

A Comparative Analysis of the Novels *Ice Candy Man* by Bapsi Sidhwa and *Tamas* by Besham Sahni

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ABSTRACT

This research paper highlights the comparative analysis of the novels *Ice Candy Man* by Bapsi Sidhwa and *Tamas* by Besham Sahni. The current study is qualitative in nature and while applying the method of close reading analysis the texts of two novels by the authors who have played key role in portraying the partition events with utmost degree of sincerity. The research study investigates how these novelists present saga of partition and also draws line of demarcation between their skills as the novelist. The current study is undertaken with the perspectives of New Historicism a theoretical framework suggested by Greenblatt.

Keywords: New Historicism, Formalism, Structuralism, Post-colonialism, Partition.

INTRODUCTION

The current study is based on the comparative analysis of partition based fascinating novels called *Tamas* (1973) and *Ice Candy Man* (1988). Literature is the true representation of society. In broader perspectives, all the genres of literature in one way or other presents all the social and moral evils brewing in a social set up. The novel is the actual record of historical events and demonstrates hybridity of cultures, language, religion, communal riots, racism and prejudice. In the same way, the selected novels *Tamas* and *Ice Candy Man* clearly highlight a real record of historical actions and communal riots during the brutal partition of Hindustan into India and Pakistan.

The two events (Independence and Partition) are significant episodes in history which have transformed the entire course of life, culture, civilization, communal and religious harmony. The Partition of 1947 led a move in identities among various communities in a society in the times of

national turbulence. Undoubtedly, the times of conflict permanently bring out the best in rare individual's life, and the worst in most of the individual's fate in a society. However, the partition of India is a complicated historic authenticity that continues to confound intellectuals and innovative writers and researchers. This traumatic incident has brought about widespread chaos and unrest across newly born states. Hence, postcolonial writers have been attempting to fathom the various subtleties of the numerous strands that shaped the making of this pivotal event since its occurrence. In the same way Sidhwa and Sahni has mainly allowed readers to raise awareness about historical blunders whose consequences are still felt by people and have urged them to reconstruct their opinions and rational in order to protect their present and future from such disastrous actions.

Born out of the turmoil and chaos that resulted in Hindustan's partition in 1947, this sort of literature invariably contracts with multiple shades of ferocity, the brutalization, disfigurement of the human body, and the topography of the homelands. The shack up of hundreds of years ensued in the formation of a communal culture and individuality for the people. This communal culture and individuality were grounded upon intercultural and inter-religious harmony. The Partition of 1947 triggered communal abhorrence among groups of different religions which led to the growth of unparalleled ferocity resulting in the cost of millions of lives. Official chronicles estimate that almost twelve million individuals lost their households and were evacuated because of partition; one million sacrifices their lives and about 75,000 females were raped and seized (Butalia, 1998).

The novels *Ice Candy Man* (1988) is a novel that reveals and presents the innumerable incidents showing the ruthless murder killing, relocation of people, monstrous rapes of females, insurrection between Muslims, Sikhs, and Hindus and how they faced sufferings, sorrows, and miseries. Besides, it syndicates a growing child's sensitivities with the collective agony of a newly created state engraved out from undivided India. It is a story that interweaves the fated contest of Ayah, the fictionalized picture of history, and the autobiographical undercurrents through the character of Lenny. On the other hand, the novel *Tamas* (1973) is a novel that reveals how the ferocity of brutal partition has cut the heritage of inhabitants form various groups irrespective of philosophy, attachment, affiliation, and sound thoughts. Although both selected novels clearly highlight how the raw emotions of modest individuals can make them revolutionary in their views of outer realities in different from those who run things to suit their selfish benefits. Though both novelists have brightly highlighted the political, social, cultural and narrative features in their

charming partition based novels. The current study uses a comparative analysis of Sidhwa's *Ice Candy Man* and Sahni's *Tamas* to look at how both Sidhwa's and Sahni's very sensitive and perceptive imagination constructs texts that re-enact the terrible events of partition with utmost clarity and force.

Research Questions

1. How has Besham Sahni in his novel "Tamas" and Bapsi Sidhwa in "Ice Candy Man" incorporated literary elements to convey the main theme of the stories?
2. What are the similarities/differences of fictitious work of Besham Sahni and Bapsi Sidhwa and thoughts of their Parsi, Muslim, Sikh and Hindu characters in the perspectives of partition?

