

Characterization As A Rhetorical Device In The Crafting Of Ice Candy Man As A Bildungsroman

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Abstract

Bapsi Sidhwa's novel *Ice Candy Man* (1988) is a bildungsroman narrated by Lenny Sethi, the character whose coming of age is at the core of the story. The backdrop consists of events building up to and transpiring during the socio-political upheavals of the independence of Pakistan and India. In view of a discernable autobiographical element, the author's choice of setting indicates an awareness of the impact of traumatic events in the formation of a child's psyche. However, a high degree of willing suspension of disbelief is expected of the reader as Lenny, at the age of four, begins noticing and reporting incidents quite beyond the cognition and eloquence of a child her age. This contrivance enables Bapsi Sidhwa to reveal human motives in a raw form only possible when placed in a child's perceptual mechanism. Given the sensitive nationalistic, racial, and religious issues involved, her plan seems to be one of generating astonishment and shock without being judgmental. In this way, the writer can test ideas, assist advocacy, and shape knowledge without making her work controversial. These social functions of rhetoric are the goals towards which the writer works using the technique of characterization as her main tool. This study utilizes James Herrick's *The History and Theory of Rhetoric* (1996) as a lens to examine Bapsi Sidhwa's use of characterization as a rhetorical device in her crafting of *Ice Candy Man* as a bildungsroman.

Keywords: bildungsroman, characterization, rhetorical device, knowledge, age.

Introduction

Bapsi Sidhwa's novel *Ice Candy Man* (1988) has garnered widespread responses from feminists, psychologists, and literary critics in general. This broad range of attention is due the fact that, working on a limited canvas, she has managed to deal with a relatively wide range of subjects. The overarching theme of her novel is usually understood to be the traumatic events and immediate aftermath of the independence of Pakistan and India. Since those harrowing

episodes entailed the mass migration of populations, the focus inevitably falls on the distressing circumstances of families on both sides of the divide. The horrors faced by family's center on the plight of women and children during the unprecedented social upheaval. Furthermore, in a confrontational environment, it is the menfolk who are the primary agents of hostility and violence. Therefore, the interest of feminists of varied shades of opinion have an appropriate interest in *Ice Candy Man*. This is even more significant

as the narrator of the story is a female. The fact that this female is a child adds a critical element to the narration which rises exponentially in magnitude as the plot develops. Lenny Sethi, the protagonist transitions from babyhood through being a precocious preteen along with events as they unfold. This is one of the reasons why many critics look at *Ice Candy Man* from the perspective of its being a bildungsroman. According to *The Penguin Dictionary of literary Terms and Literary Theory* by J. A. Cuddon, the word bildungsroman has its roots in the German language where it literally means 'formation novel'. "Widely used by German critics, it refers to a novel which is an account of the youthful development of a hero or heroine (usually the former). It describes the processes by which maturity is achieved through the various ups and downs of life" (Cuddon, 1977. p. 82). For our purposes, a definition more in tune with present times would be more congenial to the study in hand: "...class of novel that depicts and explores the way the protagonist develops morally and psychologically. The German word Bildungsroman means 'novel of education' or 'novel of formation.'" (Bildungsroman | Definition & Examples | Britannica, n.d.). All the characters, major and minor, constitute motifs in the configuration of the bildungsroman. Lenny Sethi does not exist in a vacuum. She interacts with all the other characters in various ways and thus becomes both a repository of and a mirror to their characteristics. This ratifies the examination of characterization as a rhetorical device used by the writer to craft *Ice Candy Man* as a bildungsroman. Pursuant to this, James Herrick seminal work *The History and Theory of Rhetoric: An Introduction* (1996) provides the definition of rhetoric and various parameters of rhetorical discourse germane to this study. Herrick postulates that "rhetoric traditionally has been closely concerned with the techniques for gaining compliance. In fact, rhetoric has at times been understood simply as the study of persuasion" (Herrick, 1996, p. 3).

Rhetoric

The Attributes of Rhetoric

Rhetoric is Planned

Since, rhetoric aims at compliance and persuasion, it stands to reason that a modicum of planning and aforethought go into its deployment. The writer has to consider what position he or she wants to espouse regarding the issue in hand and what argument or arguments can be brought to bear in support of that position. The matter of strong and coherent evidence has to be considered too. And, there is always the question of what aesthetic resources might be utilized in order to make the position convincing and acceptable to the audience.

Rhetoric is Adapted to an Audience

The modicum of planning and aforethought mentioned earlier indicate a considerable degree of knowledge about the intended audience of the discourse being created. In case of a novel, the writer has in mind certain groups of readers who might access his or her work. Notwithstanding the fact that a novel is an artistic creation, the fact cannot be ignored that a novelist can hardly disregard the reality of prospective readers having their own beliefs, values, and related concerns.

Rhetoric Reveals Human Motives

The audience adaptation mentioned in the previous point constitutes a compromise or accommodation which the writer concedes in order to achieve his or her primary goal which is the propagation of an idea or ideas. In fact, the audience adaptation is a strategic retreat carried out in order to win over or convert the audience to the writer's perception on an issue or issues. The motives of the writer are paramount in all cases.

