

THE NEGATIVE EFFECTS OF CULTURAL DIVERSITY: A CULTURAL DIFFERENTIALIST CRITIQUE OF PAKISTANI LITERARY DISCOURSE

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ABSTRACT

This paper explores the implications of cultural differentialism in Bapsi Sidhwa's Ice-Candy Man (1988). It will try to highlight physical, emotional, psychological, and socio-cultural ordeals of major characters: Ayah Shanta, Lenny, Ice-Candy Man, and other minor characters owing to their cultural differences in multicultural India. This study uses interpretative research methodology for the interpretation of data; furthermore, George Ritzer (2011) and Samuel Huntington's (1993) views of cultural differentialism are employed as a tool for analysis. This paper will identify the repercussions of cultural differences of different cultural communities, Parsees, Hindus and Sikhs, Muslims, and Christians, during the Indian partition. The peaceful coexistence of multicultural India is altered into personal vendetta, communal riots, and arch rivalry between the major cultural entities. This study articulates a new dimension of the text, which probably guides and stimulates researchers to undertake research in economic, sociological, emotional, and psychological facets of the novel. This reading of the novel will unearth the atrocious ramifications of cultural differences in multicultural societies in the globalised world, where cultural tolerance of multicultural entities is indispensable for a peaceful world.

Keywords: Cultural differentialism, multicultural societies, multicultural entities, cultural tolerance, Indian partition.

INTRODUCTION

The novel *Ice-Candy Man* focuses on some pertinent social issues: Indian partition, minority discrimination, feminism, and exile from the birth place, which can be studied from the post-colonial perspective. But, the novel also attracts the attention of those who are apprehensive about the implications of cultural differentialism. In the essay *The Clash of Civilizations*, Samuel Huntington (1993) predicts that culture differences between different cultural entities in multicultural world will probably cause major source of conflicts in future (p. 22). George Ritzer's (2011) book *Globalization the Essentials* also deems cultural differentialism as the main hurdle in the convergence of different cultures (p.154). Similarly, in the multicultural societies of the globalized world, globalisation or the cultural phenomena such as bi-, inter-, multi-, and trans- cannot bridge the stubborn cultural rifts between different cultures. Hence, it is imperative to dwell upon the implications of cultural differences in multicultural societies of today's interconnected world.

Escherle (2013) gives precedence to the title of *Cracking India*, instead of *Ice-Candy Man*, because the story takes place in the historical setting of Lahore (p. 114-115). *Ice-Candy Man*, the eponymous character of the novel, is not ascribed a cultural name in the novel; therefore, his representative role is sidelined. But, the novel portrays famous and factual incidents, so it was filmed as "Earth: 1947" by Deepa Mehta, a Canadian director.

Sidhwa's *ICM* depicts the culturally intolerant environment of multicultural India, where cultural differences split the multicultural group of Ayah Shanta, the protagonist character of the novel. And the proclaimed lover of her multicultural group, *Ice-Candy Man*, rapes her and imposes a forced marriage on Shanta. He also forcefully converts her to his religion and makes her a prostitute earning money for him at Hira Mandi. Her dignity, modesty, and identity at Hira Mandi are rift apart owing to her difference of culture. Resultantly, the derisive culture of Hira Mandi labels Ayah Shanta with a disdainful identity of 'prostitute'.

Hari, a Hindu gardener, culturally grows a tuft of bodhi-hair or a hair-tail on his shaven head. When Lenny, a Parsee polio-stricken eight years old child-cum narrator, does not see the same bodhi-hair on her father's head, she notices the cultural discrepancy in multicultural India. But, other Indian cultural communities loathe such idiosyncratic cultural tokens during partition riots. Due to the bloody episode of partition, cultural and religious rifts surface more palpably. Hence, in such uncertainty, Hari embraces Islam and changes his name to Himat Ali. Despite his conversion and adopting a Muslim name, a Muslim's mob harasses Himat Ali to unfasten his shalwar to confirm his circumcised penis. He changes the erstwhile cultural and religious identities with new cultural and religious identities, but he suffers psychological trauma.

