



NARRATIVITY AND POSTCOLONIAL IDENTITY: ANALYSING FREE INDIRECT DISCOURSE AND CULTURAL CONFLICT IN *ICE-CANDY MAN*

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Abstract

This study addresses the question of narrativity in the process of creation of post-colonial identity in Bapsi Sidhwa's *Ice-Candy-Man*. It examines the tension between two modes of narration: the raw, spontaneous experience of the child (Characterological voice) and the reflective Adult's point of view (Narratorial voice). Using narratological and postcolonial theories, the study focuses on the technique of Free Indirect Discourse (FID) as a tool to exhibit the narrator's consciousness and character's consciousness. The study uses Leech and Short continuum for exploring the narrative devices, ranging from Free Direct Thought to Narrative Report, historical memory and fragmented realities of Partition. The paper also examines the development of identity in the space between the two voices. The sensory narration is the child's narration of immediate trauma of communal violence while the adult narrator gives the critical distance needed to raise questions about the political rhetoric. The paper postulates that the "dual voice" of Partition fiction fills the gap between the private suffering and public history. The text alternates registers and narratives, keeping the emotional truth of the victim and the social fragmentation. The results show that the technique of Free Indirect Discourse enhances readers' understanding of the internal sense of conflict between individual desire and the collective demand of characters who are at the crossroads of personal identity and social expectations. The study finally concludes that Sidhwa's narrative technique brings the individual world of experience; both internal and external into a wider socio-political history of Partition trauma.

Keywords: *Conflict & Trauma, Dual Voice, Identity, Narrative Empathy, Partition, Sensory History.*

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1. Introduction

Over the last ten years narratology has become a key research field in postcolonial studies and has focused on the themes of voice, consciousness and the creation of identity in the wake of historical trauma. The personal story of the trauma of the Partition of India is represented by Bapsi Sidhwa's *Ice-Candy-Man* (2000) which stands at the centre of this discourse. The novel has been examined extensively from the postcolonial, feminist and cultural viewpoints, but there is a lack of research on the linguistic and narratological tools that are used to depict these themes. Specifically, features like Free Indirect Discourse (FID), dual voice and narrative immediacy have not been studied extensively in this context. This study is based on the speech and thought presentation model developed by Leech and Short (2007), which offers a systematic classification of the different ways in which a narrator can present speech and thought of the characters. This model is particularly relevant for the analysis of narrative discourse, because it sheds light on the way that certain language structures create character consciousness and positioning. In the present study this is applied to the case of *Ice-Candy-Man*, and how the consciousness of the narrator and the character is mixed up in this mode, to articulate the effect of Partition on the changing identity and fractured postcolonial consciousness of the protagonist. The paper aims at the following research Questions:

1. How do Leech and Short's modes of narration; Free Indirect Discourse and narrative immediacy represent the internal cultural conflict and identity formation of the protagonist in *Ice-Candy-Man*?
2. To what extent does the blending of narrator and character voice (the "Dual Voice" model) reflect the postcolonial tension between personal psychological experience and the objective historical reality of the Partition?

The present paper presents an important juncture between the theoretical narratology and postcolonial literature in South Asia. Although a number of theories on narration have emerged, they have not yet been intensively utilised to the study of literature based on context, such as Partition fiction, in which the linguistic approach can reveal aspects of identity and cultural conflict, which are only thematically possible. The paper uses the model of speech and thought presentation of Free Indirect Discourse and those of narrative immediacy by Leech and Short (2007) to examine the internal cultural conflict and identity formation in the voice of the protagonist in Bapsi Sidhwa's *Ice-Candy-Man*.

Despite the wealth of thematic research on *Ice-Candy-Man*, few scholars have analyzed the narratological devices used to build these themes. Existing literature often overlooks detailed analyses of Free Indirect Thought (FIT), Free Indirect Speech (FIS), or the 'dual voice.' Furthermore, the Leech and Short (2007) model for the presentation of speech and thought remains underutilized in the context of Bapsi Sidhwa's fiction.

There is a significant lack of analysis regarding the conflict between narrator and character consciousness in relation to the psychological experience of Partition. Without a specific narratological framework, the understanding of how Sidhwa highlights the development of a fragmented identity remains restricted. This study aims to bridge the gap between narratology and postcolonial identity by analysing how specific speech presentation techniques contribute to the representation of cultural conflict and identity construction in *Ice-Candy-Man*.