Rhetoric is Responsive

Rhetoric does not grow out of a vacuum. It is always the result of a response to a situation past or present. It may also be a response to some previous rhetorical statement. It may thus be said to be situated which means that it “is crafted in response to a set of circumstances, including a particular time, location, problem, and audience” (Herrick, 1996, p. 11).

Rhetoric Seeks Persuasion

As stated earlier, the goal of rhetoric is persuasion. Here, it would be expedient to take a look at the various techniques or procedures employed by rhetoric in pursuit of this goal. These are:

Argument: An argument comes into being when a conclusion is supported by reasons and presented to the public in order to convince everyone to agree with it.

Appeals: These are strategies that attempt to engage with the loyalties or commitments of the audience. The aim is to arouse feelings of sympathy, hostility, anger, or fear in order to win support for the position taken by the rhetor.

Arrangement: Rhetoric is always planned at the macro level. However, arrangement involves planning at a micro level.

Aesthetics: One of the most powerful forces of persuasion is aesthetic appeal. This may entail the use of metaphor, allusion, consonance, rhythm, and even rhyme (Herrick, 1996.).

The Social Functions of Rhetoric

It Tests Ideas

Since rhetoric is a forceful and effective means of presenting ideas and eliciting responses to them, it proves to be an ideal testing ground for new or modified ideas. As such it proves to be a potent intellectual aid.

It Assists Advocacy

This aspect of rhetoric has a vital link with literary criticism because any viable criticism on a work of literature must be well presented and cogently argued. In other words, “...your reasons [should be] guided by some sense of how to present ideas effectively to an audience” (Herrick, 1996, p. 17).

It Distributes Power

In *The History and Theory of Rhetoric* (1996), James Herrick gives a detailed discussion about the relationship between rhetoric and power. The point most pertinent to his study is where he asserts that rhetoric is “the power to shape the thinking of other people” (Herrick, 1996, p. 19). No novelist can ignore the breadth and power of this observation.

It Shapes Knowledge

There is a common misperception about knowledge that comes through direct experience or through our common understanding of the concept of education (Herrick, 1996). The progress of knowledge is a continuum arising out of the incessant transaction of ideas and arguments between seasoned practitioners of rhetoric. This is how it “often plays a critical social role in making determinations about what is true, right, or probable” (Herrick, 1996, p. 21).

Types of Characters

Major Characters

Protagonist

The *Penguin Dictionary of Literary Terms* (1977) defines protagonist in terms of drama. However, there is a modern definition germane to this study: “The term protagonist has come to be used for the principal character in a novel, story, or drama” (Protagonist | Literature | Britannica, n.d.).

Antagonist

“...in literature, the principal opponent or foil of the main character, who is referred to as the protagonist” (Antagonist | Literature | Britannica, n.d.).

Dynamic Characters

A dynamic character is one that develops along with the story. This means that there are conspicuous changes in the character commensurate to the plot development.

Static Characters

A static character is the opposite of the dynamic character. In this case, there is no change or development in the character throughout the story.

Multidimensional Characters (Rounded)

A multidimensional character exhibits various facets of personality from the very beginning. Sometimes, these may be so closely spaced temporally as to appear almost simultaneous.

Unidimensional Characters (Flat)

A unidimensional character does not have any sides to his or her personality other than the one presented from beginning to end.

Stock Characters

A stock character is usually flat and unidimensional with the added factor of being a stereotype easily recognized by the audience. Such characters require the least intellectual effort from the reader and the writer.

Statement of the Problem

It is an observed fact that characters are the most powerful presentation that any writer can of create for readers of literary fiction. The most impressionable minds tend to adopt personal models of behavior from the characters in a novel. Whereas, dispassionate thinkers examine the characters in a work of fiction for

the writer’s advocacy of opinions, testing of ideas and shaping of knowledge for the reading public. In both cases, a novel become a vehicle for concepts and ideologies using characterization.

Research Questions

1. Which attributes of rhetoric are predominantly evident in the crafting of Ice Candy Man as a bildungsroman?
2. Which social functions of rhetoric does the writer use to generate the rhetorical efficacy of Ice Candy Man as a bildungsroman?

Research Objectives

The objectives of this research are:

- To highlight the attributes of rhetoric is used in the crafting of Ice Candy Man as a bildungsroman.
- To study the ways in which a novelist uses the social functions of rhetoric in the writing of a bildungsroman.

Significance of the Study

The media-rich present-day global scenario necessitates a lucid and unambiguous study of all literary art whether visual or textual. Such a goal can only be realized if the power of rhetoric—positive and negative—can be identified and guided towards the betterment of society. This study is carried out with a view to encouraging readers to regard works of fiction, especially novels, as instrumental in the propagation of ideas and ideology.

