

## STYLISTIC ANALYSIS OF BAPSI SIDHWA'S NOVEL ICE CANDY MAN: USEFULNESS OF STYLISTIC ANALYSIS IN THE ELT CLASSROOM

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### Abstract

*This study investigates the use of stylistic devices in Bapsi Sidhwa's novel Ice Candy Man through the application of Leech and Short's (1981) stylistic model. The research aims to explore the linguistic distinctiveness of the novel and to examine how its stylistic features contribute to both literary and grammatical understanding. Additionally, the study seeks to highlight the pedagogical implications of stylistic analysis for English Language Teaching (ELT), offering insights into how literary texts can be effectively utilized in the language classroom. Employing a descriptive qualitative method and documentary analysis as the primary research tool, the study reveals that the novel contains all the stylistic categories outlined in the selected theoretical framework. These findings underscore the value of stylistic analysis in enhancing both students' and teachers' abilities to interpret and apply language for a range of educational purposes.*

**Keywords:** Stylistic Analysis, Linguistic Distinctiveness, Leech and Short Model, English Language Teaching (ELT), Pedagogical Implications

### Introduction

The world of literature has been replete with the works of writers who are adding new spheres and ideas continuously. The figure of the writer must be well-adjusted by employing language skills in writing literature. Writers must use language to convey their message, imagination, and ideas. Language is their main tool to express what they want to tell their readers. It can be safely said that the literary world is dependent on language as it plays various functions in the writing. Thus, language is the most important instrument for the authors. The literary world can be enjoyed if it is expressed beautifully via language (Simpson, 2004).

The novel is one of the most famous literary works as it gives a deep and thorough description of the author's message. The novel also employs language as its main tool. It is not necessary that language make the novel attractive, but it is necessary that, without language, the writer cannot create a literary piece. It is the language that makes this piece of work interesting, as well less attractive. It is the language that gives deep meaning to the novel. The reader can get multiple meanings by reading a novel. It is the language that a writer uses to put a challenge in front of readers so that they can learn various meanings. Therefore, it can be said that the knowledge and proper understanding of language are highly important and necessary, as it not only gives deep meaning but also the knowledge of the language (Wellek & Dan, 1995).

The piece of every writer can be a source of influence for his/her successors. They can get guidelines from it. Although the purpose of each writer can be similar, such as to reveal the truth about the nature of human beings and the meanings of life, the ways of expressing ideas via language are different from writer to writer. It means all writers create any piece of literature with specific words which are unique and different from others. That is why stylistic analysis may help anyone in the literary world (i.e., literature teachers, students, critics, and authors) in

understanding the work of the certain writer. The uniqueness of each writer can be learned and adopted and his/her weaknesses can be a lesson for readers, other authors, learners, and critics. This research study undertakes a stylistic analysis of selected works by Pakistani-American novelist Bapsi Sidhwa, to explore the linguistic distinctiveness reflected through her use of various stylistic and literary devices. Sidhwa's writing is marked by a rich and vivid mode of verbal expression, shaped by her unique imagination, originality, and personal life experiences. Her narrative style stands out among contemporary writers due to her ability to blend reality with imagination, making her fiction a reflection of her lived encounters. Hurtubise (1998) states that not only does it raise curiosity, but also stylistic analysis could serve as the best way to learn English as a foreign language for pedagogical purposes. The study highlights how her stylistic choices operate across different linguistic levels, contributing to the distinct voice and depth found in her literary works.

### Objectives of the Article

The objectives of the study are to:

1. Analyze the novel, *Ice Candy Man*, to show how many different stylistic devices are used to improve the deep and surface meaning of the language.
2. Help students of ELT in comprehending literary words and grammatical functions in literary texts.
3. Explore how pedagogical implications of stylistics analysis assist the teachers in ELT classrooms.

### Theoretical Framework

The main purpose of this research work is to review the theoretical background and some studies based on this subject. In this regard, some past studies are analyzed in this section. Moreover, the concept of style, stylistic analysis, and the methodology utilized to analyze the prose stylistically as suggested by Leech and Short (1981) are discussed here. The methods suggested by Leech and Short are lexical categories, grammatical classes, figures of speech, cohesion, and coherence, and context. The stylistic analysis of a literary item can better be done after breaking text into different categories and components. According to Fry (1985), "... every word, every image, even every sound made audibly or inaudibly by the words in making a tiny contribution to the told movement ..." (p. 402).

### The Concept of Style and Stylistics

Cuddon and Preston (2010) define the term style as the peculiar manner of expression in verse or prose. Stylistics is defined as the study of various styles. This notion demonstrates that the style is the main focus of attention in the field of stylistics. Fakuade (1998) describes stylistics as the study of linguistics of various styles. Stylistics is that part of linguistics that focuses on the difference in the utilization of language, with special concentration on complex and conscious use of linguistic terms in literature. According to Leech and Short (1981), stylistics is the application of the knowledge of language to study various styles in the literature. All these definitions show that stylistics is the field that is subordinate to linguistics because it is due to linguistic terms that are used to analyze literary works. Xu (2005) believes that the aim of most stylistic analysis research works is not only to simply elaborate the formal characteristics of literary texts for their own sake, but also for the purpose to show their functional importance for the understanding of the text. Language plays the most important role in literary texts. It is the language that gives literature a proper meaning. Literary subjects are dependent on language (Galperin, 2010) as it is the main tool for delivering ideas and feelings, knowledge, lessons, and points of view. A writer of a formal subject like science or engineering will always limit the vocabulary to one meaning at one time and it is a high-level possibility that a poem has more than one meaning or interpretation (Adane, 2012).

