

**FEMALE IDENTITY IN PARTITION LITERATURE: A COMPARATIVE
STUDY OF BAPSI SIDHWA'S *ICE CANDY MAN* AND AMRITA
PRITAM'S *PINJAR***

A Dissertation submitted to the Central University of Punjab

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in

Comparative Literature

by

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June, 2014**

CERTIFICATE

I declare that the dissertation entitled "FEMALE IDENTITY IN PARTITION LITERATURE: A COMPARATIVE STUDY OF BAPSI SIDHWA'S *ICE CANDY MAN* AND AMRITA PRITAM'S *PINJAR*" has been prepared by me under the guidance of Dr. Rajinder Kumar Assistant Professor, and Centre for Comparative Literature, School of Languages, Literature and Culture, Central University of Punjab. No part of this dissertation has formed the basis for the award of any degree or fellowship previously.

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ABSTRACT

Female Identity in Partition Literature: A Comparative Study of Bapsi Sidhwa's *Ice Candy Man* and Amrita Pritam's *Pinjar*

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Partition of India was the great historical event in 1947. Partition affected the millions of people and changed the whole scenario of the sub-continent. Women were most affected in partition era. Feminism as a movement explores the suppressing status of women in the Patriarchal society. In the domain of patriarchal culture, woman is a social construct. Feminism is a highly innovative concept representing a significant departure from the traditional mode of critical evaluation. The present study tries to investigate the portrayal of the partition by the two writers from India and Pakistan Bapsi Sidhwa and Amrita Pritam with their novels, *Ice Candy Man* and *Pinjar*. In these novels both the writers represents the series of female characters who have survived in the chaotic time of 1947. They project realistically the women's plight and exploitation in the patriarchal society. It explores how men establish their masculine power and fulfil their desire by assaulting women. Through the feminism theory, the present study has tried to locate the identity of women which changes in partition and their actual identity is broken down and they have to create a new identity which mostly forced on them.

(Nancy and signature of student)

(Name and signature of supervisor)

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(Nancy)

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CHAPTER 1

Female Identity in Partition Literature: Thematic Understanding

Partition of India was a great historical event in 1947. At the same time due to the serious communal conflicts that had long existed among the three main communities in India Hindu, Muslims, and Sikhs. The Independence brought the partition of India to create two newly independent nations India and Pakistan. The Partition of India is one of the most traumatic and disruptive event of twentieth century. The year 1947 is remembered for two events that occurred in India. That was the year when India achieved its independence from the British and that was also the year when the country was partitioned. The partition of India changed the geography of the Asia subcontinent and created two different nations in the form of India and Pakistan.

The irony of history is that the last battle of our war of independence in 1947 was not fought against the foreign rulers.... But between the two major religious communities living in the subcontinent....In the river of blood which flowed during the twilight days of the British Empire in India, not a drop of foreign masters' blood could be discerned; it was purely south Asian. The Britishers left with all their prestige and goodwill and their colonial legacy intact. (Hasan15)

The partition of India occurred more than 50 years back and yet it remains a heated topic of discussion. India was once a large country known as the Subcontinent. The Subcontinent consisted of regions which are known today as India, Pakistan and Bangladesh. The Independence of India and Pakistan also resulted in one of the greatest migration of Indian history in which millions of people migrated.

The mass movement of people as a consequence of the British decision to the partition the country has been called the largest human migration known to history. It took place on the western border of India over roughly a three-month period off, with small groups of people or individuals crossing over time to time. The

number who crossed over on both sides was counted in several millions. (Butalia 97)

These were inevitable as Hindus were Killing Muslims for practicing Islam. Most of Indians think of it is a political disaster of that time. But it was a result of a continuous chain of different events that caused frustration among hundreds of Muslims of subcontinent at the time which lead to the partition. The partition of India was the most significant event in the history of India. The circumstances under which it occurred made it one of the saddest events of the history of India.

The mass scale migration entailed crimes of unprecedented violence murders, rapes and bestiality. It is a very difficult to give an exact account of the people who became the victimization of the partition trauma but its impact can be compared to that of great war on Britain on the second world war on Japan and France. (Roy 17)

The Hindus and the Muslims were living together since long but they failed to inculcate the feeling of harmony and unity among themselves. The leaders played a prominent role in stoking the fires of rapid communalism. Causes for partition of India mainly rest around the three vital causes which include the British policy of divide and rule on the basis of religion, race and creed and the relationship of Muslim League and Indian National Congress and the demand of Muslim League for a separate country for the Muslims living in India. One of the major causes for the Partition was the league for two nation's theory based on religion.

It was evident that two parities, the congress and the League, would be at the forefront of leading and designing the new state or states and the most prominent leaders. Nehru, Jinnah and Gandhi-would be central to carving out the future political orientation of the countries. (Khan 4)

The British administration created separate identity between Hindu and Muslim. Every ten year the survey identified Indian people by their religion. The political situation in India during 1940's brought about the Muslim league wanting to become separate nation. Jinnah the leader of the Muslim league called for the

establishment of Pakistan as an independent country. Their demand for Pakistan was based on the idea that they would be free to develop their culture, tradition, and religion.

Urvashi Butalia also observes in this regard that, "Partition was surely more than just a political divide or a division of properties of assets and liabilities. It was also.....a division of hearts. (Butalia7)

Partition has left unforgettable impact on people's life. Its deep, personal meanings and its profound sense of split, engendered, differences still lives in so many people's lives. Partition was not only a political device but it was a division of hearts. It brought untold suffering tragedy, trauma, pain and violence to communities who had lived together in some kind of social contract. It separated families across the border and made it impossible for the people to know if their parents, sisters, brothers or children were alive or dead. Many people exchanged their homes and countries so quickly. Pandey explains the situation of that time: "We live in a fragmented universe..... We used to whose children we were; now we are the children of no one & everyone! (Pandey 10)

Before partition people were living in a united nation. After the partition people lost their families and children lost their parents. Thousands of families were divided, homes were destroyed, crops left to rot, villages abandoned. People from the same country, the same town, the same village could still be divided by the politics of their religious differences. Once they divided could do terrible things to each other. "Before the Indian Partition, the twentieth century had not experienced such a massive and excruciating migration of People. (Rajimwale 197)

Individual trauma on the other hand is most often suffered in silence and whenever language is used to convey it to others or even to self after time the pain somehow remains submerged somehow embedded within the injured self. Language fails to extricate the experience from the depths of the unconscious where it continues to resound poisoning the daily existence of the survivor. The partition of India not only changed the geography of the subcontinent but it left a deep rooted impact on the hearts of the people who had struggled for years to see

the dawn of peace with new India. Lenoard Mosely gives a brutally picture of the partition riots:

In the nine months between August 1946 and the spring of the following year, between and sixteen million Hindu, Sikh, and Muslim forced to have their homes and flee too safely from blood-crazed mobs. In that same period over 6,00,000 of them were killed, but no, not just killed. If they were children, they were picked up their feet and their heads smashed against the walls. If they were females, they were raped and their breasts were chopped off. And if they were pregnant, they were disembowelled. (Mosley 9)

The most predictable form of violence experienced by woman is when woman of one community is sexually assaulted by the man of other community. This evil is further compounded if they are placed in unstable political societies or events. In other moment of ethnic conflicts in the world, the rape and molestation of Hindu, Sikh, Muslim women before and after the partition followed the same familiar pattern of sexual retaliation and reprisal. It is established fact that in all war and holocausts that are women who have been humiliated, deprived and discriminated. As Pandey explains that:

The women's accounts are vivid and violence, the experience of abduction and widowhood, of rehabilitation and, sometimes, even liberation. The author explores what country, nation and religious identity mean for women and addresses the question of the nation, state, and the gendering of citizenship. Their analysis lays bare the multiple patriarchies of community, family and state as experienced by women in their transition to freedom and examines the deep complicities between them. (Pandey127)

Women were the worst affected through rape and abductions. Nationalism and communalism were the two significant ideologies during this period and both of them placed women at heart of their discourse and actions. They became central to the whole act of violence. Retu Menon describes in her book Border and boundaries:

Eventually we found that there did exist communities of sort of women in ashrams or honus, set up where the first of refugee camps had been established in east Punjab. (Menon13)

In this definition she argues that many times people want to visit those places where the exploited women have been placed but they forget the pain and sufferings of the women. The official statistics have tried to record the number of cases of rape and abduction during the partition of 1947. But it's very painful about the way in which the emotions and responses of women affected by those traumatic experiences have been ignored in the official records. Official document fails to clarify the helplessness of women and suffering of the loss of humiliation of women.

Twelve million people were displaced as a result of partition. Nearly one million dead, Some 75,000 women were raped, kidnapped, abducted, forcibly impregnated by men of 'other' religion, thousands of families were split apart, homes burnt down and destroyed, villages abandoned. (Butalia 45)

On both sides of the newly created border women were kidnapped, abducted raped and brutally killed. Defilement of the woman's body was considered to be the greatest dishonour for a family. Women in this communal violence became the most vulnerable and least protected victims. Some women were forcibly abducted, while others were left behind and lost in the confusion as their families ran for their lives. As Khushwant Singh describes in his book, *Train to Pakistan* "The fact is, both sides killed, both shot and stabbed and speared and clubbed. Both torture, both raped". (Singh 9)

Fathers killed their own daughters for the honour of their families or consigned them to the fire. When women were forcibly abducted, sold, raped or remarried they suffered unimaginable cruelty and humiliation. Having been uprooted from their families and familiar surroundings they had to struggle to recover a sense of continuity in their lives. Crossing a border meant that they had to reconstruct their lives in new circumstances and in a new culture. In response to a question about whether there were any women left in Thoa Khalsa after the mass suicide of ninety women. Bir Bahadur Singh said:

Yes, many women still in our village. Mostly our family women died, and then the ones who jumped into the well. But others were saved. Because the Musalmaans saw that they were killing them. The ones who sacrificed....if the women of our family had not taken their own lives, the ones who were left alive, would not have been alive today. (qtd in *Other Side of Silence* 108)

Furruk Khan said in his article “Embodied Voice and Violence: Women, Subjective Experience and Agency in the Narratives of Partition” The injuries that seemed to crystallize partition’s violence were mostly inflicted on women of ‘other’ groups. For it was through their bodies that ‘self’ and ‘other’ were defined as the diametrically opposed notions of differentiation.

In this binary opposition however, groups brutalized their own women because they thought that it was the best way of saving their honour. The remaking of the self must have been the horrible experience. For abducted women there was nobody she could turn to for help. She had to live with a man who may have killed her husband, brother, or father but she had no option. In the partition era most of the abducted women were hidden in the village.

Urvashi Butalia describes the same situation in her book *Other Side of Silence*: “No matter what the woman said, how much she protested, no matter that there was the odd ‘real’ relationship; the women had no choice in the matter (Butalia144). As the time passed away many abducted women settled down and assimilated into the family of the abductors. The women gave birth to children were treated as wives and had adjusted themselves to their new surrounding and way of life.

It seemed unfair and perhaps even cruel to uproot them again and make those who felt that abducted women should not be forced to return to their original homes. The violence between Hindus, Muslims and Sikhs was enacted upon the bodies of all the three communities. The voices of abducted women during Partition were lost under the dominant ideologies of martyrdom, purity and nationhood. According to Bharati Roy:

With the traditional ideology of gendered or patriarchal relationships. Even in the new construction image of woman as wife and mother, simply garnished by education and some Victorian womanly, ideas borrowed from the west that was projected as “ideal”, for the good Indian woman. (Roy 6)

The multiple forms of violence included inscribing tattoos on their bodies, parading them naked in sacred places and cutting their breasts off. Within patriarchal structures women are often considered as embodiment of the honour of the whole community. Accordingly in times of ethnic, religious or other violent conflict they become major targets. Rape has always been a potent weapon of war due to the humiliating nature of the sexual violence.

It was deemed acceptable for women to kill themselves or to be killed off by their relatives in order to escape being abducted or sexually exploited by men from the other community. Many families who had earlier reported their women missing now refused to take them back because they had been polluted through the sexual contact with men of other race.

