CHAPTER I

INTRODUCTION

Years of longing desire for the independence of the sub-continent from the British rule ultimately witnessed tensions between the Hindus and the Muslims in the early twentieth century. The Muslims being the minorities within the subcontinent, and the prospect of an exclusively Hindu government made them wary of independence. They did not have any faith in the Hindu rule. On July 18, 1947, the British Parliament passed the Indian Independence Act that finalized the partition arrangement. The Government of India Act 1935 was adapted to provide a legal framework for the two new dominions. The British, promised to leave the Subcontinent and participate in the formation of an interim government. As both Hindus and Muslims have contrary beliefs regarding their culture, tradition and identities, the partition was carried forward on the basis of two nation theory. The British Indian territories gained independence in 1947, after being partitioned into the Union of India and Dominion of Pakistan. The Muslim majority regions of Punjab and Bengal were divided, with west Punjab and east Bengal forming west and East Pakistan, and India in the middle of the two. This controversial division of Punjab and Bengal only witnessed rioting, that broke out between Sikhs, Hindus and Muslims in these provinces which eventually spread to several other parts of India, killing almost 500,000 people. The tensions and commotions continued for months. Thousands of homes were burnt down, villages were cleanly wiped
out and the families were dislocated. Women were gang raped and were subjected to physical torments. Most of the women were abducted by the men belonging to the rival community. Some women were so embarrassed of the sexual humiliation that they refused to return home and opted for suicide. Overall, the partition resulted in mass exodus, ethnic cleansing and communal violence and genocide.

**Mass Exodus**

The result of the two nation theory saw one of the largest mass migrations ever documented in modern history. An estimated 25 million Hindus, Muslims and Sikhs crossed the newly drawn borders to reach their new homelands. After the violence that took place in Rawalpindi, nearly 12 million people were forced to move from the North Western Frontier Province (NWFP) in the early March of 1947. About 14.5 million people crossed the borders, including 7,226,000 Muslims who came to Pakistan from India and 7,249,000 Hindus and Sikhs moved to India from Pakistan. About 5.5 millions settled in Punjab Pakistan and around 1.5 millions settled in Sindh. The Muslims moved into Pakistan, and Sikhs and Hindus moved into India with the prospects of peaceful and better living, with their own religious as well as ethnic identities. The railway lines built alongside the grand trunk road became the major routes through which millions of refugees travelled. Vast refugee camps were set up along the road as people gathered together for protection, or found themselves homeless in a new country. The migration was never an easy
accomplishment. People had to struggle to reach their destination. Journeying through trains proved highly dangerous. Unexpected attacks from the rival communities completely destroyed the entire people boarded in the train including women and children. Sometimes trains arrived with dead bodies completely charred. In order to avoid such genocides, people opted to migrate on foot, which was known as ‘Kafilas’. Migration not only proved dangerous but it was also expensive. Special bribes were paid to the authorities for granting permission and to get a place in the train.

**Ethnic Cleansing**

The term *ethnic cleansing* is referred to the systematic and forced removal of members of an ethnic group from their communities, meant to alter or purify the ethnic composition of a region. It is a process in which one ethnic group expels the civilians of other ethnic groups from towns and villages that are conquered in order to create ethnically pure enclaves for their own members. Ethnic cleansing was also an alternative term that was used to describe the events of the Partition. In the case of the Partition of 1947, the above stated definition was applied with a minor difference. Instead of making an ethnic cleansing, there was a ‘cleansing’ based on religious identity. The cleansing was directed against ‘enemies’ and it was used mostly in the final phase of a conflict in order to gain total control of a given territory. This gruesome policy resulted in terrible consequences in all the territories which had mixed populations. The cleansing process was systematic in nature. First a sense of terror was
unleashed in which the dominant community demonstrates to those it wants to rid that there is a constant threat, both physically and psychologically. This was followed by a process which involved desecration and destruction of places of worship and creating a loss of economic sustenance. Ultimately the cleansing was done through killing, sexual assaults, kidnapping and humiliation which ensured no possible return to their homes.

