

Tribhuvan University

An Exploration of Female Subjugation and Sense of Resistance in Bapsi Sidhwa's

Ice-Candy-Man

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By

Mahesh Chandra Giri

Central Department of English

Kirtipur, Kathmandu

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Tribhuvan University

Central Department of English

Kirtipur, Kathmandu

Letter of Recommendation

Mahesh Chandra Giri has completed his thesis entitled "An Exploration of Female Subjugation and Sense of Resistance in Bapsi Sidhwa's *Ice-Candy-Man*" under my supervision. He carried out his research from 2070/02/05 B.S. to 2070/12/05 B.S. I hereby recommend his thesis be submitted for viva voce.

Mr. Shankar Subedi

Supervisor

Date:-----

Tribhuvan University

Faculty of Humanities and Social Sciences

Approval Letter

This thesis entitled "An Exploration of Female Subjugation and Sense of Resistance in Bapsi Sidhwa's *Ice-Candy-Man*" submitted to the Central Department of English, Tribhuvan University by Mahesh Chandra Giri has been approved by the undersigned members of the Research Committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Date:.....

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Abstract

The present research on Bapsi Sidhwa's *Ice-Candy -Man* (1947) explores and exposes the pathetic condition of female during the partition of India. It focuses upon pathetic condition of female from which they get liberated at the end of the novel. In the novel, all the female characters including the protagonists Ayah and Lenny are dominated in the name of religion, sex, politics, culture. The reason behind their suppression is that, male values dominant society, where females are forcefully given such qualities. Third world women are dominated by this sexist society but they tend to liberate themselves by revolting against patriarchal values. Ayah is a representative revolutionary character who revolts by ignoring 'Ice-candy- man' at the end of the novel. Finally, she gets freedom from the patriarchal clap-trap.

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I. Context of Third World Feminism in Sidhwa's *Ice-Candy-Man*

The present research is based upon *Ice-Candy-Man*, (1989), an internationally acclaimed novel on Partition of India by a Pakistani diasporic writer Bapsi Sidhwa. This project seeks to point out the female struggle against the heartrending consequences of religious and civil violence during the partition of India and its aftermath. The novel captures the gruesome glances of victimization mainly that of women and children. Despite of its slogan of non-violent revolution as propounded by Gandhi, the National Independent Movement turns eventually into violent one, since the people begin to be overwhelmed by the religious vision, the vision which divides them into different religious groups. After revisiting the events of exploitation, the novel displays the courageous attempts of women in getting independence from the iron sickle of patriarchy. Sidhwa, after all, evokes the theme of resistance against the patriarchal discourses through her ending, whereby male characters turns out to be submissive against the consistent strive of bold and determined females.

Lenny, the protagonist though hails from an aristocratic family but is deprived to attend the school for her education. Ayah, the nurse maid is admired by many males from various social strata just for a beauty. She is divorced from her identity. Ayah is obliged to get married Ice-candy-man against her will and her identity as Mumtaz is forcefully imposed upon her. The female beauty is commodified and stereotypically represented as dancing girl.

Narrated by an eight year old handicapped lady, Lenny, the novel reveals the bitter social reality of female subjugation in third world space that is guided by the masculine ideology. Lenny begins her story from her own condition of being lame. She is developed physically as well as mentally with getting independent identity in

diverse situations as the novel progresses from the peaceful environment to the harsh situation of internal violence towards the tragic ending. At the beginning, she finds her world compressed within her movement in the limited space, but at last, she becomes an intellectual girl after visiting various places the violence is in climax. Lenny develops her undercurrent rebellious sense against the patriarchal discourses as she knows the hierarchy is not the natural one rather it is created by the males in order to exploit the female.

Lenny narrates the story of Ayah, a Hindu girl, who has become the victim of religious violence in Lahore. As she is a gorgeous lady of eighteen, at first, she receives the male gaze while moving in her area. Ice-candy-man, a Muslim middle class character, tries to get love from her. He even sometimes shows his coveted sexual desire through his massage under Ayah's sari by his toe. Bapsi Sidhwa has presented the male's sexual desire over female through Ayah. During the month of Partition, Ayah is abducted by the Muslim mob led by Ice-candy-man, and constantly raped, for she is a girl from Hindu religion.

Finally, she marries to Ice-Candy-man because she has not any better options. In fact, she becomes a victim of male will. After marrying her, Ice-candy-man keeps her in HiraMandi, the red light district, where Ice-candy-man was born as a son of prostitute. In spite of her reluctance, Ice-Candy-man converts her into a dancing girl and begins to earn money from her dance. She is really changed into an instrument of entertainment for the males. Like Ayah, thousands of women are kidnapped and raped that ultimately turns those into a 'fallen women', and are bound to live in Recovered Women's Camps, because their own families reject to accept them as the family member.

While capturing the historical event of 1947, *Ice-Candy-Man* is not limited in depicting the violence against the Hindu women, but it also shows the harsh reality of rape and murder of numbers of Muslim and Sikh women. Hamida is kidnapped by Sikhs and raped, the very event breaks her relationship with family; she is rejected by her own husband, and even forbidden to meet her own children.

Ice-Candy-Man also demonstrates the domestic violence against women through the relationship between Lenny's mother and father, who not only keeps sexual relationship with other women, but also beats his wife if she tries to stop him. The lack of economic independence is also the cause of dominating the female in the family; Lenny's father uses the way of economic dependence of mother to have control over his wife. Female are bound to be a domestic wife; they are restricted to go outside for working in third world country like Pakistan. Lenny narrates the life of her newly married couple of Shankar and Gita; Shankar works outside and earns money but Gita spends her time in household activities, which, indeed, should be done by female according to the patriarchal discourse.

Bapsi Sidhwa does not let her novel end in the poignant condition of her female characters; rather she also creates the bold female characters like Godmother who succeeds in rescuing Ayah from the clutch of Ice-candy-man. Her victimized female characters become determined and assertive in fighting against the oppressive patriarchy. Ayah shows her strong determination to leave Ice-candy-man, her husband, who is requesting to Godmother to convince Ayah. Godmother becomes bold character with her strong rebellious spirit. Ayah also succeeds to leave Lahore and moves towards Amritsar in order to get her own identity. Lenny behaves in assertive manner with her cousin; she never fears to show her dislike towards her cousin in front of him. At last, Lenny also shows her complain towards the social

rules formed by masculine power so as to control over female. Like that in the play of HenricIbsen, *The Doll's House*, Ayah exposes her heroic attributes by demonstrating her courage in leaving her own husband, which finally illustrates the thematic motifs of celebration of female resistance in the novel.

Born on 11 August 1938 in Karachi, one of the leading diasporic writers, Bapsi Sidhwa herself is the real witness of the horrific scene of partition; she might have been traumatized by the then conflict, violence, accusation, threats and insecurity prevalent among those people of that time. The novel seems the product of the glances of bloody partition of the subcontinent, she had witnessed as a young child. As he says, "When I came back to Lahore, the story haunted me . . . all that I wanted to write about" (295).

Besides *Ice-Candy-Man*, she has written three other novels in English, *The Bride*, *The Crow Eaters*, *American Brat* which reflect her personal experiences and evoke the themes of sense of abuse against women, the domestic violence over them, effects of lack of economic independence, social turmoil as well as religious and national riots. Despite of the publishers' rejection in publishing her first two novels, at first, she privately published them which ultimately received various awards. Produced as her third novel, *Ice-Candy-Man* garnered the national and international attentions and has taken her in this present position; she was awarded the German Literary Prize and also mentioned as "Notable Book of the Year" in 1991 by New York Times. For this book, she was also awarded 100000 as Reader's Digest Award in 1993. As one of Pakistan's most prominent English fiction writer, she has received Sitara-i-Imtiz, Pakistan's the highest honor in arts provided to citizen. Bapsi Sidhwa was an active women's rights spokesman in the third world space; she was representing Pakistan in the Asian Women's Congress of 1975.

Lenny, the narrator of *Ice-Candy-Man*, resembles the writer of this book; both of them are growing with Polio and are educated at home. In her ninth year, the writer's self has gone through the time of communal struggle to get freedom from British rule; her experiences is reflected in the life of Lenny, who witnesses the human brutality: Killing, kidnapping, rapes, looting and so many torturous events happened in the life of children and women. Sidhwa, in the novel, questions upon humanity through the neutral evaluation of an innocent child, Lenny. In her interview, Sidhwa says, "inhabiting the child's persona made me realize also the clarity of an innocent child's take on events – She has not yet learnt adult prejudice; the hate and contempt that exists between people of different faiths. Witnessing evil through the eyes of innocence makes it all the chilling" (294). The novel gets its authenticity on its evaluation of humanity only because of its innocent narrator.

