

**Filming of Fiction:
A Comparative Study of Bapsi Sidhwa's *Ice-Candy-Man*
and *1947: Earth***

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by

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CERTIFICATE

I declare that the dissertation entitled “Filming Of Fiction: A Comparative Study Of Bapsi Sidhwa’s Ice-Candy-Man And 1947: Earth” has been prepared by me under the guidance of Prof. Paramjit Singh Ramana, Supervisor, Dean, School of Languages, Literature and Culture and Dr. Zameerpal Kaur, Assistant Professor, Centre for Comparative Literature, 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

“Filming of Fiction: A Comparative Study of Bapsi Sidhwa’s *Ice-Candy-Man* and *1947: Earth*”

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A visual adaptation of a literary text is a complex phenomenon, involving the basic paradox of word and image, so some sort of compression, omission is natural when the linguistic signs are converted into visual signs. The visual adaptation of a literary text may result into the reinterpretation, modulation, adaptation or reassessment of the meaning of earlier literary texts. The partition of the Indian subcontinent has got widespread resonance in literature but there has been a relative silence in serious cinema and academia about partition and its related issues. Bapsi Sidhwa’s novel *Ice-Candy-Man* tries to reassess or reconstruct the history of Partition giving voice to the marginalised groups on the levels of gender, class, ethnicity and nationality. Sidhwa reviews the history of Partition from a more or less feminist and Pakistani perspective to displace or counter the discursive tendencies of historical thought in Europe or India. *1947: Earth*, unlike the novel can be seen as part of the grand narratives of communal violence and human nature. The film adaptation of the novel closely adheres to the novel in terms of general plot or dialogues. But since cinema is entirely different medium having its own concerns of economics, authorship, production, distribution and reception, some of the issues in the novel are silenced while others are foregrounded. This dissertation studies the dynamics of the adaptation of Sidhwa’s novel from this perspective.

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CHAPTER 1

Literature and Film: Portrayal of Partition of India

Cinema is one of the most popular modes of entertainment, information and communication today. Today literature is no longer considered confined to the written texts alone. The cultural shift in literary theory after the 1960s has led to the study of other phenomenon like media, films/videos, other forms of arts and cultural history. Cultural studies adopts an interdisciplinary approach to the study of various cultural objects taking into account the intersections of aesthetics with political, economic, national, ethnic, gender, sexuality, class or race related issues. Films are one of the most prominent cultural objects today.

Traditionally literature is defined as anything that has an aesthetic value. There have been numerous efforts to define literature over the ages. Aristotle defined it as an imitation of life, not a sterile representation of the nature but a creative reproduction (Aristotle 8). Terry Eagleton in his book *Literary Theory: An Introduction* has commented on the difficulty and impossibility involved in defining what is literature. What is literature today may cease to be literature in future and what was not considered as literature may be taken as literature. The various binary distinctions used to discriminate literature from other forms of writing such as imagination and truth, fact or fiction, pragmatic or non-pragmatic are floating, since there is no clear cut difference between each set of these distinctions. According to Eagleton, literature is literature because of its use of a specific kind of language:

Perhaps literature is definable not according to whether it is fictional or 'imaginative', but because it uses language in peculiar ways. On this theory, literature is a kind of writing which, in the words of the Russian critic Roman Jakobson, represents an 'organized violence committed on ordinary speech'. Literature transforms and intensifies ordinary language, deviates systematically from everyday speech. (Eagleton 2)

Russian formalists designated 'literariness' to be a specific characteristic of literature. What makes literature different from ordinary use of language is its 'literariness'; a specific linguistic or formal attribute of language. In the words of Roman Jakobson, "the object of literary science is not literature but literariness, that is, what makes a given work a literary work" (qtd. in Steiner 14). Victor

Shklovsky believes that 'literariness' consists in 'estrangement' from its surroundings. In *Art as Technique* Shklovsky says that literature makes use of certain devices or embellishments that 'defamiliarize' the work of art from ordinary life. Literature makes use of various defamiliarizing techniques to break the routine or ordinary rut of human life:

Habitualisation devours works, clothes, furniture, one's wife, and the fear of war. 'If the whole complex lives of many people go on unconsciously, then such lives are as if they had never been.' And art exists that one may recover the sensation of life. It exists to make one feel things, to make stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make the forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important. (Shklovsky 12)

John Keats once said that, "we hate poetry that has a palpable design on us" (Keats 86). In the late nineteenth century, the movement like "art for art's sake" described the aim of art simply to exist or to be beautiful (Pater 239). As a result, literature was seen to have value only as an art object and literary criticism tended to be a purely aesthetic speculation ignorant of the harsh realities of the world. However, Marxist literary criticism challenged this view of purely aesthetic criterion of literature and deemed art and literature as being purposeful commentary on life and times. The painter Henri Matisse once remarked that all art bears the imprint of its historical epoch, but the great art is that in which this imprint is most deeply marked (Eagleton 3). It accounts special features and movements of the history including human, social concerns. Commenting on the importance of literature for society, Alexander Solzhenitsyn once said, "Literature that is not the breath of contemporary society, that does not transmit the pains and fears of society that does not warn against threatening moral and social dangers- such literature does not deserve the name of literature" (qtd. in Glicksberg 388).

This loosely defined nature of literature has led to the controversy regarding the nature of literature and subsequently to the inclusion of some other media in

the domain of literature (Leland). It was especially due to the rise of Cultural Studies that visual media came to be regarded as an object of literary studies. The early motion picture productions date back to 1860s. In all Europe and America attempts were made by the inventors to animate the image. The first moving picture was shown in Paris in 1895 and in 1896 in America. It was Thomas Alva Edison who may be regarded as the precursor of the early silent cinema with his inventions of kinetograph and kinoscope. The kinoscope presented the moving pictures in a box in which the viewer had to look through a peephole. In February 1895 Lumiere brothers registered the patent for cinematograph, literally meaning 'writing the picture'. On 19th of March 1895, the history of filmmaking began with the presentation of Lumiere Brothers' film in Paris (Fremaux). The 45 seconds long Workers leaving the Lumiere Factory, produced by the brothers Louis and Auguste Lumiere is generally referred to as the first motion picture in the history of cinema (Williams 153).

The development of science and technology and the subsequent digital revolution has led to the tremendous growth in cinematic productions. There are different kinds of movies like popular films, educational films, documentary films, art films, or animation films. All of these categories have their own history, aesthetic, production, or reception related concerns (Thompson 1). Realism was the dominant strain in early films starting with Lumiere Brothers production. The film presented a scene of workers coming out of the Lumiere's factory, these workers were the first characters to ever appear on screen.

Cinema is an electronic art form that makes use of various visual techniques and moving images to inform and entertain the spectators. From its nature cinema is much more public centred and rightly acclaimed as mass media. It has much popular appeal than literary texts. Riccioto Canudo in his *The Birth of the Seventh Art* argues that cinema is an integration of all arts. It combines all the spatial arts (architecture, sculpture, and painting) with the temporal (music, dance and poetry) forms of art to produce a unique whole (qtd. in Habib 192). It makes use of pictures, sound, music, colour and lights to convey its content to the audience. He saw film as a vehicle for expressing the psychology and unconscious of both, the characters involved and the producer. Walter Benjamin in his *The work of Art in the Age of Mechanical Reproduction* discusses the

emergence of visual media. For Benjamin cinema's use of innovative techniques such as slow motion and close up and montage explodes what he calls "our prison world," disclosing a hitherto unsuspected "complexity and dynamism" (Dix 1).

Film Studies is a budding field of study. It came into prominence especially after the rise of cultural studies in 1970s. There is an intimate connection between film and literature. The present age is an age of interdisciplinarity. Interdisciplinarity is the study of relationship between two or more fields of study. It may include interchange of ideas, concepts, theories, terminologies and methodologies for research or study. The American School of Comparative literature especially emphasises the interdisciplinary study of literature with other disciplines like History, Sociology, Psychology, Philosophy, Anthropology, Politics, Economics etc. and other forms of art like music, painting, sculpture, dancing or other folk or fine arts.

According to Aristotle, imitation is the central principle of all arts. He distinguishes various forms of art on the basis of three basic concepts: medium of imitation, manner of imitation, and objects of imitation (Aristotle 1). While literature makes use of words, language, rhythm and harmony the medium of imitation in cinema is picture, sound and light. While one makes use of linguistic narration, the other employs pictorial narration:

First, because film operates in real time, it is more limited. Novels end only when they feel like it. Film is, in general, restricted to what Shakespeare called "the short two hours' traffic of our stage." Popular novels have been a vast reservoir of material for commercial films over the years. (Monaco 36)

The manner of imitation in literature may be dramatic, narrative or lyrical. Aristotle gives greatest importance to the dramatic mode. In films, characters play their roles in a continuous sequence of events. Thus, films are closer to the dramatic mode of representation. Objects of imitation in literature are "men in action" (Aristotle 3). Most films also focus on the portrayal of human characters but there are some movies like documentaries or movies having some ulterior motives that cannot be categorised according to this concept. Literature is generally targeted towards a special class of readers especially for the intellectuals.

However, cinema has much popular appeal than literature. It is generally a medium for the masses.

New critics emphasised the study of formal aspects of literary works and ushered a kind of revolution to influence the course of the twentieth century criticism lost in the biographical and historical accounts of a work of art. A work of art is unique not only because of its content but materiality. New critics put emphasis on what is internal to the text and is there in the text as a linguistic fact. Similarly, a film has its own language and sign system or semiotics. A film critic should not only study its thematic and referential content but he should also give due importance to the form of the film.

It is the uniqueness of the film form that makes it different from that of a painting, story or other forms of expression. All works of art share some common features, like form and content, the two basic categories for the analysis of any work. The content of a work denotes what the work is about, on the other hand form stands for the way content is presented. The form of a work highly influences the thematic and semantic implications of a work of art, the author has to make use of a corresponding form to express the particular kind of content, for example Alexander Pope in *The Rape of the Lock* makes use of a highly inflated and mock epic style to express the artificiality of the Restoration Age. Moreover, if the same content is expressed in different forms or style the meaning and connotations of a work of art vary substantially. For example, a rose can be expressed in different forms, like a sonnet, a lyric, an elegy, a ballad, a haiku or a limerick (Benshoff 3). While in expressing a rose, a limerick can be light or humorous, a sonnet can be excessively romantic or musical, an elegy on rose may mourn the transient nature of its beauty and so on.

Similarly different film content has different meaning and significance if expressed in different generic forms. Similar film content presented in different narrative modes will lead to different semantic implications. So seeing a film is not just understanding its story line but also paying a special attention to its form, techniques and various visual effects that are employed by the director. By choosing a serious form like tragedy, the director can achieve serious or mock serious effect, if employed to a light subject. Similarly, a writer can intellectualise the matter by forcing the audience to think, or give it a comic touch. For example,

a film like *Life Is Beautiful* that deals with the Nazi atrocities and holocaust of Jews during the 1940s can give a different colouring to the whole affair by using a comic tone (Lang ix).

All human endeavours and cultural products including art and literature have implicit ideological structures. Works of art are not produced in a kind of ideological vacuum but winds and breezes of religion, politics, family and other state apparatuses continuously shape and mould them. Cinema or films are one of the tools of ideology. Nowadays the concept of an art object cut off from its surroundings and typicality is outdated. Cinema like all the cultural products can also be seen in relation to the state control or censorship as well as its role in maintaining the cultural hegemony of the dominant. In a country like China, the dominance of the leftist ideology has led to the imbalance between form and content, social change or direction was generally given prominence over the aesthetics or film form in the years after the Cultural Revolution. Political and social issues held the day and art and literature were more a matter of sociology or politics than aesthetics. This imbalance was sought to be reversed by the Chinese film theorists like Shao Mujun (Semsel 126).

The term fiction implies any literary narrative that is invented rather than being an actual account of events or truths. The term is sometimes used in a narrower sense for written accounts only, and as a synonym for novel (Abrams 116). The term novel denotes a form of fiction whose magnitude is greater than other forms of fiction such as short story or the work of middle length called novelette. Thus the term fiction might be used as an umbrella term covering various literary forms that are devised rather than reflect the reality of events objectively. It differs from other works of prose like historical accounts, diaries or reports. The term novel is derived from the Italian novella meaning 'a little new thing'. But now days the term novella is used for any fictional account that is mid way in length between short story and novel. The present research is limited to the discussion of the novels alone that have been visually represented, the novels and films that portray communal violence in India during the Partition of India with a special attention to the Bapsi Sidhwa's *Ice-Candy-Man* that has been filmed by Deepa Mehta as *1947: Earth*.

The study of the relationship between novel and film involves a unique interface between literature, literary theory, film studies and history (the methods of literary theory, semiotics, narratology, cultural studies, and media theory are all combined together for the study of this relationship). A novel should be treated first as in itself it really is giving due consideration to its form, content and structure, then, the filmic adaptation of the novel and the various changes or shifts in the form, semantics and nature of the original digesis along with other issues related to the marketing, publishing and censorship should be taken into account. Thus a balance should be maintained between the text and context. The relationship of the novel to its contemporary to its socio-economic milieu, its narrative, structural and aesthetic strategies its verbal texture should also be given due consideration before taking into account the interpretation and reinterpretation of its thematic aspects in the visual adaptation (Stam xiv).

The history of novel dates back to the eighteenth century prose narratives of Daniel Defoe, Samuel Johnson and Henry Fielding and so on. Novel as a popular literary form came in vogue in the Victorian Age. The Novelists like Charles Dickens, George Eliot, Bronte sisters, Jane Austen and Thomas Hardy depicted the social, ethical and moral dilemmas of their age. In the twentieth century novelists like Henry James, Joseph Conrad, E.M. Forster, D.H. Lawrence and Aldous Huxley gave a new life and vigour to the novel. All these writers are important as a source of artistic expression of the aesthetic, social, religious and philosophical currents of their times.

On the other hand, the cinema has its origin in the last quarter of the nineteenth century. Early filmmakers often looked to literature or other narrative accounts as a source of inspiration. It was in 1902 that Georges Melies adapted Jules Verne's *A Trip to the Moon*. In 1903, Cecil Hepworth adapted Lewis Carroll's *Alice in Wonderland*. The importance of cinematic adaptations of literary texts lies in the fact that they introduce semi-literate people to the realm of literary texts who would otherwise never bother to read the written texts. Moreover, it gives the film directors a chance to introduce complexities of narrative, characterization and theme into movies:

The modern novel actually anticipated many effects and storytelling techniques, like temporal, causal, and spatial disjunctions, that we are

all too accustomed—sometimes erroneously—to regard as essentially “cinematic. (Wise xvi)

Russian filmmaker and theorist Sergei Eisenstein has noted that the great Victorian novelist Charles Dickens wrote with a kind of camera eye. Dickens’s Christmas Carroll and H.G. Wells’ *The Time Machine* anticipated and influenced the development of various cinematic techniques. *The Time Machine* may not only be regarded “as a prototype of the modern science fiction novel, but also it certainly is one of the first literary works to directly consider and exploit the effects and implications of the cinema. Descriptions of the machine unmistakably evoke the mechanisms of camera and projector” (Wise xvi).

Both fiction and film have contributed to the richness and complexity of the other medium by their mutual exchange of techniques or set or conventions. For example, Nineteenth century realist novels have been the most influential and inspirational for film directors due to strong plot lines and detailed descriptions. Later Frank Norris’s and Gustave Flaubert’s naturalism taught the film directors the method of minute representation of each and every detail. It is notable that realism was the dominant note in the early twentieth century cinema. The very first film *Workers Leaving the Lumiere Factory* was a sort of documentary in which Lumiere brothers filmed the workers coming out of their own factory. Similarly novelists like James Joyce, Joseph Conrad and Virginia Woolf may make use of cinematic techniques like flashback; the postmodernist novelists make use of certain techniques that are essentially inspired by photographic or cinematic techniques.

What is common between novels and movies is the element of story, however, there is a marked difference between verbal and visual story-telling. A writer can do certain things with his pen that is quite impossible to be done by a film director with his camera. A writer can suggest and connote many things that are difficult to be included in a film. It may be a tough job for a director to translate all the linguistic material into a perfectly corresponding visual representation. The narration of events may be much more sensational and melodramatic in the visual representation. While in print reading, our attention is diverted into numerous details and suggestions, this is not the case in visual medium. That is the reason

why Dostoevsky's account of the murder of Pawnbroker and Lizaveta is less gruesome and sensational than the murder scene in its 2002 film adaptation:

Reading the murder in *Crime and Punishment* is a slower, more diffuse, process. This murder horrifies by enacting what we and Raskolnikov have fearfully anticipated. And parts of Dostoyevsky's narrative carry out minds away from details of the killing. The novel is less sensational because it enables us not to see the murder but to imagine it. (Kroeber 2)

The study of the relationship between novel and film involves the basic paradox of words and images that are irreducible and untranslatable into one and the other. The starting point of this scepticism about the untranslatability of words and images is the Saussurean notion of the arbitrary relationship between the signifier and the signified. However, there are close formal, generic, stylistic, narrative, cultural, and historical connections between the two modes of representation. This paradoxical relationship between word and image has been dealt with a number of poststructuralist critics. Commenting on the relationship of word and image Barthes says, "There is never a real incorporation since the substances of the two structures (graphic and iconic) are irreducible" (qtd. in Elliott 1). Speaking on the relationship between word and image The Yale critic J. Hillis Miller in his book *Illustration* opines:

A picture and a text juxtaposed will always have different meanings or logoi. They will conflict irreconcilably with one another, since they are different signs... Neither the meaning of a picture nor the meaning of a sentence is by any means translatable. The picture means itself. The sentence means itself. The two can never meet, not even at some vanishing-point where the sun has set. (Miller 95)

Poststructuralist theorists of translation have argued the impossibility of carrying over the exact meaning of a text from one culture to a text from another culture. Each text is located in a particular geographical and cultural background. If a visual adaptation of a literary text is produced in a different time, place and culture the variance of an adaptation from its source text usually increases. For example Alice Walker's Novel *The Color Purple* (1982) was visually adapted by Steven Spielberg in 1985. Spielberg as a white American film director has been

alleged as portraying the stereotypical descriptions of black masculinity and squalid family life conditions. The movie voices the concerns of womanism and condition of black women in traditional African American society along with the other issues of race, class and sexuality (Boutan). The movie aggravates the domestic and sexual violence perpetuated by black men on black women. In the novel we see that Albert undergoes a transformation and comes closer to a kind of reconciliation with Celie who says, "And now it do begin to look like he got a lot of feeling behind his face" (Walker 280). But this is not shown in the film version.

