

## TRAUMA AND TRAVAILS OF INNOCENT VICTIMS OF INDIAN PARTITION IN BAPSI SIDHWA'S *CRACKING INDIA*

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### Abstract

*The Partition of India in 1947 not only drew borders between different cities of the country but it also cracked and demolished the framework of Indian society. It was accompanied by the migration of nearly ten million people between borders of independent India and Pakistan. Partition literature of both the sides portrays the barbaric aspect of a historic moment -massacre, mutilation, abduction, torture and rape, depicts the horror of the uprooted men women and children. In the plethora of partition literature Sidhwa's third novel, Ice-Candy-Man (1989) later renamed Cracking India, has carved its niche as the first Partition story told from the unique perspective of a Parsee child. It is a story about love lost, trust deceived and the subjugation of the mind by deliberately subjugating the body. The women and children of partitioned India were the soft targets for violence and humiliation. They were shocked on the cruel change of fate and circumstances and were unable to believe that their friends and neighbours were no longer the same cordial and polite people overnight they changed to sword-plunging demons. This paper attempts to study partition from the perspective of children in the novel, where Lenny and Ranna suffer extreme psychological and physical injuries. The aim is to study the mental and physical trauma that children's innocent and sensitive underwent when they came across the unspeakable pain and suffering during the post-partition blood bath.*

**Keywords:** Partition, psyche, torture, rape, betrayal, innocence.

The departure of British from Indian sub-continent did not bring any celebration or joy to the people who had to move across the dividing line leaving behind their identities and memories. The partition holocaust wrought havoc on Muslims Hindus and Sikhs it demonised the whole society resulting in friends becoming fiends, and humans becoming savages. They were attacked by the people with whom they had sworn brotherhood and vows of mutual protection. Their families were killed, children were butchered mercilessly and their women gang-raped. Thousands of people were uprooted and forced to leave their home towns; they set for a long, terrifying, and bloodiest journey of migration. On their way to an unknown city thousands were murdered or mutilated, women abducted and raped. Hideous animosity left them homeless; plundered and disgraced by their own neighbours and friends they found shelter in refugee or recovered camps.

This momentous yet horrific event has stirred the creative imagination of many writers. Even after sixty-five years, post independent literary generation of both India and Pakistan are still driving creative satisfaction by penning grim details of bloodshed and untold tales. Many writers of South Asian region have drawn literary inspirations from violence and traumatic experiences of people who

became pawn to the cruel game of politics. H. S. Gill (*The Ashes and Petals*), Manohar Malgaonkar (*A Bend in the Ganges*), Khushwant Singh (*Train to Pakistan*) Attia Hussain (*The Sunlight on a Broken Column*), Bhisham Sahani (*Tamas*), Amrita Pritam (*Pinjar*), R. K. Narayan (*Waiting for the Mahatma*), K.S. Duggal (*Twice Born Twice Dead*), R. K. Narayan (*Waiting for the Mahatma*), Chaman Nahal (*Azadi*), Amitav Ghosh (*The Shadow Lines*) Raj Gill (*The Rape*) and Rahi Masoom Raza (*Adha Gaon*) are some of the illustrious writers of partition literature.

Bapsi Sidhwa is an award winning novelist and Women Right Activist in Pakistan, through her novel she strives to bring women's issues of the Indian subcontinent. Sidhwa's *Cracking India*, was originally published in 1988 as *Ice-Candy-Man* and was re-published as *Cracking India* in 1991. Deepa Mehta, a Canadian Film Director has filmed it as a movie 'Earth 1947'. The novel has been given *LiBeraturepreis* award in Germany; it has also been listed among the 200 best books in English by The Modern Library. *Cracking India*, has received rave reviews, Marc Kaufman in Philadelphia Inquirer wrote: 'Much has been written 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.' (Kaufman, in *Philadelphia Inquirer*) According to Khushwant Singh: "Ice-Candy-Man is the most sensitively written, comic-tragic account of how a little girl aged four saw relationships between Muslims, Hindus and Sikhs slowly turn sour and then by the time she was eight, erupt into a pillage and mass slaughter of innocents on either side. Ice-Candy-Man deserves to be ranked as amongst the most authentic and best on the partition of India." (Khushwant Singh, in *Tribune*) Indeed without a word of protestation or preaching and without histrionics Sidhwa expresses human predicaments and their silent resilience against the insensitivity of the social climate.

