerment of women through the character of Godmother. Mitra's feminist exploration is propagated more recent in studies such as Jacquelyn Kleist's (2011) article *more than victims: versions of feminine power in Bapsi Sidhwa cracking India*. Kleist Challenges the presentation of women as oppressed victims and urges for the understanding of female characters in *Cracking India* as Women possessed with distinct forms of power, as they exhibit their individual forms of agency. *Cracking India*, like other texts by female authors Quratulain Hyder, Amrita Pritam and Jamila Hashmi break free from hegemony of patriarchal partition narratives to provide a distinct female counter narrative. However, Sidhawa's novel focuses on the importance of body, especially female body, which exposes the patriarchal biases towards women. *Ice Candy Man* allows the female figures to realize the oppression that works through their bodies and they challenge this oppression physically and mentally. Through the character of Ayah the researcher intends to demonstrate how a female figure, by defeating her oppressor, sets ground for a feminist awakening. Whereas Ayah is
caught in a physical battle with *Ice Candy Man*, Lenny fights on an emotional level. Ayah's physical escape from, *Ice Candy Man* 's house and Lenny's emotional escape from her cousins sexual molestation which demonstrate the refusal of the female figure and to be identified merely as sexual objects.

Instead of *Cracking India* by referring to its original title *Ice Candy Man*, it helps to explore thematic concern of present chapter because Dil Nawaz as Ice Candy Man one of the important male Character of a novel and a film. It encapsulates the patriarchal male figure. His dynamic personality, throughout the narrative, lays the patriarchal grounds upon which feminist awakening is realized. I use the term feminist awakening to describe the turning point in the lives of female figures where they realize that their bodies are more vulnerable in a male defined world and they have to fight to claim their bodies as theirs. A Hindu Ayah, Lenny, Godmother, Lenny's mother and numerous other female characters serve as the stepping stones upon which Sidhwa carefully balances her negotiation of the female figure within the gendered world of her novels. Lenny's disability and sexual maturation in a patriarchal world, Papoos's maltreatment and forced marriage, Ayah's sexual victimization and Lenny's mother's silent suffering in the face of her husband's infidelity shows both the violent and subtle oppressions where women suffer in a male dominated society. The present chapter moves on to focus Sidhwa's presentation of Muslim characters, as her second novel *The Pakistani Bride* is firmly grounded in the Muslim setting of post partitioned Pakistan.

The present chapter highlights the struggle of the female figures and their resistance to patriarchal control over their bodies and sexualities. As Ayah, a mostly desired female body at the beginning of a novel is later victimized under the guise of partition riots; Sidhwa exposes the unquestionable male control over female bodies. Further, Ice Candy Man's infatuation with Ayah, which later turns into a maddening obsession to posses her and reveals the male obsession of control and dominance over women and their bodies. Sidhwa delineates Ayah who is engrossed in struggle which is centered on her body and sexuality.
The freedom to take decision in all matters of life allows her to understand self-definition. This does not necessarily mean that all female characters in Ice Candy Man emerges as independent women who are free from male control but what I wish to establish here is the importance of resistance against male oppression. Sidhwa's female figures find their lives centered on their bodies and sexualities through which they realize their gendered existence in a patriarchal world.

Sidhwa bases Ice Candy Man is in the Muslim dominated city of Lahore. In The Pakistani Bride of the 60s and 70s Sidhwa shows similar sexually segregated environment dominated by Muslim population. One of the differences is that unlike The Lahore in Pakistani Bride, the Lahore of the 40s in the Ice Candy Man is initially a repartitioned Lahore with many cultural and religious groups coexisting.

Lenny's Parsi family is amongst one of the minority religious groups. And Hindus and Sikhs were also living in this repartitioned Lahore. Lenny belongs to a wealthy Parsi family and because she is polio stricken her parents have employed an Ayah, named Shanta to look after her. Ayah is Hindu by religion and lives away from her family and work's as child care taker. Lenny spends most of her time with Ayah both at home and outside. As the eight year old Lenny struggles with her polio stricken leg. Ayah brings her relief from her pain through their adventures into the city of Lahore. These adventures also include meetings with many admirers. Ayah has acquired over time such as Ice Candy Man, Masseur, the Zoo keeper, the cook and Pathan Sherbet Khan. Both Ayah and Lenny mutually benefit each other. Ayah provides Lenny entertainment, adventures and frequent visits to the zoo.

Lenny's world as she herself expresses at the very beginning of the novel, my world is compressed (Ice Candy Man 1). Lenny even explores the personality of Ayah. Ayah is presented as an exception as compared to the strict rules of the Muslim dominated society in Lahore where Muslim women observed purdah.

Ayah lives her life according to her own terms. This is accordingly shown by Bapsi Sidhawa through Ayah's choice of wearing a sari over a more modest covering of
Shalwar and Kameez, a loose and baggy shirt and trouser used by Muslim women. Ayah's tightly fitting sari adds sexual appeal to her slim figure as she roams around with Lenny in her pram. Such bold venturing into the male dominated society where women covered their bodies, Ayah Shanta was a centre of attraction. Ayah's carefree wandering admits a cross section of Lahore. Ayah knows that she is securing being employed at Parsi family. Ayah's body stands as the most desired body throughout the novel, as Lenny observes. Ayah's appealing body is desired by a range of suitors who gathers usually in the park to meet her.

The covetous glance Ayah draws educates me. Up and down, they look at her, stubhanded twisted beggars on crutches drop their poses and stare at her with hard, alert eyes. Holy men, masked in piety, shove aside their pretences and ogle at her with lust, Hawkers, cart drivers, cooks, coolies and cyclists turn their heads as she passes, pushing my pram with the unconcern of the Hindu goddess she worship (*Ice Candy Man* 3).

As evident Ayah's sexually appealing body is desired by a range of men of whom Ice Candy Man, Masseur and Sherbet khan remain the most favored by Ayah. Ayah's response towards these men varies as she is infatuated by sherbet khan, finds Masseur sexually attractive and flirts with *Ice Candy Man*. Sidhwa here highlights a frequency human emotions especially in a society steeped in sexual segregation and repression.

Similarly, Ayah's admirers behave in different manners toward her. Sherbet khan displays a shy and timid attitude never physically touching Ayah and Masseur presents a gentleman like attitude. *Ice Candy Man* remains most passionate towards Ayah and as she later favours Masseur over him, his passion turns into an obsession to have her body.

Apparently nameless, *Ice Candy Man* is one of the leading male characters whose personality remains seasonable businesses that he takes up. From the moment, we are introduced to *Dil Nawaz*; we become aware of his constant struggle to gain access to Ayah's body. She becomes the centre of his pursuing eyes, hands and feet, as Lenny narrates, things love to crawl beneath Ayah's sari. As the partition draws near and as Ayah begins to favour Masseur, Ice Candy Man becomes ever more assertive in his
pursuit of Ayah as Lenny describes, where Masseur is, Ayah is and where Ayah is, is *Ice Candy Man* (Ice Candy Man 121). Ayah remains unaware but Lenny senses his presence even when he is not clearly visible to her eyes.

While Masseur's voice lures Ayah to the dizzy eminence of one minaret, it compels *Ice Candy Man* to climb the winding stairs to the other minaret. On the river bank I sense, his stealthy presence in the tall clumps of pampas grass. He lurks in the dense shade of mangoes in the Shalimar gardens and in the fearsome smells skirting the slaughter house. He prowls on the other side of the artificial hill behind the zoo lion's cage, and conceals himself the peacocks when they spread their tail fathers and open their turquoise eyes: he has as many eyes and they follow us (Ice Candy Man 121).

During *Dil Nawaz's* aggressive seeking of Ayah's body, Ayah comes across as an assertive woman who allows her admirers calculated advances towards her body. Ayah seems to be in control of her body as she decides whether or not her admirer should be allowed to enjoy her company or to have access to her body. As Lenny observes, *Ice Candy Man* is a raconteur. He is also an absorbing gossip. When the story is extra good, and the tentative toes polite, ayah tolerates them (Ice Candy Man 19).

Ayah's increasingly assertive behavior clearly speaks of her growing confidence. She enjoys the multicultural company of the varied men around her as she sells her good looks and beauty to buy the different gifts and services her admires have to offer. *Ice Candy Man's* informative stories, Masseur's clever fingers as they massage their way to Ayah's body. Lenny's observations of Ayah's body make Lenny more aware of her own body. The pride and confidence Ayah exhibits towards her body influences Lenny's approach towards her own body. She refuses to see her body as being disabled, on the contrary she sees her body as more abled as Lenny herself expresses, and having polio infancy is like being born under a lucky star. It has many advantages (Ice Candy Man 10).