**Genocide and Communal violence**

Genocide is the act of deliberate and systematic destruction, in whole or in part, of an ethnic, racial, religious or national group. As defined by the Indian Law, in Article 2 of the Convention on the Prevention and Punishment of the Crime of Genocide:

any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such: killing members of the group; causing serious bodily or mental harm to members of the group; deliberately inflicting on the groups conditions of life, calculated to bring about its physical destruction in whole or in part; imposing measures intended to prevent births within the group; [and] forcibly transferring children of the group to another group.(Wikipedia)

The violence that was triggered in the wake of partition was aimed to exterminate a particular community of people. It had genocidal tendencies that shrouded the minds of perpetrators during extreme violence. The poor Hindu
and Muslim families, who lived in amity on the fine line of ethnic divide, had to fall victims to bloodshed and treachery, making the partition one of the worst nightmares of Indian independence history. The population of the Muslims which was accounted as 25% of the total Indian population was reduced to the level of minorities because of the changing political scenario during the partition days. The partition sowed the seeds of endless communal tensions between the two religious groups, Hindus and Muslims. The velocity of which is still found rampant among the two communities. Millions of lives were lost during the violence which engulfed the entire northern frontier. It is significant to note that there were no criminal charges, arrests, court cases, or convictions associated with the killings, rapes, mutilations, arson and pillage. The time period of Partition is also highly significant, as there was no human right movements existed in a world that was just getting accustomed to genocide and ethnic cleansing in the name of world wars. Neither the British Indian government nor the successor states of India and Pakistan made an attempt to stop the mayhem and apprehend the killers. In rare occasions, when efforts were taken, they only proved futile because of the biased nature of the law enforcing agencies and the corrupt bureaucracy. This made Violence take a full swing, which resulted in a horrendous genocide of millions of people. The nature of violence was stabbing, axing, mutilating the body parts and setting fire to living human beings.

The partition violence first erupted in Calcutta, Bengal, on August 16, 1946, a year before Independence. It then spread in the rest of the province,
especially in Noakhali on October 1946, as well as in Bihar. There was a subsequent recession, but then it peaked again in March 1947, in Punjab, which became the epicenter of Partition violence. During the following months until October 1947, the province of Punjab was the scene of numerous mass killings between Hindus and Sikhs on the one side, and Muslims on the other side.

**The Great Calcutta Killing**

Following, the refusal of the Cabinet Mission’s Plan, the Muslim League, under the leadership of Mohamed Ali Jinnah, decided to boycott the newly elected constituent assembly. The, then Chief Minister of Bengal declared August 16, 1946 as a provincial public holiday turning it into a direct action day for the achievement of Pakistan. The Muslim volunteers forced Hindu shopkeepers to close their shops in the Northern part of Calcutta and in return, the Hindus retaliated by blocking the advancement of the Muslim League’s processions toward the Ochterloney Monument. Soon violence ignited and it spread quickly ending in an unimaginable carnage. The role of the Muslim League in the organization of the riots is undeniable in regard of arming and transporting its followers. However, if Muslims were clearly the initial aggressors, non-Muslims, especially Sikhs, also retaliated, aggravating the death toll dramatically. It is only on the fourth day of the riot when the violence went beyond the control that the army intervened. Following the riots, thousands of people started fleeing Calcutta.
The Noakhali Massacre

On October 10, 1946, in the district of Noakhali and in some parts of the adjacent Tripura district, a retaliatory violence was spread against the Hindus. As a consequence of the riots in Calcutta, a massive anti-Hindu pogrom was organized by Muslim locals, so as to cleanse the region from Hindu presence either by killing them or by forcing them to flee the area. An estimated 5,000 people were subjected to genocide as a result of ethnic cleansing.

The Bihar Anti-Muslim Riots

The cycle of retributive violence spread to Bihar where anti-Muslim riots broke out at the beginning of 1947. The constant flux of non-Muslims refugees from Bengal to Bihar and the news they propagated, especially of killings of Hindu Biharis in Calcutta and Noakhali, propelled armed bands of Hindus to attack Muslim villages in the Bihar countryside as acts of revenge. Villages were looted and burnt and their population killed, resulting in the death of thousands of Muslims in the province by armed groups of Hindus.

The Rawalpindi Massacre

On March 3, 1947, the Muslim League’s demonstrations and direct actions in Punjab region infuriated the Hindus and Sikhs, who staged a counter-demonstration to threaten the Muslims. As a result, the Muslims retaliated and launched large-scale attacks on Hindus and Sikhs in the frontier
districts of Rawalpindi. At the end of the violence, nearly 2,049 Sikhs were killed.

In August, 1947 More than sixty Muslims were killed in Amritsar district allegedly by Sikhs who opposed Partition, as it would divide their community and reduce them to a mere minority in both new countries. The Muslims retaliated and killed seventy-four Hindus and Sikhs near Jalalabad. “During the first week of August, casualties were estimated at an average daily killing of about 100 people with sporadic raids killing 70 to 80 people” (R.Paul Brass 87).