The act of visual translation from literary source always involves mediation, constructedness and representation, "As a mode of translation, the adaptation of words into images, or novels into film, has often been seen as an aesthetic challenge involving the movement across two differing, even clashing, media" (Shohat 23). According to novelist and semiotician Umberto Eco a novel cannot be successfully adapted into a visual representation or movie. Speaking on the adaptation of his own novel he once said that there is practically no relation between the film, *The Name of the Rose*, and its adaptation of the eponymous movie by Jean Jacques Annaud except the common name (Elliot "Literary Cinema and the Form Content Debate").

This contradictory relationship of the novel with film involves the paradox of similarity and dissimilarity. Both novel and film due to the dissimilarities in the mediums they make use of are opposed different from each other; formally as well as culturally. The semiotic systems of film and language are different, yet both novel and film may contain "similar formal techniques, audiences, values, sources, archetypes, narrative strategies, and contexts" (1). It is often believed that a cinematic adaptation cannot do full justice to various intricacies of thought and content found in great texts. King Vidor's version of Tolstoy's *War and Peace* is unable to convey the beauty and charm of the original text into a visual medium. The famous novel *Tristram Shandy* by Laurence Sterne, with the help of various narrative digressions lays bare processes of its own narration and alienates the reader that he is just reading a novel and not going through an actual experience. Similarly Charlie Kaufman's written and Spike Jonze's directed film, *Adaptation* (2002) based on the book *The Orchid Thief* by Susan Orlean shows "the dialectical marks of their artistic and industrial production as the paradoxical

Adaptation” (162). The film narrates the struggle of Charlie Kauffman in adapting the book *The Orchid Thief* by Susan Orlean. Charlie Kauffman played by Nicholas Cage in the movie provides some excellent commentary on the adaptations of literary texts, trying to make a movie just about flowers he does not want to ruin it by making a ‘Hollywood thing’ or ‘orchid heist movie by turning the orchids into poppies and making a movie about drug running...why can’t be a movie simply about flowers.” Charlie avers that he does not want to follow the way of popular Hollywood movies; he does not “want to cram in sex, or guns or car chases...or characters learning profound life lessons, growing or coming to like each other or overcoming obstacles to succeed in the end...the book isn’t like that and the life isn’t like that.” Kaufman does not want to sensationalise or romanticise the story by introducing the love affair of the author Susan Orleans and Laroche as suggested by the film producer since he wants to be honest and true to his job as an adapter of the film. But after struggling a long time with the script and sacrificing the life of his twin brother Donald in between, he fails miserably. John McKee the famous scriptwriting trainer advises him that he must concentrate on the prominent themes, the characters must change and he must glamorise to make the film interesting to the audience.

The critics who are opposed to the adaptations of literary text claim the specificity or distinctness of the literary text. The French film critic Andre Bazin in one of his essays opines, “A novel is a unique synthesis whose molecular equilibrium is automatically affected when you temper with its form” (41). All the syntactic details of a text are inseparable and indispensable elements of the structure of a text. A text may be considered as a system of inter-related structures or elements and the meaning of a text is the result of the interaction between the individual structures of a text and of every individual structure with the system as a whole. Thus aesthetic, psychological, moral or metaphysical content of a work of art is the product that depends upon all the elements of a text. Ingmar Bergman speaking on the relationship of word narratives and moving images in his *Film: a Montage Theory* argues:

Film has nothing to do with the literature; the character and the substance of the two forms are usually in conflict. This probably has something to do with the receptive process of the mind. The written

word is read and assimilated by a conscious act of will in allegiance with the intellect; little by little it affects the imagination and the emotions. The process is different with a motion picture. When we experience a film, we consciously prime ourselves for illusion. Putting aside will and intellect, we make way for it in our imagination. The sequence of pictures plays directly on our feelings (qtd. in Garrett et al 9).

The discussion of the fidelity of a filmic adaptation to its novel is quite controversial. There are divergent opinions expressed by the critics about the limits of liberties taken by film directors in representing it visually. There are critics who believe that a lot many liberties might be taken with the details, characters and even the digesis of the original version. Yet there are scholars who favour strict to minimal possible derangement of the various elements in film from its original source of inspiration. Brian Macfarlane avers, "Discussion of adaptation has been bedevilled by the fidelity issue" (Tomasulo 161). According to the Film critic, Bela Balzas a visual representation of a literary text should have its own integrity, form and inner coherence:

[If] the [film] artist is a true artist... [he/she] may use the existing work of art merely as a raw material, regard it from the specific angle of his own art form...And pay no attention to the form once already given to the material. (qtd. in Tomasulo 176)

Despite being different in their form and materiality, a literary text and a visual adaptation are different from each other in terms of authorship, production, economics, politics and reception. In discussing the relationship between a literary text and its visual adaptation one of the major issues of controversy is that of authorship. The semantic implications of a text either visual or linguistic depend on the socio-cultural location of the author as well as the individual reader; therefore, the reading of a text by each reader has to be different. In the case of literature one always knows who is the author but an adaptation is the result of the contributions by a number of persons or a group such as the writer of the original version of the story, the scriptwriter, the producer and the director (Wise xiii).

A visual adaptation can be regarded as a director's reading of the written text. The supporters of the Auteur theory of film advocate the "deification of directors over writers in the movie making process" (Sarris 22). On the other hand

there are critics who believe that a writer's interference with a film's content should be minimised. In an interview, Gore Vidal once talking about the contradictory dialectical relationship between word and image once said "Get rid of the director. We don't need him. We do need the cameraman, the editor. But above all we need the script. Movies are stories; only writers can tell stories. So the wrong people are making movies" (Vidal 64).

The written text has its own author located in a particular geographical, historical, social and cultural condition. The visual adaptation of a literary text first involves the adaptation of the written text into a visually presentable screenplay. This involves the adaptation of scenes, action, setting, characters, and dialogues. Even if the screenplay is written by a single author it has to undergo a lot of cutting, editing at different levels, furthermore the form and theme of a visual text are highly shaped and determined by the camera eye. So to locate the author of a visual adaptation of a literary text is highly complex and endless task. The novel *Ice-Candy-Man* is written by Bapsi Sidhwa having her own worldview based on her own socio-cultural location. It was adapted into a screenplay by Deepa Mehta for her film *1947: Earth*. Although the film closely follows the novel in terms of the plot setting, and dialogue, that seem to be the translation of the dialogues in the novel since the novel was written in English. But a film cannot afford to mirror all the scenes, events, characters and themes of the written text and a lot is cut, edited and adapted to suit their own requirements of the visual texts. So it is quite impossible to determine who the one particular author of the film is. It is pertinent to say here that the role of author has been negated in literary studies especially after the mid- twentieth century with the rise of poststructuralist criticism. Roland Barthes in his seminal essay proclaims that the birth of the reader must be at the cost of the death of the author (Barthes 148).

The conversion of linguistic signs into visual signs always involves some sort of compression. Some characters may be lost, some may be altered. For example Prospero in Julie Taymor's *Tempest* (2010) may appear as lady Prospera in the film adaptation of Shakespeare's *Tempest*. Although the film may retain some of the classic dialogues like Ariel's song to Ferdinand, "Five Fathom deep your father lies, those are pearls that were his eyes." It is notable that the dialogues and the language of classic texts like Shakespeare's text may be

outdated in the present day; this gives rise to the issue whether the modes of outdated speech used in the original literary text be maintained or not in its film adaptation. While adaptations like Kenneth Branagh's *Hamlet* may retain the originality and grandeur of the original version there may be others that play havoc with the theme and nature of the parental text. To defend filmic adaptation of a literary text, we can take the example of Mark Antony's Speech in Manikiewicz's adaptation of *Julius Caesar*. It not only presents the scene in a visual representation but adds something to the beauty of the scene as well as to the enjoyment of the play when we experience Marlon Brando in the role of Mark Antony.

It is to be noted that not all the adaptations involve the change in medium. For example J.M. Coetzee's *Foe* can be regarded as an adaptation of Daniel Defoe's *Robinson Crusoe* in the written medium (Hutcheon 170). To consider the visual representation of literary texts as a form of corruption in meaning and a popular alternative to great literary texts is to ignore the tendency that all texts undergo a change in their meaning due to historical, political, cultural, socio-economic conditions. Since the meaning of a work of art or piece of literature is always contingent, fluid or constantly in flux. Shakespeare may be considered as a cultural or national icon for centuries in the Europe but may be studied in relation to power, race, religion and colonialism in the twentieth century. The meaning of both print and visual media is bound to undergo change or 'adaptation' due to the fluidity of all meaning. The degree of this fluidity may be determined by matters of production, distribution and reception.

The setting of a literary work is an important aspect that highly influences its thematic implications. The theme of a literary work is by and large determined by its socio-cultural setting. In adapting a literary text that belongs to an earlier period of history, it becomes difficult for a director to maintain the particular socio-cultural setting, it may require the creation of new sets and studios that is not possible for an ordinary director and production house hence the role of the forces of global multinational capitalism comes into play that further determines the ideological affiliations or the politics of the film. The movies like John Madden's *Shakespeare in Love* authored by Marc Norman and famous playwright Tom Stoppard that deals with the love affair of Shakespeare and Roland Emmerich's and

Anonymous dealing with the controversial issue of the authorship of the Shakespeare's plays are set in the Elizabethan times that involved the creation of different expensive new sets. The adaptation of the setting of the novel to present or other periods of history may play havoc with the meaning of the original parent text. For example Baz Luhrmann Romeo+ Juliet based on Shakespeare's love tragedy Romeo and Juliet is set in the fictional "Verona Beach" where cars run and guns fire. The film deals with two star crossed lovers whose pure passion meets a tragic end at the hands of two rich empires of Capulets and the Montagues. The novel Ice-Candy-Man and the film 1947: Earth are both set in Lahore, but the film was shot in India and Deepa Mehta has been unable to mystify the Purana Kila of Delhi as a garden in Lahore.

Films or cinema can be considered as part of the ideological tools like church, school, law and other social political institutions that help in maintaining the cultural hegemony of the dominant over the marginalized. It is notable that although it is claimed that films are produced by individuals and film directors have their artistic freedom and free will to claim that they are in no way subordinate to state or its institutions, still the power structures of state shape a work of art consciously and unconsciously. The state control on film directors or makers can be seen in the form of censorship controls or film review agencies or institutions that shape or determine the content, production and success of a particular film, for example film production in America is highly influenced by the Motion Picture Association of America, it affects the film industry with its film ratings and reviews, as well as the criticism of the theme or content suitability of a film. It charges a high amount which makes it impossible for small production houses or directors to promote or publicize their movies.

The novels like Heart of Darkness are highly political and carry within them the ideological assumptions of contemporary times. It's a unique text as being an important postcolonial novel critiquing the imperialist designs of Belgian colonial project, as well as for carrying within the stereotypical descriptions of the orient. The novel was adapted into a film by Francis Ford Coppola as Apocalypse Now in 1979 (Harmetz). The film tries to portray the life of megalomaniacal Kurtz into an entirely new setting, the Africa of the late nineteenth century becomes Vietnam of the 1960s, and Willard who represents Marlow in the novel starts his journey in

search of Mr. Kurtz on the Nung river instead of the Congo river. The film presents the futility of American colonial indulgence in Vietnam in the twentieth century while the novel critiques the European imperialism disguised as a civilizing or humanitarian project. Fax Bahr's *Hearts of Darkness: A Filmmaker's Apocalypse*, a documentary related to the making of *Apocalypse Now* throws light on the various difficulties and hindrances that were faced in the production of the movie including the American military hostility and non cooperation in the process of the movie making. Although the visual adaptation retains the theme of colonial domination of the colonized in a kind of neo colonialist imperialist tradition, it differs substantially from the novel *Heart of Darkness*. In the movie we see that Willard is sent to the jungle in the heart of Vietnam to kill Mr. Kurtz who once a servant of America has started following his own will and discretion after going insane. The film presents Mr. Kurtz as a hollow man adding numerous cross references to the poetry of T.S. Eliot.

Keith Cohen in his book *Film and Literature: the Dynamics of the Exchange* deals with the word to image transfer in film adaptation of novel. He argues that despite the different semiotic systems in the textual and visual narratives we still can find affinities in their use of, "similar perceptual, referential and symbolic codes", as similar codes may "re-appear in more than one systems" it "makes possible, then, a study of the relationship between two separate systems like novel and film" (qtd. in Schonfeld 20).

Watching a film involves the predominance of seeing, on the other hand reading a novel mainly involves the faculty of imagination that turns the words on page into pictorial images. The novelist Joseph Conrad in his Preface to the *Nigger of Narcissus* opines, "My task which I am trying to achieve is, by the power of the written word, to make you see, to make you hear, to make you feel- it is before all to make you see" (Conrad VI). Thus the aim of both the director of a film and writer of a novel is "to make you see" (to use a phrase by Conrad).

The basic difference between the reception of a literary text and visual text is that the visual text enables us to see with the help of the physical eye through the pictorial images, on the other hand a writer makes us see through the mental eye helping us to develop a word picture or picture out of the linguistic signs. The basic difference between the reception of film and literature is that reading a

written piece is a temporal process on the other hand cinema viewing provides a spatial experience. In a written text each and every detail is presented one after one, each image has its own description in a particular separate location in the text. On the other hand in a visual text a number of details can be presented and a spectator's consciousness is flooded with different images at a single time.

A text is read individually, watching cinema is generally a collective experience although with the recent developments in digital technologies, it is being individualized as well. Watching a movie in a multiplex theatre is a different experience than watching a movie on a tele-vision screen. The audience determines and influences the content and nature of the movies that are produced in a particular society in particular time and space. In the contemporary times movies are screened by the multiplexes closely associated with other industries like food, clothing etc. Such an experience is beyond the range of the lower strata society or the proletariat due to its high cost and expenses. So the movies dealing with the issues of common man, peasants, dalits and other marginalized groups have relatively little commercial value than the mainstream bourgeois romantic love stories or action thrillers. That is the reason why movies like Bimal Roy's *Do Beegha Jameen* are rarely being produced in the contemporary India.

Nowadays it is widely accepted that novel and film are not just thematically inter-related but structurally as well. The theory of poetics propounded by Aristotle in the fourth century BCE for writing a well structured play or poetry applies as much as to the cinematic narratives (Morissette 1). Roland Barthes applied same concepts of denotation and connotation to study the meaning of the visual image as well as the meaning of language or linguistic narration, although, the separationists of film and cinema may argue that verbal elements are entirely changed as they are transformed onto sound track or on screen (13). Films may be referred to as visual poetry (Borchert). The essential feature of poetry is the use of metaphoric language; visual images may also operate on the level of metaphors, so they are poetic as well. The aesthetic response evoked by poetry or literature is quite similar in nature to the response evoked by the visual representation although much more intense in the case of latter (Morissette 13).

Films like *A Day in the Country* (1936) directed by Jean Renoir's based on Maupassant, and John Ford directed *The Grapes of Wrath* (1940) from Steinbeck have shown that adaptation can be a successful art form:

...form is at most a sign, a visible manifestation, of style, which is absolutely inseparable from the narrative content, of which it is, in a manner of speaking and according to Sartre's use of word, the metaphysics. Under these circumstances, faithfulness to a form, literary or otherwise, is illusory: what matters is the equivalence of the meaning in the forms (Bazin 42).

According to Metz all semiotic systems or narratives whether they be literary, cinematic or musical are governed by a "universal code" (Jost 71). Bela Balzas in his book *Theory of Film: Character and Growth of a New Art* has supported the confluence of textual and visual media by saying that the critics who deny the close connection between literature and cinema are having a wrong conception of what cinema and literature are in reality. Herbert Read in *The Poet and the Film* wrote:

If you asked me to give you the most distinctive quality of good writing, I would give it to you in one word: VISUAL. Reduce the art of writing to its fundamentals, and you come to this single aim: to convey images by means of words. But to convey images. To make the mind see ... That is the definition of good literature ... It is also a definition of the ideal film (qtd. in Marcus 135).

1947: *Earth* (1998) is a film directed by Deepa Mehta based on the novel *Ice-Candy-Man* by Bapsi Sidhwa, starring Amir Khan as Ice-Candy-Man, Nandita Das as Ayah, and Maia Sethna as Lenny, Rahul Khanna as Hassan, the masseur, Kitu Gidwani as Bunty Sethna, Arif Zakaria as Rustom Sethna, Kulbhushan Kharbanda as Imam Din, Pawan Malhotra as butcher, the novelist Bapsi Sidhwa as the older Lenny. *1947: Earth* is the second part of Mehta's *Elements* trilogy. It was preceded by *Fire* (1996) and followed by *Water* (2005). The story is set in Lahore during the time of the partition of the Indian subcontinent. It portrays the physical, psychological, social and moral effects of the partition of India in the backdrop of terrible violence perpetuated in the name of religion.

After two and a half centuries of the anti-colonial struggle against the British regime, India was able to attain the political freedom. But along with the freedom came the spectre of the partition that divided the Indian subcontinent into two nation states on the basis of religion. The physical Partition of India in the east resulted into the creation of East Pakistan and the West Bengal. Similarly in the North West the Punjab province was divided into West Punjab and East Punjab; West Punjab was merged into Pakistan and East Punjab became a part of India. The Partition of India resulted into the exchange of population. Muslims were expected to leave India for Pakistan and the Hindus and Sikhs or the other minorities in Pakistan were migrating to India. Millions of people migrated involuntarily to save their lives, this exchange of population led to the acts of communal based violence, murders and massacres. The scars of the Partition and the subsequent violence were so deeply engraved into the skin and psyche of India that the memories of the sufferings, pain and trauma continue to haunt the memory of the nation even after sixty years of Partition.

The colossal human tragedy of the Partition and its continuing aftermath has been better conveyed by sensitive creative writers and artists than by historians (Bose 198). The Partition has received elaborate and meaningful treatment by several Indo-Anglian novelists, like Khushwant Singh, Manohar Malgonkar, Bapsi Sidhwa, Attia Hossain, Raj Gill, Balachandra Rajan, H.S. Gill, Mehar Nigar Masroor, Manto, Intezar Hussain, and Chaman Nahal. Nearly "all the writers give an extensive treatment to eruption of violence" (Saini 6). While the historical event of Partition finds recorded response in the written literature but there was little response in serious cinema especially in the years after the Independence. The reason behind this was the delicacy of the issue or rigid censorial restrictions. In the post independent India, film production was largely influenced by the state in the form of Film Finance Corporation (FFC). In 1971 under the prime ministership of Indira Gandhi the Information and Broadcasting Ministry declared the aim of FFC "to develop the film in India into an effective instrument for the promotion of national culture, education and healthy entertainment by granting loans for modest but offbeats films of talented and promising people in the field" (qtd. in Raghvendra xv). In 1980 the National Film Development Corporation (NFDC) took over the job of NFC. The reliance of

cinema on state for funds and censorial controls directed the Indian cinema towards social realism influenced by the Italian neo realists. The literature dealing with partition is insufficient and lacks the critical objectivity. Most of the assumptions and judgements are mistaken because they fail to account for the impact of colonial and postcolonial policies, the affect of “Hindu and Muslim revivalist movements, the creation of religious identities, and the intra-class competition for a greater share in the emerging power structures. Most authors are concerned to fault the other” (Hasan 14).