First published as *Cracking India* in Europe, the book *Ice-Candy-Man* was given that title in order to avoid the misjudgment, for the novel might receive as the novel on drugs by the English readers. Later on, she changed the title. She gives her clarification for it in her interview (1994), "My American publisher felt that the book would disappear through all kinds of cracks" (295). Based on the novel, a film named *Earthis* also produced by Deepa Metha, a Canadian Director.

Since the time of its first release as *Cracking India* in 1988 by Heinemann, the book has got the attention and has been reviewed by various literary scholars from the diverse perspectives. Some of the critics have focused on the Post-colonial notion of the novel whereas some have viewed it from feminist perspective and some other from psycho-analytical perspective. Reading the novel from feminist angle in relation to post-colonialism, Zia Ahmad comments:

The account of Sidhwa's fiction regarding feminism is never complete unless we refer to the feminism portrayed in the novel *Ice-Candy-Man* [1989]. This novel particularly portrays the impact of partition on the lives and bodies of women. The writer portrays the double impact of British colonialism through the character of Ayah [Shanta]. Women's bodies were twice colonized, first by the British and then by the men in the Indo-park sub-continent, as suggested by Sara Suleri [1989].(94)

Zia Ahmad tries to point out the negative consequences of British Colonization. Despite exploring the feminist subjugation, Ahmad goes forward to analyze the book from the perspective of Post colonialism. His review puts spotlight upon the colonialism while displaying the female exploitation during the period of Partition. He finds the novel as the post colonial artifact.

Similarly Jill Didur focuses on the overlapping of the discourses of gender and nation in third world space. And compares her sexuality before and after the partition He argues:

The tension between the material and imaginary events inscribed in Sidhwa's narrative suggests how the discourses of gender and nation overlap, converge, and become increasingly restive of women's agency as the country faces independence. Whereas before partition, Ayah is able to express her sexuality within her circle of companions in multiple and fluid fashion, after partition, her sexuality is exploited, policed, and made emblematic of the national imagination. (54)

Didur focuses upon the nationality while analyzing the novel as a piece of gender discrimination. He finds female courage diminishing with the progress of national independent movement in the novel. His focal point is limited within female victimization portrayed in the novel.

Likewise, Sylvia Clayton reads the books from the perspective of violence against children. Eight years old girl Lenny experiences brutal massacres and fires which impacts her negatively. As she writes:

In this original novel, Sidhwa contrives, without fake naitve to tell the story through the eyes of a sharp, inquisitive eight years old girl Lenny, who has a crippled foot and is cared for by a beautiful young Ayah. Lenny is established so firmly as a truthful witness that the mounting unease in Lahore, the riots, fires and brutal massacres become real through the child's experience. The colossal upheaval of partition, when cities were allotted to India or Pakistan like pieces on a chessboard, and their frightened inhabitants were often savagely uprooted, runs like an earth tremor through this thoughtful novel.

(Ice-Candy-Man iii)

Clayton focuses upon the violence against the innocent children among the horrific glances of Lenny. She gives authenticity to the narration of Lenny; for her the massacre is the real event. For her, the novel, grounded upon the historical background of 1947, indeed, captures the real images of heartrending bloodshed and the victimized children of the contemporary period and comes up with the lesson of saving innocent children during war.

In the same way, Mattie Katherine Pennebaker explores the sexual tension among Hindu women and outside man. He says:

In *Ice-Candy-Man*, Ayah, Lenny is a character Sidhwa develops to portray this sexual tension among Hindu women and ‘outside’ men. Lenny describes Ayah’s figure as having a ‘rolling bouncy walk that agitates the globules of her buttocks under her cheap colorful sari and the-spheres beneath her short sari blouses’ [13]. Ayah’s sexuality attracts men of varying occupation and religious including the flattish Hotel cook, the Government House gardener, the butcher, Masseur, the ‘China man’, the Pathan, and Ice-Candy-Man. [81]

Her research is only limited upon the sexual gaze towards Hindu women. She points out how Ayah’s gorgeous body attracts the men from diverse religious and economic background. Beside Ice-candy-man, she attracts Pathan, China Man, hotel cook and many others. All of them are looking towards her with their coveted desire of copulation, only to use her as a means to fulfill their will.

Deepika Babri tries to analyze the experiences of women in partition violence of India. She writes about Bapsi Sidhwa’s novel:

Bapsi Sidhwa’s novel, *Ice-Candy-Man*, presents the experiences of women during the violence of the sub continental partition of 1947. In broaching the topics of rape and trauma, topics considered culturally taboo or unspeakable for sub continental women, the novel obliges us to conform both the possibilities and the limits of representation. (217)

Barbi raises the issue of marginalized women in the novel. She gives spotlight upon the pathetic condition of female during the continental partition. She only finds the women subjugated by the males.

However, the above mentioned critics focus on different perspectives themes and issues. Though most of the critics mentioned above have acknowledged the fact that women and children are marginalized but they have failed to explore the reasons behind it. The task of analysis is insufficient because the novel must be analyzed from the perspective of third world feminism in a deeper level. Therefore, the researcher wants to evaluate the text using third world feminist perspective to dig out its thematic meaning.

The present research departs from the above mentioned analysis in the sense that it attempts to evoke the thematic motif of sense of resistance against oppressive patriarchy. Despite spending a lot of pages on female subjugation, Sidhwa gives the unexpected ending of the novel by demonstrating the successful struggle of those exploited women; thus, dismantles the gender discrimination prevalent in the society. Zia Ahmad emphasizes the issue of post-colonialism while analyzing the victimization of women; in fact, she reads the novel from post colonial perspective. Likewise, Jill Didur analyzes the novel from the perspective of nationalism.

Similarly, Sylvia Clayton evokes the theme of violence against children from the novel. Her analysis is limited to focus upon the harsh reality of children, who faced the communal violence. Sexual tension is the main point that Mattie Katherine Pennebaker found in the novel. They have only mentioned about women's oppression but they have failed to notice the sense of resistance against patriarchy among females. Thus this research intends to dig up the issue of both women oppression and their resistance through the conceptual framework of Third World Feminism.

The term 'feminism' originated from the French word 'Feminisme' which was coined by the Utopian socialist Charles Florier. The term was first

used to denote the support for women's equal legal and political rights with men. Now feminism also refers to any theory which sees the relationship between the sexes as one of inequality, subordination oppression. Thus, the aim of feminism seems to identify and remedy the sources of all kinds of oppressions and subjugations and going against it. The history of female subjugation starts from the time immemorial. The females have been experiencing the harsh domination from their male counterparts in the every social aspect. The role of females has undermined and they are treated as if they are secondary and thus they are othered. They are deprived of every opportunity and are alienated from the socio-economic sphere. Thus to counter this sort of prevailing biased attitude of males towards females, feminism as a discourse evolved.

Third world feminism is a term that advocates for the social, political, economic, and educational and every kind of equality for women. It studies women as a suppressed and oppressed being to raise the level of awareness among females and attempts to bring women into the mainstream as it studies the marginalized condition of them. To change the world by promoting gender equality is the major goal of all feminist activity, feminist theory and literary criticism. Third world feminism can also be regarded as a form of activism which demands for the equal status of women to men through different political activities like public demonstrations.

The foundation of feminism or feminist criticism is the set of certain assumptions that: women are oppressed by patriarchy economically, politically, socially and psychologically; patriarchal ideology is the primary means by which they are kept so. The woman is othered, objectified, marginalized and

defined only by her difference from male norms and values in the every domain where the patriarchy rules.

Third World Feminism is read as the group of feminist theories developed by feminists who acquired their views and took part in feminist politics in third world countries. Third World feminist criticizes the western feminism in the ground that it is ethnocentric and does not take into account the different experiences of women from third world countries or the existence of feminism indigenous in third world countries.

Chandra Talpade Mohanty criticizes western feminism on the ground that it is ethnocentric and does not take into account the unique experiences of women from Third World countries. Western Feminism has an ethnocentric bias in presenting that the solutions while women of the west have advocated incubating their operation are equal to all the women on the earth. They fail to analyze the condition of women in different spatio-temporal location.