In *ICM*, the bloody saga of partition widens further the cultural hiatus among Indian communities; consequently, Muslims, Hindus, and Parsees evade social gatherings. Burqa-clad Muslim women, representing cultural difference, shirk interaction with other cultural entities due to their cultural antipathies. Lenny also notices the cultural and religious intolerance among the different Indian cultural communities: when one day she runs after a Sikh's boy, she comes near to a gathering of some Sikh women; they ask her about her cultural and religious identities, and they express amazement at the disclosure of a Parsee religion and culture in India. Similarly, disability of Lenny is also a matter of psychological affliction for her. The confession of her uneasiness about her infirmity appeals to her Cousin's sympathy, and the latter promises her wedlock in future. It also shows that paralysed children suffer physical and psychological sufferings; and they are reckoned as liabilities in conservative societies, because they do not have ample opportunities to contribute at large in the society.

Research Question

How does cultural differentialism destroy the peaceful coexistence in *ICM*?

REVIEW OF LITERATURE

Awan and Sultan (2017) argues that in Sidhwa's *ICM*, Mumtaz Mufti's *Alakh Nagri*, and Khushwant Singh's *Train to Pakistan* portray mass murder which is committed in the "ghost trains" at the stations, where dead bodies of refugees are strewn (p.270). *ICM* describes that two gunny bags replete with women's breasts are found in the train arriving from Gurdaspur to Lahore representing annihilation of opponent community. Both Sidhwa's *ICM* and Mumtaz Mufti's *Alakh Nagari* argue the transportation of mutilated Muslim bodies from the Indian border. But Singh's *Train to Pakistan* describes that a train comes from Pakistan carrying disfigured dead bodies of Hindus and Sikhs. Therefore, the three writers acknowledge the collusion of both sides in the genocide of innocent people.

Ice-Candy Man is a symbolic term for cunning politicians who change partition into bloodbath, and they also misuse their power for bringing gory communal riots in multicultural India (Bhaskar, 2015). The character of Ice-Candy Man, the lover and admirer of Ayah Shanta's multicultural group, changes from the supposed protagonist to a rogue. Lenny observes Ice-Candy Man in fluctuating roles: a Popsicle, a bird-seller, a pseudo mystic, and a pimp. About the title of *Ice-Candy Man*, Sidhwa unveils that it symbolises "crooked politicians" proposing misleading promises to the masses.

Similarly, Patwa (2013) also advocates that Sidhwa in the novel equates the fraudulent leaders with the treacherous Ice-Candy Man. Because Masseur alleges Gandhi for his oscillating views (p.3). Thus, Gandhi is represented as an untrustworthy leader. Through the narrator Lenny, Sidhwa portrays Gandhi as "an improbable toss-up between a clown and a demon" (p. 89). In the novel, Nehru is also depicted as a dearest leader of Lady Mountbatten and Lord Mountbatten. They consider him a young and handsome man, so they gifted him Kashmir: a disputed area between Pakistan and India from the day of their inception.

Kleist (2011) advocates Sidhwa's viewpoint that women possess different forms of power (p.69). In *ICM*, Lenny's mother, Aunt, and Godmother are represented as proactive women. Ayah Shanta has clout over her male multicultural group in pre-partition days due to her bodily attractions. Her beauty attracts vendors, coolies, cyclists, cart-drivers, and chefs. She allures men belong to any race, class, culture, and religion. Notwithstanding communal riots, Shanta keeps the multicultural group unperturbed. She overwhelms the differences of multicultural group with her clout. If Ayah's multicultural group continues the contentious conversation in her presence, she threatens them with 'her absence' from the meetings.

In *ICM*, Lenny's mother is represented as a dutiful wife who fulfills her household chores like a traditional woman. But Lenny's mother and Aunt provide help to the wretched women in finding out safer places or rehabilitation centers. They also deliver clandestinely gasoline for the safe transportation of their Hindu and Sikh's friends beyond the border. But, Godmother of Lenny is the influential woman of the novel. Kleist (2011) states that Lenny enjoys complete liberty and shelter at Godmother's home as it is former haven

(p.75). When Godmother finds out that Shanta is Ice-Candy Man's wife-cum-prostitute at Hira Mandi, she scares the latter with her furious statements and authority; therefore, Ice-Candy Man pleads forgiveness. Moreover, Godmother also safely transports Ayah to Amritsar.

Sarkali (2016) is of the view that Sidhwa depicts Indian partition in both *ICM* and *American Brat*. The partition not only delineates physical borders, but it also outlines imperceptible borders between India and Pakistan in terms of classes, religions, genders, and pace of development (p. 3). Therefore, owing to the invisible differences of class, religion, gender, and pace of development, the minority cultural entity, Parsees, unwillingly kowtow to the dominant social structure.

