

## Annihilation of human beings in Pakistani society: The link between past and present violence with reference to Sidhwa's "Ice Candy Man"

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### Abstract

This paper deals with violation of human kind especially women at the time of partition of Subcontinent in 1947 and present era with reference to Sidhwa's "Ice-Candy-Man". It also tells us how mankind suffers the calamities of holocaust. We identify with that sadism is any corporeal, poignant, oral, institutional, structural or devout conduct, stance, strategy or stipulation that ebbs, eclipses or obliterates others and ourselves. In other words, Violence contains of proceedings, nomenclature, sentiment, configurations or organizations that bring about corporal, psychosomatic, societal or ecological smash up and/or avert people from triumph their chock-a-block human latent. Violence can be intensely ordered into the arrangement of associations, surrounded by social as well as economic factors and opinionated provisions, and flush in the mores of a community and of an inclusive orderliness. Hence, universal violence can in twist be derivation grounds of divergence, as well as behavioral retort to an explicit variance condition.

The paper will scrutinize the diverse types of maltreatment raze to the privileges of human beings particularly women at the time of the partition of subcontinent and present epoch. This paper based on John Galtung's theory of violence 1969 applying on Sidhwa's Ice-Candy-Man.

**Keywords:** Subcontinent, Sadism, Devout Conduct, Societal or Ecological smash up, Maltreatment raze, Galtung's Theory of violence, Bapsi Sidhwa, Ice-Candy-Man

### 1. Introduction

This paper intends to evaluate various types of violence to the human rights of women in the social order of Pakistan. It is also all to comprehend what sorts of societal, psychosomatic, edifying and monetary tribulations women are confronting. The present study gives insight to how far women's civil rights associations have been able to sway the lives of millions of women in Pakistan and tackle what the legislative response regarding gender-based aggression in which women are the core sufferers.

The following fragment clarifies the speculative skeleton of my research which depicts contributions from feminist civilizing viewpoints. In addition, a slam understanding of the selected transcripts using fictitious vital scrutiny permits me to emphasize the main subjects athwart the novels.

Before examining the violence that based on gender in Pakistan, it is imperative to identify with the explanation of aggression and sex-based violence. Galles and Straus (1979) <sup>[10]</sup> declared firmly, "Violence is an act carried out with the intention of perceived intention of physically hurting another person" (p. 5). It can moreover be distinct as the implement of supremacy in array to inflict one's will with a thing or to have one's will on a person. When this type of violence draws closer in the sphere of gender kindred, it becomes an omnipresent and rampant quandary worldwide, stirring all facets of women's lives, starting from the abode to the bureau and place of work (Schular, 1992) <sup>[18]</sup>. The definition of gender-based violence was thrashed out in detail at the Asia Pacific Forum

on Women Law and Development (APWLD) in 1990 and partakers accomplished that the description of gender-based violence is any act concerning employ of power or compel with purpose of eternalizing or fostering hierarchal gender associations (Schular, 1992) <sup>[18]</sup>. As women who are overpoweringly wronged for the reason that of being women and because of their femininity, the term gender-based violence is frequently used for the aggression against women all-inclusive. According Harvey and Gow (1994) <sup>[11]</sup>, chronicles of violence against women is attached to the history of women being observed as assets and a gender task allocated to be submissive to men.

This paper will accost why the Pakistani Society is so atrocious that these ruthless infringements of essential civil rights have befall an ordinary custom for populace. Moreover, the structural reasons of this gender-based abuse against women will also be evaluated, as well as the query of how cultural violence affords a foundation for direct and structural violence against women.

General Assembly delineates the violence against women as: Any act of sex-based violence that fallout in or is seemingly to culminate in, corporeal, intimate or cerebral mischief or affliction to women, containing intimidations of such acts, compulsion or wanton withdrawal of autonomy, whether transpiring in civic or in personal life (Symonides & Volodin, 2002) <sup>[26]</sup>. This definition was deduced at the juncture of Assertion on the Abolition of Violence against Women in 1993 and also the UN General Assembly closed resolution 48/104 on 20 December 1993, which wraps member, affirms

to get rid of violence against women (Symonides & Volodin, 2002) [26].

Tomaseveski (1993) [28] spotlights the brutality against women as: Violence against women contains any act, faux pas or demeanor by ways of which bodily, sexual or cerebral anguish is wreak, unswervingly or circuitously through deception, enticement, threat persecution. Compulsion or any other means on any woman with the intention or outcome of daunting, grueling or mortifying her or of rebuffing her human nobility, sexual self strength of mind, corporeal, psychological or ethical veracity or of subverting the safety of her person, her self-esteem or her celebrity or of diluting her tangible or intellectual capabilities. Furthermore, dearth and sacred fanaticism are also barricades in the way of Pakistani women becoming liberal and autonomous. Women in Pakistan are exceedingly allied with the accolade of men. Men by and large run their actions and conduct whether he is a beget, companion or male sibling. The women of Pakistan will have to go a long way before they are capable to obtain their privileges in Pakistan.