It is worldly accepted claim that the extreme domination invites resistance. The feminist theorist also claim that female should go for resistance if patriarchy imposes its authoritative power upon them. In this connection, Chandra Talpade Mohanty asserts for “a unity of women” (25), So as to challenge to patriarchal domination. She further says that the resistance in necessary phenomena for women to assert their identity in the vast horizon of patriarchal domination.

Uma Narayan, in *Dislocating Cultures* takes aim at the related notion of nation; identity and tradition to show how Western and Third World scholars have misrepresented Third World culture and feminist genders. She says, "I am arguing that Third World Feminism is not a mindless mimicking of western

agendas in one clear and simple sense that for instance, Indian Feminism is clearly a response to issues specially confronting many Indian women" (3). Third world feminism is very different phenomena from western as the issues of women from third world are different from western. She also defines that women in the third world space also raising their voice against the predominantly masculinist society. Female identity should be created through their rebellious voice.

Indian Feminist, Gayatri Chakravorty Spivak, on her essay "Can the Subaltern Speak?" opines that the muteness or silence of the woman as subaltern is created by the fact that even when they uttered words. They were still interpreted through conceptual and methodological device that were unable in rightly decoding their voice; hence the silence of the women as Subaltern is a failure of interpretations and not a failure of articulation.

As a Third World feminist, Ketu Katrak has given emphasis to female body. According to her, 'female body' has to do with female desire, female identity, female dignity, land and property to claim as her own, her choices, expectations, marriage, priorities, career, education and other. In this regard she asserts female identity through her rebellious voice. In this connection, another third world feminist Uma Narayan in her book *Dislocating Cultures* writes that the issue of feminism has been ridiculed and stereotyped worldwide but the group of third world women are taking up issues ranging from housing, nutrition, and poverty to militarism, sexual and reproductive freedom and violence against women. Here, Narayan also raises the issue of female and put forward her view along the line of Ketu Katrak; both of them defines that

women in the third world space also raising their voice against the predominantly masculinist society.

Therefore Third World Feminism is a strong reaction against the phallogentric thinking of the patriarchal society. It aims to dismantle the gender biased categorization of biological being. Biology determines our sex whereas culture determines our gender and categorizes as masculine and feminine. The society and culture are responsible to grant inferior position to females; it's not the biological difference to do so. So, in Foucault's term, feminism is a counter discourse as it tries to refuse the patriarchal truths that women are inferior and it opposes the patriarchal formed power.

Hence, the third world feminism insists on the heterogeneity of lives of the Third World women. These above forms of feminist criticism have helped us to generate arguments and justify the condition of Ayah and her quest for individual identity in male dominated Indian patriarchal society. It has collectively helped us to understand the psyche, lives, desire and feelings of women in Third World countries, India and Pakistan. So, as a theoretical tool, Third World Feminism is very apt and useful to discern the condition of women in the third world space. So, the researcher has completed his research with the framework of third world feminists like Gayatri Chakravorty Spivak, Ketu Katrak, Uma Narayan, Ruthvan K.K. and Chandra Talpade Mohanty. Based on the conceptual framework of Third World Feminism, the project foregrounds the issue of subjugation of female and resistance against it in a single paradigm.

The present research has been divided into three chapters. The first chapter introduces the objective of the research including literature reviews, significance of topic and its hypothesis. The second chapter deals with the application of theoretical tool in textual analysis with special reference of two poles of feminism; subjugation and protest to prove the hypothesis. Finally, the last chapter is the conclusion of the research which recapitulates the overall project of the research.

II. Exploration of Female Subjugation and Protest against it in *Ice-Candy-Man*

The research endeavors to analyze Bapsi Sidhwa's *Ice-Candy-Man*, the novel that visualizes the pathetic scene of Pakistan during the partition of India and its brutal impact upon the children and the women, from the perspective of a handicapped and innocent girl of eight. More specifically, it excavates the way female characters in the novel expose their sense of revolt against the subjugation of predominantly patriarchal society during ending of first half of twentieth century in Pakistan, a third world Muslim country. The novel puts forward the strong sense of resistance through the creation of women with strong spirit in front of the passive male characters with violent mentality.

While dramatizing the female victimization under the predominantly masculinity society, the novel implicitly presents the hidden power of female with unraveling the successful story of Godmother, the female character who succeeds to rescue Ayah, a beautiful girl who have been destined to be a dancing girl after the abduction followed by forceful marriage with Ice-candy-man, who ultimately makes her a dancing girl in red-light district of Lahore. Bapsi Sidhwa's presentation of resistance after subjugation corresponds to one of the third world feminists, Chandra Talpade Mohanty, who claims for "different kinds of collectives in order to organize repressive system of rules" (4). Mohanty further says that the courageous action is essential in order to dismantle the hierarchy between male and female. Bapsi Sidhwa begins her novel with Iqbal's *Complaint to God*, where she cites the questions: "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?" (1). these questions symbolically garner the theme of resistance against rampant subjugation especially over female in the third world countries. Thus, in her novel *Ice-Candy-Man*, she comes up with feminist

artifact by bringing the female characters at the centre where the males are thrown in periphery, even though, the society never attempts to accept higher female status. Its therefore, the chapter of textual analysis is divided into two subtopics: first deals with the subjugation whereas the latter goes through the resistance, the female characters harbor within themselves.

Female Subjugation and Suffering in *Ice-Candy-Man*

Bapsi Sidhwa's *Ice-Candy-Man* depicts the pathetic social and cultural reality of children and women in communal violence, the consequences of demand of a new independent nation from India. It actually captures the life before partition and its aftermath. Although the central political motto, during the period, was freedom through non-violence, the society was caught up in the turmoil because of the human brutality. Even the common people were engaged in committing numbers of murders, kidnapping, and rapes in the name of religion. Sidhwa has portrayed such bitter reality through the poignant pictures of her characters, Ayah, Papoo, Lenny and others.

Ayah, the central female character in the novel, represents the women who were destined to thrown apart while forging their own identity and fulfilling their own interests, under the patriarchy, which is even more degraded during partition. During this period, women had been used as the commodity to be consumed and they had obligatory condition to bow under the feet of patriarchal society. Females were considered as second object or other, secondary, darker, and marked as passive. They were deprived of taking active roles in the society.

As a female, Ayah is considered not as a rational creature but as the emotional one, for women is considered intellectually inferior in the patriarchal society. Lenny, the narrator, turns out to be a keen observer of the social reality. Despite being an innocent child, she even finds the male gaze upon the female

while walking together with Ayah. As she says “Ayah’s presence galvanizes men to mad sprints in the noon heat. It is a pity she has no such effect on animals though” (32). Men look the female body with the perspective of copulation. In fact, in the patriarchal capitalist society, women are considered as the means to fulfill the sexual passion of the males. The thing which is considered more of women is nothing more than their body. In this context Spivak, in “A Literary Representation of the Subaltern: Mahasweta Devi’s Standayini” (*SS V*) says, “To identify women with her copulative or reproductive body can be seen as minimizing and reductive, women’s orgasmic pleasure, taking place in access of copulation or reproduction can be seen as a way out of such reductive identifications”(118). She further says that the patriarchal society never values female for their rationality rather for their emotionality.

Males take women as nothing more than object. The way Spivak says is the way Lenny finds in the context of Ayah, who draws the covetous glance from the male while passing through the Warris Road:

Up and down they look at her. Stub-handed twisted beggars and dusty old beggars on crutches drop their poses and stare at her with hard, alert eyes. Holy men, masked in piety, shove aside their pretences to ogle her with lust. Hawkers, cart-drivers, cooks, coolies and cyclists turn their heads as she passes, pushing my pram with the unconcern of the Hindu goddess she worships. Ayah is chocolate-brown and short. Everything about her is eighteen years old and round and plump. Even her face full-blown cheeks, pouting mouth and smooth forehead curve to form a circle with her head. Her hair is pulled back in a tight knot. And, as if her looks were not stunning enough, she has a rolling

bouncy walk that agitates the globules of her but-tocks under her cheap colorful saris and the half-spheres beneath her short sari-blouses. The Englishman no doubt had noticed her. (3)

The above lines vividly visualizes the bitter social reality, the women have been experiencing till now. Ayah is, no doubt, a gorgeous woman. Neither being a sexually empowered woman is not crime, nor it hamper the social and cultural progress. The immoral thing is that the beauty of women is never tried to be celebrated, rather it is tried to be forcefully ruined through the coveted desire men are living with. During the period of partition, beauty of women turns out to be dangerous; most of the women become the victim of sexual violence. Sidhwa has presented the notorious nature of Englishman, who is only concerned with female body, mainly beneath Ayah's short sari-blouses.