In the last decade, narratology has become a more pertinent field of enquiry in postcolonial studies, for example in the study of voice and consciousness in postcolonial fiction, the construction of identity and historical trauma. Bapsi Sidhwa's *Ice-Candy-Man* holds a special importance in this discourse as the novel deals with a personal remembrance with the trauma of the Partition of India. Various scholars have read the text from a postcolonial, feminist, trauma and cultural perspective; however, not much attention has been paid to the linguistic and narratological mechanisms by which these themes are represented. Specifically, Free Indirect Discourse (FID), dual voice, narrative immediacy and the alternation of the consciousness of the narrator and the character have not been explored in depth. The present review attempts to combine the studies on recent research on the subject of narrativity and Free Indirect Discourse, speech and thought presentation, and postcolonial identity in the context of Bapsi Sidhwa's fiction.

1.1. Postcolonial Identity, Cultural Conflict, and Partition Trauma in *Ice-Candy-Man*

Abbas and Chandio (2021) use a postcolonial approach to examine Bapsi Sidhwa's *Ice-Candy-Man* and assert that it is a reconstruction of indigenous identity in the face of colonial rule. The researchers use a qualitative textual analysis of the themes of cultural resistance, hybridity and identity formation. Their study showcases the use of local languages, traditions and cultural icons as the means to establish Pakistani identity in Sidhwa's writing. The article is important as it links postcolonial theory with the depiction of cultural conflict during Partition. In this regard, there is strong emphasis on the discussion of indigenous consciousness and resistance to the colonial ideology. The postcolonial identity in the fiction of Bapsi Sidhwa and Mohsin Hamid is compared through the lens of displacement, hybridity and fragmented consciousness. Comparative literary analysis and the postcolonial theory of Homi Bhabha, Edward Said are used as the methods in the study. The researcher believes that Sidhwa's narrative form is an effective

reflection of the psychological consequences of partition and the fluidity of identity in postcolonial societies (Khan,2025). One of the article's chief characteristics is the confluence of cultural conflict and emotional and historical trauma. The work also highlights the significance of the narrative structure indicating the social dislocation and the sense of identity crisis.

In Ice-candy-Man Ghilzai, Shahnaz, and Suleman (2024) discuss the plight of the women and the voiceless identities during the Partition. The novel is critiqued in relation to violence, trauma and the agency of the female through the lens of feminist postcolonial criticism. The researchers successfully show how personal identity and emotional consciousness is shaped by historical violence. The article is significant for the emphasis on psychological trauma and the development of a fragmented identity. The study also provides an elucidation of the process by which women are victims of cultural/political conflict.

1.2. Narrativity, Free Indirect Discourse, and Dual Voice

Charnavel (2025) explores the linguistic and narratological type of Free Indirect Discourse, which combines the consciousness of the narrator and the character. The study aims to explicate the dual voice by syntactic and semantic analysis in fictional discourse. The article is very significant in terms of the concept of blended narration that explains that the reader is able to experience two perspectives; the narrator's and the character's at once. Theoretically speaking, the study explains Free Indirect Discourse and immediacy in the narrative in detail. The study also elucidates the potential of FID as a possible solution to the problem of narratorial interference.

Maier (2015) investigates the links between mixed quotation and Free Indirect Discourse in narrative texts. The researcher believes that the ambiguity of the narrator's voice and the character's voice will produce a layered narrative effect in the FID. The study employs the analysis of language and pragmatic analysis to analyse the reading process of blended discourse structures. The article presents outlining the concepts of voice shifting and character consciousness. The article has a great relevance to the study of dual voice as it discusses the indirect representation of inner thoughts and feelings by narrators. The research, however, is mainly theoretical narratology, and addresses postcolonial identity and trauma narratives in general terms.

1.3. The immediacy of Context of Thought and Narrative

Schlenker (2004) discusses Free Indirect Discourse in terms of the notions of “context of thought” and “context of utterance.” The researcher provides explanations about the changes in the attitude of external narration and internal character consciousness of narrative discourse. The study uses linguistic analysis to analyse the use of Free Indirect modes to create psychological immediacy and subjective perception. One of the strengths of the article is the explanation of how readers interpret thoughts in third person narration.

The research is also significant as it helps to explain the instability of the narratorial control in blended narrative structures. In addition, the study shows how Free Indirect Discourse brings nearness of narrator consciousness and character consciousness.

1.4. Speech and Thought Presentation Framework

The work of Toolan (2001) offers a detailed narratological analysis of fiction narrative that is helpful in the understanding speech and thought presentation in fiction. Important categories of Direct Speech, Indirect Speech, Free Indirect Speech, Free Indirect Thought are discussed. According to Toolan, narrative discourse constructs readers' interpretation of character consciousness and ideological positioning. This is one of the strong points of this work, in which the narrative techniques are systematically linguistically classified. The framework can be particularly helpful in the analysis of the quality of narratorial interference that diminishes as a result of Free Indirect Thought. To this end, the value of Toolan's framework for the analysis of narrative voice and consciousness in *Ice-Candy-Man* is valuable since it provides the premises for the extended and in-depth study of Partition traumas underlined by Sidwa in *Ice-Candy-Man*.