LITERATURE REVIEW

2.1 New Historicism:

The theory of New Historicism is completely focuses upon the cultural, political and societal meaning of the text. This school of thought was first used by Stephen Greenblatt. If we trace back the historical perspectives of this very movement; we have come to that from the beginning this widespread theory is all about to analyze and investigate any piece of literature/text on the grounds of cultural and historical aspects and perspectives. This theory got its root in America in the early in the late 20th century with the wide and vivid contribution of Stephen Greenblatt.

New Historicism is all about the parallel connection between text and history. It highlights historical, social, political and cultural values. In the words of Bertin (2001) this school of thought is all about author's biographical data as its focus is on the historical facts and figures of an era. New Historicism essentially traces out the various assimilation of cultures along with social dimensions of any particular era which are highly mentioned in any text.

According to Berry (2002) New Historicism got its birth in 1980s with the publication of Greenblatt's masterpiece called "*Renaissance Self-Fashioning: from More to Shakespeare (1980)*." It essentially emerged in America and came out against another literary movement called New Criticism. According to Bressler (1994) New Historicism essentially traces out the various assimilation of cultures along with social dimensions of any particular era which are highly

mentioned in any text. We mainly investigate any historical perspectives from books or text. In the same manner, the theory of New Historicism is a vivid connection between history and text.

2.2 Ice Candy Man:

Stalin and Ganesan (2019) advocate that Sidhwa has fluently shown the impressions of colonialism in her most perilous and significant novel *Ice Candy Man*. It highlights the racial attitude of occident towards orient. The novel depicts the cancer of class variance based on ideological grounds and how the occident perceives the orient. Besides, it shows the seed of inferiority planted by the colonial masters on the colonized lands. They believe in White Man's Burden and their racial attitude hints that the Englishmen have come to India not to rule only but their job is to civilize the natives who are uneducated, wild, impolite and crude.

Arora (2015) in her research study admits the novel *Ice Candy Man* highlights the wish of freedom and identity because the colonizers have snatched the freedom of thoughts and identities from the colonized. The researcher further advocates that British sovereigns permanently used the strategy of divide and rule to dominate Indian politically and culturally. In the beginning, there are celebrated stories of unity, brotherhood and close relationship among Hindus and Muslims, but with the passage of time, the deep unity of different communities is essentially disintegrated by British sovereigns through complicated policy. As Mini Aunty expects that "all Englishmen will burn in hell for the distress they have started in the India and the Christian hell is forever."

Joyia and Gull (2016) mention that the novel *Ice Candy Man* clearly novel illuminates the damaging impression of the cultural conflicts and the crumbling of the society of Lahore. Initially, Muslims and Hindus were leading a peaceful life, and each was prepared to cost their lives, but soon the communal harmony distorted into the joint hatred, desirous and enmities. The researchers further admit that the effects of brutal Partition of India. Because in the beginning, there was no place for enmity among different communities especially Hindus and Muslims, but with the passage of time, the friendly state totally changed and they become killers of one another to get their identity.

According to Kumar (2014) Sidhwa's charming novel *Ice Candy Man* is highly reflected as one of the most trustworthy novels based on brutal partition and highlights various postcolonial elements. The novelist has clearly mentioned the negative impact of British rule over India. Furthermore, the researcher advocates that the novel also highlights relationships among Muslims,

Hindus, Sikhs, Christians and Parsees. She has realistically represented the upheaval faced by the people of sub-continent.

Hayat et al (n.d) mention that Ice Candy Man mainly recounts the story of ferocity of sub-continent. The textual lines of the novel mainly show that how brutal partition left an everlasting wound on both men and women's psyche, but it is women who suffered more than men. The bloodshed of Partition has grasped its peak with Ayah's abduction by a cluster of Muslim men. Ayah's kidnapping clearly shows the vicious nature of male patriarchal society and exploitation of female sexuality. Due to communal riots, Ayah becomes a target of kidnapping and rape. However, women in different communities are treated as a sign of dignity. Because of this mentality, Ayah becomes a target for the public to prove their victory. Therefore, she was kidnapped and raped.

2.3 Tamas:

Uttamrao (2017) mentions in research study that Sahni's appealing novel Tamas is an actual record of historical actions and communal riots during the brutal partition of 1947. The novel highly bears a record of political, social and moral upheaval resulting in a mass upset. The researcher further asserts that Sahni's novel highly vary curiously from each other in terms of subject, theme and treatment. Her fictional writing has a variety of themes like cultural identity, racism and class and caste prejudice.

Pareek (2018) advocates that Sahni's delightful novel Tamas is highly based on the partition of India and bears a record of communal clashes among Muslims and Hindus. The novelist has realistically highlighted various elements like racial discrimination, prejudice and caste and class difference. The research further highlights the various themes of the novel Tamas that are visibly topical. This includes the impacts of religious and ethnic tensions, murder killing, social, cultural and political violence.