*Cracking India* has women and children as sacrificial lambs, their honour and innocence are contaminated at the expense of independence. People whom they have known their whole life betray them. Sidhwa has captured "the turmoil of the times, with a brilliant combination of individual growing up pains and the collective anguish of a newly independent but divided country". (Hariharan, in *EconomicTimes*) Children who are to be treated with compassion are exposed to the vicious acts of revenge and violence. They witness brutal deaths of their parents, siblings, and relatives and they, themselves, are physically, mentally and psychologically scarred for life, indeed they paid the price of independence with their lost innocence.

The novel is in first person narrative, narrated by Lenny Sethi, an eight year old polio affected Parsee girl. Her physical disability does not affect her mental state for she is mentally stronger than mature people around her. "Lenny is established so firmly as a truthful witness that the mounting unease in Lahore, the riots, fires and brutal massacres become real through the child's experience. The colossal upheaval of partition, when cities were allotted to India or Pakistan like pieces on a chess-board, and their frightened inhabitants were often savagely uprooted, runs like an earth tremor through this thoughtful novel." (Sylvia Clayton, 107) Though Lenny is not directly affected by the contumelious situation of Partition days, but she keenly observes and comments on the events happening around her. **Without any** biases the child's narration imparts an authentic credibility to the novel. Richard Ryansays, "I am particularly touched by the way she (Sidhwa) has held the wicked world up to the mirror of a young girl's mind and caught so much that is lyrical and significant ... a mysterious and wonderful novel." (Ryan in *Washington Post*)

The story of *Cracking India* is set in Lahore, a city which is now in Pakistan and close to the border between India and Pakistan. Lahore being the border city suffered the most during the partition. The novel opens with the verse of Iqbal from his poem *Shikwah* (Complaint to God), and the child-

narrator Lenny Sethi is introduced. Lenny is living a carefree life enjoying the sympathy and attention of people around her. Ice-Candy-Man, Zoo Attendant- Sher Singh, Masseur, Falletti's Hotel Cook, Government House Gardener Butcher-Ramzana, all suitors of her Ayah Shanta, make her feel special. Her main preoccupations are the physical differences she perceives between Adi, her brother, and herself: 'I am skinny, wizened, sallow, wiggly-haired, ugly. He is beautiful. He is the most beautiful thing animal, person, building, river or mountain that I have seen. He is formed of gold mercury' (32). She thinks, 'Drinking tea, I am told, makes one darker. I 'm dark enough. Everyone says, 't's a pity Adi 's fair and Lenny so dark. He's a boy. Any one will marry him.' (90) She wants to be as fair as her brother, in her small world her problems are also small for she is unaware of the storm which is building around her small and peaceful world.

Lenny represents the predicament of a child whose calm and peaceful world has been torn apart by the misdeeds of elders. She is unable to understand the concept of partition the idea of division leaves her shocked. On overhearing the discussions about India's partition she wonders how it is materially possible: 'There is much disturbing talk. India is going to be broken. Can one break a country? And what happens if they break it where our house is? Or crack it further up on Warris Road? How will I ever get to Godmother's then?' (101). In *Unsettling Partition*, Jill Didur explains that when "Lenny overhears discussions about partitioning the nation she understands them in physical terms" (Didur 72). Later, when she hears her Aunt Mini talk about 'the Mountbatten plan to tear up the Punjab,' (121) she innocently comments: 'And the vision of a torn Punjab. Will the earth bleed? And what about the sundered rivers? Won't their water drain into the jagged cracks? Not satisfied by breaking India, they now want to tear up the Punjab' (24).