1.5. The Speech and Thought Presentation Framework of Leech and Short in Contemporary Narratology

To this day, Leech and Short's model for the presentation of speech and thought is one of the most influential models in narratology and stylistics, in that it accounts for the ways in which the narrative discourse reflects the consciousness and control of the characters and the narrator. The framework is used and modified by contemporary researchers to analyse Direct Speech (DS), Indirect Speech (IS), Free Indirect Speech (FIS) and Free Indirect Thought (FIT) in literary discourse. The categorization is especially significant in terms of narrative immediacy, dual voice, and minimizing the presence of the narrator. The framework is also very applicable to postcolonial fiction as it illuminates the way in which narrative voice is used in the construction of psychological and cultural conflict.

Dhyana, Erfiani and Awololon (2024) use Leech and Short (1990) speech and thought presentation model for the adaptation of children's story. The researchers categorize various types of narrative with descriptive qualitative analysis, such as Direct Speech, Indirect Speech, Free Indirect modes. The study shows that discourse presentation techniques are important elements of characterization and emotion. The article illustrates the application of the Leech and Short framework in relation to the analysis of narrative discourse where the researchers demonstrate the influence of speech and thought categories on readers perception and the flow of the narrative.

While a number of scholars has studied *Ice-Candy-Man* from feminist and postcolonial and trauma angles, few have paid attention to the narratological devices used to build these themes. The existing works seldom use Leech and Short's model of

presentation of speech and thought in Bapsi Sidhwa's fiction. Likewise, the significance of Free Indirect Discourse, dual voice and the immediacy of the narrative in representing conflict and fractured identity are underutilized. The majority of the work in narratology is devoted to the study of literary texts in the West, and not to postcolonial fiction in South Asia. Moreover, there is lack of analysis by the previous researchers regarding the conflict between narrator and character consciousness and the psychological experience and historical reality during the Partition. The aim of the present study is thus to bridge the gap between narratology and postcolonial identity through the analysis of how the use of Free Indirect Discourse (DS, IS, FIS, FIT, NR) and speech presentation techniques contribute to the identity construction and representation of cultural conflict in the novel *Ice-Candy-Man*. The "Dual Voice" remains under-examined as a narratorial bridge between a child's sensory "Small History" and the structural "Grand History" of Partition. There is a critical gap in understanding how Free Indirect Thought serves as the primary evidence for the psychological fragmentation of the Parsi minority identity.

The paper undertakes **qualitative and descriptive analytical research design**. It is qualitative because it reads the ways in which language creates character consciousness, cultural conflict, and postcolonial identity, not because it measures them; it is analytical because it reads the postcolonial and narratological significance of modes of speech and thought in the novel. The study is also an applied stylistic inquiry since the taxonomic framework used by Leech and Short (2007) is applied to a specific literary text, namely the text of the novel.

The main source of information is from Bapsi Sidhwa's novel, *Ice-Candy-Man* (2000). The Data is gathered through **Purposive Sampling** of following key chapters:

- **Phase A (Pre-Partition):** To capture "Communal Rhetoric" and the Parsi community's neutral stance.
- **Phase B (Partition Crisis):** To capture the "Grand History" events.
- **Phase C (Post-Partition/Trauma):** To analyze the "Individualized Trauma" and Lenny's psychological state.

Passages with narrated speech or thought are identified and retained based on two criteria: linguistic relevance; the passage has an identifiable mode of speech or thought presentation according to Leech and Short (2007) and the thematic relevance. The passage is thematically relevant to cultural conflict, postcolonial identity, or the protagonist's fractured sense of self. The retained passages are then coded for the relevant mode and analysed for their narratological role.

2. Theoretical and Analytical Framework

The study is based on the model of speech and thought presentation of Leech & Short (2007), elaborated by Toolan (2001). The framework groups eleven modes of discourse together, ranging from fully narrational to fully characterological, each

exhibiting a certain level of control and character subjectivity by the narrator. Tracking Sidhwa's movement along this continuum is the main way to answer both research questions.

2.1. The Eleven Modes of Speech and Thought Presentation

At the end of the continuum, Pure Narrative (PN) conveys what is clearly seen on the outside, but without any character's articulated speech or thought. In *Ice-Candy-Man*, it sets the objective, historical context in which Lenny's subjective world is situated.

Narrative Report of Speech Acts (NRSA) and Narrative Report of Thought Acts (NRTA) summarizes what a character spoke or thought without reproducing his speech or thoughts, indicating the most highly mediated level of narration and the epistemological constraints of Lenny's child voice.