According to Singh (2013) like various Partition based tales, the novel Tamas is all about the brutal partition of 1947. The novel intentionally highlights the cancer of class variance through different characters presented in a novel. Besides, the researcher maintains how racial discrimination was at a peak during the bloodshed of Partition days. The textual lines clearly shed

light on the playful games played with brutality and malice after religious differences begin separating Muslims and Hindus.

Khan (2016) in his research study maintains that Sahni's delightful novel *Tamas* mainly narrates the story of violence endeavored by Muslims and Hindus. Furthermore, the novelist has essentially highlighted the real political, social, and cultural events in the novel *Tamas*. The novel offers a glimpse into actions of chaos during the brutal Partition of India.

3. RESEARCH METHODOLOGY

3.1 Qualitative Research

Qualitative research methodology includes collection of data, i.e. collection of data extensively pertaining to multiple variables over a certain period of time in natural setting and it is study mainly about ideas and the way, things are and things should (Gay.2009).

Bryman (2016) explains the qualitative research as the research carried out in and through words in which the researcher established the relationship between theory and research through inductive approach and generates theories. In this type of research the researchers interpret social world to dig out the newer sense of social reality.

3.2 Close Reading

Allen (2017) defines close reading as the process of investigation, and textual analysis between workings of the text and also studies what makes the particular text function as persuasively. Close reading can be interlinked with the study of the hermeneutical triangle as the three significant features are examined are the author, the audience and the rhetoric respectively. Close reading aims at finding out hidden themes and presents thematic analysis of the text by using close reading approach.

Discussion

4. DISCUSSION

4.1 Ice Candy Man and Tamas

The novel *Ice Candy Man* by Bapsi Sidhwa and *Tamas* by Besham Sahni are both based on the story partition in which the lives of common people are caught in a war of identities. Novels explore how, inside the backdrop of the 1947 India-Pakistan partition and its outcomes, normal peace-loving villagers get tangled within the dirty affairs of politics and are brainwashed via communal fanatics into pursuing narrow-minded interests aligned to disintegrate the society on the idea of faith.

Moreover, both writers have incorporated various literary elements such as simile, metaphor, irony, allusion, humor to build up the main plot of the stories. The setting of the novels is based on the theme of partition therefore, the characters of the novels portrayed two different cultures: culture in Pakistan and the way of life of Muslims in India and Hindus in Pakistan.

4.2 Setting

Both the novelists have used symbolic titles and that they have paid tributes to the famous cities: Bapsi Sidhwa has paid tribute to the city of Lahore and Bisham Sahni has paid the tribute to the city of Rawalpindi. The story of “*Ice Candy Man*” novel is set in Lahore: shows nostalgia of Bapsi Sidhwa and setting of “*Tamas*” has been established in Rawalpindi town. The title of “*Ice Candy Man*” novel is in bilingual shade symbolism: Ice is white and sweet is black. *Ice Candy Man* is an amalgamation of Good evil and in other words, Ayah Shanta is “chocolate brown” and *Ice Candy* is a white Muslim man seller selling ice and sweet. *Tamas*’ is a Sanskrit word that means darkness symbolically represents the worst condition of partition. Thus, the underline idea in the word *TAMAS* is to convert himself or herself from darkness to enlightenment.

But Sahni used the title as the irony of Indian people's intellectual country. All the people have been in darkness. There changed into no mild. Nobody knew in which they ought to cross or wherein they have been going, for what they had been killing one another and why they were looting poor.

4.3 Use of Imagery in a Novel way

Both the novelists have used imagery with colorful symbolism. Bapsi has shown the dual nature of Man: *Ice-Candy Man*: an amalgamation of good & evil: Ice is white and Candy is

brown. In other words, a paradoxical image of white Muslim and 'chocolate Brown' Hindu Ayah. While in "Tamas" Pig belongs to the dirtiest and lowest rank among the domestic animals and also has poor and awful featuring in its appearance. It depicts the most repulsive or revolting aspects of human society. Lower people those are rejected, refused by society, and are living an isolated life; apart from it, with a feeling of bitterness towards their own life. Pig is the most repulsive and apt image of those subordinates. They are ferocious, filthy, brutal, and bloodthirsty creatures. Beast (pig) is inside each one of them

Tamas, as the name suggests, portrays the darkness of an era, two nations, two religions, and over all mankind. It can readily overthrow the popular misconception created, that a communal riot springs spontaneously, at random on account of people running maniacs. The novel stands true to social realism in its presentation loyally portraying the complexities, absurdities, duplicity, duality, adjustment, compromises, vulnerabilities, and most importantly, the darkness in the society, religion, and man. The novel is genuinely unbiased in its presentation and representation and gives an equal critique of every religion, politics, and society.