Lenny's disabled body allows her extra attention, affection and love not only her own mother but Ayah and Godmother who also serves mother figure for her. As she
learns to deal with her polio stricken leg, we are shown a humorous account of how she use her disabled body to garner sympathy and moral support from those around her, especially Ayah's admirers. Dil Nawaz provides her with ice candies and the zoo keeper tells her tales of the wild lion and promises to keep her safe from the fierce 200 lion. Lenny too seems to be aware of her importance to Ayah and therefore marks in the attention offered to her as she manipulates Ayah's admirers and other people around her according to her whim and fancies.

However, her body also brings her pain as well as pleasure as Lenny explains, I switch awake to maddening pain. I become aware of the new plaster cast on my leg. The shape of the caste is altered from last time. The toes points up. The pain from my leg radiates all over my small body (Ice Candy Man 6).

Lenny's bodily pains therefore runs parallel with the emotional pain that the character experiences, as the subcontinent is operated upon to recast it into two separate countries. Lenny's bodily pain therefore links her to the national trauma, her pain and sufferings felt by all but especially the female victims. Just as her Parsi doctor informs her mother that it was the British to be blamed for polio in the subcontinent, Lenny feels a bodily link steeped in pain with the political situation of her country. The scene picturises in a film with vivid mind turmoil of Lenney. Lenny recognizes her bodily features in contrast with the whole body of her brother. She said

I am skinny, wizened, sallow, wiggly haired, ugly. He is beautiful. He is the most beautiful thing, animal, person, building, rivers or mountain that I have seen. He is formed of gold mercury. Lenny's self-perception is physical. Her skinniness due to her disability is perceived as ugliness. On the other hand, her brothers, as she states, never stands still enough to see. He turns, ducks, moves, looks away, vanishes (Ice Candy Man 22).

He is an agile and active creature who has the capacity to move freely. He is perceived as something valuable, as valuable as gold, as majestic as a mountain and flowing like a river. Lenny expresses an ambivalent attitude towards her body as it stands as a site both despised and valued by her. Lenny's self-effacing attitude towards her body
often results from the remarks she hears from people around her. As in one instance Lenny, while having teas with Godmother and recalls drinking tea, I am told, makes one darker, I am dark enough. Everyone says, its pity Adi is fare and Lenny so dark. Anyone will marry him (Ice Candy Man 18).

The despairing tone highlights Lenny's gender marginalization through her body, shape and colour. Lenny's innocent perception highlights her internalization or gendered position within the society. She learns that being dark skinned is a matter of more social concern for a girl as compared to boy. So the apparent privileged position that Lenny enjoys because of her disability does not necessarily spare her the gender marginalization in society. Infact, early in the novel, Lenny's mother is concerned about her schooling but she is told by the doctor that, she is doing fine without going to school Don't pressure her nerves that would be affected. She doesn't need to become a professor. She'll marry and have children lead a care free life. No need to strain her with studies and exams (Ice Candy Man15).

Lenny's doctor confines Lenny within the gender role ascribed for women by the society. He does not feel that missing school education is a matter of great concern for a girl. In other wards, her intellectual development is easily dismissed in the face of her biological duties. Sidhwa exposes the rigid attitudes held against women's intellectual development and the little attention paid to such matters. She further exemplifies this social harshness through the character of Papoo, a sweeper woman's daughter, who works for Lenny's family. Papoo's life is defined by a hard routine of domestic chores and she is further abused by her mother. Papoo is a defiant and a wild spirited girl, who refuses to be tamed into docility.

The mother daughter relationship between Muccho and Papoo represents the female figure that may be able bodied, yet her body is still held and treated as a site of physical and emotional torture. Papoo is first introduced when she is unconscious after the beating she receives from her mother. This unconscious female figure, poverty stricken, becomes a prey to her mother's frustrations. Her body serves as a site upon which her mother vents her frustrations and anger. The verbal and the physical abuse that
Papoo is subjected to reflects her mother's inner turmoil and Papoo's body, especially her hair become the target, or even the canvas upon which her mother paints her frustrations. Her mother said.

Bitch! Haramzadi may you die! And Muccho's grasping hand reaches for the root of her daughter's bread. The gaunt, bitter fingers close on the hair, yanking cruelly, and papoo back and stagger backwards at an improbable angle. She falls, sitting on her small buttocks, her legs straight out (Ice Candy Man 45).

Papoo suffers extreme torture at the hands of her mother for no apparel reason. Muccho is a woman who believes in gender fixed roles and is submissive to her husband. She wishes to mould her daughter in a similar way. Papoo's defiant behavior angers Muccho as she fails to envision her daughter outside of the socially dictated gender norms. She is threatened by Papoo's non submissive behavior for which she abuses her. Lenny Believes some day Muccho would kill her daughter, considering at one point from the improbable angle of Papoo's twisted limbs, I am sure she has already done so. (Ice Candy Man 46).

The improbable angle at which papoo's limbs are bent by her mother symbolically reflects the moulding of the female figure into submission. This physical twisting of papoo's limbs by her mother stands reflective of emotional and psychological submission expected of women by the society. Papoo refuses to be submissive to her mother and through her gestures and behavior she makes her mother angry. e.g. Papoo often pretends to have conclusions to escape beating from her mother. Lenny observes one of these instances.

The extraordinary ability displayed by Papoo through her body reflects the clever use Papoo puts her body to in order to avenge her mother. Papoo's struggle with her body becomes a negotiation of the female figure within her own body, when the body serves as a space which the female figure uses as an emotional outlet of her frustration, or a medium of catharsis. Papoo uses her bodily capacity to enact a form of revenge on her mother and thereby her body becomes site of resistance and pleasure as it allows her the
power to annoy her mother. Lenny and Papoo both find their bodies as sites of struggle fought against and with to caste them into a feminine mould. Whereas Lenny's body has to be shaped into a physically beautiful body. Papoo's body on the other hand, has to be tortured and tamed into submission and docility which are considered to be appropriate feminine attitudes. Papoo's mother finds a way of breaking Papoo's wild spiritedness. She marries her to a middle aged dwarf and to keep her calm through the wedding ceremony. She drugs Papoo into a state of semi consciousness, Papoo's mother through an ill matched marriage, binds her daughter into a life of subservience.

She performs her gender role as a mother that is expected of her by the society. Muccho sees her daughter's bold behavior as a potential threat to her motherly role. She is afraid that Papoo would bring Shame to her as she voices her concern to Ayah.

Not only Muccho but Lenny's own mother and Lenny won to some an extent performs within the gender constructed norms set by the society. In fact, Lenny observes and learns these patterns of feminine behavior, restricted within socially expected gender roles through her mother. E.g. Lenny's mother occupies a very submissive role as wife in her daily routine of greeting her husband, serving dinner and chatting nonstop to please him. Lenny observes.

I hear the metallic peal of Fathers cycle bell and rush out to welcome him. Mother rushes out of another door. Mother removes his solar topic relieves him of his ledgers and taking hold of his arm winds it about her, making little moaning sounds (Ice Candy Man 78-79).

Lenny's mother strives to please her husband who evidently considers her behavior to be part of her wifely duties. Lenny as a young female is quick to learn that her father holds an important position within the house where her mother is required to work around his needs. She is also able to understand the dynamics of relationship between men and women in her society. She is able to see how Ayah uses her body, and her mother uses the men in their lives. Though Lenny's mother is apparently submissive wife but the strategies she employs to deal with her husband reflects how she can at times manipulate her subordination to her advantage. As Lenny notes in one of the incidents, her mother
tackles her father and manages to find the money that Lenny's father has hidden in their room.

Lenny's mother is, to some an extent, able to mould her previously gender subordinated position to her advantage. However, there are also occasions where her mother is unable to assert her control over her husband. For instance, Lenny notes that her father often disappears in the middle of the night despite her mother's vehement attempts to dissuade him and said, I won't let you go to her! Sounds of a scuffle. Father goes anyway. Where does he go in the middle of the night to whom? Why? Why mother loves him so much? Her mother's bruised body leaves Lenny confused. Perhaps this was the reason why Lenny becomes, possessive about her body especially when she is with her cousin who is always eager to show his body parts to her. Lenny's physical development is coupled with emotional development as she finds herself drawn into the new world of understanding something happens inside me. Though outwardly I remain as thin as ever I can feel my stomach muscles react to create a warm hollow (Ice Candy Man 78).

