



Vol. 2 No. 5 (December) (2024)

## **A Critical Study of the Illusions of Nationalism in Post-Independence Pakistani English Novels: From Nationalism of Liberation to Nationalism of Domination in *Ice-Candy Man***

Hina Gul (Corresponding Author)

Ph.D Scholar, Qurtuba University of Science and Technology Peshawar.

Email: hina.gul@uop.edu.pk

Samina Rahat

Professor of English, Qurtuba University of Science and Technology Peshawar.

Email: Saminaashfaq1959@gmail.com

### **Abstract**

In the years succeeding the downfall of Colonialism, the term nationalism came to be recognized as a strong alternative to Imperialism. However, the process of decolonization also brought about disenchantment with the ideas of nation and nationalism. This research aims to analyze the process by which the journey from nationalism of liberation is transformed into nationalism for domination of a once colonized nation by analyzing the novels written specifically in the background of the creation of Pakistan and the subsequent years by native fiction writers such as Bapsi Sidhwa's (2015) *Ice-candy Man*. To test the disillusionment and the dissections within the nation which loom over the fulfilment of its ideals guaranteed as a consequence of formal emancipation, this study determines how nationalist elements add to the unrelenting oppression of the native groups within the national population even after independence. With reference to the text under study, a preliminary analysis of the concept of nationalism and its inherent rifts as proposed by Frantz Fanon in *The Wretched of the Earth* (2004) is carried out. Additionally, nationalism's resultant downfall and its relationship with an imagined community of nation as put forward by Benedict Anderson in *Imagined Communities Reflections on the Origin and Spread of Nationalism* (2006) is also taken into account. The conclusion drawn is that the legendary ideals of nationalism fail to unify the multitude of masses occupying a territorial boundary and cause disunion and conflict, contrary to the very ideals at its core.

Keywords: Contradiction, hegemony, illusion, nationalism

### **Introduction**

A popular notion is that a feeling of common association is created through the exercise of narratives, rituals and traditions which shapes a sense of belonging amongst individuals towards a shared collection or national group. Hobsbawm (2004) argues that the existence of a nation is subject to the creation of national customs and traditions which are manifested through repetitive use of particular signs and symbols. These national traditions create a strong connection between the past and present of that nation and gives rise to an invented and unique common history and mutual origins.



## Vol. 2 No. 5 (December) (2024)

Brennan (1990) adds to the concept by describing the nation as the naming or identification of a political system but also to fabricate a sense of association and belonging to create an identity. This powerful amalgamation of psychological and socio-political factors has played a vital role in the origination and development of nationalism and its active role during the anti-colonial struggle as well as postcolonial studies.

It is a historically proven fact that nationalism and nation formation has been a potent tool in active resistance against imperial domination around the world (Forrest, 2006). It also provided a favourable pedestal for the ideological objectives of the anticolonial struggle to unite individuals and groups under one banner. Cabral (1994) describes these resistance movements as 'national liberation in opposition to imperialist domination' (pp. 54-55). It would be safe to state then that anti-colonial nationalism guaranteed a new age of liberty and political sovereignty as opposed to the subjugation and deprivation of the colonial rule.

This is where the seed for the essentially contradictory nature of nationalism are sown. Firstly, the anti-colonial national movements around the world differed significantly from each other. According to Sivanandan (2004), Africa under the control of other European Colonial forces such as France, witnessed a violent and armed struggle of liberation as compared to the Indian Subcontinent which resorted to constitutional pressures and political movements against the metropolitan colonial power of Britain (pp. 49-50). Parker et al. (1992) argue that the absence of a 'single model could prove adequate to its myriad and contradictory historical forms' (p. 3). To summarize Cabral's (1994) juxtaposing of national liberation against colonial rule as the only viable solution ignores a more complex phenomenon which spans over multiple cultural, linguistic, religious and historical contexts.

Sivanandan (2004) deliberates that nationalism could have proved to be an essential tool against imperial domination, had it not been for these two major impediments, namely the continuous Western domination and its own core contradictions (p. 43). She traces the origin of nationalism to the post-World War II era because of the soldiers from the colonized lands who most often took part in the aforementioned war unwillingly. However, nationalism was vague in nature and therefore started to garner skeptic feelings or considered as a passé ideology. Various think-tanks started to associate nationalism with tyranny and exploitation as opposed to its original claim of identity, autonomy, freedom and self-determination (p. 46).

Nairn (2003) defines nationalism as a phenomenon with a 'Janus-face' which has the capacity to be communal and authoritarian as well as friendly and bellicose at the same time. Chatterjee (1986) traces the roots of this contradiction to the basic two types of nationalism namely 'Western nationalism' in Britain as well as France and 'Eastern nationalism' in Asia, Africa and Latin America. Eastern nationalism developed amongst nations who had achieved emancipation from a foreign civilization and whose cultures were not considered equipped to deal with the cosmopolitan standards of the West. There was a need to 're-equip' the nation and transform it culturally to keep up to these standards as well as retain its characteristic identity. However, the paradox arises out of its imitation of the alien standards of the colonizer along with its rejection of the native



## Vol. 2 No. 5 (December) (2024)

heritage which are perceived as a hindrance to progress even though they are emblems of native identity. Chatterjee (1986) observes 'deep contradictions inherent in this discourse' which are evident with the advent of various separatist movements based on ethnic nationalism in the new nation-states as well as the politics of various elites based on anti-Western sentiments.

Fanon (2004) believes nationalism to be at the risk of obtaining its highest contradictory form, namely dictatorship if the domain of power and resource sharing is not extended towards the common masses. To control them, the rulers of the new nation-state have to centralize the administration thus resulting in unavoidable dictatorship (p. 72). Fanon (2004) believes that this ruling class neither empowers the masses nor works for its progress according to the original objectives of nationalism. The government rather suppresses and harasses the voice of dissent instilling fear in its subjects. Instead, it is a brazen 'bourgeois dictatorship' in its most raw form (p. 111).

As Gilroy (1993) puts it forward, homogeneity can imply unity but unity does not entail homogeneity (p. 2). In other words, the process of nation formation is primarily based on the feeling of connectedness rather than deliberate attempts to obliterate any linguistic, cultural, religious or ethnic difference. Mcloed (2010) observes that in colonies like South Asia and Africa, these anti-colonial national resistances suspended the tribal, regional and caste differences but failed to surpass them (p. 62).

Prakash (1994) stresses upon this mutating nature of nationalism by referring to its being not only Eurocentric but also elitist. Hobsbawm (1993) further highlights the internal contradiction of nationalism by stating that division on the basis of ethnic and linguistic homogeneity results in the expulsion and extermination of minorities. Nationalism as a concept does not exist without its weaknesses which reduces it to "a crude, empty, fragile shell" (Fanon, 2004, p. 97).

