INTRODUCTION TO PARTITION LITERATURE

Time and again it is supposed that, ‘Literature is the mirror of society’ and it is very apt statement. The incidents happened in society have better reflected in the works of literature. The Indian independence movement, the partition of India and its aftermaths have very aptly represented in the various genres of literature especially in fictions of various partition novelists. Several historians of mainstream of India by and large are in agreement that the Indian English literature has represented partition and politics in superior form. For instance, the noted historians Ayesha Jalal and Sugatha Bose, in their book on south Asian history, have depicted that:

The colossal human tragedy of the partition and its continuing aftermath has been better conveyed by the more sensitive creative writers and artists- for example in Saddat Hasan Manto’s short stories and Ritwik Ghatak’s films-than by historians.¹

The politico-historical incident, the partition of India was a grave shock for the millions of people across the Indian subcontinent. The diabolic episode of division of India and the communal riots that followed were affected the millions of people in the Indian subcontinent. Neither a religion, nor a community remains untouched to this horrible incident. There are several partition affected men and women who chose the theme of partition for their inscriptions in Indian English literature. These men of letters with different backgrounds, different religions, castes, creeds, sects and different nationalities have selected themes of partition of India, Communal riots in post-partition period in India and Pakistan, politics of communal leaders, politics of national leaders, the brutal anguish of inhabitants of Indian subcontinent, the suppression of women…etc. These men of letters especially the Indian English fiction writers have preferred the theme of Partition and politics of partition for their fictions. The Partition of India is an output of various kinds of politics co-operated by political organizations, religious institutions, individuals, and international agents mentioned in the selected novels. Politics could not be kept aside and separated from the incident of partition of India. Each country has its own political background in which every writer shapes his or her own ideology. All the
novelists or men of letters can not be escaped from their existed political background. Politics is an inseperable part of human existence throughout the human civilization. Each individual is a product of his or her socio-political set up of society. The novel which has themes of politics or political consciousness is called as political novel or topical novel. The selected novels for the present research work have themes of politics of different kinds.

**The Political Novels:**

The term *Politics* has been derived from the Greek word ‘Polis’ which connote a city or a state. The person who is involved in service of a state or a society is known as a politician. The main assumption of politics is to look after the community in which he or she belongs. Therefore, politics means the service of society, to understand about the public concerns and to seek the common good of individual and society. The politicians ought to hate injustice, detestation, discrimination and communal demonstrations...etc. Politicians are supposed not to hate any particular section of society for the sake of some selfish motives. The proper service to society without any prejudice gives inner joy and satisfaction. Politics and individuals cannot be separated from each other because an individual’s thoughts are perversed by his or her political, social and economical circumstances in the society and an individual has to live in the socio-political situations of society.

Politics or political attentiveness is a permanent exploration of a politician. A politician acquires shape in an existed society. His values, ideals, ethics, world viewpoint and actions have straightly influenced society in which he or she lives. Politicians could change destiny of a society by their selfless service to the nation. Politics is not to take hold of power by hook or crook methods; it is an expedition full of challenges, clashes and expansion of views which could be painful and sometime fatal. Politics is not only to raise questions on hand the existed authority or the government but also to construct new forms of all-inclusive and transformative power that steps forward human life. Politics can build great bridges of association in cultural, racial and religious differences. Politicians should have vision, innovative ideas for the welfare of society, sensitivity of
human protection based on human dignity not on artillery of war. Politics can assemble or demolish the society by its implementations.

Every country has its own background of politics along which their political minds in the creative field take shape. As far as the Indian political background is concerned it goes back to the entry of the Mughals in India followed by the British imperialism. In the Mughal period Indian intellectuals and politicians have failed to create the Indian political consciousness in the masses of the country. The British chapter is productive in the sense of politics. It shows clear symbols of a reinforcement of political awareness in the novels written by Indian novelists in Indian English literature. The awareness of people towards the politics led the writers to think of Indian political awareness. Before we discuss about the very concept of ‘Politics of Partition’ in the selected novels, it is mandatory to define first the political novel which is the outcome of partition of India into two different countries.

For very long time the western critics have deliberately defined, clearly delineated and cautiously treated the various sub-categories and varieties of novels i.e. Picaresque novel, Epistolary novel, Domestic novel, Historical novel, Regional novel, Prophetic novel, Psychological novel, Novels of manners, Science fiction, Mystery novels and Techno thrillers…etc. Studies of these various types are in multitude. However, the ‘Political novel’ has been less auspicious; it is less discussed genre since there are a small amount of full length studies of this sub-genre. In addition to that, it is very remarkable that the term ‘political novel’ not by accident but rather all the way through careful design came into a concrete shape. The fundamental problem in consent to form the term, ‘Political novel’ seems to be whether it should deal with ideology or political events should simply take action as a backdrop against which literary characters are to be developed. The critics of literature are not been able yet to define the term the ‘Political Novel’ properly. The sharper definition of this genre does not exist, perhaps many literary critics considered it unnecessary or not possible to define political novel. The Western literary critic of this genre Carlo Coppola has opines about the political novel in subsequent way:

 Nevertheless, the problem of defining the political novel has been dealt with in any definitive way; hence the very
nature of this particular category of novel- its proper subject matter, its scope its form remains open to question.2

The Indian novelists not only face problems to define the political novel but also they have their own exclusively Indian problems too. An assessment of the foundation of the Indian novels in English gives the sensation that the Indian novelists mostly tried their hands at either to write romantic novels or sociological novels or at mainly exceptional novels which depicts the East-West encounter. When the patriotic movement gains strength and momentum in India then the pattern of novels has changed its direction and attention from romances, history, sociology and cultures to politics suggestive the new pattern of inscription. The objective of this study is to examine the nature of ‘politics of partition’ and ‘political consciousness’ in selected Indian fictions in English and to obtain the level to which the writers responded to changed national political scene. It doesn’t mean that all the novels and novelists turned political but the remonstration of the political upheaval was so massive that even a novelist of such an ardent sociological concern like Raja Rao too wrote at least one political novel. The expansion of the Indian English novel deals with current political incidents and reveals the national struggle of Independence in its various aspects and stages. The Indian Independence and Partition of India imposed upon the writers’ creative mind to produce a new genre called the ‘Political Novel’.