Many women publicly said that they did not want their original husband and families keeping in mind the protection of their families. Mahatma Gandhi who, after the Noakhali riots of October 1946, had resolved to go and “wipe away the outraged womanhood of Noakhali” expressed similar sentiments. He said:

I hear women have this objection that the Hindus are not willing to accept back the recovered women because they say that they have become impure. I felt that this is matter of great shame. These women are as the girls who are sitting by my side. And if any one of those recovered women should come to me, then I will give them as much respect and honour as I accord to these young maidens. (17)

Pregnant women were obviously more vulnerable than the others. Kamlabehn explains the situation of pregnant women of that time in the book *Embodied violence; Communalising women's sexuality in south Asia*. She writes that the lists of all pregnant women would be made and sent to Jalandhar; (there, the women would be kept for three months or so, be given a complete ‘medical

check-up) only then be presented to their relatives. Because she said, "If they came to know that the woman is pregnant, they would say: let her stay in the camp and have her child" (Bahsin19).

Government passed an ordinance to say that those women whose babies were born in Pakistan after partition would have to be left behind and those whose children were born in India could be kept. Women had left their children behind they did not have right to take decision for their own life and their children.

Many were paraded naked in the streets, several had their breasts cut off, their bodies were tattooed with marks of the 'other' religion; in a bid to defile the so-called 'purity' of the race, women were forced to have sex with men of the other religion, many were impregnated. (Butalia132)

During partition women were raped, kidnapped, paraded naked in the streets, molested, forced into prostitution, forced into marriage, forced to change their identity. The women who suffered during the partition were later considered to be social outcasts by their communities and their families.

Violence against women is embedded in everyday relationship in this society particularly common in order to demoralize and defeat rival men in a patriarchal society is particularly common in Northern India. Abduction is also conspicuous in the history of inter clan rivalry in the Punjab. In the patriarchal society woman is the one who have been the victim of the brutal society. The atrocities upon women usually increase day by day.

Victimisation of women can be studied under the theory of feminism. Feminism as a movement explores the suppress status of women in the male dominated society. Many contemporary writers have projected the plight of women based on caste, creed, and religion gendered aspect. As Butler says that:

For the women's movement of the 1960's and the early 1970's the subject of feminism was women's experience under patriarchy, the long tradition of male rule in society which silenced women's voices, distorted their lives, and treated concerns as peripheral. (Bertens142)

The term feminism coined by the utopian socialist Charles Fourier and was first used in English in the 1890's in association with the movement for equal political and legal rights for women. Feminism theory is essentially linked to the movement for equality of the sexes and the end to discrimination against women.

National Crime record Bureau statics show crimes against women increased against by 7.1 percent since 2010. There has been a rise in the number of incidents of rape recorded too .Figure Indicate that 10.6 percent of total victims of rape were girls while 19 percent were teens between the ages of 14 and 18. 94.2 percent of cases offenders were known to the victims and those involved including family members relatives and neighbours.

A total number of 2,28,650 incidents of crimes against women were reported in the country during 2011.The incidents of rapes reported increased from 24,206 in 2011 to 24,923 in 2012. Even the 16 December gang rape incident that shook the entire country would not to be a part of the rape compiled for the year 2012 (National crime bureau, Ministry of home affairs).Feminist criticism seeks to uncover the ideology of patriarchal society. The most common and perhaps most general understanding of feminism is that feminism is about equal rights for women. It looks all aspects of life to identify those elements that might be oppressive and suggests alternative.

The women movement of the 1960's was no, of course, the start of feminism. Rather , it was a renewal of a old tradition thought and action already possessing its classic books which had diagnosed the problem of women's equality in society and proposed solutions".(Barry 84)

Feminism in other words follows the critical project with action to bring about social change. Feminism aims at liberation and makes it political. Feminist theory often uses narratives and histories to challenge and improve existing theories or to propose new ones. Males oppressed females and treated them as others or similar to a lower caste. Today patriarchy is just one of the hierarchies which keep females down, oppressed by the traditional system.

Writers like Mary Wollstonecraft in the *Vindication of the Rights of Women* Male author like J.S in *The Subjection of Women* and Friedrich Engels in *The Origin of the Family* wrote of the need to rethink the role of women and social oppression against them. In the early twentieth century Olive Schreiner Virginia Woolf and later Simon De Beauvoir have written on the gender questions from the perspective of and oriented towards issues like education marriage economics sexuality and morals. In the late 1980s and 1990s philosopher and theories began rethinking this view of gender.

In 1949, *The Second Sex*, one of the most important books ever written about the oppression of women was published in France. The author Simone de Beauvoir an existentialist philosopher wrote: "One is not born, but, rather becomes a woman" (273). Her work highlights the status and role of women in the conservative patriarchal society. Her work exposes the ways in which patriarchy abuses the sexual politics. She opined that women must take charge of their own choice. They need not to the roles and identities enforced on them by patriarchy.

The performance of gender is social because it is accepted by society. It depends on the location, time and culture where it performed. Language plays an important role in the gender performance. It means how we decide the names for men and women and how we pronounce them. That is called the repeated enactment of a language. Because society and culture decide what kind of dresses women should wear and how they should behave in the society like men and women.

There is still common perception that gender is the favouring of women's right and responsibilities. This misleading and partial understanding gives rise to inequality in the society that is rooted in the people's cognition level. Gender equality refers to the equal rights responsibilities and opportunities of women and men and girls and boys. "Gender has to do not with how females really are, but with the way that a given culture or subculture seems them how they culturally constructed". (98)

Gender analysis however is closely related to power analysis and recognized as an important conceptual tool in addressing different vulnerabilities and predicament of women arising out of social norms customs or even state

politics. Because women is the only one who is ignored and exploited in the patriarchal society. As Judith Butler puts it: "identity is performatively constituted by the very expression that are said to be its results" (Butler).

Before understanding female identity in patriarchal society is important to understand the concept of identity. The concept of identity can be seen as the interface between subjective positions and social and cultural situations. However, identity gives us a location in the world and presents a link between us and the society in which we live. This has made the concept the subject of increased academic interest as a conceptual tool with which to understand and make sense of social, cultural, economic and political.

An Identity is the set of meaning that define, who one is when one is an occupant of a particular role in society, a number of a particular group or claims particular characteristics that identify him or her as a unique person.(3)

For example individuals have meanings that they apply to themselves when they are a student, worker, spouse or parent, when they are fraternity or when they are outgoing individuals. People posses multiple groups and claims multiple personal characteristics.

Each of us lives with a variety of potentially contradictory identities. Behind the quest for identity are different conflicting values. We are trying to express who we are and what we believe and what we desire. The problem is that these desires are often patently in conflict not only between communities but within individual themselves. (Shahani 62)

In the social structure society forms the identities because from the birth to death different roles are already to set to perform. When a child is born he or she does not have their own identity but social structure, and culture and patriarchy decide all the rules to follow. Society constructs the identities and in the families when a child is born, parents fix the rules for their children.

They don't have their own identities. Patriarchy has set the rules for girls and boys. A girl should wear different kind of clothes and boys should different kind of clothes. Society imposes all these traditions and customs to adopt.

In the normative structure of the society women are completely identified with their homes and have a strong sense of belonging. It is not strange then that a woman fixes her identity within the framework of her family confined to the four walls of her houses. In the society woman does not have her own identity because for woman all the tradition and way of talking and behaviour in society is constructed by the social set up. For example if a woman wants to express her desire in the society she can't do it because she knows that patriarchal society has set the rules for her. From the ancient times women have been treated as a commodity they can't have right to take a decision for their selves. They don't have their own identity.

Partition of India has played the important role to exploit the women and to confuse their identity. In partition of 1947 women was treated as a weapon against another community. Why always women have been victim of these kind of exploitation. Women have been treated very badly. They suffered a lot in the partition of India and they lost their identity. Because women were humiliated, deprived and discriminated. Through rape and abduction women become central to the whole act of violence. They had become the puppet in their hands. Women had migrated from one place to another and exploited in every way. Still the situation is same women are humiliated, raped and exploited.

Novel writing is a living and evolving literary genre. It is richer in content, wider and variegated in range. Before Independence, their subject matter was inescapably political but after Independence a clear shift has been marked in their focus and one can easily find that human relationships, social issues, gender equations and other important issues like futility of existence, alienation, diaspora and psychosomatic issues have become the main concerns.

In recent years the scholarly literature has taken a different turn, becoming at once more nuanced as well as attentive to consideration previously ignored or minimized. There is a greater awareness for instance of the manner in which

women were affected by the partition and its violence. The women scholars and writers in particular have focused on the abduction of women.

The agreements forged between the government of India and Pakistan for the recovery of these women and the underlying assumption that women could speak for themselves. They constituted a form of exchange between men and states. The honour and dignity of the nation was invested in its women among others behind these arrangements.

There was a time when scarcely and attention was paid to the partition. Perhaps some form of violence and trauma are better forgotten. The tragedy of the partition encounter has given rise to fictional explorations with an attempt to define the inner turmoil and social complexes that plagued the subcontinent.

The vast volume of partition fiction in Hindi, English, Urdu, Bengali and other languages of the Subcontinent faithfully records the human disaster in the wake of partition. The incredible suffering and bewilderment of the people of the subcontinent has been a favourite theme with the Indian and Pakistani writers.

Khushwant Singh was the first Indian novelist in English to write about the horror and holocaust of partition with great artistic concern in *Train to Pakistan*. It is therefore, apt that the *Train to Pakistan* is both a grim and pathetic tale of individuals and communities caught in the swirl of partition. The novel in fact implies that the disintegration of Mano Majra and its harmony is not the collapse of a nation but it is the breakdown and falling apart of the mankind.

The novel remains a remarkable study in objectivity. He blames neither the Hindus nor the Muslims for the tragic happening and is firm to believe that the partition is not partition of territory but it is partition of hearts and souls of the people.

Manohar Malgaonkar in *A Bend in the Ganges* presents a different version of the anatomy of the partition which he traces back to the religious hostilities engendered by the British. Malgaonkar believes that divide and rule policy of the British divided the hearts of the people and made them to fight with each other on communal, religious and regional basis.

The novel *Twice Born Twice Dead* by K.S Duggal discovers that there existed perfect harmony among the Muslims and the Hindus of Dharmyal but the trouble shooters enter into the village from outside and incite the people to avenge the Killings of their community in Bihar.

The Sunlight on a Broken Column is a very interesting and significant novel by Attia Hussain, (a Muslim writer) on the theme of partition. The novel covers a period of twenty years starting from the early thirties when both the Hindus and the Muslims took active part in the struggle for independence as great patriots. In the novel the turbulent drama of partition and its aftermath is observed and narrated by young Laila who had got cultivated at a time when the Hindus and the Muslims lived in harmony and shared each other's pain.

The novel is political in tone but is surely an artistic rendering of the emotional drama which the Muslims endured. In the novel *The Turbulent Drama of Partition* and its aftermath is observed and narrated by young Laila who had got cultivated at a time when the Hindus and the Muslims lived in harmony and shared each other's pain. The novel is political in tone but is surely an artistic rendering of the emotional drama which the Muslims endured.

Azadi by Chaman Nahal is one of the most important political novels in English. It has been admired for its realistic as well as massive delineation of the tragedy of the partition. The novel emphasizes that the Indian struggle for Independence was based on the hypothesis of one nation theory. The joy of the partition in the novel has been attached to the Muslim community and that of frustration and fear to the Hindus.

The novel points at the fact that those who opposed the idea of the partition were relegated to isolation and desolation and at the same time it presents the remarks of common people on the nature of the political situation and the role of politics in their lives forcing them to accept the unacceptable. The novel emphasises also the urgency and inevitability of reconciliation and the expectations with the younger generation to move ahead while defeating the disasters of the partition.

In *The Waiting for the Mahatma* by R. K. Narayan, a new aspect of the fall-out of the partition has been dealt wherein it is stressed that while on 15th of August, 1947 the country was celebrating its freedom from the slavery of the British but on the other side a pall of gloom prevailed in the riot hit areas. In this way the novel stresses that making of a country is not as important as that of the making of humanity.

The Shadow Lines by Amitav Ghosh brings out the pangs of the partition and focuses more on the victims of the partition. The novel is a unique piece and is apolitical in its political preoccupations while political events are recounted with memory. The novels on the partition present a realistic show of the tribulations the people underwent on account of the violence let loose by a spurt of sudden communal occurrences. The novelists feel that politics was responsible for human slaughter from all sides and any particular side could not be made responsible for ugly and repugnant series of events.

Their approach in the novels has remained objective in the sense that all have tried to expose human nature and its capability of perpetrating cruelty and barbarism on its own creed. Certainly, the novels prove that the traumatic experiences of the partition have shaken their writers to roots and made them restive to give vent to their indignation at the terrible holocaust which claimed a huge loss of innocent human lives.