Haque (2016) stresses the recognition of groups as "whole entity", because it will create an opportunity for dialogue (p.55). The character of Ayah in *ICM* is admired equally by all cultural and religious communities in India. She symbolizes multicultural India, where all the Indian cultures coexist peacefully; however, colonisers impose 'divide and rule policy' to culturally and religiously divide Indians. Haque (2016) alludes to Jaswant Singh's book *Jinnah: India-Partition Independence* in which the author compares division of India with a surgery to cut a family into two pieces (p.55). Furthermore, Mohandas Karamch Gandhi, a prominent Indian leader, deems Indian partition as a separation between two brothers. Hence, the view of Mohandas Karamch Gandhi promotes dialogue and condemns the "ideology of destruction" between Pakistan and India. But, Jaswant Singh deems partition as a 'surgery'. The multicultural group of Sidhwa's *ICM* embodies the view of Mohandas Karamch Gandhi: Indians like brothers can live in multicultural India. Nonetheless, the bloody division creates a rift among different Indian communities.

METHODOLOGY

This research uses interpretative research methodology to study the repercussions of cultural differences on major characters including Ayah Shanta, Lenny, Ice-Candy Man, and other characters of the novel in the light of George Ritzer (2011) and Samuel Huntington's (1993) postcolonial concept of 'cultural differentialism'. George Ritzer's book *Globalization the Essentials* claims that cultural differentialism focuses more on hurdles, thus, preventing the convergence of different cultures (p.154). Similarly, Samuel Huntington's essay *The Clash of Civilizations* considers cultural differentialism as a dividing force between different cultural groups. Cultural differentialism intensifies cultural disparities between different cultural communities leading possibly to devastation. Therefore, Huntington prophesies in the essay that cultural differences will incite future wars, where one central cultural community will try to establish its hegemony (p.22). Both these works are used as a tool to detect the implications of cultural differentialism in *ICM*.

DATA ANALYSIS

ICM represents the implications of cultural differences in terms of emotional, sexual, and psychological sufferings. Shanta, Lenny, Hamida, Ice-Candy Man, Massuer, Ranna, and other characters endure anguish at the time of Indian partition. The cultural disparities replace harmony and peace of Indian communities with violence and radicalism. Partition of India is replete with gory episodes of massacres, molestations, and disfigurement of corpses. Lenny, the child narrator, narrates personal sufferings; moreover, she also recounts the afflictions of both major and minor characters due to cultural differences in multicultural India. Similarly, the colonisers divide the Indian cultural communities on the basis of cultural differences to prolong their rule in India.

Cultural Differences Accentuate Sexual, Emotional and Psychological Ordeals

Before Indian Partition, Ayah is cherished as an influential member of her multicultural group because she attracts people of every cultural entity owing to her attractive physical features and looks. But partition riots uncover her Hindu cultural identity more obviously; consequently, Ice-Candy Man, her proclaimed lover and admirer of her multicultural group, abducts her and exploits her sexually and psychologically at Hira Mandi. Therefore, she is confined to Diamond Market, where Ice-Candy Man and his accomplices tear apart her virginity, dignity, and honour. Shashi Deshpande argues that molestation undermines viciously the trust of lovers, and it is the greatest brutality against a woman's psyche (Bokhari, 2018). Lenny detects sexual and emotional trauma of Shanta on her face; the shine and vitality of her body has vanished, and it appears that her body is without soul. Due to her sufferings, her eyes look unusually larger and empty (*ICM*, p.265).

Ice-Candy Man also hassles poor Hindu Ayah on the basis of ethnicity before partition. He says to Shanta that are you not a Punjabi? (*ICM*, p.29). Hence, her Punjabi background, Hindu cultural affinity, and poverty make her vulnerable to gang rapes throughout the communal riots. Khan (2016) also claims that Hindu

background, poverty, and absence of family security prone her to rapes (p.59). The patriarchal Indian society stigmatizes her with a permanent identity of whore which troubles her everywhere.