Colonial literature was primarily concerned with the propagation of white man's burden and his moral superiority. Loomba (2005) states that gender and sexuality play a significant role in the conceptualization, manifestation and depiction of colonial affairs. Women therefore, are not only symbolic of the specific racial, cultural and national segments but also the flexible boundaries through which these sections intermingle (p. 135). Whether colonial, anti-colonial or postcolonial, the national fantasies are based upon the links between womenfolk, states and nations. This liaison between the three is strong to an extent where by resistance is presented and painted in the form of a woman. This point is debatable since women themselves are invisible from national discourses even though a reformation of female status is apparently a central concern. Loomba (2005) observes scant traces of female opinion and emotions in nationalist accounts. Ironically women are the symbolic figures as well as targets for both colonialist and national discourses.

It is pertinent to note that even though women have played a significant role in the anticolonial movements such as in the Indian Subcontinent and Algeria, the anti-colonial resistances around the globe hold diverse approaches to and women's rights and agency. Postcolonial nation-states have been downright oppressive towards women rights misusing religion especially in countries such as Afghanistan, Pakistan, Iran, Bangladesh and Saudi Arabia. The link between



## Vol. 2 No. 5 (December) (2024)

nation and women in both colonial and national milieus, is therefore inherently full of contradictions.

### Literature Review

#### ***Ice-Candy Man* as A Feminist Text**

Sidhwa (2015) is considered to be one of the potent voices in the field of feminism amongst Pakistani English writers. Her most prominent novel, *Ice-Candy Man* has been explored at length from a feminine perspective by Khan et al. (2019). This paper analyses Sidhwa's novel from the perspective of Feminist narrative and investigates the liberal use of language in her work for describing the female physique. According to this research, Sidhwa (2015) does not hesitate in employing a bold use of language and patriarchal jargon. In doing so, she is challenging the conventional notion of the restricted use of language for women who cannot use language freely for their carnal and physical expression.

*Ice-Candy Man* is also subject to analysis through the lens of Feminism from the perspective of social rules and religion by Kalil et al. (2017). The study explores not only the conventional exploitation of female characters under the banner of a patriarchal society, it also analyses the impact of social laws with inherent flaws in them responsible for this victimization. Feminism seems to be a dominant element in the analysis of *Ice-Candy Man*. In her research Rehman (2020) analyses the novel from the perspective of focusing on the inherent anxiety of the women by focusing on the individual struggles of the female characters in the novel. Rehman (2020) interprets the women in Sidhwa's novel with an awareness of their own individual existence and a realization of the victimization and assaults that await them in the wake of Partition.

Ehsan, et al. (2016) analysis the plight of women in general and with reference to Pakistani society in specific through the analysis of Sidhwa's selected works. Applying Galtung's theory of violence (1969) on *Ice-Candy-Man*, the research focuses on what social, psychological, sexual and even economic forms of violence women folk in Pakistan have to face. The research interprets the fateful events of the novel through Galtung's (1969) views and states that non-stop violence is perpetrated against an individual or group, with the mob mentality of a dominant section and it is prearranged by the silent majority either alone or in facilitation with each other.

Within the broader framework of Feminism, Hai (2000) studies *Ice-Candy Man* from a Postcolonial Feminist perspective. The element of hybridity and the paradoxical advantages by virtue of their dual identities are applied to the characters in *Ice-Candy Man*. This aspect of hybridity and the insider-outsider role of privilege is applied to Sidhwa herself who belongs to the Parsee community. As a Pakistani national and an "insider", she has the advantage of addressing the Pakistani, Indian and Western readers. At the same time, she is an outsider as a Parsee who sees the Hindu-Muslim divide objectively, and from a distance.

Hegemonic Feminism is an intriguing and apparently self-contradictory category of feminism which identifies and highlights an interesting facet of *Ice-Candy Man* (Joyia & Gull, 2016). The study describes hegemonic feminism as the recognition of the fact that the victimization and suppression of women is not merely at the hands of a patriarchal society. Ironically it is the proclaimed





## Vol. 2 No. 5 (December) (2024)

sisterhood of the apparently women itself that is responsible for this hideous act. Not only women, even men are targeted and suppressed by a certain section of women in society.

The concept of women bearing a binary opposition to men represented in the form of raped versus the rapist, sold versus the buyer is subtly challenged by the autonomous female characters in Sidhwa's (2015) *Ice-Candy Man*. This intriguing and empowering aspect of feminism is highlighted by Kliest (2011) who traces the agency and catalytic powers of the women in Sidhwa's work. According to researcher, Partition brought about not only a division of the land and people but the literal destruction of humans and their bodies too, most of which were females whose bodies were treated as terrains of contested power by male members of the opposite community to threaten and shame the other group.

### **The Voice of Diaspora**

The Partition of India is explored through the eyes of a young girl as a representative of the Parsee diaspora of the region (Deb, 2011). The researcher claims to adopt a general attitude towards the description and analysis of Partition in *Ice-Candy Man* through the subaltern perspective of the Parsee narrator.

Mishra (2018) takes the dilemma of the Parsee diaspora a step further. The research traces the identity impasse faced by characters through a dual lens of feminism and Postcolonial identity. It is not only the predicament of the Parsee community against the background of Partition but also the female identity versus the suppressive vindictive male force in an antagonistic society that constitutes most of the discussion in the research.

The plight and insecurities of the Parsee community in the foreground of the Partition are thoroughly discussed in yet another research article by Manzoor (2018). The paper analyses the element of fear and insecurities faced by a minority due to their reliance upon a dominant majority and how these apprehensions play a vital role in sculpting and building the identity of the former.

### **The Subjective Perspective in *Ice-Candy Man***

A second comparative analysis of *Ice-Candy Man* with other works, adds yet another perspective to the Parsee and Sikh perspective of Partition by adding a Muslim writer Mumtaz Mufti in the list. Sultan and Awan (2017) take into account the three major works in English about the Partition of the Indian Subcontinent, namely *Ice-Candy Man*, *Train to Pakistan* and *Alakh Nagri* by Mumtaz Mufti (2005). It is Mumtaz Mufti whose work is actually an unbiased representation of Partition and its horrors (Sultan & Awan, 2017, p. 251). Sidhwa (2015) on the other hand argues mainly from the Parsee perspective and their eternal dilemma.

Relevant literature has been reviewed in this section to determine the research gap as well as provide study background and create a connection between the selected novel and theoretical framework, Post colonialism.