Saadat Hasan Manto was an established Urdu short story writer and a rising screenwriter in Bombay at the time of India's partition in 1947, and he is perhaps best known for the short stories he wrote following his migration to Lahore in newly formed Pakistan.

Today Manto is an acknowledged master of twentieth-century Urdu literature, and his fiction serves as a lens through which the tragedy of partition is brought sharply into focus. In *The Pity of Partition*, Manto's life and work serve as a prism to capture the human dimension of sectarian conflict in the final decades and immediate aftermath of the British.

Witnessing partition deals with a very wide range of partition literature in chapter are arranged chronologically and attentive to trends in historical

scholarship since 1947. Throughout his analysis Saint seems torn between reading partition novels and short stories either as documents faithfully reflecting the debates of their time or as deploying representational techniques that allow the reader a deeper glimpse into some of the anxieties and aspirations that molded the people of that time.

Jill Didur's *Unsettling partition* is a necessary and astute scholarly intervention that seeks to use literature as a way of addressing issues of memory and gender that have direct bearing on how the partition unfolded. The book acknowledges the importance of looking at all literature that have appeared on the topic but focuses on the how the authors reveal the pivotal role of gender in the ideological stances created before and during partition. She puts it one of the central concerns of the book is to explore how literature and literary criticism play a role in bolstering or questioning the production of hegemonic nationalist imaginaries in India, Pakistan and Bangladesh today.

These imaginaries naturally involve religion, masculinity and national borders but they also significantly involve women and their imagined role as custodians of culture. On the both sides women were the victims of religious ideologies and the book concerns itself with those types of counter narratives texts that represent how women's bodies and identities became the focus of nationalist discourse.

"Violence of Memory explores" shoes how Shauna Singh Baldwin's novel *What the Body Remembers* builds on Partition feminist historiography in order to exhume and retell the story of family violence against women during India's Partition, intended to "save their honour" from rioting mobs.

A paper presented on 12 september 2003 by ShivamVij in st. stephnenis college university of Delhi highlights the magnitude of the devastation wrecked by the partition of undivided India that it was, and is a mammoth task for writers to deal with it. Historians, for one, talked in aggregates ten million refugees, two million of them dead, seventy-five thousand women raped and so on and so forth.

These statistics fail to impart even a fraction of the enormity of the tragedy that was the Partition. Statistics do not tell us how women must have felt while

drowning themselves in wells lest they be abducted by men of the other community. Statistics fail to tell us how for most people the deciding factor in choosing India or Pakistan was not politics or religion but insecurity. Statistics fail to even hint at the trauma of husbands and wives, sons and mothers separated by the Radcliffe line. And the last thing that statistics or historical narratives can ever do is to reflect on identity crises of innocent individuals at a time when identity could be altered by loot and rioting

One of the works under review by the upcoming scholar Ravinder kaur fits firmly in this new approach to partition. It examines its human race through a narrative of the experience of Punjabi Hindu and Sikh migrants from Pakistan who resettled in Delhi. She provides detailed studies of refugee lives in both the new purpose built localities such as lajpat Nagar and in areas that had been former Muslim localities such as carol Bagh.

Volume 1 of *Partition and Post-colonial south Asia* deals with themes of history-writing, violence and borders includes several essays that reflect on how partition has been looked at in earlier writings The first essay by Mushirul Hasan 'Memories of a fragmented nation: rewriting the history of India's partition, begins with an analysis of reflections and nostalgia that the fiftieth anniversary of independence and partition in`1947 produced. He notes shifts that how partition was remembered and focuses face by women and all those who faced displacement and refugee-hood.

Volume 11 of *Partition and Post-colonial South Asia* deals with the three themes of gender, minorities, and memories. It contains essays that are representative of some groups of the new research that has focused on specific groups that have been regarded as the main victims of partition.

Women in particular regarded as most vulnerable. It highlights the experience of women during partition and how they suffered during the partition. Women have been described as the chief sufferers of the human tragedy. The essay by Andrew Major "The chief sufferers: Abduction of women during the partition of the Punjab. It focuses on the abduction of women in the Punjab in 1947. Major shows that women's bodies were considered by Indian men, Hindu, Muslim and Sikh as the of men's honour.

Aparna Basu's 'uprooted women: Partition of Punjab draws on the private papers of Mridula Sarabhai and Kamla ben Patel. Sarabhai who developed six years of her life from 1947 to 1953 to the task of recovering abducted women and Patel who provided deep insight into the psychology of abducted women. Basu recounts the experiences of abducted women during the partition.

Volume 111 of *Partition and post-colonial South Asia* deals with themes of identities, geopolitics at several levels. In recent years Partition has emerged as a significant theme not only an art house production but also in popular cinema. Feature films like *Earth 1947*, *Pinjar*, *Train to Pakistan*, *Gadar*, *Veer-Zara* and *Silent Water* drawn large audiences to cinematic rendering to the Partition experience.

The present study tries to investigate the portrayal of the partition by the two writers from India and Pakistan Bapsi Sidhwa and Amrita Pritam with their novels, *Ice Candy Man* and *Pinjar*. In these novels both the writers represent the series of female characters who have survived in the messy time of 1947. They project the realistically women's plight and exploitation in the patriarchal society. It explores how men establish their masculine power and fulfil their desire by assaulting women. Through the feminism theory present study tries to locate the identity of women which changed in partition and their actual identity is broken down and they have to create a new identity which is mostly forced upon them.

Both the writers deal with the same issues related to women. Both the writers are female and their representation of female exploitation during the partition express the women's feeling and pain and emotions what they have exactly felt during the partition. Because only a woman can understand better the pain of another woman than man.

It highlights the partition experience of women what they have suffered in their life and highlight the equal rights which they deserve in the society. This study is a comparison of two texts, their writing style, thematology, genealogy, and historiography. There is also a comparison of plot constructions, syntax, semantic, characterization, and language.

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CHAPTER 2

Female Identity in Bapsi Sidhwa's Ice Candy Man

Bapsi Sidhwa was born on August 11 1938 in Karachi, Pakistan. Her family belongs to the ethnic community which practices the Zoroastrian religion. She received a bachelor's degree from Kinnard College for women in 1956. After her first husband died, she married Noshir R. business man, in 1963, with which she has three children. In 1975 Sidhwa served as Pakistan's delegate to the Asian women's congress. She immigrated to the United States in 1983 and became a naturalized American citizen in 1993. As a young girl Sidhwa witnessed first-hand the bloody partition of 1947 in which seven million Muslims and five million Hindus were uprooted in the largest and most terrible exchange of population that history has known. Sidhwa herself said on record:

I was child then. yet the ominous roar of distant mobs was constant of my awareness, alerting me, even at age seven, to palpable sense of the evil that was talking place in various part of Lahore.(Roy 66)

Since moving to the United States, Sidhwa has taught, lectured and presented workshop in creative writing at several colleges and universities including Columbia University, St. Thomas University, the University of Houston and Mount Holyoke College in Amherst Massachusetts. She held a bunting fellowship at Radcliffe and Harvard in 1986 and was a visiting scholar at the Rockefeller Foundation center in Bellagio, Italy in 1991.

Sidhwa also served on the advisory committee on women's development for former Pakistani Prime Minister Benazir Bhutto. In 1991 she was awarded the Sitara-i-Imtiaz Pakistan's highest national honour in the arts. She has also received a variety of grants and awards for her fiction, including a national endowment for the arts grants in 1987 a New York Times Book Review Notable Book of the year award for *Cracking India* in 1991 and Lila Wallace-Reader's Digest award in 1993.

Bapsi Sidhwa is an acclaimed Pakistani writer, whose focus is on women's experience in the times of Partition in India. She explores abuse against women, justified by a patriarchal society, making the women a double victim. Victimized by

the enemy's torture and rape, she becomes disgrace to her family and punished for hurting her husband's pride. A witness of the partition that took place in India 1947, She came to the realization that:

“Victory is celebrated on a woman's body; vengeance is taken on a woman's body.....that's very much the way things are, particularly in my part of the world” (Graeber7)

This inspired her to actively contribute to the cause of women's right. Later she shifted her interest in immigrant communities in the U.S.A. In her humorous style she presents her characters in the light of universal foibles and follies making the effects of large scale and poignant. Her novels are translated into a number of European and Asian countries and some of them are adapted to film and stage.

Bapsi Sidhwa's first three novels focus on Parsi families and the Parsi community in the city of Lahore and outlying areas that were incorporated into the new nation of Pakistan. *The Crow Eater* written after *The Bride* but published first draws its title from a proverb which refers to those who talk too much as people who have eaten crows. The story takes place over the first half of the twentieth century and concerns the fortunes of a Parsi man Faredoon Junglewalla. *The Crow Eater* (1978) addressing serious cultural and historical issues are written in a humorous and farcical style that lampoons elements of Parsi culture.

In her novel *Bride* (1982) she describes the events of partition through the story of Qasim a young girl she adopts after witnessing the massacre in which her family was killed. The plot chronicles the events leading up to and following the ill arranged marriage between Zaitoon and a man from Qasim's tribe in the mountains. When her new husband becomes abusive Zaitoon decides to run away. *The Bride* interweaves Zaitoon's narrative with the story of Carol an American woman's unhappily married life to a Pakistani engineer.

Bapsi Sidhwa's third novel *Ice Candy Man* recounts events surrounding the partition through the eyes of Lenny a gifted Parsi girl who has been disabled by polio. Lenny relates the effects of the partition on her family and community. Lenny's beautiful young Hindu nanny (Ayah) is kidnapped and raped by a group of men who had previously courted her. *Ice Candy Man* is a local Popsicle vendor

among this group of suitors turned and kidnapped. The novel is both the story of Lenny's coming of age and a complex history of the growing divisions among Hindu, Muslim and Sikh communities of India as well as scathing social commentary about the British colonization of India.

Her next novel *An American Brat* (1994) was written after Sidhwa immigrated to America. It follows a sixteen year old Parsi girl named Feroza Ginwala alarmed by the rising fundamentalism of Pakistan in the 1970's, Feroza's mother's Zareen decides to send Feroza to the United States to stay with her uncle. After an initial culture shock however Feroza decides to remain in America as a college student where she falls in love with a young Jewish man.

Feroza also becomes increasingly politicized about such issues as gender imperialism and global relations. Zareen alarmed by Feroza's newly Americanized attitudes travels to the United States to retrieve her daughter who Zareen believes has become an American Brat.

Her novel *Water* (2006) is also published by Bapsi Sidhwa is based on the same name by Deepa Mehta. *Water* is about the Indian widows in the 1930s and how they were made to live in the widows houses. This novel shows the exploitation of women especially widows by other people and how they are dragged into prostitution.

Bapsi Sidhwa is widely recognized as one of the most prominent Pakistani novelist. She was raised in the Parsi community a religious and ethnic minority in Pakistan. Critics regard Sidhwa as a feminist postcolonial Asian author whose novels including *The Crow Eater*, *The Bride*, *The Ice Candy Man* provide a unique perspective on India and Pakistani history, politics and culture. Dhawan and Kapadia describe that: "many of her essays and novels of Bapsi Sidhwa deal with her as a Parsi writer or as a Pakistani writer, in which she is unfortunately treated as a regional writer (263).

Her women are caught up in the historical events surrounding the geographical and social division or partition of India and Pakistan in 1947. Her recurring themes include human relationship and betrayals the coming of age and its attendant disillusionments, immigration and cultural hybridity as well as social

and political upheavals. She skilfully links gender to community nationalist, religion and class demonstrating the way in which these various aspects of cultural identity and social structure do not merely affect or reflect one another but instead are inextricably intertwined. Khushwant Singh comments on this:

The Parsi ethos is the subject of *The Crow Eaters*, but it continues in *Ice Candy Man* as well as in *American Brat*. Partition is the main theme of *Ice Candy Man* but it also figures in *The Crow Eaters* and in *The Pakistani Bride*. The cultural differences are the pivot of *An American Brat* but it is an important issue in her other novels as well. Sidhwa shows how it is always a barrier to human relationship. Thus racial, religious, national and cultural issues of historical as well as topical significance form the core of her novels. (Singh10)

Sidhwa's diction also reflects ethnic qualities. She is conversant with several languages English, Urdu, Gujarati and Punjabi but she has written in English. In an Interview to David Montengro, She justifies her choice of words.

