

The SPL Journal of Literary Hermeneutics

A Biannual International Journal of Independent Critical Thinking
Double-blind, Peer-reviewed and Open Access Journal in English



Vol. 5 Issue 1 Winter Edition 2025 e-ISSN 2583-1674 Page no. 130-143

www.literaryhrm.org
www.cavemarkpublications.com



Partition, Violence and Women in Sidhwa's *Ice-Candy-Man*

Dr. Najmul Hasan

ORCID <https://orcid.org/0009-003-2711-9976>

Corresponding Author: Najmul Hasan, Assistant Professor, Department of English, DAV PG College, Varanasi, nhasan.bhu@gmail.com

Research Article

Keywords: Partition, Communal Violence, Women, Parsee Consciousness, Children

Article History

Received:
January 11, 2025
Revised:
January 16, 2025
Accepted:
January 31, 2025



ISSN 2583-1674 (SPL-JLH)



Abstract

Aim: *It has been the practice of Literature to record major historical events of the nation and present them with a fresh intensity and perspective. Lenny reports a balanced view of parallel atrocities against communities. The novel effectively depicts the unforgettable historical moment that has divided friends and neighbors and turned them into religious fanatics. The present research aims to explore themes such as Partition, betrayal, innocence, violence, and the misery of communal intolerance during this tense atmosphere. The paper also aims to analyze gender discrimination, particularly the condition of women, their vulnerability, and resistance during this disruption.*

Methodology and Approach: *I have consulted primary and secondary sources as part of my research. The approach adopted to write this paper is analytical and descriptive, including relevant quotations to justify the aim of the paper.*

Outcome: *The long-awaited freedom of India was achieved but accompanied by murder, mayhem, rape, and abduction. Indian writers repeatedly revisit this rupture to understand the present, with each new account adding a fresh dimension. The story of Partition will never be stale, and its literary presentation cannot be sufficed. Once communal passions are aroused, the social fabric vanishes, and anarchy prevails. The novel presents communal intolerance and its impact on women, depicting the trauma of Partition and the fruitlessness of violence.*

Conclusion and Suggestions: *The Partition has left deep scars, presenting horrifying migration, callousness, and human loss, exposing atrocities and the degeneration of values that hollowed the structural strength of society.*

*Correspondence: Najmul Hasan, nhasan.bhu@gmail.com © (2025) All rights are reserved with the author (s) published by CaveMark Publications. This is an Open Access Article distributed under the Creative Commons Attribution License at <http://creativecommons.org/licenses/by/4.0/>, which permits unrestricted use, distribution and reproduction in any form or medium, provided that the original work is appropriately cited or acknowledged. This paper is available online at www.literaryhrm.org, and CaveMark Publications, India, published it.

Narration of Historical events through literature has been one of the ancient practices of human civilization. It has always provided a space for the formally unrecorded and unsaid narratives particularly, the marginal and subaltern voices that got effaced in official chronicles. The history of the holocaust of partition is so vast that the facts and figures counting the suffering of humanity are incomplete. It is only through the exercise of revisiting partition that an attempt can be made to record the human experience of angst. The Partition of India resulted in the division not only of the geographical space but also of the shared history, cultures, languages and memories. The long-awaited freedom arrived alongside a surge of violence, including homicide, widespread disorder, sexual violence, and the abduction of numerous individuals across all demographics. Nearly half a million were slain, twelve million fled their homes and over a hundred thousand women were abducted, raped and mutilated. The trauma of displacement and physical violence experienced by the people of Indian subcontinent has no other precedence.