The sexual gaze of Englishman, *Ice-candy-man*, cart drivers, coolies and many other patriarchal agents, not only relegates the women to a lower position but also forcefully throws into the periphery, where they are deprived in getting a chance to develop their career, the respected one in the society. Such erotic gaze is, in fact, the outcome of biased and inferior mentality of male towards female. In patriarchal society, the tradition of making man feel superior and the woman reducing herself almost to an instrument of man's pleasure as well as other is embedded in their culture, indeed in male psyche. The mind of patriarchal agents is fully replete with sexual desires; they express their erotic desires by directing their eagle eyes towards the sexual organs of the female.

Lenny, the keen observer of the male gaze upon the Ayah, is tortured by the direct looking of her male doctor "his eyes are a complex hazel. They are direct as an animal's"(3). In this connection, Spivak opines, "through a programmed

confounding of the two kinds of gaze, the goddesses can be used to dissimulate women's oppression" (129). She further says that women in patriarchal society are looked from above merely as a sexual object or from below as a goddess, they reduced into the object of the male's desire. The males refuse to perceive women what they desire the latter to be. On the one hand males go for insult and on the other they praise, both kinds of activities of male are to evaluate women as per the will of them. They want to objectify the women. The male wants to see the woman as a sacrificial being that can be a receptacle of various desires. However may be she perceived, she often gets reduced down to an object of the male's desire. The gaze from below is only the male's strategy to dissimulate the oppression he inflicts on his female counterpart through his gaze from above.

Lenny also narrates how Ice-candy-man, a person fascinated too much by Ayah's beauty, tries to "massage under her sari" (19) whenever he finds her alone or with Lenny. "Things love to crawl beneath Ayah's sari. Ladybirds, glow worms, Ice-candy-man's toes... I keep an eye on Ice-candy-man's toe." (19). Ayah tries to dust his attempt off. But quite often, he blackmails her and entertains in playing with her emotion:

'I am going to drop him' Ice-Candy-man says calmly. He takes a loping step and holding Adi directly above the brick paving skirting the grass, raises his arm. 'If you don't go the cinema with me I will drop him. Ayah's round mouth opens in an 'O', her eyes stare. Seeing her expression, my wiggly hair curls tighter. I look in horror upon the distance separating Adi from brick. Adi kicks crawls and squirms in the air and yells: 'Save me! Save me! *Bachao! Bachao!*' (30)

The above mentioned event, as narrated by an eight years old girl, exposes the immoral way that men choose in order to get control over the female. Ayah is compelled to accept the proposal of Ice-candy-man in order to save Adi. Ice-candy-man is an agent of patriarchy who tries to fulfill his interest of exploiting the female even through the emotional blackmailing. Bapsi Sidhwa clearly portrays the fate of women directed by the male interest, through the forceful attempt of Ice-candy-man. Ayah, even with her stronger spirit, is compelled to show her femininity in the way Beauvoir claims “One is not born, but rather becomes a woman” (195). She further says that females are taken as inferior/subordinate and this position is constructed through different discourses in patriarchal society.

Ayah’s position assimilates to the idea as expressed by Ruthvan K.K., who in *Feminist literary Studies: An Introduction* says, “Women are not inferior by nature but made inferior by culture, they are articulated into inferiority” (45). She argues that men benefit from women’s location in the home in several ways. Men have monopoly on the valued activities in the society and they are granted extra power. She claims that women are not inferior as said by patriarchs; they can perform their radical action by analyzing the situation. As said by Ruthvan, Ayah, despite her strong spirit, somehow more than Ice-candy-man is destined to be inferior due to the predominantly masculine society, in which women are bound to accept their subordinate position in front of male power.

Furthermore, *Ice-Candy-Man*, the novel written in the historical background of partition, portrays the vivid imageries of religious conflicts, mainly among Hindus, Muslims and Sikhs with its impacts upon the innocent child and women. As Lenny witnesses the emergence of communal violence in the city of Lahore as a consequence of their fundamental religious faith:

It is sudden. One day everybody is themselves –and the next day they are Hindu, Muslim, Sikh, Christian. People shrink, dwindling into symbols. Ayah is no longer just my all encompassing Ayah – she is also a token. A Hindu. Carried away by a renewed devotional fervor she expends a small fortune in joss-sticks, flowers and sweets on the gods and goddesses in the temples. (93)

Even the normal people are changed into the violent revolutionists showing their aggression to each other with whom they have been living together peacefully for long time. From the average people, they are changed into murderers, kidnappers, rapists and arsonists in the name of religion. “One man’s religion is another man’s poison” (117). A Muslim no longer takes his friend from Hindu or Sikh as his friend rather he looks with the eyes of rival: and the group of latter also takes the former as their enemies. Such conditions among the people is not limited within the city of Lahore, religious violent is rampant in the other Indian cities, “I hear there is trouble in the cities . . . Hindus are being murdered in Bengal . . . Muslim in Bihar” (55). Bapsi Sidhwa unravels the secrets social history, which is not shown in the authentic history, through the way of rumors among the third world people.

While visiting the village with Lenny, Imam Din narrates the heart rending condition of the city, “I don’t think you know how serious things are getting in the towns. Sly killings; rioting and baton charges by the police . . . long marches by mobs . . . The Congress-wallahs have started a new stunt . . . they sit down on the rail tracks – women and children too”(56). In any conflict women are more victimized than male and they are obliged to live by collecting different sorts of bruised experiences. In this ground reality, the writer has directed her eye to pick out the

condition of innocent women who had faced the victim of conflict during the time of partition violence and its aftermath.

In this connection Chandra Talpade Mohanty, in her *Under Western Eyes: Feminist Scholarship and Colonial Discourses*, opines that in the life of third world women “structural domination and suppression – often violent – of the heterogeneity puts the subject in question” (333). Mohanty’s concept of violent oppression of women in third world assimilates to the life of Ayah.

Ayah, a Hindu subaltern girl, becomes the target of Muslims as the religious conflict covers the society. Just before the partition, the leaders of independent India, are divided according to the religion, and begin to demand the Muslim land, Pakistan; and the Muslim leader Jinnah is changed into the leader of distinct and independent Muslim land. Ayah feels that the leaders are not fighting for the independent nation, “What is it to us if Jinnah, Nehru and Patel fight?” (75). Such disagreement among the leaders directly affects the psychology of normal people. Ayah has been living in Lahore with psychological torture. Whenever the mob appears near her resident “Ayah becomes breathless” (100) and hides her into the kitchen.

Like Ayah, most of the Hindu women have been living with the torturous psychology, for any time they can be the target of mob in the town, the place where even the normal people have changed themselves as criminal in the name of religion. In one night Lenny finds Ayah in a disappointing mood, “Ayah is crying softly. ‘I must get out of here’, she says sniffing and wiping her nose on her sari-blouse sleeve” (158). In such condition, Ayah has promised I will always be yours” to Masseur, the only person who has consoled her and proposed her to marry him, “I don’t know why you don’t marry me!”. Ayah can live her happy

life with the person she has chosen, but the power struggle of the patriarchal society compels her to live with tears; even Masseur is killed. The killing of her possible future is not enough for the predominantly masculinist society, it becomes satisfied only after her abduction and rape, the way of controlling over female.