I find myself comfortable writing in this language. My Urdu is not very good, though I speak it fluently. As for Gujarati, hardly anyone in Pakistan knows the language? And they bring very heavy political overtones to bear on this. But I think, well the English don't have a monopoly on the language. It is a means of communicating between various nationalities and the most immediate tool at hand, so I use it without any inhibitions or problems. (Montengro 76)

The writings of Bapsi Sidhwa are about contemporary woman's upliftment in general and deep commitment to Parsi community in particular. She also deals with the issues like partition and exploitation of women. The main purpose of her writing is to give voice to the silenced or marginalized group. She belongs to the category of the best writing of English fiction in the subcontinent. Ravinder Kaur comments on Bapsi Sidhwa's writing style:

Determined women for whom the individual role independence and autonomy and are perfectly capable of assuming new roles and responsibilities. (Kaur17)

As a parsi from Lahore she cannot be categorized as just a Pakistani novelist, she is much more versatile, a outspoken, straightforward and balanced woman novelist in the contemporary world of writers. Bapsi Sidhwa undoubtedly Pakistan's leading diasporic writer. Sidhwa's conscious and unconscious identification with Pakistan as revealed in the treatment of themes and characters become a strategy to assert her narrow identity for the deliberate purpose of popularizing the novel in the country of her origin. Bapsi Sidhwa remains a potent voice among the modern feminist writers.

Through the child narrator Lenny, She brings out her fictional autobiography. She has been a witness to the communal violence and anger in Lahore during 1947. She also deals with the problems of woman and theme of marriage. Reetu Menon and Kamla Bhasin say about Bapsi Sidhwa in this way:

Bapsi Sidhwa adds a new dimension to the feminist perspective by pointing out that women may be harassed and exploited not only by man but also by other women. In *Ice Candy Man* Slave sister by her elder sister, *Godmother*. (Menon, Bhasin 8)

Bapsi Sidhwa's work represents partition as a traumatic experience on both national levels and individual ones. She makes it clear that mere idea of partition was one constructed out of the theoretical nothing even remotely near what was in reality. Partition was seen as something that could be decided by politicians in far off and quite rooms where political discourse lacked a mirror of reality.

The author his work showcases the Parsi attitude to the imminent Partition and to the concept of *Swaraj*. Set in Pre-Partition Lahore during the period of "the satanic rites of fragmentation in the Indian Subcontinent". (qtd in Mitra 180)

The trauma of partition was seen in its execution something that she brings out through lenny. The idea of religious intolerance being fueled by the fear of partition the loss of own virtue and identity in the hands of rape and sexual violence. The same way in which Bapsi Sidhwa sees the nation violated by partition Lines. She sees citizens of India and in particular woman violated in much the same manner. The same disfigurement that happens on a national level and

happens on an individual one brought out the trauma of partition on a real and subcontinent level. She views that partition as something that is irrevocably traumatic for India and Pakistan. Bapsi Sidhwa is recently working on a collection of short stories.

Present study is focus on women's narratives due to the gendered experience of violence at the time of partition such as rape, abduction and honour killing because women those were exploited had not had their own identity. Men have used them as their weapon towards another community. Women were exploited and used only for the respect of the family.

According to Bapsi Sidhwa, through there are many interesting layers and insightful interdependent issues in this novel, the main theme is "Identity". 'I was just attempting to write the story of what religious hatred and violence can do to people and how close evil is to the nature of man". Bapsi Sidhwa's *Ice Candy Man* is the most authentic expression of the partition of India. "It makes alive the bad experiences of refugees, mass murders and exploitation on both individual and collective level. She says of the event: "I felt more of sadness than horror".(qtd in driven to discover).

Her home city in Pakistan and was promptly flooded by hundreds of war refugees. Many thousands of these were women victim of rape and torture. Whole story of the novel *Ice Candy Man* moves around the mega event of the partition. It has made into a film 1947 Earth by noted Canadian director Deepa Mehta. The novel *Ice Candy Man* presents the violation of human rights and pathetic condition of India and Pakistan during the partition.

Through the character of Lenny, She has chosen a Parsi rather than a Hindu or a Muslim narrator to keep the account objective. According to Ralph Crane: "It may that the atrocities of 1947 are best seen through the innocent, naive eye of a child, who has no Hindu, Muslim or Sikh axe to grind" (Crane 120).

Bapsi Sidhwa gives the details of how the political changes affect the citizen of India. The novel represents the exploitation and suppression of women. Men using their masculine powers and fulfill the desire and brutally assault the women. Sidhwa as a novelist talks about the power and skills of women.

In the patriarchal society women are considered inferior to men and they are not given their rights. Many writers suggest some solutions the degradation of women based on cast, creed, religious and gender biases. Through this theory present study is focus on the identity of the females what they have lost in the partition of India and for those women who still are suffering.

The Ice Candy Man represents a series of female characters who survived the worst time of 1947 in India. Bapsi Sidhwa's novel represents the realistic picture of the pre and post partition time. The whole story is narrated by a female protagonist who shares her personal experience of partition.

Lenny observes the riotous horror of partition. She lives in Lahore in the bosom of her extended parsi family. Mother, Brother Adi, cousin, electric aunt, God mother and Ayha. Hindu, Muslim, Sikh and Christian were friends until their ribald everyday world desecrates before the voice of religious hatred. She observes men's intentions towards women. Veena Das describes the situation of women during partition in this way:

The mutilated female body becomes both a re-enactment of the mutilated border itself and...a sign through which men communicated with each other, a location on which narratives of nationalism can be created or redeemed. (Das 56)

The lustful desires of male and the way they treat the women as sexual objects. Lenny as a narrator moves from childhood to adolescence and during this she understands the changes occur in society and behaviour of men with women. Being a handicapped girl her world is restricted to her house. She spends most of her time with her godmother. From the outset of the novel lenny is representing a sense of inferiority because She remembers how she compared herself unfavourably with her brother:

I am Skinny, wizened, sallow, wiggly-haired, and ugly. He is beautiful. He is the most beautiful thing, animal, Person, building, river or mountain that I have seen. He found of gold mercury. (52)

Lenny shows hatred of her gender identity is exemplified by that taunts she directs at her brother and hyper feminine implication of the doll She goals him with.

Her sense of inferiority in relation to her brother is compounded by her skin colour. Lenny recalls how Ayah Shanta demonstrated pride over this fact, calling Adi her little English Baba, and enjoyed the assumption that strangers made about his white racial heritage. Lenny notes:

Ayah is so proud of Adi's Paucity of Pigment. Sometimes she takes us to Lawrence garden and encourages him to run across the space separating native babies and English babies. The Ayah of the English babies hugs him and fusses over him and permits him to romp with their privileged charges. Adi undoes the bows of the little girls with blue eyes in scratchy organdy dress and corestles with tallow haired boys in the grass, Ayah Beans. (35)

In this context Butler in her book *Gender Trouble* traces the various discourses around sex and gender and shows their problematic nature. Butler claims that gender inequality is a sequence of acts. Arguing about the category of woman she says:

Woman itself is a term in process, a becoming, and a constructing that cannot rightfully be said to originate or to end. As an ongoing discursive practice, it is open to intervention and resignification. Even when gender seems to congeal into the most reified forms, the "congealing" is itself an insistent and insidious practice, sustained and regulate by various social means. (Butler 33)

Butler believes that sex, gender and sexuality do not exist in relation to each other. Butler's attempt is to show that gender and desire are not fixed but flexible. According to Butler gender is constructed and not naturally determined by sex.

Lenny gives a close look at the relationship between men and women. The sexual identity thrust upon her again and again. The narration revolves around the character of Ice candy man, who is loving person. He is in love with Ayah Shanta. He is a man of varied interests. During the winters his sales of Ice candy man decrease then he becomes a birdman. He plays a number of roles to amuse people. He speaks on politics of his days and intimates them.

He is then transformed into a metamorphosed character adopting a poetic mould. He confesses that he belongs to Kotha. He belongs to the Heera mandi of Lahore, the street of dancing girl. His mother was one of them and his early years shaped his personality. He is an ardent lover of Hindu Ayah. The first half of the novel presents as a jolly nature of ice candy man. One incident transforms the peace loving person into a selfish man. He happens to be on the Lahore railway station when the train arrives from Gurdaspur.

It does not carry passengers but dead bodies of Muslims. There are no women but full bag of chopped female breasts. This baric scene shocks him and he loses his sanity. He runs in the streets of Lahore to avenge the death of Muslims. During the riots he takes active parts killing Hindu and Sikhs. He joins a mob of Muslims gonads looking for Hindus. They stop in front of Lenny's house and enquire about the Hindu Ayah. The faithful Imam Din lies by saying that she has left for Amritsar.

Ice Candy Man comes forward and asks lenny about Ayah. Lenny out of her innocence points towards the right direction. It is only after a couple of weeks that Ice Candy Man marries with Ayah. But the damage has been done. Ayah is raped by many persons for days and how she has to stay in the locality of prostitutes of Heeramandi. Lenny realizes the consequences of a bare truth. She is filled with a deep sense of remorse and repentance. The story of the novel shows how the racial identity and religious orientation can play disaster with life of a person like Ice Candy Man. As Tariq Rahman comments in a review is that:

The novel is an imaginative response of the partition of India in 1947, and Sidhwa has used surrealist elements technique, to make it an adequate symbol for the effects of external events on human beings.

This is a story in which individual and their community identities are inseparable a story of single characters. Not only lenny but everyone In this novel experience substantial change in the context of the partition. Ayah's traumatic transformation at the hands of Ice Candy Man and his own moral erosion through the partition was very pitiable. All people involved in the ill planned partition which resulted in migration, deaths and incidents of rapes and torture all on a massive scale. Bapsi Sidhwa shows the situation of partition era:

Instead, wave upon scruffy wave of Muslims refugees flood Lahore and the Punjab west of Lahore. Within three months Seven million Muslims and five million Hindus uprooted in the largest and most terrible exchange of population Known to history. The Punjab has divided by icy card-sharks dealing out the land village, city by city, wheeling and dealing and doling out favours (159).

The novel shows the emotions and feelings of the common person which are bound to their land and their home. And that is very difficult to leave the place which we are belonging to. At the time of partition people had to leave not their home but country also. Sidhwa shows this painful situation when, soldiers come in the village and they talk to people then villagers say:

Do you expect us to leave everything we' valued and loved since childhood? The seasons, the angles and colour of the sun rising and over our fields are beautiful to us, the shape of our rooms and barns is familiar and dear. You can't expect to leave just like that. (111)

In this novel there are major themes as like communal violence, religious element, female suppression, female identity, patriarchal society. The creature of violence envisioned by Lenny emphasizes her awful reaction to violence. She witness the violence inflicted by Muslims also. She is afraid of tumbling of a two story building into "the exploding furnace" (136). Because of the communal violence Hindus and Muslims have become the enemies of each other. They were ready to kill each other for the sake of their religion and community as well. During the time of pre-partition to kill people and to burn the house and abduct a woman was very normal thing. And these things were happening at that time. In the novel Lenny says that:

I stare all the tamasha, mesmerized by the spectacle it is like a gigantic fireworks displays in which stiff figures looking like the air, black against the magenta furnace (137).

She thinks that the whole world is burning. Lenny's fear; shock and strain get expressed in her pulling and breaking her dolls. The expression of Lenny indicates her inability to control anything around her. Because everything was

shattered and they lost their sanity and they kill each other. Lenny's heart ails to see the violence, because in the pre partition days she had enjoyed the company of Ayah's friends from different religions including Masseur, Imam Din, Sharbat Khan, Pathan, Ice candy Man and others. They argue in Queen's garden about the impossibility of violence against each other. But about Ayah, Lenny says: "Only group around ayah remains unchanged. Hindu, Muslim, Sikh, Parsee are as always unified around her" (97).