The following week witnessed violence reaching its heights. The violence involved derailment of a Pakistani Special train carrying Pakistani government employees and their families from Delhi to Karachi. Attacks on train and stabbing of the passengers soon began. Lahore train station also became the scene of bloody carnages. As Swarna Aiyar in her article says:

On August 13, 43 non-Muslims were stabbed in the Mughalpura Railway Workshops. On August 14, 35 Sikhs were stabbed in Lahore station. On August 15, a train was held up near Wazirabad. On August 15 to 16, a Pakistani Special train was derailed next to Amritsar. Two train derailments occurred in Sialkot between August 14 and 17. Three trains were attacked by Muslim mobs in the Wazirabad-Sialkot area. Two more attacks on trains happened in Rawalpindi area. (18-19).

Unable to withstand the train attacks, bands of armed men went on raiding villages and killing their inhabitants. On August 26, 1947, a group of
Pakistani Baluchi soldiers killed around 10,000 non-Muslim civilians in Sheikhupura and raped girls and women so as to dishonor the whole community and to prove its inability to protect them. Finally, by October 1947, the situation improved in both parts of Punjab due to the reinstatement of law and order.

**The Civil War in East Pakistan**

The violence that subsided after partition only regained more vigour during the civil war in East Pakistan between 1952 to 1971. The State of Pakistan was composed of two wings, namely West and East Pakistan, separated by more than 1200 miles of Indian Territory. Although the two wings were linked by religion, they differed strongly from an ethnic and linguistic point of view. In East Pakistan, it soon propelled a demand for more provincial autonomy on the question of language, particularly on the status of Bengali, which, despite being the most spoken language in the country, was not recognized as a national language besides Urdu. The relation between the two wings further deteriorated because of political conflicts. However, Pakistan sent the army to repress any dissent, thus prompting a full-scale civil war with genocidal features in East Pakistan. According to the Bangladesh authorities, the Pakistan army was responsible for killing three million Bengalis and raping at least 200,000 East Pakistani women.

In Indian history, the term Communalism is rooted psychologically in the instinct of antagonism and the rise of the Hindu and the Muslim
fundamentalism. Partition completely failed to solve the communal tangle and was not at all able to ensure the life of peace and prosperity. On the contrary, it ushered in a new era of tension with communalism acquiring far more social and psychological dimensions of ferocious nature. It expanded its field of operation from Punjab and the various cities of Northern India to the entire country during the wake of partition. And in the present scenario it has outstretched itself to become a global phenomenon, that the horrible echoes of happenings in India, can be heard in the entire world, especially where the Hindu and the Muslim communities confront each other. The tentacle of religious frenzy is still felt in the Indian Subcontinent. The recent riots and genocides prove the fact, that how communalism is deeply rooted in the psyche of human mind, which waits only for a small instigation from fundamentalists.

In the recent past, communal violence was strongly felt during the demolition of the Babri Masjid in Ayodhya. The outrages between the two communities lead to the killings of thousands of innocents. Desecration of religious places was a common form of violence. Not only Hindus, Muslims and Sikhs but even Christians and Jews are being targeted in places like Gujarat, Madhya Pradesh, Odisha and Karnataka. The rationale of the fundamentalists is that Indians are by default Hindus and those who had strayed to other religions had to understand their place. The mayhem in Gujarat, carried out by Hindu zealots in 2002, gives a clear understanding of the horrific state of affairs in the contemporary Indian scenario. Thousands of innocent people predominantly Muslims, had to face the music for burning two train bogeys at
Godhra on 27th Feb, which killed 58 people including women, children and men. Hundreds of Muslim women and young girls were burnt, mutilated or raped. In some cases, husbands and families helped them put their lives back on track. Many of the women did not show any defiance by filing cases against their persecutors, fearing public shame. They still live with the horrific past shrouded with silence.

The evils of communalism is not only limited to the Indian subcontinent, but its roots are also seen spreading throughout the globe. Genocides and ethnic cleansing are prevalent in many countries outside Asia. The war between Serbia and Croatia came to a halt with the declaration of independence to Bosnia, a mostly Muslim country where the Serb minority made up 32 percent of the population. Milosevic responded to Bosnia's declaration of independence by attacking Sarajevo. The Serbs continually shot down helpless civilians in the streets, including over 3,500 children. Bosnian Muslims were hopelessly outgunned. As the Serbs gained control, they began to systematically roundup local Muslims in scenes eerily similar to those that had occurred under the Nazis during World War II, including mass shootings, forced migration of entire towns, and confinement in make-shift concentration camps for men and boys. The Serbs also terrorized Muslim families into fleeing their villages by using rape as a weapon against women and girls. The actions of the Serbs defined nothing else than 'ethnic cleansing,' a term which quickly took hold among the international media. Despite media reports of the secret camps, the mass killings, as well as the destruction of Muslim mosques and
historic architecture in Bosnia continues till date.

The ethnicity of a group is considered more important in the contemporary world. A person’s ethnicity decides his status in the society. The chance of surviving is also provided only after ethnic divide. The most recent genocide of the ethnic Tamilians by the Srilankan army is a worthy example to prove how atrociously the minorities can be victimized. Victimization of Women is the one common element that is prevalent in all these carnages and genocides that happened in India during the Partition till date and also throughout the world.