In the chaotic month of Indian Independence and partition, numerous women are abducted, raped and killed ultimately. Bapsi Sidhwa presents Ayah as a representative figure of those thousands of women who are abducted and raped women in the city of Lahore during that chaotic month of partition. Even Ayah's own suitor, Ice-candy-man, indulges himself in the Muslim mob in order to abduct her:

They drag Ayah out. They drag her by her arms stretched taut, and her bare feet that want to move backwards – are forced forward instead. Her lips are drawn away from her teeth, and the resisting curve of her throat opens her mouth like the dead child's screamless mouth. Her violent sari slips off her shoulder, and her breasts strain at her sari-blouse stretching the cloth so that the white stitching at the seams shows. A sleeve tears under her arm. The men drag her in grotesque strides to the cart and their harsh hands, supporting her careless intimacy, lift her into it. Four men strand pressed against her, propping her body upright, their lips stretched in triumphant grimaces. (183)

The above scenario vividly visualizes the sexual objectification and exploitation of women under the patriarchal society, which utilize the innocent women in order to have control over the society. While abducting a female from other religious community, people mercilessly catch them as if they are animals. Those criminal

mobs use the body of Ayah as an instrument to fulfill their erotic desires. Four men's careless behavior over the Ayah's body is an embodiment of sexual violence which invokes the theme of proliferation of violent acts enacted upon the bodies of women in the third world.

After Ayah's kidnapping, she is frequently raped over a period of several months by the mob led by Ice-candy-man. The very event leaves her no other options than marrying with the person who has raped her. It is the patriarchal society that problematizes the prestige of women after her sexual exploitation and gives higher status to those males who are indulged in such crime. After her marriage, her body is used according to the will of her husband. The bitter reality of her forced marriage with Ice-candy-man explicitly points out that women's bodies have historically become a territory to act out in order to satisfy their aggression.

There is not a neutral bond between male and female because Pakistani society treats women as a play doll. While supporting this situation Ketu Katrak in her *Politics of Female Body* states, "female body is in a state of exile including self-exile and self-censorship, outsidership, and un-belonging to itself within indigenous patriarchy" (378). She further says that the patriarchs use women's body according to the will of them,

Against the will of Ayah, Ice-candy-man forces her to dance in the red-light district of Lahore. In fact, he changes her identity as a 'dancing girl' in order to earn money "counted money while drunks, peddlers, sahibs, and cut throats use her like a sewer" (250). He changes her name as well from Ayah to Mumtaz, as if he is only the person who has full right to give an identity to Ayah. He assumes himself as the protector of Ayah "we protect our women . . . no one dares a finger on them" (247), but

even after marriage, he lives in *Kotha*, a high class brothel. After such atrocities Ayah has faced, she no longer likes to live in such place with Ice-candy-man:

Ayah's face, with its demurely lowered lids and tinsel dust, blooms like a dusky rose in grandmother's hands the rough and glitter highlight the sweet contours of her features. She looks achingly lovely: as when she gazed at Masseur and inwardly glowed. But the illusion is dispelled the moment she opens her eyes – not timorously like a bride, but frenziedly, and starkly – and says: 'I want to go to my family.' Her voice is harsh, gruff: as if someone has mutilated her vocal cords.

(261)

Once a sexually empowered woman, Ayah loses all of her gorgeous beauty. She no longer remains a blooming rose rather turns out to be forlorn guy without the romantic sensuality. Lenny tries to find the dazzling smile that she has seen upon Ayah at the time of sitting with Massure, but she fails on it; Ayah really does not feel living "I am past that, I am not alive" (262) after facing oppressive patriarchy and its forceful control over her. On the other hand, her husband is proud in giving her the expensive materials "I have been a good husband . . . Ask her. I have covered her with gold and silks. I'd do anything to undo the wrong done her. If it were to help to cut my head off, I would cut my head and lay it at her feet! No one has touched her since her nikah" (250). Ice-candy-man's entire claim is fake, for he has let his friends to rape her. His way of providing expensive gold material is directed by his coveted desire of controlling her, for he is the agent of predominantly masculinist society.

Ayah's condition resembles to the condition of a lion in a zoo. Bapsi Sidhwa raises the issue of pathetic condition of female through an animal which is confined within iron bars. The pathetic condition of the king of forest is similar to the condition

of a female in oppressive patriarchy. People pay money to see lion in zoo; in the same way people pay money to look Ayah's dance. Ice-candy-man's realization of being a good husband by providing ornaments and clothes to Ayah is not different to the boasting of Ramzana, the butcher who consoles Lenny by saying that "I give him a juicy goat every day. Why should he want to eat a dried up stick like you?". But while saying so he has forgotten that the lion is forcefully confined within cage from where it is never let to get freedom "the cage is so strong a hundred lions could not break it" (89). In such condition the lion never likes the juicy goat rather he likes to eat after hunting; as Alan Duff in his poem *Exile* writes "All day I smell Zebra . . . gazelle . . . but I am full of easy meat. I have no appetite" (164). Like the lion in the zoo, Ayah has no interest on the ornaments and the material happiness provided by her husband rather she is in search of liberty, which she thinks can get in her poor family.

The place where Ayah lives is called Hira Mandy, which means diamond market but everybody takes it as the market of prostitute; Lenny knows the perspective of society towards the place via her cousin "There are no real diamonds there, silly. The girls are the diamonds! The men pay them to dance and sing . . . and to do things with their bodies. It's the world's oldest profession" (240). Her cousin opens the degraded perspective of oppressive patriarchy upon the female. Nobody questions upon the men who enjoys by paying the money; in fact, female bodies are bought and sold as if they are the instruments. Men are always prevailed over the subordinate position of female.

Along with the pathetic condition of a Hindu girl, Bapsi Sidhwa depicts more horrified scenes of sexual exploitation of the women and the violent attack on the children by Sikhs and Hindu community "they are killing all Muslims. Setting fires, looting, parading the Muslim women naked through the street –raping and mutilating

them in the centre of villages and in mosque” (197). Men usurps the social power by female exploitation mainly the violent one. Muslim women become ready to kill themselves rather than become the victim of such atrocities:

They have been over the plan often enough recently. The women and girls will gather at the *Chaudhary's*. Rather than face the brutality of the mob they will pour kerosene around the house and burn themselves. The canisters of kerosene are already stored in the barn at the rear of the *Chaudhry's* mud house. The young men will engage the Sikhs at the mosque, and at other strategic locations, for as long as they can and give the women a chance to start the fire. (199)

The power struggle between the religious groups of men torments the females in such a way that even the death becomes minor in front of it. Females are tortured mercilessly due to the male's will to rule over the society. They are gathered in a single house in order to burn themselves so as to save them from the brutality. Many women jump into a well in order to save their self honor. Their way of seeking the death over life in order to preserve their chastity vividly exposes the cruelty of male during the partition “Don't be afraid to die . . . it will hurt less than the sting of a bee” (202) the screaming of a female is tried to console by Ranna, a Muslim boy. One can assume from the Rana's consoling that the scenario is so much heart rending in the context of female and children. Rana saw his “eleven-year-old sister, Khatija, run stark naked into their courtyard. Her long hair disheveled, her boyish body burnished, her lips cut and swollen and a bloody scab where her front teeth were missing” (202). Such heartrending image of his sister proves violence against children during the period of partition.

Bapsi Sithwa's depiction of violence against women is not limited to the acts of religious disgust and chauvinism; she goes to the extent of invoking the theme of subjection of third world women in the daily courses of domestic life. In patriarchal society, women face different sorts of domestic violence, gendered discrimination, dowry murders, child marriages, mismatched arranged marriages, which are completely different problems and other. In patriarchal society, the position of women is relegated to the secondary position to male sex. They are identity less, in this connection Gayatry Chakrabarty Spivak in her essay "Can the Subaltern Speak" states:

It is rather, that both as object of colonialist historiography and as the subject of insurgency, the ideological construction of gender keep the male dominant. If, in the contest of colonial production, the subaltern has no history and cannot speak, the subaltern as female is in deeply shadow. (82)

In the period of conflict, women's subjectivity is always denied. They are treated as if they have no significance in the community. Male is always privileged in the patriarchal Indian society. The ideology is constructed by the male that is why it always plays the vital role to exercise the male superiority upon female. This concept of Spivak is totally applicable in the life of women in third world space; Lenny's mother is compelled to confine herself within the four walls. Her mother does everything being an inferior creature as a housewife "She puts toothpaste on father's toothbrush . . . he lies down flat on the bed with his sandals on. Mother removes his sandals, his socks if he is wearing socks, blow tenderly between his toes, and with cooing noises caresses his feet" (66-67). Her father goes to work to earn money, which creates economic gap between them.