Ayah Shanta's anguish is symbolically represented in *ICM*. Imam Din's trapping of cat is linked with Ayah's abduction. The onlookers enjoy, with sadist gratification, the travails of both victims (Khan, 2016, p.49). Ayah's torment is represented in the novel: her lips are portrayed as haggard from teeth, and the stressed curvature of her throat resembles with a dead hushed baby (*ICM*, p.188). Hence, her agony is emotional than the cat. She feels secretly anxiety of losing her self-esteem and honour in a patriarchal society.

Ayah Hamida substitutes Ayah Shanta as a maid at the Sethi's house. But she also bears sexual and psychological afflictions. A brutal Sikh mob rapes her at the discovery of her different cultural and religious entities — a Pakistani and a Muslim woman. However, she gets safety and protection at a rehabilitation center. She discloses to Lenny that women like her are puppets for divine; she blames her fate (*ICM*, p.227). In fact, she does not yield her virginity readily to the Sikhs' mob, but her conservative husband deems her as a dishonor in society and family. Therefore, Hamida is deemed as intolerable in the patriarchal society. Kudchedkar argues that a woman's molestation smears her chastity and dignity forever (Roy, 2010, p. 71). Due to the tainted identity of a raped woman, Hamida is not permitted to meet her children. Lenny asks her that whether she misses her kids, she claims that it is better that they are away from a raped mother (*ICM*, p.227). It illustrates that it is an anathema for a raped mother to meet her kids. It can be surmised from this unfortunate incident of Hamida's rape that she endures separation from her children due to the conservative cultural traditions of Indian society.

In the second half of *ICM*, Ice-Candy Man proves antagonist because he commits crimes at the time of partition. But, due to cultural and religious differences of Indian cultural entities, he also bears travails in the partition riots. In chapter 18 of the novel, Ice-Candy Man reveals dreadful news to the multicultural group: both Sikhs and Hindus have butchered Muslims, including his siblings, in a train travelling from Gurdaspur to Lahore. Ice-Candy Man asserts that every Muslim is butchered and a gunny bag full of women's breasts is also found in the train (*ICM*, p.152). The train transports the mutilated corpses reflecting ethnic cleansing of people hailing from dissimilar cultural and religious groups. On Mohsin Hamid's *The Reluctant Fundamentalist*, Peter Morey's essay argues that western critics believe that cultural differences are used as ploys for bloodshed (Shamsie, 2011, p. 119).

Moreover, Ice-Candy Man's shock on the murder of his relatives intensifies his vengeance. Ice-Candy Man pledges retribution and wrath to the Government House gardener. He says that he wants to kill and cut penises of murderers for each cut breast of Muslim woman (*ICM*, p.160). Consequently, Ice-Candy Man commits crimes of rapes, abductions, and slaughtering Hindus and Sikhs. He changes from lover of Ayah Shanta to a haughty scoundrel and finally a boneless poet and pimp at Diamond Market. He keeps long hairs and physically becomes thinner. The discourse of Ice-Candy Man changes from harshness of a rogue to a soft-spoken Urdu poet at Hira Mandi, where he tempts customers for Ayah Shanta's rape. Godmother, the most influential Lenny's sibling, finds the whereabouts of Ayah at Hira Mandi, but she finds Ice-Candy Man's identity entirely changed from the former Popsicle. She tells him that Hira Mandi is not a right place for a family man (*ICM*, p.251). This statement of Godmother annoys Ice-Candy Man as he was born as an 'illegitimate' baby at Hira Mandi. This dishonor of bastard, like the label of whore, troubles him in his entire life. However, he hides his 'bastard identity' in different vocations: Popsicle, mystic, and a birdman.

In the novel, children also suffer physical, emotional, and psychological ordeals due to their different cultural orientations. *ICM* depicts the atrocious story of Ranna's survival. Before partition, Lenny visits along Imam Din, a family's cook, to a Muslim-populated village, Pir Pindo, where she meets Ranna—the spirited and happy great grandson of Imam Din. But after partition, the Sikh mob besieges Pir Pindo and slaughters people and molests their women. In the massacre of Pir Pindo, Ranna's father beseeches the ruthless Sikh mob for the life of Muslims' children, but the brutal militant Sikhs murder all the Muslims and their kids. Ranna observes this atrocious carnage, and he also views that his father's skull is slashed off from neck (*ICM*, p.213). His brothers and uncles are also decapitated; hence, he observes the butchery of all family members. Moreover, in the slaughter of his family, he is injured with a backside cut of head; therefore, he falls on the pile of blood-soaked corpses. On the mound of corpses, he visualizes Khadija, his eleven years old sister, running entirely nude in the court: her long hair tousled; her lad like body injured; her lips slash and puffy; and bloody shell in her front teeth is smashed (*ICM*, p.206). He undergoes these unfortunate ordeals, but luckily, he survives in the vicious bloodbath of Sikh mob. After fleeing from the butchery of Pir Pindo to Lahore, Lenny is unable to identify Ranna as he does not resemble the one whom she met in pre-partition days; his body parts have become weak and black; he is so much thin that Lenny can detect air in his lungs and throat (*ICM*, p.199).