Vol. 2 No. 5 (December) (2024)

## Research Methodology/ Theoretical Framework

In essence, this study utilizes the paradigm of qualitative research focusing on arranging and conducting the research on the following pattern

- (i) Reviewing the politics of nationalism against the background of the fall of colonialism in the wake of the Second World War and its repercussions, in relation to the text under research.
- (ii) Highlighting the myths and unrealistic ideals of nationalism through postcolonial theory with emphasis on Frantz Fanon's (2004) *The Wretched of the Earth* and Benedict Anderson's (2006) *Imagined Communities: Reflections on the Origin and Spread of Nationalism* for analyzing the said text.
- (iii) Examining the role of the native elite as a typical comprador in the novels, and prove their employment of the ideals of nationalism as maneuvers based on the classic colonial tactics.
- (iv) Based on the specific texts, a thorough analysis based on Belsey's (2013) Model of Textual Analysis is conducted which is followed by conclusions and recommendations, objectively.

With an interpretative approach, the data is collected from secondary sources which are critically examined to investigate and validate the hypothesis of an unrealistic imagined community and the superficial nature of nationalism in the said works of fiction.

## Findings

In the course of research about the illusory and contradictory nature of nationalism, this study found that *Ice-Candy Man* shows signs of the budding Indian nationalism from the very onset since the character Ice Candy Man can be seen propagating the native Indian culture and language as the only way to reclaim their pride and independence as a sovereign nation. Through the above argument this study propounds that nationalism in India was initially employed as a solution to the oppression and domination of colonialism.

However, the analysis of textual events supports that nationalism proved to be a deviation from its original objectives as the resultant contradictory circumstances proved it to be an illusion. Through the analysis of several textual instances and characters in *Ice-Candy Man*, this study provides a basis for the argument that nationalism has integral contradictions at its core because of which derives it in a direction opposite to its proposed ideals of unity and independence against foreign domination. The character of Shanta Bai, Lenny's Ayah is a symbolic representation of the Indian Subcontinent. Her attractive physical features are figurative representation of the lucrative existence of this land making it a much sought after prize for many invaders and colonial forces over the course of history expressed through the characters of her numerous suitors such as Ice Candy Man, the zoo keeper, the gardener, Sharbat Khan, the China man and Masseuse. This study asserts that the character Ice Candy Man signifies the force of nationalism which is initially perceived as the liberator and saviour, however, his degenerative behaviour towards Ayah after her abduction symbolizes the perversion of nationalism and its detrimental consequences.

The mere corruption of nationalist narrative is not the only downside, in fact it



## Vol. 2 No. 5 (December) (2024)

goes a step further and transcends into a scheme of exploitation, abhorrence and manipulation resulting in a hegemonic system which is far worse than the colonial system. Through analysis of textual events and the transformation of various characters into their darker alter ego, this study proposes that the collapse of nationalism proved to be even worse for the newly liberated countries in the Indian Subcontinent causing more discord and disintegration.

With the progression of the events in the text, the disintegration of the ideals of nationalism deepens even further. The preliminary ideal of a unified Indian nation is destroyed as violent clashes erupt between various communities in India. Nevertheless, the hatred and conflict does not just stay limited to inter-communal violence. Textual analysis in this research signifies events in which it is extended to members within one community. Masseur's brutal murder in chapter twenty-two not only reinforces nationalism being an illusion but also foreshadows the further perversion and debasement of nationalism and its goals. Through the analysis of *Ice-Candy Man*, this research argues that the rise and propagation of nationalism as a solution to the colonial machinations and as a redeemer of the colonized nation is simply a myth. There is no dissimilarity whatsoever between the two since both systems are aimed at serving the personal agendas of the hegemonic rulers and their deification. Nationalism as a contradiction and illusion to its original ideology has false ideals, financial manipulation and oppression of the masses at its core. In essence, this research explicates that nationalism is an ideology which has strong contradictions at its core. It takes a direction completely opposite to promises of economic, political and social revitalization.

The subsequent textual events are testament to nationalism being a failure and nothing less than a replica of imperialism. A prominent incongruity in this regard is that the objective of providing self-autonomy to the public is not fulfilled. The domination and monopoly of one specific group is a substantial proof of the principles of equivalence and accord being defiled. Through the textual analysis of *Ice-Candy Man* this research puts forward the idea that nationalism lacks impartiality as various characters modify their associations on the basis of national fervour. The disintegration of a multifaceted peaceful 'panchayat' in Pir Pindoo to the extremist groups of Muslims and Sikhs provides basis to the above statement. The textual analysis of the novel provides substantial basis to the hypothesis that contrary to its claims of bringing about unity and reaction against the imperial domination, nationalism deviated in favour of the powerful elite for their selfish interests resulting in the exploitation of the native masses and national resources.

This study puts forward another important proposition that unity does not come at the cost of achieving homogeneity. Anderson's (2006) theory of imaginary solidarity is cited which terms it as a phenomenon above and beyond religious, social and cultural associations. This inability to unite various communities by solidifying their mutual dissimilarities becomes one of the chief paradoxes of nationalism such as expressed through the Parsee community's deliberate attempts at joining the dominant community at different intervals of time in the novel or through Mr. Singh and Mr. Rogers about Muslims as a distinct group from Hindus. Supported by Gilroy's (1993) hypothesis of unity and homogeneity being poles apart concepts, it is propounded that linguistic, ethnic and cultural



## Vol. 2 No. 5 (December) (2024)

diversities are willingly clamped down by nationalism contributing to its contradictions.

The unexpected rise in religious fervour among various religious groups in the text also provides substantial basis to this theory of nationalism as a paradox in the research. The former unity and camaraderie in the name of nationalism is degenerated into common cynicism and resentment. Based on the textual analysis of the novel this study makes the proposition that unity is not similar to homogeneity and vice versa. In reality it appears to be the most satirical and rancorous paradox in nationalism.

This research identifies another inconsistency in the nationalist ideology by identifying the mutual relationship between feminism and nationalism. As claimed initially, nationalism sought to empower and strengthen the female section of a nation. However, through the textual analysis of the novel this research classifies another important incongruity in nationalism since women like Ayah and Hamida are the primary target and victims of ensuing violence in the name of nationalism.

### **Discussion**

#### **Nationalism, the panacea or shadow of imperial supremacy**

Prior to discussing the relation between colonialism and nationalism, it is important to understand the origin of the connection between these two. Nationalism in South Asia rose to power by basing its foundations on anti-colonial sentiments. During the course of the novel, the rise of Indian nationalism can be traced through the character of Ice Candy Man. At the very beginning of the novel, he states that the only way to reclaim India is to take pride in ‘... our customs, our clothes, our languages... And not go mouthing the got-pit sot-pit of the English!’ (Sidhwa, 2015, p. 29). Significantly enough, these words place the Indian-inspired nationalism in contrast with the culture and language of the colonizers, thus proving once again, that nationalism in India was initially launched as the ultimate panacea to the repressive control of British colonialism.