Literature Review

Empirical Studies on Primary Text

Ankush Mahajan’s journal article Bapsi Sidhwa’s Ice Candy (2016) published in International Journal for Innovative Research in Multidisciplinary Field takes the view that the physical disability of Lenny, the protagonist, is

symbolic of Sidhwa's handicap of being a female writer because "writing is an intellectual exercise, is considered a male bastion, outside the routine of women, submissive domesticity" (Mahajan, 2016, p. 175). In an interview with Mayank Austen Soofi, Sidhwa declares her own polio induced affliction to be a formative influence in her life. She depicts the same handicap in Lenny Sethi and portrays it having a major developmental factor in the character's evolution.

Hasanat Ahmad's paper titled *Characterization in Ice Candy Man* (2021) dwells briefly on the techniques of Direct and Indirect characterization. He notes that that Lenny "not only gives the physical occurring of events but along with that she gives us an x-ray disposition of every character, from their physical outlook to their innermost intentions" (Ahmad, 2021, p. 4). Clearly, such insight can hardly be expected from a four to eight years old girl. This indicates that Lenny the narrator seems to be relating her childhood experiences in retrospect. In a first-person narrative, this the method of choice for an author writing a bildungsroman. In her article 'The heart, stomach and backbone of Pakistan: Lahore in novels by Bapsi Sidhwa and Mohsin Hamid (2014), Claire Chambers offers insight into Bapsi Sidhwa and the city of Lahore. She goes further to assert that Lahore is strategically located as a hub connecting Khyber Pakhtunkhwa and its industries with the rest of the subcontinent. The rest of her article is in a similar vein and thus provides informative ancillary data for a study of *Ice Candy Man* as a bildungsroman.

In *Hyphenated Perspectives on the Cracking of India: Bapsi Sidhwa's Ice Candy Man* (2017), Manju Jaidka begins by stating that this novel was published in the US as *Cracking India*, and in India as *Ice Candy Man*. This information proves useful in this study as many critics refer to it by the former title. In a rather awkward comparison, Prem Bahadur Khadka (2021) likens the innocence of the narrator of *Ice Candy Man* to "...Chaucer's

obviously naïve personality,...(p. 7993). While the naivety of the statement itself can hardly be accepted as a suitable observation for this study, the commenter does take cognizance of the fact that the symbolic significance of the abduction of women during the independence upheavals was not lost upon the women, their families, and their communities. This has relevance to the childlike numbness with which Bapsi Sidhwa makes Lenny Sethi relate such incidents. Accordingly, Khadka declares: "*Ice Candy Man* can definitely a post colonial [sic] bildungsroman as it deals with the growth and education of its female protagonist" (Bahadur Khadka, 2021, p. 7993).

C. R. Shridhara's article *A Study of Identity, Partition, Religion and Diaspora in Bapsi Sidhwa's 'Ice Candy Man'* (2018) published in *Tumbe Group of International Journals* offers insight into the character of the protagonist Lenny Sethi. He notes that "The reader can be almost deceived that the narrator is really an adolescent girl. The narration is as she sees them as a young girl. However, she often shifts to a higher tone and provides her opinions and comments" (Shridhara C. R., 2018, p. 126). The technique of novel writing whereby a child narrates her own coming of age prompts Shridhara to remark: "The novel is a bildungsroman of sorts. Lenny goes through numerous experiences which make a great impression on her psyche and transforms [sic] her personality" (Shridhara C. R., 2018, p. 126).

The article *Partition and Women: A Study of Bapsi Sidhwa's Ice Candy Man* (2017) by Aastha Bhatia, published in *Research Journal of Humanities and Social Sciences* addresses the harrowing experience of sexual violence which so traumatizes Lenny in the novel. For the little girl, the fact of death, however violent, becomes an event which affords closure. But, women living with the anguish and humiliation of defilement is a never-ending torment. "...those who survive rape are refused entry into the domestic sphere of the new nation because a raped and impure woman cannot be perceived as the vehicle of

the family and nation” (Bhatia, 2017, p. 46). At the end of *Ice Candy Man*, Ayah, on her own insistence, is sent to be with her family in India. But, a disturbing question is left hanging in the air—Will Ayah, a violated woman be accepted by the family she is so desperate to join? Aastha Bhatia thus raises the cardinal issue in viewing *Ice Candy Man* as a bildungsroman.

Related issues are raised by Arabati Pradeep Kumar in *Postcolonial Perspectives on Partition; A Study of Bapsi Sidhwa’s Ice Candy Man* (2014) published in *LLILJ*. This research paper echoes Lenny Sethi’s rude awakening to the ugly facts of life “when the lofty ideal of nationalism was suddenly bartered for communal thinking resulting in unprecedented devastation, political absurdities and deranged social sensibilities” (Kumar, 2014, p. 138).