In *ICM*, Lenny personally undergoes emotional and psychological sufferings, yet she also observes the torments of other characters that increase her wretchedness. Novy Kapadia states that Lenny imitates the character that Chaucer portrays in his *Prologue to the Canterbury Tales* (Vasani, 2013, p.61). Hence, Lenny also witnesses the atrocious episodes of partition: she witnesses that an extremist Muslim mob ruthlessly tears apart the body of a Hindu Banya at the behest of cultural and religious differences. At this gory scene of Banya's defacement, Ayah promptly tries to cover Lenny's eyes, but she sees the dismembering body into two parts. Psychologically, she becomes violent after the dreadful events of partition; therefore, she asks her brother, Adi, to pull her doll's legs until it splits apart (*ICM*, p.141). Similarly, on her way back with Hari, she finds the slaughtered body of Masseur's dead body in a sack, where a hefty portion of flesh is sheared from his slender backside. Hari and Lenny quiver on Massuer's sliced body. They perceive it as a carcass or an object (*ICM*, p.179).

The horrifying violence of partition disturbs Lenny's dreams because they have turned into nightmares. Vasani (2013) argues Jagdev Singh's viewpoint that Lenny's nightmare of chopping a child represents the dismemberment of India (p. 69). She dreams that her Godmother hugs her head after mutilation of her body. Lenny says that she senses no pain; however, she is worried about her awful sense of loss at the oblivion of other people (*ICM*, p.22). The nightmares of Lenny foresee the ripping of India into two inimical nations. Therefore, the novel illustrates emotional, sexual, and mental sufferings of Shanta and Hamida; although, Lenny, Ice-Candy Man, Massuer, and Ranna suffer psychological and emotional sufferings.

Cultural Differences Underscoring Communal Uprisings and Political Dissension

In *ICM*, the political dissension between Indian cultural entities in pre-partition days shows that the British divide multicultural peaceful Indian communities into hostile political camps. This policy of 'divide and rule' of the British helps them to prolong their rule in India and implement forcefully western culture; however, the Indians' movement of independence from the British's occupation can preserve their Indian culture. Buzdar and Awan (2018) mention Aitzaz Ahsan's book *The Indus Saga and the Making of Pakistan* contending that Subcontinent was a combination of two autonomous cultures: Gangetic, Indus (p.440). These are diverse cultures, yet autonomous, which accommodated each other for many centuries. But the British's policy of 'divide and rule' creates hostility between the two independent cultural communities in multicultural India; thus, Indians indulge in a political tug of war and communal riots to preserve their different cultures.

The political tug of war between Muslims and Hindus is predicted from Sharbat Khan's thoughtful suggestion to Ayah: a terrible period is impending and Congressmen are thinking to assassinate Jinnah. He also astonishes at the booming of his sharpening business. He says that he has never sharpened so many blades and knives in Lahore (*ICM*, p.154). This comment of Sherbat Khan predicts carnage in the succeeding days. Ayah states the predicament of common people in the imminent massacres of partition, so she condemns Jinnah, Nehru, and Patel. Sharbat Khan also advocates Ayah's view and labels the politicians as trouble-makers for all the diverse Indian cultural communities.

In the novel, Lenny categorizes Gandhi as a doubtful man between a jester and a devil (*ICM*, p.89). The Butcher also deems Gandhi's politics as incompatible between non-violent and violence monger. Primarily, Gandhi declares Sikhs as radicals, but in post-partition days, he calls them guiltless unable to live with Muslims. Butcher reckons Gandhi's politics as uncertain and doubtful. Lenny finds him the identical breed of other politicians. *ICM* divulges the enthralling and vivacious femininity of Gandhi's non-violence underpinning holocaust in partition (p.89). Escherle (2013) also asserts that such politicians stimulate violence and carnage, which banish approximately one million Muslims and five million Hindus and Sikhs within three months: an unprecedented example of mass exodus in the entire human history (p. 99).