The discussion between Mr. Singh and the British Inspector General of Police Mr. Rogers in Chapter Eight is a solid instance of nationalism in India originating out of anti-colonial sentiments. As Lenny’s father Mr. Setthi states the reason for the spread of Syphilis is the presence of the British in India to which Mr. Rogers replies that the Indians will no longer be able to blame everything on them anymore since ‘... that old bugger, Gandhi is up to his old bag of tricks’. As the heated discussion escalates into a physical fight, Mr. Singh passionately declares, “You recruit all our Sikh soldiers into your World War Number Two and we win the war for you! Whyfore then you think we cannot do Home Rule?” (Sidhwa, 2015, pp. 62-63).

This textual episode strongly coincides with Chatterjee’s (1986) concept of nationalism being a culturally foreign idea to India since it originated in accordance with the Western standards. Here arises one of the biggest contradictions of nationalism on Indian soil. The Indians were not ready to adapt it to their native milieu, yet they ended up implementing it without any prior preparation hence resulting in one of the greatest disasters during Partition.

Chapter Ten of the novel offers another potent symbol which can be applied to





## Vol. 2 No. 5 (December) (2024)

the deeply inconsistent nature of nationalism. As Lenny studies at Mrs. Pen's, she becomes conscious 'the biology of spent cells and ageing bodies --- and insinuates history into my subconscious ... of things past and of the British Raj ... of human frailties and vulnerabilities --- of spent passions and lingering yearnings' (Sidhwa, 2015, p. 83). Taken as a metaphor these lines ominously predict the decline of colonialism/European nationalism in India. Nevertheless, Indian nationalism in its budding stage would still not prove to be the only and final solution to colonial machinations. In fact, it would go a step further and mutate into a system of corruption, hatred and exploitation which would surpass colonialism in its horrific hegemony. These lines can also be interpreted as an ominous representation of the ultimate decline of nationalism as it will be reduced to a mere dream version of its ideals due to the corrupt practices of its perpetrators.

Lenny further observes a drastic change in people around her as the new form of nationalism in a new nation state takes over. She can see through their heart and mind, 'but their exteriors superimpose a new set of distracting impressions' (p. 96). These lines can be taken as a symbolic definition of nationalism since nationalism seems to be fraught with contradictions which are usually masked by its apparently glorified objectives and promises.

There are events throughout the text which further supports the hypothesis of nationalism being a shadow of colonialism as opposed to its claim of it being the sole remedy. Chapter Seven provides ample examples in this context as the residents of village Pir Pindoo gather to discuss the proliferating communal tension in the area. The mullah of the village express concerns by focusing on the inability of the 'English Sarkar' to culminate it. The village chaudhry further highlights the anti-English sentiments by terming the inability of the English rulers as deliberate negligence. As the villagers with diverse religious faiths come together, the Sikhs vow to protect their Muslim brethren and vice versa (Sidhwa, 2015, pp. 56-57). This bubble is burst with the greatest possible violence in the region as the very Sikh community ends up attacking their fellow Muslim residents raping their women, looting their properties and butchering them (pp. 198-213).

Another significant example from the text comes from Chapter Fifteen of the book concerning the future demography of India. The discussion takes a heated form when the gardener declares that Lahore will become part of India since the Hindus hold the stronger economic status here, Masseur points out that a major portion of population is Muslims. To that he points out, "People don't matter ... Money does!" (Sidhwa, 2015, p. 131). These lines once again prove that nationalism is no different than its opponent colonialism since both seem to exercise a selfish hold over its subjects. Though nationalism was meant to liberate the local population from the selfish exploitation of the colonial network, it followed the same steps when given a chance. It is not the people that drive the ideology but the monetary interest at the core of nationalism which determines its workings in a region.

Studied in this context and aided by textual references, it can be stated that although the advent of nationalism came about as a saviour and substitute for colonialism, in reality it was no different than its predecessor and opponent in its fulfilment of the vested interests, glorification through deceptive ideals,



## Vol. 2 No. 5 (December) (2024)

monetary exploitation and the massacres and victimization of the targeted communities. It was therefore a completely defective idea to believe the concept of Nationalism as all-embracing, promising a social, political and economic renaissance. The ensuing events not only proved it to be deceptive but also a failure since nationalism was reduced to be a shadow of colonialism.

### **Nationalism and Political Power Blocks**

As discussed in the introduction, one of the major contradictions of nationalism is that it does not fulfil its promise of right to self-governance. In fact, from the very beginning of its advent, a particular group of elites dominate and mould it in their favour giving rise to power blocks which twist its ideals of equality and unity into the monopoly of one powerful group.

Ahmad (1992) points out the political attitude of these powerful groups that determine the course of nationalism in a region serving their particular interests. There are a number of references from *Ice-Candy Man* in consonance with this theory. The first instance in which we see the attitude of the power group dominating the mood of the general masses is in Chapter Three as Lenny recounts a nightmare of a Nazi soldier hunting her. Since the British are in power at this point, the Nazis are ultimate foundation on which the attitude, fears and ideologies of the Indians is built (Sidhwa, 2015, p. 21). It is at this stage that the natives are psychologically influenced by the attitude of the European rulers regarding even the trivial aspects of the lives. When Ayah takes Lenny's younger brother Adi for a walk, she beams with pride at his fair complexion as people mistake him for an English child (p. 26). Chapter Five gives a glimpse into the 'astonishing tidal wave of relief' that sweeps over the general population in 1944 as the radio announces a win for the British. A striking feeling of 'happiness' and 'exult' prevails in the masses as Lenny exclaims excitedly, "We have won! Victory! The war is over!" (p. 32). They inadvertently become stakeholders in the war of the colonizers and develop a subjective pride in a foreign victory.

The subliminal impact of the group in power can be perceived in yet another instance as the Parsee community prepares for a 'Jashan prayer to celebrate the British victory' (Sidhwa, 2015, p. 33). All this is carried out in the 116 F of Lahore which can be interpreted as a symbolic interpretation of nationalism being a power driven and elite controlled concept. Even though the outer temperature and environment are not favourable for an event like this the Parsee community and Indians in general are still celebrating a war and victory that is not related to them in any form or way. In other words, it is an involuntary acceptance of the elite narrative of nationalism that is being fed to the masses and followed without question.