The Political novel is one of the most realistic types of fiction for modern man as Aristotle believed ‘Man is a political animal’, it suits precisely to the 19th and 20th century man, though it is not easy to define precisely the political novel as a genre. Once we accept the concept of the ‘politics’ and ‘political novel’, the definition of political novel begins to take various interpretations. This genre has a wide scope to prosper in future because politics is an inseparable part of human existence. Without politics the society is incomplete, politics is the part and parcel of society.

The Oxford English Dictionary describes, “The political novel as no more than a fictitious political narrative, a novel about imaginary politicians.” 3 Morris Edmund Speare explains it a little more thoroughly as:
What is political novel? It is a work of fiction which leans rather to ‘ideas’ than to ‘emotions’, which deals rather with the machinery of law making or with a theory about public conduct than with the merits of any given piece of legislation; and where the main purpose of the writer is partly propagation, public reform, or the exposition of the lives of personages who maintain government, or of the forces which constitute government.  

H.A.L. Fisher has given a simplified conception of political novel he stated, “The political novel concerns itself with men and women engaged in contemporary political life and discussing contemporary political ideas”.  

Joseph L. Blotner made it very particular by adding that, “A political novel is a book which describes, interprets or analyses political phenomena”. The noted critic Irving Howe declared that, “By a political novel I mean a novel in which political idea plays a dominant role or in which the political milieu is the dominant setting.” He supplementary goes to put in that it may be so in the mind of the major characters:

So that there is to be observed in their behavior and they are themselves aware of some coherent political loyalty or ideological affiliation. They now think in terms of supporting or opposing society as such, they rally to one or another embattled segment of society; and they do so in the name of, and under prompting form, an ideology.

As these several academic definitions point out that, the term ‘political novel’ may stand for either a piece of fiction devoted to a appearance of political ideas or a class of fiction in which actions, characters and background are all resolutely rapt in politics. It means that all these statements by eminent scholars in the field of criticism summit move towards the substance of political novel than its structure. It means that they do not recon the artistic input but the thematic concern of the novel. Politics is a tool which transforms a society; all political moves formulate their reactions in the lives of people that at last
approach the course of future politics in their human way. Politics is in the nature of human, one can not escape from politics. Hence Stephen Spender states:

The writer who refuses to recognize the political nature of the age must to some extent be refusing to deal with an experience in which he himself involved.\(^9\)

The above stated interpretations and considerations helps us to reach to conclusion that, in one way or the other the writer and politics are knotted and attached closely with one another in their interface with community. One can not be categorical or rigid about commitments to society. Wolfgang Iser holds that:

Unlike philosophies and ideologies, literature does not make its selections and decision explicit. Instead it questions or records the signals of external reality in such a way that the reader himself is to find the motives underlying the questions and in doing so he participates in producing the meanings.\(^{10}\)

The same author supplementary adds that novels are never about reality but about models and concepts of reality and as such they could be strategy in demystification and defamiliarization. Here, the nature and goal of a politician and an artist are not at all identical. The novelist has a broader vision and sense of society while the politician has very different, short term and has a vision with some political gain. The noted person in this field George Orwell too believes that:

Politicians and artists do not go well together. The goal of politician is always limited, partial, short term, oversimplified. It has to be, to have any hope of realization. As a principle action, it cannot afford to consider its own imperfections and the possible virtues of its opponents; it cannot afford to dwell on the pathos and the tragedy of all human endeavors, in short it most excludes the very things that are valuable to art.\(^{11}\)
The above mentioned interpretations, statements and definitions support to conclude that ‘Novel can neither run off to be political nor it can be really political’. It is basically known for the depiction of man’s fight back at appreciative of the harsh thread and comments of its set up into an artistic whole. Politics is in part of man’s history and it is men who give form to a narration. It means that man is a political animal since the foundation; politics is involved in human character. Man and politics can not be alienated from each other. Accordingly, the author of the text depicts the existed political situation; it depends upon the writer to make a decision upon the degree to which he may contribute from the political aspects which happens around him. The writer could not keep himself away from the existed political situation in society in which he lives. When he or she participates into the political situation around him, the writer throws light on certain issues are to be considered as the political consciousness at first sight.

After a detailed discussion and analysis of various definitions by experts and eminent authorities, we can reach to the point that political novel straightforwardly or in a roundabout way, expresses and depicts a particular ideology; it may also make propaganda of some political incidents. It depicts and analyses on hand political conditions. But Mahadev L. Apte strongly appealed that, a political novel is quite different from a novel which includes politics in one form or another. According to him, ‘any novel containing descriptions of political actions, events, ideologies or whatever is not necessarily a political novel’.

The design or the structure of the novel should be based on, or should include extensive political actions which put its impact directly on the lives of characters. As stated earlier in the same chapter one can not keep oneself away from the politics of the day so, the main characters in the novel should be directly involved with political activities. They should play some political roles in course of action in the novel under the influence of some political organization. In other words, the consequences of any political occurrence should straightforwardly influence the lives of the principle characters of the novel. The involvement of the principle character in the actions of the current political upheaval should be there. The actions of the various characters in the novel should be the direct result of their personalities, which should be so depicted as to suggest strong influence of
various political ideologies. The political ideology should govern the actions of the characters. If political events are used as a background of a variety of non-political actions and events, such background should be used throughout the novel either to support or to contrast the actions and events. It should not be outdated by sociological or economic elements:

In short, the characters, the interaction between them, and the events, all should be interwoven in a political milieu; political phenomena should be directly described, interpreted or analyzed and yet should be an integral part of the novel. 12

After close observations and assessments of the numerous explanations and conventional theories of diverse establishments and critics about political novel one can say that, 'political novel deals with political ideologies. It must have political atmosphere in which unreal characters are seen to build up. In a multi-ethnic culture like in India, where different linguistic, artistic and ethnic groups co-existed, the novels which describe their associations, connections and inter-relationships are also be considered as political novels’. Thus, the political novel is a genre of wide variety and scope; it has multiple magnitudes and dimensions. The Politics govern the lives of people in society and the political novel is the depiction of political actions within or around the country. It can be classified into two types on the basis of its ideology-:

A) Ideological political novels.
B) Non-ideological political novels.