She begins to look at the world with female eyes. She runs wild with romantic fantasies as her body opens up new avenues of discoveries and adventures for her. Her world suddenly becomes populated largely by men:

I look about me with new eyes. The world is a throb with men. As long as they have some pleasing attributes height, width or beauty of face no man is too old to attract me. Or too young Tanga Wallas, Kniefsharpeners, Shop Keepers and Policemen. All exert their compelling pull on my runaway fantasies (Ice Candy Man 219).

Lenny begins to enjoy and basks in the male centred cultural fantasies regarding her sexuality. She begins to respond to the desire and longings communicated by Ayah's admirers during their secret meetings. Regarding Aya's passionate meeting with Masseur, Lenny observes that his voice is gravelly with desire and it makes something happen inside my stomach: as when Sherbet khan, radiant with love, ogles Ayah (Ice Candy Man 119).

Lenny thus presents a liberating view toward female sexuality as evident through her pride, excitement and control over her body. In a way she resembles Ayah who
before partition, feels confident and has control over her body. Lenny comes across many instances where her cousin is eager to demonstrate newly learnt sexual behaviours but Lenny manages to escape these situations. Lenny applies a similar kind of self-confidence to deal with her male cousin as Ayah did with her admirers before partition. However, Ayah is unable to guard her body as her admirers under the guise of partition riots. Forcefully carry her away.

Lenny witnesses how these men touches Ayah's body and stand so close to her that Ayah is unable to guard herself like she did before. Her body seems to have lost its ability to charm men into submission. The sexual repression thus surfaces as men who admired Ayah take the partition riots as an opportunity to devour Ayah's body satisfying their long repressed urges. Lenny's young mind is unable to fathom the larger political unrest around the country but she becomes well aware of the vulnerability of women after Ayah's abduction incident. Helpless and confused Lenny vents her frustrations by torturing her doll:

I hold it upside down and pull its pink legs apart. The knees and things bend unnaturally. I hold one leg to Adi. Here, I say all it pulls damn it. I scream. … Adi and I pull the doll's legs, stretching it in a fierce tug of war, until making a wrenching sound it suddenly splits. The cloth skin is rippled right up to its armpits spilling chunks of grayish cotton and coiled brown coir and innards that make its eye blink and make it squawk 'mama' (Ice Candy Man 138).

The spilling chunks of grayish cotton from the body of the doll reflects the spilling and mutilated bodies in the maddening dismembering of the body parts across Sidhwa's Ice Candy Man Sidhwa Highlights the bodily mutilations of women through a particular incident in the novel where Ice Candy Man is seen waiting at the Lahore train station to receive his sisters from the Amritsar train. He is stunned into utter shock and terror when, as the train approaches on the platform, he observes, everyone in it is dead, butchered. There are no young women among the dead! Only two gunny bags full of women's breasts (Ice Candy Man 149).

The inhuman and grotesque nature of the violence drives Ice Candy Man to the verge of insanity as he later confesses.
I lose my senses when I think of the mutilated bodies on that rain. That night I went mad, I tell you! I lobbed grenades through the windows of Hindus and Sikhs. I want to kill someone for each of the breasts they cut off the Muslim women. The penises (Ice Candy Man 156).

Lenny's tortured doll stands as the symbolic violation carried out especially against women on the larger scale. Consequently, *Ice Candy Man* abducts Ayah with the help of other Muslim men from Lenny's house to avenge the grotesque mutilation of his sisters and many other Muslim women. Sidhwa shows how a woman's body pays the price of violation of other women's bodies by the men of opposing communities. Though all the people involved in the partition receive their share of violence in one way or the other, it is the women however who remain the most violated and tortured victims. Their torture extended beyond the physical pain to the emotional and psychological violation of body with reference to above interpretation Nilufer Bharucha has said.

Women are more often than not caught in the crossfire of these clashes and their suffocating enclosures and limited spaces become even smaller as patriarchy closes ranks on either side of the divide to protect what it sees as its property. Women have always been the ultimate territories and countries on whom men have mapped their rights of possession (Bharucha 98).

Thus Sidhwa highlights how the political and religious conflict that resulted into 1947's partition divided people into religious identities. Lenny observes how the people in her neighbourhood suddenly became conscious of their religious identities she said

I become aware of religious differences. One day everybody in themselves and the next day they are Hindu, Muslim, Sikh, Christian. People shrink, dwindling into symbols. Ayah is no longer just my all-encompassing Ayah she is also token of a Hindu (Ice Candy Man 93).

Prakash Jha directs the reasoning world of Lenny as she visualizes and soon becomes aware of the birth of a new country Pakistan. As Ayah is taken away from Lenny's house a new Ayah named Hamida comes to work for the family. But again a woman replaces woman on the grounds of injustice. Lenny discovers that Hamida has four children but is not allowed into her own house as her husband refuses to accept her.
Treats her as an object and not as an individual Hamida reluctantly explains to Lenny that she is now a fallers women as other men have touched her, therefore she has to leave her house and children. Through Lenny's innocent question and observations Sidhwa exposes the patriarchal violence enacted through women's bodies. She highlights the sheer helplessness of raped women who are victimized on more than one level.

Anayya Jahanara Kabir voices the association of the female body and the sexual violation in the following words as is other moments of collective violence it was the systematic rape of women that trauma and body obviously linked. Women were raped and mutilated during the mayhem of the partition because their female bodes provided a space over which the competitive games of men was played out (Kabir 179).

Prakash Jha's direction into the film *Earth 1947* delineates the symbolic presentation and representation of female as a realm of male control and domination both in times of peace and war.

Actually, the beating, abusing, rape and the violation of the female body during the partition struggle imprinted strong messages on the minds of the female figures that were doubly displace. Their houses were broken into and so were their bodies. Sidhwa shows that the larger sexual victimization of women carried about under the guise of partition riots. It is actually patriarchal exploitation of female sexuality which reflects in the everyday lives of women. The female body in *Ice Candy Man* becomes a site on which the different religious communities inscribe their messages of revenge which express their frustrations.

To kill or rape a woman of other religious community becomes a violation of the sacred space of other. Thus, women are regarded as bodies and their bodies as spaces.

Margaret Higonnet and Joan Templeton claims that, the only space that belongs to women may be of their own of their own bodies, a space defined by testamentary envelope, strictly policed yet often violated. The exploited body is one of the pages on which imperial maps of power, whether political, religious, or economic are drawn. (Higonnet and Templeton 5-6).
The book contains explanation by these author's regarding the novel and the film. They have begun to undertake new cartographies, to trace the ways writers inscribe gender and the symbolic representation of space within texts, whether through images of physical confinement, of exile and exclusion, or of the body as the interface between individual and communal identities.

Bapsi Sidhwa proceeds to identify in present research project female spaces in her gendered world of *Ice Candy Man*. The socialist notion of patriarchy conceptualizes it as a structure with a material basis whereas radical feminists tend to think it as the day today lived reality that men universally oppress women. Both are linked to the core concepts in explanation the all women are oppressed, by a gender biased system of domination. The process of the formation of a new country in *Ice Candy Man* is presented as physical and bodily process specially associated with the female body.

However Sidhwa points out the unstoppable determined spirit of women in novel. And Prakash Jha equally competent to display the endless strives to bring into orders the disordered lives and communities on the grounds of women. The female figures set out in their own capacity to mend the shattered lives of countless women by setting up camps to rescue bereaved women and children. Lenny's mother, her Electric Aunt and Godmother all play their part one way or the other. (Tanja Stampfi in her essay *cracking mother India*) Which highlights the role that women in Sidhwas *Cracking India* play as mothers in nation building during the mayhem of partition?

The strength of Sidhwa's novel lies in its many textual and metaphorical layers concerning the figure of mother, namely, mothers, mothering and mother India. While biological mother daughter bonds are mostly dysfunctional in the novel, women on a communal level take up the pieces and begin to unify and heal broken bodies and a cracked country. Women, who perform the acts of mothering, develop a strong bond that overcomes religious and ethnic enmities (Standoff 30-43).