The paper will draw attention to the diverse accesses to brutality against women in Pakistan. It will dig into numerous shapes of aggression presently being confronted by the women in Pakistan. Through sexual stirring, sexual victimization (rape, forced marriage) and sexual bigotry Sidhwa's women acquire of the gendered subjugation that acts through their torsos. Struggling with the array of victimizations, the female bods, from athwart the selected works, lay bare how female gender and skeletons are explained, proscribed and demoralized by men under the semblance of socio-cultural and sacred mores. My work looks at both the vicious and elusive traditions in which patriarchic suppress female gender to ascendance and hamper women in the society of Pakistan.

## 2. Literature Review

A feminist scrutiny of literature permits the booklover to identify with the function of the feminine stature contained by the society in which she is being depicted, along with the communal varies just about her. Zia Ahmed (2009) [1] hassles how literature bears out vital in standing for communal amends in a society. The depiction of women in the course of literature comprises a momentous involvement towards apprehension the spot of women in that society (Ahmed, 2009, p.90) [1]. As Anjali Bhardwaj Datta (2006) [5] remarks, "Partition prod women into mode of new endurance tactics and undo up innovative boulevard of edification, instruction and employ for them as margins between clandestine and civic budgeted round trip to lodge this shake up" (Datta, 2006, p.2229) [5].

According to Harvey and Gow (1994) [11], "*History of aggression against women is attached to the chronicle of women being sighted as assets and a sexual category function handed over to be acquiescent to men.*" Ehsan (2015) [7] attempted to look into the different social, cultural and economic features which have become the staple roots of aggression in our lodge and to valuate the wallop of this hostility on women. According to UNESCO (1999) [29], hostility against women is one of the central societal devices by which women are vigor into a subsidiary place contrasted with men. Men have the prerogative to make verdicts and women have to pursue their verdicts in kin, clan, group of people and the social order (Hassan, 1995) [12]. Women come

to be conversed in edict in the similar provisos as tangible stuffs and chattels. This is usually replicated in Pakistan rape and seize mandate which indulgence the attack as one of burglary of a male's hush-hush assets, with no deliberation for the woman's privileges (Shaheed, 1991) [19]. Pakistani women are extremely associated with the esteem of men. Men as a rule run their actions and conduct whether he is a father, male spouse or male sibling (Syed, 2004) [25]. This patriarchic structure particularly strives to supervise women in the course of artistic customs and convention that, in the noesis of Sandra Lee Bartky (1997) [3], "produce a body which in gesture and appearance is recognisably feminine" (Bartky, 1997, p.132) [3]. Hence, above the time, the steadily developing Pakistani culture became rigorous in its dealing of women as asserts, "As lawlessness spread, ancient tribal customs were confused with religion, the killing of women in the name of honour increased, and a parallel system of justice, village 'jirga' ensured further victimisation" (Shamsie, 2005, p.19) [22]. Meatless Days (1989) [14] is an appraisal of the subjugated place of women inside Pakistani society.

Shamsie and Suleri's novels are based in the perspective of larger political and religious discussion at both national and international echelon. However, Bapsi Sidhwa's "*Ice-Candy-Man*" (1988), "*The Pakistani Bride*" (1983) and Qaisra Shehraz's "*The Holly Woman*" (2001) and "*Typhoon*" (2003) deal with women and their conjugal and societal lives inside Pakistani society. Correspondingly, under this avowal women were bestowed the right not to be subdued to torment or other brutal behavior. Also, under this assertion, it is mandatory for body politic that they must censure brutality against women and should not summon any convention, ritual and devout practice which grounds aggression against women (Marjorie, 2001) [14]. Gill Jagger (2008) [13] dilated on Butler's notion that, "gender is a kind of enforced cultural performance, compelled by compulsory hetero-sexuality, and that, as such, it is performative. Rather than expressing some inner core or pre-given identity, the performance of gender produces the illusion of such a core or essence" (Jagger, 2008, p.21) [13]. Specific male and female personas in the work of fiction at assorted summits execute their sex role, both intentionally and insentience, within societal restriction to adapt the socially sanctioned norms. Butler's description of the performativity of gender permits the better sympathetic of how and why men and women act and conduct within patriarchy societies where heterosexuality predominates as a custom (Butler, 1993) [4]. Flanked by patriarchate and political orientation liable to charter and article configuration, the substance of the woman evaporates, not into immaculate nonexistence, but into an aggressive ferrying that is the dislodged molded form of the "third world woman" trapped between ritual and innovation, culturalism and expansion (Spivak, 1999) [24]. Patel talked about Sidhwa's "*Ice-Candy-Man*" that Partitioning librettos ordinarily illustrates women as common martyrs, hereditary dupes, and inferior nationals, while men are more time and again impersonated as foremost and sinewy. He retailed that almost 75,000 women had been assaulted and seized on both sides of the limb at segmentation (Patel, G. 2001) [15]. Pakistani and Indian women have been suffering from high rates of rape and sexual assault from the long period of time, even today. In developing countries women are dealt as property to men (Ehsan, 2015) [7].