Lenny is not physically affected by violence of the partition; she is its psychological victim. This is evident in inability to attribute meanings to events occurring around her. As the tragic events unfold she realises and questions her own identity. She is thrown into a psychological battle as she desperately tries to grasp an understanding of the ever-changing world around her. The horror of the partitioning of India makes her questions 'home', 'nationality' and 'exile' when she prudently states –"Playing British Gods under the ceiling fans of the Faletis Hotel . . . the Radcliff Commission deals out Indian cities like a pack of cards. Lahore is dealt to Pakistan, Amritsar to India. I am Pakistani". (114)

Lenny's first glimpse of patriarchal society comes to her when she hears her parents fighting at night, and her mother yelling: 'I won't let you go see her!'(198)and then she sees bruises on her mother's body while she is taking a bath. Later when she sees women at the Recovered Women's Camp which is in the servants' quarters behind her neighbour's house, Lenny assumes 'it's a women's jail, even though they look innocent enough' (201).The caged women are treated as contaminated beings and are kept under guard, separated from their community, and 'servants evade questions as if there is something shameful going on' (201).Their inhuman treatment leads Lenny to think that the women must be guilty of some crime .But later on a more matured Lenny refuses to accept this 'monstrously unfair' humiliating treatment of women by men, community and their own family. Hamida, who is freed from the camp, sees herself as a 'fallen woman, 'when she tries to explain Lenny that women are 'fate-smitten,' she doesn't agree with her and says: 'I've seen Ayah carried away—and it had less to do with fate than the will of men" (226).

When Lenny witnesses a mob attacking the streets and burning buildings she sees a man tied to several vehicles and then viciously torn apart: [Her] eyes focus on an emaciated Banya wearing a white Gandhi cap. The man is knocked down. His lips are drawn away from rotting, paan- stained teeth in a scream. The men move back and in the small clearing, his legs sticking out of his dhoti right up to the groin- each thin, brown leg tied to the jeep. (145). This is her first experience to inhuman violence which makes her curious and she 'selects a large lifelike doll' and begins to fiercely tear it apart until ' the cloth skin is ripped right up to the armpits spilling chunks of greyish cotton and coiled

brown coir” (148). It is a child’s own way to find out the extent of pain a man can inflict on another man. In her essay, ‘The Repetition of Silence,’ Lopamudra Basu feels that by tearing up her doll Lenny is “inflicting her psychic pain on a physical body, and is then able to return to a sense of everyday life normality and survive in the traumatic experiences she is exposed to” (Basu, 18).

Some critics have pointed out certain instances where Lenny has shown lack of compassion and indifference to other people’s feelings. One of the reasons of Lenny’s earlier indifference can be her religion since she is Parsee she is not a party to the Hindu -Muslim religious frenzy. Lenny’s faith allows her life to be protected from the types of violence occurring during Partition; therefore, she does not know how painful the events are or how much people suffer. Her lack of compassion at some instances may be because of her faith and her inexperience with violence and pain of partition. When she watches as homes and buildings go up in flames, Lenny is ‘mesmerized by the spectacle. It is [to her] like a gigantic fireworks display’ (147). It can also be concluded that her lack of experience of violence can never make her believe in the colossal extent of violent scene that she witnesses. But now she feels as if: ‘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 -- how long does Lahore burn? Weeks? Months? (139)

Lenny innocence and naivety to read a situation create some amusing instances in a tense situation of arson and loot. Lenny’s mother along with other women stockpile gasoline, which is a rationed commodity, in order to raise money to send defamed women back to their families. Lenny wrongly assumes that her mother is responsible for the burning of Lahore. The children start praying for their mother’s souls their innocent visions of their mother setting the town on fire, being caught and put in jail, are both funny and disturbing, highlighting the strange mixture of innocence and fear that Lenny and other children are dealing with.

The most horrifying representation of the violence comes from Ranna’s story of genocidal massacres. Ranna, the great-grandson of Imam Din, the cook of Sethi family, is a small boy who witnesses and endures horrifying violence and hatred. When his village Pir Pindo is attacked by sword-wielding rioters he hides in a ‘windowless room,’ along with men and boys of his village. Hiding in that room he hears the ceaseless screams of people being tortured and murdered. He ‘becomes charged with fear as he notices the grown men around him crying like children’ (212). The gruesome situation makes him realise that no one can protect him, not even his father, it is the stage where a small child loses his innocence and understands the cruel realities of the sinful and evil world. When the rioters attack their hiding place, Ranna witnesses the beheadings of his father, uncles, brothers, and cousins and then himself ‘feels a bow cleave the back of his head and the warm flow of blood’ (213). In his unconscious state, he lies among the dead bodies, which saves his life. Then his next ordeal begins as he searches for his mother and witnesses the most horrific scenes: ‘No one minded the semi-naked specter as he looked in doors with his knowing, wide-set peasant eyes as men copulated with wailing children—old and young women. He saw a naked woman, her light Kashmiri skin bruised with purple splotches and cuts, hanging head down from a ceiling fan. And looked on with a child’s boundless acceptance and curiosity as jeering men set her long hair on fire. He saw babies, snatched from their mothers, smashed against walls and their bowling mothers brutally raped and killed”. (218-19)