Sidhwa and the film director trying to unifies the female characters who constructively rebuilds the nation into *Ice Candy Man*. Actually it is Ayah who
introduces Lenny to the outside world by pushing the little girl in her pram. The female figures or delineation in Sidhwa's gendered, patriarchal world unite in a common understanding through the violent acts performed on their bodies. Their challenge and resistance against the patriarchal violence unites them through common needs that transcend the boundaries of race, colour and religion. The female body whether of Lenny or Ayah or of the other major and minor female characters in *Ice Candy Man* retains, despite violation, the ability to communicate and unite in sympathy and understanding with each other. This understanding and communication of the female figures are bodily apprehensions which endow the female figures with the ability to resist, challenge and survive the cultural oppression. Sidhwas' female figures reflect this unity and sense of connectedness amidst the violence caused by men.

However, Godmother and Lenny's mother decide to rescue Ayah from the Muslim mob not because she was a surrogate mother to Lenny but because as woman's body was under the threat of violation. Hamida, Lenny's new Ayah who is also a mother of four children and rejected by her husband as he sees her as a female body that has been transgressed, violated, and polluted as she is abducted and raped by Hindu rioters, more than he sees her as a mother of his children. Mini Aunty who desires to donate blood in a camp is driven by kindness. As a woman she makes an effort to contribute through her body blood to help the injured and those in need. Further, the bond that joins Lenny with godmother is expressed in Lenny's own words as follows:

I kiss her insatiably excessively and she hugs me. She is childless. The bond that ties her strength to my weakness, my fierce demands to her nurturing, my trust to her capacity to contain that trust and my loneliness to her compassion is stronger than the bond of motherhood. More satisfying than the ties between men and women (*Ice Candy Man* 3-4).

Lenny's disability and Godmother's inability to conceive therefore binds the two female figures together in a powerful bond, based on bodily incapacities and bodily incapacities that allows both Lenny and Godmother to unite in sympathy and understanding. Similarly, it is this bodily association and affection between Ayah and
Lenny that compels Lenny to seek Ayah after her abduction. As life begins to settle in newly partitioned Pakistan, Lenny beings to roam into the city of Lahore in the hope of finding Ayah:

After a long search Ayah is finally located. Lenny discovers that *Ice Candy Man* or Dil Nawaz has got married with Ayah, Shanta and they are living in a different part of Lahore. Hidden into the red light area of Lahore, Ayah or Shanta was forced to become a dancing girl and a prostitute. Ayah is forcefully assigned a new identity as *Ice Candy Man* her admirer, and then pimp, becomes finally her husband. Ice Candy Man too continues in his dynamic identity shifts from an ice popsicle man to a bird seller and from Muslim violator to an abductor, then from a pimp to Mumtaz's or Shanta's husband and later on a poet and ends on as a fakir. Dil Nawaz or an actor Amir Khan remains a dynamic character throughout the novel and a film narrative as he shifts from one identity to the other. Early in the novel, *Ice Candy Man* puts on the appearance of religiously devoted old man with such a perfection that no one can recognize him.

In the latter half of the novel and in the film Dil Nawaz ironically loses his sense of identity. Dil Nawaz's self-negation indicates Ayah's triumph and his failure. As Dil Nawaz becomes more confused, Ayah emerges to know exactly what she wants. On the terms of research objectives and from the feminist angel of Bapsi Sidhwa she has portrayed her character with resistance and courage. Ayah refuses to live with *Ice Candy Man* and rejected the imposed identify on her at the end of the novel and film. She refuses to live her life both as Mumtaz and Dil Nawaz's wife as well as Ayah, Lenny's care taker. She chooses to live a life of Shanta. This identity perhaps not forced on her but rather it is chosen by her. She suffers violence of all sorts and is forced to live with *Ice Candy Man* as his Muslim wife named Mumtaz, yet she grasps the first opportunity to discard all the limitations imposed on her. But at the feminism cross all borders of injustices and Ayah takes the brave decision to confide in Godmother about her miserable condition when Godmother comes to visit her. She requests that Godmother takes her to a
refuge for abducted women from where she plans to cross the border into newly divided India.

Sidhwa allows us to see how women characters within their individual capacities resist the patriarchal oppression which victimizes them mainly through their bodies and sexualities. The young Lenney, a female narrator and spirit of a film *Earth 1947* awakens to her female sexuality and shows how the patriarchal world informs women of their sexuality. Thus influencing their understanding of their position in the male dominated patriarchal world e.g. despite Lenney's observation of Ayah's affairs with her lovers, it is Lenney's male cousin who informs her about the possible exploitations of female sexuality. It is one more weapon of patriarchy against womanhood. As how Lenney's male cousin promises to demonstrate how women are raped and later, warns Lenney about visiting Lahores red light area at night which would definitely result in her being raped. We can see how a young male figure instils the notion of violence towards the female body into the mind of young girls. Lenney's cousin exposes her to the realization that the female body and sexuality is not always celebrated and cherished in the male world and thus gives her a harsh picture of another reality of women's lives.

Lenney being a sole observer of all women characters and narrator in a film and fiction is not merely restricted to her sexual awakening in a male dominated world but also to the harsh realities of a conflicting and dangerous world. She learns that the world is place where people are capable of grotesque realities, where people can be influenced by love to leave their religion e.g. Masseur decides to convert to Hinduism to marry Ayah and at the same time, people can be driven by hatred to kill, exploit and destroy. As Dil Nawaz burns the houses of Hindus, murders Masseur and kidnapped Ayah.

Furthermore, Lenney's Journey from her innocence to realize that the grown up world is not always honest the Iman Din took an oath before Allah and swears that Ayah has left for Amritsar to save her from the Muslim mob who has gathered outside Lenney's house. Lenney innocently discloses the truth about Ayah's presence in the house which results in Ayah's abduction. Ayah as abducted with the help of a woman.
Therefore, Bapsi Sidhwa, Moves from slight romanticism to stark realism in her novel where her heroines both through personal experience and observation learn of the underlying patriarchal oppression that govern the lives of women on daily basis. Lenny discovers accidentally her mother's bruised body as she bathes one day exposing the violence that her husband inflicts upon her. At the same time Lenny's mother despite, or because of her own bodily violation, provides help and support to the many rejected women by helping to build a shelter and recovery home for the fallen women.

Though outwardly calm and happy we are startled and shocked to discover that Lenny's mother is also the victim of patriarchal oppression as she struggles to get her husband's attention, money and his recognition of her. Thus Bapsi Sidhwa in *Ice Candy Man* creates a multicultural perspective of female victimization as her female characters belong to diverse religious and cultural backgrounds Parsi, Hindu and Muslim.

Dil Nawaz an actor Amir Khan too remains constantly engaged in the struggle to attain Ayash's body caressing her with his hands and even with his toes beneath her sari. Whereas Sidhwa portrays her Muslim male characters as lustful men. She portrays her Muslim female characters clearly in a subordinate position. e.g. Lenny visits Imam Din's village, located in the outskirts of Lahore. She meets a Muslim boy named Rana. Rana's sisters were already moulded into the role of obedient housewife's as Lenny observes, his sisters, Khatija, and Parveen, barely two years older than us, already wear the responsible expressions of much older women. Like other girls in the village they affect the mannerism and tone of their mother and aunts (Ice Candy Man 54).

Lenny, at the doctor's appointment meets a burkha Muslim woman who avoids directly speaking to a male doctor and instead communicates through her husband. Later in the novel, *Ice Candy Man* dressed as Fakir was approached by a burkha young mother with four daughters desperately requesting to Ice Candy Man ask god if her next child would be a son. These above characters and incidents do not directly contribute to the plot of the novel.
However, Sidhwa creates these minor characters to expose the fixed gender roles and positions that men and women, young and old operate within. Sidhwa not only points out the larger social structures that bind women in subordinated position in relation to men but also focuses on day to day lives of women within their families that subordinate them in many ways.

Bapsi Sidhwa grew up in the Muslim dominated Pakistani society where the gender segregated atmosphere of her home, influenced by the wider social set up, left her confused and marginalized. Rajan further quotes Sidhwa the atmosphere in my house was segregated. When my brother’s friend came, I was told, 'you better disappear? That sort of thing. So I had no idea who I was or what I was" (Rajan 1).

Despite of living in a segregated and sexually repressed Pakistani Muslim society, explores the issues of female sexuality in great detail. According to Bapsi Sidhwa Rajan quotes;

Sexuality represents a very strong force in everything for men women and children. Like Lenny who is in with 10% of the population of Lahore. It is not men who are promiscuous; women have these urges too. This is one of the few things I was conscious of doing deliberately, In Pakistan, there is an enormous sexual repression on women and it is strong undercurrent. You are not supposed to feel this way or that way. You are supposed to be very good or a prostitute. I wanted to show that this child Lenny who is so innocent and pure liked people of the opposite sex (Rajan 7).