4.5 Irony

Irony has been employed as a literary method by Bhisham Sahni and Bapsi Sidhwa to show colonial impacts, such as the ironical notion of loss of identity in the title: "Ice Candy Man." He has no name as a human being, and the writer has used the diction 'Man' for the hero, but in the end, he has become a woman in following Ayah in a truck and crossing the Pakistani border, and Ayyah Shanta/ Mumtaz/ later on the wife of Ice Candy Man/Dil Nawaz has become a man in gender concept because she has self-identity as a Hindu girl from Amritsar and has returned to her hometown. Situational irony is occasionally employed, and verbal irony is sometimes used by utilizing distinct ironical diction in different settings. While in "Tamas" Natu, the killing of the pig, Mayan bird, the image of the pig sarcastically indicates the ugliest or disgusting aspect of human society.

4.6 The story within a story technique

The story within a story technique is invented by Chaucer in the fourteenth century and he used this technique in his famous work The Canterbury Tales. The same is adopted by both writers in their work. Both novelists are telling the same Christ's story that has been carried out

by the human beings of that time. Christ was colonized by that time and in the same way, these writers have recorded events from the 1st Fall of the Mughal Empire. By telling such memories and using Biblical and Muslim religious diction they have attempted their quality to bring the message of God to the people of the world to rectify themselves. Sovereignty belongs to Allah and we all are "Fallen". Give all rights to all whether or not an animal, birds, or humans for this reason both the novelists have used animal, birds, or even cookery photographs to bring this message. "Lahore will turn into paradise". "Night" and "envelop" as a metaphor are used to show fall but Night is any other promise of the day. The day will rise while "" in Bapsi Sidhwa's will deliver change inside the form of spring season while injustices will come to an end.

4.7 Point of View

Tamas " is narrated in third person point of view, from the omniscient point of view the protagonist is Mir Nathu, traditional Hindu family from Lahore. Mostly, the conflict raised in the novel when Nathu killed the pig, controversy between two different religious groups. However, in "Ice Candy Man" the protagonist Parsi girl Lenny, is a Precocious girl. The novel is written in the first-person pronoun "I". Ice Candy Man" novel starts with an Allusion from the famous poetry of Allama Iqbal's complaint to God. Then "My world is compressed". The writer Bapsi Sidawa gives voice to the voiceless through her mouthpiece character Lenny. In Ice Candy Man" Lenny is a polio-stricken kid like Bapsi.

4.8 Use of Humor

In the stories of the novel writers have used certain dialogue on the lighter note to capture the attention of readers. Both novelists depicted the follies of our society humorously. These both writers are professional teacher, they are the master of language and they have grip. They have translated Urdu proverbs and sentences directly into the English language without doing any mistakes or misinterpretation of any idea or violet syntax structure of traditional British English grammar and language phrases to provide an Asian context.

4.9 Excessive use of punctuation marks and specially Ellipse

Showing fear and hiding so many meanings so that the readers must use their questioning to fill up those ellipses. This is a stunning remarkable tool and this mode of the technique is applied by both writers (to add amusement and enjoyment while studying the text) For instance

"She not stroll much" For great expertise, one has to look at Bapsi Sidhwa's lifestyles records, and then the skilled reader will join this line to Novel's records alongside Lenny's story. There are purple passages, the pseudo-philosophical dictums (), and incomplete sentences factor out that the writer is relying on rhetorical devices in order to incite Pathos for a civilization to which he responds for non-public reasons but which does not doubt deserve feedback from the readers of stories.

5. CONCLUSION

5.1 Ice Candy Man

Sidhwa's charming novel *Ice Candy Man* (1988) clearly highlights the real catastrophic history of brutal Partition of 1947. The novel brilliantly shows the impact and consequence of cultural identities and falls inside the sub-field of partition and postcolonial literature. Through the medium of fiction, Sidhwa has vividly depicted the political, social and ethical upheaval. However, her portrayal of characters in the novel is realistic and substantial.

Sidhwa being a realistic author has brilliantly showed that the violence of bloodshed of Partition of 1947 has cut the roots of different communities irrespective of ideology, brotherhood and friendship. Besides, the novel *Ice Candy Man* clearly demonstrates the traumatic experience of people who observed the naked dance of death and annihilation during the bloodshed of Partition of Hindustan into Pakistan and India. Through the character of Lenny, Sidhwa has truthfully highlighted the scenes of cruelty and brutality; all the people of different communities were crazy to slaughter each other. However, the events of *Cracking India* demonstrate the scenes of hypocrisy and arrogance.