The first type consists of such novels which have been written to propagate, convinced, explicit political agenda, political ideas, with a view to use them as a way of transportation of political double standards. The characters in these novels are mainly used as instruments of ideological goals. In these novels the novelists interpret the political events on the basis of their own value judgements. On the other hand, the second type is purely concerned with the depiction of political conditions and do not aim to transmit any specific political standards. Such novels are the works of greater artistic
objectivity. If there are expressions of certain political standards in their novels, they can be recognized to their personal political orientations, rather than propaganda.

It is very complex to distinguish between the ‘Historical novels’ and the ‘Political novels’. Even if the novel is written about contemporary politics, political events or about current political personalities, current affairs of politics, it may consider the Historical novel because the political events and personalities and the political affairs are parts of history. The pose of the author helps us to decide whether it is a historical novel or a political novel since the author is one who writes about the political events during his lifetime seems to consider his novel more political than historical. Interpretations of events also assist the reader to decide the difference between these two categories. A political novelist interpretate the political events in his lifetime predictively while the historical novelist’s interpretate it according to place of incidents.

It is not reasonable to interpret the political novel as a portrayal of a political movement or depiction of a political condition because almost all social problems have the political importance and background. The scope of the ‘political novel’ in Indian inscription in English is very wide and large. It covers all the political problems and social problems in the history of Indian society. The Political change is the most important change to which other changes become subordinate. It is very difficult to distinguish between social problems and political problems because every social problem has a political background and dimension. The ‘political novel’ has flourished in Indo-Anglian Literature. It has conserved the reliability of its fictional elements like the presentation of political ideas, principles or background, actions and characters.

The partition of India on the basis of religion is the most noteworthy incident of the the twentieth century. The Subcontinent crooked into a diabolical and devastated region in August, 1947 when the British government announced the division of the subcontinent into two separate nations for Hindus and Muslims. This was the darkest event in the history of the Indian subcontinent. All people of the united India were directly or indirectly affected by the event of partition. Wickedness, violence, communal thoughts and pure evil exploded into powerful mass that came in its course.
August, 1947 symbolizes the end of the British Colonialism from the Indian subcontinent. The departure of the British from the Indian subcontinent led to the creation of two independent states. The division was based on The ‘Two Nation Theory.’ The supposition states that, the Hindus and Muslims cannot live together as one nation since both have distinct social, cultural and religious identities. These two communities are separate nations and the existence of Hindus and Muslims mutually means that to leave ‘Nation within nation’. The Muslim majority regions of Punjab and Bengal were divided into West Punjab and East Bengal with formation of West and East Pakistan, India was in the middle of the two. This resulted in a massive and violent migration of the inhabitants across the divided line. Muslims moved to Pakistan whereas Sikhs and Hindus moved to India with the prospects of peaceful and better livelihood, with their own religious as well as ethnic identities.

The situation of partition was too critical that both Hindus and Muslims show the way to mass scale migration, crimes of unprecedented violence, murders, rapes and brutality. It is very difficult to state the exact numbers of slaughters, rapes, abductions but uncountable numbers of people were affected by the miserable event. It is very difficult to give exact quantity of people that were victims of the partition but its impact could be compared to any confrontational situation. The horror of the situation in the partition left one million dead, seventy five thousand women abducted and raped while twelve million people became refugees. The split between India and Pakistan disturbed the peace of the region. The national leadership and political parties failed to establish peace into the subcontinent. The thousands of families were split apart, homes were burnt down and villages abandoned. Numbers of women were so embarrassed of the sexual humiliation that they refused to return home and they jumped into wells and committed suicides. The destruction of families through murder, suicide and snatch caused deadly partition trauma. The whole incidents of partition were very vividly reflected into various genres of Literature. Whatever happens in society is reflected into the literature. Both Indian and Pakistani writers put pen to paper on the theme of Partition. They depicted the actual scenes of partition days; some of them have witnessed and experienced the grief of partition at first hand.
The Partition literature shows the brutal tragedy of the partition affected people of both communities. It has given rise to fictional exploration with an attempt to define the inner turmoil and social complexes that paralyzed the subcontinent. The vast volume of partition fiction in English, Hindi, Urdu, Bengali and other languages of the subcontinent faithfully records the partition as a reality. The incredible anguish and bewilderment of the people of the subcontinent has been a favorite theme with Indian and Pakistani writers. The partition of India and the associated blood-spattered riots inspired many creative minds in India and Pakistan to produce literary and cinematic depiction of these events. While some of the creations depict massacres throughout the refugee migrations. Some writers concentrated on the Aftermath of the partition in terms of difficulties faced by the refugees from both sides of the border. Even today, after more than 68 years of partition, works of fiction and feature films are made that closely related to the events of partition.

**The Impact of Partition on Literature:**

The partition of India was an episode of enormous intensity that affected the normal lives of millions of people. It also left its impact on human emotions and values to such a great extent that all creative writers and artists have come under its influence. The men of letters chose partition of India and its impacts on various people and society as a theme for their script. Not only writers but painters, film producers, T.V. serial producers also have explored this occasion in their relevant medium. The Indian English literature especially the fiction deals with the partition, politics of partition and several other themes. Literature which depicts the human cost of the independence and partition of India consist of magnitude of works, the most celebrated among them are: Raja Rao’s *Kanthapura* (1938), R. K. Narayan’s *Waiting for Mahatma* (1956), Kamala Markandaya’s *Some Inner Fury* (1956), Mukul Keshwan’s *Looking through the Glass* (1995), Khushwant Singh’s *Train to Pakistan* (1956), Bhisham Sahani’s *Tamas* (1974), Manohar Malgaonkar’s *A bend in the Ganges* (1965) and Distant Drum (1960), Bapsi Sidhwa’s *Ice Candy Man* (1988), Chaman Nahal’s *Azadi* (1975), Amitav Ghosh’s the Shadow Lines (1988), Balchandra Rajan’s *The Dark Dancer* (1959), Attia Hosain’s *Sunlight on a Broken Column* (1961), Manju Kapoor’s *Difficult Daughters*, Khawja

The novels like *Hoshyarpur se Lahore Tak* (*Hoshyarpur to Lahore*) is a partition based novel. It is originally written in Urdu, a real story based on a train journey from Indian city Hoshyarpur to Lahore in Pakistan. It is written by a police officer who travelled in that train, which was full of refugees. The police officer experienced a terrible sight of partition in his train journey from India to Pakistan.