The Historical Survey of Partition:

The partition of the Indian subcontinent in 1947 is an unhealed traumatic experience in which the former British India is arbitrarily divided. Since May 1999, as we know all India and Pakistan have been fighting over border territory in Kargil, a city located in Kashmir, the predominantly Muslim state in northern India? The unstoppable war between Pakistani Muslim and Indian Hindu soldiers fighting among the snow-capped peaks of the Himalaya’s has made headlines across the world. Many more novelists belongs to south Asia are constantly looking back to past at this traumatic
experience and uncovers through their writings the relationship between violence and the myth of nation building. Writing about partition has become a compulsory act of memory for the generations of south Asian peoples who have either personally experienced partition or heard about it through family people and legends.

Present thesis attempts to study the women delineation and their nature characteristics from the feminist perspective through the scenario of partition 1947. Salman Rashdie describes the moment of India's and Pakistan's birth in *Midnight's Children* by focusing on the euphoric speech delivered by Jawaharlal Nehru with vivid images of burning and birthing.

And in all the cities all the towns all the villages the little dia lamps burn on the window sills porches, verandahs, while trains burn in the Punjab with the green flames of blistering paint and the glaring saffron of fired fuel, like the biggest dais in the world. And the city of Lahore, too, is burning. The Monster in the streets has begun to roar, while in Delhi a wireman is saying at the stroke of midnight hour, while the world sleeps, India awakens to life and freedom and beneath the roar of the monster there are two yells, cries, bellows, the howls of children arriving in the world, their unavailing protest mingling with the din of Independence which hangs saffron and green in the night sky (*Ice Candy Man* 134).

Above explanation suggests that how Salman Rushdie has created a dais of burning flames within and without, indigenous earthen lamps, along with the burning trains, buses and cities, how it is connected with the familiar features of everyday life with the violent destruction associated with 1947 partition. White, saffron and green, are representing the cultural integral unity of colors from India's national flag, which evoked to illustrate the violence of riots taking place at the time of partition. The preparations of concrete geographical borders such as Punjab the city of Lahore are suggested to demarcate the formation of the new national border.

The twin births of two children implicated at the very moment of India and Pakistan comes into being and who were seem to destroy each other, thus, it was an ominous signal about the future of new generations. I would like to focus on the brief
account of historical development of partition of India. The two nation theory and the demand for a separate homeland for Muslims propounded by the Muslim reformer Sir Syed Ahmad khan 1817-1898 in nineteenth century. He was firstly introduced in Allama Iqbal's presidential address to the Muslim league on 29 December, 1930.

A decade later, Mahammad Ali Jinnah delivered another presidential address to the All India Muslim League at Lahore in which he hammered for the separate Muslim nation. The Hindus and Muslims belongs to two different religious philosophies, social customs, literatures to yoke together two such nations under as a single state, one as a numerical minority and other as majority, must lead to growing discontent and final destruction of any fabric that may be so built for the government of such a state.

Actually Jinnah's speech officially declared the beginning of partition to which Gyanendra Panday a critic of partition terms the first partition of the subcontinent which was followed by the second partition and the third actual partition of India had been happen in 1947.

As we know all Muslim's majority regions of Punjab and Bangal were divided with west Punjab and East Bengal forming west and Eats Pakistan and India sandwiched in the middle. According to Gyanendra Pandey a critic and writer of partition the actual process of partition took the period of seven years during its first articulation of the demand for a separate state of Muslims of the subcontinent and the establishment of Pakistan.

**Pakistani fiction in English:**

In India there was a sway of writing boom by the time of financial success of Arundhati Roys *the God of Small Things*. Fewer questions aroused what about literature of Pakistan written in English. Some of writers emerged during the period with the burning subject of Pakistan. Though, there voices are different. Many Pakistani and Indian writers do share a common concern for defining moment in their nation’s histories, the partition of the subcontinent in 1947.
At the dawn of a new millennium Pakistani English Literature stands at the brink of a new threshold as more and more writers of Pakistani origin make their presence felt. Some of the writers have own international awards including tariq Ali, Moniza Alvi, Nadeem Asalm, Hanif Kureshi, Adrian A. Hussain, Bapsi Sidhwa, Sara Suleri, and Adam Zameenzad while several Pakistani English writers, like Zulfikar Ghose, have been translated into other languages. Actually several Pakistani English writers, including Ahmed Ali, Alamgir Hashmi, Bapsi Sidhwa, Kamila Shamsie and G.F. Raiz were awarded with National Literary Honour.

The majority Pakistani English fiction novelists live in western countries. In 1947 Pakistan had a few number of English language writers. Shahid Suhrawardy (1890-1950) and Ahmed Ali (1908-1994) were notable poets of undivided India. Suhrawardy's essay in verse 1937 and Ahmad Ali's Twilight in Delhi are to be considered the first international Muslim novel in English. They are to be considered as the fathers of Pakistani English literature.

Most of Pakistani writers reside between East and West. They give expression to their feelings intellectually through their work of art. Many writers perceive themselves in universal terms and yet identify with Pakistani. This is evident in Tariq Ali's memoir Street Fighting Years (1987). He wrote two novels about Post-Communist Europe, Redemption (1990) and Fear of Mirrors (1995). The Sara Suleri prepared new direction of Pakistani English writing with her creative memoir Meatless Days (1989). Actually the quality of her prose was itself a milestone for Pakistani English writing.

Mr. Alamgir Hashmi in his article Current Pakistani Fiction has discussed the four Pakistani works of fiction published in 1990 which he says as appropriate additions to the post-colonial work of the 1980s. We could mention here the name of worth writers of the period such as Hanif Kureishi, Tariq Ali, Adam Zameenzad and Athar Tahir. At the dawn of a new millennium, a new young generation of English fiction writers of Pakistani origin has emerged certainly and took Pakistani English literature to new horizons. Zeeba sadiq's autobiographical first novel 38 Bahadurabad (1996), Maniza

There was a Fulbright Creative Writing fellow, Sorayya Y. Khan who has won the Malahat review. Then Moazzam Sheikh Sarwar, Quisra Shahraz Ahmad, Humair Yusuf and Umaid Rehman had published a full length work on partition which is scattered across the globe and likely to make their inwardness with published full length work very soon.

**Parsi Fiction in English:**

Indian English Literature from the earlier period had a good number of Parsi writers. Parsi's very few number in population accepted the English language education and the intensive study of European English Literature resulted in Parsis being a vanguard of English creative writing in India. But the focus was on the Parsi identity of the authors. The identity of the Parsis, as a distinct ethno religious minority in India has not been highlighted. But only because of Parsis we could define the ethnic identity. Very soon so many questions took a front that many of the Parsi fiction writers are living at abroad like Rohinton Mistry, Bapsi Sidhwa, Boman Desai, Firdausi Kanga etc. So when we are dealing with the fiction written by Parsis. We deal with expatriate writers who bring their own complex and mental baggage with them. So let's have a brief look on Parsi fiction.

Perin Bhrauchas wrote *The Fire Worshippers* (1968). Then Nargis Dalal considers herself a Parsi who wrote about Parsis both in her fiction and nonfiction. But she represents a distinct group within the community. She stands out from other Paris writers. Novy Kapadia refers to her as expatriate Persian and practicing Zoroastrian. Nargis Dalal as an writer looked at each person as a human being and not as a Parsi, Muslim or Hindu. *Minari, The Inner door and the girls from overseas* are her published work of art.

Perin Bhrauchas *the Fire Worshippers* (1968), Nargis Dalal's *The Inner Door* and *The girls from overseas* are worth mentioned work of art. Thereupon Bapsi Sidhwas the

Partition Novels:

Actually the partition of India and Pakistan in 1947 gave rise to such a uncontrolled religious hatred that they are resulted in inter communal clashes of unprecedented fury and proportions, and inflicted deep wounds that their scars are still felt today. But the victims, commonly men and women were never commemorated, as their sacrifice was submerged in the tale of national pride.

It is only the literature of 1980s that few scholars, writers and Historians seriously started to dig out the most disquieting aspect of that time. The first partition novels and short stories were published as early as the 1950s and kept being issued over the decades into the 21st century which makes quite a heterogonous group of them, both in time and style. The Historical fiction can represent a wide spectrum of historical interest ranging from the synchronic particularities of the given moment in the past to diachronic workings of the historical process itself. Partition of India into sub-continent has already provided readymade material to the novelists of all generations. Some of the novelists
who have experienced this event, they wrote to share their suffering or traumatic experience.