What is common in the history of all nation states is the massacre of the innocents: “The history of the humankind has been constructed, not with bricks, mortar and steal, but with gore, gristle, and blood- buckets of it” (Cummins 6). Rome’s devastation of Carthage in the second century BCE is generally called the first genocide in human history. Human history is beset with the frequent eruption of violence of man against man, holocausts, mass killings and massacres. This is generally ascribed to the state of nature or some inherent human weakness or primitive brutality and as part of the evolutionary struggle for the survival. These acts of mass violence and killings are solely attributed to the human ‘nature.’ But as now we are in the times when the binary oppositions of nature and culture are being questioned, when there is a scepticism towards the neutrality of all knowledge, religion, arts and culture as well as an overarching belief in the ‘constructedness’ of all phenomena, the structures of these acts of violence can be dissected to be as much cultural and the forces of race, class, colour, gender and sexuality are major determinants of these events. The “cultural turn” in the later part of the twentieth century has led to the consideration of nationalist and ethnic violence as, “meaningful, culturally constructed, discursively mediated, symbolically saturated and ritually regulated” (Braubaker 108).

The earlier representation of violence or massacre dates back to the eleventh century in dramas used by the church for religious teachings. It represented the massacre in such a way as to make it a part of god’s plan or salvation of the people (Jacobs 39). The Bosnian Prime Minister stated in 1993 that the conflict in Bosnia, “was a product of impersonal and inevitable historical forces beyond any one's control” (qtd. in Jacobs 1). This attitude of attributing the

destruction and devastation to the internal forces of history is part of the power politics that claim their own innocence and inability to handle these acts.

This description of history under the sway of the grand narrative of human nature can also be seen in Deepa Mehta's film 1947: Earth. It is notable that Partition literature in general expresses the notion that the violence and bloodshed during the Partition was sudden and unexplainable. Partition narratives in the words of Alok Bhalla can be seen as "witnesses to and chroniclers of a sad time when a stable civilization, proud of its independent religious faiths and its cultural cosmopolitanism, suddenly and without a clear and sufficient historical cause" was overcome by violence and terror (Bhalla x).

Literature is closely associated with society and life at large although critics at times have asserted the self-sufficiency of art and criticised the view that it is subordinate to any other secondary objective beyond its own perfection. Literary texts can be regarded as representing the moment and typicality of any particular age. The analysis and discussion of these cultural texts can be helpful in understanding the social history. The acts of mass violence and bloodshed have got widespread representation in literary texts and these texts have in turn been represented through visual narratives. The major problem of the visual representations of these acts of violence is the temporal distance and geographical location in some cases. Film or cinema can be an important means of recording and expressing what happened in the history of a nation or world. Geoffrey Hartmann believes that the new means of expressing the currents of the past not only record or express but can be helpful in teaching and raising awareness about these events (qtd. in Eaglestone).

Films can be analysed for their relationship with history. This kind of interdisciplinary study of the relationship between film and history can be illuminating for both film and history. A second approach dealing with the relationship of cinema and history studies the emphases and omissions that are due to state censorship, lack of money or psychic repression. This approach pioneered by Marc Ferro and Pierre Sorlin, involves studying the film retrospectively against other historiographic accounts. Thus the study of gaps and omissions according to Sorlin allow us to understand the ideological limits of perception in a certain age:

Juxtaposing cinema and history as distinct, though related, fields of enquiry obscures the fact that cultural forms emerge from within the history... reading and understanding of films as technologically and industrially bundled discursive constellations animated by the very substances and rhythms that we refer to as history. (Vitali xiv)

The first film to deal with Partition seems to be *Chhaila* (1960) directed by Manmohan Desai. Based loosely on the short story *White Nights* by Fyodor Dostoevsky the film starring Raj Kapoor, Nutan, Pran throws light on the suffering, “separation of families on the eve of independence, and abjection of women in the process” (Daiya 88). *Garam Hawa* (1973) by M.S.Sathyu, starring Balraj Sahni as Salim, dealt with the condition of Muslims who remained in India after the Partition. Walking in front of the Taj Mahal, the symbol of love, the past glory of Muslim rulers, Salim ruminates over the complex and fateful condition of Muslims in India, and the appropriateness or mistake of staying in the postcolonial India. The film is set in the post independent era of the Indian history, at a time when the border between the two countries was still not blocked to facilitate the exchange of population on the basis of religion. The film vividly portrays the alienation and loss of belongingness of the Indian Muslim families left in Agra not mainly caused by the bloodshed or violence as the outcome of partition but due to loss of values, communal ties and fraternity (Dwyer 119).

Govind Nihalani adapted Bhisham Sahni’s novel *Tamas* into a television-film in 1988. The film consisted of a story in three episodes and was serialised on the public broadcaster Doordarshan (Mankekar 291). The film comments on the politics of nationalism, communalism and suffering of women. In the beginning of the film Bhisham Sahni, the author of the novel *Tamas* appears to comment on the motive and purpose of the film. Sahni affirms that the main purpose behind the film was to promote feelings of inter community fraternity and to displace the “communal forces” that threaten to violate the harmony and integrity of the nation as a whole. The film did not want to re-enliven the wounds of partition but to serve as a future reminder of how politics of communalism can lead to public suffering. The film starts with an adapted quote from George Santayana, in his *Reason in Common Sense*, *The Life of Reason*: “*Those who forget history are condemned to repeat it.*” It was the first film to directly deal with the issue of partition.

Shyam Benegal's *Mammo* (1994) also deals with the issue of partition. Benegal as a director was very much influenced by the state sponsored social realist cinema sometimes designated as "New Indian Cinema." *Mammo* can be studied after this neo-realist strain in Indian cinema. The film was co-produced by the national television broadcaster Doordarshan and National Film Development Corporation. *Mammo* is a story of a Muslim woman, Mammo (Farida Jalal) who moved to Pakistan during the Partition, but wants to return to India to her sister Fayyazi and Fayyazi's grandson Riyaz (Rajat Kapoor) after her husband dies. The film comments on the pathetic condition of the refugees who were neither considered Pakistanis nor Indians but were labelled as Muhajirs. The movie can be viewed as "a radical disruption of state authority-and the laws of Indian and Pakistani states-through a manifest act of subaltern agency. In a triumphant refusal of borderlines imposed by the two states...act of resistance to the cartographies of partition" (Kumar 227).

Saeed Akhtar Mirza's *Naseem* (1995) is one of the films that portray Hindu-Muslim relationship in the times when these relations were strained after the demolition of Babri Masjid (Plate 94). Mirza was given the prestigious award, the National Film Award for best Director in 1995 for this movie. *Naseem* is an Urdu word meaning the morning breeze. The film is a story of a fifteen year old girl Naseem (Mayuri Kango) and her ailing grandfather (Kafi Azami). The old man represents the spirit of communal harmony that was prevalent in the post Babri Mosque demolition era (Shankar). The peaceful and tolerant atmosphere of the city changed to hatred and discord between the two communities. The death of Naseem's grandfather is a metaphorical way of suggesting the violation of the ties of fraternity and peaceful co-existence between the two communities. Thus the film represents the condition of contemporary India from the point of view of a minority girl and the struggle and resistance for the existence when the dominant Hindu fundamentalist, forces were in the full swing.

Pamela Rooks's *Train to Pakistan* (1994) starring Nirmal Pandey as Jagat Singh, Rajit Kapoor as Iqbal, Smriti Mishra as Nooran, and Mohan Agashe as Hukum Chand is based on the eponymous novel by Khushwant Singh. The film is set in the typical Indian village of contemporary times, Mano Majra, where here all the communities live in complete peace and harmony until a train carrying dead

bodies arrives from Pakistan. In the film we see that Jagga is having a romantic affair with a Muslim girl Nooran and is imprisoned in the jail for the alleged murder of a moneylender, where he meets Iqbal, a communist worker. The railways that were previously, "a vital part in the everyday life of the villagers... become the cause of turbulence in an otherwise calm and peaceful village" (Parmar). The main focus of the film becomes the portrayal of the romantic affair between Jagga and Nooran in the tradition of Indian popular cinema, failing to understand or give due attention to its locale Mano Majra as is the case in the novel as well as to the role of violence in the lives of the villagers, including violence against women in the village life (Kaul 28).

Deepa Mehta's 1947: Earth (1998) based on the novel Ice-Candy-Man by Bapsi Sidhwa, Pankaj Butaliya's karvan and Chander Prakash Dvivedi's Pinjar all portray the partition of India while each film may differ from each other in its emphasis on the concerned issue (Cossi 221). Pinjar (2003) is a movie directed by Munish Sappal based on the Punjabi novel of the same name by Amrita Pritam depicting the plight of women in the postcolonial India. Starring Urmila Matondkar as Puro and Manoj Bajpai as Rashid, Pinjar portrays life in a Punjabi village during 1946-48. The film was awarded National Film Award in 2004 and was also given the Nargis Dutt Award for the Best Feature Film on National Integration. In the movie we note that Puro (Urmila Matondkar), a young Punjabi woman, daughter of Mohanlal (Kulbushan Kharbanda) is happily betrothed to Ramchand (Sanjay Suri) a Hindu boy, when one day roaming in the fields with her small sister Rajjo, she is abducted by Rashid (Manoj Bajpai). Rashid wants to settle the accounts with Puro's family because his grand aunt was kidnapped by Puro's grand uncle who left her three days after defaming her. One night Puro manages to escape from the clutches of Rashid and goes to her parents who deny accepting her fearing that Rashid and his clan will butcher their entire family. Desperate by the conduct of her family, Puro turns back to Rashid and his home who is bewitched by the beauty of Puro and repents the initial act of his violence done to Puro. Meanwhile Puro conceives but loses her child through a miscarriage as she has the unpleasant memories that the child she was going to have was the result of her rape by Rashid. Thus the movie commenting on the suffering of women at the hands of a patriarchal society presents the inter-ethnic sex relations or romances

as a way to conflict as well as a way out to national secularism (Daiya 179). The movie along with focusing on the communal rivalry in the pre-colonial India throws light on other issues like gender, the rivalry between two clans and the subsequent suffering of the female subjects.

Popular Partition movies while giving voice to the historical event of the partition, subverting the nationalistic and colonial discourses are themselves a part of discourse, exploiting the sentimentality of the audience towards the issues of Partition. It is pertinent to say here that issues of Partition have a peculiar interest for the Indian audience in particular. Whatever intentions a director of a movie may claim, a movie is not free from commercial interests. There are examples like the movie *Gadar: Ek Prem Katha* that try to make most of the sentimentality of the Partition issue by evoking the crude nationalistic feelings or giving a romantic coloring to the plight of women sufferers of the Partition. Similarly in Hollywood Jewish holocaust is the sensitive issue that is often made use of for commercial purposes, for example Kate Winslet starring film *The Reader* (2008) also deals with the issue of Nazi Concentration camps set along with romantic sex scenes.

In the post independent era there was a feeling of disorientation and silence about the trauma and suffering caused by the Partition in cinema, although we have numerous literary representations of it. The representation of partition in cinema is confronted with many issues and is quite problematic. These issues range from the concerns of secularism, state censorship to the potential of cinema as reproducing the reality of past woes that is sometimes unbearable for the survivors or people in general: "Its power to bring to life the ontological reality...Its ability to revivify events that resist referentiality and intelligibility rends the time of the now and induces existential crisis, overwhelming the fragile subjectivities of the traumatized" (Sarkar 97).

But silence is no solution to any problem. The absent is always present there in the manifestation of its absence. We can think of silence as another form of discourse, or the repressed that frequently comes to the surface to show its presence, hence, the repeated communal or religious violence in India (97). Any kind of silence is "only the counter-part of other discourses, and perhaps necessary in order to function them...highly articulated around a cluster of power relations" (Foucault 520). In the terminology of Michel Foucault we can take this

silence as a form of discourse, as “an element that functions alongside the things said, with them and in relation to them within overall strategies” (518).

Films are among the most influential and effective important cultural products of any society whose range of influence and effect goes beyond the scope of traditional mediums of entertainment and information. Literary or cinematic narratives can be important means of how we understand, remember and make sense of the past experience. It is interesting to see how literature or cinema respond to partition or represents the traumatic experience on screen, and how these representations are different from oral or recorded history and truth commission testimonials (Sarkar 18). Thus the relevance of the study lies in voicing the trauma of partition, the suffering of masses, marginalised and of women “otherwise invested in the ideological itinerary of forgetting” (97).

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CHAPTER 2

Bapsi Sidhwa's *Ice-Candy-Man*: Reconstructing History

Bapsi Sidhwa is a Pakistani writer whose fiction deals with the lives of people in or from the Indian subcontinent. Most of her writings deal with her experiences of the turbulent times of the Partition and the aftermath of the division of the British India into two different nation states namely India and Pakistan (O'Neil 1376). At the peril of essentialisation we can say that her major novels deal with the predicament of her female protagonists in a patriarchal society, Parsi identity in the backdrop of a history marked with the strained geopolitics of the subcontinent.

Bapsi Sidhwa was born in Karachi on August 11, 1938. Bapsi Sidhwa's work is deeply rooted in her own life, her parsian and female identity. Her major novels like *The Pakistani Bride* (1983), *The Crow Eaters*, (1982), *Cracking India* (1991), and *The American Brat* (1993) are remarkable for their stylistic dexterity, humour and richness and complexity of themes. The novel *Ice-Candy-Man* is mostly based on the real life situations of the author. Speaking on the autobiographical content of the novel Sidhwa says:

In *Ice-Candy-Man* or *Cracking India*, the first part is autobiographical, except that the central character of the child is not me per se...This child is informed by my adult consciousness. So a lot of me is there, but other bits are purely imaginative. For instance, the relationship between Lenny and her male cousin - I had no such male cousin! I had no such Ayah either. But we did have servants like Imam Din and Yusuf. So partially I took things directly from my own experience, but the rest is created." (Sidhwa, "My Place in the World: Bapsi Sidhwa" 291)

Like the narrator of *Ice-Candy-Man*, Lenny, Sidhwa contracted polio in her childhood; as a result she was educated at home. This led to her immense interest in literature and reading of the classics that proved a major force in shaping the nature, style and content of her writings. She was born into Parsi community that she ardently describes in her novels like, *The Crow Eaters* (1980), *Ice-Candy-Man* (1988), *An American Brat* (1983) and *The Pakistani Bride* (1983). Her novel *Ice-Candy-Man* deals with the partition of the Indian subcontinent. The novel explores

the physical, psychological, and emotional suffering and trauma of the partition 'subjects.'

August 1947 was the most fortunate as well as the unfortunate month in the history of India representing a Yeatsian 'gyre' when the 'centre' could not 'hold' and mere anarchy was loosed upon the world (Yeats 192). It was the time when Indian sub-continent was divided into two nation states; India and Pakistan. This religion based division of the country left scars on the body of the nation that are still fresh, this division resulted in mass violence, murder, and rape. Over a million people were butchered to death, and ten million were displaced and seventy five thousand were abducted or raped (Ayres 106). Bapsi Sidhwa's novel *Ice-Candy-Man* is set in such a background of terrible violence, massacres, abductions, raping and killings.

Her novel *Ice-Candy-Man* was reprinted as *Cracking India* for the American reading public. It was named as New York Times Notable Book in 1991. Sidhwa was conferred upon the prestigious Sitara-i-imtiaz for her literary production, the highest award in the field of arts given by the Pakistan government. The novel *Ice-Candy-Man* is set in Lahore, the old cultural city of the subcontinent. The city of Lahore holds a special place in her creative imagination, its unique romantic environment, its old streets, structures, gardens and monuments have been a source of inspiration for numerous writers, most notable among them is Rudyard Kipling who in his novel *Kim* narrates his adventurous excursions in the city. Sidhwa comments on the city of Lahore:

I've spent most of my time in the city of Lahore, a city of about eight million people. It forms the geographical location of most of my work, most of my writing...Lahore, as a very gracious, ancient city, has an ambience which just lends itself to writers...In Lahore poetry is woven within the fabric of each person's life... I think each city has its own spirit, and Lahore's spirit is, I think, a creative energy." (Sidhwa, "Sense of the City: Lahore")

She was given the Italian Premio Mondello in 2007 for Foreign Authors for her novel *Water* (2006) based on the eponymous (2005) film by Deepa Mehta. The novel is set in the pre-independent India of 1938 when India was under the sway of the leadership of Gandhi and freedom movement was in a crucial stage. The novel is a story of an eight year old Chuyia (played by Sarala Kairyawasam in

the film) who after the death of her husband is left in an ashram for a life of renunciation and widowhood. The ashram is in the control of Madhumati (Manorama), who takes Kalyani, another second youngest girl of the ashram (Lisa Ray), across the waters to prostitute her. Thus the novel exposes the hypocrisy and dead wood conventions of a social system that outwardly pretends to be based on high moral, religious ideals but is hollow within. The problem arises in the novel when Kalyani falls in love with a Gandhian idealist (Mercanti 62).

The *Crow Eaters* presents a satirical picture of a Parsi family in the early twentieth century. *Washington Post Book World* reviewed that *The Crow Eaters*, “is best read as a series of wonderfully comic episodes, to be enjoyed for their wit and absurdity. Although the author has written more eloquently in subsequent books, this is a welcome reissue of a lively and entertaining first novel by a talented writer” (qtd. in Leshner 480). According to *Library Journal* *The Crow Eaters* is a “comic novel stuffed with rich, spicy characters. Sidhwa makes every step of Faredoon’s journey through time and culture a joy to read” (480). In the novel we note that Faredoon Junglewalla is quite shrewd in making the most of his relations with the British officers for his own personal mercenary purposes. He represents the patriarchal authority prevalent in the Parsi Community. Acquainting us with the traditions of Parsis, in a tone that is full of frequent humour, the novel captures “the quintessential ethos of the Parsi diaspora” (Dodiya 82). The publication of the novel led to a controversy within the Parsi community that Sidhwa was exposing the frailties of the community.

Sidhwa’s first novel *The Pakistani Bride* (1983) is based on a true story from the Northwest Frontier Province in Pakistan. The novel deals with the honour killing of a young girl who runs away from her traditional suffocating arranged marriage (Powers 351). Symbolising the liberated woman of the west Sidhwa critiques the traditional, patriarchal organisation of the south Asian societies where women are virtually tamed by their fathers, husbands and sons in the name of culture, religion or nature (351).