Lenny could never imagine that group around ayah would change or break. But due to the news of partition while ayah's friends discuss the politics Lenny senses the pre partition days. Lenny's fear proves to be true when violence changes all the friendly atmosphere of Lahore. Ayah's friends do not gather in the garden. She is shocked to listen to Ice Candy Man's account of the incident at the railway station. Ice Candy Man informs that the train for which he was waiting to receive his relatives has shocked him. He says:

Everyone in it is dead, butchered, they are all Muslims. There are no young women among the dead! But only two gunny bags full of women's breasts. (149)

Lenny observes the Ice Candy Man's bitterness towards the Sikhs when Ayah asks him about their friend Sher Singh. He does not feel embarrassed to tell that he is the one among those who exposed the Sikhs to the violence of mobs of Muslims. Ice Candy Man says that he loses his senses when he thinks of the mutilated bodies on that train from Gurdaspur. He says that he wants to kill someone for the breasts they cut off the Muslim women. Reetu Menon describes the situation of women in the Partition era:

In addition to the mutilation of breasts, other common violations of the female form included "making the breasts and genitalia" with nationalist symbols, tattooing and mutilating pregnant bodies. (Menon 43)

Then Lenny comes to know that partition was uprooting masses of humanity and mauling them. She realizes that friendship has no value in the horrors of crimes. Lenny reveals the trauma of partition through her memories

with a sprinkling of humour, parody and allegory describing how friends and neighbours become helpless while faced with the mob frenzy.

Sidhwa also describes how political leaders manipulate the ideas and generate feelings of suspicion and distrust in the psyche of common man. Once communal and obscurantist passions are aroused, the social fabric is torn as under, leading to unjustifiable and reckless destruction.

The novel *Ice Candy Man* shows how the raw emotions in simple people can transform them into extremists. Their perception of outer reality is different from those who manipulate things to suit to their selfish interests. The novelists show the impact of the trauma and shocking sights which the Ice Candy Man witness. He sets out to avenge the genocide of his Muslims brothers. The novel like other partition emerges as a compelling study of characters and events, irrespective of case bias and religious family.

Like Mukherjee's novel *Jasmine* (1989), *Ice Candy Man* breaks the silence of woman's physical reality. As Lenny's references to 'my burgeoning breasts' and the projected girth and physical wiggle of my future bottom' suggests the novel depicts her slow awaking to sexuality and physicality (Sidhwa 220).

In Patriarchal society masculinity is about superiority and femininity is about inferiority. While masculinity implies strength and domination and femininity symbolizes the weakness and self-negation. As Simone de Beauvoir said in her book *The Second sex*:

She is defined and differentiated and differentiated with reference to man and not he with references to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute- she is the Other (Beauvoir 16).

That's why women are always considered inferior over centuries. In the novel *Ice Candy Man*, Lenny the child recognizes these social patterns and exhibits the vivacity and transcends them. She also records the multifaceted trauma women had faced during the unsettling and devastating day of partition. In novel the *Ice Candy Man* Bapsi Sidhwa highlights the issues of present society and how the female has suffered in the Partition era. Shauna Singh writes:

The dramatic episodes of violence against women during communal riots bring to the surface, savagery and explicitly, familiar form of sexual violence-now changed with a symbolic meaning that serves as an indicator of the place that women's sexuality occupies in all male, patriarchal arrangements of gender relations, between and within religious or ethnic communities. (Singh 43)

In the case of Papoo who is sweeper's daughter and Lenny's friend it is case of child marriage. Sidhwa shows the society in which people does everything for the sake of money, honour, and respect and they easily manipulate by others. In the novel Papoo is a little girl only six year old and their parents getting her married. Even she doesn't know the meaning of marriage. Lenny observes the situation of her marriage she goes to attend her marriage. When her barrat has come Lenny goes to Papoo's room and said:

I shake Papoo: 'Wake up.....Come on!' Papoo sits up, Shoving her ghooghat back drowsily, and looks at me with a strange cock-eyed grin, as if she is drunk. (186)

She doesn't know the date of her marriage. She is sleeping. Lenny get shocked to see that papoo's groom is not a boy but he is an old man. She disappointed to see the whole situation. She says:

He is no boy! He is a dark, middle-aged man with a pockmark-pitted face and small, brash, kohl-blackened eyes. He has an insouciant air of insolence about him as though it is all a tedious business he has been through before. (187)

Lenny observes the mentality of the people who were gathered in the wedding of papoo. Because people don't want to stop the wrong things which are happening in the society but they enjoy the situation. They enhance them that's why Lenny says:

I sit quietly beside the bride. The women from the groom's family lift her ghoongat and comment indulgently on the innocence that permits the Child-bride to sleep through her marriage (187).

In this context Gayatri Spivak says about the women who can't speak in the patriarchal society. She gives voice to these kinds of women. She an eminent feminist critic urges the academic feminist to speak to the subaltern women, she writes:

Between patriarchy and imperialism, subject formation, the figure of woman disappears, not into pristine no nothingness but a violent shuttling which is the displaced figuration of the "Third world women caught between tradition and modernization. (Spivak 76)

She says in this definition that women have been kept in the patriarchal society. They could not be able to speak and are between tradition and modernity. In *The Ice Candy Man* Bapsi Sidhwa's focus is on the plight of women under the burden of convention and tradition. She also criticizes the corrupt religious practices which hurdle to the growth of society. The novel realistically presented the exploitation of and suppression of women. Men using their masculine powers fulfil their desires and brutally assault the women.

Lenny appears as bold courageous and strong girl she observes the life of many women she understands the limitations associated with women lives in patriarchal society. Simon de Beauvoir in her magnum opus work entitled as *The Second Sex* depicts magnificently how the women is actually on the margins in the patriarchal society she says: "Man is defined as a human being and women as a female, Whenever she behaves as human beings, she said to Imitate man" (45).

In patriarchal society women treated as commodity they don't have right to do what they exactly want. Lenny as a girl child is the most significant female character in this novel. In the literature on partition in English, She is the only prominent girl child narrator. In the *Ice Candy Man* the extensive featuring of women's shared experiences of victimization in the communal riots, is complemented by a presentation of their oppression. Each women character represents a way of life. Lenny her mother, her godmother, Shanta the Ayah is the major female voice in the novel. Women once they fall prey to men's violence like lenny's Ayah, cannot hope for their restitution to their families. The following conversation between lenny and god mother is pathetic one in the whole novel:

What a fallen woman? I ask god mother.....Hamida (the second Ayah) was kidnapped by the Sikhs, Says godmother seriously. when that happens sometimes, the husband or his family won't take back." "Why? It isn't her fault She was Kidnapped." Some folk feel that way they can't stand their women being touched by other men. (215)

This conversation between the two reflects how inscrutable the unwritten laws of patriarchal constitution are. The women themselves more often than not internalize these laws into their perception of self identity. Because in the novel women were abducted, raped and exploited and families of these women were not ready to accept their women for the honour of the family. In the novel the terrible episode of Ice Candy Man and Ayah destroys all her thoughts about love .She was puzzled to see Ice Candy Man pushing his wife Ayah into the business of Prostitution.

The incidents of Hindu and Muslim women being raped during 1947 riots disturbed her. Women including Ayah were became victim of men. Men were declaring superiority over each other by sexually assaulting women. Women have nothing in their favour. Lenny observes the situation of women in the male dominated society in the *Ice Candy Man*.

By observing the life of many women she understands the limitations associated with women lives in patriarchal society. *In Ice Candy Man* Bapsi Sidhwa expose the patriarchal practices of the society with marginalized their growth and development and also represent women's psychology that has been toned by centuries of conditioning. In her novel *The Pakistani Bride* Sidhwa depicts the exploitation of women in patriarchal society as:

Women the world over, through the ages, asked to be murdered, raped, exploited, enslaved to get importunately impregnated beaten up, bullied and disinherited. It was an immutable law of nature (226).

In every situation women has been become the target of exploitation it can be for the sake of family, honour, community and country also. The worst victims of partition were women from both the Hindus and Muslims communities because

women were the only weapon for one community to make another community more aggressive. It is a continuous process for the women because they have been exploited, and are still being exploited and they will be exploited in the patriarchal society, unless they will speak against this society.

In spite of the communal violence, political element, patriarchal society she also depicts women's suffering as common to all communities. One community has been raped by the other community. In the novel *Ice Candy Man* Dost Mohammad tells the villagers:

They are killing all Muslims. Setting fires, looting, parading the Muslim women naked through the streets - raping and mutilating them in the centre of village and in mosques. (197)

In the novel there are many women who suffered a lot like Ayah, Lenny's mother and Pappo and God Mother they suffered in their situation. If we talk about the incident of Gurdaspur, when the train reached at Lahore from Gurdaspur there was no man only gunny bags of women's breasts. In the partition of India and Pakistan women have suffered a lot. In the *Ice Candy Man* first Lenny notices violence inflicted by her father on her mother. About her parent:

I know they quarrel mostly about money. But there are other things fights about that are not clear to me. Sometime I hear Mother says, No janna; I won't let you Go. 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? Why when mother loves him so? Although father has never raised his hands to us, one day I surprise mother at her bath and see the bruises on her body. (212)

In the novel Lenny exposes to the violence on women and her sensitive feelings for them. In this novel she exposed the atrocities of violence. Shanta, Lenny's Hindu Ayah thrives to survive even though she suffers for it on the personal and social level. She is Lenny's guide but friend and caretaker. Being sharp, beautiful and responsible ayah has number of admirers. The communal riots in Lahore disappoint her. Massuer whom she loves assures her security and says to him, "I am already yours....I will be yours". (158)

After Massuer's murder she feels lonely. Ice Candy Man's friendship with her turns to be satanic when he disgraces her. With the mob Ice candy man takes with him in very pathetic manner. Which is very unbearable to see Lenny explains that situation like this:

The men drag her in grotesque strides to the cart and their harsh hands, supporting her with careless intimacy. Four men stand pressed against her, propping her body upright, their lips stretched in triumphant grimaces. (183)

The female protagonists are the moral centers, while most of the male characters either remain apathetic or indulge in destructive violence. Ice Candy Man destructive the elements of patriarchy by showing that the female characters pulsate with a will of their own. The feminine qualities of compassion and motherhood are dominant. Women are shown as being oppressed and used as a commodity. They are the ones who have to bear the brunt of the wrong doings done by the men. Like ayah, women from both the religion became victims of the brutality and rapacity of the rioters. Alok Bhalla states that:

After all it was natural for men to distinct religious to claim the women of enemy gods they could violet them to prove their own religious faith, sell establish their own purity, or put them in brothels as examples to other heretics. (Bhalla 98)

Then Ice Candy Man marries Ayah. It is a loveless marries after killing her soul. She is used by him as an object of revenge. Hence, his confession in front of Godmother does not create any sympathy. About Ayah says "I am less than the dust beneath her feet! I don't seek forgiveness....." (251). But Ayah cannot forget her sexual and mental torture. And masseur's murder has already taken away the energy of her life. Lenny goes with godmother to Heera mandi to see Ayah because she wants to Comfort and kisses her ugly experiences away Lenny surprised to see the animation gone? Can the soul be extracted from its living body? (260).

Ayah survives on the social level and Ice candy man made her prostitute and he has become the pimp to exploit her. She sharply and intelligently uses

opportunity of requesting godmother to relive her from the clutches of Ice Candy Man. She herself learns to survive and begin a new life. About such end in the novel end ayah have struggled to survive in spite of her exploitation. We are not sure whether Ayah's family will accept her or not but she will with courage because she says, "Whether they will want me or not, I will go" (262).

In the *Ice Candy Man* Ayah has been exploited socially, mentally, physically and at the end she doesn't know that her family would accept her or not. She thinks that in the society, people would see her as a prostitute. In the male dominated society women are treated very pathetic manner. In the novel Ayah lost her identity her love and friends because she has become the source of revenge of Hindu, Muslim cruelties. Ice candy Man is a feminist text in the true sense of the term successfully attempting to bring to the centre stage of the female protagonist.

Bapsi Sidhwa is Pakistan's leading writer. She has produced four novels in English that reflect her personal her personal experience of the India's partition, aduse against women, and immigration to the U.S and membership in the Parsi Zoroastrain community. Bapsi Sidhwa's novel *Ice Candy Man* deals with the partition of India and its aftermaths. This is the first novel by a women novelist from Pakistan in which she describes about the fate of people in Lahore. The novelists describes about the localities in Lahore through the child narrator.

She shows that before the Partition, different communities and religion lived in peace and harmony socially, culturally, and religiously. She describes Shanta, a Hindu girl Ayah by profession is desired by a group of her admires and constituting of the Muslim protagonist of the novel *Ice candy man*.

These protagonists on the other hand come alive on account of their realistic presentation of the society and they serve as the means of consciousness rising among the female segment of society. Present study is focus on the exploitation of the women in the partition literature; all issues are discussed above related to the topic which is present in the *Ice Candy Man*.