Ranna’s survival spirit makes him escape from the city of dead and mutilated bodies of his own people. “His rags clinging to his wounds, straw sticking in his scalped skull, Ranna wandered through the lanes stealing chapattis and grain from houses strewn with dead bodies, rifling the corpses for anything he could use”. (220) He is no longer an innocent boy, for the brutality that he has witnessed and endured has permanently damaged his psyche; ‘he has a massive gash in his head, spear punctures in his legs, and extensive body damage from his flight to safety.’ (213) He is both emotionally and

physically wounded. His physical injury is temporary but the scars on his soul will always remain with him as later on he wonders 'why he too is not dead' (214). For him the welts on his body are the permanent reminder of the atrocious story of Partition. With acute visual impact he recalls the gory scene of his father's death: 'There was a sunlit sweep of curved steel. His head was shorn clear off his neck. Turning once in the air, eyes wide open, it tumbled in the dust. His hands jerked up slashing the bleeding stump of his neck.' (213) Ranna says that he thinks, in the violence, he sees his sister 'run stark naked [...] her long hair dish evelled, her boyish body bruised, her lips cut' (213) these humiliating sights get eternally imprinted in his memory. He also recalls that his father had told him not be scared of death as, 'It won't hurt any more than the sting of a bee' (212). It is horrifically tragic that a father is trying to prepare his child for death. Ranna's inability to cope with the death of his loved ones, mass murders that he witnessed left him in such a state of shock that all he could do is to look at the people with detachment. He has no feeling left for emotionally he is dead, 'How soon he had become accustomed to thinking of people he had known all his life as bodies. He felt on such easy terms with death.' (214)

The class difference between Lenny and Ranna makes Lenny unaware of Ranna's inflictions. With so many people around her she could not identify the violent and cruel situations which Ranna has to endure. Therefore, Lenny is unable to understand what Ranna has endured 'as she has nothing to compare his story to in order to place meaning upon it'. (216) According to some critics when Lenny offers her birthday cake to Ranna while he is narrating his painful experiences she shows her lack of compassion. Lenny is an innocent child she can be ignorant or curious but she can't be hard and cruel her heart-rending description of Ranna's body: 'He is covered with welts; as if his body has been chopped up, and then welded' (206), indicates her sensitivity. The manner in which she compares how different Ranna looks from what he used to look like before the Partition: 'so painfully thin [...] His limbs are black and brittle; the circular protrusion of his windpipe and ribs so skeletal that I can see the passage of air in his throat and lungs'. (205-06) exonerate her of any charges of being insensitive and uncompassionate.

The novel dramatizes the confusions and contradictions that a young girl faces after understanding the religious differences between her friends. 'It is sudden. One day everybody is themselves—and the next day they are Hindu, Muslim, Sikh, Christian. People shrink, dwindling into symbols. Ayah is no longer just my all-encompassing Ayah—she is also a token. A Hindu'. Carried away by renewed devotional fervor she expends a small fortune in joss-sticks, flowers and sweets on the gods and goddesses in the temples. Imam Din and Yousaf, turning in to religious zealots, warn Mother they will take Friday afternoon off for the Jumh prayers. . . . Crammed into a narrow religious slot they too are diminished, as are Jinnah and Iqbal, Ice-candy-man and Masseur.' (101-02)

As a young child Lenny is not able to perceive the change that is storming around her, so far she has enjoyed the peaceful co-existence with her Ayah's and her inter-racial suitors and their camaraderie, but changing identities of her friends bewilders her. The undercurrent of tension within Ayah's group of followers is specified when they engage in arguments about the future of each community. She witnesses the transformation of Hari to Himmat Ali and Moti to a Christian. This change and insecurity among her friends shock and confuse her. When Ice-candy Man takes Ayah and Lenny up to the roof to witness violence in the city, Lenny recalls how Ayah reacts to the violence: 'Ayah moves away, her feet suddenly heavy and dragging, and sits on the roof slumped against the wall. She buries her face in her knees'

(147). Later her realisation that everyone is coming to the Butcher- Ramzana get their instruments, tools and knives sharpened shows that now she knows the gravity of the problem. It is perplexing for a young mind to find friends and neighbours turn into enemies overnight. Friendships and personal relations are forgotten and revenge becomes the only motivation and justification for barbarism.