The formation of India and Pakistan as nation states sowed the seeds of animosity among neighbors who lived together peacefully for decades, irrespective of their religious beliefs. People dwelling in both the sides of newly formed boundary had left their homes, jobs, and friends and became refugees with empty hands. It has taken decades to come out from the horror and painful silence and to speak and narrate about the indelible trauma of partition and the loss of human lives. The historical event is left behind but still we can sense the ongoing impacts of partition in our politics, cinema, and cultural artifacts. Indian Literature has recorded this juncture with a remarkable naturalistic approach and offered a new depth and perspective to the partition. The partition has received multiple narratives in almost all the major languages of India but still it is not exhausted as Ritu Menon and Kamla Bhasin commented on the abundance of political histories of the events equaled by a 'paucity of social histories of it' (Menon 6). Moreover, they have also noted an absence of feminist historiography of the Partition. Mushirul Hasan, a historian, also highlights the role of literature, as he observes the focus of creative writers in this event, "they expose the inadequacy of numerous narratives on independence and partition, and compel us to explore fresh themes and adopt new approaches" (Hasan 40).

The celebrated novel of Bapsi Sidhwa's *Ice-Candy- Man* (1988) which was republished as *Cracking India* (1992) offers a sincere record of the turmoils of Partition. Bapsi Sidhwa was not the first to foray into this field. Before her Saadat Manto and Ismat Chughtai in Urdu, Amrita Pritam in Panjabi, Khushwant Singh, Manohar Malgonkar, Chaman Nahal, Attia Hosain and Mehr Nigar Masrroor in English wrote fiction on the theme of Partition. What distinguishes her is that she does not belong to any of the three major communities- Hindu, Muslim and Sikh that played key roles in the cataclysmic events prior and after the partition. After partition Parsis remained at their living places both in India and Pakistan. The present novel is the first recorded Partition novel from a Parsi perspective. The story the novel is set during the making of Pakistan from India that coincided with the independence of Indian Territory from the colonial rule. The incidents of the novel take place in pre-partition India in Lahore and nearby places. These places have witnessed the violent horror of Partition more than any other places since the boundary line is expected to be drawn and divide the two major communities Sikhs and Muslims here. Sidhwa has preferred to narrate the story through the perspective of Lenny, an eight-year-old Parsee girl afflicted by polio, whose closest companion is her Hindu ayah, Shanta. Lenny looks at the characters of different communities through the lens of her Parsi sensitivity. Like Lenny, Sidhwa at the time of Partition was an eight-year-old girl living in Lahore. Recalling her days, she reveals to Feroza Jussawalla:

When as a child I was walking with my gardener to my tutor. The gardener just pushed a gunny sack lying on the road and a body spilled out of it. The man was young, good looking, well-built. There was no blood, just a wound as though his waist-line had been trimmed. These scenes and the fires all over Lahore were part of my memory. (qtd. in Singh 37-38)

The observations of a child protagonist and the points that he/she made about the tragic loss or diminution of social diversity is invariably more convincing than the adults because of the suspicion of ideological biasness. Young children are at the door of socialization process and an outsider without access to political power so their feeling and thought are unlikely to be biased and unfair. Sidhwa herself accepts in the novel, "Children are the Devil. . . They only know the truth" (192).

At the outset of the novel, the narrator, Lenny, is four years old and has a brother named Adi. Her parents are quite well off and live in a big house on Warris Road, Lahore. As she is affected with polio, she is pampered by everyone. Her eighteen-year old ayah, Shanta, takes her out to grandmother and electric aunt house, the zoo and other places from time to time. Ayah has a stunning look that draws covetous glances from everyone. But her favorites were Masseur and Ice-candy-man and both have the privilege to touch her. The admirers of the Ayah came from diverse religious backgrounds, yet they coexisted harmoniously, embodying the spirit of the syncretic culture that characterized pre-Partition India. Soon, the atmosphere in the towns and cities became increasingly charged with political tension. Sidhwa has effectively presented that how religious fundamentalism with its stinking tradition affected the two nations in general and women in particular. She has exposed the brutalities of communal anger when friends and lovers turn hostile. This has artistically been portrayed through the relationship of different communities in the novel. Before the riots break out all the communities were living in peace and harmony and were not conscious of their religious identities. As Imam Din in the beginning of novel remarks, "As long as our Sikh brothers are with us, what have we to fear?" (56). He assures himself that the madness will not infect the villages. However, when the riots break out everything undergoes a surprising change. Almost all the male characters, as the political tension grows, became communal, indifferent, apathetic and destructive in the novel. She has commented on the novel in her interview with Julie Rajan:

I was just attempting to write the story of what religious hatred and violence can do to people and how close evil is to the nature of man. Under normal circumstances people can be quite ordinary and harmless; but once the mob mentally takes over, evil surfaces. Evil is very close to the surface of man. (Sidhwa 13)

Partition and religious intolerance has robbed the love and integrity of friends and families who were united and emotionally attached. Harold Pinter has observed, "Menace and fear do not come from extraordinary, sinister people, but from you and me; it is all a matter of circumstances" (qtd. in Myles 94). Circumstances influence your nature and behavior to a great extent and partition is the live

example of it. It has turn friends into enemy. Jagjeet Singh updates his friend Dost Mohammad about Akalis, “They talk of a plan to drive the Muslims out of East Punjab . . . To divide the Panjab. They say they won’t live with the Mussulmans if there is to be a Pakistan” (107). The novel highlights the strange and insecure situation where unprotected civilians of both the sides thrown into. Imam Din consoles Yousaf and Ayah and questions the futility of Partition in this surging political tension. He doubts, “Even suppose Dost Mohammad and his family leave Pir Pindo, which they can’t . . . how can they abandon their ancestors’ graves, every inch of land they own, their other kin?” (109). The emotional attachment to the land and society is tough to leave. Wherever we go or settle down our first home is always in our memory. The reply of Muslim villagers to the government officer, who was there to assist them to the crossing of boarder safely, exposes the repercussion of partition and the insignificant existence of human beings. They answer the soldier:

Do you expect us to walk away with our hands and feet? What use will they serve us without our lands? . . . ‘Do you expect to leave everything we’ve valued and loved since childhood? The seasons, the angle and colour of the sun rising and setting over our fields are beautiful to us, the shape of our rooms and barns is familiar and dear. You can’t expect us to leave just like that!’” (110-111).

But all their hopes and doubts turn futile against the political decision. Consequently, they had to leave all these attachments with sad hearts. Partition has robbed the memories, attachments, love, friendship, and even lives of people. Lenny observes the impact of political tension and feels that it has killed the human bonds and gave birth to religious differences. “Gandhi, Jinnah, Nehru, Iqbal, Tara Singh, Mountbatten are names I hear. And I become aware of religious differences” (93). She innocently introspects that India is going to be broken. Can one break a country? What will happen if it is broken where our house is? Her cousin replies, “‘Rubbish,’ he says, ‘no one is going to break India. It’s not made of glass!’” (92-93). Bapsi Sidhwa is critical to the fairy concept of unbreakable county. Human nature is so wild and fanaticism is so intoxicating that it can make anything possible. She is critical to the violence and atrocities that has spoiled countless families.

Sidhwa has highlighted the dilemma and fear of the Parsi community too. Col. Bharucha warns against joining the struggle for power: “Hindus, Muslims and even the Sikhs are going to jockey for power: and if you jokers jump into middle you’ll be mangled into chutney!” (36). One impatient voice expresses his distrust of the three major communities: “If we are stuck with the Hindus they’ll swipe our business from under our noses, and sell our grandfathers in the bargain: if we are stuck with Muslims they’ll convert us by the sword! And God help us if we are stuck with Sikhs” (37). At this moment, Colonel Bharucha dispels the fears of his community by advising them to cast their lot with whoever rules Lahore: “Let whoever wishes rule! Hindu, Muslim, Sikh, Christian! We will abide by the rules of their land” (39). It is the same neutrality that we experience in the narration of Lenny.