## Framework for Analyzing Prose Style

Leech and Short (1981) believe that the classes for the specific list of the language are provided in four general categories such as grammatical categories (deviation, parallelism, sentence complexity), lexical categories (noun, pronoun, adjective, verb, adverb, general, colloquial, literary and neutral layer), cohesion and context, and figures of speech (grammatical, lexical phonological schemes, tropes, and figurative devices). The following is the detail:

### a. Grammatical Categories

These refer to the structure and syntax of the language used in a text. They highlight how sentence construction contributes to the writer's style.

- Deviation: Refers to breaking traditional grammar rules for artistic effect. It often reflects character, voice, or realism in dialogue.
- Parallelism: The repetition of similar grammatical structures in phrases or sentences for emphasis or rhythm.
- Sentence Complexity: Analyzes sentence types (simple, compound, complex, compound-complex) and how these affect the text's flow, tone, and depth of meaning.

### b. Lexical Categories

This category deals with word choices and the types of vocabulary used in the text. It explores how specific kinds of words shape meaning and reflect the writer's linguistic choices.

- Nouns, Pronouns, Adjectives, Verbs, Adverbs: The main parts of speech, analyzed for frequency, form, and stylistic impact.
- General Vocabulary: Everyday language with wide usage.
- Colloquial Layer: Informal expressions or regional dialects reflecting spoken language and cultural context.
- Literary Layer: Polished, refined, or figurative language used in creative writing (e.g., idioms, poetic expressions).
- Neutral Layer: Field-nonspecific, standard vocabulary common in general communication (e.g., "table," "walk," "house").

### c. Cohesion and Context

This category explores how different elements of language are linked together and how they function in a given social or cultural context.

- Cohesion: The use of linguistic devices (such as conjunctions, reference words, repetition, ellipsis) that connect sentences and paragraphs logically.
- Context: The situational, cultural, and historical background in which the language is used or understood. This includes the speaker/writer's identity, audience, and purpose.

### d. Figures of Speech

These include rhetorical and stylistic devices that add beauty, emphasis, or layered meanings to the text.

- Grammatical and Lexical Schemes: Patterns in structure or word choice, such as parallelism, anaphora (repetition at the beginning), or syntactic deviation.
- Phonological Schemes: Sound-based techniques like alliteration (repetition of consonant sounds), assonance, and rhyme, which add musicality.
- Tropes and Figurative Devices: Creative language that conveys meaning beyond the literal:
  - Simile: Comparison using "like" or "as".
  - Metaphor: Implied comparison of two things.
  - Symbolism: Objects or characters representing deeper meanings.
  - Hyperbole: Exaggeration for effect.
  - Personification: Giving human traits to non-human things.

- Paradox: A self-contradictory but meaningful statement.
- Metonymy & Synecdoche: Substitution of a related term or a part-for-whole expression.

### **Stylistics and EFL**

Is it possible that the subject stylistics is of use for the students of EFL? It is always a challenging thing to explain clearly and to provide a rationale for any discipline. It is a fact that the students of EFL have to deal with the methods of linguistic analysis. They have to analyze the literary language or creative writing often. In this scenario, is it possible that the methods of linguistic analysis would help them to understand the complex piece of literary writing? Of course, such a piece of writing is demanding and stylistics helps the students in this regard. Any inspired teacher would use these methods to make his/her teaching more effective (Adane, 2012). Students do get help from stylistics when they study literature in linguistic chunks to understand the use of language to convey thoughts and emotions (Widdowson, 1975). Without understanding stylistic terms, the students would not be able to grasp the theme or idea behind any piece of literature. It is a fact that for stylisticians the most important thing is an analysis, not the reading stuff. The teachers of language are normally aiming for the students to understand literature, and if they have to look at the vocabulary and grammar, of course, then they have to do something if it helps. If the teacher is also a stylistician, the students will be able to understand literature (poetry, drama, and novel) with a proper understanding of the texts. It is also even seen in the language classroom; rather than enjoying the text, students feel the pressure of understanding the text mechanically. Sometimes they feel that they have lost the beauty of this piece of writing (Gower, 1986). Nevertheless, it is still believed that stylistic analysis gives insight to the students, where they can understand the language well, and sometimes in the future, they can even write their piece of writing if they already know the rules and regulations of stylistics.

### **Research Studies on Ice Candy Man**

Several scholars have analyzed Ice Candy Man by Bapsi Sidhwa from diverse critical perspectives. Sultan and Awan (2017) conducted a comparative study exploring the impact of the Partition on Pakistan and India. They examined the perspectives of authors from different religious backgrounds of Sikh, Muslim, Parsi, and Hindu by analyzing three novels: Ice Candy Man (Bapsi Sidhwa), Train to Pakistan (Khushwant Singh), and Alakh Nagri (Mumtaz Mufti). Their work focused on how various writers present divergent literary interpretations of the same historical events.