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CHAPTER 3

Female Identity in Amrita Pritam's novel Pinjar

Amrita Pritam is considered to be one of the most well known female writers, a versatile talent who wrote poems, novels, short stories, essays, and biographies. She is best remembered her elegy on the partition of Punjab. Many describe that Amrita as the goddess of defiance, a rebel and a revolutionary who lived her life with utmost intensity. She had an admirable influence on Punjabi literature. Often a household name in Punjabi writers, in spite of her poor health, she remained active till the end, working as the editor of a Punjabi magazine. Though she migrated to Delhi after independence, she lived and still lives in the hearts of people in both India and Pakistan. In her six decade of literary career, she became the first woman to be honoured with a Sahitya Academy Award. Her autobiography is quite a hit and has been translated into many Indian languages. (Pritam1)

Amrita Pritam was born in Gujranwala in Punjab (now in Pakistan) on 31st August, 1919. She was the only child to Kartar Singh Hitkari who was a school teacher and a scholar. Her father was a Sikh preacher and the editor of a literary journal. After her mother's death in 1930, when she was eleven, Amrita and her father moved to Lahore where she lived until her migration to Delhi in 1947. The early demise of her mother left her in a state of isolation and saw her handling many adult like responsibilities at a very young age. This led her to writing as a young girl. She started her literary career as a romantic poet. Her leaning towards romance can be seen in Amrit Lehren (Immortal Waves) in 1936. When she was sixteen, she married Pritam, an editor to whom she was engaged to when she was a child. (2)

She is widely remembered for her emotional poem, "Aj Aakhaa Waris Shah nu-ode to Waris Shah. (Today I call Warish Shah speak from your grave). This poem became the most immortal work of her creations and become the most poignant reminder of the horrors and violence of partition. The poem addressed to sufi poet Warish Shah Author of the tragic saga of Heer and Ranja. It was an

expression of her agony over the violent massacres that took place during the partition of former British India. One of the most noted works of Amrita Pritam is *Pinjar* (The Skeleton). This novel portrays the violence against women and loss of humanity. This novel has been wonderfully transformed into an award winning film with the same in the year 2003. After her divorce in the year 1960, her works became visibly feminist. In fact most of her work depicted the unhappy experiences of her marriage life. (Tiwari 29)

Her various works including her autobiography 'Black Rose and Revenue stamp have been translated into languages like English, Japanese, Danish, French, Urdu and many more. A number of her works have been into films like *Dharti Sagartesippiyan as Kadambar* (1965) and *Unah di Khani as Dakku* (Dacoit,1976). For several years, Amrita Pritam also edited a monthly Punjabi Literary magazine titled 'Nagmani'. Later on she also wrote introductions for various books based on Osho and it includes 'Ek Onkar Satnam'. She also produced several works on the theme of spiritual works on the theme of spirituality and it includes books like '*Agyatka Nimnatran*' (Call of the unknown) and *Kaal Chetna* (www.indianetzone.com).

Amrita Pritam also published autobiographies namely 'Kala Gulab' (Black Rose) *Rasidi Ticket* (The Revenue Stamp) and *Akshronke Saayee* (Shadows of words). During her life time she published more than 75 books, including 25 novels, 15 collections of short stories, 23 volumes of poetry, two autobiographies and a number of other works of prose. She was influenced by the poems of Sahir Ludhianvi the great Urdu poet. She had a deep impact on her creative mind. As a writer she held a unique position because of her foray into both the lovely intricacies and the harsh realities of existence in the country of her time and can be duly categorized as reflections on the patriarchal social constraints widely spread during that era. Her writing is celebrated for its sensuous rhythm. Her works are widely read and appreciated, though she has been criticized about her portrayal.

No woman has contributed to the enrichment of Punjabi literature as Amrita Pritam has. She has written about the exploited and oppressed sections of the society, mainly women. As a female writer, she was very explicitly critical of the oppression and of the subjugation of women through patriarchal domination and

many obsolete customs that enforce double standards of morality. Her keen insight into human nature her emotionally charged style of writing makes the reader live agony or the ecstasy that she portrays.

Feminism and humanism are the main themes used by Amrita Pritam in her writings. Her writing style is deeply influenced by the folk poetry of Punjab and her work for a decade or more for the broadcasting media had given her a command over the common man's language. Though her work she always tried to portray the realism of society. She presented her views with extreme clarity and boldness. Feminism and various aspects of feministic ideas got reflected through her novels. In Punjabi Literature she is popularity known as the most significant voice of the women.

Works of Amrita Pritam included poetic quality. Like for instance there are moments of ecstasy, great joy fraught with great sadness. There are moments of lonely soliloquies and almost spiritual despair and despondency in her works. Amrita Pritam had a flourishing career for more than six decades. In her career she wrote 28 novels, five short stories, 18 compilations of prose and 16 prose volumes. The most popular short stories written by Amrita Pritam are "Khanianjo KahaniyanNahi", "Stench" and "Kahaniyon Ke Anganmein". Khushwant Singh sums up Amrita's range and limitations in his celebrated *A History of Sikhs*. Vol 11(1966, reprinted 2005)

Although she has given up preaching the hard lot of Indian women remains the dominant theme in most of her poetry and prose.....She not achieved the same distinction in her fiction as she has in the poetry. Her Characterization is often weak and her plot is so contrived as to appear manifestly unreal. The Indian film industry has exercised on her, as it has on many Indian writers of her generation, a most baneful influence....Amrita is at her best in *Pinjar*.(qtd in, in remembrance- global and International studies program).

Attar Singh says about Amrita Pritam, "an eminent critic of Punjabi literature, rightly on the partition, She has projected the violence against women in heart- rending manner" (29). Amrita Pritam is known as the most important voice for the women in Punjabi literature in 1956. She became the first women to win the Sahitaya

Akademi Award for her *Magnum Opus*, a long poem, *Sunehe* (Massages). She received the Bhartiya Jan pith, one of India's Highest literary award in 1982 for *Kagazte Canvas* (The Paper and The Canvas). The Padma Shri came in way in 1969 and finally, Padma Vibhushan, India's second highest civilian award in 2004 and in the same year she was honoured with India's highest literary award given by the Sahitaya of letters. She got the Sahitaya Academy fellowship given to "immortals of literature" for life time achievement.

The present study focuses on Amrita Pritam's novel *Pinjar*. Partition is one of the India's most explored themes, more so the partition of Punjab. The rendering of the land of five rivers into two parts, solely because one had Muslim majority while the other had a Hindu one divided a people who were Sikh, Muslim and Hindu but who were also Punjabi with a mostly culture. *Pinjar* is based on Partition novel by Amrita Pritam, which is set in the post partition era.

It is about the sad position of women occupied in our society and continues to occupy today. Woman is the victim of a crime and she is the one who is blamed. She must pay the penalty so that the family's honour is not tainted. *Pinjar* is basically the story of Pooro who is kidnapped by a Muslim man Rashida in order to avenge a past calamity in a similar way.

Pooro goes through the mournful abduction process which is aggravated by the parental desert when her father refuses to accept her as he fears this act would lead to serve genocide. However Rashida is deeply in love with her and promises to keep her happy throughout his lifetime in spite of the fact that he forcefully married her. Later Pooro comes across a mad woman and a girl who had been sexually harassed and amidst the unfavourable circumstances. She does her best according to the need of the situation.

She even adopts the son of the mad woman out of love of motherhood. She refers to these as *Pinjar* (Skeleton) and vows to help and protect them against the tragedies associated with them. This is clearly reflected as she is successful in rescuing her own sister-in-law from the clutches of harassment and plight through her shrewdness and bravery along with the help and support of Rashida. Reena Mitra says about *Pinjar*.

Amrita Pritam in *Pinjar* foregrounds the gendered premises of traditional myths and the male-centered social and ethical codes of conflicts with need to be questioned and redefined in the context of the lives of the contemporary Indian women. In India gender has always been and still in large extent, a prescriptive factor in life which, in interaction with the ideologies of caste class and religion, circumstances for the social permissible range of experiences and determines their response to all that transpires. (Mitra 102)

The characters in the novel are both round and flat. The character of Pooro and her husband Rashida are worth appreciating. Pooro's parents are seen to have a possessive character as they do everything that will retain the dignity of the family though it may be at the cost of their own family members in contrast to the charming character of her own daughter.

The novel is dealing with the scene during independence although it can be easily related to the scenario associated with subdivisions of a state due to genocide reasons. It appears that the intended audience is both the men and women folk as the author wants both the oppressors and the oppressed to be aware of the gravity of the situation and raise voices against the same.

The author is keen on making the society people aware of the pains undergone by the sufferers and the sympathetic concern they need from them for no fault of their own. Throughout the novel Amrita Pritam has nourished the character of Pooro as an essence of women power and significance. Although Rashida is also brought up as a dynamic figure, her flawless description of Pooro clearly shows the author's great desire to glorify the suppressed power contained within the female section as against the greatly cherished position and dominating status of the male population. Rena Mitra gives comment on *Pinjar*:

Pinjar depicts a world of social reality which draws its meaning from an interpretation of experienced reality, a reality which engendered not by a system or a doctrine that prevails but by a sense or sensitivity which helps organize that raw data of experiences into takes stock of that which asserts itself in the experiential past, however much we try to banish it from our consciousness. (Mitra100)

Pinjar is a novel written by Amrita Pritam whose literal meaning in Punjabi language is Skeleton as "The Skeleton" by Khushwant Singh. Amrita was herself a witness to the horrors of Partition of India in 1947. In an interview to "The Tribune" on 20th February, 2005 she remarked: The most terrible happening of the times was the Partition. Nobody would ever know that the dreams of how many girls of this country were slaughtered, that a woman's experience was universal and irreparable. It was thus that *Pooro* of *Pinjar* took shape and the novel itself.

The writer through this story brings lights upon the problem faced by women during the time of partition of India. There were rites, rape cases, abduction of young women of opposite community. Urvashi Butalia said in her book *The other side of silence*:

Women jumping into well to drown themselves so as to avoid rape or forced religious conversions, Fathers beheading own children so they would avoid the same dishonourable fate. (Butalia 5)

The women were used just as a symbol of sex for the pleasure of men. Amrita Pritam understood the sensitivity of the subject matter on which she wrote the novel and she has handled it with utmost respect. The story dramatically captured the trouble and despair of *Pooro* as victim of situation while the story moves on an emotional ride with twists and turns which leaves the reader wonder struck as will happen the next.

The writer in this novel has used her versatility to depict the sorrow and sympathy for the characteristics in the novel. She has written with courage, passion and full devotion. She was herself one of the eye witnesses of the partition of India in August 1947 and its consequences. She portrays the pathetic and falling standards of our human spirit in her novel. In her first collection of poems "Amrit Lahre" she wrote:

All the line of Partition all social, political and religious values came crashing down lives glass bruised my soul. I have written my hymns for the sufferers of those who have been with me since, like consuming fire. (Pritam 17)

The novel brings in the dark and horrifying side of the partition of India, Hindu and Muslim fought among each other as they flee to the opposite sides. She describes the whole situation of that time. She said:

Just as a peeled orange falls apart into segments, the Hindu, Muslims and Sikhs of the Punjab broke away from each other. As clouds of dust float over the roads, rumors of “incident began to float over the country side. It was said that men were being slaughter in hundreds; rows of houses were being burnt down neighbors were slighting each other’s throats. No one’s life or property was safe. (33)

Pinjar does not begin with the sudden outbreak of violence between the two communities. It’s particularly lies in attributing the first act of violence of Shaiks and Sahukars rather than to communal hatred engendered by the partition. Pooro’s abduction is prompted by a vow taken by the Shaikhs to avenge the abduction and humiliation of a woman from their family. In this context Renna Mitra explains the gender inequalities and says: “Womanhood and is given a gendered construct and according to the traditional social code it is the woman who plays heavily for any lapse in upholding the family honour” (104).