Khushwant Singh's *Train to Pakistan* (1956) impart an account of India and Pakistan's bloody partition, through the eyes of the inhabitants of village in western portions of Indias Punjab State, on the fronts between India and Pakistan. Then, Chaman Nahal's, *Azadi* (1975) again represents the narrative caused by the partition of Indian subcontinent. It has own Sahitya Academy Award to Nahal. Then Bhishma Sahani's *Tamas* (The Darkness 1988) had become the most powerful and celebrated portrayals of the horrible tragedy of partition. He was also awarded by the Sahitya Academy for *Tamas* in 1976. Amitav Ghose *Shadow Lines* (1988) shows the inability of people who have been uprooted from their homes, of separating the verbs movement. Mukul Kesavans *Looking Through the Glass* (1995). Then Shauna Singh Baldwins *What the Body Remembers* narrates the story of partition from Sikh's point of view. Other well-known novels worth to mention about partition is Manohar Malgaonkar's *A Bend in the Ganges* (1964), Salman Rushdies *Midnight children* (1981), Bapsi Sidhwa's, *Ice Candy Man* (1988).

Bapsi Sidhwa was born on 11th Aug. 1938, in Karachi into a prominent Parsi family. Her parents Peshotan and Tehmina Bhandara belonged to the Parsi community. The Parsees are the descendants of Zorosastrians who fled to Persia when it was conquered by Islam in the seventh century. The majority of Parsi community lives in Bombay, but the Bhandara's belonged to that small group which remained in Lahore, Pakistan. Soon after Sidhwas birth, her family moved to Lahore permanently. Therefore, Lahore is central to her four novels. Lahore city played important role to shape her creative sensibilities and writing career. Sidhwa's novels, *Water, An American Brat, Cracking India, The Bride* and *The crow Eaters* has been translated and published in several languages. Sidhwa's childhood was somewhat difficult. She has come into contact unfortunately with polio which crippled her leg and affected her entire life. She has used the experience to her third novel *Ice Candy Man* about partition, which is narrated by
Lenny, a precocious, Parsi child. *Cracking India* has set in Lahore in 1947 during the partition of the Indian subcontinent.

Bapsi Sidhwa's *The crow Earter's* (1978) has actually opened the doors and windows of Parsi world to us. Sidhwa's explorations of certain crucial issues (in her novel) certainly make her popular among her readers. She has become successful to show the delightful and idiosyncratic picture of Parsis to the world. Insular marriage issue, Parsi death rites, neutrality towards Indian freedom movement, future of minority like theirs etc are important issue which has to be discussed here. Then Sidhwas *Ice Candy Man* (1988) she portrays the betrayal of Lenny towards her Ayah. Actually novel is said from a lame Parsi girl's point of view. It deals with historical tragedy yielding insights into both the past and the subcontinent's turbulent present. In short, Sidhwa's *Ice Candy Man* (1988) shows the indifference to Indian Independence movement rather indifference to its division into two sub continent. Sidhwa's *An American brat* (1994) deals with political turmoil in Pakistan. It picturises the adventures and explorations in America of a Parsi girl from Pakistan. Mainly, it deals the cultural contrast of Parsees in Pakistan and western countries. *Sidhwa Wrote the Pakistani bride* (1990) dealt with Muslim tribals in the mountain. Khushwant Singhs *Train To Pakistan*, Chaman Nahal's *Azadi* and Manju Kapoor's *Difficult Daughters* are some of the most famous works of this category. Rushdies *Shame* and *Midnights Children* traces the debates on the partition and its after situation also. Besides Sidhwa, we have other women writers like Anita Desai and Attia Hosain who wrote *Clear Light of the Day* and *Sunlight on a Broken Column*. Sadat Hasan has contributed to the literature of partition. Ritu Mennon's and Kamala Bhasins, *Borders and Boundaries*, Urvashi Butalia's, *The Other Side of Silence* and Amrita Pritams *Pinjar* are important texts of feminist interpretations of partition tragedy.

Born in Karachi, brought up in Lahore, living for some time in India, and now resides at America. Bapsi Sidhwa's writings are reflection of lived experiences, conscious of her three fold identity as a Pakistani, a Parsi and a female writer. Her third novel *Ice Candy Man* in 1988 had published in USA in 1991 as *Cracking India, Ice Candy Man* a
novel told through the eyes of an eight year old Parsi girl, Lenny who has had polio in her leg and has to undergo several operations. Bapsi Sidhwa insists that it is not a self-portrait. Lenny is an eight year old Parsi girl belongs to that religious community which fled Muslim rule in Persia to India during the ninth century. Under the colonial rule they enjoyed a close relationship with the British and were not allied with any particular ethnic group during partition who is growing up in the atmosphere of prepartition period of Lahore in 1947. Lenny, the first person narrator of the novel enjoying a contented life with loving parents and filial four household members of a family. Lenny frequently goes to the nearby Queens Gardens with her beautiful Ayah or nanny, Shanta, a young Hindu woman with the kind of beautiful curves and smiles that constantly keeps her centre at her male suitors’ attraction.

Let’s concentrate on the women delineation in the novel with the help of connotative analysis. Lahore city has populated by a mixed branch of people as Hindus, Muslims, Sikhs, a strong religious presence in northern India, Sikhism combined elements of Hinduism and Islam. It was founded by the Sant Guru Nanak during the fifteenth century. In the novel, the readers are witnessed that the people of multiple religious beliefs were serving Lenny who came from a well formed family. This happy collection of religious groups represented in India. The decision to make her narrator a child allows Sidhwa to restrict her world to a very small geographical area of Lahore.

It is entirely pleasing world peopled by her beloved Ayah, Imam Din, the genial cook Dil Nawaz, a rogue and is Lenny's hero, by Hasan, the Masseur, who invents oils made from pearl dust and fish eggs, and also by her preconscious cousin Adi. Lenny's delineation is nothing but she is the mouthpiece of Sidhwa's childhood bitter experience of partition. The narrative is about Lenny's comprehension about the turbulent events during the partition of the Indian continent into India and Pakistan but the compressed world of a child's vision is populated by a small group of people which provides a useful microcosm through which Sidhwa can convey the wider history of the period.
Besides the local people, the British raj enters Lenny's little world too, when Mr. and Mrs. Rogers come for dinner who was British inspector general of police. Lenny's trouble first appears in her Lahore home when a quarrel erupts between Mr. Singh and Mr. Roger's over partition. Bitter words metamorphose into slogan shouting mobs arose. Angry Hindus storm through Lahore one day and angry Muslims. It was far away enough from Lenny's uneasy but untouched home where her mother, Bunty, teaches her to fight and Ayah's crew of admirers continue to meet them in park as before. As the partition comes near, the breakup of the Indian subcontinent becomes imminent, Muslims and Hindus suddenly become enemies. In an attempt to save themselves some of Hindus convert to Christian, others to Islam, some of Hindus leave Lahore, permanently.

Ayah and Lenny, on whom Sidhwa fixes her focus of exploration tried to nurture them according to theoretical needs of novel as well as Films.

Shanta is Hindu woman but she assumes that as a member of a Parsi family she will be safe. Dil Nawaz, a Muslim man woes Shanta but when he has received no special favours from her, he arrive's with group of Muslim people and abducts and rape her. But Lenny's observation to the situation is that while listened to the radio announcements, Ice Candy Man was waiting for his sister at Lahore railway station. The train from Gurudaspur has finally arrived with all Muslim men and children killed and four gunny sacks filled with women's breasts. That massacre sets into motion events that turn Lenny's world upside down. Ice Candy Man's brutal treatment to Shanta comes out of a religious disharmony and hook.

From the rooftop of Ice Candy Man's tenement, Lenny and Shanta see's Sikh's slaughtering Muslims, Hindu butchering Muslims and Muslims burning Hindu alive. Once cute and charming Ice Candy Man turns into a madman. Even, Shanta a Hindu woman loves Masseur, the only voice of reason amongst Ayah's admirers. A love affair between him and Shanta blossoms amidst the carnage and Lenny has witnessed the relationship between a Muslim and Hindu.
Bapsi Sidhwa's novel is written in English and she wrote the screenplay even in English and Deepa Mehta decided to make a film in Hindi titled *Earth 1947*. She said most of the characters in *Earth 1947* are working class people and the thought of them to speak in English in 1947 felt ludicrous. Although, some relevant scenes to plot remains in English.