Khalil, Ehsan, and Ghauri (2017) examined the plight of women during the Partition as portrayed in Ice Candy Man, highlighting the gendered violence and trauma experienced by women in times of socio-political upheaval. Similarly, Manzoor (2018) discussed the conditions of minority communities in the Indian Subcontinent during the Partition, bringing attention to issues of identity, marginalization, and displacement.

Bhat (2018) recognized Bapsi Sidhwa as a significant literary voice among her contemporaries. He emphasized her unique position as the only Parsi female writer who presents the Partition narrative through the eyes of a child narrator from the Parsi community in colonial Lahore. This narrative choice adds a distinctive lens to the historical context.

Mishra (2018) also analyzed Ice Candy Man using a feminist theoretical framework. The study focused on the socio-political challenges faced by women during Partition, conveyed through the female protagonist, Lenny. As a fictionalized representation of Sidhwa's own voice, Lenny becomes a medium through which the author communicates the gender-specific suffering endured by women in that era.

Building on this existing body of research, the present study aims to conduct a stylistic analysis of Ice Candy Man, focusing on the linguistic features and literary devices employed by Bapsi



Sidhwa. The objective is to uncover how her stylistic choices enhance both the surface and deeper meanings of the text. This analysis will also investigate the pedagogical value of stylistic study for students and teachers of English Language Teaching (ELT), emphasizing how literary texts can be used to enrich language comprehension and classroom engagement.

### Research Methodology

This study employed a qualitative descriptive research design to analyze the stylistic features in Bapsi Sidhwa's novel *Ice Candy Man*. Rabia (2021; 2024) and Ghani et al. (2024) agreed that qualitative approach provides indepth understanding of that resesrch phenomenon where statistical approach become insufficient to predict the layers of human cognition and behavior (Ashraf et al. 2020; Mustafa & Ali, 2024).. The Qualitative Documentary Analysis technique designed by Figueroa (2008) is used as a tool of this research paper. By using this technique, the researcher carefully read the whole novel and found relevant examples.

As the research is grounded in textual analysis, the qualitative approach is suitable for interpreting the linguistic and literary devices used in the text. The focus was on identifying various stylistic elements that contribute to the surface and deeper meanings of the novel.

Descriptive research in this context refers to the systematic examination and categorization of stylistic features, such as diction, imagery, sentence structure, tone, and figurative language, used by the author. This approach allows for a detailed exploration of the author's narrative techniques and how they reflect her creativity, cultural background, and thematic intentions. Through this method, the study also draws connections between stylistic features and their potential pedagogical applications for students and teachers in ELT contexts.

### Data Analysis

The data analysis in this study is based on a close reading of Bapsi Sidhwa's *Ice Candy Man*, focusing on identifying and categorizing stylistic devices used throughout the novel. The analysis has been structured thematically and linguistically to highlight different layers of language and stylistic expression. These include: the neutral layer that reflects common vocabulary usage, the literary layer comprising both common and special literary words, and the colloquial layer that captures culturally rooted expressions. Additionally, the general layer explores Sidhwa's narrative style and tone, while the section on parts of speech examines her creative use of nouns, adjectives, verbs, and adverbs. The study also investigates grammatical categories, including phrase and clause structures and sentence complexity. Furthermore, a detailed exploration of figures of speech is conducted, covering grammatical and lexical schemes, phonological patterns, tropes such as simile, metaphor, symbolism, hyperbole, personification, and intertextuality. Finally, the analysis includes code-switching and code-mixing, reflecting the cultural and linguistic hybridity embedded in the novel. Together, these elements reveal the depth and distinctiveness of Sidhwa's stylistic choices and contribute to a comprehensive understanding of her narrative technique.

The following data are collected from the reading of the text and analyzed, and presented category-wise:

#### Neutral layer

A neutral layer is the most stable level. It forms the bulk of English vocabulary and its "common core". It includes field-nonspecific words. The neutral layer is the source of polysemy and synonymy and serves for the word-formation processes. The following example would show how common language is used frequently:

"The table is supported by stands of polished wood. The stands are held to by a beam which runs six inches above the floor" (P. 50, Chap. 8).

Such words are used in English commonly and in everyday life. Further words can be formed with such words as 'supported' can be 'supportable', 'supporting', 'support' etc. Furthermore,

‘beam’ is the synonym of ‘ray’, ‘stands’ can have multiple and possible meanings (polysemy) like ‘stand of bed’ and ‘a person stands’, ‘opinions’, ‘support or base’.

### Literary layer

#### a. Common literary words

The literary layer includes fancy or polished words and phrases often used in writing and speech. It has things like idioms, special old words, poetic terms, foreign words, and unique made-up words. These make the language sound more cultured and interesting. Here are some examples from Ice Candy Man:

In the first chapter, Colonel Bharucha thinks about Lenny and says:

“He cocks his head, impishly defying me to shed crocodile tears” (Chap. 1, p. 3).

The phrase “impishly defying” is a clever way to describe Lenny’s playful challenge. “Crocodile tears” is an idiom that means fake crying. Instead of just saying “fake tears,” this phrase is more colorful and sounds more literary.

In Chapter 5, the Colonel gives a speech to his Parsee community:

“No one knows which way the wind will blow. There may be not one but two – or even three – new nations! And the Parsees might find themselves championing the wrong side if they don’t look before they leap!” (Chap. 5, p. 30).