He tries to get control over his wife through the means of money “*Oye, uloo!* . . . It’s not my money, you crazy! I will bring you your house-keeping money from the office” (69). Sidhwa beautifully depicts how the third world women are bound to accept their inferiority due to their lack of economic independence. Lenny’s father always shows authority over her mother whereas her mother admits herself as an inferior one and speaks “in a voice so tearfully childish that it cannot possibly present a threat to a father’s authority” (68). Lenny’s mother cannot do anything else even after knowing his relationship with another woman. As Lenny narrates:

But there are other things they fight about that are not clear to me. Sometimes I hear Mother say, ‘No, Jana; I won’t let you go! I won’t let you go to her!’ Sounds of a scuffle. Father goes anyway. Where does he go in the middle of the night? To whom? Why . . . when mother loves him so? Although Father has never raised his hands to us, one day I surprise Mother at her bath and see the bruises on her body. (212)

The wound on the body of a housewife is an emblem of domestic violence upon third world females who have been bearing misbehavior of their husbands. Lenny’s mother is economically, politically and socially oppressed as an underclass. It is the male that enjoys by ruling and dominating the female via the total economic control. Rosemarie Tong (1989), in this context, opines that the real emancipation from such domination is only possible if “Women first become economically independent of men” (49). If Lenny’s mother is economically independent, father may not get chance to have control over her. But the

oppressive patriarchy rejects the economic independence of female by confining them within the household works. Tong further writes:

Women are the victims of men comfort; men's control of women is rooted in the fact that he not only controls her property, but also commands her, mentally and physically, as well. It has its basic in the belief that the household works are of inferior importance and outward are of superior importance. The oppression of women will cease only with the dissolution of the institution of private property. (49)

Such belief about household work is constructed by the oppressive patriarchy. The gender identity of females is problematized. Patriarchal discourse creates the biased representation towards females and the purpose is to prove inferiority of females and naturalize it. Corresponding to this concept, Bapsi Sidhwa illustrates how the third world society has devaluated female through the depiction of confined life of newly married women, Gita, who lives near about their house. Her husband earns money by working outside and she is bound to spend alone throughout the whole day, only because she is female, the inferior one. She gets rejoice and shows the unexpected delight whenever Shankar, her husband, returns back from work "My life! My lord! You have come!" Lenny narrates the response of Shankar:

At his mate's answering call Shankar puffs out, and further diminishing a slender leather briefcase he carries under his arm, breaks into a thudding trot. Because theirs is an arranged marriage, they are now steamily in love. I drop in on Gita quite often. She is

always cooking something and mixed up with the fume of
vegetables and lentils in the steam of their night-long ecstasy. (43)

The household work of cooking, washing clothes and alike are in the name of Gita and the working outside, Shankar. It is not the division of labor rather it is the rule made according to the will of male in order to control the female. Gita gets the subservient position while Shankar gets the respected one. Claire Tomalin remarks, "Society is wasting its assets if it remains women in the role of convenient domestic slaves and alluring mistresses, denies them economic independence and encourages them to be docile and attentive to their looks to the exclusion of all else" (qtd. in Adams 394). The biased beliefs that women must be immanent, meek humble submissive and passive towards the patriarchal authority, in fact hampers the social progress.

Sidhwa further illustrate the pathetic condition of third world women through *Punjabi Woman*, the expression of whom implicitly shows the grief inherent within a housewife "I am not frightened of work, I will sweep, clean, milk the buffalo, churn the butter, wash clothes, clean out latrines, make chapattis . . . After all, I've been a housewife" (191). Her expression vividly confirms how women, in patriarchal society, are converted into the domestic slaves. Males are taken as coward if they indulge themselves in such domestic works, which the patriarchal society takes, should only be done by the female, for they are considered as inferior creature.

The oppressive patriarchy takes female body as an instrument to produce children and nothing more than this. It never expects female to be an intellectual person. Even Col. Bharucha, a doctor, an intellectual person of the society, does not feel necessity to send a girl to school "she will be doing fine without school,

isn't she? . . . she doesn't need to become a professor . . . she will marry – have children – lead a carefree, happy life. No need to strain her with studies and exams” (15). The doctor is suggesting her parents in the way not because she is ill but because she is a girl not a boy.

In childhood, the young girl's body is taken in different way from that of a boy of her age. Girls are taught to work in the house and please others whereas the boys are sent to school so that they can know the world and are employed to earn money. Such a tendency of third world space is beautifully presented through the discrimination between Lenny on the one hand Adi and Cousin, on the other hand. Adi is sent to school but Lenny to Mrs. Pen “instead of school I go to Mrs Pen's” (80). It is not only the case with Lenny; girls are rarely sent to the school. Her cousin goes and returns from school via bus:

The minute I see the bus I run to the gate to receive my cousin.

The school bus, windows crammed with boys' faces, lurches away spewing exhaust smoke and cousin scowls at me. He does not like me seeing all those boys – all those boys looking at me. Besides he's embarrassed to be seen associating with such a skinny girl.

(265)

The above description Lenny vividly exposes the lack of social interest to send their daughter to the school. She only finds the boys looking outside from the school bus explicitly shows the social discrimination in the context of teaching their children. Lenny is not sent to school not because the doctor has suggested her but because the predominantly masculinist society does not like the girl studying in school.

Apart from the gender discrimination in terms of study, Bapsi Sidhwa deals on the gender discrimination in the matter of marriage. In Muslim society the virginity of a girl is checked before marriage. Everybody worry about the marriage of a girl but nobody cares the male. Despite having a grandson, Imam Din, a man of sixty five, meets his fourth wife once a month in order to impregnate her “Happily he is three times widowed and four times wed. He is the most respected elder in his village” (49). But a woman is considered as a fallen woman after if they are kidnapped; Lenny has seen the camp “it’s a camp for fallen women” (214). After abduction, the question will be aroused whether anybody will ready to marry them or not; Godmother makes Lenny, an innocent girl, aware about the fallen women “Who will marry you then? It will be hard enough finding someone for you as it is” (16).

It does not apply in the context of males. So everybody wants son rather than daughter. One man is found seeking bless of son from god “Allah? Do you hear me, Allah? This poor woman wants a son! She has four daughters . . . one, two three four! You call this justice?” (98-99). A woman is considered as a producer of son. If she fails on it and only bears daughter, she is considered as incomplete. The man accuses his wife in bearing the daughter whereas the main role to determine the sex of baby is based on father instead of mother.

Bapsi Sidhwa creates a character like Muccho, a sweeper who has internalized the patriarchal discourses and ideology as the truth; she shows her hatred towards her own gender by scolding her daughter, Papoo. Muccho has learned the subservient position of female to male, so hates her daughter “Bitch! *Haramzadi!* May you die!” (45). Muccho is submissive in all respect, which shows that she bows her head in front of the oppressive patriarchy but shows

murderous hatred towards her daughter “she is not innocent! She’s a curse-of-a-daughter . . . Disobedient, bone lazy, loose characters . . . she will shame us. She will be the death of me, the whore!” (46). The main cause of Muccho’s wrath is Papoo is a subject to neglect simply because she is not a boy, one who is considered as superior in the society.

Muccho manages Papoo’s marriage in her age exemplify the tendency of child marriage in Pakistan. The most pathetic one is that Papoo is married to a dwarf. Lenny finds him not appropriate to Papoo “He is no boy! He is a dark, middle aged man with a pockmark-pitted face and small, brash, kohl-blackened eyes” (187). Papoo’s marriage with such middle aged dark man is an irony to a comment about Lenny’s marriage “It’s a pity Adi’s fair and Lenny so dark. He is a boy. Anyone will marry him” (81). The color does nothing in the context of male; a dark man marries Papoo, but everybody is concentrated on the skin color Lenny worries about her marriage. It’s because the patriarchy has formed a discriminatory discourse that a girl must be beautiful for marriage but ugliness does nothing else if he is a boy.

Female Spirit of Resistance against Subjugation in *Ice-Candy-Man*

The research, after all, tries to put forward the female spirit of resistance against the subjugation, Indian and Pakistani women face during the partition. After depicting the pathetic scenario of communal as well as the domestic violence against women and children in the chaotic month of cracking India into Pakistan and India, Bapsi Sidhwa evokes theme of resistance through the successful struggle of female characters to get rid from patriarchal claptrap. Bapsi Sidhwa gives her novel a feminist twist with reconstructing the traditional tendency of giving males the central role and female the peripheral one; her bold

female characters gets superiority over the male characters with their intellectuality and protesting sprit.