The novel *The Bride or The Pakistani Bride* is a story of Zaitoon who was orphaned during the Partition and was reared up by a tribesman Qasim who promises Misri, another tribal to marry her off with his son Sakhi later. However, Zaitoon grows up into an educated girl well versed in dance and culture. There is a sub plot in the novel that deals with Carol, her Husband Farrukh and Sahib. Both

Zaitoon and Carlos fail to attain happiness and fulfilment in their marriages with Sakhi and Farrukh respectively due to cultural differences. The novel throws light on the condition of women in Pakistan as well as in India and the harsh realities of the lives of women in the tribal areas of Northwest Province in Pakistan. In the novel we have a startling description of the first night of Zaitoon and Sakhi after their marriage:

Sakhi surveyed his diffident bride with mounting excitement. Here was a woman all his own, he thought with proprietorial lust and pride...the corroding jealousy of the past few days suddenly surged up in him in a murderous fusion of hate and fever. He tore the goonghat from her head and holding her arms in a cruel grip he panted inarticulate hatred into her face. (Sidhwa, "The Pakistani Bride" 160)

An American Brat (1983) may be regarded as a sequel to *The Crow Eaters*. In this novel Sidhwa has explored the affect of Islamic fundamentalism on the minority communities as well as the clash between the values of South Asian diaspora and American native culture. *An American Brat* is a story of a Parsi girl Feroza who descended from the Junglewalla family in *The Crow Eaters*. She is sent by her mother to visit her uncle Manek at MIT to get a wider and richer experience of the world. The problem arises when she falls in love with a Jewish student since the marriage outside the Parsi community would cause numerous problems and excommunication from the Parsi community (Brians 109).

Bapsi Sidhwa as a Parsi Pakistani American writer likes herself to be called a "Punjabi-Pakistani-Parsi Woman" Her major novels deal with the identity and cultural conditions of Parsi, Punjabi, Pakistani and American Women. Sidhwa as a novelist can be regarded as a feminist. In her novels, a protagonist is invariably a woman tangled in a cobweb of patriarchy. These protagonists come out victorious over their tormentors (Singh 1). This can be seen when Jerbanoo outlives her tormentor Faredoon Junglewalla (*The Crow Eaters*), Zaitoon manages to save her life from the clutches of Sakhi (*The Pakistani Bride*), Ayah is liberated from the Hira Mandi and sent back to her family in Amritsar (*Ice-Candy-Man*) and Feroza after a failure in her love decides to settle in America (*An American Brat*).

According to Urdu poet Faiz Ahmed Faiz the novels of Bapsi Sidhwa are "Ruthlessly truthful, deeply perceptive, she tells her story with rare courage,

frankness, and good humour” (qtd. in Paranjape 82). Bapsi Sidhwa's *Ice-Candy-Man* is a profound novel depicting the turmoil of the Indian sub-continent during the Partition. Sidhwa in the novel *Ice-Candy-Man* tries to present her own view of history from the perspective of the marginalised groups and writes to counter the British and Indian narratives of the history of the Partition.

The novel was first published in 1988 in India and England as *The-Ice-Candy Man*; in 1991 the US edition appeared named as *Cracking India* to avoid the connotations of drug culture (Brians 104). The different names have led to the multiplicity of the meaning. The novel *Ice-Candy-Man* is a complex array of “themes, different characters, voices, cultural varieties, communal conflicts and quest for burdened identity” (Nimsarkar 78). This multiplicity of themes, narratorial voices and heterogeneous identities make the novel a kind of heteroglossia:

...the events, incidents, issues, characters and the language have become instruments in the conscious hands of the narrator shaping the discourse on history and politics...The novel is a powerful discourse on the multiple histories, of nations, of communities and of individuals.”
(Nimsarkar 78)

The novel *Ice-Candy-Man* may be read as a postcolonial novel attempting to portray the life and times of the Partition of India giving due importance to the other marginal sections of society based on the distinction of gender, class, caste, or religion. Guerin et al believe that the most important function of a postcolonial writer is to resurrect the image of his country and dismantle the stereotypical descriptions and views of his people or nation (303). It is notable that postcolonial writings involve an interrogation or subversion of the dominant discourses or the discursive formations that are devised to colonise the marginalised physically or mentally.

Bill Ashcroft et al in the book *The Empire Writes Back* opine that the term postcolonial covers “all the culture affected by the imperial process from the moment of colonization to the present day” (2). Speaking on the role of postcolonial writers they aver, “Reading and rewriting of the European historical and fictional record is a vital and inescapable task at the heart of postcolonial enterprise” (221). The novel *Ice-Candy-Man* presents a Pakistani perspective of the partition. Sidhwa deliberately tries to counter the European and Indian discourses of history and tries to resurrect the culture and identity of her own

country. In the novel we see that most gruesome acts of violence are committed either by Sikhs or Hindus. By suggesting that Muslims are not the only community who are responsible for the violence during Partition, Sidhwa tries to subvert the European and Indian historical discourses that are anti-Pakistani and anti-Islamic.

The major British and Indian historians hold that the division of the country, the communal violence as a result of Partition, and the strained socio-cultural atmosphere of the subcontinent were an outcome of the separatist policies of the Muslim League, Mohammad Ali Jinnah and the Muslim community in general. This mode of thought was sought to be reworked by Ayeshsa Jalal and Sugata Bose in their book *The Sole Spokesman: Jinnah, the Muslim League and the Demand for Pakistan* where they claim that Partition was more an outcome of the intransigent policies of Indian National Congress than that of the crookedness of Jinnah (Cossi 220). Chaudhari Muhammad Ali in his *The Emergence of Pakistan* also reviews the Hindu-Muslim conflict rejecting the usual theories that Partition was the result of the age old conflict between Hindus and Muslims (Ray 182). According to these usual theories, the root of this conflict lies in the fact that Muslims with different religio-cultural values held control over most of the India since medieval period, and this perpetual rivalry was exploited by the Britishers to lubricate the workings of their own power structures in India resulting in the apocalyptic condition in the times of Partition. Sayed Nassar Ahmad also seeks to revise Hindu-Muslim conflict in economic terms: “the initial cultural differences between the Hindus and Muslims widened and gained social significance as a consequence of the structural impact of India’s integration into the world system” (qtd. in Ray 182).

In the novel Sidhwa has mostly made use of the first person narrative technique to express the conditions of Lenny’s life, her Parsi family background, and the general atmosphere of the turbulent times of Partition. Thus the personal accounts of the girl child narrator Lenny become very much suffused with the major currents of the contemporary history, which according to Rahul Sapra result in the rewriting of the “history of the subcontinent, thereby undercutting the British views of history imposed on the subcontinent” (Sapra 9).

The Partition had a manifold impact on the life of the subcontinent, it signalled the breakdown of the bonds of love and peaceful existence as well as the failure of the inter-community networks to resist the bloodshed, had an intense impact on the relationship of various classes, to see Partition mainly as a matter of

religious or communal conflict is to ignore the working of power dynamics in the subcontinent and the material forces shaping all the history in general. The violence also represents a crisis at the level of man and woman relationship. Throughout the history the violence done to women is the natural corollary of any religious, political or cultural conflict: "Ayah is a representative of the victimization sprung from the partition" (Nimsarkar 79).

As a Pakistani nationalist writer Sidhwa has tried to expose the politics of the dominant western or Indian tradition of thought that arraign the trio-the Muslim community, the Muslim league and Jinnah- for the troubled waters of the history of the subcontinent. Sidhwa tries to correct this prejudice or bias of the historians towards her own country, by pointing out the constructed nature of the history of the sub-continent devised by the dominant power structures.

Thus Sidhwa's novel may be taken as the reversal or critique of the "common-sense" notions of history that according to Michel Foucault can be viewed as the outcome of particular kinds of power structures but present themselves as natural (Mills 5). This "common sense" about the history of the Partition among the British and Indian historians is that the general atmosphere of religious intolerance in the sub-continent that lead to the massacres and mass violence was the result of fanatic religious ideology of the Muslim League. For example speaking on the role of Jinnah in the bloodshed during Partition the famous historians Hermann Kulke, and Dietmar Rothermund say:

Like Shylock in *The Merchant of Venice*, Mohammad Ali Jinnah had asked for his pound of flesh: he did not however, find a Portia willing to concede it to him provided that no drop of blood be spilled by its excision. Much blood was spilled when India was divided...the partition of India and the foundation of Pakistan was- more than any comparable event in human history- the work of one man" (Kulke 312).

Sidhwa as a Pakistani writer tries to resurrect the image Mohammad Ali Jinnah and of her own country by formulating a counter history of the subcontinent or a counter-discourse about the politics of history or episteme. In an interview with David Montenegro Sidhwa says:

I think a lot of readers in Pakistan, especially with *Ice-Candy-Man*, feel that I've given them a voice, which they did not have before.

They have always been portrayed in a very unfavourable light. It's been fashionable to kick Pakistan, and it's been done again and again by various writers living in the West...And I feel, if there's one little thing one could do, it's to make people realize: we are not worthless because we inhabit a poor country that is seen by Western eyes as a primitive, fundamentalist country only. (Sidhwa, "Points of Departure: International Writers on Writing and Politics" 51)

Sidhwa as an artist has given due credit to Gandhi as a humanist, thinker and philosopher but has criticised him as a politician. The tone of Lenny speaking as a narrator is mostly ironic, humorous and humiliating: "Gandhi certainly is ahead of his times. He already knows the advantages of dieting. He has starved his way into the news and made headlines all over the world" (Sidhwa, "Ice-Candy-Man" 86). The physical description of Gandhi is highly derogatory:

He is knitting, sitting cross-legged on the marble floor of a political varanda, he is surrounded by women. He is small, dark, shrilled, old. He looks just like Hari, our gardener, except he has a disgruntled, disgusted and irritable look, and one I dare to pull off his dhoti! He wears only the loin-dhoti and his black and thin torso is naked. (85-86)

The partiality of the Britishers is also expressed in the following lines:

...the Hindus are being favoured over the Muslims by the remnants of the Raj. Now that its objective to divide India is achieved, the British favour Nehru over Jinnah. Nehru is Kashmiri: they grant him Kashmir. Spurning logic, defying rationale, ignoring the consequences of bequeathing a Muslim state to the Hindus: while Jinnah futilely protests: 'statesmen cannot eat their words'...They grant Nehru Gurudaspur and Pathankot, without which Muslim Kashmir cannot be secured." (159)

Jinnah on the other hand is commended as one who gives the first consideration to the benefit of his community and people. Despite the death of his wife he was able to maintain his cool and composure for the larger benefit of his community:

But didn't Jinnah too die of a broken heart? And today forty-five years later, in the films of Gandhi's and Mountbatten's lives, in books

by British and Indian scholars, Jinnah who for a decade was known as 'Ambassador of Hindu-Muslim unity, 'is characterized, as portrayed as a monster.'" (160)

In the novel we see that Mohammad Ali Jinnah is depicted as a principled, humanist and philanthropist activist of the Muslim League: "Ambassador of Hindu, Muslim unity" (160). To substantiate this image of Jinnah, Sidhwa quotes the Indian poetess Sarojini Naidu:

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

On the other hand Gandhi and Nehru are described as opportunistic, crooked and feminine. Ice-Candy-Man Comments on Nehru and his relationship with the viceroy Lord Mountbatten and Pamela Mountbatten, "a sly one...He's got Mountbatten eating out of his one hand and the English's wife out of his other what not ...He's the one to watch" (131).

Bapsi Sidhwa's depiction of Partition may be Pakistan oriented but she is above the narrow parochial nationalism, as she writes from the perspective of a marginal community in a conflict of dominant communities, moreover she writes from a feministic perspective, her central concern is the lot of a Hindu Ayah and her sufferings at the hands of Muslim community or lover, i.e. Ice-Candy-Man.

In the words of Robert L. Ross, Bapsi Sidhwa in the novel has tried to rewrite the history of the Pakistan from a Pakistani point of view, Pakistan which is "a purely post colonial nation with no colonial past, uniquely its own" (qtd. in Nimasarkar 83). A lot of literature has been written in India and Pakistan on the theme of Partition. Almost all the writers of the two respective countries have concern for their nationalist feelings. Ralf J. Crane in his *The Search for Community* in Bapsi Sidhwa opines that modern India and Pakistan being born of one country due to the result of Partition, Pakistan's literary history is "as much a part of Pakistani history as it is a part of Indian History" (qtd. in Nimasarkar 83).

A major issue among the postcolonial writers is that of language. Postcolonial writers face the dilemma of choosing between the lingua franca English and their own aboriginal languages. The issue of language is much debated by the writers like Chinua Achebe and Ngugi wa Thiong'o. For example Achebe prefers using the English language for creative purposes. But it need not be a replica of the Received Pronunciation. Postcolonial writers favour the development of a totally new language radically influenced by the words, phrases and sentence structure of the regional languages. Raja Rao in his Foreword to *Kanthapura* also expresses the need to develop a language that is Indian in its 'spirit':

One has to convey in a language that is not one's own the spirit that is one's own. One has to convey the various shades and omissions of a certain thought-movement that looks maltreated in an alien language. I use the word 'alien', yet English is not really an alien language to us. It is the language of our intellectual make-up-like Sanskrit or Persian was before- but not of our emotional make-up...Our method of expression therefore has to be a dialect which will someday prove to be as distinctive and colourful as the Irish or the American (Rao vii).

Unlike Chinua Achebe Ngugi after initially using English Language has rejected it as the language of the colonizer. He believes that economic and physical subjugation is closely connected with language and culture. Instead of writing in English he prefers writing in his native language Gikuyu. In *Decolonising the Mind* Ngugi asks a question : "What is the difference between a politician who says that Africa cannot do without imperialism and the writer who says that Africa cannot do without European Languages "(26). He further explains: "The domination of a peoples' language by the languages of the colonising nations was crucial to the domination of the mental universe of the colonised" (16). Language and culture in any society are the means of self defining and identity, and the first attempt of a colonizer is to displace these means of the colonized subjects by perpetuating the superiority of their own language and culture as universal and exclusively developed systems. Bapsi Sidhwa like Achebe prefers the use of English language in her novels than regional languages Gujarati or Urdu. In her interview with Feroza Jussawalla she states:

My first language of speech is Gujarati, my second is Urdu, my third is English. But as far as reading and writing goes I can read and write best in English. I'm a tail-end product of the Raj. This is the case with a lot of people in India and Pakistan. They're condemned to write in English, but I don't think this is such a bad thing because English is a rich language. Naturally it is not my first language; I'm more at ease talking in Gujarati and Urdu. After moving to America I realized that all my sentences in English were punctuated with Gujarati and Urdu words. (Sidhwa, "Interviews with Writers of the Post-colonial World" 214)

In the novel some of the words from Urdu or Punjabi are used in their original form. This is an effort on Sidhwa's part to Indianise the English that is used in the novel, for example, "sarkar" (157), "yaar" (91), "doolha", (180), "chachi" (199), "arrey bhagwan" (26), "angrez(28)", haramzadi" (45), "haramkhor" (95), "chaudhary" (198). On the other hand some of the words or phrases have been translated for example, "Pahailwan, a wrestler" (27), "chorail, witches (21)", "shabash, well said!"(245), "khut putli, puppets" (222), "Mamajee, Uncle" (77) even some of the proverbs of the native Urdu are excellently translated into English by Sidhwa such as "ghar ki murgi dal barabar, A neighbour's beans are tastier than household chicken" (232) "Hasi toh Phasi" is translated as "laugh (and) get laid" (Sapra 18).

Bill Ashcroft et al in their book *Empire Writes Back* suggest that a postcolonial writer can use 'appropriated' English as a strategy to counter the hegemony of western culture or language. The other way to do this is to entirely 'abrogate' the colonizer's language in favour of the use of native language (Ashcroft et al 37). Most of the postcolonial writers choose between this 'appropriation' and abrogation of English. Bapsi Sidhwa belongs to the former category out of these two. She makes use of an appropriated version of English to portray the experience of her own culture or country. It is notable that the linguistic environment of Bapsi Sidhwa is multi-linguistic as she belongs to a 'Parsi, Punjabi, Pakistani' society. Similarly Lenny lives in a polyglossic society, that comprises of the people of different linguistic backgrounds like, English, Hindi, Urdu, Punjabi, Gujarati. Thus Sidhwa 're-replaces' the English of Western canon with an

'appropriated' English that is highly influenced by the idiom or modes of speech in the native languages.

The novel also rewrites history giving voice to the Parsi community who are less than a million in the world. The Parsi novelists writing in English are generally divided into two broad categories: the writers like B.K. Karanjia and Dina Mehta who live in their own countries and write about their socio-cultural concerns as well as the expatriate writers who have left their home country and write from the second country. Writers like Rohinton Mistry, Firdaus Kanga, Farrukh Dhondy and Bapsi Sidhwa fall into the latter category (Dodiya vii). All these writers assert and feel proud of their own Parsi identity and ethnicity. The major thematic concerns of the Parsi writers are issues of socio-cultural identity, feeling of alienation and anxiety due to a minority status among other dominant communities. Although these writers deal with the predicament of the Parsi community, they also deal with the general issues of life and humanity, for example, Firdaus Kanga writes about the issues that are central to the community as well as to the individual. Rohinton Mistry talks about his community, country and the relationship between various communities in India, Farrukh Dhondy writes about the issues that transcend the national boundaries and engages with the issue of inter-racial harmony. Almost all Parsi writers, despite their assertion of the Parsi identity affirm that communal harmony and tolerance are the prerequisites for the peaceful co-existence of various communities.

Bapsi Sidhwa as a Parsi writer brings out the drawbacks and foibles of her community as well as the dominant community. Her novel *Ice-Candy-Man* can be seen as giving voice to the Parsi Community that is marginalised and silenced community in the Partition discourse as well as the history of the two postcolonial nation states. Along with the issue of Parsi Identity the novel deals with the themes of "communal disharmony...feeling of insecurity...class-conflict... ultimately concerned with humanity- its existential dilemma, weaknesses and strengths of human beings in the moment of crisis, inter-community relationship and women's problems" (viii). Bapsi Sidhwa's first published novel *The Crow Eaters*, *An American Brat*, also deal with the theme of the Parsi Identity. In these novels we get detailed accounts of Parsi way of life, their hopes and aspirations, rituals, rites, customs, beliefs, superstitions, myths and legends. Sidhwa has used the title of

her first novel *The Crow Eaters* to suggest “the crow-like high-pitched garrulousness of the Parsis” (Singh 8).