The expression “which way the wind will blow” means no one knows what will happen in the future. Saying “championing the wrong side if they don’t look before they leap” is a polite way of warning people to be careful before making decisions. These phrases make the speech sound more thoughtful and literary instead of plain or simple.

#### b. Special literary words

Such words included some learned words or terms such as science terminology, poetic words, archaic words, foreign words, or some other literary terms. In this novel, the story is about the culture of the Sub-continent. She included special terminologies in her novel that only people from this culture can understand. People from other cultures have to search for meaning. She used these words in various parts of her text from Punjabi and Urdu language:

“Hookah, masti, burka, phulkas, Arrey baba, parathas, tu, tusi, shabash, darbar, vazir”

These words are purely related to Sub-continent culture. It is pretty clear that the writer has the poetic license to use the language as he/she desires

**Table 1.** The English equivalent of Urdu and Punjabi words

Urdu	English
Hookah	Narghiles (However, the word Hookah now has gained international acclaim and it is added in online Cambridge dictionary)
Masti	Enjoyment
Burka	Gown
Phulkas or Parathas	It is something like cooked dough (especially related to Pak-India culture)
Arrey baba	Hay, Man
Tu, Tusi	You
Shabash	Well-done
Darbar	Shrine
Wazir	Minister to the King

### Colloquial layer

Keeping in mind the area and speaking styles of the people, the writer translated colloquial words of the Urdu language into English. During the speech Colonel says:

“Why? Which mad dog bit the Sikhs? Why are you so against them?” (Chap. 5, p. 5)  
This sentence is the English equivalent of the Urdu expression, “*Kia unhain kisi pagal kuttay ny kata hai?*” This sentence is spoken in these regions a lot. It is considered a slang type of language in these areas of Pakistan as well as India.

### General layer

Usually, the writer uses a colloquial, descriptive, and narrative style of writing. Bapsi Sidhwa has the habit of using and making new compound words to give a new meaning. The following example shows how she uses compound words with hyphens:

“Electric-aunt, Slavesister, Guilt-driven attention, On-your-mark attentiveness, Combed-back hair, Cool-water-in-a-jug American, Goddess-like calm, Breath-stopping shyness, Pistol-shot-like report, Tiger-eyes, Catcher-in-the-kitchen, A long-foot paper”

The language of the novel is simple, colloquial, narrative, and descriptive. The reason behind this usage is that it is told by a four-year-old little girl, Lenny. She constantly changes the tone of the expressions. Sometimes she describes the things. Sometimes she tells the story. In various places, she uses a colloquial style of language to give the reader the idea of the culture and her surroundings. For example:

“My world is compressed.” “A few furlongs away Jail Road vanishes into the dense bazaars of Mozang Chungi” (Chap. 1, p.1).

The above examples show how language is simple. Similarly, how she describes the world around her as well as her world. The choice of the words is simple here.

The next example shows the beauty of expression, how the child describes the person around her:

“Ayah is chocolate brown and short. Everything about her is eighteen years old and round and plump. Even her face, full brown cheeks, pouting mouth, and smooth forehead curve to form a circle with her head” (Chap. 1, p. 3).

### Parts of speech

Style and thought can be promoted with the help of parts of speech, and there is a variety of nouns, adjectives, verbs, and adverbs, etc., which make this novel a great piece of art in the sense that her style of using these parts of speech is interesting.

#### a. Nouns

It is the style of the writer to use nouns in a continuous form such as:

“Ayah, I, Adi, Papoo, stray hens, pups, kittens, and Rosy and Peter from next door have all had our turn” (Chap. 6, p. 40).

In the above example, she used nine nouns in a single subject. These nouns are a mixture of proper and common nouns.

Sometimes she uses compound nouns:

“such a persistent display of embroidered bosky-silk and linen tea-cozies, tray-cloths, trolley sets, tablecloths, counterpanes, pillowcases and bedsheets” (Chap. 9, p. 60).

Different kinds of proper nouns are used in the novel that shows the local context of the novel such as, Waris Road, Queens Road, Kashmir, Muzung Chungi, etc. Moreover, the theme of the novel is based on the suffering of women. The noun “scream” appears in this novel (more than 40 times). It shows the intensity of the feelings and sufferings. For example, Lenny says, “My screaming loses its edge of panic” which means the intensity of pain.

### **b. Adjectives**

The writer uses adjectives joined by hyphens to describe people and things in a detailed and vivid way. These compound adjectives (like “middle-aged,” “pointy-eared,” and “big-bellied”) give the reader a clear and precise picture. Using hyphenated adjectives helps pack more information into a few words, making the descriptions sharper and more effective. For example:

“The English man is short, leathery, middle-aged, pointy-eared” (Chap. 1, p. 2).

In the above sentence, each adjective adds a specific detail about the man’s appearance, helping the reader to imagine him clearly.

### **c. Verbs**

The writer uses creative and expressive language to describe the actions of characters like Ayah, Sharbat Khan, and Lenny’s own feelings. One of Bapsi Sidhwa’s strengths is her ability to describe several actions smoothly in a single sentence, making the scene feel full of life and movement.

She also uses words in unusual or non-literal ways to make the writing more interesting. For example, using the word “resurrecting” (which usually means “bringing back to life”) to describe someone bringing back a smile adds a deeper, maybe after a tense moment, more emotional layer to the scene.