ICM also represents division as a partial episode of Indian history. Because Sialkot and Lahore are joined to Pakistan, but Pathankot and Amritsar are merged with India. The novel depicts partition plan of Radcliff Commission as a pack of cards (p.143). The novel critiques the hasty and rushed Indian division of the colonisers; it leaves several disputed territories unresolved between Pakistan and India. The dispute of Kashmir is a contentious issue between them owing to British's partisan attitude during Indian division. Nehru belonged to Kashmir; therefore, the British award him Kashmir contravening reason and logic (p. 162). Hence, the unfinished business of partition, dispute of Kashmir, has become a nuclear flashpoint globally.

The ruthless genocide of partition compels masses on both sides of the border to depart from their hometowns: leaving valued properties, and nostalgic childhood memories. In fact, Hindu and Muslim communities are exiled from the land of their descendants, which is equated with the rooting out of old trees from the soil (*ICM*, p.202). In *ICM*, colonizers are recognized as 'trouble makers' because they force Daultrams,

Shankars, Brahmins, and Sikhs in Lahore to banish from ancestral homes during partition. Muslims are also expelled from the Hindu-populated cities on the Indian side of the border. This enforced exodus on both sides of the border is brimmed with emotional, sexual, psychological traumas, and ruthless massacres.

ICM represents cultural disparities of majority and minority cultural communities in India. These differences cannot be sorted out easily because they are inflexible and fixed from the beginning. But *ICM* can also reduce the cultural impediments between different cultural entities. Vasani (2013) asserts A.K. Singh's view that the foremost function of literature is to start a dialogue between the people and communities who share the same geography, political system, and cultural space (p. 124). Hence, the novel unearths cultural differences and their implications at the time of Indian partition. These differences divide united India into two adversaries, India and Pakistan. But, *ICM* can probably reduce friction between the two countries to pave the way for peaceful coexistence.

CONCLUSION

ICM unravels cultural differences which possibly create sexual, emotional, and psychological sufferings among people in multicultural societies. Irreconcilable cultural dichotomies of different cultural communities pave the way of discriminating cultural minorities because majority cultural communities commit crimes of atrocious massacre, abductions, and rapes. Moreover, for establishing cultural hegemony, one major cultural community also tries to undo other cultural community's identity with its own cultural values. In *ICM*, Ayah, Ice-Candy Man, Lenny, and other characters experience sufferings due to cultural differences of different cultural communities in India. Ice-Candy Man's abduction of Ayah and her coercion to prostitution show that she suffers sexually, psychologically, and emotionally in the multicultural society of India owing to her different cultural orientation. The Lenny's maiden name 'Bhandra' and her family's name 'Sethi' cause trouble for the child and family. The former cultural name of Lenny alienates her among Muslims, whereas the latter labels Lenny's family with a Hindu name; therefore, her family is harassed for some time by the Muslims' mob.

The colonial power underscores cultural differences between culturally divergent Indian communities; hence, Indians divide politically into hostile camps which lead to the bloody saga of partition. The earlier peaceful coexistence of pre-partition multicultural India is destroyed when the British accentuates cultural differences between different cultural entities of India. Consequently, these cultural differences culminate into the creation of two arch rivals in South Asia, Pakistan and India. Similarly, in the contemporary world, the majority Buddhist community, Rakhines, also commits the ethnic cleansing of minority Muslim cultural community, Rohingyas, in Myanmar. Therefore, Rohingyas are banished to the bordering countries like Bangladesh and India. The US presence in the Middle East also suggests that America in the Middle East promotes her culture plus providing support to Israel for promoting American cultural dominance in the region. These conflicts in the world reinforce the notion that one dominant culture will be established in the future. So, we can surmise from the discussion that imposition of one dominant culture or widening cultural rifts between different cultural communities in today's multicultural societies will lead to horrible consequences including sexual, emotional, psychological traumas, and clashes between different cultures. Therefore, we have to reduce the cultural rifts between different cultural communities in today's multicultural societies, which will certainly promote peaceful coexistence worldwide.

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