This researcher, in search of a perspective allocating a final point of view to the protagonist of *Ice Candy Man* has reviewed *Border Work, Border Trouble: Postcolonial Feminism and the Ayah in Bapsi Sidhwa’s Cracking India* (2000) by Ambreen Hai published in *Modern Fiction Studies*. The author of this article has opted for Homi Bhabha’s view that the border between conflicting ideologies is an “ambiguous site of vital reconstruction, a position replete with contradictions and difficulty, but also with regenerative promise” (Hai, 2000, p. 380).

The concept dealt with in the preceding paragraph is echoed in *Religion, Partition, Identity and Diaspora: a Study of Bapsi Sidhwa’s Ice-Candy-Man* (2011) by Paromita Deb, published in *South Asian Diaspora*. It is a material fact that Bapsi Sidhwa was born in a Parsi family of Lahore before the independence of Pakistan. This makes her Indian by birth; Pakistani by nationality; and Parsi by religion. This medley of identities is further permuted by the fact that she resides mostly among the subcontinental diaspora in the USA. This has relevance to *Ice Candy Man* because “Lenny, her mouth-piece character in her novel...too is triply marginalized. Like her author, she too

belongs to the minority Parsi community, initially as an Indian and later as a Pakistani” (Deb, 2014, p. 218).

From a critical point of view, Annie Gagiano makes a persuasive assertion when she comments on Sidhwa’s choice of a child as a narrator for her novel: “The child’s sensations and responses have a particular vividness; the child has fewer defences and the ugliness of what...I term ‘the politics of cruelty’, observed by a child, is described unobscured by ideology, justification, or subterfuge” (Gagiano, 2012, p. 32). From another perspective, the choice of a child narrator gives the author leeway in sparing the reader the horrifying details of an incident of rape as the child would lack the communicative wherewithal to describe it. In a paper titled *The Female Body as the Site of male Violence During the Partition of India in Bapsi Sidhwa’s Ice-Candy-Man*, Arunima Dey posits that Sidhwa’s desistance concerning the explicit description of such violence “show her acute awareness of not turning the dreadful act into a voyeuristic narrative” (Dey, 2018, p. 36).

David Vermillion’s thesis titled *An Analysis of the Techniques of Characterization in Selected Fiction of Jack London* (1956), though apparently unrelated to this research, affords a useful perspective in the study of characterization: “For this study similes [sic] and metaphors are considered interpretative comment if they present material about a character” (Vermillion, 1956, p. 14). Lenny Sethi’s narration is rich with both similes and metaphors which depict her physical surroundings; the people around her; her own thoughts; and even her own physical condition at various stages of the story. Vermillion also states that “The thoughts and impressions of a character present a penetrating insight into that character and offer a means of presenting material of immediate importance concerning that character” (Vermillion, 1956, p. 13). This endorses the present researcher’s approach to audit similes and metaphors while evaluating Lenny’s character as the protagonist of a

bildungsroman in *Ice Candy Man*. Similarly, the journal article titled *A Study on Characterization of the Main Character in 'The Fault in Our Stars'* (2016) by Annisa Parmarinanta and Potjut Ernawati published in *Research in English and Education*, provides practical observations about characterization despite the fact that the study is about another novel. The definition of characterization adopted by them offers a working demarcation for the study in hand: "Characterization is describing the physical and mental behaviors of the characters" (Djasi, 2000, as cited in Patmarinanta & Ernawati, 2016, p. 28).

Books and Anthologies Implemental to the Topic

In order to have unimpeachable resources regarding literary concepts and technical terminology, the present researcher has recourse to *The Penguin Dictionary of Literary Terms and Literary Theory* (1977) by J. A. Cuddon and *Aspects of the Novel* (2002) by E. M. Forster. Whereas *The History and Theory of Rhetoric* (1996) by J. Herrick provides the theoretical framework for this study. About Cuddon's work, it must be said that it is far more than just a dictionary. It is a complete treatise in that almost each entry has an exhaustive discussion which goes beyond just a simple definition. As such, it proves an indispensable reference work for this study. *Aspects of the Novel* by E. M. Forster is vital to the present research as the renowned writer and critic postulates the concept of flat and round characters. This is all the more relevant because of the importance he attaches to flat characters when he says that they "...provide their own atmosphere" (Forster, 2002, p. 49). This matter of atmosphere is crucial to the development of the character of a protagonist in a bildungsroman. J. Herrick's seminal work, enumerating the attributes and social factors of rhetoric, provides the theoretical tool for this research.

Approach/Method

Approach

This research is qualitative in its approach with a working proposition that a bildungsroman is not just a linear portrayal of the protagonist of the novel. Rather, the novelist creates a grid of characters which, individually and in groups, exchange influences with the main character in order to define it. It is a continuous cycle of strategic maneuvering which exhibits the author's conscious or unconscious awareness of the attributes and social functions of rhetoric.

Methodology

The methodology of this study is based on a close reading of *Ice Candy Man* whereby data relevant to characterization is collected from the source text and marked for relevance to the social factors of rhetoric. Each aspect thus derived is then mapped to the character of the protagonist with a view to ascertaining its contribution or lack thereof to the development of the main character. In this way, multidimensional linkages are identified between the character of Lenny Sethi and all the other characters on the novel. The arrangement of characters is divided into two main categories of major and minor characters. The former category is subdivided into classifications of flat and rounded characters. The goal is to trace the transactional network between the protagonist and all the other characters and thus envision the role of characterization as a rhetorical device in the crafting of *Ice Candy Man* as a bildungsroman.