In Indirect Speech (IS) are the content, but not the exact words, of what a character says is conveyed using the reporter's tense and pronoun system, with an explicit reporting clause. Indirect Thought (IT) is based on the same principle in the case of thought. As leech and short say (2007) "the unmarked norm for reporting thought is in terms of IT. IS and IT are the analytical starting points from which the shifts to Free Indirect modes are significant in interpretation.

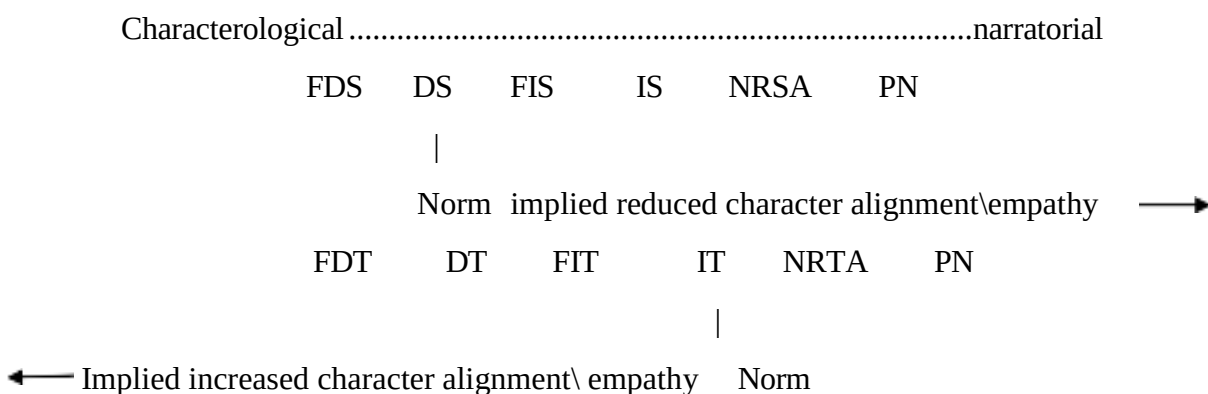
Free Indirect Speech (FIS) and Free Indirect Thought (FIT): The most important modes to this study are Free Indirect Speech (FIS) and Free Indirect Thought (FIT). Both have no framing clause, so that the voice of the character emerges into the speaker's grammar "structure". FIS delivers speech without quotation marks or a reporting verb, resulting in a blending of dual voices of the narrator and character. In the case of thought, FIT works on the character's evaluative lexical repertoire, the modals and coloring of his/her speech. The FIT mode is the most flexible hybrid mode according to Toolan (2001) and Leech and Short (2007) propose that a shift to FIT represents greater empathy toward the character and deeper engagement in the character's inner world. Lenny's trauma, his disintegration and his postcolonial displacement are expressed most clearly through FIT in *Ice-Candy-Man*.

Direct Speech (DS) places the character's actual words in a framing clause and quotation marks to create vivid scenic immediacy and is the norm for reporting speech, according to Leech and Short (2007).

Direct Thought (DT): Used to reveal thought as it is, but used infrequently in contemporary fiction. In the discussion of narratorial control in the text, the difference between DS and FIT is a main focus, as characters openly express views on communal identity in DS while Lenny's trauma is obliquely presented in FIT.

Free Direct Speech (FDS) and Free Direct Thought (FDT) are two types of direct speech or thought that are not used with a framing clause, and are used in the character's own tense and pronouns, thus creating radical immediacy.

Stream of Consciousness (SOC) presents the characters' thoughts are presented in a syntactically fractured and disordered manner, with ideas relating to one another in an associative and impulsive way. The extreme cases of psychological disorientation are represented by SOC, in which the protagonist's voice is completely erased by Partition trauma.



Adapted from Michael Toolan (2001), The Articulation of Narrative, Part III: "Representing Character Discourse."

2.2. Key Theoretical Concepts and Analytical Procedure

This framework includes three concepts that are key in the analysis. One key aspect of FID is the Dual Voice, the simultaneous use of a narrator voice and a character voice without one voice clearly being heard over the other. This dual voice directly performs the postcolonial tension at the heart of the second research question in FIT passages. The most direct, unmediated access to a character's consciousness is found in the narrative immediacy that a mode affords; FIT, FDT, and SOC provide the greatest amount of the immediacy and are the most common methods of achieving Research Objective Two. The analytical tool is the presentation continuum for speech and thought by Leech and Short (2007) that shows how the movement between the modes in Lenny's speech and thought builds up his identity and reflects the cultural conflict of the Partition. The analysis codes each passage by mode, looks at how it operates on the continuum, and refers to the findings in relation to the postcolonial and narratological issues.