**Women and Violence**

Women became the worst victims of the Partition, who were forced to endure violence in different forms like, displacement, abduction, prostitution, mutilation, and rape. However, history of the partition of India, had elided the sufferings of women during the periods of communal unrest. Both the governments of India and Pakistan have deliberately neglected the documentation of the issues regarding women during the division period considering it as a shameful event for both the nations.

The violence that accompanied partition marked women and women's bodies in particular ways. They were abducted, raped and defiled in a mass scale. The cruel madness of people gained momentum on female bodies. They
cut off women’s breasts, and tattooed their bodies and their private parts with the religious symbols of the perpetrators. In many places women were killed by their families in order to protect their women from falling into the hands of their enemies. This kind of violence on women by their own community men was termed as Honour killing. Sometimes women also took to mass suicide by jumping into the well and drowning themselves or setting themselves with fire in order to remain pure till the end of their life. Abduction of women was very common in the days of partition. Men belonging to the enemy community abducted women from the opposite community and treated them as slaves. Women were basically used for their sexual entertainment. Some women were also killed after being abused physically. Thousands of women on both sides of the newly formed borders were left vulnerable to the changing scenario. Little is known of the histories of these women and the trauma of pain and dislocation that they underwent because of enforced migration.

**Recovery and Rehabilitation**

Massive population exchanges occurred between the two newly-formed states in the months immediately following Partition. After the exchange of populations, a new policy was proposed by both the government to restore the abducted women. An agreement was made by both the countries to recover all women and girls who had been abducted in either country and restore them to their families. In four years nearly 30,000 women were recovered. The local police were assigned the job to recover all the abducted women and to send
them to their respective countries. Advertisements were placed in papers giving
details of missing women. Social workers used all sorts of ruses to find out
where the abducted women were, sometimes disguising themselves as bangle-
sellers, or fruit-vendors. No captor was willing to give up his claims. Women
were mostly hidden in tandoors and sometimes were made to disguise as
sisters and mothers, but they were never voluntarily given up. Many women
resisted being uprooted again. They hid, fasted, escaped in ingenious ways and
abused the social workers roundly. Most of the recovered women were first
taken to the rehabilitation camp and then were restored with their families. In
many a cases, the family did not accept the returned women. They considered
it as a disgrace to live with a woman, who they feel is a so called fallen woman.
Even if accepted, many women were not allowed to indulge in domestic chores,
family gatherings and occasions. They were normally isolated and completely
ostracized.

The Partition Literature

The tragic experience of the partition has given rise to fictional
explorations with an attempt to define the inner turmoil and social complexes
that spread an epidemic in the subcontinent destroying almost everything from
integrity to humanity. The partition of India and the associated bloody riots
inspired many creative minds in India and Pakistan to create
literary/cinematic depictions of this event. A considerable volume of partition
fiction in English, Urdu, Hindi, Bengali and other languages of the
Subcontinent honestly and frankly recorded the gruesome destruction that occurred in the wake of partition. The incredible suffering and bewilderment of the people of the subcontinent has been a significant theme with the Indian and Pakistani writers. While some creations depicted the massacres during the refugee migration, others concentrated on the aftermath of the partition in terms of difficulties faced by the refugees in both sides of the border. Even after 65 years, works of fiction and films are made by the contemporary creators, relating to the events of partition.

The theme of partition continues to dominate the field of creativity in different Indian languages. English is no exception to it. Some of the famous Indian writers have craftily transited the theme of partition in their regional languages which were later translated into English. Many of the works have Communalism as a common element and an obvious backdrop for its literary creations on partition. Communalism in India has a threefold phase, covering the periods before partition, period around partition and post partition periods.

The evil shadows of communalism remain one of the main subjects of the twentieth century Anglo Indian fiction. This theme of communalism in Indian literature can be studied in three phases, literature before partition, around partition and after partition. Obviously, it is the literature of the third phase i.e. after partition that saw the emergence of a powerful body of literature on communalism. The great works of this phase includes Khuswant Singh’s *Train to Pakistan*, Manohar Malgonkar’s *Distant Drums* and *A Bend in
the Ganges, Mulkh Raj Anand’s Death of a Hero, Chaman Nahal’s Azadi and Salman Rushdie’s Midnight’s Children.

The literature of the Third stage of the Third Phase from 1985 onwards is also significant, for it provided fresh dimensions to the communal theme. It not only relives the tragic events of the partition days but also portrays the difficulties of rehabilitation and readjustment. It revaluates the whole tragedy from the angle of nationalism and freedom. The great works of this period are Bapsi Sidwa’s Ice Candy Man, Manju Kapoor’s Difficult Daughters and Amitabh Ghosh’s The Shadow Lines.