Bapsi Sidhwa does not let her novel, *Ice-Candy-Man*, limited to evoke the theme of the victimization of women, rather she goes ahead to get the thematic motif of female will and their sustained effort to strive against the exploitation and to overcome it. Godmother, one of the bold female characters, in the novel, enables to rescue Ayah, the protagonist of the novel. Godmother's attempt illustrates the relevance of female bonding to fight against the patriarchy and its domination. It is due to the determination of Ayah and the will power of Godmother, Ayah can get freedom from the jail of Hira Mandy. Females attempt to rescue the other females in the novel corresponds to the concept of female unity as asserted by Chandra Talpade Mohanty (2003):

The homogeneity of women as a group is, in turn, predicted on a definition of the experiences of oppression where difference can only be understood as male/female. The analytic elision between the experience of oppression and the opposition to it illustrates an aspect of feminist osmosis thesis: being female and feminist are one and the same; we are all oppressed and hence we all resist. (112)

The above lines illustrate female bonding on the ground of their struggle against the exploitation and the experience of victimization in the predominantly maculinist society. As all of the females are destined to live under the suppression fundamentally based upon the patriarchal discourse, the unity of such oppressed women can provide them success in resistance. Their experience of sexual and domestic violence helps them to increase the undercurrent sense of revolt against such subjugation.

Unlike the other traditional novelist, Bapsi Sidhwa gives her female characters the courage and enthusiasm, under the feet of whom, males bow their head. “Godmother is influential. Even Col. Bharucha visits her. Neighbors of all faiths drop into talk: and to pay their respect. She only visits if someone is very sick or in extreme need of her” (209). Sidhwa eulogizes the internal beauty of Godmother. But, on the other hand, she condemns the immorality of her male character Ice-candy-man “I’m a man! Only dogs are faithful! If you want faith, let her marry a dog” (248) by showing him even much degraded than the animals.

Sidhwa celebrates the female spirit in depicting the confrontation between Godmother and Ice-candy man, both in Godmother’s residence and Ice-candy man’s. Regarding the role of Godmother, it would be justifiable to bring forth Nicole Loraux’s view in *The Rope and the Sword* “the only one to take flight are those who are too feminine, but those who go against the males are manlike, and rebellious females” (242). She further states that those female who go against the existing patriarchal norms of patriarchy by tearing the veil of illusion, they are rebellious females. Godmother has such attributes as demanded by Loraux in rebellious females. Her response to Ice-candy-man, the person who feels proud of protecting women, illustrates her undercurrent sense of protest:

Oh? What kind of man? A royal pimp? What kind of man would allow his wife to dance like a performing monkey before other men? You’re not a man, you’re a low-born, two-bit evil little mouse! . . . You have permitted your wife to be disgraced! Destroy her modesty! Lived off her womanhood! . . . And you talk of

princes and poets? You are the son of pig and pimps! You are not worth the two-cowries one throws at lepers! (248-249)

The lines quoted above suggest that women do have power to fight against the male authority. Despite the then existing strong patriarchal doctrine Godmother dares to scold Ice-candy-man, the patriarchal agent, for his action of suppressing female by converting them the instrument of entertainment even after marriage.

She suggests him to “restore Ayah to her family in Amritshar” (250) in her commanding tone that ultimately makes him submissive towards her. Then he wants to request her in timid voice “I can’t exist without her . . . I am less than the dust beneath her feet!” (251). His subservient position in front of bold women is an emblem of celebration of female spirit.

Godmother’s visiting of Ayah with Lenny points out the hidden power of woman, who tried to be confined within the boundary of home by the patriarchal society. This visiting exposes the determination of Godmother, Ayah and Lenny and the cowardice nature of Ice-candy-man. Ignoring the fake request of Ice-candy-man, Godmother challenges him “we shall see” (264). It dismantles the hierarchy between male and female constructed by the patriarchal discourse.

Lenny, an introvert girl, proves her bold capacity of judging people; she shows her rationality that patriarchy never assumes from the female like her:

The longer I look at him the more willingly I am to be beguiled by those tearing, forlorn eyes. How long have they been like that?

When I think of Ayah I think she must get away from the monster who has killed her spirit and mutilated her angel’s voice. And I look at Ice-candy man’s naked humility and grief I see him as undeserving of his beloved’s heartless disdain. (264-265)

Lenny no longer remain an emotional, she comes up with her intellectuality, for she successfully distinguish the things of priority; the emotional acting of Ice-candy-man does not affect her; she finds it less important in comparison to the pathetic condition of Ayah.

Lenny, despite being a small girl, possesses the assertive quality that she shows in her relationship with Cousin, who tries to make her feel his penis. As she narrates “You have got to suck out the honey.’ Cousin arches his back and manoeuvres his penis to my mouth. ‘Suck it yourself!’ I say standing up . . . I’m becoming aware of for the first time, and I don’t like it” (162). Next time she threatens her Cousin when he tries to places his hand on her breasts “I draw back, slapping his hands till my palms sting, feeling sick and all shriveled up . . . ‘if you do that again I will break your fingers, knuckle by knuckle” (231). She rejects his proposal in so assertive way. She never afraid of in saying that she does not like him in spite of the fact that he shows his love towards her. In this connection, Ketu Katrak, a third world feminist, puts forward her view that “female body has to do with female desire female identity, female dignity” (378). She further says that the tendency of raising the voice against the predominantly masculinist society is initiated in the third world society. Bapsi Sidhwa’s way of explicitly showing the female spirit in resisting phallogocentric social thought corresponds to the view of Ketu Katrak. The patriarchal society expects the silent acceptance from the female, but Lenny challenges the patriarchal discourse with her strong rejection which, indeed, helps in illustrating the theme of resistance in the novel.

Much like Godmother and Lenny, Ayah possess the undercurrents of sense of protest which is demonstrated through her strong determination to leave

her husband despite being aware about the predicament of kidnapped women like Hamida, who is not accepted by her husband and family after her abduction by Sikhs. The conversation between Ayah and Godmother goes in the following way:

“I will not live with him.’ That coarse, rasping whisper.

‘Does he mistreat you . . . in any way?’ Godmother asks with uncharacteristic hesitance. ‘Not now’ says Mumtaz. ‘But I cannot forget what happened.’ ‘That was fated, daughter. It can’t be undone. But it can be forgiven . . . Worse things are forgiven. Life goes on and the business of living buries the debris of our pasts. That’s the way of life. What if your family won’t take you back?’ ‘Whether they want me or not, I will go.’ (261-262)

The above mentioned conversation shows the courageous spirit of Ayah. Such a strong determination of Ayah never let the readers feel women as a docile, meek and submissive creature of the society. While Godmother tries to console Ayah by pointing out the predicament of the women in the dominant patriarchy, she becomes more determined in her decision.

Ayah resembles Nora, the bold female character of an internationally acclaimed play *A Doll’s House* by Henrik Ibsen in terms of leaving their husband in order to slap on the face of patriarchy. Nora challenges her husband “before wife and mother” she is “a human being, no less than Helmer” (472). She determines to make her own identity so as to subvert the male female dichotomy formed on the basis of biased masculine ideology “I will begin to learn for myself. I will try to discover who is right, the world or I” (473). Nora begins to search her own identity and so does Ayah.

Bapsi Sidhwa presents Ayah and Godmother with courage as equal to Nora; Ayah becomes ready to leave her husband, who has been providing her material happiness, in order to make her own future in spite of the fact that it is not sure her family will accept her in Amritsar. At the time of their wives' leaving, both Helmer and Ice-candy-man are worried about their future; as Lenny says "Ayah is haunted by her past; Ica-candy-man is haunted by his future" (265). After the breaking of relationship with her husband, both females get happiness through liberty whereas males get the disappointing loneliness.

Irrespective of the traditional tendency of writing with dealing on the male female dichotomy providing supportive view on the patriarchal ideology, Bapsi Sidhwa endeavors to change the trend through her writing. Such writings of feminist artifact get inspired through the third world feminist like Uma Narayan, who, in her book *Dislocating Cultures*:

Feminism has been ridiculed and stereotyped worldwide and the issues we have raised usually not been taken seriously by the media. But, remarkably, despite this bad press feminism has continued to grow. Women's groups all over the world, but especially in the Third World are taking up issues ranging from housing, nutrition, and poverty to militarism, sexual and reproductive freedom, and violence against women. (191)

Uma Narayan urges the writers to fight against the exploitation disregarding the patriarchal perspective towards the feminism. *Ice-Candy-Man* dramatizes the female subjugation in third world space so as to make female aware about their predicament under patriarchy that ultimately increases their strength in the struggle against it. When Ice-candy-man is beaten and taken by police, God-

Mother shows her sense of resistance “if he dares show his, face, I will call the police and have him hung upside down!” (272). The rage of Mother against such patriarchal agents demonstrates the developing resistance among the female against the subjugation.