*Alipur ka Ali* is an autobiographical work written by Mumtaz Mufti. The novel includes her narration on account of transportation of his family from Batala to Lahore on a truck. The journey of her family from Batala, an Indian city to Lahore in Pakistan includes several horrific incidents in the partition days. There are several scenes of slaughters, loots, abductions, mutilations and rapes on innocent women were experienced by the immigrants.

*Khak aur Khoon* is a historical novel by Nasim Hijazi that describes the sacrifices of Muslims of the subcontinent through the time of partition in 1947. When a portion of Muslims from the various regions of India were tried their best to get to Pakistan, some faced attacks from Hindu radicals and Sikh groups. Throughout their journey from India to Pakistan there was several incidents of seize of money and Jewellery of their wives and daughters. The extrimists of all communities were involved in acts of commotion.

*The Broken Mirror* is a novel by Baldev Vaid. It is originally written in Hindi. It reveals the psychological and Sociological renovations in a West Punjabi village in the pre-partition period of India, with prominence on unsentimental community lines.

*Aadha Gaon- Half a Village* is a Hindi novel by Rahi Masoom Raza, represents the experiences of Subaltern Indian Muslims in village Gangauli, their typical take on the meaninglessness of eminent politics of the national leaders.
The Weary Generations is an Urdu novel by Abdullah Hussein. It pursued the pre-partition period of Indian history as a memory, in the course of the experiences of the main character Naeem, an experienced person of the First World War. Naeem looked up to the senselessness and meaninglessness of partition as it affected Hindu, Muslim, Sikh and other religions equally inspite of their religion, caste, creed and sect.

Basti- is an Urdu novel that focused on the partition of East Pakistan from the west wing of the Pakistan as reminiscence, through the perspectives of central character Zakir, a historian. Zakir searched for to come to terms with his memory in context of the events of 1971 in Pakistan. In 1971, East Pakistan was separated from the West Pakistan and formed a new state named as Bangaldeh. The partition of Pakistan into two new states was equally devastating like indo-Pak partition in 1947.

The Dark Dancer is another partition novel by Balachadra Rajan that exposed the experiences of a person who is educated in a foreign country. The abroad educated self returned home and he has to face several difficulties of the horror of the partition on his very arrival to India. Sunlight on a Broken Coloumn- is a novel by Attia Hosain which depicts the experiences of the protagonist, Laila, a young woman from a Taluqdari family of Oudh, in the pre-partition years.

Pinjar-is a Punjabi novel written by Amrita Pritam which is a story of a Hindu girl who was kidnapped by a Muslim youth who married her. At the time of partition that girl again has got chance to return her family and re-unite. But she refused to return home as she started to love her husband, who was Muslim. Dastaan- is a drama based on Razia Butt’s novel-Bano, which is a story of a Muslim family in Ludhiana –India. Two lovers Hassan and Bano got separated in partition of Indo-Pak. It is a painful story of the division of true lovers and India too.

Tamas- is a ‘Sahitya Academy Award’ winner novel in 1975. It is written by the famous partition novelist Chaman Nahal. Tamas depicted the communal riots in small town. The fiction was later adopted for T.V. serial by the same title for Doordarshan. Tamas is one of the most thoughtfully motivated and powerful novels written about the partition set in small town frontier province in 1947 in pre-partition period. Tamas depicts the story of a
sweeper boy named Nathu, who slaughtered a pig, in a superficial manner for a veterinarian. The subsequent daybreak, the carcass was discovered on the steps of the city Mosque. The incident provoked the extremists of both Hindu and Muslim and the town blew up which was already in tension. Emerged Muslims massacred uncountable Hindus and Sikhs, who in retaliation killed every Muslim they could find in their way. The situation of law and order was disturbed due to communal riots. Finally, the British Magistrate calls out the army to prevent further violence. The carnage stopped but nothing could erase the unpleasant memories from the minds of the survivors. These communities could not ever trust on one another again. The events described in Tamas are the true accounts of the riots of 1947 that Bhisham Sahani has witnessed in Rawalpindi. This new perceptive translation by the author himself brings back to life the creepy memories of the cost of communalism. These memories are of immense relevance even in the modern society of the 21st century. The most essential aspect of the novel is the Muslim League member Murad Ali assigned the task of slaughter of pig to Nathu. He in his innocence butchered the filthy animal out of his blamelessness, he was not aware of the consequences of his act.

Mid-nights Children- Salman Rushdie wrote this famous surrealistic fiction full of sardonic references. It is published in 1980; it deals with India’s transition from the British colonialism to independence and the partition of India. It is considered as the example of post-colonial literature and magical realism. The story is acquainted with its chief protagonist Salim Sinai. The story is set in the perspectives of authentic historical events as with the historical fiction. This novel won ‘The Booker Prize’ and ‘The James Tait Black Memorial Prize’ in 1981. It was awarded with ‘Booker of Booker’s Prize’ and ‘Best All Time Prize’ winner in 1993 and 2008. The novel has multitude of named characters. It is a loose allegory for events in India both before and after the independence and partition of India. The protagonist and narrator of the story is Salim Sinai born at the exact moment when India became an independent country. He was born with telepathic powers, as well as an extremely sensitive sense of smell, the novel is divided into three books.
"The Shadow Lines" is a novel by Amitav Ghosh that reflects the futility of the partition through its character Thamma. The book is written in English. It is a ‘Sahitya Academy Award’ winner novel.