The first major novelist to deal with the theme of partition in English is Kushwanth Singh. His Train to Pakistan was first published in 1956, which deals with the pre-partition events that occurred in a tiny village. Singh’s version of the Partition is more social, providing human accounts in a diverse and detailed manner. Manohar Malgonkar’s Distant Drums (1960), focuses on the division of Army during partition. Malgonkar tells the story of the two Army Officers Kiran and Abdul Jamal who find themselves on opposite sides. They go on to realize that under the changed circumstances friendship and loyalties have been redefined. However, in the backdrop of the Army life, the novel also embodies the moving accounts of partition riots in Delhi in detail. In his next novel, A Bend in the Ganges (1964), Malgonkar’s attitude becomes somewhat more rigid, especially when he analyses the rising communal tension during the division of the country. Starting with family feud, rivalry, hatred, bloodshed
and murder, the novel depicts the tragedy of division. Mulkraj Anand’s *Death of a Hero* is a classic in Indian fiction. It is one of the first creative works to expose the myth of the religious brotherhood and The Two Nation Theory. *Sunlight on a Broken Column* is a novel by Attia Hosain which depicts the experiences of the protagonist, Laila, a young woman from a taluqddari family of Oudh, in the years leading up to the partition. Salman Rushdie, wrote his famous surrealist fiction, *Midnight’s Children*, which is full of satirical references to the event of partition and independence. The "midnight" alluded to in the title is the moment at which partition and independence became official. Bapsi Sidwa’s *Ice Candy Man* (1988) provides us with one of the most moving accounts of the communal situation of Lahore and other cities at the time of partition. Manju Kapoor’s *Difficult Daughters* (1988) uses partition as its backdrop in her efforts to project the difficulties of the generation born after the partition. *The Shadow Lines* is a novel by Amitav Ghosh that reflects the hollowness of the partition through its character Thamma. The book written in English won the Sahitya Akademi award. Vikram Chandra’s novel *Sacred Games* (2006) is not entirely about partition, but it does contain a long and graphic chapter describing the protagonist’s mother’s plight as a young Sikh girl, whose beloved elder sister gets abducted during the partition mayhem.

The horror of partition had great impact in Urdu novels, which remained under serious grip of questions of identity and migration as seen in the major works of Abdullah Hussain & Quratul Ain Haider. The Urdu short story gained
momentum with the phenomenal publication of *Angare*, a journal that included writers like Ghulam Abbas, Manto, Rajinder Singh Bedi, Krishan Chander and Ismat Chughtai, to name but a few, who turned the short story into a major genre of Urdu literature focusing on the theme of partition.