Chatterjee (1986) observes the rise of different separatist movements in the newly formed nation-states which arise primarily out of ethnic nationalism. The anti-Western agenda of the above-mentioned power factions also plays a significant role in this regard stressing upon the need for a specific cultural renaissance. In case of *Ice-Candy Man* we see that in the case of characters from various dominating nationalist groups discussing the need for the revival of a specific culture, language and traditions as a way of enforcing their identity.

*Ice-Candy Man* further supports this hypothesis of nationalism not being a neutral ideology, by providing instances where a change can be noticed in



## Vol. 2 No. 5 (December) (2024)

national affiliations of the characters based on a shift in the power blocks. The 'panchayat' at village Pir Pindoo is no longer a harmonious multi-religious congregation. There is a clear air of tension and animosity amongst the Muslim and Sikh members. Dost Muhammad expresses his concern and fear of exile since East Punjab transforms into a Sikh majority zone. "They say they won't live with the Mussulmans if there is to be a Pakistan". The idealistic bubble is shortly burst when the news of attacks on Muslim community start circulating, a phenomenon previously unknown to the people with 'details so brutal and bizarre that they cannot be believed' (Sidhwa, 2015, pp. 109-110). As power dynamics change in favour of one group, the weaker one is targeted and hunted as a product of the vile route that nationalism takes contrary to its initial claims of unity and harmony. The rising tension can be felt in the conversation between characters of various religious backgrounds in Chapter Fifteen. There are clear indications of communal tension amongst them as they discuss the division of Punjab based on Muslim and Sikh power factions. This passage simultaneously predicts the upcoming carnage in the name of nationalism as the wrestler observes, "History will repeat itself ... Once the line of division is drawn in the Punjab, all Muslims to the east will have their balls cut off" (pp. 130-133).

Nationalism was adopted as a unifying force for the general masses of India as a resistance against colonial domination. Conversely it fell prey to the whims of the power factions who utilized it to maintain their own influence over their majoritarian areas causing further disintegration.

### **Unity is not homogeneity**

"Hindu, Muslim, Sikh: we all want the same thing! We want independence!" (Sidhwa, 2015, p. 63).

*Ice-Candy Man* is a novel that seems to be questioning the apparent concept of national unity being dependent upon homogeneity. Anderson (2006) describes this element of nation formation as socially dependent which is above the actual disparity or corruption in a society. This feeling of unconditional association is an "imaginary" one as the individuals of this rather invented community do not share their cultural, religious or social traits. This can be taken as one of the major contradictions of nationalism since these individual diversities between different communities of a nation may become a weakness in the unification of a nation rather than being an aid.

Gilroy (1993) describes unity and homogeneity as two completely opposite phenomena which are not interdependent. Contrary to its apparent claim nations come into being through a sense of mutual belonging which does not involve voluntary suppression of ethnic, linguistic, religious or cultural variances. Nationalism on the other hand attempts at creating a uniform community by ignoring these dissimilarities which is one of its main contradictions. The text provides one such instance at the very beginning in Chapter Four as Ice Candy Man questions Ayah the reason for not wearing her native Punjabi clothes. Her answer provides a significant insight into the struggle for attaining deliberate homogeneity as she replies, "do you know what salary ayahs who wear Punjabi clothes get? Half the salary of the Goan ayahs who wear saris!" (Sidhwa, 2015, p. 29).

Chapter Five of the book is the most powerful illustration of nationalism being an



## Vol. 2 No. 5 (December) (2024)

illusion. The Parsee community's attempts at adapting to the changing facets of nationalism and the creation of new nation-states after decolonization are another strong instance of a community's intentional efforts at becoming part of a community while attempting at the same time to suppress their individual characteristic traits. There is a clear confusion regarding which version of nationalism they should be following which in itself is a huge absurdity in the concept of unity through a common national narrative.

Gilroy (2000) argues that ignoring the differences of class, area, language or caste may result in a corrosion of the national cause. Chapter Five points out this disintegration of a nation under the apparently unifying banner of nationalism as Col. Bharucha states, "There may be not one but two --- or even three --- new nations! And the Parsees might find themselves championing the wrong side if they don't look before they leap!" (Sidhwa, 2015, 38). Their reminiscence about the past of being banished by the Arabs from Persia and then accepted by the Mughal rulers on the condition of no proselytizing points out towards the obliteration of their identity to become part of a community. The discussion is taken a step further as one individual suggests migrating to London,

"If we must pack off, let's go to London at least. We are the English king's subjects aren't we? So, we are English?". Though the discussion is apparently a humorous banter as another character suggests justifying their existence in the English society as, '... brown Englishmen, come to sweeten their lives with a dash of colour' (Sidhwa, 2015, pp. 38-41).

These lines show the absurdity of the idea of a united nation under one banner since the various cultural, social and religious elements are fundamentally heterogeneous in nature.

The voluntary attempts to attain unity by obliterating the specific idiosyncrasies of various groups can be witnessed in Chapter Seven as well as the Sikh and Muslim residents of Pir Pindoo gather to discuss the Muslim massacre at the hands of Hindu and Sikh majorities in Eastern Punjab. As the discussion ensues about 'Sikh-Muslim' trouble in the area, the Sikh granthi assures the Muslim minority of his complete support since they all belong to the '... same racial stock'. The Muslim chaudhry confirms to this idea by exclaiming that it does not matter if '... a peasant is a Hindu, or a Muslim, or a Sikh?' (Sidhwa, 2015, p. 57). These lines are tantamount to exhibiting attempts at obliterating the religious difference by setting ethnicity as a milestone. The ensuing events in Chapter Twenty - Five prove the above theory that unity cannot be achieved by deliberate attempts at attaining homogeneity with a specific group.

Lenny ponders about the change in Rana's situation and concludes that, "Pir Pindoo is brutally altered ... That his family, as I knew it, has ceased to exist" (Sidhwa, 2015, p. 199). Religion will emerge as the central driving wedge between people of the same racial group acting as the main catalyst for all the atrocities committed in the name of nationalism. This again is a huge contradiction in the initial ideals of Indian nationalism which was prematurely adopted on the pattern of European nationalism.