Gender prejudice is as old as human civilization. Since that period women are at periphery irrespective of their caste, class and creed. They have been a soft target of male humiliation. Violence is always instigated by men, but its greatest impact is experienced by women. In conflicts, they got raped and killed on the name of religion, national integrity and unity. Urvashi Butalia remarks clearly states the widespread effects of partition on women’s life:

Mass scale migration, death, destruction, loss – no matter how inevitable Partition seemed no one could have foreseen the scale and ferocity of bloodshed and enmity it unleashed . . . still less could anyone have foreseen that women would become so significant, so central and indeed so problematic. (Butalia 188)

Women turned to be the principle sufferers, who were assaulted, sexually abused and abducted by the men of opposite communities. Despite the progress toward gender equality in our contemporary era, women continue to grapple with social constraints, multiple restrictions, and remain highly susceptible to various forms of violence and exploitation. Whenever there is a clash either in family or in Nation they turn to be the most vulnerable victims and suffer psychological and physical pain. Wars, Communal riots, Partition are the most counted incidents when they lost their family, dignity and later on their lives. The ethnic genocide during partition witnessed two kinds of gender-based violence. Firstly, the violence inflicted on women by men of the opposite religious group that involved

kidnapping, rape, mutilation or public humiliation. The supposed aim of this kind of violence was to demean the men of the rival religion to which the women belonged. The second form of violence included the violence inflicted on women by their own family members. This includes honor killings and the insistence of male kin that their mothers, daughters, or wives should commit suicide in order to safeguard the purity and chastity of the community. Both forms of violence substantiate the claim that women were not treated as humans but rather as markers of communal and national pride. Both the kinds of violence are there in the novel. The very incident that divulges the atrocities against women is the episode of Gurdaspur. The train reaches from Gurdaspur and disturbed the comfort of Ice-candy-man. He announces, breathlessly:

‘A train from Gurdaspur has just come in,’ he announces, panting.
‘Everyone in it is dead. Butchered. They are all Muslim. There are no young women among the dead! Only two gunny-bags full of women’s breasts!’ (149)

He looks hatefully at his long-standing friend, Sher Singh, as if he was the culprit. Women were not only killed but also tortured, raped and then butchered like animals. This incident horrifies Dilnawaz so much that his communal passion reaches on top. The communal fury has a distorting effect on people and it leads to feeling of suspicion and distrust. When there is news of trouble at Gurdaspur, Ice-Candy-Man and his friends at once interpret it as: “There is uncontrollable butchering going on in Gurdaspur” (148). In the heated communal atmosphere ordinary men lose their rationality. This is best exemplified when Ice candy man confesses to government house Gardener in his flaring voice, “I lose my senses when I think of the mutilated bodies on that train from Gurdaspur . . . that night I went mad, I tell you! I lobbed grenades through the windows of Hindus and Sikhs I’d know all my life!” (156).

The Gardener is completely dismayed and disillusioned. The irony of patriarchy is that it the dignity and humiliation of women that enraged men against the culprits and the women of enemy became the soft target to take the revenge in horrible manner. Chopped breast of Muslim women ignites Ice-candy-man and in response they rape the sister of Sher Singh and kill her husband. Ice-Candy- man informs, “You remember how he got rid of his Muslims tenants?

Well, the tenants had their own back! Exposed themselves to his womenfolk! They went a bit further . . . played with one of Sher Singh's sisters . . ." (156).

Another incident takes place at Pir Pindo, a Muslim village. The village is attacked by Sikhs. Muslims in the village were killed and their women were gang-raped. Men, women and children were mercilessly butchered. Women were harassed and treated so badly that it was decided that the women and girls of Pir Pindo would gather at Choundhry's house and pour kerosene oil around the house to burn themselves. The narration of Ranna, a little boy, poignantly reveals the tragedy of women. "They are killing all Muslims. Setting fires, looting, parading the Muslim women naked through the streets—raping and mutilating them in the center of villages and in mosques" (197). Further he recounts, "He saw babies, snatched from their mothers, smashed against walls and their howling mothers brutally raped and killed" (207). Bapsi Sidhwa highlights and condemns the uncivilized attitude of the people who blinded by their communal intolerance, rape and kill women.