*Basti* by Intizar Hussain is a novel that focuses on the partition as memory, through the lens of the protagonist Zakir, a historian who seeks to come to terms with the memory of partition in the context of the happenings in 1971 in Pakistan leading up to the formation of Bangladesh. *Khak aur Khoon* is a historical novel by Nasim Hijazi that describes the sacrifices of Muslims of the Sub-continent during the time of partition in 1947. *The Weary Generations*, a novel by Abdullah Hussein, tracks the prehistory of the partition through the experiences of the main character, Naeem. *Ali Pur KaAeeli* is a biography of Mumtaz Mufti that includes his narration on the account of bringing his family from Batala to Lahore on a truck during the communal holocaust. *Hoshyar Pur say Lahore tak* is a true story based on a train journey from Indian city of Hoshiarpur to Lahore in Pakistan written by a Police officer who traveled in the train during the Lahore massacre. *Kingdom's End and Other Stories* (1987) is a collection of stories written by Saadat Hasan Manto. The majority of stories by Manto revolve around the end of the Raj, Partition and communalism. His stories include *Thanda Gosht, Khol Do, Toba Tek Singh, Iss Manjdhar Mein, Mozaille* and *Babu Gopi Nath*, which are considered to be the best known works that deal with the gruesomeness of partition violence. Some of his characters became legendary.
Punjabi literature has a rich humanist tradition informed by Sufi and Sikh philosophies over the centuries. An oft-quoted poem by Amrita Pritam on the riots of 1947 is the prologue to the works by Punjabi writers produced over the years. The bulk of the partition literature is in Punjabi in Gurmukhi and Persian scripts in the form of fiction. Scores of short story books and a few novels have been published. Most of the literature is the lamentation about 1947 and 1984 riots. The Partition has inspired only a very few poems in all the Punjabi literature, compared to the Urdu and Hindi literature. The catharsis of partition is largely brought out through fiction than poetry. *Pinjar* by Amrita Pritam is the story of a girl called Zoe, whose life becomes meaningless because of the partition. Gurdev Singh Rupana’s story *Sheesha* (The Mirror) is one of the best known fictional works on the theme of partition, which describes the story about the horrific events of partition. Anwar Ali’s *Gurh dee Bheli* (The Piece of Cake) is the story of a crafty maulvi, Ahmad Deen Kalanauri. Ilias Ghuman’s *Halakka* (Rabies) is a story that tells how the narrator kills a fellow Muslim affected with rabies out of mercy, who contracted the disease after the Sikh rioters throw him into a den of rabid dogs coincidentally. *Gadaria* (The Shepherd) by Ashfaq Ahmad is undoubtedly the best story on Partition. The story through its main character Dauji unfolds the complexities of the human mind, which at the moment of crisis loses its direction. Dauji, himself a Hindu, is a link between his Muslim mentor and his young Muslim disciple. He is a scholar of Arabic and Persian and can quote the Quran extempore. But his knowledge could not save his honour at the hands of
a Muslim mob, who cut off his body. Rajinder Singh Bedi’s *Lajwanti*, Kulwant Singh’s *Virk's Khabbal* (The Grass) and Ahmad Nadeem Qasmi’s poem *Maghvia* (The Abducted Woman) talk about the plight of abducted women, who either refuse to return back to their homes or get rejected even after their recovery. Om Prakash, an obscure name in Punjabi literature till recently, published his memoirs in Punjab under the title *Panahageer* (The Refugees) and received critical acclaim. The book gives a disturbing and dispassionate account of age-old love and hate relationship between different religious communities of his ancestral village in Gujranwala district during the first half of this century which was predominant with the riots. Giani Hari Singh’s account of Muslims in Hoshiarpur district forcibly converted to Sikh faith and then murdered leaves much more impact than the story *Shaheed* (The Martyrs) written on the same event by his writer son Gulzar Singh Sandhu. Prem Prakash is considered as the best short story writer in Punjabi today, who has written memoirs of 1947 in the form of sketches. Most of the Punjabi fiction and the few available poems are inspired by sectarian riots, but not by the actual philosophy of Partition.

The struggle for independence from British colonial rule underwent a number of ups and downs before the arrival of freedom in 1947. Independence came with a price that was paid by the nation’s division into India and Pakistan. During the period of de-colonization since independence, the nation has undergone severe upheavals in the form of external aggressions, such as
wars with Pakistan and China, and internal aggressions such as communal violence. This kind of a political upheaval both under British rule and after independence has played a definite role in the shaping of Hindi literature. The manifestation of all these events is found in the multifaceted character of Hindi literature. A variety of themes are found represented in the Hindi literary works. These also include the partition of the subcontinent. Bhisham Sahni, the winner of the Sahithya Akademi Award for his novel, *Tamas* depicts the gradual development of riots in a small Indian town. Chaman Nahal is another post partition novelist who has recreated the theme of the partition in his most celebrated novel *Azadi (1975)*. This novel presents a lively and detailed account of the happenings which took place during 1947. *The Broken Mirror*, a novel by Krishna Baldev Vaid, portrays the psychological and sociological transformations in a West Punjabi village in the phase leading up to the Partition, with emphasis on communal taboos and hardened community boundaries. *Adha Ghaon*, by Rahi Masoom Raza, is a novel that represents the experiences of partition by subaltern Indian Muslims in the village of Gangauli.

*Purbo- Paschim (East and the West)* is an epic Bengali saga by Sunil Gangopadhya. The narrative deals with a particular family’s migration from East Pakistan to West Bengal and their subsequent fight against the storming riots. Jyotirmoyee Devi, a social activist and a writer has probed into the issues of women with her novella *The River Churning*, which speaks of the plight of a young girl’s rejection by her own family members because of her abduction.
There were not many literature produced by the South Indian writers on the theme of partition. Some of the works which speak about the issue are *The Dark Dancer*, a novel by Balachandra Rajan that portrays the experiences of an Indian educated abroad who returns home to face the horror of the Partition and Lalithambika Antharjanam’s *A Leaf In the Storm*, a Malayalam short fiction, which articulates the defiance nature of a rape victim during the partition mayhem.

The present thesis attempts to make a study on defiled and defiant women presented in the works of *Kushwanth Singh, Bisham Sahni, Bapsi Sidhwa, Jyotirmoyee Devi, Saadat Hasan Manto, Rajinder Singh Bedi, Jamila Hashmi* and *Lalithambika Antharjanam*. All these writers represent different communities, region and language.