“But back he bounces, bobbing up and down. ‘So what?’ he says, resurrecting his smile” (Chap. 1, p. 2).

Other examples include:

“He leans across his bicycle, talking, and she shifts from foot to foot, smiling, ducking and twisting spherically” (Chap. 9, p. 61).

This sentence shows many actions happening at once, creating a vivid picture of a playful, lively interaction.

“I swim, rise, tumble, float, and bloat with bliss” (Chap. 5, p. 35).

This sentence describes Lenny’s emotions with physical movement words, helping the reader feel how overwhelming and joyful the moment is.

Sidhwa’s use of figurative verbs and multiple actions in a sentence gives the writing a poetic and expressive style, while still being easy to follow.

### **d. Adverbs**

Bapsi Sidhwa often uses adverbs to increase the intensity and emotional effect of actions or feelings in the story. These adverbs help us better understand how strongly the characters feel or behave in certain situations. For example:

“I kiss her, insatiably, excessively, and she hugs me” (Chap. 1, p. 3).

The adverbs “insatiably” and “excessively” show how deeply Lenny loves her godmother. Her kiss is not just simple, it is full of strong emotion.

“Switching the bulletin immediately Mother recounts some observations of mine as if I’ve spent the entire morning mouthing extraordinarily brilliant, saccharinely sweet and fetchingly naïve remarks” (Chap. 9, p. 65).

Words like “extraordinarily,” “saccharinely,” and “fetchingly” add richness to the tone, showing how Lenny’s mother exaggerates and presents her child’s words charmingly and humorously.

“Happily he is three times widowed and four times wed” (Chap. 7, p. 41).

The adverb “happily” adds a touch of irony or humor, as the character seems quite content with his unusual marital history.

These adverbs do more than describe action; they add depth, emotion, and even humor to the storytelling.



### Grammatical categories

In *Ice Candy Man*, Bapsi Sidhwa uses a variety of sentence structures; some are long and complex, while others are short and simple. This mix keeps the writing lively and helps show different moods and situations. A few examples include:

“All evening long mother and father sit in the drawing room, long faced and talking in whispers, answering questions, accepting advice, exhibiting my plastered leg” (Chap. 2, p. 8).

This is a complex sentence with several actions described in a flowing way. It includes many phrases and embedded clauses. This kind of sentence is useful for showing a sequence of actions and setting a mood. It also shows the writer’s control over detailed expression.

“Up and above, they look at her” (Chap. 1, p. 3).

This is a simple sentence but interesting because it starts with an adverbial phrase (“Up and above”), which adds emphasis. It’s a stylistic choice that draws attention.

“She is childless.” A short, direct sentence that gives important information powerfully and clearly.

By using different sentence types, the writer keeps the story dynamic and expressive. This also serves as a good model for students learning English, especially those in TEFL, as it shows that mixing sentence types is both effective and acceptable in good writing.

### Phrase Structure

Bapsi Sidhwa skillfully uses different types of phrases such as noun phrases, verb phrases, and adjective phrases to express detailed actions, emotions, and descriptions in a natural and flowing way. For example:

“She has a large room, a small room with a kerosene stove, a dangerous Primus stove” (Chap. 10, p. 68).

This sentence includes a series of noun phrases (“a large room,” “a small room with a kerosene stove,” “a dangerous Primus stove”) that describe the character’s living space. The list gives the reader a full picture of her surroundings.

“...I shout, play, laugh and run” (Chap. 1, p. 4).

This is a group of verb phrases that show Lenny’s playful and energetic behavior. The repetition of simple action words makes the scene lively and childlike.

“...her voice plaintive, grateful, husky” (Chap. 2, p. 8).

This is an example of adjective phrases that describe the quality of the character’s voice. Using several adjectives in a row helps to create a fuller, more emotional image.

Sidhwa’s use of these different phrases allows her to pack more meaning into fewer words and to keep the tone of the novel descriptive and expressive. It also serves as a good model for learners of English in understanding how phrases can enhance storytelling.

### Clauses Types and Structure

Bapsi Sidhwa effectively uses different types of clauses in her novel *Ice Candy Man*, including coordinate clauses, subordinate clauses, and embedded clauses to add rhythm, variety, and depth to her sentences. i.e.

“He straightens, pats my back, and dismisses me” (Chap. 5, p. 28).

This is a compound sentence made up of coordinate clauses joined by the word “and”. Each part (he straightens / pats my back / dismisses me) can stand on its own, and together they show a quick sequence of actions.

“All evening long Mother and Father sit in the drawing room, long-faced and talking in whispers, answering questions, accepting advice, exhibiting my plastered leg” (Chap. 1, p. 1).

This sentence contains embedded clauses and several phrases that add detail and depth. The main action (Mother and Father sit) is supported by additional actions and descriptions packed into the sentence, making it rich and descriptive without breaking the flow.

Sidhwa's use of varied clauses helps make the narrative more dynamic and engaging. It also shows her command over grammar and how she uses language to reflect both the simplicity and complexity of daily life. This kind of writing is especially useful for students to learn how to construct well-formed and expressive sentences.

### Sentence type and complexity

There is every type of sentence to intensify the emotions and thoughts. There are a few examples, such as:

"Why should we be left out of everything?" (*Rhetorical question*) (Chap. 5, p. 30).