The novel *Ice-Candy-Man* is set in Lahore where dominant religious community is Muslim with not more than two hundred Parsi families left. Parsis in India came 1300 years ago when Persia was captured by the Arabian rulers. They came to the western port of India near Gujarat around 785 A.D. whose king Madhav Rana allowed them to enter his territory on the assurance by the Parsi Priest that the Parsi People will not cause disturbance or threat to the Indian society by their differences. The Parsi priest demanded a bowl of milk and presented it to the king after mingling some sugar in it suggesting that Parsi people will mix in the Indian society as sugar sweetens the bowl of milk. So Parsis have been going through in-betweenness and hybrid position. In the novel *Ice-Candy-Man* we have a reference to it when colonel Barucha says:

When we were kicked out of Persia by the Arabs thirteen hundred years ago, what did we do? Did we shout and argue? No!’ roars the colonel, and hastily provides his own answer before anybody could interrupt. ‘We got into boats and sailed to India!’ (37)

It is notable and that Parsis during the Partition adopted a neutral position not deciding to take part in the communal conflict. In the meeting of Parsi community at Waris Road, Colonel Barucha says, “We must hunt with the hounds and run with the hare” (16). Later he warns the Parsi community as follows: “Hindus, Muslims and even the Sikhs are going to jockey for power: and if you jump into the middle you’ll be mingled into chutney” (36). However this neutral position was not as simple as that and resulted into a kind of alienation and loss of belongingness for the community. Dr. Mody argues against Colonel Barucha’s ideal of neutral position saying, “Our neighbours will think that we are betraying them and siding by the English” (37). The Parsian dilemma of siding either with Hindus or Muslims is well presented in the words of another Parsi member present at the meeting: “Which of your neighbours are you going to betray? Hindi? Muslim, Sikh” (37).

Colonel Barucha advises all Parsis not to interfere in the Partition matter: “I hope on Lahore Parsi will be stupid to court trouble’...‘I strongly advise all of you to stay at home- and out of trouble” (36). It is pertinent to say here that despite the policy of neutrality adopted by the Parsi community, Sidhwa has presented Parsi

community as a highly compassionate, helpful towards the suffering of the masses caused by the animosity between the two dominant communities. Lenny's mother has been secretly providing rationed petrol to Hindu, Sikh women to escape from Pakistan. She has also been helping the female victims of communal violence and helped for their passage to India to their families, but Lenny thinks that she is indulging in some 'secret' activities of violence. Lenny's mother later clarifies it to her, "we were only smuggling the rationed petrol to help our Hindu and Sikh friends to run away...And also for the convoys to send kidnapped women, like your ayah, to their families across the border" (242).

The identity of Parsi characters in the novel is essentially a 'hybridized phenomenon' involving relationship between the European culture, Parsi Culture and the Indian experience (Ashcroft et al 220). Sidhwa speaks at length about the Parsi origin, their historical roots and their cultural mores in the novel. There is a reference in the novel to the Parsi arrival in India after being driven away from Persia. Godmother tells Lenny about the Parsi way of last rites:

Instead of polluting the earth by burying it, or wasting fuel by burning it, we feed God's creatures. The soul is in heaven, chatting with God in any case...or broiling in hell like Mini's will (114).

The realisation of meaning in the novel is a complex, multi-layered process involving intersections of ethnicity, class, gender and nationality. The intersection between class and gender and ethnicity can be seen in the character of Ayah. Although a Punjabi woman, Ayah prefers wearing a sari, the dress code of one of the dominant communities of the subcontinent, Instead of wearing the "Punjabi" dress to make advantage of the connotations of sophistication and exclusiveness that would increase her worth in the labour market, Ayah says, "Do you know what salary ayahs who wear Punjabi clothes get? Half the Salary of the Goan Ayahs who wear saris" (38).

Thus by exploiting the cultural trait of a particular community she is able to enhance her value in the labour market. At the same time it increases her sensuous appeal luring her friends at the park, making her centre of attraction among young and old males including Hassan and Ice-Candy-Man. In an incident in the novel, Ice-Candy-Man rubs his foot against the leg of Ayah raising her sari up as his "Ingenuous toes dart beneath Ayah's sari" (38).

The connections between “nationalisms and sexuality” (to borrow a phrase by Spivak) are obvious in the suffering of women in the names of parochial nationalist aims. As Peter van der Veer says, “Nationalist discourse connects the control over female body with the honor of the nation” (113). Celibacy and sexual potency have been argued as two major ways of asserting nationalism (Derne 237). According to Joseph Alter, Gandhi through his method of Brahmacharaya tried to reject the western emphasis on sexuality (242). Similarly sexual potency has been used by the attackers to ravish women of the vanquished as a sign of their own physical or material power throughout the history. The metaphor of female body or mother is often used for a nation or state, e.g. in India we often refer to our country as “mother India” (243). Thus the dignity, purity and honour of women have always been taken as sign of the dignity and integrity of a nation.

In the novel we see that Ayah, the Hindu servant girl in the house of Parsis is the victim of the communal violence. But her suffering transcends the analysis that just takes into account the religio-nationalistic issues. It was Ice-Candy-Man who was instrumental in Ayah’s seizure by the Muslim crowd. It was he who made her dance in Hira Mandi like prostitutes in Lahore although he pretends to be in love with her. Ice-Candy-Man’s designs to provoke Lenny to betray Ayah are as much personal as they are religious or nationalistic. His attitude is determined by the twin forces of his frustration in love for Ayah as well as the violence perpetuated by Hindus and Sikhs on Muslim women.

Thus Hindu women like Ayah are violated, Hindu men are emasculated, “like Hari, who is figuratively emasculated by the attempt to pull off his lungi, or the Hindu banya who is literally emasculated when he is ripped apart between two jeeps” (Crane 194). The harrowing description of the man in being pulled by two jeeps evokes chilling terror in the reader:

The processionists are milling about two jeeps pushed back to back... there is a quickening in the activity of the two jeeps. My eyes focus on an emaciated banya wearing a white Gandhi cap. The man is knocked down....His lips are drawn away from rotting, paan stained teeth in a scream. The men move back and in a small clearing I see his legs sticking out of his dhoti right up to the groin- each thin, brown leg tied to jeep. (Sidhwa, “Ice-Candy-Man” 135)

Partition of India is the general background of the novel. Sidhwa as a child has herself been witness to the chaos and havoc caused during the Partition.

Sidhwa says:

I was a child then. Yet the ominous roar of distant mobs was a constant of my awareness, alerting me, even at age seven, to a palpable sense of the evil that was taking place in various parts of Lahore. The glow of fires beneath the press of smoke, which bloodied the horizon in a perpetual sunset, wrenched at my heart. For many of us, the departure of the British and the longed-for independence of the subcontinent were overshadowed by the ferocity of Partition. (qtd. in Roy 66)

The novel also re-writes history from women's point of view because Sidhwa gives due importance to the real-life lived experiences of women during Partition (Gattens 149). It is notable that while such a reconstruction of history may promote subjectivism or personalise history there is nothing wrong in reconstructing histories by the marginalised sections of society to assert their own identity (Heller 106). Actually this kind of reconstruction may help in deconstructing the politics of the dominant ideology in the realm of knowledge ideas or history. The prominent theme of the novel is the pitiable condition of women in a male dominated patriarchal Indian society:

...woman-as-victim' and 'women-as-saviour' of women and the weak, condemning male chauvinism and violence-mongering callous selfishness of the politicians and barbaric nature of communal frenzy in targeting hapless minorities and women, Sidhwa artistically juxtaposes the incidents on both sides of the border to go beyond narrow national commitments. Consequently the appeal of her novel is not constrained by her Parsi or Pakistani background." (Mishra 225)

In all the societies of the world women have been subjected to exploitation, sexual stereotyping, and gender roles. A woman is considered no more than a reproductive machine who can only attain fulfilment through nourishment of family and her traditional gender roles. Novels of Bapsi Sidhwa can be taken to be gynocentric, especially her first published novel *The Pakistani Bride* is preoccupied with feminist concerns. In this novel Sidhwa has dealt with the problems and suffering of women in the tribal areas of north west Pakistan, *An American Brat*

deals with the problems of women in a multi-cultured, multi-ethnic, multi-religious society, Ice-Candy-Man also vividly portrays the suffering and persecution of women in the subcontinent during the time of partition.

Throughout the novel Sidhwa has critiqued the stereotypical images of women as dark, mysterious exotic and homely. Colonel Barucha to whom Lenny goes for her polio treatment says: "She's doing fine without school...She doesn't need to become a professor...She'll marry - have children - lead a carefree, happy life" (15). Thus Sidhwa questions the cultural practices that confine women to the domain of kitchen and home alone and designate their chief area of business to procreate and rear up the children. The novel deals with the issue of domestic violence, Lenny as a sensitive child is aware of the discordance in the relationship of her father and mother:

...the caged voices of our parents fighting in their bedroom. Mother crying, wheedling. Father's terse, brash, indecipherable sentences...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)

The novel presents the theme of the sisterhood among women; in the novel we note that women are quite helpful and understanding towards each other. Lenny's mother helps the Hindu and Sikh women to escape to India by providing them petrol for wagons although Lenny thinks that she is hand in glove with religious fanatics in setting fire to the houses. Lenny's mother Buntie Sethna helps Ayah, the fallen woman Ayah emotionally as well as economically. Lenny extols her relationship with grandmother as "stronger than the bond of motherhood, more satisfying than the ties between men and women" (4).

Shanta, Ayah of Lenny is the centre of attraction in the Park at Waris Road among her circle of friends. The outings of Lenny in the company of Ayah acquaint Lenny with the ways of the male centred world different from that of the enclosed apartments of her own home or the authority of the Godmother: "The covetous glances Ayah draws educate me. Up and down they look at her. Stub-handed twisted beggars...drop their poses and stare at her with hard, alert eyes. Holy men, marked in piety, shove aside their pretences to ogle at her with lust" (3). Ayah is described in an extremely sensuous way by the novelist as "chocolate-brown and short...round and plump...she has a rolling bouncy walk that agitates the globules

of her buttocks under her cheap colourful saris and the half-spheres beneath her short sari blouses” (3).

The novel depicts the psycho-sexual development of the girl child narrator Lenny. The novel depicts the childhood activities of Lenny and her cousin that involve bodily closeness although at the level of innocence on the part of Lenny. In the novel we have a description when Adi ‘shows’ his ‘things’ to Lenny: “‘you can touch it’ he offers. His expression is disarming, gallant. I touch the fine scar and gingerly hold the genitals he transfers to my palm.” It is important to note here that this relationship more aptly described as a childhood play cannot be considered incestuous since in Parsis the marriages between cousins are common.

Women, once they fall prey to, men's violence like Lenny's two ayahs, cannot hope for their restitution to their own families. The dialogue between Lenny and her godmother effectively comments on the position of women:

"What's a fallen woman?" I ask Godmother...

"Hamida (the second Ayah) was kidnapped by the Sikhs", says
Godmother

Seriously...When that happens, sometimes, the husband- or his family -
won't take her back."

"Why? It isn't her fault she was kidnapped."

"Some folk feel that way - they can't stand their woman being touched
by other men" (215).

The violence done to Hindu women in Lahore by Muslims is juxtaposed with the violence done to Muslim women on the other side of the border. The novelist presents the acts of terrible violence perpetuated by Hindus and Sikhs in the village Pir Pindo. Sidhwa unlike Lajja, by Taslima Nasrin, depicts the violence and cruelties done to women on the both side of the border and the novel soars above the level of parochial nationalism. Both Sidhwa and Nasrin's novels portray the effect of communal violence on women. In a way Lina Badr's The Eye of the Mirror and Sidhwa's Ice-Candy-Man are quite similar in their treatment of the historical and political issues. Both the novels present the world as seen through the eyes of a girl child narrator attaining sexual maturity and who recognises that the outer violence between various communities due to various rivalries at the level of religion, caste or class is quite similar to the ever existing violence against women (Sinha 247).

It is to be noted that although Sidhwa indicts patriarchal culture and norms for perpetuating violence against women, she does not hold masculinity in dark light in general (Singh viii). Ice-Candy-Man in the eponymous novel is an almost despicable character responsible for the persecution of the Hindu servant girl, Ayah. Similarly, Sakhi in *The Pakistani Bride* is responsible for the suffering of Zaitoon. But Sidhwa makes it clear that the reasons behind the attitude of both these men are environmental and hereditary respectively. In the case of Ice-Candy-Man, his behaviour may be described in relation to the larger forces of collective psychosis or certain 'rhinoceritis' (to use a phrase in relation to Eugene Ionesco's play *Rhinoceros*). In the case of Sakhi it is more due to his cultural conditioning in patriarchal society that treats women in derogatory manner. Sidhwa not only throws light on the suffering of women caused by men but she also explores the fact that women can also be instrumental and cause of the suffering and exploitation of other female subjects. In the novel *Ice-Candy-Man* we see that slavesister is harassed by her own sister Godmother and lives in perpetual obedience to her. Similarly in the novel *An American Brat* the predicament of Feroza is the result of her mother's interference.

Sidhwa has masterly used the technique of sub-plot in *Ice-Candy-Man* to reinforce the nightmarish experiences of Lenny in the pre and post independent India. Most of the time Lenny is the first person narrator of the novel, the novel may primarily be taken to be an account of a shattering world seen through the eyes of an eight year girl child, but through the stories of Ayah, Pappo and Ranna, Sidhwa is able to foreground the suffering of women in general. Pappo, who is almost of similar age to that of Lenny, is the victim of child-marriage. She is the daughter of a servant woman, whose husband has converted to Christianity to escape the curse of untouchability prevalent in Hindu society. Ranna's story set in the village Pir Pindoo depicts the violence on the other side of the border; the story has been included by Salman Rushdie in *The Vintage Book of Indian Writing in English* published on the 50th anniversary of Indian independence. The book is a collection of stories taken from different fictions. Sidhwa's description of violence in the village Pir Pindo, through the eyes of little boy Ranna is hair-raising and excruciating. Ranna wants to tell the lady outside the mosque:

'Don't be afraid to die...it will hurt less than a sting of bee.' But he is hurting so much...why isn't he dead? Where are the bees? Once he

thought he saw his eleven-year-old sister, Khatija, run stark naked into the courtyard, her long hair dishevelled, her boyish body bruised, her lips cut and swollen and a bloody scab where her front teeth were missing. (113)

The novel is full of symbolic incidents, characters and details. A symbol is a word or an image that implies some deeper meaning than it ostensibly seems to convey: “a word or phrase that signifies an object or event which in its turn signifies something, or suggests a range of reference, beyond itself” (Abrams 358). It provides richness, depth and complexity to a work of art enabling it to express a range of meanings. Symbolism is very much influenced by the specific cultural conditions of any particular social group. Lenny’s nightmares and internal fears as a child can be interpreted as the external chaos of the city of Lahore and the subcontinent in general. Here is an account of Lenny’s nightmare:

Children lie in a warehouse. Mother and Ayah move solicitously. The atmosphere is businesslike and relaxed. Godmother sits by my bed smiling indulgently as men in uniforms quietly slice off a child’s arm here, a leg there. She strokes my head as they dismember me. I feel no pain. Only an abysmal sense of loss- and a chilling horror that no one is concerned by what’s happening. (31)

The title of the novel itself is highly symbolic. The title Ice-Candy-Man reflects that the novel is more likely to be a story of a single chameleon like man who keeps on changing his profession and nature. It is pertinent to say here that the title of the US edition, *Cracking India* explicitly comments on the nature of the novel, it gives us an idea what is going to be there in the novel, i.e. Partition of India. Ice-Candy-Man may be considered as the male protagonist of the novel. He sells ice-candies in the summer, shifts to selling birds and becomes a birdman, later he becomes the telephone of Allah predicting the future of poor innocent Muslims, then turns into the lover of Ayah, the killer of Hassan, a religio-maniac who takes part in communal violence and helps in the seizure of Ayah by the Muslim mob, then again as a pimp in Heera Mandi Lahore. In the final part of the novel we see Ice-Candy-Man mystically mad in love of Ayah.

But the title Ice-Candy-Man has also been used as a metaphor for the Indian nationalist leaders like Jawahar Lal Nehru and Mahatma Gandhi or for the cruel or merciless politicians in general who are as cold and unresponsive as ice

to the woes and sufferings of the common people. Lenny is able to understand “the concealed nature of the ice lurking deep beneath the hypnotic and dynamic femininity of Gandhi’s non-violent exterior” (88).

The novel gives voice to the theme of freedom struggle against the English as well as tries to displace the discursive forces of the dominant, exposing the reality of the colonial regime and its humanistic pretensions of a benign or efficient government. In the novel *Ice-Candy-Man* refers to the Hindu patriotic leader Subas Chandra Bose who defected to the Japanese side in Burma, and his promises that if Indians help themselves Japanese will help India in its struggle for liberation. *Ice-Candy-Man* quotes Subas Chandra Bose, “If we want India back we must take pride in our customs, our clothes, our languages...and not got-pit sot-pit of the English” (29). This can be noted in the words of the mullah of village Pir Pindo: “I hear there is trouble in the cities...Hindus are being murdered in Bengal...Muslims, in Bihar. It’s strange...the English Sarkar can’t seem to do anything about it” (55).

The novelist uncovers the failure of the interim government to control the violence and massacres in the country. The notion of British complicity in promoting the violence or turning a deaf ear to the partition sufferers is evoked in the words of village Chaudhary who says, “I don’t think it is because they can’t... I think it is because the Sarkar doesn’t want to” (55). In the novel we see that Lenny’s mother thinks herself to be responsible for Lenny’s Polio, she thinks that it was perhaps caused by her careless attitude towards her child. Colonel Barucha consoling Lenny’s mother says that nobody but the Britishers were to be blamed for polio in India: “If anyone’s to blame, blame the British! There was no polio in India till they brought it here” (25).

The narratives of partition can have a deep impact on the masses to promote the ethics of secularism. Stanley Wolpert, the reputed historian on the Partition of the subcontinent, acknowledges his debt to Khushwant Singh’s novel *Train to Pakistan* for making him aware for the first time about the human impact of the tragedy of partition. Wolpert’s comment establishes the importance of fictional narratives for making sense of the Partition phenomenon (Roy 33).