Ayah in these this tensed situation wishes to go to her relatives in Amritsar but Masseur whom she loves, doesn't let her go. But one-day Masseur is murdered most probably by Ice-candy-man. She stops receiving visitors and goes to all those places she and Masseur used to haunt. Ice-candy-man follows them everywhere secretly. When the riots break out Ayah, the protagonist becomes a victim of the lust of the uncivilized and frenzied mob. Dilnawaz, the Ice-Candy-Man, leading the Muslim mob raids Godmother's house in search of the Hindus. He cajoles Lenny to know the whereabouts of Ayah and betrays her by throwing Ayah into the hands of the frenzied mob. Lenny describes:

They drag Ayah out. They drag her by arms...her bare feet – that want to move backwards-are forced forward. Her lips are drawn away from her teeth, and the resisting curve of her throat opens her mouth like dead child's scream less mouth... The men drag her in grotesque strides to the cart...Four men stand pressed against her...their lips stretched in triumphant grimaces. (183)

She is gang-raped and taken to Hira Mandi, the red light district of Lahore. She is made to serve as a dancing girl-cum- prostitute. Ayah was exploited by the people whom she counted as her friends. After three months of her painful existence, Ice-

candy-man marries Ayah and gives her a new name Mumtaz. But her desire to return to the family never leaves her memory. Ayah's first confrontation with Godmother, after her abduction, attracts our attention to the subject of abducted women. Although she is married and a converted Muslim; she craves for her real family. She entreats Godmother to take her away from him and expresses, "I want to go to my family" (261). Godmother got her liberated from Hira Mandi and brought to the recovered women's camp. After a few days, Ayah is taken to her family in Amritsar. The love-lorn Ice-candy-man turns into a mad fakir and follows her across boarder. Some are accepted in the family and some are left to her destiny because welcome in family would tarnish their dignity. Moreover, the purity of women is associated with their sexual integrity. Godmother informs Lenny about her new caretaker Hamida. She was kidnapped by the Sikhs and once this happen the husband or his family won't take her back because they can't digest their 'women being touched by other men'. Hamida accepted her fate- "what can a sorrowing women do but wail?" (213).

Partition has changed everyone's life. Sher Singh, the zoo attendant flees from Lahore, due to insecurity, after his brother-in-law is killed. The moneylender Kripa Ram flees leaving guineas and money behind. Hari, the gardener, is circumcised and converted to Islam for protection. Moti, the sweeper, opts for Christianity, the Masseur is butchered grotesquely, markets and houses are burnt and living beings are torn asunder. Thus Partition is shown as a series of images and events depicting human loss and agony. The displacement of settled life is aptly revealed by Lenny: "Lahore is suddenly emptied of yet another hoary dimension: there are no Brahmins with caste-marks- or Hindus in dhoties with bodhis. Only hordes of Muslim Refugees" (175). The novel reveals that how communal hatred has hardened the hearts of people. When Shalmi, a Hindu locality is set ablaze, Muslim men and women on the roof slap each other's hand and hug one another, for Ice-candy-man this situation is nothing but a '*tamasha*'. Bestiality has annihilated their individuality and they have become one creature with, "too many stony hearts, too many sightless eyes, deaf ears, mindless brains and tons of entwined entrails . . ." (135). The memory of Partition will end only after with the end of life. Sidhwa quotes, "Within three months seven million Muslims and five million Hindus and Sikhs are uprooted in the largest and most

terrible exchange of population known to history” (159). Lenny remembers the burning houses and goods and accepts that, “the fire could not have burned for months and months... But in my memory it is branded over an inordinate length of time: memory demands poetic license” (139).