"Wah, Allah! Shouts Ice-candy-man. 'There is no limit to your munificence! To you, king and beggar are the same! To you, this son-less woman is queen! Ah! the intoxication of your love!..'" (*Exclamatory Sentence*) (Chap. 11, p. 85).

"I turn my head the other way. I observe Mr Pen's fingers. They are long, fat and large" (*Simple Sentence*) (Chap. 10, p. 67).

"We are all excited by a revelation that invites us to share the inside track of the Raj's doings" (*Complex Sentence*) (Chap. 11, p. 76).

"She leans forward and pushes back the ball of my foot" (*Compound Sentence*) (Chap. 6, p. 35).

"A month later, free of pain, I sit in my stroller, my right leg stuck straight out in the front on account of my cast, as Ayah propels me to the zoo." (*Complex Compound Sentence*) (Chap. 1, p. 5).

A complex sentence takes subordinate conjunction like that, who, because, etc. in such sentences one sentence is dependent, and the other one is independent. A compound sentence is linked with coordinate conjunctions (and, or, for, but, etc.) that join two equal parts of the sentence or two independent clauses. The above-mentioned example shows how she writes rhetorical, simple, complex, compound and complex-compound sentences. Similarly:

"Pansies, roses, butterflies and fragrances – the buzz of bees and flies and voices drifting from the kitchen" (*Fragment Sentence*) (Chap. 6, p. 36).

The above-mentioned fragment contains nouns (i. e. pansies, roses, etc) and phrases (i.e. the buzz of bees) but it is not a sentence because it misses subject and verb. No subject is telling about these actions. It is the only description of the scene. It shows the conversational style of the speakers because during conversations participants do not take care about grammatical structures.

### Figures of Speech

#### a. Grammatical and Lexical Schemes

Bapsi Sidhwa skillfully uses various stylistic devices in her novel Ice Candy Man to enhance expression, reflect character identity, and bring cultural authenticity. The following examples highlight some of these techniques:

"Does it matter where they look or where they leap?" (Chap. 5, p. 30).

This sentence shows parallelism. The same grammatical pattern is repeated: "where they look" and "where they leap." Both parts have the same subject (they) and follow the same structure, joined by the coordinating conjunction "or." This balance in sentence structure adds clarity and rhythm to the line.

"She not walk much... she get tired" (Chap. 1, p. 2).

This line shows syntactic deviation, which means the sentence structure does not follow standard English grammar rules. The speaker, Ayah, skips helping verbs like does and gets.

This reflects her limited English proficiency. Bapsi Sidhwa uses this non-standard form intentionally to give the dialogue a realistic and cultural touch, showing how different characters speak based on their background.

“The anxious energy of Electric-aunt” (Chap. 2, p. 8).

Here, Sidhwa uses semantic deviation, meaning she uses a word in an unusual or creative way. “Electric-aunt” is not a literal term, but it helps describe the aunt’s high energy as if she’s filled with electricity. This figurative use of language makes the character more vivid and memorable.

“The bond that ties her strength to my weakness, my fierce demands to her nurturing, my trust to her capacity to contain that trust – and my loneliness to her compassion...” (Chap. 1, p. 3).

This sentence uses anaphora, which means repeating a word or phrase at the beginning of several clauses, in this case, “my.” It also contains parallelism because all parts follow the same grammatical pattern: “my [noun] to her [noun or phrase].” This creates a rhythmic and emotionally powerful effect in the sentence.

### **b. Phonological Schemes and Vivid Descriptions**

Although phonological devices are more common in poetry, Bapsi Sidhwa uses them effectively in her prose to create rhythm, emotion, and musicality. For example:

“We were only seventeen; they were a gang of four!

How we ran; how we ran; as we’d never run before!” (Chap. 1, p. 86).

These lines demonstrate a rhyme scheme with “four” and “before,” which adds a lyrical flow. The repetition of “how we ran” emphasizes panic and urgency. The use of alliteration, the repeated ‘w’ sound in “we were,” “we’d” enhances the poetic effect and makes the sentence more memorable.

Another example of alliteration appears in:

“The world is wonderful, wondrous...” (Chap. 6, p. 35).

The repeated “w” sound creates a soft and whimsical tone, reflecting the child narrator’s awe and excitement. This stylistic choice adds a musical quality to the narration, echoing the child’s perspective and emotional state.

In addition to phonological devices, Sidhwa excels in using vivid descriptions to bring her characters and settings to life. Through rich imagery, she allows readers to see the world through the eyes of a young girl. One striking example is Lenny’s detailed observation of her mother:

“The tipped chin curves deep to meet the lower lip. The lips, full, firm, taper from a lavish ‘M’ in wide wings, their outline etched with the clarity of cut rubies. Her nose is slender, slightly bumped: and the taut curve of her cheekbones is framed by a jaw as delicately oval as an egg. The hint of coldness, common to such chiseled beauty, is overwhelmed by the exuberant quality of her innocence. I feel she is beautiful beyond bearing...” (Chap. 6, p. 35).

This passage is filled with visual and tactile imagery. Descriptions like “cut rubies” and “delicately oval as an egg” help readers visualize the mother’s features with precision. The language is almost poetic, blending admiration with emotional depth. These vivid portrayals strengthen the emotional connection between the reader and the characters.