Subsequent plot development in Chapter Eight further unveils the myths of nationalism as a way of uniting various communities by achieving a certain level of homogeneity. As Mr. Singh stresses upon the need of right to Home Rule for





## Vol. 2 No. 5 (December) (2024)

the Indians, The British Inspector General highlights the existence of Muslims as a strong community in India. His words show the inconsistency of the concept of a united nation as he states, "If we quit India today, old chap, you'll bloody fall at each other's throats!" (Sidhwa, 2015, p. 63). Their discussion provides hints about the imminent disintegration of unity under the slogan of nationalism as Mr. Rogers points out Nehru and Gandhi pushing Jinnah for Pakistan since they both refuse to acknowledge the right to self-rule to the Muslim community. Mr. Singh refutes it by announcing, "You always one up against the other ... You just give Home Rule and see. We will settle our differences and everything" (p. 64). His statement is a proof of another willing attempt at establishing and affiliating with an imaginary community as discussed by Anderson (2006). However, the upcoming Hindu Muslim violence and massacre of minorities across the border will prove it to be a mere illusion which exposes the absurdity of a national unity which they hope to achieve by eradicating the characteristic features of the minorities.

In this context, Hobsbawm (1993) points out an additional contradiction of nationalism as the deliberate ignoring of these variations may result in the victimization and banishment of certain sections. This is essentially a phenomenon which is in total opposition to its apparent claims. The above-mentioned discussion supports the hypothesis as one individual expresses his hidden fears of being financially stripped off by the Hindus, forced conversions at the hands of Muslims or being massacred by the Sikhs depending upon which nation-state they join (Sidhwa, 2015, p. 38).

The hollowness of these intentional attempts at attaining homogeneity can be witnessed from a discussion between the Parsee community as Col. Bharucha states, "Hindus, Muslims and even the Sikhs are going to jockey for power: and if you jokers jumped into the middle you'll be mangled into chutney!" (Sidhwa, 2015, p. 37). This statement is self-explanatory as it indicates the potential tussle for power between these groups as their discreet identities are going to stand out in the wake of nation formation rather than being absorbed into one homogeneous and united nation. With the plot development, there are clear signs of failed attempts at homogeneity to achieve unity. Lenny is aware of prominent 'religious differences' around her.

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 fervour she expends a small fortune in joss-sticks, flowers and sweets on the gods and goddesses in the temples (Sidhwa, 2015, p. 94).

Ayah is not the only character that seek validation through exerting her religious identity. Other characters like Imam Din and Yousaf are also turning into 'religious zealots' intent upon observing Friday as a day off for Jumha prayers. As Lenny observes them performing ablution and dressed up in crisp white clothes for prayers, she realizes that, "Crammed into a narrow religious slot they too are diminished". This sudden rejuvenation and highlighting of the religious differences of various communities is another contradiction in the ideals of unity in the name of nationalism. Desperate attempts at uniting these communities bounce back in the form of further disintegration as these differences are developed even further. Lower caste Hindus like Hari, Moti, Muccho and Papoo



## Vol. 2 No. 5 (December) (2024)

are further stigmatized by the upper castes such as the Sharmas and the Daulatrams. English Christians like the Regerses look down upon Anglo Indian Christians such as the Pens who further scorn at Indian Christians like the Phailbuses. The Parsee being the smallest minority of all are 'reduced to irrelevant nomenclatures' (Sidhwa, 2015, p. 95).

In other words, the disintegration of the national unity reaches a new level as these communities start to literally dehumanize the minorities. There is a mutual distrust and indignation among communities once considered to be united under the umbrella of nationalism. To conclude, homogeneity is not unity. In fact, it is one of the most ironical and vicious form nationalism might adapt. Unity does not mean wiping out the diversity of the integrated communities but embracing and acknowledging them as part of a whole.

### **Nationalism vis-à-vis feminism**

*Ice-Candy Man* is primarily considered to be a novel with a feminist tendency as all the major characters are primarily women. We can identify two types of women in this context. Firstly, the strong group which holds a prominent position in the social and political milieu of the novel. This group plays a pivotal role in shaping the major course of events and comes to the rescue of its fellow sisters whenever needed. Characters like mother and godmother Rodhabai are examples of this section. On the other hand, is the submissive more passive stratum of women which symbolizes all the violence and horrors of Partition directed towards the female section of both sides of the border. It is interesting to note that though power dynamics is a key distinguishing factor between the two factions, both suffer oppression of different kinds. They are the 'impotent mothers under the skin' (Sidhwa, 2015, p. 182). The role of the first group is a significant element in the form of its constructive work during various independence movements across the globe as discussed earlier in this research. However, these rather empowered women are pushed back into the shadows by the patriarchal forces in the postindependence phase as much as the second weaker group which is the victim of the most heinous crimes committed in the name of nationalist violence. In other words, nationalist forces can be equated with the patriarchal power as far as the oppression and violence against women is concerned.

Ayah who is one of the leading female characters of the novel is a representative of the second marginalized and weaker group of women. She is a 'magnet' which attracts the eyes of the opposite gender regardless of any religion, social status or race (Sidhwa, 2015, p. 18). She becomes the ultimate example of a woman paying the huge price for the nationalist fervour of the opposite community as the angry mob attacks the Sethi house with Ice Candy Man at front. Lenny is lured by the later to confess Ayah's presence in the house, the rioters drag her out like a rag doll and abduct her. The last time Lenny describes her is ominously symbolic of the women sacrificed at the altar of nationalism as she recounts "her mouth slack and piteously gaping, her disheveled hair flying into her kidnappers' faces, staring at us as if she wanted to leave behind her wide open and terrified eyes" (p. 188).

*Ice-Candy Man* does not limit its portrayal of women as the scapegoats of nationalism to one religious group or country only. Sidhwa masterfully makes



## Vol. 2 No. 5 (December) (2024)

her reader realize how the mobs of rioters incited by slogans of nationalism direct their wrath towards women in general on both sides of the border to shame and target a particular community. Hamida is yet another character who undergoes the trauma of rape and abuse during the communal violence as well as the resultant ostracizing. Lenny first notices her presence in the center for women who are victims of sexual assault and excommunication by their families. Lenny very rightfully thinks it to be a 'women's jail'. We are introduced to her in words that are loaded with connotations equating the plight of both Ayah and Hamida who suffer under the bulk of nationalism alike, "Does mother know she's interviewing a criminal to replace Ayah?" (Sidhwa, 2015, p. 194). Symbolically this replacement is not only on a physical level but also denotes the abused women taking each other's place in their respective communities as the 'fallen women' since they are raped, abused and mutilated by the opponent group and become a social stigma (p. 219).