"Ice-Candy Man" is a novel by Bapsi Sidhwa, written in 1988, in the background of the communal riots in Lahore. He described the communal violence and the commotion throughout the partition by the perspectives of Lenny, an eight year old Parsee young girl from Lahore. Lenny’s conception of the horror and pity suspended over the city of Lahore is told through the story of what happened to her beloved Hindu Ayah-Shanta. Lenny is lame and helpless girl; she was cared by her Hindu Ayah-Shanta. Ayah looks after her as her sister and takes care of all her needs. She takes her outside in the pushchair on Waris road and Jail road regularly. Ayah’s sexuality magnetizes men of different occupations and religions. Among her suitors, Masseur and Dilnawaz - the ice-candy man have strong competition in opposition to each other to win the favoritism of Ayah. Lenny is the eye witness to the passionate movements of Ayah towards her suitors. She is also attractively conscious about the change in environment around her. The rumors of the division of India were in the atmosphere. The Political congregations were very commonly seen; slogans were raised against the British imperial Rule. The Demand of an independent homeland for the Muslims was also raised by the Muslim communal leaders. One day the riots breakout in Lahore in a locality far away from Lenny’s house. This leads to the assassination of the innocent people on both sides. The news of bloodsheds spread like natural fire. Soon the entire Punjab province is seen ablaze in the fire of mutual hatred and communal violence. Meanwhile, Ice-Candy Man, out of absolute disgust and jealousy managed to exterminate Masseur and paved his way to get a hold of Ayah. One day he waits for his sisters on Lahore railway station. When the train arrives from Gurudaspur, everyone on the platform is shocked to see the horrible sight; the train was overloaded with the dead bodies of the Muslim passengers. There is no woman on the board but sacks full of breasts were appeared. This ugly sight turns friendly Dilnawaz into a person possessed with frenzy and desired to kill all the Hindus. He loves Ayah from the core of his heart but this ‘train’ scene made him forget all his loyalties and devotion for Ayah. He abducted Ayah and takes her to the Hira Mandi of Lahore. Ayah is enforced to offer her body to appease the sensual requirements of the
visitors and Ice Candy Man plays the role of pimp. She was nothing but just a Hindu for Ice Candy Man. After a few months, Ayah is forced to embrace Islam and Ice Candy Man marries her as he is in true love with her. Only the urge for retaliation transforms him into a monster and a slaughterer. Afterward with the assistance of Lenny’s relatives, Ayah is rescued from the prostitution house of Hira Mandi and she brought to the relief camp at Amritsar. Ice Candy Man also follows her across the Wagha Border into India. Lenny’s innocent mind is shocked to see all these horrific events before her very eyes and she is unable to shun all these realities.

*Train to Pakistan* is a partition novel written by Khushwant Singh. It is a pitiful account of tragic accounts of partition, in the small Indian frontier village of Mano Majra. It is a small village on the bank of river Satlaj. Predominantly a Sikh village, it houses both Sikhs and Muslims who have lived there for generations like brothers. The Sikhs are the landowners, the Muslims were their occupants and the district magistrate is a Hindu, his name was Hukumchand. It is a replica of peaceful country life and inter-racial harmony. Into this peaceful setting, arrives a band of Dacoits who robbed and killed the local money lender- Lala Ram Lal, who was a Hindu. The police arrest the usual suspect, a local gangster-Juggat Singh. At the time of incident, Juggat Singh was indulged in love with his Muslim beloved-Nooran, in the fields nearby river. He is considered to be the strong suspect because of his former associations with the bandits, outlaw and dacoits. Later, the girl also conceives child of Juggat Singh in her womb. The day after the slaughter there entered, a mysterious European educated young man indistinct name of Iqbal Singh heads to the Gurudwara to ask for a place to stay. He is a Communist Party member. He is also arrested in connection with the murder of Lala Ram Lal, a local money lender. The easy lives of the inhabitants of Mano Majra are regulated by the trains which rattle across the nearby railway bridge. The Partition and independence do not really mean much to any of them until a strange incident happen to them, they will not to see harm came to their friends and neighbours. Soon, the people of Mano Majra are subjective by outsiders and corrupted to interweave on their own friends. A trainload of Sikh and Hindu dead bodies arrived from Pakistan and the corpses have been burnt at Mano Majra railway station. The village becomes the battlefield of contradictory trustworthiness and with new refugees and mobs enters the village. Mano Majra is
suddenly thrown into the harsh reality of mass exodus. What had previously been a gossips is now suddenly becomes realities. Plots are devised, tales are spread of the death and destruction in other towns and villages, frenzy is whipped up very quickly. Friends become foes and long durable traditions of brotherhood and peaceful co-existence quickly vanished. The Sikhs are ready to kill the Muslim neighbors in retaliation of their fellow religious people across the border. The Muslims decide to move to the refugee camps for survival and safety. The Hindus and Sikhs decided to take revenge upon the Muslim refugees take off India and headed to Lahore by a train in the night. The local train is also represented as a beloved of Juggat Singh. He sensed of the monstrous plot and decided to rescue the passengers of train, escape a massive blow and reach the destination without any serious harm to them. Juggat Singh becomes a ray of hope and peace for all despite an outlaw all over his life span.

*I shall not hear the Nightingale* is a novel written by Khushwant Singh in which he presents the colonial encounter between Indians and the British Government beside the background of the Punjab. Punjab, the land of five rivers is known for its own distinctive geographical features, its martial history and Sikh religion which easily place it off from the other ethnic cultures of India, though it belongs to India in the political context. Khushwant Singh has tried to give a very microscopic picture of the Punjabi existence in the novel even when he concentrates his attention on the political theme. The novel deals with the India of 1940s, when the colonial stumble between the Indians and the British was pitiful towards a climax on account of the emergence of nationalistic consciousness among the Indians. There had always been mixed reactions among Indians towards the British colonialism. Khushwant Singh presents a microscopic picture of the strange mixture of attitudes to the unfamiliar rule through the depiction of life in Amritsar district. The situation presented in the novel is easily comparable to those in other colonized countries like Africa and West Indies.