Lenny is also a witness to the pain of Mr and Mrs Singh who prepares to leave Lahore, which was once theirs but now it has been occupied by friends turned to foes : ‘Embedded in the heart of the Punjab, they had felt secure, inviolate. And to uproot themselves from the soil of their ancestors had seemed to them akin to tearing themselves, like ancient trees, from the Earth’(165). Similarly when Muslims are asked to leave Pir Pindo they question ‘Do you expect us to leave everything we have 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 barns and rooms are familiar and dear. You can’t expect us to leave just like that!’ (209) When Masseur declares her love for Shanta Lenny starts crying thinking Ayah will flee or marry Masseur and leave her behind. This emotional outburst of Lenny is in reaction to what she sees around, her neighbours and friends fleeing for their lives and leaving her all alone.

When Ice-candy Man informs, ‘A train from Gurdaspur has just come in and everyone is dead. Butchered. They are all Muslim. There are no young women among the dead! Only two gunny-bags full of women’s breast!’ (142) Lenny visualizes this horrific act on women in the train. Ice-candy Man’s sisters were on that train, this incident changes him, he is no longer fun loving flirt he also transforms to a savage. While walking to Mrs. Pen’s house Lenny and Himat Ali find Masseur mutilated body in gunnysack. The people gathered around his dead body to ‘look at Masseur as if he is not a person’ (186). This indifference of people for a person known to them makes Lenny conscious of death on a more personal level.

When Lenny’s beloved Ayah is taken away by the zealot mob, she comes face to face with the stark reality of a malicious world and she also notices that people in the mob has been hers and Ayah’s friends from the park. As Lenny frantically tries to understand what is happening around her, Ice Candy Man approaches her and using his charms to make her tell where Ayah is. Ice Candy Man’s betrayal and Ayah’s abduction shatters Lenny’s trust and make her aware of the treacherous adult world. She recalls every minute detail of Ayah’s abduction: 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” (195). this personal loss and sense of guilt snatch Lenny’s innocence and throw her into the dark world of remorse and regret.

Her betrayal of Ayah changes the whole world of laughing, carefree and inquisitive little girl, who now transforms into a young lady burdened by a huge sense of guilt. She is ashamed of her innocent truth as she recalls: ‘For three days I stand in front of the bathroom mirror staring at my tongue. I hold the vile, truth—infected thing between my fingers and try to wrench it out: but slippery and slick as a fish it slips from my fingers and mocks me with its sharp rapier tip darting as poisonous as a snake. I punish it with rigorous scourings from my prickling toothbrush until it is sore and bleeding’(197). This truth continues to haunt her throughout her life; she never forgives herself for her truth. This incident initiates her mental and psychological growth, her unintentional betrayal of Ayah and her inability to lie make her realise that ‘truth, nothing but the truth can lead to a lot of harm’ (Didur 93). But her bond with Ayah remains intact, she wakes up screaming her name, and her search for Shanta becomes desperate when she says: ‘They can set fire to the world for all I care! I want my Ayah’. (200)

Nightmares of violence infest her dreams, Lenny scary dream about a naked child, on a spear struck between her shoulders and her body, waved around like a flag, is symbolic to the atrocious acts carried out on children to display power. Lenny expresses her anguish in the following words: ‘I feel

so sorry for myself—and for Cousin—and for all the senile, lame and hurt people and fallen women—and the condition of the world—in which countries can be broken, people slaughtered and cities burned—that I burst into tears”(198).

Lenny’s betrayal of Ayah can be connected to an earlier incident when she was reprimanded by her Godmother on stealing Rosy’s miniatures glass jars. This incident made Lenny believe that if she tells the truth, all will be forgiven and so when she tells Ice-candy Man about Ayah’s hiding place she is just following what has been taught to her and it is also her strong trust in Ice-candy Man that makes her reveal Ayah’s hiding place. In fact it is Lenny who has been betrayed. Indeed in the words of Sharbat Khan, ‘Children are the Devil... They only know the Truth...’ (204) and they can easily be manipulated as Ice-candy Man manipulates and betrays Lenny.