Theoretical Framework

The theoretical framework of this research adopts precepts of rhetoric theorized by James Herrick in *The History and Theory of Rhetoric* (1996). He quotes George Kennedy's description of rhetoric as "The energy inherent in emotion and thought, transmitted through a system of signs, including language to others to influence their decisions or actions" (Herrick, 1996, p. 4). This observation has relevance to the art of characterization because a novelist is chiefly concerned with the transmission of

emotion and thought not only between the characters and the reader but also among the characters themselves. Furthermore, the writer too is a party to this transaction on a personal level. Regarding this, the following observation is relevant: “Characterization is a literary device that is used step by step in literature to highlight and explain the details about a character in a story” (Ahmad, 2021, p. 2).

Discussion and Analysis

A close reading of the text of *Ice Candy Man* reveals that the art of characterization in the novel conforms to the following attributes of rhetoric:

Planned

The choice and depiction of the characters shows detailed and intricate planning on the part of the author. The main character Lenny is shown to be suffering from a physical handicap due to polio. In this respect, she is modeled after Bapsi Sidhwa herself who suffered the same affliction. Characters like Oldhusband and Slavesister are given names commensurate with their status and standing. It is noteworthy that, by converting adjectival phrases into proper nouns, language has been press-ganged into the service of characterization. The choice or invention of names for characters is always a fertile source of expression for a novelist. In this case, the aforementioned two instances and that of Electric-aunt afford both humor and irony to the narrative. The name of Slavesister is also a comment on the status of underprivileged people when they are at the mercy of their more fortunate peers. *Ice Candy Man* is usually discussed with reference to the exploitation of women at the hands of men. But, a small though very significant element is ignored by critics and commenters. This concerns the bewilderingly brutal treatment of Papoo at the hands of her own mother Mucho.

Adapted to an Audience

Sidhwa’s liberal use of Urdu and Punjabi words in *Ice Candy Man* points towards the fact that she was conscious that the audience of her novel would be predominantly Pakistani and Indian. She uses italics for words like Billa, Baisaki, Gulab Jamans, Jalebis, and Chapattis without any attempt at translation or glossing. The italics are a concession to the unfamiliar reader, signaling the use of vernacular language. Even the English pluralization of some of the words indicates a typical linguistic strategy called syntactic fusion used by English-medium educated Urdu and Punjabi speakers.

Reveals Human Motives

Every novel is driven by an agenda. The germination point is the writer’s own view of living and being. This is supplemented by a desire to provoke the reader into scrutinizing his or her own motives in such a regard. The outcome of this interactive process is the portrayal of human motives on a universal scale. In *Ice Candy Man*, Ayah, the beautiful maid, is the cynosure of male desire. The drives of the men are mostly just physical—a powerful but mundane motive. For the character of Ayah to be of any literary value, she must be seen as the sum-total of all human desire. The fumbling advances of Dilnawaz and Masseur, and the accepting passivity of the woman (she does resist those of Imam Din), embody the helplessness of human beings before forces far above their powers of comprehension. The most powerful manifestation of the revelation of human motives is seen when Dilnawaz realizes that, despite his betrayal and pimping of Ayah, he loves her with a desperate intensity.

Distributes Power

Power and desire have a transactional relationship. Desire gives the desired one power over the one desiring. Whereas, power gives the wielder the means to fulfil desire. In *Ice Candy*

Man, there is a continuous dialectic of power in many manifestations and at many levels. Lenny, deprived of the power of free movement because of her disability, discovers the power of being witness to facts and events which normal children would never even dream of accessing. Ayah, because of her physical beauty, wields the power of attraction over most men who come into contact with her. This dominance proves to be a curse when confronted by the power of male chauvinism and social disruption.

Shapes Knowledge

At the personality forming age of four, Lenny Sethi is brought into contact with facts and events quite above the comprehension of a normal child of her age. The result is a forced feed of knowledge which the writer has contrived with a profusely overdone indulgence in artistic license. However, the rhetorical payoff resulting from such a ploy is worth examining. Through Ayah and her admirers, Lenny witnesses the feral ferocity of sexual desire on the one hand, and on the other she notices the same urge handled delicately by her

own parents. A further dimension is added by Cousin's adolescent fumbling which anticipates her own awakenings in this regard. Lenny's knowledge about the horror of betrayal is also shaped by Dilnawaz's blatant duplicity in making her reveal Ayah's hiding place to the rapacious mob. That love and cruelty can coexist in the form of good and evil, and indeed, be two faces of the same coin is life's harshest lesson to be learnt by a child. This lesson is the seal of completion in Lenny's coming of age. It constitutes the hallmark of Ice Candy Man as a bildungsroman.