Women were victimized in different ways, many were widowed or lost their Children, and many were abducted and raped by other. The pre-partition communal passion and the related confused conditions presented and added advantage. Rashida a young man of the Shaikh clan had been chosen to be the instrument to the inerasable mark on the Shahukars. He was made to take an oath on the Koran that he would settle old scores by abducting Pooro before she was married. It was a classic case of love at first sight. In the novel he told:

Allah is my witness that on the very first day I cast my eyes on you, I fell in love with you. It was my love and prodding of the Shaikh Clan that made me do so. (8)

The houses of Hindus and Sikhs were put on fire. The novelist writes that it was said that men were being slaughtered in Hundreds rows of houses were being burnt down; “Neighbours were slitting each other’s throats. No one’s property was safe” (33-34).The grotesque atrocities of the Muslim change the picture of the

village the streets become red with blood, dead bodies lie on either side of the roads and the minority has to undergo several ordeals. But the worst sufferers here again are the women. Unlike the other partition novelists, Amrita Pritam depicts very poignantly but precisely the inhuman atrocities committed by the Muslims.

The streets ran with blood and were to be cluttered with human corpses, with no one to bury or cremate them; the stink from putrefying flesh hung in the air spreading pestilence. In some cities, barricades were put to divide the Muslim zones from Hindu. News came to battered convoys of Muslims coming across the frontier. Many had died in India, Many had fallen by the way side and many others had succumbed to their wounds after their journey was over.

(34)

Amrita Pritam portrays in her novel *Pinjar* how the political decision of partitioning Punjab changes the equation of Hindu, Muslim relation in the arena. Before, the partition Hindu money lenders dominated the Muslim population of these villages but now in they fell helpless. The law and order situation deteriorates and a Muslim young man Rashida of Rattowal village, abducts Pooro when she had gone out in the fields to get vegetables. In the novel *Pinjar* Pooro argued with Rashida after her abduction:

Tell me, in the name of your Allah, Why did you do this to me?" She asked: He continued after a pause, "Did you know that our families the shaikhs and the Shahukarshas been at loggerheads for many generations? Your grandfather had advanced us Rs-500 on compound interest and taken our house as mortgage. We could not redeem the mortgage. He attacked the entire Shaikh family. (17)

This abduction and rape of the women of one community by the men of other community was a way of dishonouring the other community as a real symbolic subjugation. In these acts are also the notions of women as property. In India this blends together the tales of Muslim league's intransigence; its communal or religious slanted political orientation that made it's impervious to cries of unity

and resulted in the fracturing of India. "Partition as a violent tragedy is spliced together with partition as a political mistake" (Khan 56).

When Alok Bhalla reflects on his own experiences as a child doing partition he comments; "It taught me that a group of people any people in their religious passion or tribal pride can always go mad; and after that time they can replace into madness again"(Bhalla).

The novel *Pinjar* is basically the story of Pooro who is kidnapped by a Muslim man named Rashida. Amrita Pritam depicts the journey of Pooro and highlights the atrocities that she faces in her life through the partition era. From the very beginning she abducted and she goes to the parental desert when her father refuses to accept her. Pooro's hope to live her life again was shattered as his father expressed his inability to take her back lest she would bring social disgrace to the family. He says:

Daughter this fate was ordained for you, we are helpless Her mother added, "Who will marry you now? You are defiled! Your religion is polluted. Daughter, it would have been better if you had died at birth. (28)

In this societal context of this period', Das observes, When ideas of purity and honour densely populated the literary narratives, as well as family political narratives, so that fathers willed their daughters to die for family honour rather than live with bodies that had been violated by other men. Pooro remembered Rashida's words:

You have no place in that home now."But what about her fiance Ram chand? What was the difference being engaged and being married? Why had he not bothered to come to her help? There was no hope for her escape in death. (22-23)

Amrita Pritam highlights that human had to constantly prove their innocence and assert their right to dignity in our patriarchal society. The other reason for not accepting the abducted women was the safety of the other members of the family. It points to the instances of men being bartered for the safety of the male members of the family during those harrowing days. Usually it was a daughter who scarified

for their family. The reaction of Pooro's mother makes it clear when she says: Where will we keep you? Please go away at once, the Muslims will follow you. They will kill your father and brother (28).

There were more changes in her life after marrying with Rashida, till then Rashida called her by her name. One day he brought a stranger with him and asked his wife to stretch her arm. The arm tattooed on it that new name she had been given, when she had married to Rashida. "From that day "Hamida" was not only inscribed on her skin in dark green letters but everyone began to call her by that name" (24).

She was in the same confused condition her marriage with Rashida was performed and she was rechristened as "Hamida", with the change of her name and everyone calling her Hamida as a surrealistic appearance. Amrita Pritam describes her situation: "It was a double life that she was leading Hamida by day, Pooro by night". (11)

She was unable to identify herself with either one or the other of her double life and so she considered herself just a skeleton without a shape or a name. Both Prakash described the situation of self because in the case of Pooro, at night she dreams of her family and considered herself Pooro and in day she thinks she is Hamida. The definition of the self in both sociological and imaginative terms undergoes a qualitative change in the post-partition era.

Basically, the self is defined in communitarian terms, when it is contextualised in the pre-partition era. Its cohesiveness and harmony not only characterises the individual they become the individual. In other words, the community itself becomes the character (60).

In this way Hall gives her description about identity he says: "Identities are the names we give to the different ways we are positioned by and position ourselves within, the narratives of past" (62). Hall describes that identity is about what the society set the roles for man and woman. Identity is not constant it is changes by the performance of the subject.

This brought the first image of a *Pinjara* cage as Rashida was held behind the social cage and the cage of love. The novel brings out the distinction between

the lives of Pooro and Hamida. In reality she was neither Pooro nor Hamida. When Hamida got pregnant she called the child as a slug, a worm in her womb, an anguish of the flesh. Amrita Pritam describes the situation of Pooro:

Hamida opened her eyes. They seemed to ore do you want of me? I have given you a son. I have nothing more to give. Then she closed her eyes. (33)

One day Hamida on a visit to Rattoval sees Ramchand and clears of leaving in doubt. This incident again emphasized the image of a skeleton as it was not Hamida who had gone, it was Pooro who wanted to meet the person whom she loved and who did not come to her rescue. Ramchand too had let her down with his non-appearance at any stage.

Pooro, now faces another problem that of finding lajo, her sister in law. Rashida was more willing to rescue lajo. Amrita Pritam shows the character of lajo is another example of the predicament of abducted woman. To get rid of the Muslim man Lajo has even to sleep with him. Pooro forget her own sorrow and counsels. Lajo who says:

So far over families have been mourning the loss of one. Now they can mourn the death of two. Pooro I have nowhere to go. What face will I show to anybody? (147)

This is the inexplicable plight of the abducted women very touchingly narrated. Amrita Pritam tries to highlight that women had to constantly prove their innocence and assert their right to dignity in our patriarchal society. Pooro's suffering spring from the long standing between Shaikhs and Sahukars but the male dominated society hardly takes cognizance of the misery and agony that are perpetuated in her life. It is through these encounters that Pooro grows into Hamida. In the novel there are many women who abducted, raped and exploited. The mad woman also impregnated through she was merely a limp of flesh with no mind to go with. Pooro says:

What sort of a man could have done this to her?" the women of sakkar asked each other they clenched their teeth in anger.....He must be a savage beast to put a mad woman in this condition. She is

neither young nor attractive she is just a lump of flesh without a mind to with it...a living skeletona lunatic skeleton...a Skeleton picked to its bones by kites and vultures , Thought Hamida.(47)

She took the child in her arms and fed him with her breasts for six months and was polluting their religion by taking care of the child. The child was taken away from her. This clearly shows the narrow ridiculousness of the Hindu. The story of taro, the village girl, whose husband had dumped her for another woman, made Hamida's own home appears like a haven or refugee. Hamida asks her what happened:

Taro, am your friend, why don't you tell me? "What can I tell you? When a girl given away in marriage, God deprives her tongue, so that she may not complain. (76)

Then Taro explains the male dominated society in which women have no right to speak even for her own right. Remembering her own Personal tragedy, Poro gets enraged. When she hears of the abduction of Hindu girls by Muslim and Muslim girls by Hindu she says: "Some had been forced into marriage, some murdered, some stripped and paraded naked in the streets" (79).

There are many heart rendering incidents in which young girls and women becomes victims for the hooligans. One day Poro sees a band of dozen or more goondas pushing a young girl before them. She had not a stitch of clothing on her person. The goondas beat drums and danced about the naked girl. Hamida could not find out where they come from or where they were going" Hamida laments it was sin to be alive in a World so full of evil, It was a crime to be born a girl" (35).

In the evening Poro discovered a young girl hiding in their field. She understands that the girl comes from the refugee encampment in the neighboring village and was waiting her turn to be evacuated to India. The medium of the girl novelist narrates a tale of the camp:

The camp was guarded by Pakistani soldiers. After Sunset bands of goondas stole in, picked out women they liked and took them for the night; they were returned to the encampment in the morning. The girl

has been forced to spend the preceding nine nights with Different men. (35)

There are numerous instances of such processions in partition literature written in other languages as well. But what distinguishes Amrita Priatm's account from those of other male writers is the feminine approach that Amrita Pritam follows in her novel. Chaman Nahal describes such a procession in his novel *Azadi* in the following words:

The procession arrived, Arun counted them, there were forty women, marching to abreast. Their ages varied from sixteen to thirty, although, to add to the grotesqueness of the display, there were two women, marching right at the end of the column, who must have been over sixteen. They were all stark naked. Their heads were completely shaven; so were their armpits. So were their public regions...only the breasts and the lips hips gave away the age. (34)

The description of the funeral procession of decency in *Azadi* and in *Pinjar* is indicative of her feminine angle to look at the event. Amrita Pritam highlights that the cases of molestation and rape of women were stray happiness. These happened not only during attacks on caravans of refugee camps protected by military guards. Pooro accepts her fate and lives with Rashida and even bears her son. Pooro makes efforts to send back her sister-in-law, lajo to her parents. Pooro regrets that she has not been accepted by her parents after her abduction, but helps lajo to join her family. She justifies lajo's recovery saying:

The abductions have taken place on such a large scale that the parents have started accepting their daughters abducted by the opposite community. Rashida says that the Muslim girls are also recovered from India. Such of the recovered girls are with the offspring's. (120)

Her final and ultimate reconciliation was with a different dimension. She symbolizes the face of adversities. She put a stone on her heart and takes a decision of living with her husband and son in Pakistan. She convinces her

brother: "One lajo is welcomed, take it that Pooro also returned to you, my home is now in Pakistan" (49-50).

In her transformation Skeleton turned Pooro can easily back to her home at that time when parents had been exhorted to receive back their daughters in the post-partition period. Throughout the novel, many qualities of women are brought out like courage and motivation to raise above all the problems and still strive for happiness in other's life are painted in the character of Pooro.

It is emphasized that it is woman who plays for any failure in upholding family honour. The writer portrays the horrible picture of young ladies of opposite religion who were used as sexual object. She shows the emotions and happening through a journey of self and political culprits. The novel is a testimony to the powerful narration of the typical social strands against weaker section of the society.

The novel focuses on the fact that when a social evil surpassed by the victim is on a sole basis it is difficult to accept the sufferer fearing the disrespect due to the social system. The novel highlights the ugly side of the hidden social evils and also the bitterness of the upheavals due to the communal disparities. The novel describes the male dominating nature of society during that period and how women were bound to accept the decisions.

The novel depicts women as accepting the decisions made by their husbands as is evident when Pooro's mother accepts the decision made by her husband when Pooro flees back to her place. Amrita Pritam in *Pinjar* unequivocally foreground the gender premises of traditional myths and the male dominated social and ethical codes of conduct which need to be questioned and refined in the context of the lives of the contemporary Indian women.

Pinjar is different novel precisely because of how it conceives of the status of women. Pritam set out to construct a narrative of partition from the women's point of view. This meant that Pooro becomes the symbol of what women had to endure during partition. In a very powerful way, Pritam argues that the violation of the nation's women on both sides of partition is similar to how partition itself violated the nation. That is to say that Pritam does not see much difference

between the partition's political violation of the homeland and its consequences of actual violation of women. The status of women in *Pinjar* is to symbolise how the nation's status was violated during Partition. As she recognised that partition was used as a means to manipulate and consolidate political power, she also understood that this was representative of women during the time period. These women had no say in partition, confirming that their mistreatment was both mirroring and results of partition. *Pinjar* is the women's cry against her existential fate and social abuse. Her novel displays the status of women as a result of political and social manipulation, a situation that cries out and pleads for dramatic and swift change.

The title of the story *Pinjar* which literally means skeleton brings out the fact that women of the twentieth century were considered a figure not having any self identity just like Pooro who even loses her name after being married to Rashida and transformed to Hamida. Present studies focus on the female identity in partition literature all these elements are there in the Amrita Pritam's novel *Pinjar* which are discussed above.