## **Tropes**

### **a. Simile**

Bapsi Sidhwa effectively uses similes, comparisons using “like” or “as”, to create vivid images and highlight character traits or cultural elements. For example:

“Ice-candy-man, lean as his popsicles” (Chap. 11, p. 75).

In this simile, the Ice Candy Man's thin, bony body is compared to the slender shape of the popsicles he sells. The image is simple but effective, helping readers visualize his physical appearance clearly. Another creative comparison appears in:

"...it also warms their heads like a tea-cosy" (Chap. 11, p. 81).

Here, the narrator compares the traditional long hair of Sikh men (tied in a topknot) to a tea-cosy, a cloth used to keep a teapot warm. The simile adds a touch of humor and cultural observation, showing how a child might interpret this visual detail familiarly and imaginatively.

These examples show how Sidhwa uses similes to enrich description and add a playful, observational tone that reflects the child narrator's point of view.

### **b. Symbolism**

The novel uses several important symbols to represent its main themes:

**Ice Candy Man:** He symbolizes the people of the Indian subcontinent before and after partition. Before the violence, people were sweet and friendly to each other like candy. But when the partition happened, that sweetness disappeared, revealing the "ice" side, coldness, cruelty, and violence between communities.

**The Doll:** Lenny's doll, which she rips down the middle, represents the partition itself. Just as the doll is torn apart, the subcontinent is split into two separate nations, causing division and loss.

**Lenny's Limp:** Lenny's limp symbolizes the damage and lasting impact of the partition. Her physical injury reflects how something vital in society has been permanently harmed. Colonel Bharucha even compares it to how British rule changed the course of history in the region, leaving it flawed and divided.

These symbols help readers understand the deeper meanings behind the characters and events in the novel.

### **c. Metaphor**

Metaphors are a powerful literary device that writers use to create vivid and imaginative descriptions by directly comparing two different things. In *Ice Candy Man*, Bapsi Sidhwa uses metaphors to help readers visualize scenes and experiences more clearly. For example:

"The visiting ladies form a quiet ring around my cot" (Chap. 2, p. 8).

"Mother and Ayah are suspended high in the air, clinging for all they are worth to the other end of the see-saw" (Chap. 5, p. 27).

In the first example, the ladies sitting around the cot are compared to a ring. This is a metaphor because it directly compares their arrangement to a circle, without using "like" or "as." It helps the reader imagine how the ladies are gathered closely and calmly around the cot.

In the second example, Lenny compares the tonga (a horse-drawn carriage) to a seesaw. This metaphor highlights how unstable and wobbly the ride feels, as if the tonga is rocking like a see-saw. It gives a vivid picture of the bumpy, shaky experience Lenny is describing.

Both metaphors help create strong, clear images that make the scenes more relatable and vivid for the reader.

### **d. Repetition**

Repetition means using the same words, phrases, or clauses for emphasis or stress.

"Come on. Up, up!", 'Shame, shame! Such a big girl in a pram', 'get up and walk! Walk!' (Chap. 1, p. 2).

"We don't! We don't! We don't! I scream" (Chap. 11, p. 87).

In these examples, this device is used to show characters' feelings vividly. For example, the Englishman's repeated commands like "Up, up!" to scold Lenny, showing his impatience and harshness. Similarly, Lenny repeats "We don't!" three times when defending herself against hurtful teasing, revealing her strong denial and emotional reaction.

### **e. Personification**

Lenny's imagination is vast and beautiful. She has a unique way of perceiving things, which is evident in her use of personification. For example:

"I flirt briefly, with hope" (Chap. 2, p. 9).

"Set high, at eight-foot intervals, are walls' dingy eyes" (Chap. 1, p. 1).

"The three miniature glass jars wink at me!" (Chap. 9, p. 59).

These examples show how inanimate objects are given human qualities, hope is imagined as a playful companion, the walls are described as having eyes, and the glass jars seem to wink at Lenny.

### **f. Metonymy**

Metonymy is a figure of speech where a concept or thing is substituted with a related name that represents the quality or essence of what is meant. For example:

"Which of your neighbors are you not going to betray? Asks a practical soul with an impatient voice..." (Chap. 5, p. 5).

"Knowledgeable heads nod wisely" (Chap. 5, p. 31).

In these examples, the terms 'practical soul' and 'knowledgeable heads' stand in for the actual people speaking during the partition days. Instead of naming them directly, relevant terms are used to represent them.

Synecdoche, a type of metonymy, is when a part represents the whole or the whole represents a part. For example:

"She is my mother – flesh of my flesh" (Chap. 6, p. 35).

### **g. Paradox**

Another figure of speech used is paradox, which presents contradictory ideas:

"You will be a merry widow" (Chap. 2, p. 8).

This statement is contradictory because a widow is a woman whose husband has died, while 'merry' means happy, combining two opposing ideas.

### **h. Hyperbole and Understatement**

Hyperbole is a figure of speech that uses deliberate exaggeration to emphasize strong emotions or feelings. For example:

"I stare at the white plaster forcing my unique foot into the banal of a billion other feet and I ponder my uncertain future" (Chap. 1, p. 6).