3. Analysis

In *Ice Candy Man* Bapsi Sidhwa navigates the cataclysmic landscape of the 1947 Partition through the hyper-focused lens of Lenny, a young Parsi girl whose identity is forged in the transition from colonial stability to postcolonial chaos. Utilizing the linguistic framework of Leech and Short (2007), this analysis explores how the modulation of narrative modes serves as the primary vehicle for character subjectivity and political commentary.

This discussion can be split into two parts:

Part 1: Narrative Immediacy and Inner Conflict: Explores Free Indirect Thought (FIT) in order to follow Lenny's psychological development. It follows her from a non-partisan observer to a split subject becoming more attuned to seeing individuals within an extreme religious belief system. **Part 2:** The Dual Voice and Contested Histories: Discusses the dual voice, immediate, sensory experience of violence and the Grand History of national politics and public broadcasts. Sidhwa turns away from the community rhetoric of colorful leaders, and onto the quiet internal shock of Lenny, a record of the nation's history of displacement and a child's psyche's fracture.

3.1. Part 01

3.1.1. Pre-Partition: The Genesis of Identity: Narrative Immediacy and the Parsi "Haven"

Sidhwa sets up Lenny's identity in the opening chapters, in which she describes her world as "compressed" between the particular roads of Lahore (Warris Road, Queens Road and Rail Road). This linguistic preference reveals her physical belonging to this "haven" of Parsi neutrality, unaffiliated to the "expansive map of a crumbling British India. Her cultural dilemma does not start with national politics, but with the Direct Speech (DS) of the authority figures such as Col. Bharucha. When he "roars" at a Muslim couple, "How will you govern a country when you don't know what goes on in your own house?", (Sidhwa, 2000, p. 12) Lenny's gut response is both fear and silent watchfulness. She is a child seeking to discover a true "self" in a prescribed colonial world, who is plagued by an "inception of guilt" over petty offenses such as stealing jars. Free Indirect Thought (FIT): "A life sentence?" (Sidhwa, 2000, p. 12). How is her moral identity formed first of all by the domestic rules, and how by the coming storm of community? Condemned to honesty? This is the point where she becomes a "neutral observer" who is engaged in the Parsi "self-regard" and absorbs the survivalist rule of "abide by the rules of their land" as long as they "do not interfere.

3.1.2. During Partition: The Fragmentation of the Self: From Individuals to Communal "Tokens"

The use of **Free Indirect Discourse** in the mid-partition phase reveals a deep psychological partition. As Lenny starts to see people as symbols of religion rather than people, her identity evolves. Sidhwa uses FIT to draw attention to this epiphany: "It's sudden, one day everyone is everyone, and the next day each is Hindu, Muslim, Sikh, Christian (Sidhwa, 2000, p. 93). In the "Dual Voice" there is a tension between what Lenny experiences and what the narrator observes in retrospect. In Direct Speech she hears Mr. Singh warn of "rivers of blood"(Sidhwa, 2000, p. 145) and her first thoughts are of the "swift little stabs" the Inspector General's shoe makes, demonstrating her use of physicality to filter out political "Imperial phlegm" Sidhwa (2000, p. 71). This phase is the "transitional from individual to symbol", and even her favorite Ayah is a "token Hindu.

When Lenny's own identity is questioned because of her Parsi identity ("O kee?" What is that?" that is the question that eventually led to a complete transformation that came about after the Radcliffe Commission. In the story, she is dealing with the division of land as a personal change: "I am Pakistani. In a snap. Just like that" (Sidhwa, 2000, p. 140).

3.1.3. The Post-Partition "Cracking": Trauma and the Dehumanized Landscape

In the final chapters, the internal cultural conflict reaches its zenith as the multicultural fabric of Lenny's world is "gutted" and "scavenged." Sidhwa uses **FIT** and **Narrative Immediacy** to represent the "transformation of place," where the streets of Lahore are suddenly "bereft of the colorful turbans" of the Sikhs and filled with "hordes of Muslim refugees." (Sidhwa, 2000, p. 175) This shift in the landscape forces an identity shift in Lenny; she is no longer the girl who breaks plates, but a witness to the "shattering of the domestic space." Her perception of humanity undergoes a dehumanizing change; witnessing the death of the Masseur, her thoughts record him as being "reduced to a body. A thing." The "cracking" of India is mirrored in the cracking of her own mind as she watches palatial Hindu bungalows being "thoroughly scavenged." (Sidhwa, 2000, p. 175). Ultimately, Lenny's identity is irrevocably tied to this "gutted" reality. The use of Free Indirect Thought allows the reader to see that her psychological displacement is the final product of the Partition a state where the "self" is no longer a person of a multicultural city, but a solitary witness to the "salvaged" remains of a lost world.

3.2. Part 2

To address how "Dual Voice" model reflects the postcolonial tension between personal experience and objective history, the analysis is presented in three paragraphs covering the pre-partition, partition, and post-partition phases.