Rana, the young nephew of Lenny's cook Imam Din is the sole survivor of his village in the Indian Punjab. His harrowing account in Chapter Twenty Five of the book of a Sikhs attack on Muslim community is one of the most potent narrations of how women were subjected to the utmost pain and torture as compared to men. He remembers the massacre of his Muslim kinsmen along with the, '... parading of the Muslim women naked through streets --- raping and mutilating them in the centre of villages and mosques' (Sidhwa, 2015, p. 202). In this section there is a strong instance which shows an ironic mixture of the patriarchal forces with those of nationalism. When the men and boys lock themselves into safe in a room, some of the boys are admonished harshly for '... whining like girls' (p. 205). What makes the comment extremely ironic is the fact that women and girls as young as eleven years old are out there facing sexual assault, mutilation and death at the hands of the nationalist mobs but the patriarchal mind set still equates them with cowardice. This further adds to the element of nationalism and patriarchy possessing the same approach towards women with a repressive and violent attitude.

Muccho and Papoo are another example of the second group whose condition remains the same regardless of any changes in the socio-political and economic scenario. They are victims of both patriarchy and nationalism which continues to oppress them. Not only that, their relationship portrays the hegemonic feminism as well since Papoo faces the worst form of physical punishment from her mother Muccho. Papoo's marriage at the age of twelve to a middle age man Jamadar Tota Ram provides another clue to connecting the patriarchal forces to nationalism in their repression of women. She is drugged into submission during her wedding vows and handed over to man thrice her age after which her fate is as unknown and uncertain as that of Ayah or Hamida who are abused and hunted in the name of nationalist sentiments (Sidhwa, 2015, p. 192).

The second group in *Ice-Candy Man* is that of the stronger, independent and determined women which plays an active and significant role in ensuring the safety of women in the wake of all the horrors of nationalist violence. Though this group of elite and strong women have the nerve to stand up for their fellow sisters and risk their own safety in the face of violence fuelled by nationalism, they are not absolutely free either. Like the second victimized group, they have their own demons to deal with as they suffer and are pushed to oblivion by the



## Vol. 2 No. 5 (December) (2024)

patriarchal forces after the nationalist cause is achieved.

Lenny's mother Mrs. Sethi is the first character that we come across as representative of this first strong elite group. She is an elegant woman with a classy style of dressing up who wears tinted glasses, drives her own Morris and is known for her elegant and artistic dinners. But her intrepid character is revealed in chapter Twenty Three where she stands strong and undeterred when it comes to safeguarding her family, 'A lioness with her cubs'. In the face of the black intimidating and threatening force of the marchers, she is the '... noble embodiment of theatrical motherhood. Undaunted. Endearing' (Sidhwa, 2015, pp. 183-184). We get a glimpse of her more fearless nature and work in chapter Twenty One as Lenny recounts her mother's 'air of secrecy and preoccupation' (p. 175). As the communal tensions intensify, she drives out in her Morris twice a day with Lenny's aunt. Their risky activities are partially revealed when the children discover that the women carry around cans of petrol in the car. Initially suspected to be the potential arsonists setting Lahore ablaze, Lenny comes to discover at a later stage in chapter Twenty Nine that her mother and aunt use the petrol to transport the Sikh and Hindu families safely to the Indian border. Not only that they also work in silence to rescue and salvage women who have been abducted and raped by the rioters (p. 244).

Regardless of her independent spirit and strength Mother has her own problems to deal with at home as she has to put up with the careless and insensitive nature of Father. Lenny can hear the 'caged voices' of her parents quarrelling over what she believes to be money. Through her childish perception she is incapable of comprehending the 'Terrifying thumps' coming from the bedroom or Mother pleading Father as, "I won't let you go to her." With the sounds of scuffle which ends up in Father leaving in the middle of the night. Lenny does not understand till one day she discovers bruises on her Mother during a bath (Sidhwa, 2015, p. 217). Though the narrator never openly discusses the infidelity of her father or his physical torture of her Mother, these hints are clear signs of the oppression a strong woman bears at the hands of patriarchy behind closed doors. She may be indelibly resilient in her social sphere yet her existence is not completely free of dilemmas of its own kind which makes her status equal to those of the weaker, suppressed and abused women like Ayah and Hamida.

Godmother Rodhabai is the second most important figure in this context with her vast 'network of espionage with a reach of which even she is not aware'. She knows the social system inside out and enjoys an 'immense power' over it. One cannot go about her without sensing 'her uncanny strength' (Sidhwa, 2015, pp. 215-216). It is at the darkest phase of nationalist turmoil in Chapter Twenty Six that she utilizes her information network to rescue Ayah.

Lenny and her mother discussing the elegant and intelligent Ratan Bai in chapter Twenty, is another instance of the stronger woman losing her power at the end. She is described as a 'daring Indian woman' with enchanting beauty and high intelligence who defied the power of her wealthy father and community to marry a Muslim. But the love story is a tragic one as her audacity proves to be fruitless at the end. "Her defiance humbled. Her energy extinguished" (Sidhwa, 2015, p. 164).

A comparison of the female characters in the novel such as mother, Godmother, Ayah, Hamida, Chidda and Gita shows whether strong and empowered or not,





## Vol. 2 No. 5 (December) (2024)

they are immaculate homemakers, nursing, caring and cherishing. However, their respective agencies assume a varied form after Partition. The stronger women of the lot such as mother and Godmother are actively at work transporting the Sikh and Hindu family safely to India as well as rescuing women who have been raped and abducted during the communal violence. We come across this bond of sisterhood between the two factions of women agency at the very beginning of the novel as Lenny gives an account of her relationship with Godmother.

The bond that ties her strength to my weakness, my fierce demands to her nurturing, my trust to her capacity to contain that trust --- and my loneliness to her compassion --- is stronger than the bond of motherhood (Sidhwa, 2015, p. 3).

It is quite evident that the first group consisting of women such as godmother Rodhabai and Lenny's mother Mrs. Sethi is stronger in its display of power as compared to the repressed and marginalized faction of Ayah and Hamida. However, the two groups share a bond of mutual understanding of their respective plight as the rather empowered womenfolk in the novel is seen going to extensive lengths to save the raped, mutilated and defiled weaker women.

The female characters go through a drastic reduction in their positive activity as the patriarchal forces take over and reduce them to the role of submissive wives. Similarly, women like Ayah, Hamida and Chidda represent the most victimized and repressed section of society that bore the major brunt of the Partition as they faced the worst form of abuse, gang rape, mutilation and massacre at the hands of the opponent community. Chapter Sixteen paints the most virulent picture of this phenomenon as Ayah and Lenny accompanied by Ice Candy Man and Masseur witness Lahore erupting into flames.

The whole world is burning. The air on my face is so hot I think my flesh and clothes will catch fire. I start screaming: hysterically sobbing. Ayah moves away, her feet suddenly heavy and dragging, and sits on the roof slumped against the wall (Sidhwa, 2015, p. 140).