While discussing a novel which depicts the coming of age of a girl like Lenny Sethi it is crucial to differentiate the central, median, and peripheral characters. To this purpose, there should be a clear picture of the familial configurations in which the author has presented various characters.

The following table discusses the various character types in the novel with respect to their individual rhetorical functions which contribute to Ice Candy Man being a bildungsroman

Tabulation

Character & Type	Rhetorical Social Function	Discussion and Analysis
Adi Sethi <ul style="list-style-type: none"> ○ Static ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Assists advocacy 	Adi Sethi is Lenny Sethi's older and only brother. He exists solely to highlight the depth and dimension of Lenny's character.
Ayah <ul style="list-style-type: none"> ○ Dynamic ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Shapes knowledge 	She is beautiful and has many suitors. Through her, the writer tests ideas of pre-marital intimacy, promiscuity, harassment, and the sexual exploitation of women.

Character & Type	Rhetorical Social Function	Discussion and Analysis
<p>Chidda</p> <ul style="list-style-type: none"> ○ Unidimensional ○ Stock 	<ul style="list-style-type: none"> ✓ Shapes knowledge 	<p>Chidda, being Dost Muhammad's wife, is Imam Din's daughter-in-law. She, being a stock character, is a simple personification of rural Muslim women. Her unassuming domesticity is not lost upon Lenny because the little girl perceives a certain grace in the quiet dignified rustic woman.</p>
<p>Col. Bharucha</p> <ul style="list-style-type: none"> ○ Static ○ Multidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Shapes knowledge 	<p>He is a great influence on the social, communal, and political development of Lenny's mind. In the beginning, he is just a doctor to her. His jocularly hectoring bedside manner teaches her how to face her medical issues with courage and bravado.</p>
<p>Cousin</p> <ul style="list-style-type: none"> ○ Static ○ Stock 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Shapes knowledge 	<p>He is the typical cousin who introduces Lenny to the awkward physical intimacy of pre-adolescence. However, vis a vis the shaping of knowledge, the rhetorical significance of this character cannot be underestimated.</p>
<p>Dilnawaz</p> <ul style="list-style-type: none"> ○ Dynamic ○ Multidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Shapes knowledge 	<p>Dilnawaz sells ice candy and is, therefore, the titular character of this novel. He is Ayah's chief suitor, and later, pimp and husband. His love for Ayah is a major emotional and intellectual conundrum in this story. His final confrontation by Godmother is significant regarding the conclusion of the story. But, from Lenny's point of view, he is a continuous influence on her mental development. The most crucial junctures of her life are tied to incidents either concerning him or generated by him. His physical intimacy with Ayah is for moralists to opine about. The fact that he sells ice candy in summer and caged birds in winter is a potent metaphor for his treatment of Ayah from beginning to end. His range</p>

Character & Type	Rhetorical Social Function	Discussion and Analysis
		of wares is determined by the seasons which are dictated by a higher power.
Dost Muhammad <ul style="list-style-type: none"> ○ Dynamic ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Shapes knowledge 	Dost Muhammad is Imam Din's grandson living in Pir Pindo, a village which falls within Indian territory after independence. Incidents in his village are of great significance although Lenny is not a direct witness to them.
Dr.. Manek Mody <ul style="list-style-type: none"> ○ Static ○ Unidimensional ○ Stock 	None	This character exists solely in order to inject some inept humor into the story. A writer like Bapsi Sidhwa may be allowed such a heavy-handed indulgence occasionally.
Godmother <ul style="list-style-type: none"> ○ Dynamic ○ Multidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Distributes power ✓ Shapes knowledge 	Godmother, without having any stated relationship with the Sethi family, holds the position of being the matriarch. Her determination and resourcefulness are noteworthy. However, her callous behavior with Slavesister cannot be ignored and points toward a rather dark side of her personality. The dramatic significance of her character reaches its climax when she severely upbraids Dilnawaz for his treatment of Ayah. The magnitude of this incident lies in the fact that it brings the man to breaking point and makes him reveal his deep love for Ayah. The event is a watershed moment in the mental development of Lenny Sethi. She sees love in its glory and pathos all at one and the same time.
Hamida <ul style="list-style-type: none"> ○ Static ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Assists advocacy 	Hamida is employed as Lenny's governess after Ayah's abduction and disappearance. She is a traumatized woman having undergone the tribulations of thousands of violated women on both sides of the border.
Hari <ul style="list-style-type: none"> ○ Dynamic ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Shapes knowledge 	Hari is the Hindu gardener in Lenny's home. There is a lot of horseplay between him and the other servants which takes on a deadly aspect when religious identities become battle