**Khushwanth Singh**

Khushwant Singh is a prominent and a senior most Indian novelist cum Journalist. He was born on 2nd February 1915 at Hadali, in the then British India which is now a part of Punjab in Pakistan. Singh completed his bachelor's degree from the Government College at Lahore and thereafter, pursued further studies in law at King's College in London, UK. He was a practicing lawyer in the High court of Lahore, who gave up the profession to become one of the significant post-colonial writers in the English language. Kushwanth Singh is known for his clear-cut secularism, humor and a deep passion for poetry. His writings are so popular that his weekly newspaper
column, *With Malice towards One and All*, published in many Indian national dailies is among the most widely-read commentaries in the country. Singh was appointed to edit *Yojana*, a journal published by the Indian government. Other publications like, *The Illustrated Weekly of India*, a newsweekly and two other major Indian dailies, *The National Herald* and the *Hindustan Times* also made valuable use of Kushwanth Singh as an editor. Under his leadership, *The Illustrated Weekly* was hailed as India's pre-eminent newsweekly. Singh was nominated as a Rajya Sabha member of the Indian parliament from 1980 to 1986. He was also honoured with the Padma Bhushan award in the year 1974 for his commendable service to the nation, but he returned the award in protest against the siege of the Golden Temple by the Indian Army in 1984. Later, the Indian government awarded Singh an even more prestigious honour, the Padma Vibhushan in the year 2007.


*Train to Pakistan* is a historical novel by Khushwant Singh, published in 1956. It recounts the Partition of India in August 1947. Instead of depicting the Partition in terms of political events surrounding it, Singh attempts to dig deep and focus on the events, which has a sense of reality, horror, and believability. Khushwant Singh does not describe the politics of the Partition in
much detail. But he brings out the individual human element and provides a social understanding. The effect of the change created by partition is significant in the novel and Singh has shown how frighteningly social as well as religious groups rearranged their prevailing integrity and set forth to fight their brothers turned enemies. Singh makes it clear that many people played a part in this chaos and everyone was equally worthy of blame. When a train arrives, carrying the bodies of dead Sikhs, the village is transformed into a battlefield, and neither the magistrate nor the police are able to stop the rising tide of violence. Amidst conflicting loyalties, it is left to Juggut Singh to redeem himself and reclaim peace for his village.

_I Shall Not Hear the Nightingale_, Khuswant Singh’s second novel, is the story about love, pride, passion, religion and culture that represents Indianness. The novel is set in the pre-war conditions in 1942-43, when the British government was thinking to free India.

The novel explores the impact of the freedom movement on the family of a Magistrate Buta Singh, a loyal servant of the British Raj, whose son Sher Singh becomes the leader of a group of anti-British revolutionaries. The son is arrested and threatened to be hanged. The book explores a rather despicable side of India’s history, where the Indian civil servants of that time would degrade themselves stopping short of nothing to be in the good books of the British.
**Delhi**, Khushwant Singh’s, third novel offers a vivid description of Indian culture, religion practices, superstitious of a common man, and most importantly the everyday life of Indian men and women. The book moves backwards and forwards in time through the history of Delhi. The novel is about the story of a journalist fallen on bad times and his relationship with a hijra (eunuch) named Bhagmati, who saves the narrator’s life from the mad mobs of the 1984 anti-Sikh riots. The novel ends with the terrorized narrator watching his Sikh neighbours mercilessly burnt alive by people angered due to the killing of Indira Gandhi by her Sikh guards. Displaying his literal humour and a professional historian’s control over narration, Singh accounts on the history of the great city, Delhi.

*The Company of Women*, the recent work of Kushwanth Singh celebrates the universal and the eternal story of man’s relationship with woman. The novelist highlights the relationship of love, sex, and passion. The book presents the relationship in a very unusual and original style, which is not only uninhibited and erotic, but also enormously enchanting and engrossing.

*The Mark of Vishnu and Other Stories* and *A Bride for the Sahib and other stories*, written by Khushwant Singh comprises mostly ironic tales about faith and religion and man woman relationship.
Bhisham Sahni

Bhisham Sahni was born on 8 August 1915 in Rawalpindi. He earned a Master's degree in English at Government College in Lahore, and also attended Khalsa College, Amritsar. Bhisham Sahni was a distinguished Hindi fiction writer, playwright, translator, teacher and actor. He has written more than a hundred short stories, compiled in several volumes, most notably *Bhagya Rekha* (1953), *Pahla Patha* (1956), *Bhatakti rakha* (1966), and *Nishachar* (1983). His short stories reveal a fine sense of craft. Those considered among the masterpieces of Hindi literature include *Chief Ki Davat* and *Amritsar a Gaya Hai*. He has written stories for children that are collected in the volume *Gulal ka Khel*. Sahni has also written three plays *Hanusa* (1977), *Kabira KharaBazar Mein* (1981), and *Madhuri* (1982). Sahni also wrote his autobiography *Aaj ke Ateet* (Pasts of the Present), and also wrote biography of Balraj Sahni in English under the title *Balraj my Brother* (1981).