### 3. Research Methodology

This research follows the qualitative research paradigms as it keeps in touch Galtung's theory of Structural Violence, Cultural Violence and Direct Violence. For the analysis of various incidents occurred in the novel under discussion. The focus remains on that how women's privileges will be thrashed out in the light of John Galtung's theory of violence that accentuated the reciprocal connection flanked by direct, structural and cultural violence. John Galtung (1969), made a lucid peculiarity between Structural Violence, Cultural Violence and Direct Violence. These thoughts are associated to his dissimilarity reckoning on how it functions flanked by three unified shapes of violence (Structural-Cultural-Direct) wherever Structural Violence is at the left end and Cultural Violence is at the right end of the base of a Three some imperceptibly while Direct violence is on the acme perceptibly. According to Galtung's Violence three-sided polygon (1969), Cultural and Structural Violence grounds Direct Violence. Direct Violence buttresses Structural and Cultural violence. Direct Violence, corporeal and/or oral, is discernible as performance in the threesome. Though, this accomplishment does not become manifest of nowhere; its pedigrees are cultural and structural. Johan Galtung's innovative definition built-in a lack of human bureau; that is the violence is not a direct act of any verdict or achievement made by a fastidious person but a consequence of an asymmetrical allocation of wherewithal. Galtung's theory of violence fits on Bapsi Sidhwa's "*Ice-Candy-Man*" which can be seen Triangle Violence at the time of the partition of Subcontinent.

### 4. Discussion

Yarns of rape, bride burning, honor killings, acid hurling, etc often swathe the lines of countrywide newspapers forced me to employ my pen against these brutal and sadistic lived out against woman beings in the name of credos, ethnicity and mores. Hence, I will build an endeavor to see the sights of this smoldering problem allotting to a standpoint of male in patriarchal society. Sidhwa has forged a massive role to the oeuvre of Pakistani English literature. As a woman alive in a patriarchic social order, Sidhwa dares the conventional positions allocated to women and commenced to inscribe about the spot of women in her world. At the occasion when Sidhwa strong-willed to become a novelist while 1970, at that time women writer in English literature were hardly in Pakistan. Thus, Sidhwa is well thought-out as one of the forger of Pakistani literature in English.

Therefore, this research deciphers and spotlights the resist of womanhood in rummage of their personality against the social tabus which crafted by men, like fiends, have obsessed women in the name of mores and religious conviction. Tackling with a variety of communal and edifying consequences, the female bods from athwart the selected works present different visions on how female sexuality and status befall cardinal in the scrutiny of their female uniqueness. Through sexual stirring, sexual victimization (sexual assault, rape, forced nuptials) and sexual bigotry Sidhwa's women con of the gendered coercion that acts through their bodies. My paper highlights both the aggressive and faint conducts in which patriarchal confines and clarifies the lives of women in male dominant Pakistani society. Sidhwa foregrounds the victimization of women owing to the muddled political locales and societal turbulence

adjoining the pre-partitioned and post-partitioned Pakistan. Pakistani women are facing several shapes of hostility, intolerance and disparity in approximately every facet of life. Aggression against women in loads of turves is oft not envisaged as a breach of human privileges but somewhat as a conventional phase of lives of the people of Pakistan. They live in an ambiance of panic and their lives are assured in swap for compliance to societal standards and customs. Because of this trepidation and sagacity of being second-rate, forced by the customary opinions of a patriarchal culture, women are anguishing enormously specially in their abode, partaking in community life.

According to Galtung's views (1996) [9], direct violence is delimited in someone, communal and world quads and it is planned by folks acting alone or inwardly corporate. *Ice-Candy-Man* acts as an expressive vox of the past to surmount the nasty and irritating: "*They drag Ayah out. They drag her by her arms stretched taut and her bare feet—that want to move backwards—are forced forward instead. . . The men drag her in grotesque strides to the cart and their harsh hands, supporting her with careless intimacy, lift her into it. Four men stand pressed against her, propping her body upright, their lips stretched in triumphant grimaces*" (p.195).