3.2.1. Pre-Partition: The Tension of Mimicry and Political Abstractions

In the lead-up to Partition, the "Dual Voice" functions to bridge the gap between a child's tactile observations and the sophisticated political landscape of a colony on the brink. In Chapter 5, this is illustrated through the "Sugar in the Milk" (Sidhwa, 2000, p.39) metaphor during the Parsi congregation; while Lenny hears Colonel Bharucha's "thunderous voice" and British proverbs like "hunt with the hounds and run with the hare" (Sidhwa, 2000, p.37) with childhood awe, the retrospective adult narrator provides a critique of the community's "reflexive" mimicry of the colonizer. This opposition between "Small History" and "Grand History" is further clarified in Chapter 10, (Sidhwa, 2000, p.80) in the political jangle between Mr. Singh and Inspector General Rogers. Lenny emphasizes the personal and psychological aspects of anger, the "swift little stabs" of a shoe, the narrator gives the historical objective account of the Cabinet Mission and Jinnah-Nehru deadlock. The initial intertextuality of the novel with Iqbal's Shikwa ("You are no less fickle than we") (Sidhwa, 2000, p.1) creates this dual framework right from the beginning, and sets the stage for Lenny's own "complaint" against her "squeezed" world

in high philosophy. This is reflected even in her meeting with Gandhi; the child is only "bursting shyness" (Sidhwa, 2000, p. 88). at the "mythic figure" but the adult voice knows years later that there is the "concealed nature of the ice"(Sidhwa, 2000, p. 88). under his non-violent demeanor, between innocent encounter and historical complexity.

3.2.2. During Partition: Trauma vs. the Birth of the State

The Dual Voice model brings into existence the conflict between the subjective and the "objective" (statehood) as the Partition unfolds (Chapters 11-20). In Chapter 13 this is beautifully expressed in Iqbal's poetry, and the adult narrator's sophisticated literary lens elucidates the question of why the "European's mystery is erased," (Sidhwa, 2000, p.111) but the child Lenny is "shivering"(Sidhwa, 2000, p.111) as a world has "changed its mind" physically and mentally. The climax is in Chapter 17 and Chapter 18, both of which juxtapose the macro with the micro by applying Direct Speech from the broadcast of history. The character voice witnesses violence in the streets while the voice of Jinnah is heard on the radio saying "You are free... to go to your temples". (Sidhwa, 2000, p.144) On Lenny's birthday, the objective "Grand History" uses the metaphor of "dealing out Indian cities like a pack of cards"(Sidhwa, 2000, p. 108) to highlight the differences in the way she is treated, while the personal "Small History" focuses on Lenny's "milk-and-rose-petal" bath and her frustration that "no one has time for her birthday". The reader's benefit of hindsight that Jinnah was "caricatured as a monster" is another form of political insight that Lenny, an eight-year-old, only gains in retrospect.

3.2.3. Post-Partition: The Distribution of Land and the Essence of Thought

The Dual Voice is heard in the final chapters (21–32), (Sidhwa, 2000, p. 161-277) as 'distributed' through political decree is the territory, women and identities. The narrator comments on the concept of Gandhi "distributing lands" and Nehru and Jinnah "distributing the lives of people," and the character voice of Lenny perceives only the apparent change of her multicultural community. The most painful of this tension occurs in the narration of the Recovered Women's Camp. The Dual Voice keeps the focus on the personal psychological trauma: the state's attempt to reclaim its female citizens is signaled by the sensory "fragrance of flowers" tossed by the Ice-Candy-Man, as is their social death and displacement by the camp women who treat the crushed roses as "goat droppings". Lastly, the combination of the poetry of Iqbal and Ghalib in Chapter 32 (Sidhwa, 2000, p.275) gives the reader a "haunting presence" in Lenny's thoughts. While the "harmless fellow" is in agony, the narrator reads out the verses of Zouq "Why did you make a home in my heart? Inhabit it. Both the house and I are desolate..." (Sidhwa, 2000, p. 276) "Don't berate me, beloved. I'm God-intoxicated! I'll wrap myself about you: I'm mystically mad." (Sidhwa, 2000, p. 277) about passion and strength to the *Ice-Candy-Man*, so as to bridge the gap between his personal pity and the objective historical tragedy of a man and a nation that have been destroyed by the very religious and romantic passions that fueled the

Partition. Abbas and Chandio (2021) stated that Sidhwa's love for poetry, especially of Muslim poets represents that she is more inclined towards the portrayal of Muslim culture in their literature. On the other hand, this inclination reflects that the novel *Ice -Candy - Man* celebrates Muslim culture and portrays it as rational, inspirational, and related to its civilization.