*Azadi*- is a novel written by Chaman Nahal. It is one of the four novels which constitute the series of ‘Gandhi Quartet’ i.e. Gandhian ideology. It is a modern standard which presents a comprehensive vision of life indicative of the chaos, the partition played on the people of the country on both the social and individual levels. It depicts the realistic,
historical records of the horrible incidents caused by the partition through literary perspectives. It deals with the theme of partition of Indian subcontinent into India and Pakistan. As Chaman Nahal himself was a refugee, he inscribes with a remarkable penetration and realism. The novel is historical, political and on top of all, a great work of talent. It is divided into three sections-‘Lull’, ‘Strom’ and ‘Aftermath’ which make it clear that the novel is about the silent atmosphere before the announcement of partition, the horrible incidents caused by the partition and the pitiable condition of the uprooted refugees after the partition. The novelist Chaman Nahal has used the seven families of a Muslim dominated city-Sialkot to represent thousands of sufferers like him. Nahal himself was one of the refugees who were compelled to leave Sialkot for India, so he wrote what he had observed during his journey from Pakistan to India during these horrible partition days.

A Bend in the Ganges-a novel by one of the Marathi origin novelist Manohar Malgaonkar features some of the graphic violences that occurred in the period of the partition. It is such a political novel full of Melodramatic effects. It is essentially a story of a Gandhian and a terrorist youth; this novel represents the cleavage between ideologies of Gandhi and terrorist groups in the broad context of India. Princes, is a novel by the same novelist also narrate the collapse of Princely India during and after the British imperialism.

Inquilab a novel by K. A. Abbas shows a detailed account of the Indian political personalities such as Bhagat Singh, Lokmanya Tilak, the Ali brothers, Mahatma Gandhi, Pt. Nehru and Sardar Patel and on important political developments such as the Simon Commission’s visit and its aftermaths, and the Salt Sathyagraha. How the atmosphere of political consciousness is presented in the novel Inquilab:

In the country, the political temperature rose higher every day... In Bombay there had been yet another outbreak of communal rioting... In other towns, wherever the Simon Commission had gone on its tour of inquiry, it had been greeted with Hartals, Strikes, Black Flags, Hostile Demonstration, and Shouts of “Simon, go back.”13
Some Inner Fury by Kamala Markandaya is another political novel but it failed to integrate the private lives of characters with the events of the political situation. There are few political novels in which the artificiality is observed like in Kandan the Patriot: A novel of new India in the Making by Venkatramany is positioned against the background of the ‘Non-Cooperation Movement’ of the 1930’s. The Sword and Sickle by Mulk Raj Anand takes place in the 1920’s, which saw the attractive of Tilak’s influence and the developments of Gandhi’s mass appeal; it was the foundation of a new and far more intense phase in Indian freedom struggle. It is also coincided with the introduction of Communist ideology in India. The Private Life of Indian Prince also describes the socio-political situation of the post-independence period when the Indian Government has appealed to the princely states to merge themselves with the Indian Union.

Since, the partition affected the province of Punjab and the first casualty of this unfortunate event experienced by the people of Punjab only, the Punjabi psyche was of course the first to respond to it in various literary genres. Nanak Singh’s Khoon De Shole (1947) and Aag Di Khund (1948) which is actually one novel in two parts, is essentially concerned with communal riots in Punjab, especially in Amritsar at the time of independence. Mutual communal detestation and its shameless exhibition are shown truthfully in these novels. His other novels Mazdhaar (1949) and Chitrakar (1950) also deal with the problems of refugees that are consequences of partition. Kartar Singh Duggal’s Nahun Te Mass, translated in Hindi as Choli Daman (1968) also adopted for serials and telecasted on Doordarshan channel. It is a novel which shows communal relationships noticeably, and hatred taking roots, and growing deeper.

In Hindi literature the list of the writers and novelists who has delt with the theme of partition and politics is a lot extended. They can be divided into two categories- those who dealt with the factors responsible for partition, and those who dealt with event itself. Bhisham Sahani’s Tamas (1973) deals with the Pre-Partition condition of India in North West Frontier province. Vishnu Prabhakar’s Nishikant (1958), Bhairav Prasad Gupta’s Sati Maiya Ka Chaura (1959), Bhagwaticharan Verma’s Bhule Bisre Chitra (1961), Kamleshwar’s Laute Hue Musaphir (1971)’ Yashpal’s Meri Teri Uski Baat (1974), go down into this group. While Ramanand Sagar’s Aur Inssan Mar Gaya, Acharya
Chatursen Shastri’s *Dharma Putra*, Yashpal’s *Zootha Sach*, Gurudatt’s *Desh Ki Hattya* are particularly concerned with the event of partition itself. Rahi Masoom Raza’s *Aadha Gaon* covers a large span from pre-independence to post-independence India, so does *Laute Hue Musaphir* by Kamleshwar.

*Sati Maaiya ka Chaura*- is a novel by Bhairav Prasad Gupta it shows the communistic point of view. The novel based on the idea that, the age of blind conviction has come to an end, people of different religion in India should appreciate it, and the co-existence of people belong to different convictions is inevitable.

*Meri Teri Uski Baat*- is a novel by Yashpal, a big volume restrain the story of three generations, the time span from the end of the First World War to 1945. In this novel Yashpal has stated that, alongside with the political reasons and the political parties, economical differences were also responsible for the violation of the communal harmony.

*Laute Hue Musaphir* by Kamleshwar depicts the change in the psychology of the people who live in locality. Nothing undesirable happens in the atmosphere but the attitude of the people has changed and that kills the lively atmosphere of the village. Thousands of people leave India for Pakistan all through partition, some of them return to their village after few years. An old woman of this area is happy to receive these travelers back. The previous generation people had some kind of affection for the native people of the country indespite of their religion.

*Dharmaputra* is a novel by Acharya Chatursen Shastri presents divergent elements in communal approach, through the complicated blueprint of this theme. A boy, who is adopted by a Hindu family, turns out an anti-Muslim extremist, later comes to know that he is a son of Muslim woman. The atmosphere of the partition was so severe that the reason of human being has not worked properly under the influence of communal frenzy.