The partition has also robbed the bliss of children and exercised a baleful influence on them. Children were also raped, humiliated and subsequently left orphaned. Ranna thought of his sister, “he saw his eleven-year-old sister, Khatija, run stark naked into their courtyard, her long hair disheveled, her boyish body bruised, her lips cut and swollen and a bloody scab where her front teeth were missing” (202). Ranna, after the attack on Pir Pindo, left stray he loiters aimlessly, “No one noticed Ranna as he wandered in the burning city. No one cared. There were too many ugly and abandoned children like him scavenging in the looted houses and the rubble of burnt-out buildings” (207).

The scenes of violence influenced the behavior of children remarkably. After reaching home, Lenny picks out a big, bloated celluloid doll and pulls its legs apart. She is not satisfied as they come off easily. She takes another doll and dismantles her. She and Adi pull the doll’s legs in opposite directions until it suddenly splits making a wrenching sound. Holding the doll’s spilled insides in her hand, she collapses on the bed sobbing. Her brutality infuriates Adi but he was unaware that she has only re-enacted the scenes she witnessed a while ago in the street. Lenny remembers the dreams where slogans of mobs and women are wailed and shrieks. She narrates, “And when I do fall asleep the slogans of the mobs reverberate in my dreams, pierced by women’s wails and shrieks” (213). Shashi Tharoor in *New York Times Review* (1991) has truly observed, “Ms. Sidhwa’s novel is about a Child’s loss of innocence, ... about servants and laborers and artisans caught up in events they barely understand, but in which they play a terrible part” (Tharoor). We observe that Lenny’s learning about sexuality, community and nation as an accident which disturbs the personal life of people around her.

Though females are the victim of male violence but Some of Sidhwa’s women protagonists are bold and refuse to accept the narrow and constricting roles assigned by the society. Sidhwa voices the pain and injustice endured by the victims in terms of modesty and honor that often goes unheeded as Gayathri

Spivak has rightly observed, “Between patriarchy and imperialism...the figure of the woman disappears...into a violent shuttling which is the displaced figuration of the third-world woman caught between tradition and modernization” (qtd. in Mengyun). Lenny’ mother is the epitome of a courageous woman. Godmother reveals to her, “Mummy and your aunt rescue kidnapped women. When they find them, they send them back to their families: or, to the Recovered women’s camps” (238). Godmother was no less than my mother, she over the years has established a network of espionage and it was her nature to be aware of what’s going on around her. Mother informs Lenny, “we were only smuggling the rationed petrol to help our Hindu and Sikh friends to run away . . . And also for the convoys to send kidnapped women, like your ayah, to their families across the border” (242). Lenny herself is the symbol of a courageous girl when Hamida accepts her present condition as fate instead of complaining the biased customs; Lenny courageously says, “I don’t believe that” (222). Ayah is not the only privileged who got rescued by Lanny’s Family rather they helped everyone who was in distress. Lenny’s mother, godmother and electric-aunt do their best to rehabilitate the riot-victims. Sidhwa’s selection of a female narrator and the portrayal of male as perpetrators of dreadful outrage and women as sufferers and saviors, conforms to her feminine perspective. She restores the voice to all women – no matter what religion or community they belong to, no matter whether they have lost or struggling for their honor.

To sum up, the unpleasant historical event of Partition has left deep scars on the psyche of both the countries. It presents a horrifying detail of migration, callousness and human loss. It presents not only the barbaric details of atrocities perpetuated by one community over the other but also the various manifestations of meanness and degenerated values which has hallowed the inner structural strength of the society. Once the communal passions are aroused, the social fabric is vanished and anarchy prevails. The novel truly presents the communal intolerance and the impact on women during partition. It enables us to understand the trauma of Partition and reviews it in its historical context, and thus suggestively depicts the fruitlessness of violence in individual and collective lives. I would conclude the paper with an appreciation by Philadelphia Inquirer stressing the significance of the novel in these words: “Much has been written

Hasan, Najmul 2025

www.literaryherm.org

about the holocaust that followed the Partition of India in 1947. But seldom has that story been told as touchingly, as convincingly, or as horrifyingly as it has been by novelist Bapsi Sidhwa, seeing it through the eyes of young Lenny. . . there is great humanity in this novel” (qtd. in Sidhwa).