Besides, Bapsi Sidhwa also depicts the female body as a means to fight against the atrocities of patriarchy. During the partition, female chooses to finish themselves rather than becomes the victim of mob. Such an attempt of suicide rather than bearing the violence is also an emblem of resistance; for it does not give chance to exploit the female body. In one of the third world feminists KetuKatrak’s opinion, female body is not only the site of oppression but the weapon for resistance as well. They always tend to seek to have an autonomous connection with their bodies and communities, for which they have to resist against domination and they forcibly assert their own identity. Katrak in her *Politics of Female Body* writes, “In resisting they often use their female bodies via speech, silence, starvation or illness. At times, resistances result in murder or suicide” (378), the price they pay to relocate their mind and self. She further defines that women go for resistance in the condition that patriarchy imposes its order forcefully. The way Katrak defines is the way a group of female has resisted over the patriarchal domination “rather than face the brutality of the mob they will pour Kerosene around the house and burn themselves” (199). Various women kill themselves by jumping in the well. Suicide is also a symbol of female protest; Katrak claims that suicide is also an alternative way to be free from the shackles of patriarchal domination.

Bapsi Sidhwa’s tragic ending, in which Ice-candy- man fails in achieving his will that of having control over Ayah, offer an artistic twist to the novel towards the feminist artifact. The failure of Ice-candy-man is the failure of oppressive patriarchy in conducting

the society, on the basis of the rules, formed in favor of the males. He can do nothing else in the liberty of a female:

[S]warming through the room of Ice-candy-man's *kotha* and finding Ayah there took away, a willing accompanist, to the black van. And all the Mandi pimps and poets and musicians . . . and all the flower sellers, prostitutes, butchers, cigarette and Paan vendors, wrestlers and toughs of the cultured *Kotha* could do nothing about it. Nor do Ice-candy-man's threats, pleading remonstrance, bellows, declamations courtly manners resourcefulness or wailing impede the progression of the van . . . To be followed there in three galloping carts by Ice-candy-man and his cronies –all their outrage and broken bones and pimps influence to no avail. (275)

The above mentioned lines vividly illustrate the failure of so called masculine domination. Ice-Candy Man has kept so many pimps and the helpers but he can do nothing else in front of the trick of Godmother, who takes help of police in rescuing Ayah. Neither his threaten works in stopping Ayah, nor is appeal doing anything else in stopping the van. Ayah leaves him ignoring his will. Indeed, she gets freedom from the patriarchal claptrap. She is kept in Recovered Women's Camp on Warris Road. He follows her but fails in returning her back. Later on, whenever Ayah and Lenny are walking, he "casts his eyes down" and "Ayah behaves as if he is invisible" (277). Sidhwa's way of presenting her male character as submissive and female character as bold dismantles the male female hierarchy, prevalent in the society.

Finally Ayah goes to her home in Amritsar and Ice-candy-man disappears in the Wagah border into India. It evokes the theme that the revolutionary spirits of women, who are victimized during the partition of India in 1947, are in search of their own identity rather than become a housewife and the producer of children. Ayah's shifting towards her family without the permission of her husband, more precisely, with leaving her husband forever, puts spotlight upon the victory of resisting spirit of female characters in the novel.

III. Oppression and Resistance

This project work has analyzed *Ice-Candy-Man*, a novel on Indian Sub continental partition by Bapsi Sidhwa, a Pakistani diasporic novelist, from the perspective of Third World Feminism. The researcher has attempted to explore the consequences of partition and its aftermath, mainly the effect upon the women and children. At first, it endeavors to point out the female subjugation by the oppressive patriarchy during the very period. After analyzing female exploitation, as demonstrated in the novel, the research puts spotlight upon the female struggle to get rid from the claptrap of predominantly masculinist society. The novel, ultimately, is found as an excellent feminist artifact for its way of presenting the superiority of female characters over the docile male characters. In fact, the research evokes the theme of undercurrent sense of resistance prevalent among the female, who were destined to be a victim of the communal violence pervasive before and after the national independent movement.

The plight of women in the different cities of Pakistan and India is depicted in the novel so as to unravel the effects of male's will to power. The numerous kidnapping and rapes of women and young girls and depiction of their lives after it are the most heartrending stories of partition; the rejection of their families after such event illustrates that the patriarchal discourses is prevalent in the society. The life of Hamida represents the sordid tales of thousands of women rejected from their families after abduction. Due to the masculine ideology females are condemned to live in Recovery camps and forced to abort instead of receiving sympathy from their own families; they are refugee in their own society. The present research has put spotlight upon humanity, which the society lacks in the context of females.

It observes the way Bapsi Sidhwa reveals the fact that females have been commodified in the Third World Spaces. The sexual gaze upon the beautiful body of Ayah by the various classes of people and their coveted desire of copulation demonstrates the male gaze prevalent in the society. Both kinds of male gaze over females as sexual object from above and goddess from the below is replete with the erotic desire of males; even at the time of looking female as goddess they are never guided by their respect towards female rather it is the way of controlling female in the name of rules of god, which is nothing more than the product of masculine discourse. Female body is, indeed, used as an instrument of entertainment; Ayah is converted into a 'Dancing Girl' so as to entertain the males. It is her obligation to live in Hira Mandi, the red light district of Lahore, because of her 'so called' husband likes to live in the very place. Before the males will female's desires get no value at all; Ayah is destined to dance for her husband's desire of money, he counts in the *Kotha* from her customers.

Apart from displaying the outcome of Partition, the research has also explored the rampant domestic violence upon female portrayed in the novel. Women are condemned to spend their lives as a housekeeper, cooking food for family, washing clothes, cleaning house and so on. But males have freedom to work outside; they are considered as making money for family. The domestic works are taken as inferior and the official work superior. Women must do the former whereas the males latter, for the patriarchy considers female as inferior and males superior. Moreover, it makes wives as economic dependent upon their husband, the best instrument of patriarchy in controlling female. Lenny's father always controls her mother making her economically dependent upon him. The lifestyle of Lenny's neighbour, the newly married couple of Shankar and Gita, illustrates the very fact of third world countries:

Gita is always busy in household work whereas her husband in office. Gita is always found disappointingly waiting her husband's arrival from work; her delights after his arrival exemplifies the functioning of masculinist discourse in Pakistan. Sidhwa condemns the domestic violence through the shocking expression of Lenny in finding her mother's body wounded, the consequences of her father's anger, which is aroused while stopping his way in making sexual relationship with other girls.

After excavating the female subjugation, the research seeks to point out the undercurrent sense of resistance among the female. This thesis evokes the theme of resistance of those oppressed women who are victimized before and after the partition in 1947. The spirit of resistance against the patriarchy is depicted in the strong determination of Ayah, who decides to leave her husband in spite of his will. Her success in getting rid from the claptrap of *Ice-candy-man* is her success in challenging the oppressive patriarchy. Despite knowing that abducted females are rejected by their families, Ayah shows her back towards the material happiness of her husband and moves forward in making her own identity. Godmother's help in rescuing Ayah shows the unity of women can challenge the patriarchy. Lenny also turns out to be an assertive girl, which challenges the male discourse about female as docile, meek and submissive. This sense of periodical resistance suggests the gradual progress of women towards searching their identity in order to assert their own space in the society.

The heroic attributes of the female dismantles the biased concept of gender discrimination. Bapsi Sidhwa's way of presenting the female characters as central characters and the male characters moving around the periphery challenges the masculine trend of writing whereby females are presented as inferior with their docile features and males as superior garnering their heroic attributes.

To sum up, this thesis explores a glimpse of how females were perceived and treated by the males in the Pakistani society and how females dared to fight back the discriminatory practices against them. Sidhwa's *Ice-Candy –Man* highlighted the various modes of women subjugation and the underlying tone of protest of females against of this subjugation. More specifically, the thematic motif of resistance against female victimization in religious and communal tension is evoked in this project.

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