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CHAPTER 4

Comparative Analysis and Conclusion

Partition has transformed the geographical, demographical, political, cultural, social and economic phase of these regions that have been commonly believed to be most affected by this event. Different literary texts respond to this fraught suppressed history. Partition violence has been represented in literature written in several languages such as Urdu, Punjabi and English.

The writers like Saadat Hasan Manto, Attia Hosain, Bhisham Sahni and Anita Desai are few examples of vernacular literary works that represents the brutality and savagery within which women were raped and people were killed during Partition. Among all these writers who have portrayed the furious conditions of partition Bapsi Sidhwa and Amrita Pritam contributes marvelously in the partition literature, with certain similarities as well as differences in their selected works like *Ice Candy Man* and *Pinjar*.

Bapsi Sidhwa and Amrita Pritam were both born in Pakistan. Bapsi Sidhwa was born on August 1938 in Karachi Pakistan and Amrita Pritam was born on 31st August 1919. Both have a potent voice among the feminist writers. Bapsi Sidhwa is the Parsee women to write on the theme of partition and in her novels she provides a sight of her contemporary condition in Pakistan.

Her writings show the cultural multiplicity of which she has been at the same period. While on the other hand Amrita Pritam is one such prolific woman writer whose individual contribution to partition literature in Punjabi language is singular and far greater than that of any other woman writer. Like Bapsi Sidhwa, Amrita Pritam is carefully attentive to differences between various patriarchal orders and practices.

Both Bapsi Sidhwa and Amrita Pritam are authors of partition narratives and their narratives represent the events of the immediate aftermath of the Partition. Both are women novelists who have written novels from an upper middle class perspective about women whose lives were deeply affected by partition. In their choice of subject matter and narrative form, both respond to partition as a traumatic and painful event. Sidhwa's references to images that have haunted her

from childhood and Amrita Pritam's acknowledgement of the twin demands of forgetting and remembrance suggests a self-forced authorial task of negotiating between traumatic recall and narrative remembrance. Both the writers have contributed in the partition literature in their streams with the same theme. Both of them deal with the issues like Partition and exploration of women. The main purpose of their writing is to give the voice to the silenced or marginalized group.

Feminist ideas get reflected through their novels. Feminism and humanism are the main themes used by them in their writings. Their novels like *Ice Candy Man*, *Water*, *An American Bride*, *Pinjar*, *Dr.Dev* which reflected the same theme as female exploitation, Identity crisis, suppression, and marginalization of women. The themes of both authors are same.

Both Bapsi Sidhwa and Amrita Pritam experienced the trauma that people suffered during those fateful days. Bapsi Sidhwa said, "I felt more of sadness than horror" (24). Her home city in Pakistan and was promptly inhabited by hundreds of war refugees. Thousands and thousands of these were women, victims of rape and torture. Amrita Pritam also portrays the pathetic and degenerating standards of human spirit in her writings. In her first collection of poems "AmritLahre" she wrote:

All the line of Partition all social, political and religious values came crashing down lives glass bruised my soul. I have written my hymns for the sufferers of those who have been with me since, like consuming fire. (Pritam 12)

Both the writers try to explore human emotions in the personal relationship in the light of the existing circumstances that harmfully affected communal harmony. The present study focuses on the two novels, first is Bapsi Sidhwa's *Ice Candy Man* and second is Amrita Pritam's *Pinjar*. Both novels have similar issues and themes. Both the novels have sub titles. *Ice Candy Man* was published in America under the title *Cracking India* in and *Pinjar* was translated by Khushwant Singh as *Skeleton*. The narrations of the stories in both novels are in Second person narrative. Both novels have been adapted into films, *Ice Candy Man* directed by Canadian directed Deepa Mehta named 1947-Earth. And *Pinjar* directed by Chander Prakash Dwevedi with the same name *Pinjar* in 2003.

In Both the novels they use the words like Chachi, Bibi, Trikal, Ghee, Gur and Charpoy to depict the contemporary Indian society. They show the symbols i.e Skeleton, birds, women breasts, pitiable railway track, bloodshed, harvest to expore the human emotions. They try to relate the human emotions with people of that time.

There is a close resemblance of characters in both novels for example Dilnawaz in *Ice Candy Man*, and Rashida in *Pinjar* are lovers. Ice Candy Man loves Ayah, his love is deeply unrequited because Ayah is deeply involved with Masseur who dies during the riots. Although Ice Candy Man loves Ayah even then he helps a gang of men to abduct her.

It shows how man's nature changes into something very bestial when savage things happen around him and he takes advantage of the situation. But as the time passes he realises that he has done wrong things against Ayah. In the novel, Ice Candy Man pleads before Godmother: "Please persuade her...Explain to her...I will keep her like a queen...like flower...I will make her happy" (224). In the novel *Pinjar*, Rashida confess his love to Pooro. He says:

Allah is my witness that on the very first day I cast my eyes on you, I fell in love with you. It was my love and prodding of the Shaikh Clan that made me to do so. (8)

Both the characters are in love with their beloved but they have to do these things which they never wished because of the circumstances in which they were living and in which they have been brought up. There are another two similar characters in both these novels which are Ayah and Pooro. They both were abducted, raped, exploited in their state of affairs. They lost their identity and were exploited psychologically, physically and mentally. In the novel *Ice Candy Man* Lenny explains the site of ayah's abduction in this way:

The men drag her in grotesque strides to the car and harsh hands, supporting her with careless intimacy, life her into it. Four men stand pressed against her, proponing her body upright, their lips stretched in triumphant grimaces. (183)

In *Pinjar* Rashida abducts Pooro when she had gone out in the fields to get vegetables. Pooro argued with Rashida after her abduction: "Tell me in the name of your Allah, Why did you do this to me?" She asked?" (17).

Both of them had become victim in the partition era because of the communal riots and family circumstances. They both were in love with other men; Ayah was in love with Masseur who was killed in the communal riots. Pooro was in love with Ramchand with whom she got engaged. Lenny expresses their love in the novel. Massuer whom she loves assure her security and says to him: "I am already yours.....I will be yours" (158). Pooro was in love with Ramchad with whom she was going to be married. He always had been in her dreams. But her dreams were shattered when Rashida abduct her. She prayed that:

Ramchand might come that way, so that she could have a good look at him. The very thought would set her heart beating faster. And then her night would be spent in dreaming of the youth who was soon to become her husband. (6)

Both Pooro and Ayah lost their identities. After losing their identities both characters names were changed into Hamida. In *Ice Candy Man*, when Lenny was searching Ayah then women describe that condition as:

Her tone of voice and choice of words as of village women uttering platitudes is grotesque in the obviously straitened and abnormal circumstances of her life. We call her by her name, Hamida. We can't bear to call her Ayah. (120)

In the novel *Pinjar*, one day Rashida brought a stranger with him and asked his wife Pooro to stretch her arm. The arm was tattooed with the new name she had been given when she was married to Rashida. From that day, "Hamida was not only inscribed on her skin in dark green letters but everyone began to call her by that name" (24).

Ayah and Pooro are very strong, active and full of passion and lively characters. They are very similar to each other. Ayah suffered in her life because she has to live according to Ice Candy Man. He has thrown her in the Kotha (Brothel) and she had not any right to do anything. Same situation occurs with

Pooro who suffered throughout her life. She lost her identity and has given birth to a child without her will. She has rescued her sister in law from her abduction and finally she sacrificed her life for Rashida.

Massuer and Ramchand are also similar to each other in many respects. Massuer loves Ayah in *Ice Candy Man* and Ramchand loves Pooro in *Pinjar* with whom he was to be married.

Papoo and Kamo (a mad woman) are also having similarity as they are the victims of a brutalized society. Both Papoo and a mad woman are innocent and unaware of the present situations of the society. Papoo, a six year old child doesn't know what is going on in her house and is sleeping on the day of her marriage. She doesn't even know the meaning of marriage. Lenny observes the situation of her marriage when she goes to attend her marriage. When her barrat comes Lenny goes to Papoo's room and said:

I shake Papoo; "wake up....come on! Papoo sits up, Shoving her ghoogat back drowsily, and looks at me with a strange cock –eyed grim, as if she is drunk. (186)

In *Ice Candy Man* the mad woman was impregnated though she was merely a limp of flesh with no mind. She was raped by stranger. Pooro says:

What sort of a man could done this to her?" The women of sakkar asked each other they clenched their teeth in anger....He must be a savage beast to put a mad woman in this condition. (46)

Bapsi Sidhwa and Amrita respectively seem separated by more than nationality. Amrita Pritam writes in Punjabi and Bapsi Sidhwa in English. Along with similarities in the novels *Ice Candy Man* and *Pinjar* there are dissimilarities as well. First dissimilarity in the novels is reason of their abduction. Ayah had been abducted because of the communal violence in the partition era.

The barbaric scene disturbed him and he lost his sanity and rationality. He stops in front of Lenny's house and enquires about the Hindu Ayah. He abducts her and she was thrown in the brothel. *Ice Candy Man* is so heated that he says: "I

want to kill someone for each other of the breasts they cut off the Muslim women” (156).

In the novel *Pinjar* Rashida had abducted Pooro because of family disparities. He told, “They made me take an oath the koran’, he says, ‘that I would abduct the Sahukars’s daughter before he was wed” (12).

The ending of both novels is also different, in *Ice Candy Man*, the central character of the novel Ayah have cross the Wagah border and goes to their family. The different situation occurs in the novel *Pinjar* because, Pooro accepts her destiny and she decides to live in Pakistan with Rashida, with her husband. She convinces her brother: “One lajo is welcomed, take it that Pooro also returned to you, my home is now in Pakistan”. (49-50)

The ending of Novel *Pinjar* is very tragic because Pooro was having the chance to go with his brother but she refused that chance and she goes back to her husband Rashida. And In the novel *Ice Candy Man* Ayah Crosses the Wagah border and Ice Candy Man regrets on his fate. In both novels, if there are similarities there are dissimilarities as well.

It is appropriate to say that Bapsi Sidhwa and Amrita Pritam have successfully created a discourse to bring the turbulent past to the forefront of society. The novels shows the issues of independence and partition, using it as a means to explore other issues which then emerge as the large picture of the devastation, bloody birth of nations and continued problems.

The novelists have intelligently reproduced the racial, religious, socio-economic and political biases which led to the historic bloodshed, plundering, defiling and disintegration of the society. Both the texts stand as a testimony to the powerful section of the society.

The most important thing is that the novels focus is that when a social evil surpassed by the victim is on a sole basis it is difficult for the family members to accept the disrespect due to the social level. Reading the novels are the touching experience as it unravels the ugly side of the hidden social evils and also the bitterness of the upheavals due to the communal disparities. Moreover the spine

chilling description of the sufferings of the female flock in a male dominated society is worth appreciating.

They both stress upon the disharmony that existed between Hindus, Muslims and Sikhs before partition. Both writers also show that there were difficulties and challenges involved in the Hindu-Muslim synthesis. Amrita Pritam confirming to the official Indian perspective on Partition, has presented Partition in *Pinjar* as artificial, unnatural, illogical and undesirable.

Bapsi Sidhwa, in violation of the official Pakistani perspective on partition has shown the undesirability of the partition, through a number of metaphors and symbols and highlighting the price of partition in more than ways. She comes up with her own independent perspective on different aspects of partition, and establishes her intellectual honesty and integrity.

Moreover, partition also becomes a parameter to study the dynamics of social change and gender perception. Both the writers see Partition as a male narrative by highlighting the indiscriminate violence on women sufferers and survivors. Importantly, as a woman's narrative, the embodying of the perspective of the 'Other' and voicing the experience of an entire female community of homeless victims of partition. The sympathetic portrayal raped and abducted women characters like Shanta, Pooro, complicates our notion about home, patriarchy, state, community, human rights and history. Lenny's accumulation of female sexual awakening helps her articulate formerly suppressed voices with greater sensitivity.

Both the novel's stories seen through the subaltern eyes seems to challenge such representations of nation and the female body by exposing the inadequacies and terrible consequences involved in national patriarchal agencies protecting their women. In partition literature, the example of woman as victim has been used as an important device in the depiction of violence against them. It also highlights the individual characteristics and experiences. Each woman character represents a way of life. This is the fact that women are always being marginalised and considered inferior over centuries.

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