Here, the protagonist expresses her pain and sense of loss by exaggerating the number of feet to "a billion," emphasizing how common and ordinary her situation feels compared to others. On the other hand, understatement presents something as less important or smaller than it actually is. For instance:

"She weighs less than this phulka," says Ayah turning her back on us... (Chap. 7, p. 44).

In this example, Ayah compares someone's weight to a "phulka" (a type of flatbread), which is an understatement because no person can realistically be lighter than a piece of bread. This downplays the reality to create a humorous or subtle effect.

Thus, hyperbole amplifies feelings by exaggeration, while understatement minimizes reality for effect.

### **i. Intertextuality**

Intertextuality refers to the relationship between different literary texts. For example, in *Ice Candy Man*, the following lines are taken from Allama Iqbal's poem *Shikwa*:

"Shall I hear the lament of the nightingale, submissively lending my ear?" (Chap. 1, p. 1).

These lines are a translation of Iqbal's original poem. Including such text within the novel shows the writer's literary knowledge and makes the writing more meaningful and engaging.



Intertextuality also helps convey complex ideas quickly, as the writer refers to well-known works rather than explaining everything in detail. In this novel, Bapsi Sidhwa frequently refers to poetic lines from famous poets like Iqbal and Faiz, enriching the story with cultural and literary depth.

### **Code-Switching and Code-Mixing**

Bapsi Sidhwa uses code-switching and code-mixing in her novel to reflect the rich cultural and linguistic diversity of the Sub-Continent. For example:

“A woman in shabby black burka” (Chap. 2, p. 12).

“Arrey baba, you’re a Hitler!” (Chap. 7, p. 43).

“They must have heard their mother and aunts (as I have), say: ‘Hasi to phasi!’” (Chap. 7, p. 47).

The word ‘burka’ is not originally English but borrowed from Urdu, representing a culturally specific garment. Similarly, the phrase ‘arrey baba’ comes from Urdu, and the word ‘arrey’ appears multiple times throughout the novel. These are examples of code-mixing, where words or phrases from another language are blended into the English text. This usually happens when the writer is bilingual or multilingual.

The third example, ‘hasi to phasi,’ illustrates code-switching, where an entire phrase or sentence from one language is inserted into another language’s sentence. This particular case is called inter-sentential code-switching, meaning the switch occurs between sentences.

Using these linguistic techniques adds authenticity to the dialogue and setting, showing how people in the Sub-Continent naturally mix languages in everyday speech.

### **Discussions**

In this article, the data is analyzed category-wise and in detail. The objectives of the study were to find out types of stylistic devices in Bapsi Sidhwa’s novel *Ice Candy Man*, their use in the field of ELT studies, and their pedagogical implications. Almost all types of stylistic devices that were mentioned in the literature review and analytical framework are present in this novel. The researcher analyzed carefully all the devices in this chapter. First of all the researcher found out various layers (neutral layer, literary layer, and colloquial layer). After that, general categories, parts of speech, grammatical categories of language were analyzed. The most important elements are figures of speech which are the essence of the stylistics field. In this domain, grammatical and lexical schemes and tropes with most of the examples were analyzed. The researcher tried to explain every category in detail and explanations.

The objectives of this study were to analyze the language of the novel stylistically and to help the students and teachers of ELT and the results of the study show that the objectives are fulfilled. Previously, this novel was analyzed in many ways such as this novel was analyzed according to the theme of the horrors of partition, post-colonialism, British Raj, and some political-historical events. This novel was also explained according to a feministic point of view where the sufferings and pains of females of that society were depicted. Furthermore, this novel was also seen from the point of view of minority communities (i.e. Parsi community) in the scenario of partition of Sub-Continent.

The current study explores the language of the novel from a stylistic point of view. The results of this study are according to the objectives which were set earlier. However, it cannot be established that stylistic analysis is the only way to learn and analyze language. There are multiple other ways to learn a language but the stylistic analysis is the great and specific way to analyze literary language. The current study is very helpful for those students and researchers who want to analyze any piece of literary writing such as poetry, prose, novel, short story, etc. However, those who just want to appreciate the literature; do not need to read analysis. It is because they are not the student of the language; they are just reading the language for enjoyment. Such analyses help the student of ELT to use the language more carefully in

forming their sentences. They can also take help if they want to write their piece of writing (Carter, 2000). Furthermore, such studies explore such examples of the writers where they have deviated from the standard norms and rules of language. Such things would help the students what constructions are acceptable and what are not.

### **Conclusion**

This research study concludes that it fulfills all the objectives of the study. The Objectives Were to Find out different kinds of stylistic devices to show deep and surface meanings of the language, to help the students of English language teaching in understanding literary texts, and to discover the pedagogical implications of stylistic analysis to help teachers in ELT classroom. Data analysis shows that all kinds of stylistic devices are present in the novel which shows deep and surface meanings. The analysis also demonstrates that the students of ELT can comprehend various literary words and some grammatical functions after reading them. They can use this language analysis in learning and using language for future references. Moreover, if they are interested in writing something literary, such analysis can help them further for writing any literary piece. They would know what to write and what to avoid. If they have some hidden talent of such type of writings, such explanations would help them greatly. They can find out their true self. Lastly, stylistic analysis has pedagogical implications as well. If teachers have to teach this subject, such research studies assist them in the ELT classroom. The stylistic analysis does help in understanding the literary language a great deal.

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