Important aspect of the novel and the film is the present tense narration of the story and Sidhwa's deliberate use of an unreliable or apparently unreliable narrator.

Lenny, the child narrator, is a sharp observer, curious and fast learner. She is keen observant and precocious about the political events and meet Gandhi frequently. In her own way Lenny is a chronicler of Lahore and documents the horrors of the partition. Lenny is very much quick to note the opinion of surrounding as she has a mind of her own. Lenny looks on helplessly while her friend circle divides themselves into hostile religious groups and eventually sees Lahore on fire. Lenny observes.

The whole world is burning. The air on my face is so hot I think my flesh and clothes will catch fire. I start screaming, hysterically sobbing. Ayah Moves away, her feet suddenly heavy and dragging (Ice Candy man 147).

Among the numerous literary representations of partition, I choose to analyze Bapsi Sidhwa's *Cracking India* published as *Ice Candy Man* because the novel offers a unique perspective and partition. It is obliviously narrated through the point of view of a girl from a Parsi community, an ethnic & religious minority. As noted in the novel there were two hundred parses in Lahore around the time of partition. The majority partition literature, as Menon and Bhasin pointed out, was created soon after the actual division of the subcontinent and written in Hindi, Urdu and Punjab, *Cracking India* is not only the first Pakistani novel in English to deal with this tumultuous period of subcontinental history, it is also a full account of Parsi non-involvement which was essentially an un involvement amongst the Lahore Parsis in the freedom movements of both India and yet a unborn Pakistan. (Mann 72).
Bapsi Sidhwa, a Parsi writer who was born during the British Raj, became Pakistani after partition and resides in the United States and occupies a unique position that allows her to practice a particular kind of border feminism in writing the novel.

After writing the film script herself, the Toronto based Indo Canadian director Deepa Mehta adapted a novel into film. *Earth 1947* was released across the world wide in late 1999 as part of Deepa Mehta's trilogy called *Fire, Earth and water*. According to Mehta these three different films are about elements on one level that nurture and destroy us. They are tangible elements. Fire is about the politics of sexuality and water is about the politics of religion. And Earth is about the politics of nationalism (Churi 99).

While studying the comparative study between a novel and its film adaptation it is necessary to ask a question: What is left out? What is omitted the contents of the novel. What is added? And what is altered in the film and why? The objective of thesis is to study thoroughly the women characters on the grounds of text and their faithful adaptation with changes in film. Deepa Mehta's film adaptation of Bapsi Sidhwa's partition narrative through an examination of the differences between the two works focuses on Lenny, a lame girl of Eight years old girl. From the comparative angle of study. Sidhwas *Cracking India*, portrays multiple forms of desire of the body and violence on men and women during the partition while Deepa Mehta's *Earth 1947* features violence against the bodies within the matrix of national movement. Deepa Mehta omitted lot of part of the story specially the humour, the group of ordinary people at Lahore and number of subplots. She has taken liberty during her direction and amalgamated the characters and combined different elements to make it cinematically visible. George Bluestone, a film critic at the beginning of his book, *Novels into Film* quotes Joseph Conrad and D.W. Griffith has had a discussion on the common intention of the novelist and director. In *Preface to Nigger of the Narcissus* (1897), asserts his intention: my task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel it is before all to make to see. Sixteen years later Griffith, echoes
Conrad when he confesses the aim of his cinema in the following words: The task I am trying to achieve is above all to make you see (Bluestone 1).

The common purpose of a novel and a film to make the reader and the audience see. They also hinted the required differences between two kinds of media i.e. *electronic media* and *Print media*.

The purpose of the research design is not to highlight individual differences between the novel and the film but to focus the picturisation or delineation of women from *text* to *screen*. If they have adapted the changes into certain situation, i.e. the matter of study. As Shanta, Ayah of Lenny delineated as imaginative and dreamy kind of lady in the novel. But in a film she seems to be the version of beauty chastity like a goddess of love. Concentrating at her characterisation from comparative angle Shanta has not been living into world of reality in novel as well as in film. She is submissive in the film as well as in novel. From the feminist point of view, she has had possess a ting of revolt in her personality. Because in novel when she came to know the reality of Dil Nawaz, She didn't accept his feeling of love to her. Instead, she chooses to live a loveless long life of solitude after Lenny rescues her from Heeramandi with the help of Dil Nawaz. It means the partition and burning religious situations suppresses Shanta's self-confidence of revolt. She was feeling helpless and submitted easily to the circumstances.

The fact is that the novel is *verbal* medium whereas the film is *visual*. Bluestone makes the significant observation that between the perception of the visual image and the conception of the textual image lays the root difference between the two media (George 57).

Generally film could excite the perception skill of audience directly through visual images. The synthesis or amalgamation rather juxtaposition of verbal language with colour, movement, and sound articulates a direct sensory experience than reading. Reading a novel permits us a freedom to interact with characters, plot by imagining them in our minds but film denies. Absence of time constrains in a novel is replaced by compression of events into two hours or so in a film.
The narrator, who mediates the meaning through his or her point of view in a novel, that largely disappears in a film. E. g. as in the novel *Cracking India*, it is, Lenny, who narrates the situation of partition, but in film the importance of narrator reduces somewhere because of visual sensory faculties. Geoffrey Wagner in his book, *The Novel and The Cinema*, (1975) divides film adaptation into three modes as the

a) *Transposition* in which a novel is directly given on the screen with a minimum of apparent difference.

b) *Commentary* where an original story is taken and either purposefully or inadvertently altered in some respect.

c) *Analogy* – Which must represents a considerable departure for the sake of making another work of art.

Deepa Mehta has followed the second part and subtitle of the film reads: *An Epic Romance set against the Blood stained canvas of partition*. According to Bluestone that, the filmmaker is an independent artist. Not a translator for an established author, but a new author in his own right. (Bluestone, p.62) Before attempting a comparison between a novel and a film under the light of women delineation we should peep into the biography of both the artists. The synopsis of *Cracking India* described as semi autobiography of novelist Bapsi Sidhwa. Sidhwas' unique position of a Parsi Pakistani diasporic writer outside of the Hindu, Muslim, Sikh diviation allows her to document the birth of Pakistan differently. Like Bapsi Sidhwa, her narrator Lenny, born in an upper middle class Parsi family attains ethnic and religious affiliation. Deepa Mehta was born in Hindu family in Amristsar and her family was migrated to Canada soon after partition. Deepa Mehtas *Earth 1947* came into theatres and marked the fiftieth anniversary of partition. The focus on biographic details of the fiction writer and director, need to suggest that the politics of ethnicity has played its role in shaping and making of *Earth 1947* successful.

Though there are several historical elements like communal violence, the division and the millions of people became homeless by the events of 1947. *Earth 1947* is not only a hysterical drama and a political fable. The whole film was completed in forty days
and comprised of an international unit comprising British, American, German, French and Indian Members. The role of *Ice Candy Man* is played by Amir Khan, one of the biggest young stars. The director highlights the passionate love between the Masseur & Shanta, Rahul Khanna and Shanta Hindu Woman played by Nandita Das. Though Mehta does not show too many intimate scenes, the love triangle and the revenge motif shown clearly. Shanta, a real innocent kind of woman doesn't understand the depth of Dil Nawaz love, rather he have had grudge of Shanta, because she is Hindu and a woman. The character of Shanta runs smoothly upto the middle of the film. The integration of several art forms singing, dancing and music, especially in the scene where Ayah rides with Masseur on his bicycle. Here are the extended use of song to replace dialogue (the lyrics to the songs in *Earth* were written by Javed Akhtar, one of the India's most prominent lyricist) gave a particular romantic feel. A.R. Rahman has provided music to *Earth* Mehta's film could be called a crossover production.