In *Desh Ki Hattya* Gurudatt has a conventional Hinduistic point of view. He describes dozens of characters tortured by Muslims. So, the incidents and the political aspects are realistic though these are biased. Ramanand Sagar’s *Aur Insaan Mar Gaya* gives a dark picture of the event of the death of human and of human values as title of the novel suggested. People captured in the chaotic situation as like Anand, the protagonist of the
novel. However the novel has an optimistic undertone and the novelist has faith in humanity although Anand is frustrated. The faith in humanity was at its lowest position in those days. No one Hindu, Muslim or Sikh was sure about their own safety and security.

Rahi Masoom Raza in his novels- *Aadha Gaon, Topi Shukla and Os Ki Boond* shows the changes that take place in Hindu-Muslim relations after the formation of Pakistan. His famous novel *Aadha Gaon* presents a story of a village before and after the formation of Pakistan. Some of the Muslim people abscond the village, and so the village now becomes lifeless complementary strongly with the lively atmosphere of previous days.

**Short Stories and Poems Based On Partition:**

Along with novelists some short story writers and poets also apprehended the theme of the partition and politics related to the event of partition. Even if partition offered a variety of subject matter for the creative writers, the majority of the writers chose to deal with violence, abduction, rape and politics and the responsible political circumstances for the vivisection of the country i.e. Politics being particular favorites for many creative writers of post-independence and post-partition novelists. The common writers had tried their hands in short story script. These writers have shown the graphic descriptions of women were physically abused and mutilated. Some of the masters handled the theme of rape very touchingly in their short stories. For instance the most heart-twisted stories are ever written in India. Among these are Kartar Singh Duggal’s *Kulsum*, Khwaja Ahmad Abbas’s *Revenge* and Saadat Hasan Manto’s *The Reunion*.

*Kulsum* by Kartar Singh Duggal light up a moment of horror. In this story old Sikh rapes a Muslim girl for her weakness sexually to compel his young visitor, a schoolmaster. As the old man emerges from the hut tied his lungi, we find ourselves as dumbfounded as the affected girl Kulsum. Khwaja Ahmad Abbas’s *Revenge* centered on a father’s passion for revenge since his daughter uncovered, raped and mutilated in his presence. Saadat Hasan Manto’s *The Reunion* narrates an event of a Muslim girl has been raped so often that her hands involuntarily move to untie the trouser strings even when the doctor asks the girl’s father to open the window. The story is sufficient to make a whole generation feel guilty and full of an act of shame. *Khuda Ki Kassam ‘I Swear by God’* by Saadat Hasan Manto
in which a mother persistently searches for her supposedly dead daughter, comes to very different end. Here, the abducted girl has recovered herself but fears to meet her corpse like mother. When the mother finds out the truth, it is too much painful for her and she collapses on the street. The tragic event of partition cannot be measured in statistic because there are deaths other than physical which are equally awesome. The emotional loss and the psychological trauma of the partition affected populace is also equally destructive for the the common readers.

Bapsi Sidhwa’s *Defend Yourself against Me* tells about two young Sikhs who beg forgiveness of an old woman for violence to her person by their elders. The old woman forgives them very open heratedly despite of her anguish. The quality of forgiveness is much appreciated by the novelist. The quality of forgiveness has given a ray of hope to the imminent peaceful co-existence of the two antagonistic communities. This novel ends on a strict note of caution that the lessons of history must not be forgotten. When the most of the Hindi writers have written about Hindus are tortured by Muslims, Manto has depicted all sorts of evil deeds, Hindus in opposition to Muslims, Muslims in opposition to Hindus and Muslims in opposition to Muslims, Muslim in opposition to Sikhs. Religion was not taken into account when these elements were commited crimes and evil deeds by extremists of all communities. In his short story *Khol Do*, a Muslim girl is seduced repeatedly by a Muslim Soldier. The constant physically atrocities and torture the girl becomes passive, and unconscious, in conclusion she taken to hospital, when the doctor orders the peon to open the curtains of the window of the operation theatre, the girl unbuttoned the cords of her trousers at the words ‘Khol Do’. This incident lights on the human psyche of the partition affected individuals in those days.

Short stories like *Kingdom’s End and Other stories* (1987) is a collection of short story written by Saddat Hasan Manto, an Urdu writer from Punjab revolve around the end of the British imperialism, the partition and the elements of communalism. His short stories comprise *Thanda Gosht, Khol Do, Toba Tek Singh, Iss Manjdhar Mein, Mozalle, and Babu Gopinath…etc*. Saddat Hasan Manto was so motivated by identity crisis that it was responsible for his alcoholism and ultimate death about eight years after the partition. The Communal tension in Bombay and persuasion by his family made him migrate to
Pakistan in 1948. *Toba Tek Singh*—is an exceptional work of Manto that expressively describes the individuals identity crisis set in a madhouse as a metaphor for common sense. The ambiguity of nationhood is expressed when we are told that ‘One mad man got caught up in this whole confusion of Pakistan and Hindustan and Hindustan and Pakistan that he ended up considerably madder than before’. The mad man in the Lahore Asylum was a microcosm of the society; through him all sections of society are ridiculed by Manto. Bishan Singh, who wants to live neither in Hindustan nor in Pakistan, Hindustan and Pakistan are distinctiveness that have been calculatingly fashioned and constructed and Bishan Singh successfully resists all attempts for any such distinctiveness to be trust upon him. He desires to go back to Toba Tek Singh—the village where he was born, which is his natural identity. Therefore, Saddat Hasan Manto raises questions not on just the ‘Two Nation Theory’ but also on the very idea of nationhood as the essential base of self identity. Bishen Singh would quite die in no man’s land instead to make a choice between Hindustan and Pakistan. *Toba Tek Singh* is not a short story but it is a fable. Perhaps it has the fable like features of the story that makes the idea of Toba Tek Singh fairly sentimental different from most of Manto’s works. The famous poet Gulzar was so encouraged by the story, so he composed a poem on it of the same title.

*Raavi Paar and Other Stories* (2000) is a collection of stories by Sampooran Singh Gulzar which in agreement with historical, political incident of the partition of India and Pakistan. *Purbo-Paschim—East and West*, is a larger-than-life Bengali legend by Sunil Gangopadhyay. The narrative deals with a particular family that had to migrate from East Pakistan to West Bengal and their fight against the spread out. The story extends from pre-independence period to early 1980s. It reflects the socio-economic changes that the region has underwent in this long period of time.