Works Cited and Consulted

- Bruschi, Isabella. *Partition in Fiction: Gendered Perspective*. Atlantic. 2010.
- Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. New Delhi: Penguin Books India, 1998. Print
- Hasan, Mushirul. *India's Partition: Process, Strategy and Mobilization*. Oxford University Press. 1993.
- Hasan, Mushirul. "Memories of a Fragmented Nation: Rewriting the Histories of India's Partition." *Inventing Boundaries: Gender, Politics and Partition of India*, Edited by Mushirul Hasan, Oxford University Press. 2000. pp. 40
- Jussawalla, Feroza and Reed Way Dasenbrock, ed. *Interviews with Writers of the Post-Colonial World*. Jackson and London: University Press Mississippi, 1992.
- Macwan, Mital Joseph. *A Critical Analysis of Bapsi Sidhwa's Major Novels*. 2014.
- Menon, Ritu and Kamla Bhasin, *Borders and Boundaries: Women in India's Partition*. New Delhi. 1998.
- Mengyun, Hen. "One on One: Han Mengyun on Gayatri Chakravorty Spivak." *Artasia Specific*, 3 July 2023, <https://artasiapacific.com/issue/one-on-one-han-mengyun-on-gayatri-chakravorty-spivak#:~:text=In%20Spivak's%20words%3A%20E2%80%9CBetween%20patriarchy,caught%20between%20tradition%20and%20modernization.%E2%80%9D>. Accessed 1 March 2024
- Myles, Anita. *The Pillers of Twentieth Century English Drama: A Critical Appraisal*. Gorakshpur: N.U. Prakashan, 1998. Print.
- Sidhwa, Bapsi. *Ice-Candy-Man*. New Delhi: Penguin Books India. 1989.
- Menon, Ritu and Kamala Bhasin. *Borders and Boundaries: Women in India's Partition*. New Delhi: Women Unlimited, 2004. Print.
- . Interview by Julie Rajan. "Cracking Sidhwa." *Monsoon Magazine* 3, 2000. Web. <http://www.monsoonmag.com>. 16 March 2008.
- . Interview by Julie Rajan. "Cracking Sidhwa." *Monsoon Magazine* 3, 2000.

Web. <http://www.monsoonmag.com>. 16 March 2008.

Sidhwa, Bapsi. Interview by Julie Rajan. "Cracking Sidhwa." *Monsoon Magazine* 3, 2000. Web. <http://www.monsoonmag.com>. 16 March 2008.

Singh, Randhir Pratap. "Partition Revisited." Bapsi Sidhwa. Ed. Randhir Pratap

Singh. New Delhi: IVY Publishing House, 2005. 37-58. Print.

Singh, Randhir Pratap. "Partition Revisited." Bapsi Sidhwa, Edited by Randhir PratapSingh, New Delhi: IVY Publishing House, 2005. pp. 37-88. Print.

Spivak, Gayathri. 'Can the Subaltern Speak? Colonial Discourse and Post-Colonial Theory. Patrick Wil. 1993. Print

Tharoor, Shashi. "Life With Electric-aunt and Slavesister" *The New York Times*, 6 October 1991,

<https://www.nytimes.com/1991/10/06/books/life-with-electricaunt-and-slavesister.html>. Accessed 1 January 2024.

Najmul Hasan

Dr. Najmul Hasan is Assistant Professor in DAV PG College, Varanasi. He has earned his academic degrees B.A., M.A., and Ph.D., from renowned Banaras Hindu University. The topic of his Ph.D. thesis was *Fantasy in Indian English Novels: A Select Study*. He has presented his research paper in more than thirty-five national and International conferences and published papers in reputed journals. His area of interest includes Fantasy literature, Science fiction, Queer writings, Partition and Diaspora Literature.