Mehta's adaptation of *Cracking India* makes many interesting additions as well as omissions. The shift of a young Lenny narrating the novel to an adult voice over as the narrator in the film indicates from the beginning the kind of changes that would take place in Mehtas film. No doubt, certain omissions are essential to translate a novel to the screen due to the difference between written as opposed to visual and auditory media. Actually Sidhwa's novel comprises nearly 300 pages and Mehta shortened to fit the 101 minutes feature film. Deepa Mehta Omit few female characters e.g. Slavesister, Godmother, Electric Aunt and Hamida. Lenny is the sole narrator and interpreter of everything in the novel, but the film does not give her that much status. Many examples such as Lenny's frequent visit to the house of Godmother, her conversation with Gandhiji, Lenny's mother's use of petrol to help women across the border are completely absent in *Earth*. A whole section like *Ranna's stroy* which describes the bodily suffering of a Muslim boy and occupies substantial importance in the novel. Rather it was reduced to an insignificant short narrative by a nameless boy at the camp in the film. Mehta sidelines some other characters and retains some of their scenes, e.g. Masseur gives Ayah a ride on
his bicycle in place of Sharbat Khan, *Ice Candy Man* threatens to drop Lenny suspended from the air instead of her brother Adi etc. (Tripathy).

The film was first screened at the Toronto International Film festival in September 1998. It was released in 1999 in India and U.S.A. Since, it has had screenings in England, Australia and France. Kavita Daiya in her book *Violent Belongings* has criticized the movie. She has pointed out that the film fails to fully represent the novel which has two threads and one is the story of the domestic, everyday conflicts and concerns that mark Lenny's coming of age. The second is the story of how partition, ethnic violence and migration dramatically change the lives and relationship cantered upon Lenny's Hindu nanny Ayah (*Violent Belongings*:58). *Earth* relegates the coming of age of Lenny and elides the complex relationship and betrayals that Lenny slowly apprehends in her family like her mother being abused and cheated on by her father evident from the bruises on her body. Lenny's growing realization of her sexuality can be marked in her interest as well as understanding of the bodily violence and violation that surrounds her. The film ignores Lenny's awakening to sexuality a part of her coming of age, which is mainly featured in the novel through her curious conversation and sexual play with her cousins.

Ambreen Hai in her essay, Border work, *Border trouble Postcolonial feminism* and Ayah in Bapsi Sidhwa's *Cracking India*, draws our attention to how Ayah's body mediates Lenny's own and sexual awakenings.

Ayah becomes the subject of Lenny's story, the object lesson of her own adolescence. Ayah is for Lenny simultaneously both an intensely desired self and other. She embodies a desirable adult femaleness that Lenny herself both ardently desires and desire to be. It is perhaps Lenny's desire for this body for which this body will later be punished, and Lenny's desire subsumed by accusation of male violation (*Hai* 396-397).

Hamida who replaces Shanta in the novel has been omitted by Deepa Mehta in a film. But the novel has successfully drawn Lenny's ambivalent attitude towards sexuality and opposite sex which is shaped by the ever pervasive character of violation of bodies in her world through her relationship to both her Ayahs Shanta and Hamida (the Ayah who
replaces Shanta is from a refugee camp of fallen women). The multiple stories of love, violence, and betrayals remain unexplored in Mehta's film due to another reason.

The film has its own advantage over the written medium. While Sidhwa's novel is written in English whereas Mehta's film is in Hindi. Mehta takes liberty to incorporate sentences in Urdu, Punjabi, Gujarati and English in the film which give the idea of multilinguism and multiculturalism of the country. The preference of Hindi language and code mixing with other Indian languages was a befitting part of a film. Most of the film characters drawn from working class background.

Bapsi Sidhwa's novel informs about the mass migration of people in a line that appears in 20th episode wave upon scruffy wave of Muslim refugees flood Lahore and the Punjab west of Lahore. Mehta exploits the film's greater visual potential to render two iconic episodes of the partition the train scene and the scene of migration of people which are absent in the novel. In the train scene the background music becomes loud and disturbing, and the hue is dark. When Dil Nawaz gets the death train, in the darkness, he gradually recognized that what his finger's dip into is blood. He identifies the bodies in silhouette they are in various gestures, upside down piled or mutilated all dead. In Sidhwa's literary account, we get a short indirect reporting by Lenny: A train from Gurdaspur has just come in, he (Ice Candy Man) annoynes panting. Everyone in it is dead butchered. They are all Muslim (Ice Candy Man 149).

On the day of Independence Ayah is represented as marginal individual. This Marginality generates two meanings one is the status of refugee being a Hindu lives into the newly created Pakistan and second being a woman she was marginalized. She is hardly presented on the screen in the scene when they get together in the house listening to the radio about the news of Independence and the partition. Mehta makes a meaningful addition to the scene to intensify the situation, we all hear Nehru's famous Tryst with Destiny speech on the radio that at the stroke of the midnight hour (15 august 1947) when the world sleeps India will awake to life and freedom.
We can view Ayah with Lenny sitting on her lap at a distance. She is paid little attention and takes no part in the discussion. In contrast to her earlier position of being all encompassing figure consolidating all religious groups Hindu, Muslim, Sikh, Parsee's around her. Her position becomes marginal with the accentuating of nationalism. Eventually, Ayah receives the utmost violence of national oppression. She is abducted and raped by the Muslim mobs headed by the Ice Candy Man and she becomes the sole representative figure of female violation in the film. Symbolically speaking Shanta's kidnapping signifies the loss of the community united across numerous differences. The kidnapping of Shanta at the end of the film is the enactment of the gendered violence that is implicit in the attitudes of many of male characters throughout at the film. Ambreen Hai notes, As national borders are drawn to define post-colonial nationhood, the Hindu Ayah becomes the embodiment of the border that is crossed by men of all sorts, the site of transgression itself (Ambreen 411).

The careful reading of the novel highlights that the text is silent about Shanta's story after her kidnapping. Sidhwa's novel is not only make Shanta able to speak of what has happened to her, but a novel actually doesn’t permit any assertion into her mind or feeling or consciousness. Shanta's fate after her rape is to be found by the other women of Hiramandi. In short, the character of Shanta, has basically not designed for voice in novel as well as in film. Her story is told by Lenny. After her rape there can be no life or accession to subject hood for Ayah in Sidhwa's text. Therefore, there can be no actual recovery.

Rajeshwari Sunder Rajan in her much acclaimed book Real and imagined women, titles a chapter Life After Death, where she invokes the representation of rape in literary texts chosen from varied historical, cultural and racial locations to discuss the different politics they engender within feminism. She has focused on Anuradha Raman's Tamil short story Prison 1984 in which the protagonist Bhagirathi a fallen woman, rebels and decides to live in the house of her rapist, forbids him to touch her again, and thrust her raped condition upon her rapist. The story offers a different subjective status to a raped
woman and the possibility of her life after rape against the traditional feminist solutions like getting legal aid to persecute her rapist seeking maintenance from her husband (Routledge 61-78).

I would like to implicate here Shanta's inability to tell her own story in a novel and Deepa Mehta's non-inclusion of her post abduction state all the same story the silence that still haunts the narration of the violence of the partition. The so called recovery of women after the riots was an attempt to legitimate the new nation states and both a novel and a film hint that there can be no meaningful recovery.

I would like to conclude with the fact that while Sidhwa in *Cracking India* or *Ice Candy Man* portrays both the evident repercussions on men and women's bodies during the partition and the multiple and playful forms of desires of the body. Mehta's traditional feminist perspective of delineating violence against the bodies of women obscures her ability to picture Sidhwa's novel beyond the matrix of nationalist violence. But she successfully refashions the spirit of a novel with her own vision and tools to reproduce the story of body, border and betrayal in an impressive way. The character of Shanta played as a representative of other fallen women in the novel who were sent to rehabilitation camps. Mehta recalls the chilling shrieks and moans of recovered women and draws out the most damaging effect of partition, the symbolic desecration of women on both sides of the conflict. In this dark narrative of the cross religious abductions of women, their pain is beautifully presented in a beautiful poem by Amrita Pritam. Actually *Earth 1947* is the story of thousands of helpless women who were caught in the brutal battle between two ethnic communities.

In a film Mehta has made an attempt to reveal that Shanta's body becomes the contested ground a contested cultural and religion oriented text, upon which notions of psychological subjugation, ideological enslavement, subjectivity and national prejudices are constructed during the time of ethnic violence. Bapsi Sidhwa's novel focuses on and elaborates the question of raped women and their future lives. Sidhwa shows how these women are forced together in a house and burn themselves alive and those who are
survive live with a sense of guilt for a long time. This survivor’s guilt paralyses them and they look like skeletons. Shanta suffers from this guilt whereas she is not guilty on her part.

References


Websites

http://voices.cla.umn.edu/artistpages/sidhwa_bapsi.php

Bapsi Sidhwa official website: http://www.bapsisidhwa.com/biography.htm