*Kitnay Pakistan?—‘How Many Pakistan?’* is a story written by Kamleshwari. It is an account of unreciprocated love in the backdrop of the Partition of India. The protagonist of the novel, who is Hindu by religion, is in love with a Muslim young girl but the socio-political circumstances of the day did not allow their unification. For Mangal, the hero of the novel the word ‘Pakistan’ is a metaphor for all obstacles that came in his path. Partition of India has completely affected his life and left a permanent mark in his life.
Mangal was sent out of Bhiwandi and Bano is married to a Muslim person; a bit later Mangal tries to return to Bhiwandi which is now in the grasp of communal riots. His grandfather lost his arm and Bano’s infant child died both due to the communal riots. Mangal has suffered by emotional loss not by physical loss. In due course of time he tried to forget Bano and Bhiwandi. He concluded his journey of life in a brothel in Bombay; he is tackled by a prostitute who questions for consumers as, ‘Anyone else?’ The misery of the narrative reached to its high point when the prostitute turned out to be Bano. Mangal ultimately accepted defeat in his attempt to run away from Partition. He wonders about and interrogates himself very expressively. He is in confusion about where to go? Where to hide himself? He moved from one place to another and he is suspicious about his final destination. He wanted to live in the completeness of life, with all his wishes and requirements. Mangal has discovered a Pakistan at each and every footstep.

_Muslim-Muslim Bhai-Bhai_ is a story, in which several Muslim women wanted to escape probable violent behavior from radicals of Hindu community against Muslims in India. These women were waiting for a train to receive them to the recently twisted country for Muslim community, Pakistan. The mob of Muslim women was not permitted to get on to the train compartment only because the train compartment was previously jam-packed of aristocratic Muslim women. These Muslim women were also wanted escape to Pakistan. This is a paradoxical incident because the new nation Pakistan was formed on the basis of religion, it was supposed to be a Muslim country. But the aristocratic Muslim left their fellows to face Hindu torment in India. The most ironical incident is that it was a class which has more importance than religion. The women in railway compartment have met the same fate as the women they left behind on the railway platform.

As far as the poetic representation of the partition and partition riots are concerned there were several poems on the theme of partition. Indian, Pakistani and other Asian poets depicted partition and its consequences in poetic form. The partition affected two states of Bengal and Punjab more than other states. So the first literary response from these states could be seen in Bengali literature. Jibanndada Das, the greatest Bengali poet after Rabindranath Tagore. Jibandada Das has written two great poems; restructure the splendor, harmony and peace of undivided Bengal full of the sanction of nature,
mythology and legends of great person. The two poems of Jibanananda Das are a part of his unparalleled succession of words entitled as *Rupashi Bangla*. In the Bangladesh Liberation War, Bengali fighters used to maintain the poem *Rupashi Bangla* along with them in their campsite and read these poems as a source of encouragement. These famous poems imprisoned the complete consciousness of the Bengali people. These poems cover all the aspects from peaceful harmony to brutal division and after that from separated nationhood to a desire for reunion. Taslima Nasrin is one of the well-known poetesses of this period. Taslima Nasreen composed two significant poems on the theme of partition. Her poems reorganized the agony and unreason of Partition in an articulation i.e. cruel nevertheless regretful.

Several other poets have written some patriotic poems in those days of partition to heighten the morals of inhabitants of partition affected areas. The Urdu poet Bismil Azimabadi has composed a patriotic poem. His patriotism and passionate devotion to his cause find eloquent expression in the subsequent famous poem ‘Safaroshi Ki Tamanna ab hamaare Dil mein hai’. Such poems uplifted the morals of the patriotic individuals of India.

**Film Productions:**

Not only men of letters confined the theme of partition and other concerns of partition but also film makers, Painters and TV serial producers discovered the event of partition in their respective mediums. As far as the film production and film adaptations are concerned, there is several films produced that are based on partition literature. Films like- ‘Garam Hava’, ‘1947-The Earth’, ‘Pinjar’, ‘Veer Zara’, ‘Gadar’, Train to Pakistan and so on is the adaptation of partition literature. TV chronicles like ‘Tamas’ and ‘Buniyad’ are also produced by the serial producers. Film producers and serial producers executed and produced films and TV serials to instruct and appeal the audience about partition. They chose themes for these serials and films from the Indian English Writings especially from the novels written by novelists of Partition Literature. It is only the fiction that provided enormous survey to the resourceful masterminds to deal with the very complex theme of partition. The genre ‘Partition Literature’ has a great potential that it attracted authors of all Indian Languages. Conversational Languages have inadequate
readership while Indian fiction in English has the International readership. The Partition Literature has attracted the concentration of writers, intellectuals, researchers, critics and readers around the globe. The narrative records of the partition disturbance have provided enough scope to bring back the ruthless recollections of the division of the subcontinent. A lot of film writers got inspiration from the literary resources.

*Earth 1947* (1999) and *Train to Pakistan* (1998) are the visual representation of the novels *Ice Candy Man* and *Train to Pakistan* respectively. Both the films are successful to get appreciation from the specialists and the spectators. The movie *Train to Pakistan* was directed by Pamela Rooks and it was nominated in Cine quest San Jose Film Festival 1999 in the best feature film category. *Earth 1947* was directed by Deepa Mehta in this film principal role of Ice Candy Man was played by cinestar Aamir Khan. If anybody want to know facts about the partition of India, it is a must watch movie to have closer look at how the earth is divided and the innocence is destructed.

The other partition based movie *Garam Hawa* - by S.M. Sathyu focused on the social aspects in the North India, instantly after the partition, the movie is about the relationships among Muslim and Hindu inhabitants of Agra. It also focused on the changeable perspectives of Hindus and separatists to their Muslim counterparts. The Hindu sentiment towards the creation of Pakistan, minority Muslim population exist in India, and the socio-economic advantages of Hindu officials, causes a separation and difference among the classes in the society. Money lenders refused to loan Muslims, employers stop to employ them, State detained the houses with no official ownership, make their life ever hard and forced them to migrate to Pakistan.
References:


8) Ibid. p19.