Structural violence is unintentional and erected into individual, communal and globe infinites and cultural hostility dishes up to decriminalize direct and structural violence, prompting histrions to devote direct violence and can be intentional or unintentional. It is essential to cite here that akin to the direct violence, structural violence also slays public but does at a snail's pace, by stripping people of fundamental requirements. Sidhwa also indites in "*Ice-Candy-Man*" of the lurid minutiae apropos the trains of relocation. "*Ice-candy-man*" pertains the tidings: "*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 undergoes the desolation on a very delicate echelon: "*I was expecting relatives . . . For three days . . . For twelve hours each day . . . I waited for that train*" (149). *Despite the hearsays of insurrections, the peasants feel that they are secure, "embedded in the heart of the Punjab"* (p.198). When the onslaught appears foreseeable, the peasants craft a program for the women: "*The women and girls will gather at the chaudhry's. Rather than face the brutality of the mob they will pour kerosene around the house and burn themselves*" (p.198-99).

In the same way, according to Islamic laws, women cannot be constrained to be wed anybody against their willpower (Engineer, 1992) [8]. Sidhwa's is somewhat momentous to this research as Sidhwa surveys the distinctiveness of Muslim women inside the society of Pakistan from a non-Muslim opinion. Sidhwa reflects the thrash about of women in arrogating their place within the preventive corrals forced on their lives. Lenny says about societal violence on Hamida's seizure "*What a fallen woman?*" *I ask godmother... "Hamida was kidnapped by the Sikhs", Says godmother seriously... When that happens sometimes, the husband – or his family won't take her back.*" "*Why?*

*It isn't her fault she was kidnapped.*" "*Some folk feel that way—they can't stand their woman being touched by other men*" (P.215).

Galtung spotlights patriarchic as: An institutionalization of

virile supremacy in erect configurations with very eminent connections between lieu and sex, legitimized by the society and frequently budding as direct violence with males as bailiwick and females as stuffs (p.40). A patriarchy guild like Pakistani guild is a lucid demonstration of this kind of sphere, having, demoing or declarative of acute oft cruel sick will. This is an arena, which is interlinked by cultural, structural and direct violence. Sidhwa's "*Ice Candy Man*" is an audacious try out in descriptive approaches and clip, in which the abominable revulsions of common brutality are presented majorly from a diminutive patootie's slant. Sidhwa twists the feminine agonist into the ethical core altho most of the male personas either linger indifferent or coddle in annihilative aggression and clastic feat. The study of "*Ice-Candy-Man*" divulges that the female personas quiver with a volition and life of their own. Whilst these personas are unaffected of the biologic crucialism of their gender, they get away from the restraints enforced by the gender which is a societal put up and which has come into subsistence thru centuries of slanted, provoked and calculated instrumentation of the belligerent patriarchic posits. In a "patriarchic communal system, virility is consorted with pre-eminence inasmuch as muliebrity is colligated with unfavorable position, and while virility connotes intensity, accomplishment, jactitation and ascendancy, muliebrity entails minus, passiveness, meekness, obeisance and self-denial. "*Ice-Candy-Man*", though apparently a hero-orientated fiction, delicately but efficaciously destabilizes the implanted rudiments of patriarchate, exempting distaff will, option, intensity along with the womanly tones of sympathy and motherliness. Sidhwa also indites about the demolition of Lahore, mutual rioting and societal bothers in Pakistan. In "*Ice Candy Man*", the child narrator, Lenny, gives us a glimpse into events of turmoil on the Indian subcontinent during partition, the narrator narrates one of the most brutal episodes in the world's history, in which a millions men, women and children were killed. Millions were threw out from homes and stripped of their stuffs. The novel is a description of the catastrophic consequences that pursued the partition of Subcontinent into India and Pakistan. Dawn valuated *Ice Candy Man* in the subsequent nomenclature, "Sidhwa allots with the division of Subcontinent, a topic as agonizing as Great Massacre. Before our skeptical oculies, she executes the extraordinary exploit of bringing together the bawdy travesty of Parsee kin life and austere play and abominations of the insurgences and holocaust of 1947."

## 5. Conclusion

I invariably sensed that women in my country are regarded as subsidiary or substandard, equated with men in each facet of life. It also unfolded new arenas of discourse with regard to gender, kin, and hymeneals. The main pore of this feminist wakening was to gratis the feminine torso from the patriarchic grasp by letting women additional manipulate over their torsos and sexuality. The hypothetical penetrations and accesses devised by the censors and authors of this epoch of Western feminism can ease be utilized to analyze the status of women within coeval society of Pakistan. In conclusion, I would like to say that this research reveals both the vehement recoils on men and women's trunks during the segmentation the manifold and blithe sorts of wishes of the body, tralatitious feminist viewpoint of tracing aggression against women and

men bolts out her knack to depiction Sidhwa's novel beyond the milieu of nationalist violence. According to Sidhwa, a tremendous vary is necessitated at societal intensity, which will receipt women as human kind having essences, wants and impressions.

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