Character & Type	Rhetorical Social Function	Discussion and Analysis
		stations after the declaration of independence. He later converts to Islam taking the name Himat Ali.
<p>Imam Din</p> <ul style="list-style-type: none"> ○ Dynamic ○ Multidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Distributes power ✓ Shapes knowledge 	<p>Imam Din is a very complex character. He is a paternal figure with some instances of suspicious groping of children and Ayah. However, he is trusted to the extent that Lenny's parents allow him to take her to his grandson's village on his bicycle. That journey is a rich learning experience for the child as she meets Chiddu, Ranna, Khatija, and Parveen there. Later in the story, he surprises by being one of the customers of Dilnawaz, the erstwhile ice candy man, when he pimps Ayah as the prostitute Mumtaz.</p>
<p>Jagjeet Singh</p> <ul style="list-style-type: none"> ○ Static ○ Multidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Distributes power ✓ Shapes knowledge 	<p>Jagjeet Singh is the granthi at Dost Muhammad's village. He is a symbol of inter-communal and inter-religious harmony which proves to be powerless in the face of witlessness and fanaticism.</p>
<p>Lenny</p> <ul style="list-style-type: none"> ○ Dynamic ○ Multidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Distributes power ✓ Shapes knowledge 	<p>Lenny is the first-person narrator and the protagonist of the novel. Having suffered from polio, she has a limp which is being progressively treated throughout the novel. Her emotional attachment to Ayah and Godmother form the narrative framework of this novel. Being the mark of this bildungsroman, she can be regarded as the protagonist of the novel.</p>

Character & Type	Rhetorical Social Function	Discussion and Analysis
Masseur <ul style="list-style-type: none"> ○ Static ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Assists advocacy ✓ Shapes knowledge 	<p>The masseur is another of Ayah's suitors. This leads to a rivalry with Dilnawaz which increases in intensity as the novel progresses until it climaxes at the time of Partition. He is murdered during the riots and Dilnawaz is the suspected killer.</p>
Moti <ul style="list-style-type: none"> ○ Dynamic ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Assists advocacy ✓ Shapes knowledge 	<p>Moti is Papoo's father. Later, the only dynamism he exhibits is when he converts to Christianity and becomes David Masih. However, this momentous change does not go unnoticed by Lenny and certainly plays a role in shaping her knowledge about such matters.</p>
Mr. Rogers <ul style="list-style-type: none"> ○ Static ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Assists advocacy ✓ Distributes power ✓ Shapes knowledge 	<p>Mr. Rogers is the Inspector-General of Police. His argument with Mr. Singh and later murder during the disturbances are significant events for Lenny.</p>
Mr. Sethi <ul style="list-style-type: none"> ○ Static ○ Unidimensional 	None	Mr. Sethi is as colorless as can be.
Mr. & Mrs. Pen <ul style="list-style-type: none"> ○ Static ○ Unidimensional ○ Stock 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Shapes knowledge 	<p>Mrs. Pen is a tutor to Lenny. She is English while her husband is an Anglo-Indian. Apart from this example of a quiet and uneventful interracial marriage, the ageing couple becomes a study in old age for Lenny.</p>
Mrs. Sethi <ul style="list-style-type: none"> ○ Dynamic ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Distributes power ✓ Shapes knowledge 	<p>Mrs. Sethi remains a typical good-looking, easy-going middle-class housewife until she becomes an activist in the cause of women victims of the social upheavals following Partition.</p>

Character & Type	Rhetorical Social Function	Discussion and Analysis
Mucho <ul style="list-style-type: none"> ○ Static ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Shapes knowledge 	<p>Mucho is Papoo's mother who severely illtreats her daughter for no plausible reason. Her character is emblematic of the cruelty that women mete out to other women. Its rhetorical importance lies in furthering the idea that the abuse of power is not limited to the domain of gender only.</p>
Oldhusband <ul style="list-style-type: none"> ○ Static ○ Multidimensional 	<ul style="list-style-type: none"> ✓ Shapes knowledge 	<p>Oldhusband is a direct foil to his wife. His rare flashes of wisdom are notable certainly contribute to the intellectual development of Lenny Sethi</p>
Papoo <ul style="list-style-type: none"> ○ Static ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Shapes knowledge 	<p>Papoo symbolizes the cruelty meted out to women by women in particular and society at large. Her character tests the idea that senseless violence is only a gender phenomenon.</p>
Ranna <ul style="list-style-type: none"> ○ Dynamic, ○ Multidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Distributes power ✓ Shapes knowledge 	<p>Extremely important character as he takes over the narration at a very crucial stage in the story.</p>
Rosy <ul style="list-style-type: none"> ○ Static ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Shapes knowledge 	<p>Her jars give the writer a chance to show Lenny's childlike experience of desire and moral dilemma.</p>
Sharbat Khan <ul style="list-style-type: none"> ○ Static ○ Unidimensional ○ Stock 	<ul style="list-style-type: none"> ✓ Shapes knowledge 	<p>Another of Ayah's admirers. He is well-meaning but his business as a knife sharpener benefits when the preparations for the butchering begin. His character symbolizes how violence finds unwitting agents.</p>
Sher Singh <ul style="list-style-type: none"> ○ Dynamic ○ Unidimensional 	<ul style="list-style-type: none"> ✓ Shapes knowledge 	<p>He is the lionkeeper at the zoo. The only development in the character of Sher Singh is his enlistment of</p>