4. Findings

This analysis utilizes **Leech and Short's (2007)** theory of speech and thought presentation to examine how Bapsi Sidhwa represents the shifting subjectivity of the protagonist and the surrounding communities. By applying these categories across three chronological tables, we can identify how narratorial control shifts from external reporting to internal psychological fragmentation.

Representing Character Discourse	Leech And Short Modes of Speech and Thought			
Category	Modes	Examples pre-partition	Examples during Partition	Examples post-partition
Speech	NRSA	"The congregation... does not want to be brought back to earth." (Sidhwa, 2000, p. 11)	"Jinnah's voice... says: 'You are free...'(Sidhwa, 2000, p. 143)	"Ice-candy-man's voice rises in sweet and clear song..." (Sidhwa, 2000, p. 277)
	IS	"The man says... relaying his wife's words." (Sidhwa, 2000, p. 53)	"Ayah tells me that Muccho is arranging Papoo's marriage." (Sidhwa, 2000, p. 80)	"Every bit of scrap... has been salvaged from the gutted shops." (Sidhwa, 2000, p. 228)
	DS	"We must hunt with the hounds and run with the hare!" (Sidhwa, 2000, p. 125)	"We are Parsee... O kee? What's that?" (Sidhwa, 2000, p. 125)	"Oye, pahialwan. Oye, my friend... What have they done to you?" (Sidhwa, 2000, p. 231)
	FDS	"And you all want Pakistan!" (Sidhwa, 2000, p. 91)	"Nehru and the Mountbattens are like this!" (Sidhwa, 2000, p. 125)	"They reappear in the shapes of flowers." (Sidhwa, 2000, p. 241) "My passion has brought me to your street—Where can I now find the strength to

				take me back?" (Sidhwa, 2000, p. 267)
Thought	NRTA	"I was set firmly... on the path today everybody is truth..." (Sidhwa, 2000, p. 4)	"It is sudden. One themselves..." (Sidhwa, 2000, p. 93)	"I comprehended the concealed nature of the ice lurking deep beneath..." (Sidhwa, 2000, p. 242)
	IT	"I thought he was a mythic figure." (Sidhwa, 2000, p. 28)	"I realized the full scope and dimension of the massacres..." (Sidhwa, 2000, p. 156)	"Ayah behaves as if he is inaudible too." (Sidhwa, 2000, p. 262)
	DT	"A life sentence? Condemned to honesty?" (Sidhwa, 2000, p. 79)	"Can one break a country?" (Sidhwa, 2000, p. 92)	"He has been reduced to a body. A thing." (Sidhwa, 2000, p. 173)
	FIT	"The goddamn English! I think, infected by Col. Bharucha's startling ferocity..." (Sidhwa, 2000, p. 17)	"People shrink, dwindling into symbols." (Sidhwa, 2000, p. 93)	"I sniff the air and miss the fragrance..." (Sidhwa, 2000, p. 253)
Intermediate /special case	SOC	"I feel such sadness for the dumb creature I imagine lurking behind the wall. I know it is dumb because I have listened to its silence, my ear to the wall... My child's mind is blocked by the gloom..." (Sidhwa, 2000, p. 1)	"Red roses crushed by the sun... as if they were no more than goat droppings." (Sidhwa, 2000, p. 70) "I can tell by the swift little stabs of the Inspector's General's shoe on the wood that he too is angry." (Sidhwa, 2000, p. 138)	"Don't berate me, beloved, I'm God-intoxicated! I'll wrap myself about you; I'm mystically mad." (Sidhwa, 2000, p. 267) "Smoke... ash... the smell of burnt hair... I am a stone. I feel nothing." (Sidhwa, 2000, p. 162)
	IM	"I am four, and the sun is hot." (Sidhwa, 2000, p. 1)	"I can smell the kerosene. It is sharp, chemical sting in my	"Lahore is suddenly emptied of yet another hoary dimension." (Sidhwa, 2000, p. 242)

			nostrils." (Sidhwa, 2000, p. 119)	
	FID hybrid		"I am Pakistani. In a snap. Just like that." (Sidhwa, 2000, p. 140)	"The Radcliffe Commission is a pair of scissors... cutting through our kitchen." (Sidhwa, 2000, p. 129)
	FIS		"If they talk of nothing but this business, she'll stop coming..." (Sidhwa, 2000, p. 91)	"Ayah behaves as if he is inaudible too." (Sidhwa, 2000, p. 262)