Similarly the novel *Ice-Candy-Man* occupies a special position in Partition literature especially because it presents history from the point of view of the marginalised. While Khushwant Singh romanticises the Partition issue by focusing on the inter-ethnic romance of Jaggat and Nooran, Sidhwa in the backdrop of the

communal violence reconstructs the postcolonial history from the perspective of the marginalised sections of society. The novel *Ice-Candy-Man* voices against the exploitation on the basis of gender, class, and nationality. The novel *Ice-Candy-Man* is a postcolonial novel because it traces the impact of colonialism on the Indian subcontinent. Sidhwa by highlighting the violence or murderous nature of the times of independence mocks at the colonizer's claim of their benignity for gifting the fruit of freedom to India. The novel contains all the essential features of a postcolonial writing designated by Bill Ashcroft and others including the "resistance, power, ethnicity, nationality, language and culture and the transformation of dominant discourses by ordinary people" (222).

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CHAPTER 3

Deepa Mehta's 1947: *Earth*: Politics of the Visual Adaptation

Deepa Mehta was born in 1950 in Amritsar, a town known for its cultural richness, pre-independence communal harmony and its location as a link between India and Pakistan (Simoni 69). As her father owned a theatre she always had the privilege to see movies in her childhood that was not possible for most of the girl children in the contemporary subcontinent. She was sent to the Welham Girls High School, Dehradun. In her childhood Mehta did not even think of becoming a film director, but she was moved by the sights of suffering of people with diseases and wanted to be a doctor to cure the ailing masses out of her philanthropic concerns. She got her Graduate degree in Philosophy from the University of Delhi. Later she took a minor job in a documentary film company, where her interest in film making further developed. While doing some research she met the Canadian film director Paul Saltzman, having common interests and ideas, they fell in love, married and moved to Toronto, where they founded Sunrise Films. Mehta relished her work of scriptwriting, editing and producing and made her debut in Canadian films with *At 99: a Portrait of Louise Tandy Murch* that received a good critical response. Later Paul and Mehta joined together to produce an inspirational children movie named *Spread Your Wings, Sam and Me* is about an Indian young man Nik, who migrates to Canada and takes to care of an old Jew and forms a closer bond with him. Mehta explores the various pressures that hinder the relationship between the people of two different cultural backgrounds. Mehta also has experienced the unique position of 'in-betweenness' in Canada (Levitin 275).

Deepa Mehta's life has been alternating between the experience in Canada and India. But she is above the labels of nationalism: "I don't consider myself Canadian or Indian: I consider myself Deepa" (qtd. in Simoni 78). Mehta can be described as a transnational diasporic film maker who defies categorisation or grouping into the cinematic movements or styles either of their native country or the second country. The tension between home and host values gives her work a unique kind of identity, a collocation of different themes and styles from different cultures. Hamid Naficy calls such filmmakers from the Third World as 'Accented Filmmakers' who are "capable of producing ambiguity and doubt about the taken-for granted values of their home and host societies. They can also transcend and

transform themselves to produce hybridized, syncretic, performed, or virtual identities” (13). In an interview Deepa Mehta once remarked:

I want to be free to explore everything, even something that doesn't make me look too good. If I want to explore it, it has to come from a place of honesty and not what is expected of me because I happen to be non- white or a woman. (qtd. in Levitin 289)

She had the opportunity of working with the eminent director George Lucas, the director of Star Wars and the Indiana Jones series. Her work in the movie *The Young Indiana Jones Chronicles* proved to be a turning point in her career and she was soon offered big budgeted movies like *Camilla*, with famous actors like Jessica Tandy and Bridget Fonda. Mehta does not like the overt indulgence of film editors but prefers to have her own way with the film, and for this she has to work out her own funding (276).

Deepa Mehta is a revolutionary, diasporic transnational filmmaker who likes to question the repressive traditions and deadwood customs that hold back women or the other marginalized sections of the society. Her subversive approach to the traditional Indian culture has been the subject of much harsh criticism on the part of fundamentalists. Deepa Mehta once said:

You do a film and then you hope people will go and see it. But you don't expect that it might, at least have the potential perhaps, to bring about change, which they feel is needed in society...surely the point about traditional values is that they have to be questioned all the time...otherwise, we'll be stuck; there'll never be any change. We would just accept things the way they were. (qtd. in Simoni 74)

Her movie *Fire* raised a widespread controversy in India as it has lesbian connotations. It dealt with two sisters in law who are caught in the cobweb of traditional arranged marriages and suffer a life of dullness and neglect at the hands of the patriarchal heads of the family. *1947: Earth* deals with the subject of Indo-Pak partition, the subject Mehta was familiar with as she was one of the 'Dawn's Children' (the phrasal adaptation of Rushdie's *Midnight's Children*). The movie was honoured as being the official entry of India for the 1999 academy Awards. *Water* deals with the plight of widows and tries to unmask the male dominated hypocritical society that exploits and plays with the hapless women in the name of religion and piety. The shooting of the film was first started in

Varanasi, but it had to be abandoned due to the destruction of the sets by religious fundamentalists. The film was finally shot in Sri Lanka when a river like Ganges was found and artificial ghats were made, because the Indian government did not provide the permission fearing that it may incite unrest. The film inaugurated the 2005 Toronto International Film Festival Gala and was nominated for an Academy Award (Simoni 78).

According to Austin Chronicle, “Fire is an odd amalgam of Western subject matter about sexual role-playing and social stratification and the floridly elaborate traditions of the Indian cinema...that largely relegates women to sexual objects... fire burns with a rare flame” (Baumgarten). She wanted to demystify India, Mehta says, “ I wanted to make a film about contemporary, middle-class India, with all its vulnerabilities, foibles and the incredible, extremely dramatic battle that is waged daily between the forces of tradition and the desire for an independent, individual” (qtd. in Chanter 98). Censor Board objected to the names of the protagonists as being Radha and Sita that was later replaced by Nita thus “Politics of religion were thus interwoven with gender politics in the reception of the film” (Jaidka 39).

Deepa Mehta does not believe in the theory of Arts for Art’s sake but art for the sake of society. She is against the idea of art as purely entertaining, but believes that art should prompt the connoisseur to thought. Through her work she questions the patriarchal structures of family, nationalistic construction of the subjects, and the religious fundamentalism and traditions that help in holding the grip of the dominant over the marginalised sections. Martha, Ruth & Edie (1987), a television feature film produced and co-directed by Deepa Mehta, was screened at the Cannes International Film Festival in 1988 and was honoured with the Best Feature Film Award at the 11th International Women’s Film Festival in Florence, Italy (Levitin 275).

Deepa Mehta’s 1947: Earth (1998) is the second movie in her trilogy about India. The first movie Fire was produced in 1996, and the third film of the trilogy was Water released in 2005. 1947: Earth is based on a novel by Bapsi Sidhwa named Ice-Candy-Man (1989), republished in America as Cracking India (1991). The novel opens with the lines of Mohammad Iqbal, expressing a kind of metaphysical anguish towards God for the violence and bloodshed during the Partition:

Shall I hear the lament of the nightingale, submissively lending my ear?
Am I the rose to suffer its cry in silence year after year?
The fire of verse gives me courage and bids me no more to be faint.
With dust in my mouth, I am abject: to God I make my complaint...
Sometimes You favour rivals then sometimes with us You are free,
I am so sorry to say it so boldly. You are no less fickle than we
(Iqbal: Complaint to God). (Sidhwa 1)

The Film starts with a voice-over of an old Lenny while the girl child Lenny is painting in her room. Voiceover is a creative technique used in fiction or film to comment on the on screen elements, the narrator may be absent or may appear in person elsewhere in the story. The movie begins with an autobiographical disembodied female voiceover. Feminist Film Criticism has generally been involved with the deconstruction of the patriarchal ideas concepts and images of female subversion on screen. It is notable that female voice in the classical cinema has always been linked to female body, and thus with the sensual pleasure (Chaudhuri 47). The presence of female body satisfies the voyeuristic tendencies of the viewer; Laura Mulvey explains the female body on screen with the notion of 'male gaze'. Kaja Silverman has extended and applied this notion to soundtrack giving significant formulations about the use of female voice or voiceover in cinema. Female voice in cinema has lacked the authority or conviction of the truth or reality, and only appears in the form of crying, screaming, panting or with soft undertones. The female voice is always presented as 'unreliable, thwarted or acquiescent' (Silverman 309). But the experimental cinematic techniques like voice-over can break this synchronization of the female body and female voice (Humm 41). The female voice-over that appears in the beginning of 1947: Earth has the authority like an omniscient authoritative narrator. The film begins with the voice-over:

I was eight years old living in Lahore in March 1947. When the British Empire in India started to collapse along with the talks of India's independence from the British came rumblings about its division into two countries Pakistan and India. Hindus, Muslims and Sikhs who had lived as one entity for the centuries suddenly started to clamour for the pieces of India for themselves. The arbitrary line of

division the British would draw to carve up India in August 1947 would scar the sub-continent forever.

The body of the female voice may be absent from the first screen shot of the movie, but her prototype female identity, the girl child Lenny is present on the screen. This female voice-over appears on screen towards the ending of the movie in the form of old, decrepit Lenny.

Deepa Mehta gives an ecofeminist colouring to Sidhwa's narrative of the Partition of India. Ecofeminism is a mode of theory that establishes the basic connections between the domination of the women and Nature by the self-throned male master. Ecofeminists believe that both women and Nature suffer at the hands of a patriarchal society that is ordered on the basis of power, gender and other hierarchies of class and race. Thus ecofeminism is not only limited to the exploration of interconnections between the subjugation of women by a predominantly male dominated society and the exploitation of nature, natural resources in the global era of multinational corporations and profit oriented regimes but their intersections with the issues of race, class, nationalism, colonialism and neocolonialism (Gaard 3). Ecofeminist critics try to deconstruct the andocentric and anthropocentric biases of all texts, knowledge, culture, traditions and history.

In ecofeminism, Nature is the central category of analysis. An analysis of the interrelated dominations of nature- Psyche and sexuality, human oppression, and nonhuman nature- and the historic position of women in relation to those forms of domination is the starting point of ecofeminist theory. (King 132)

Deepa Mehta can be regarded as a feminist film director. Through her work she has reworked the western feminism to suit the Indian conditions or reality, further her work can be seen in the light of ecofeminism, especially her trilogy about India that include Fire, Earth, and Water. Fire deals with the female desire for the fulfilment and self realisation through meaningful interaction, emotional attachment and physical urge and the fire of female libido. 1947: Earth foregrounds the exploitation and bifurcation of the motherland, the scar of Partition that was drawn with the dagger of division. She gives an ecofeminist colouring to Sidhwa's account of the Partition of India by establishing the historical acts of violence, land acquisition and power shifts on parallel lines with the persecution,

violence and atrocities against women. Water is a part of the campaign for the rights of widows in India. Where both religious rivers and women are accorded a pious status, expecting from them a superhuman conduct and renunciation depriving them of even ordinary natural human rights. It exposes the Indian religious tradition that necessitates the widows to penance there whole life on the banks of holy river like Ganges (Chhabra).

In 1947: Earth Deepa Mehta equates the physical division of the Indian Subcontinent with the physical, emotional and psychological suffering of the contemporary women. Shanta represents the condition of a minority Hindu woman in a Muslim majority Lahore and all minority women in the partition affected India in general. In the novel we note that after the seizure of Ayah by the Muslim crowd she is taken over by the Ice-Candy-Man who makes her dance on a kotha in Lahore at Hira Mandi. She is approached by the Godmother who chides Ice-Candy-Man and makes the arrangements for sending Shanta to her relatives in Lahore. But the movie ends differently. There is no clue in the movie about what would happen to Ayah after she is captured by the mob. The most possible fate of Ayah at the end of the film seems to be her sexual abuse or rape by the Muslim crowd.

The film 1947: Earth deals with the greatest historical event of the Partition of the Indian subcontinent, the greatest event in the history of the twentieth century India. The novel Ice-Candy-Man as Well as the movie 1947: Earth can both be treated as the allegories of the Partition of the Indian subcontinent with a unique colouring of personal suffering of the ethnic groups like women, the subaltern and various religious communities. Fredric Jameson in his work Third-World Literature in the Era of Multinational Capitalism argues:

All third-world texts are necessarily...allegorical, and in a very specific way: they are to be read as what I call national allegories...even those which are seemingly private and invested with a properly libidinal dynamic-necessarily project a political dimension in the form of national allegory: the story of the private individual destiny is always an allegory of the embattled situation of the public third culture and society. (320)

Lenny's crippled existence and her nightmarish consciousness represent the state of nation and the communal apocalyptic conditions in the contemporary

India. Applying Fredric Jameson's dictum that all third world texts are allegorical, Lenny's account of violence and life around her represent the general turbulence that follows all the religious or ethnic conflicts in general. The plight of Pappo and Ayah can be taken to be symbolic of the life of women in the subcontinent at the adolescent and adult levels.

Shanta, the servant girl and Lenny's Ayah in the Movie 1947: Earth is presented as a stereotypical Indian woman: dark, exotic playful and flirtatious. In the novel as well as in the film she makes use of her charms to lure men and makes them pay various gifts to her. On the other hand Mehta through the role of Shanta in the movie subverts the white bourgeois ideas and views about beauty as something delicate or colour related. Shanta is presented as a caring, fun loving, vivacious and sensuous woman. In the novel we note that she takes delight to roam freely in Lahore, its gardens and restaurants in the company of Lenny with other men like Ice-Candy-Man, Hassan, the masseur, the butcher and the Sikh, she enjoys the company of men, and all the men of her company move around her as flies around light.

In a way, Ayah is sensuous in nature but when we say that her behaviour is sensuous, we are keeping in mind the essential difference between the terms, sensuous and sensual. However, taking into account Sigmund Freud's notion of sexuality, even ordinary activities of interaction with the opposite sex can be explained in terms of sexual drives (Lear 55). In a male dominated society, where women have little say and are treated as second class citizens or sex objects, Shanta tries to find a place for herself by asserting her sexuality. It is due to her charms and sexuality that she is the centre of attraction, a kind of Earth in the pre-Kepler universe whose centrality is challenged when the knowledge of the communal differences incites Ice-Candy-Man to take his revenge on her. Thus through the character of Ayah Mehta flouts the control of a woman's sexuality and norms of propriety and behaviour designated for the women by Hindu fundamentalists and age old culture and traditions.

Although Ayah enjoys Ice-Candy-Man's company and allows him to flirt and play with her she is more passionately attached to Hassan, the masseur. Their passionate intensity can be noted in the scene in the hills outside Lahore where Ayah goes to meet the masseur along with Lenny. In a scene, when Ice-Candy-Man shows the robbed gold-coins to his friends and offers a gold coin to Ayah,

saying that he has brought it for her, Ayah refuses to accept the coin probably because Hassan was looking at all this. The rejection of the gold-coin by Ayah anticipates or is symbolic of the rejection of the proposal by Ice-Candy-Man later. And when Ice-Candy-Man proposes Ayah saying that he loves her and she can help him taming the animal inside him, she rejects it. Ayah rejects any kind of control on her by Ice-Candy-Man who represents the male power.

But still Ayah is unable to reject what Adrienne Rich calls the Compulsory heterosexuality, as she accepts masseur as her lover and would be husband (Rich 227). Their consummation scene is the turning point of the movie, as Ayah gives herself to Masseur she is overlooked by Lenny and Ice-Candy-Man. It is notable that Ayah at first resists Hassan's proposal but when Hassan speaks of his decision that he will convert into a Hindu and they both might go to India and live happily there, she gives her consent to the marriage.

But before their dreams of an idyllic life in Amritsar could materialise, the city of Lahore is totally in the grip of violent mob demonstrations, house burnings and mass killings. One day Lenny and Hari now Himmat Ali find a bag on the side of a road that contains the dead body of Hassan whose throat is cut. The spectator is forced to assume the connection between the killing of the masseur and the fact that Ice-Candy-Man or Dil Nawaj had seen the love making of Ayah and the masseur. Thus all the hopes and aspirations of Ayah of having a blissful married life with masseur in India are shattered to the ground.

Although Parsis clung to the policy of neutrality, their home is raided as well by the violent Muslim crowd. Imam Chacha (Kulbhushan Kharbanda) tries to distract the mob away from the house by saying that the inmates belong to the Parsi community. Initially he is able to protect Ayah by concealing her whereabouts. But Ice-Candy-Man interrupts in, talks to Lenny and takes her into confidence that he has come to rescue Ayah since he loves her. Innocent Lenny unaware of the crookedness and the changed Dil Nawaj betrays Ayah to him. The violent mob immediately rushes into Lenny's home and takes hold of Ayah pushing her on the ground in a tattered sari. Dil Nawaj carries her on a tonga and hurriedly moves away with the crowd shouting behind and limped Lenny running and being crushed under the violent mob.

The Central character of the novel is Lenny; mostly the novel is the first person narrative of an eight years old girl child Lenny. But the novel is not only

concerned about Lenny's traumatic experiences during the partition of the sub-continent. Along with Lenny, the upper middle class Parsi girl child, Sidhwa also foregrounds the sufferings of other lower strata children like Pappu and Ranna. While Lenny was a silent spectator of the troubling experiences of the Partition, Ranna bore it on his own skin. The stories of Pappu and Ranna can be considered as the sub-plots of the novel, these sub plots reinforce the theme of physical, emotional and psychological suffering of the main narrator.

Pappu in the Film is the daughter of the sweeper Moti, in the house of the Parsi Family. Moti converts to Christianity adopting a Christian name, hoping that he would be able to break the trappings of untouchability prevalent in Hindu society. But this attempt of Moti (now David) fails to change his condition. Pappu is married to an old dwarf and the marriage is solemnised in the presence of a Christian priest. Thus Mehta tries to show that the poor condition of women or the evil practices against women are not limited to one community or religion alone but even the most cultured communities are embedded with anti-women practices. The 1938 American movie *The Child Bride* directed by Harry Revie also explores the malpractices of child marriage of girls like Jennie to old men like Jake Bolby who take advantage of their power and position to ruin the lives of innocent girls. According to Himanshu Vora, writer and director of a child marriage movie in India says that these movies can help more in the positive social change for eliminating the child marriages and other social malpractices.

It is to be noted that girl child has been mostly absent from the creative imagination of the world writers and directors, in this context Mehta's effort to foreground the issue of Child marriage is highly commendable especially in an era when most of the film directors are oriented by the commercialism or profit making potential of the films. The practice of child marriage and the ill-treatment of widows in India get special attention in Mehta's film *Water*. The *Forgotten Woman*, a 2008 *Water* related documentary written by Deepa Mehta, focuses on how the most pious and natural considered city in Indian religious tradition like Brindavan has become a kind of living Concentration Camp for widows.

It is pertinent to say here that the sub plot of Ranna gets more attention in the novel but is relatively given less weightage in the film by Mehta. In the novel we have the detailed descriptions of the events in the Peer Pindo village and Lenny's visit to the village in company of the servant, we have also the

descriptions of the activities of the village Maulvi and Bhai ji to create harmony among the various communities. Later there are descriptions of the violence in the village by the Sikh over Muslim community. The atrocities of Sikhs are described graphically. Ranna's family is killed in this eruption of violence; his mother and sister are sexually abused and tormented to death when they were hiding in a mosque along with other women.