Character & Type	Rhetorical Social Function	Discussion and Analysis
		Dilnawaz's help and then becoming the target of the same man's communal hatred.
Slavesister <ul style="list-style-type: none"> ○ Static ○ Multidimensional 	<ul style="list-style-type: none"> ✓ Tests ideas ✓ Assists advocacy ✓ Distributes power ✓ Shapes knowledge 	Slavesister is an excellent cameo study. Her character is a metaphor for the poor relation. Her treatment at the hands of Godmother is illustrative of a colonized country in microcosm.
The Shankars <ul style="list-style-type: none"> ○ Static ○ Unidimensional ○ Stock 	<ul style="list-style-type: none"> ✓ Shapes knowledge 	The Shankars are a young newly married couple. Theirs is a minor contribution to Lenny's perception of conjugal relations.

The foregoing tabulation affords insight into the roles of the various characters of the novel as they interact with Lenny and with one another.

Conclusion

During the process of her coming of age, Lenny Sethi is exposed to the maximum number of influences from Ayah, Godmother, Mother, Papoo, and Imam Din, in that order. On a secondary level, she is affected by Dilnawaz, Ranna, and Jagjeet Singh. Characters like Slavesister, Oldhusband, and Chiddu have palpable but weak and momentary impact on her.

It is noteworthy that Ayah has the most drastic effects on Lenny whereas Mother's influence is subtle and steady. For the little girl, both these women represent opposite ends of a spectrum of experience which happens to be lying along a very short path. Lenny goes out with Ayah almost every day. On those outings she lives through events which her parents can never dream of their daughter undergoing. Chief among these incidents are the furtive physical interactions between Ayah and her two enthusiastic lovers—Dilnawaz and Masseur.

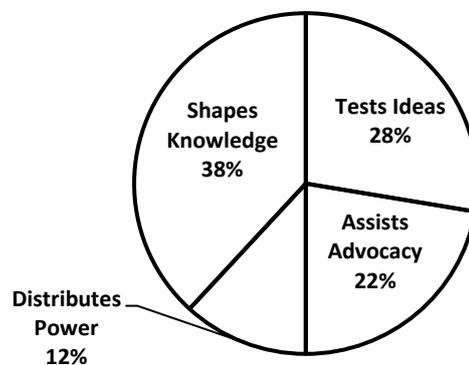
The earthy piquancy of these episodes contrasts sharply with the lowkey domestic romanticism between her parents. An added factor comes from the Shankars who are a newly-married couple. Cousin supplements this with the obligatory coming-of-age trope of adolescent sexual exploration. These intimations of romance and sensuality are the initial stages where Lenny is introduced to desire and requital. This course of awareness is augmented by her observation of the relationship between Godmother and Oldhusband. Theirs is a marriage rendered comfortable by the almost total retreat of the man before the powerful personality of his wife. This angle of conjugal conviviality is, in some ways, an echo of the relationship between Lenny's own parents. The little girl begins to see the powerful agency which can be wielded by women. However, at the same time, she experiences the terrible vulnerabilities they are prone to. This awareness begins with the troubling but harmless hectoring suffered by Slavesister at the hands of Godmother and the savage beatings which Mucho metes out to her daughter Papoo. The process then moves on to the abduction and violation of Ayah, culminating in the catatonic state in which

Lenny sees both Hamida and Ayah near the end of the story. But, Sidhwa employs a counterpoint element at the penultimate moment by revealing that, despite his sadistic treatment of Ayah, Dilnawaz is deeply and genuinely in love with her. For Lenny Sethi who is now a pre-adolescent, this discovery is her introduction to the ultimate enigma of the human condition. And this is where, the rationale of the title of the novel lies. Dilnawaz

is the ice candy man. He sells ice candy in summer and caged birds in the winter. His pursuit of livelihood changes him from being a purveyor of comfort to becoming a dealer in cruelty while responding to the inexorable changes of the seasons.

Distribution of the Social Functions of Rhetoric in the Novel

SOCIAL FUNCTIONS OF RHETORIC IN *ICE CANDY MAN*



It is thus concluded that Bapsi Sidhwa's use of characterization as a rhetorical device rests mostly on the social functions of rhetoric wherein it shapes knowledge and tests ideas. The finding is in tune with the premise of this study that characterization is a rhetorical device in *Ice Candy Man*.

Suggestions for Future Research

The present study, operating as it does within its limitations of time and place, leaves room for further enquiry along the following lines:

- Examining literature for rhetorical devices which utilize characterization as a vehicle for the testing of ideas and shaping of knowledge. Such an exercise would be advantageous in appraising literary works for their influence on readers, especially those at impressionable stages of mental development

- Focusing attention on the rhetorical power of characterization as a tool in the writing of fiction, thereby providing budding writers with the understanding and control of this potent literary device.

This paper ends with the hope that some constructive input has been offered concerning the aims and objectives of the research undertaken.

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