Pappoo, three years older than Lenny, is the sweeper's daughter. She is another victim of partition and child abuse, her mother, Muccho constantly beats her and treats her as an object. Though she is very energetic, defiant, devilish and delightful but her Dalit background and helplessness of her parents results in her being betrayed by her own mother who drugs Pappoo so that she can be married to an elderly and cynical dwarf. Lenny expresses a mother’s betrayal of her daughter in the following words ‘it’s not easy to break her (Pappoo)body... but there are subtler ways of breaking people’.(256) In fact Pappoo is another victim of partition turmoil, her father an untouchable Hindu, to save his family from the wrath of Hindu- Muslim –Sikh conflict has been converted to Christianity, Pappoo’s Christian marriage can be taken as her father’s way to prove his loyalty to the new faith.

Lenny’s bond with her godmother is ‘stronger than the bond of motherhood. More satisfying than the ties between men and women’ (4). She heals Lenny from the guilt of betraying Ayah and gets Ranna admitted to a prestigious convent school. Godmother takes her to Hira Mandi to meet Ayah, now renamed as Mumtaz , painted and bejewelled Ayah looks like a stranger to her, ‘Can the soul be extracted from its living body?’ Ayahs vacant eyes are...colder than the ice that lurks behind the hazel in Ice-Candy-Man’s beguiling eyes.’ ( 261) Godmother composes herself and asks Ayah, ‘Isn’t he looking after you?’ ‘...I cannot forget what happened,’ are Ayah’s words, ‘I am not alive.’(263) Godmother tears apart Ice-candy Man, accusing him and insulting him to a point where he is reduced to a broken man, weeping earnestly asking for forgiveness. She rescues Shanta, and sends her to the recovered women’s camp and finally to her family in Amritsar. The Godmother is like a saviour angel for Lenny who frees Lenny from her nightmares and to some extent from her guilt.

As Lenny moves from childhood to adolescence, she understands the changes occurring in society and behaviour of men and women yet she refuses to forgive Ice-candy Man who was once her hero. When she comes to know that Ice-candy Man is Shanta’s husband she has a seizure. She cries for the pain inflicted on her Ayah, ‘I have never cried this way before. It is how grown-ups cry when their hearts are breaking.’(268) But for Ice-candy Man she has no sympathy when she sees him she feels: “There is a suffocating explosion within my eyes and head. A blinding blast of pity and disillusion and a savage rage. My sight is disoriented. I see Ice-Candy-Man float away in a bubble and dwindle to a grey speck in the aftermath of the blast.”(259)

Lenny learns to live with her new ayah, Hamida, who is one of the abducted women victims of Partition and lived in the camp beside Lenny’s house. Her visit to Queens garden along with Hamida makes her long for familiar faces but she knows that they are not going to come back. Lenny’s innocent questions to her sharpen the irony of situation. She is still not able to understand why a fallen woman cannot meet her children. When Lenny asks Hamida, the fallen woman about her children and

wonders why she never goes to see them. Hamida tells her that some people are ‘puppets in the hands of fate’ to which an optimistic child in her replies one change one’s fate. Both of them are not aware that brutality and cold-bloodedness has less to do with fate than with the will of men.

In a 1991 New York Times Book Review, Shashi Tharoor comments, ‘The story is not about partition, though partition looms large in its pages . . . Ms. Sidhwa's novel is about a child's loss of innocence . . . [and] about servants and labourers and artisans caught up in events they barely understand, but in which they play a terrible part’. (Tharoor, in New York Times) The children of partition could not go back to the life that they lived before the bloody bath of partition. “The traumatic events of their past has infected their growing and impressionable years, it forced them into maturity way before their time; they will forever continue to be reminded of the time they were robbed of their innocence” (Butalia, 226). Their physical wounds will heal but the psychological scars will forever haunt them. It will always remain difficult for any child to comprehend a reason for why this is being done to him or her or why their innocence was sacrificed to Partition or ‘their lives and futures were decided for them while they themselves had no choice’ (226).

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