Undoubtedly, Sidhwa has featured cultural conflicts in her charming novel. Sidhwa as a master of fictional writing has brilliantly represented the postcolonial elements and features in the novel *Ice Candy Man*. She has brilliantly portrayed the crash of cultural standards, political apprehensions and social insecurity ached by masses during the bloodshed Partition of 1947. Besides, the novel clearly highlights the numerous facts ranging from the dilemma of women to the partition disturbances, communal bitterness and cultural conflicts. Indeed, Sidhwa's

fascinating novel *Ice Candy Man* seems as a radical and political allegory, highlights the role of British in cracking the subcontinent into Pakistan and India. Apart from this, the novel clearly demonstrates the identity crisis of different communities on the eve of partition. In the beginning, Muslims and Hindus were leading a peaceful life and each of them was prepared to cost their lives but with the passage of time, the communal harmony distorted into the joint hatred, desirous and enmities. The novel also highlights the disruptive take on Partition days when communal thinking was negotiated with the exalted model of nationalism, leading to desolation and political and social illogicalities.

5.2 Tamas

Every one of the works manage the issues of individual as indicated by Sahni's conviction that life offers intricacies as well as arrangements as well. Writing catches man's expectations and dreams and his ability for issue solving (qtd. in Sharma 2). His works manage issues like social change, topic of parcel, investigation of human conduct, issues emerging from age hole and verifiable occasions. His works become the agent of all classes as Ravinder Gasso notices, —although Sahni encountered the metropolitan working class society yet his composing tends to the entire country and humanity. Every one of his works are described by a feeling of empathy for the upsides of all inclusive humanism and clear account. There is social authenticity in his books which brings him all the more near society. The utilization of imaginative gadgets like doublespeak, mind, incongruity and parody make the peruser a functioning member in the deciphering interaction of such works. Sahni had a place with the advantaged class of scholars whose works are perused by global crowd for being converted into a few dialects vernacular just as worldwide. Overall, he had been a functioning individual from the Congress party, partaken in opportunity battle, remained individual from various associations, given chance to dramatic exhibitions and added to Hindi writing. He utilized performance center as a device to make individuals politically cognizant. His responsibility towards society and writing helped him in acquiring different honors a lot of public and global glory.

The language of his composing is extremely basic and clear. Coming from center or lower class layers, his characters utilize various tongues. The characters talking in Urdu and Punjabi tongues show the semantic enhancement of the creator. Having a place with various layers of society and talking in an assortment of dialects the characters in Sahni's works present the

pluralistic idea of Indian culture. His style was story and pictorial. The methods like pictorial instrument and descriptive style assisted Sahni with getting a spot among the scholars of contemporary times. This pictorial quality in his works authorized Govind Nihalani to make it into a TV sequential. The moment detail given by the author shows his sharp observational feeling of understanding the human conduct at various occasions.

This work goes under the class of segment writing which manages the subjects of collective mobs and the slaughter prompting the nation's parcel based on religion into India and Pakistan. Tamas presents a sensible image of this human misfortune by bringing up that the genuine survivors of all partisan savagery are the hapless normal people. The work depends on genuine experience of brutality as the creator himself stated I composed Tamas after I saw the uproars in Bhiwandi. In Tamas, Sahni shares three distinct examples while managing the topic of parcel accusing English standard, looking for reasons in monetary and political existence of the country, following progressive way of thinking.

Sahni with the use of poetic language while describing the natural imagery before, during and after the communal riots take place. The country side description is more close to this kind of descriptive method. Although the plot develops in a linear progression but the novel does not deal with single character or group rather presents the different stories of different people leading towards a unified ending. This discontinuity in narration is another feature of modernist literature but —the modernist features it in such a way as to register a deep nostalgia for an earlier age when faith was full and the nation was seen as a unified entity. The author himself claims his standpoint that of —a humanist who feels sorry for the masses who —indulged in so much violence.

There is equal portrayal of genuine world and the world inside the brain of a person. Nathu's inward disturbance sets a hitting stand out from the unrest in the general public. Sahni attempts to appear through Nathu how average citizens feel when they unknowingly become a piece of hostile to social force governmental issues. He feels frustrated about the rejection of shared mobs and the gore occurring at his bungle. There is no verification that the pig killed by him is the one which was tossed on the steps of the mosque. This account procedure utilized by Sahni doesn't present an episode in comprehensive way rather passes on holes and quiet for the dynamic pursuer to satisfy them.

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