### **Conclusion**

It is a sad scenario that postcolonial states face an appalling impasse in the prevalence of economic, cultural and political problems which are a legacy of the colonial system. The textual analysis of the novel reveals that nationalism is merely a tool employed to ensure a new system of oppression and coercion. It is inspired from the detrimental policies of the imperial masters but is more dangerous since it is hidden under the façade of democracy, equality and progress. The native population are treated as subjects as opposed to the illusion of treating them as free citizens. With the contradictory outcomes of its implementation, it is revealed that nationalism is nothing but an illusion. Instead of eradicating the negative impact of colonialism, it serves to establish a new system of suppression and exploitation directly replicated under the influence of imperialism, practicing the same intimidating maneuvers. Nationalism in the Indian Subcontinent comes as the adoption of Western ideals of showcasing the qualities of progress, elevation of civilization and equality. Sadly enough, its ideals are increasingly susceptible to being corrupted over time thus quickly



## Vol. 2 No. 5 (December) (2024)

becoming a modus operandi for the reimplementation of colonial domination under a new name and identity.

### References

- Ahmad, A. (1992). *In theory: Classes, nations, literatures*. London and New York: Verso.
- Anderson, B. R. (2006). *Imagined communities: Reflections on the origin and spread of nationalism*. London: Verso.
- Belsey, C. (2013). In G. Griffin (Ed.), *Research methods for English studies* (Second ed., pp. 160-178). Cheshire: Edinburgh University Press.
- Brennan, T. (1990). The National Longing for Form. In H. Bhabha, *Nation and narration* (pp. 44-70). New York: Routledge.
- Cabral, A. (1994). National liberation and culture. In P. Williams, & L. Chrisman, *Colonial discourse and post-colonial theory a reader* (pp. 53-65). New York: Cambridge University Press.
- Chatterjee, P. (1986). *Nationalist thought and the colonial world: A derivative discourse*. Tokyo: Zed Books Ltd.
- Deb, P. (2011). Religion, partition, identity and diaspora: A study of Bapsi Sidhwa's ice-candy man. *South Asian Diaspora*, 3, 215–230.
- Ehsan, M., Khan, Y. M., Ayub, M. M., Ayub, M. A., & Irshad, H. (2016). Annihilation of human beings in Pakistani society: The link between past and present violence with reference to Sidhwa's "ice candy man". *International Journal of English Research*, 62-66.
- Fanon, F. (2004). *The wretched of the earth*. New York: Grove Press.
- Forrest, J. (2006). Nationalism in Postcolonial States. In L. Barrington (Ed.), *After independence: Making and protecting the nation in postcolonial and postcommunist States* (pp. 33-44). University of Michigan Press.
- Gagiano, A. (2010). Ice-candy-man and in the country of men: The politics of cruelty and the witnessing child. *Stellenbosch Papers in Linguistics*, 39, 25-39.
- Gilroy, P. (1993). *Small acts: Thoughts on the politics of black cultures*. London: Serpent's Tale.
- Gilroy, P. (2000). *Between camps : Race, identity and nationalism at the end of the colour line*. London: Allen Lane.
- Galtung, J. (1969). Violence, Peace, and Peace Research. *Journal of Peace Research*, 167-191.
- Hai, A. (2000). Border work, border trouble: Postcolonial feminism and the ayah in Bapsi Sidhwa's cracking India. *Modern Fiction Studies*, 379-426.
- Hobsbawm, E. (2004). Introduction: Inventing traditions. In E. Hobsbawm, & T. Ranger, *The invention of tradition* (pp. 1-15). Cambridge: Cambridge University Press.
- Joyia, M. I., & Gull, A. (2016). Hegemonic femininity role of Rodabai (godmother) in Bapsi Sidhwa's ice candy man. *Language in India*, 16-23.
- Kalil, M. Z., Ehsan, M., & Ghauri, Q. J. (2017). Sidhwa's feminist thought in ice-candy-man: A feminist study in the light of religion and social laws. *Studies in Literature and Language*, 14, 26-29.
- Khan, T., Ahmad, N., & Khan, W. A. (2019). A feminist analysis of Bapsi Sidhwa's Ice Candy Man: An unbound practise of linguistic deposition of feminine



## Vol. 2 No. 5 (December) (2024)

- frame. *Pakistan Journal of Society, Education and Language*, 37-48.
- Kleist, J. M. (2011). More than victims: Versions of feminine power in Bapsi Sidhwa's *Cracking India*. *Pakistaniat: A Journal of Pakistan Studies*, 69-81.
- Loomba, A. (2005). *Colonialism/postcolonialism*. London & New York: Routledge.
- Manzoor, M. M. (2018). Power dynamics shape the identity of a minority (A study of Parsi minority in Bapsi Sidhwa's *Ice Candy Man*). *Journal of Research and Reviews in Social Sciences Pakistan*, 231-235.
- McLeod, J. (2010). *Beginning Postcolonialism*. New Delhi: Viva Books Private Limited.
- Mishra, V. P. (2018). Bapsi Sidhwa's feministic thought in *Ice-Candy-Man*: A Parsi perspective on partition and communal tension. *International Journal of Multidisciplinary Research and Development*, 215-217.
- Mufti, M. (2005). *Alakh nagri*. Lahore: Al-Faisal Publications.
- Nairn, T. (2003). *The break-up of Britain*. Melbourne: Common Ground Publishing Pty Ltd.
- Parker, A., Russo, M., Sommer, D., & Yaeger, P. (1992). *Nationalisms and sexualities*. London: Routledge.
- Prakash, G. (1994, December). Subaltern studies as postcolonial criticism. *The American historical review*, 99, 1475-1490.
- Rehman, R. (2020). A study of feministic angst in Bapsi Sidhwa's novel *Ice Candy Man*. *Third International Conference on NexGen Technologies* (pp. 143-149). Tamilnadu: Sengunthar Engineering College.
- Sidhwa, B. (2015). *Ice-candy Man*. Lahore: ILQA Publications.
- Singh, B. (2016). Writing the margins: A study of the Parsi perspective in Bapsi Sidhwa's *Ice-Candy-Man*. *Research Journal of English Language and Literature*, 56-61.
- Sivanandan, T. (2004). Anticolonialism, national liberation, and postcolonial nation formation. In N. Lazarus, *The Cambridge companion to postcolonial literary studies* (pp. 41-65). New York: Cambridge University Press.
- Sultan, H. M., & Awan, A. G. (2017). Comparative analysis of "Ice Candy Man", "Train to Pakistan" and "Alakh Nagri" in perspective of creation of Pakistan. *Global Journal of Management, Social Sciences and Humanities*, 248-285.