In the film the descriptions of Pir Pindo village are missing, even the name of Ranna doesn't appear. In the movie when Lenny is celebrating her birthday, she comes across a boy of almost her similar age, who in all probability may represent Ranna because he tells Lenny and her brother that his mother has been raped by the Hindu Crowd and he found her in a naked and physically abused condition, hanging by a fan of the mosque. But he was somehow able to save his life by hiding himself under the heap of dead bodies.

So the child victim of the religious violence represents the trauma and psychological sufferings of the innocent children. It is notable that most of the fiction and film dealing with the Partition or other violence speak from an adult's point of view. But Mehta gives due importance to the child's point of view. In a way suffering and defencelessness of children like Ranna can be taken as a metaphor of the general plight of the victims of Partition and of all the holocausts in general (Anderson). Films such as Mark Herman's *The Boy In the striped Pyjamas* (2008) and Steven Spielberg's *Schindler's List* (1993) also effectively portray the sufferings of children during the Jewish holocaust.

The film omits certain narrative units or complex incidents in the novel that entirely change the dominant concern or the thematic focus of the text. For example the extra-marital affair of Lenny's father and the bruises on her mother's body that she once happened to see in the bathroom, this omission leads to the relegation of the theme of patriarchal dominance of female subjects presented so clearly in the novel.

1947: Earth amalgamates the theme of Partition violence with the romantic excursions of a semi-nymphomaniac Ayah and the happy domestic life of Lenny's mother and father. Mehta fails to capture the discordance in the relationship of Lenny's parents that is there in the novel, but she certainly shows the workings of the patriarchal ideology when, Lenny's mother takes off his father's shoes while he is lying asleep on the bed as she tries to blow off the perspiration from his feet. In

the 'heteronormative ideological rhetoric of Earth' Lenny's parents are shown in a harmoniously tuned relationship, and the love triangle of Ayah, Hassan and Dil Nawaj constitutes the central part of the story, both Dil Nawaj and Hassan are ready to do anything for the sake of Ayah (Daiya 59).

The film may be taken as an inter-ethnic love triangle set in the times of Partition. The presentation of inter-ethnic romance is a common tendency in the postpartition fiction. The term postpartition is written without hyphen because of some salient features of the partition literature and a kind of continuity inherent in these works although they were written in 1940s or later part of the twentieth century. This inter-ethnic romance appears in Khuswant Singh's *Train to Pakistan* and its eponymous film version by Pamela Rooks, in which Jaggat, a Sikh ruffian and Muslim girl Nooran are engaged in a romantic love affair. Similarly Nitin Sharma's *Gadar: Ek prem Katha* (2001) set in the times of Partition presents a love story between Tara Singh and Sakeena attempts to give romantic colouring to the condition of 'fallen women' who were left behind after their families migrated in the communal disturbance. Thus the stories of inter-ethnic romance stem from the tendency to glorify or romanticise the pre-partition communal harmony out of nostalgia.

Ice-Candy-Man is one of the two central male characters of the movie who are in love with Ayah, the other being Hassan the masseur. Dil Nawaj, Ice-Candy-Walla and Hassan, maalishwala leave no stone unturned to win Ayah. Ice-Candy-Man first appears in the movie in the scene of park in Lahore. Romantic in nature and attitude he keeps on reciting verses from the famous Urdu poets like Zauq, or Iqbal, his first dialogue in the movie clarifies it, "Kaash tere chehre pe chechak ke daag hote/ chaand tu hai hi sitare bhi sath hote". His flirtatious, and jolly nature can be seen in the scenes of Park, roof tops, and the restaurant.

In the novel, Ice-Candy-Man is an unnamed character, a multiple personality with multiple talents. Sidhwa has left him unnamed probably because he is taken as a contemporary 'everyman' representing the goodness as well as the trickery and crookedness inherent in human 'nature'. But in the film he is presented as a much forceful and a named character as Dil Nawaj Ice-Candy-Walla. Dil Nawaj like all other contemporary subjects is a victim of the violence of Partition. The young lively Dil Nawaj changes into a beastly communal war

monger when he finds her two sisters in a grain bag in a train full of dead bodies from Gurdaspur.

It is important to note that the novel on which the movie 1947: Earth is based takes its name from the Ice-Candy-Walla. In the novel we note that Ice-Candy-Man keeps on changing his professions, selling Ice candies in the hot season, sometimes a bird-man selling parrots, and sometimes the man of God acting as a prophet, speaking to Allah on a telephone, and sometimes acting as a lover of Ayah reciting romantic Urdu poetry. But still Ice-Candy-Man is unable to supersede the other characters of the novel most notably Lenny, Shanta, and the Godmother. But in the film adaptation, due to the high influence of Amir Khan as a successful Bollywood star, it is he who holds the day. Other characters like Masseur are marginalised and 'Rosencrantzied' (a phrasal adaptation of a marginal character in Shakespeare's Hamlet).

The scene of train when Dil Nawaj finds her murdered sisters is the turning point of the film. In a scene in the film when Lenny, Ayah and the masseur come to meet him after the tragic incidence of the train, Ice-Candy-Man watches the burning Shalmir in Lahore- a place where Hindus live- with a crude satisfaction. Later in a scene he shows Ayah and company a bag of gold-coins that he has managed to rob from the house of a Hindu Baniya when Muslims attacked his house.

The movie 1947: Earth presents the view that Ice-Candy-Man gives in to the forces of blood thirsty cruelty and brutality inherent in general human nature, and brought onto the surface by forces of communalism and religious bigotry or other animal instincts. This view of human nature is the view held by the classical western metaphysics, a view of Paracelsus or Plato. According to Plato, man at his heart is essentially an animal being, who can be civilized and attain fulfilment through social norms of behaviour or propriety (Plato 336). This view of human nature is evident in the scene in which Dil Nawaj Ice-Candy-walla proposes Ayah saying that her love can be helpful in taming the animal inside him:

Shanta baby...yeh sirf Hindu aur Musalman ki baat nahin hai; yeh toh kuch hum sab ke beech andar hai, Hindu Musalman Sikh hum sab haramzade hain, sab jaanwar hain, chidiya gahr ke us sher ki tarah jis se Lenny Baby itna darti hai...jo pada rehta hai is intejar

mein ke kab pinjra khule aur jab pinjra khulta hai toh Allah hi maalik hai.

Here Dil Nawaj talks about some inherent human corruption and brutality that is trans-religious and trans-cultural, loosed when social structures or forces of civilization fall apart. Mehta's own belief in the elemental view of the universe or elemental forces of human nature is exemplified by the very titles of her films like *Fire*, *Earth*, and *Water* (Sarkar 284).

It is however to be noted that this view of human 'nature' is quite problematic. It ignores other important factors like race, class, gender and sexuality etc. The nature or consciousness of a particular human being or society depends on the particular political, socio economic and cultural location of the individual as well as the society. In the words of Karl Marx it is life that determines consciousness (51). There is nothing that is inherent in human nature, attitude or ability, everything is culturally constructed. The view of 'general human nature' shifts the blame of human action or condition to something internal, beyond the human control. Such a worldview ignores the social and political responsibility of Partition and the millions of lives that were lost in the bloodshed.

On the other hand Bapsi Sidhwa's novel *Ice-Candy-Man* clearly arraigns the policies of Indian nationalistic leaders like Nehru and Gandhi as well of Indian National Congress. Although there are some scenes in the movie as well where the characters speak against the Indian nationalistic leaders and offer criticism of a nationalistic outlook that celebrates the fruits of freedom ignoring the Partition of the nation.

The movie presents stereotypical descriptions of Muslim masculinity. Dil Nawaj in the movie represents a stereotypical Muslim male, choleric, violent and sexually assertive as well as destructive in the case of Ayah. It is probably he who has murdered the masseur disguising his personal motive as a communal conflict. Later in the movie we see that he betrays Lenny's trust and gets to know about Ayah's whereabouts with his crookedness. Muslim male is usually depicted as virile, murderous, and fanatically religious in the popular media in the western culture (Gilliat-Ray 223). The other men who represent the Muslim masculinity in the movie are Hassan, the masseur, Imam Chacha and a group of Muslim men who come to Lenny's home to look for the Hindus. The Muslim men in the scene of the capture of Ayah are depicted as virile, anti-women and as having a false

sense of religiosity, this corresponds to the general conviction of the Muslim masculinity in the west or India. The western media or culture abounds in the stereotypical representations of Muslim masculinity, and this trend of portraying Muslims in the dark light has increased a lot since 9/11 as well as the rise of terrorism in the recent years, for example the Borat (2006) the Oscar nominated movie reinforces the stereotypical descriptions of Muslim masculinity as sexist, homophobic and idiotic (Sonn 187).

The stereotypical descriptions of masculinity in the film are not limited to Muslims alone, but also include that of Hindus, Sikhs, converted Indian Christians and the English. Hindu male representatives in the film are Hari Mali, the sweeper Moti, and Tota Ram, depicted as timid, lean and shrivelled. Hari (later Himmat Ali) has to change his religion and convert to Islam to survive through the communal violence. Moti converts to Christianity to avoid the double layer of religion as well as untouchability. The Sikhs are presented as angry, loud-spoken and violent community. The Butcher comments in the restaurant scene, “Are khon kharaba toh inka tarika hai, Tune kabhi inke Guruon ki tasveeren nahi dekhi? ek haath mein kati hui mundi aur us se tapkata hua khon.” Although, the very next moment Hassan affirms the religious tolerance of Sikhism.

The movie like the novel *Ice-Candy-Man* gives voice to the sufferings of the subaltern. The sufferings of Hari, the gardener and the sweeper Moti foreground the predicament of the low caste or dalits who have been largely ‘invisible’ in history, fiction or media (Bhatia xii). In other words it depicts the condition of those ‘faceless victims of Partition’ (to use a phrase from the historian Gyanendra Pandey) who “stayed or fled at Partition, to face new circumstances and build new lives and communities in India, Pakistan and Bangladesh” (Pandey 20).

It is important to note that films like literary texts can make use of various symbols and cinematic devices to convey more than what is visually depicted on the screen. The novel *Ice-Candy-Man* is rich in its symbolic density and complexity, similarly its posterior film *1947: Earth* is symbolically saturated. The very first image in the film is highly symbolic. The movie starts with the image of blood smeared red soil bifurcated into two parts with a line. The line that appears on the screen reflects the line that the English draw on the Indian map, officially known as the Radcliffe line, and the red coloured soil reflects the bloodshed during the Partition. The music played in background is a collocation of sitar and other

instruments of classical Indian music frequently blended with a sad female chorus that gives a sober touch to the scene. The female voice evokes the issue of female suffering; most of the Partition related movies or documentaries effectively make use of the female voice or singer in between or in the beginning. For example Govind Nihalhani's *Tamas* begins with a shrill female cry evocating the intense female pain or suffering. But as compared to *Tamas* (1987) the female voice in *1947: Earth* does not reflect that much intensity of pain although it gives the scene a sober touch.

The setting of a movie reflects the socio-economic status as well as emotional and psychological condition of the characters. *1947: Earth* opens in Lenny's study room while Lenny is drawing a map of India. The room is furnished with books, toys and Lenny's self drawn paintings pasted on walls. In the first scene of the film props or things include some books, wax colours, a glass on Lenny's study table, and an almirah of books.

The costume Lenny is wearing is a red frock different from that of the dress of an ordinary contemporary Indian girl-child. It suggests Parsis's identification with the English people more than the Indian people. Lenny picks up a plate and throws it on the floor causing a loud noise; she asks her mother, "Can anyone break a country, what happens if the English break India where our house is?" The sound made by the broken plate is suggestive of the breaking of the country due to the Radcliffe line and the tumult it would cause. Imam Chacha (Kalbhusan Kharbanda) rushes into the apartment comparing the sound with the thunder caused by the bombings of Hiroshima and Nagasaki by America. Thus the mere sound of breaking the plate helps to evoke or foreground the ideological or political atmosphere of the contemporary world. As Lenny breaks the plate the background music catches pace but when the characters talk the music retreats. The music and image are in correspondence with each other, thus the music in the film helps in conveying the imagistic content in different sign language, i.e. auditory sign system.

Scene two begins with Lenny's and his cousin's whispering under the table that is hardly audible while Lenny's father, mother, Mr. and Mrs. Singh, and Mr. and Mrs. Rogers are sharing jokes on the dinner table. Both Mr. Rogers and Lenny's father pretend to be highly sophisticated while Mr. Singh speaks at more than usual pitch full of abusive words, as he represents a stereotypical Sikh. Thus

the film uses sound and dialogue as a medium to portray stereotypical images of English man, Parsis and Sikhs. Lenny's father is sharing jokes about Indian soldier who uses his urine as a cure for his Syphilis prescribed by Ayurveda, and tells the popular conviction in India that there was no Syphilis in India until the British came.

It is notable that in the novel Colonel Barucha blames the English for bringing Polio into the country. In the film as well Lenny's father claims that there was no Syphilis in India until the British came. The use of the joke of sexual disease instead of Polio may be seen as an attempt to exploit the popular enchantment for sexuality discourse. It can also be seen in terms of Freud's *Jokes and Their Relation to the Unconscious* (Quindoz 57). Mr. Singh speaks about the freedom, the country was to have soon, on this Mr. Rogers says that the division of the country is imminent since Muslim League and Muslims were demanding their own country based on their religion as Pakistan. Mr. Singh asks Mr. Rogers to quit India saying that they will settle their differences themselves, on this Mr. Rogers insults Mr. Singh saying, "Tara Singh and his Sikhs are a bloody bunch of murdering fanatics" this incites Mr. Singh to violence. Lenny's Father tries to soothe the quarrel by citing the English men's contribution to India like the exemplary postal system, the Railways and the English language. Thus the scene using various dialogues presents the stereotypical descriptions of Sikhs, the Englishmen, as well as the general atmosphere of India and the condition of Parsis.

The third scene, at the park in Lahore begins with the sound of a popular Hindi song "Jawan hai mahobbat haseen hai zamana, lutaya hai dil ne khushi ka *khazana*". This implies the romantic atmosphere of the park itself. Outside the park Lenny sees a Peepshow in the company of Hassan, the masseur, the peephole is surrounded by the images of the Indian nationalist leaders, prominently of Mahatma Gandhi. The pasting of these images on a popular children device comments on the popularity of these leaders during 1940s. In the background the twittering and chirping of the birds along with the sound of trains is heard. After the romantic shayeri of Ice-Candy-Man, the group turns into some loose talk. This comments significantly on the character of Ayah and the kind of gossips the group is involved in. After this the group talks about Gandhi, Nehru and Mountbatten's relationship. It is important that the close proximity of Nehru and Mountbatten is described by Bapsi Sidhwa in the novel as well when Ice-Candy-Man says that

Nehru has “got Mountbatten eating out of his one hand and the English’s wife out of his other what not...he’s one to watch” (Sidhwa 131).

The movie like the novel pays attention to the problems of Parsi identity. In an important scene between Lenny and her mother Lenny asks her mother Bunty Sethna (Kittu Gidwani) that why her aunt calls Parsis bum-lickers of the English. Lenny’s mother tells her that they are not actually bum-lickers but like those lizards in the garden who change their colour accordingly. Similarly Parsis are like chameleon who adapts itself to the varying conditions. Lenny concludes the scene by saying, “we are not bum-lickers, and we are invisible.” Thus the theme of being ‘invisible’ in a multi-cultured society due to minority status of the Parsi community is brought to the fore. In another scene Lenny’s mother and father talk about the difficulty of the neutral position, Lenny’s father concludes in this context, “If the Swiss can do it, so can we Parsis, we must all think Swiss.”

The first love scene between Ayah and Hassan opens with the crying of a peacock symbolic of the inner feelings of Ayah herself who wearing peacock coloured sari goes into the hills along with Lenny Baby. In the scene over roof tops at the arrival of spring season we note that people of Lahore are flying kites to celebrate the spring season. Shanta along with Lenny and her cousin too comes to the roof top to Dil Nawaz (Amir Khan) wearing yellow clothes. In the background we hear the melodious song, “*rutt aa gayi re rutt cha gayi re*” by Sukhwinder Singh. Generally film critics do believe that songs hinder the unity of theme in a visual representation by lessening the intensity or impression of dialogues on the minds of audiences. But this is the peculiar feature of Hindi cinema that most successful films are those who have good music or songs. The Experimental Theatre critic Bertolt Brecht also favours the inclusion of songs as an alienating or defamiliarizing technique to shake off the bourgeois illusion of representation of the reality (Memford 105). The kite flying may be seen having implications of Freudian symbol of the love act.

Imam Chacha speaks in Punjabi, and sings verses of Kissa Mirza Sahiba by Peelu, “Panj satt marn guwndna te rehndia nu taap chade,” this association of Ayah and Hassan, the masseur to the kissa of Mirza Sahiba anticipates the tragic fate of Hassan who like Mirza is destined to be butchered to death. Lenny’s mother Bunty Sethna and father frequently make use of Gujarati language and words, Dil Nawaz recites Urdu Shayeri. The film like the novel makes use of some

abusive words like “haramzade” or many others. Imam chacha frequently uses Punjabi slangs. All this indicates the multi-cultural and multi linguistic society of the pre-independent India.

It is notable that the movie was released as *Earth* for the transnational reception. But in India it was named as *1947: Earth*, perhaps to exploit the obvious connotations of its being related to the Partition. Since cultural objects related to the Partition, such as literary texts, documentaries and films hold a special aura for the Indian spectators who are always eagerly interested in the narratives of Partition or colonial past. While the novel *Ice-Candy-Man* was written in English by Bapsi Sidhwa the film was written and presented in Hindi language by Deepa Mehta. In her first film of the elements trilogy, *Fire* (1996) Deepa Mehta made the use of English language. The theme of the movie demanded the use of English language since the discourse on female desire could only be presented more suitably in the English language.

One of the crucial scenes in the movie is the scene of consummation between Shanta and Hassan, the masseur. It is worth mentioning here that in about hundred minutes of the movie the consummation scene accounts for nearly five minutes, further more there are other scenes in the movie that objectify the woman as a sex object. It is however to be noted that the consummation scene is not something out of place in the film, it is an integral part of the structure of the film that immensely affects the future course of events in the film. *Ice-Candy-Man* overlooks the scene of love making between Ayah and Hassan, this realization of the failure of his own love induces him to murder Hassan, his rival in the love of Ayah.