The results revealed the fact that Sidhwa uses a highly developed strategy of modulation between the direct and free indirect speech to follow Lenny's psychological development along the backdrop of the Partition of India. Lenny's "Self" is created through Mimicry and Polyphony a composite of the dominant Parsi, British and communal voices which surround her. But as the political rhetoric turns into violence, Sidhwa jettisons the loud, performative politics of DS's "Grand History"—of Jinnah and Gandhi—and withdraws into his broken-up "FIT" or fractured Lenny's. In this linguistic change there is a Postcolonial tension between the communal "Rival" and the individual "Self." The text's "Small History" of sensory trauma, with its "cracking" of the female body (Ayah) and Lenny's loss of innocence, is the result of the reduction of narrator interference introduced into the text by FIT; a process of reduction which results in the replacement of the objective historical narrative by another. In addition, the use of Intertextuality (Iqbal and Zouq) (Sidhwa, 2000) is a philosophical 'haven' which enables the protagonist to engage with illogical forms of violence within a structured cultural tradition. There is a change in language agency, as communal leaders use aggressive DS to create boundaries but Lenny's inner voice attempts Stream of Consciousness (SOC) to reveal the absurdity of these boundaries. Finally, the results indicate that identity in *Cracking India* is never static, but rather a linguistic phenomenon that evolves from a child's playground to a war zone. Finally, the narrator's "reporting cushion" is stripped away, leading to a shift into Direct Thought (DT), which reveals the direct, unmediated trauma of the "recovered" silent women and sets the voice of the child as the only legitimate voice of the national tragedy.

4.1. Schematically Visual representation of *Ice- Candy -Man* Narrative

Characterological (Post-Partition/Trauma..... narratorial (Pre-Partition/Rhetoric)

FDS DS FIS IS NRSA PN

|

Norm (Dual Voice)

← Implied increased character alignment\empathy (Lenny's sensory history)

FDT DT FIT IT NRTA PN

|

Norm (Dual Voice)

→ Implied reduced character alignment\empathy (Adult narrator's retrospective history)

5. Conclusion

The linguistic analysis of the Bapsi Sidhwa's *Ice-Candy-Man* in the light of Leech and Short (2007) framework, reveals the fact that the main tool used to build the postcolonial identity is narrativity which is not only a stylistic tool but also a fundamental narratological apparatus. The research also unfolds that modulation between different modes of speech and thought from protagonist's shift from an objective observer to a traumatized witness, that are inseparable from the novel's overall alternation of speech and thought.

To the first research question, the use of Free Indirect Thought (FIT) and Narrative Immediacy can be used to internalize the external "cracking" of India. But at first, FIT makes Lenny's identity "compressed" and "parsi-neutral," as she is sheltered by her domestic geography. The use of FIT, however, as the communal conflict mounts, gives the reader the opportunity to learn the protagonist's narrative from him or her, bypassing the filter of the narrative interference. The moment when cultural conflict becomes a psychological reality for Lenny is when he is able to see people as "symbols" or "tokens" (Hindu, Muslim, Sikh). The shift in language from "Self-regard" (Direct Speech) to a more fragmented identity (FIT) reflects the latter's focus on the senses and feeling of isolation due to colonial displacement.

In relation to the second research question, the term Dual Voice" is used to describe how the "Small History" of Lenny's childhood and the "Grand History" of the Partition are connected in a linguistic or discursive way. This interchange of the child-like, kinesthetic perspective with the adult's retrospective, analytical voice uncovers a profound internal conflict between individual trauma and historical fact. Lenny's character voice brings the

sensory details of the narrative to the "Personal Experience" of "Objective History" (that is usually presented in adult Direct Speech, like radio or television broadcasts, pamphlets, or speeches).

The results achieved thus are: The “**narratorial cushion**,” which can be removed by FIT and SOC in Sidhwa, is what allows the reader to be thrown directly into the shock of the postcolonial subject.

Trauma and Identity

Cracking is another word for the cracking of the domestic and bodily space, as well as the cracking of India. Intertextuality (Iqbal and Ghalib) is used to offer a philosophical perspective that attempts to make sense of a world where people have been "reduced to things.

The present research examined in detail three modes of speech and thought: Direct Speech (DS), Free Indirect Thought (FIT), and Direct Thought (DT) and rest FDS, FIS, IS, NRSA, PN to trace a psychological evolution and the historical trauma in Bapsi Sidhwa's *Cracking India*. The paper through the selected theoretical framework has established the literary and linguistic craftsmanship of Sidwa in the context of Partition, and underlined the fact that "objective" history is inseparable from the "personal" psychological landscape. Lenny's journey from a neutral Parsi to a "Pakistani witness" is completed not through political affiliation, but through a linguistic evolution that captures the haunting silence of the "recovered" and the enduring trauma of a nation born in blood.

Last, the distinctive relationship between stylistic modes and postcolonial themes (e.g., Mimicry, Polyphony, and 'Grand' vs. 'Small' history) examined here highlight the hidden phenomenon, how the "reporting cushion" of the narrator works in other authors of the South Asian diaspora as well, which provides a flourishing grounds for new researches of South Asian Literature.

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