The scene is set in the mild pale light of kerosene lamps, the yellow light increases significantly as the love scene paces towards intensity signifying the boil of feelings between the two characters. The pale, golden light is often used in movies to symbolise passionate feelings or romantic intimacy in films (Bellantoni 56). This use of the flood of pale yellow light that saturates all the important scenes in the movie connoting sensuality, beauty, innocence sometimes ends up being a stylistic distraction (Sarkar 283). It is however to be noted that the love scene lacks the explicit sensuousness of the classical Hollywood movies like Just Jaeckin’s adaptation of *Lady Chatterley’s Lover* (1981) due to cultural restrictions or the excessive censor board controls in India. In the background the soft

melodious song “yeh jo zindgi hai” in the voices of Srinivas and Sujatha Trivedi is played, the content or words of the song is directly in coherence with the visual images. This soft melody is overtaken by the expression of Ice-Candy-Man’s anguish as he overlooks this love scene.

The movement of the camera in the above scene reminds us of the concept of male gaze. According to Psychoanalytic Feminist criticism, the pleasure in visual phenomenon can be analysed using the concept of male gaze the concept. Budd Boetticher opines, "What counts is what the heroine provokes, or rather what she represents. She is the one, or rather the love or fear she inspires in the hero, or else the concern he feels for her, who makes him act the way he does" (Maltby 57). The classical cinema has objectified the woman subject as sex object and thus contributed in promoting the gender hierarchy and roles (Allen 137). Laura Mulvey in her seminal essay “Visual Pleasure and Narrative Cinema” taking the concepts from Sigmund Freud avers that the pleasure in the classical cinema is mainly scopophilia or of ‘looking’. She asserts, “In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness" (Mulvey 383). For example in the third scene of the movie, where Ayah along with Lenny are enjoying the company of other men including Ice-Candy-Walla, Hassan, Tota Ram, Sher Singh, and the Butcher, is not conscious of her sari’s pallu, the men of her company glance at her uncovered breast with lecherous eyes.

The scene at the Lahore railway station, where Dil Nawaz awaits for the train from Gurdaspur to take his sisters with him, starts with the disturbed fluttering of the pigeons and similar sad, death like song describing the relationship of train and death. The train finally arrives giving a shrill cry, fire and smoke. The atmosphere is filled with cries, the sound of blood dripping and lying bodies makes the scene horrible. The Butcher informs Ayah and her company about Ice-Candy-Man who has witnessed the train full of dead bodies: “Gurdaspur se train aayi hai jisme sirf laasein hi laasein hai, sabhi musalman ziba kiye pade hain aur chaar boriyan aurton ki chhation se bhari hui hain.” In the novel also we have a scene where Ice-Candy-Man instead of the butcher says: “A Train from Gurdaspur has just come in...Everyone in it is dead. Butchered. They are all Muslim. There are no young women among the dead! Only two gunny bags full of women’s breasts!”

It is pertinent to say here that the trains carrying dead bodies can be taken as motifs of the intense violence and insanity of these events often used in the fictional or visual narratives of Partition as well as other events of violence like the Jewish holocaust. Trains may reflect 'connectivity', 'industrialism' or 'automation' (Jain 80). In the nineteenth century trains were taken to be symbolic of the capitalist exploitation or devouring of the land by industry for mercenary purposes. Dickens's *Dombey and Son* articulates the conflict in the industrial England between the railway as a sign of development or an ideological critique of railways in socialistic strains (Eagleton 33). The First Indian Prime Minister Jawahar Lal Nehru thought the railways as a great national asset. Railways are an integral part of the structure in Khushwant Singh's novel *Train to Pakistan*, although not so well exploited in its film version by Pamela Rocks. We see that trains regularise and mobilise the life in the village Mano Majra, later it is the train that violates the unity of the village when a train full of dead bodies arrives in the village (Singh 157). Bhisham Sahni's novel *Tamas* (1987) and its film version by Govind Nihalhani also give due importance to the depiction of trains. In Partition literature and film trains on the whole stand for the colonial India's progress into modernity and the subsequent mockery of such an idea as the trains played a large role in the displacement and carrying over of the Partition 'subjects' as well as dead bodies across the borders (Augiar 86). In the movie *1947: Earth* Mehta stresses the irony of India getting freedom using the symbol of train full of dead bodies that ran for several days between the two countries according to the historians. The speech of Nehru on the eve of independence is juxtaposed with this arrival of train full of dead bodies from Gurdaspur:

Long years ago we made a tryst with destiny, and now the time comes when we shall redeem our pledge, not wholly or in full measure, but very substantially. At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom.

This speech of the first prime minister of India Jawahar Lal Nehru on the eve of independence is coincided with the discourse on blood and violence. In the background slogans of "Hindustan murdabad" and "Pakistan zindabad" are audible. Fluttering of pigeons is a repeated symbol.

The theme of Muslim woman's suffering (*Giri hui aurat*) is pushed into the background. There are extended dialogues in the novel about the suffering of a

sexually abused woman (Hamida) who was not accepted by her family after she was dishonoured. But in the film version by Mehta this issue is mentioned slightly. The sufferings of these women were twofold: one they were physically abused by the men of the 'other' community, second they were not accepted by their own families since they were considered defiled. The same situation is found in Chandra Prakash Dwivedi's Film version of the novel *Pinjar* by Amrita Pritam when Puro is not accepted by her own family after she has managed to escape from the clutches of the man who had abducted her. Hans Raj Gill's novel *The Rape* also brings out the suffering of women at the hands of alien men as well as their own kith and kin.

It is notable that the movie *1947: Earth* foregrounds the violence and the sufferings of the 'earth' or mother India during the Partition of the subcontinent critiquing the nationalistic ideals that glorify the fruits of freedom, silencing and burying its painful corollaries. In an attempt to personalise the history of Partition It ignores the greatest achievement of the twentieth century India that was attained in the form of political freedom after years of struggle and sacrifice by its countrymen (Sarkar 284). In its emphasis on the personal aspects of suffering, it ignores the greatest nationalistic achievement of India in getting rid of the colonial subjugation. From this point of view the movie can be analysed as part of the neo-colonial frameworks that criticise the freedom movements or achievements of the postcolonial nation states.

The film ends in the park in Lahore where Lenny in her childhood used to enjoy the company of Ayah and her male friends. The old statue of a woman carrying a sceptre has been mutilated. The dilapidated statue may be taken as symbolic of the mutilation of feminine identity and persecution of Ayah. The statues of Pakistani leaders probably of Jinnah have been raised in the park amid the squalid and desolate park. The music and song of non-violence (*Ishwar Allah tere jahan mein nafrat kyo hai jung hai kyon*) usually associated with Gandhi played towards the end of the film comments on the political and ideological affiliations of the director. Though the novel is strongly anti-Indian, anti-Nehru, and anti-Gandhi the film is completely opposite.

Both the novel and the film end differently. In the novel we see that after Ayah is taken away from the house of Lenny, Godmother succeeds in tracing her in Heera Mandi Lahore with Ice-Candy-Man who claims to have married Ayah and

makes her dance at the Kotha. Godmother helps her to move to her family in Amritsar. Ice-Candy-Man wanders alone as a love-ridden man and recites verses of Zauq:

Why did you make a home in my heart?

Inhabit it. Both the house and I are desolate. (Sidhwa 276)

He becomes like an arch lover who has renounced the world and pants for a glimpse of Shanta:

Don't berate me, beloved, I'm God intoxicated!

I'll wrap myself about you; I'm mystically mad. (277)

This kind of metamorphosis or transformation in the personality of Ice-Candy-Man elides in the film. In the end of the novel Ice-Candy-Man too disappears across the Wagah border into India. But the fate that awaits both Ayah and Ice-Candy-Man across the border is uncertain. On the other hand the film ends on a gloomier note, audience is left to assume the fate of Ayah after she is taken away in a tonga by Ice-Candy-Man and the crowd; she may be molested or killed. The words of old Lenny, a role that is played by the novelist Bapsi Sidhwa herself in the film comment on the continuity of Partition in the memories of the victims:

Two hundred and fifty years of the British Empire ended in 1947... the country divided, the massacres and kidnapping ended up in more violence, was it all worth it. Fifty years have gone by since I betrayed my Ayah. Some say she married Ice-Candy-walla, some say they saw her in a brothel in Lahore, others that they saw her in Amritsar. But I never set my eyes on her again and that day when I lost my Ayah I lost a large part of myself.

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CHAPTER 4

Comparative Analysis and Conclusion

The adaptation of a work of fiction as a source script for a film has emerged as a distinct genre in twentieth century. It is a development that seeks to present the written texts in a visual form. The preceding discussion on the nature of fiction and film brings out some basic theoretical insights about the film adaptations of written literary texts. Despite the complex relationship of word and image there are close thematic and aesthetic affinities between the written and the visual medium. Films as a different medium can provide aesthetic delight to the spectators as well as prove to be an effective medium of communication or dissemination of new ideas, knowledge or social reality. While a visual adaptation of a literary text as a medium of masses can provide an opportunity for the common man or semi-illiterate people to acquaint themselves with the written literary classics they will otherwise not bother to read, it can result into the adaptation, reinterpretation or different readings of a literary text. The semantic implications of a visual representation should not be confused with the complex connotations of the written text, although it may encourage the reassessment of a literary text. A visual adaptation has to be regarded as a director's reading of the written text, one of the different readings by different readers. Both literary texts and visual adaptation are two diverse and distinct entities whose chief end is the aesthetic satisfaction or delight of the readers or spectators.

Both fiction and film make use of the story element although this dependence on story may be diminishing in the modernist and postmodernist fiction and correspondingly in their visual representations. The various literary techniques have helped the film directors to present their content in visual form, in a more effective way. The cinema in the initial stage was highly influenced by the literary modes of realism and naturalism. Similarly various poetic and fictional narrative techniques like flashback, narrative disjunctions are inspired by the cinematic techniques. T.S. Eliot's *The Waste Land* can be said to have an almost cinematographic technique.

As discussed in detail in chapter two, Bapsi Sidhwa's *Ice-Candy-Man* is a novel set against the backdrop of the Partition of India. Sidhwa critiques the institutions of patriarchy, colonialism and nationalism for the exploitation of

women. Social class is a major factor determining the fate of the masses in the novel. Women of high social class are relatively immune to the violence while women from lower strata of the society are subjected to terrible sufferings. The young Pappo is married in a teen age, which is another form of institutional violence committed by patriarchal society. Sidhwa like the other postcolonial writers Tsitsi Dangarembga and Buchi Emecheta makes use of the narrative voice of the girl child as a means of subverting the nexus between colonialism and male centred society.

The Partition of India has got widespread resonance in literature while it has relatively got little attention in the post independent films in India. The initial silence about Partition in the Indian cinema may be seen in relation to state control or the nationalistic aspirations of nation building. Most of the partition literature and films present the violence and bloodshed at the times of partition mainly as communal. Thus the different factors like politics, nationalism, gender, class and sexuality are blurred under the grand narrative of religion or communalism giving a religious colour to the entire matter.

Bapsi Sidhwa in her novel *Ice-Candy-Man* has tried to displace this grand narrative of religion and violence and explore the other local or related issues. The novel is set in the turbulent times of the world history when terrible violence was inflicted in the name of nationalism, ethnicity and religion; world war and the Jewish carnage, and the partition of India shook the entire humanity. Around seven million Jews were killed by the Nazi Germans. Over one million people were butchered to death during the Partition of India and six million people were displaced and deprived of their assets, lands and friends, and seventy five thousand women were abducted or raped.

The novel foregrounds the violence perpetuated against women by the patriarchal society in the times of tribulations or the geographical upheavals of national boundaries like the Partition of India. Sidhwa tries to focus on the mistreatment, cruelty and injustice women have to face due to a predominantly male centred society. Film as a different medium focuses on different issues and concerns, the theme of feminism is relegated to the background. It is predominantly depicted as a film on Partition titled as *1947: Earth*, while the novel is titled *Ice-Candy-Man*. The focus of the film is shifted to the historical event of the Partition and inter-ethnic romance.

Lenny the girl child narrator of the novel observes and understands very minutely the world of grownups. She notices the discord and disharmony in the relationship of her parents despite the fully devotional attitude of her mother towards her father. The film in the beginning is more like a description of the idyllic life of Lenny, her excursions along with Ayah into gardens, hills, restaurants and her lovers' houses. It's more like a story of the failure of an inter-ethnic romance due to the rise of communal violence or religious intolerance in the subcontinent.

The discussion in chapter three of the dissertation affirms that the film adheres to the novel in terms of general plot, major incidents, but there are minor variations as well. For example the meeting of Parsi community at Waris Road Lahore is not there in the film. The Parsi dilemma of engagement in the politics of the day is brought on the dinner table at Lenny's house. Colonel Barucha merges into Lenny's father and Mr Rogers. The discordance in the relationship of Lenny's parents and domestic violence are not shown in the film. Godmother, who acts like a Parsi matriarch in the novel, does not appear in the film at all, relegating the theme of Parsi Identity and feminism into the background. The gruesome details of Lenny's suffering from Polio in the beginning of the novel are excluded in the film. The nuances of complex psycho sexual development of Lenny are treated more effectively by Sidhwa in the novel than in the film. Lenny's childhood 'play' activities with her cousin in the novel are excluded in the film.

Comparing the language of the novel and the film one finds that the novel *Ice-Candy-Man* is written by Bapsi Sidhwa in a kind of appropriated English, adapting it to idiom, accent or modes of speech of the north Indian languages. The words, phrases or structures from Hindi, Urdu, Punjabi, Gujarati are directly incorporated or with translations. But Deepa Mehta has Chosen Hindi as a medium in her film adaptation of the novel as *1947: Earth*. Most of the dialogues are directly translated from English into Hindi. As a result the dialogues of the film are much more effective and understandable to an Indian audience. It is notable that some of the words lose their meaning or may have less clear meaning in the novel when translated into English due to the related cultural context. For example the word "kotha" is translated as "roof". The former word has connotations of prostitution, while the latter has not. Similarly some of the dialogues in the novel become more offensive when translated into Hindi. For example the Butcher's

dialogue that “balls will be cut off” of Muslims in India becomes rather offensive for an Indian viewer when it is spoken in Hindi in the movie.

Both the novel and the film graphically portray the emergence of religious violence in the postcolonial India and Pakistan. In the novel, like *Mano Majra of Train to Pakistan* the village Pir Pindo was not much affected initially, but as the communal tensions arouse all over the country it could not remain untouched from the hot hurricanes of religious fanaticism. However, the village Pir Pindo and the violence perpetuated by Sikhs on the Muslims of the village is absent in the film. Sidhwa Categorically arraigns the policies of Hindu nationalistic leaders like Nehru and Gandhi for the misfortunes of the subcontinent. But the Film takes the violence as something natural that can be described to the indecipherable forces of history or human nature.

The structural analysis of the novel *Ice-Candy-Man* leads one to think of the novel as a highly symbolic, complex, heteroglossic phenomenon containing multiple voices or meanings, foregrounding the experience of various postcolonial ‘subjects’ like children, women, dalits, minorities or other marginalised groups. Its representation into a visual text was a daunting task for Deepa Mehta. The exclusion of some of the details, incidence or characters is natural when the linguistic signs are represented into visual signs to convey the corresponding signified. For example the prominent characters like Godmother, Colonel Barucha, Sharbat Khan do not appear in the film at all. The story of Ranna constitutes a kind of sub plot in the novel highlighting the theme of the suffering and plight of women and children in the anti-colonial struggle. But in the film Ranna is a minor and an unnamed character. The theme of Muslim women’s suffering that is there in the novel in the character of Hamida (*giri hui aurat*) is mentioned slightly in the film.

In the movie *1947: Earth* along with several romantic scenes there is a peculiarly prolonged love scene between Ayah and Masseur, on the other hand there is no such scene in the novel. These scenes may be seen in relation to the notion of ‘male gaze’ based on Freud’s notion of scopophilia and voyeuristic or pleasures of the male and female spectators. It is here notable that such scenes promote the objectification of the female as sex object. The experimentalist feminist films theorists advocate the exclusion of such scenes and neutralization of the ‘camera eye.’ But as being a popular film *1947: Earth* tries to exploit the

voyeuristic tendencies of the masses. It is however to be noted that the consummation scene in the movie is not obtrusive but an integral part of the structure of the film.

The novel mostly makes use of the first person narrative technique. Sidhwa through the consciousness of an eight year old handicapped girl child narrator explores the shifting paradigms of relationship between various religions, communities and sexes in the pre-colonial and postcolonial India. The novel starts with the lines of the poet Mohammad Iqbal expressing a kind of metaphysical anguish against God for the violence and bloodshed during the partition. The film 1947: Earth begins with the disembodied female voice-over of an older Lenny whose childhood representative is present on the screen. The film makes use of certain techniques like flashback or montage. The whole film may be regarded as the flashback of the older Lenny who appears at the end of the film in the form of Bapsi Sidhwa. The scene of faceless partition victims being seen by Hassan can be seen as an example of montage.

It is important to note that the novel contains references to the colonial resistance and freedom movement. But film does not represent this issue as effectively as the novel does. The film focuses its attention on the eruption of communal violence, sufferings and trauma caused by the Partition of India, emphasising the dark aspects of the postcolonial experience and ignoring the remarkable struggle for freedom and its achievement. Thus it can be seen as a part of the neo-colonial frameworks that criticise the freedom movements of the postcolonial countries by foregrounding the inferiority of the postcolonial experience. On the other hand the film can be seen as giving a personal touch to history as well as a voice to the subaltern or various marginal sections of society by bringing out their pain and sufferings during the 1940s.

Literature and cinema are two different mediums; both have their own concerns of authorship, production, distribution and reception. Deepa Mehta as a transnational diasporic Indian filmmaker excludes certain details or issues in the novel that may be anti-Indian or highly controversial if depicted on the screen due to the range and scope of the influence of cinema as a medium. Mehta as a filmmaker may question the traditional Indian values or culture in her other films like *Fire and Water*. However, as being an Indian expatriate filmmaker she is unable to remain true to the anti-Indian ideology of the novel and the nationalistic

ideology of a Pakistani writer like Bapsi Sidhwa. So there are certain compulsions of cinema as a medium that play a vital role in shaping a visual text.

Partition and its aftermath have an historical continuity as it keeps on impinging on the present as well as on the future of India. With the surge of the communal tensions in the post 1984 Sikh riots and the post-Babri demolition era, and the recent strengthening of the communal forces after the Godhra there is a dire need to save the ties of fraternity within various communities and promote secularism in India. Literature and other arts can highly contribute in establishing connections and harmony between various cultures, communities and nations. Thus the analysis of Partition films and literature can effectively contribute in establishing an understanding and knowledge of the past that is the cornerstone of the present as well as the future.

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