Bhisham Sahni is most famous for his epic work *Tamas* (Darkness, 1974), which won the 1975 Sahitya Akademi Award for literature, and was later made into a television film in 1987 by Govind Nihalani. The novel has been translated to English, and several Indian languages including Gujarati, Malayalam, Kashmiri, and Manipuri.

Sahni’s works reflect his unflinching commitment to India’s pluralist ethos and secular foundations. Most of his short stories are the stories about the common people who are toiling under the brutal cog-wheel of the Socio-
Political-Economic bitterness. All his works are characterized by a sense of compassion, values of universal humanism and lucid narrative.

**Tamas** is a novel based on the riots of the 1947, Partition of India which was witnessed by Sahni at Rawalpindi. The novel portrays the terror-stricken Hindu exodus from Muslim majority areas, though the overall theme remained the human-story behind the entire carnage. Sahni makes the point that the real victims of all sectarian violence are the hapless common folk, irrespective of religious or denominational differences.

**Bapsi Sidhwa**

Bapsi Sidhwa was born on August 11, 1938 in Karachi. She was brought up and educated in Lahore. Sidhwa witnessed the bloody Partition of the Indian Subcontinent as a young child in 1947. Growing up with polio, she was educated at home until age 15. She received her B.A. from Kinnaird College for Women in Lahore in 1957. When she was still nineteen years old, she fell in love with a Bombay businessman and married him. But the marriage did not last long. After the breakup, she took to writing. Later she got married to Noshirwan, a respected businessman from Lahore. She has been active in social work and shows a concern for the women around. She has been a part of a women's delegation to Iran and Turkey in 1970 and she was an active women's rights spokesperson, representing Pakistan in the Asian Women's Congress of 1975. Sidhwa is considered as one of the leading Pakistani diasporic writers. She has produced four novels in English that reflect her

In 1980, Bapsi Sidhwa’s first novel, *The Crow Eaters* was published, which was well appreciated by readers in Europe. *The Crow-Eaters* is a humorous novel which tells the achievements of a tiny community which has survived cultural invasions. The novel describes the social mobility of a Parsi family, the Jungle wallas during the first part of the twentieth century. It is about Faredoon, nicknamed Freddy. He is ambitious and achieves name and fame but at a cost. His name and fame have dubious roots. He has developed a philanthropic image to promote business. Once he set his shop on fire to get insurance money. Bapsi presents the Parsis here as cultural hybrids. The novel derives its humour from a blend of fantasy, scatology, physical and verbal incongruity and caricature.

Sidhwa’s second novel *The Bride* deals with the repression of women in the patriarchal Pakistani society. The novel is based on a true story narrated to
Sidhwa when she stayed along with her family at an army camp in the remotest regions of the Karakoram mountains. A colonel in charge of the place and some engineers narrated the story of a girl from the plains. She was being taken across the Indus by an old tribal to marry his nephew. But the girl ran away after the marriage and hid herself in the cold mountains for fourteen days. The tribal men and her husband chased her and caught her. After beating her severely, they threw her down into the turbulent waters of the Indus. Sidhwa with the help of her imagination and craftsman-ship fictionalised this true story. This novel provides a realistic picture of the treatment of women in Pakistani society. The novel ends with Zaitoon’s epic struggle to find the bridge and cross it. Sidhwa makes a conscious departure from the ending of the true story. In the novel, the girl is not killed but she safely crosses the bridge.

Sidhwa’s another novel *Ice-Candy-Man* which is also known as *Cracking India* is considered as one of the pioneering works in the field of literature. In this novel, Sidhwa employs her narrative strategy, making use of a child narrator. The story is told from a child’s point of view. When the novel opens, the narrator Lenny is eight years old and suffers from Polio. The child narrator records the incidents relating to the Partition. The device of the child narrator enables Sidhwa treat the holocausts of partition without morbidity, pedanticism or censure. It also helps to maintain a masterful balance between laughter and sarcasm. The Parsi community is shown in a fix on the issue of the Partition. They want to stay wherever they are. Ice-Candy-Man is a
politically motivated novel. One finds references to the names of political leaders like Mahatma Gandhi, Jawahar Lai Nehru, Lord Mountbatten, Subhash Chandra Bose and Mohammad Ali Jinnah. Here Bapsi does not treat Gandhi as a saint but as a clever politician, an improbable mixture of a demon and a clown. She confesses that she has tried to humanize the divine image of Gandhi. In this novel, she selects some villages in undivided Punjab province where Sikhs attack the Muslims. These incidents are a part of her political game-plan. She writes about e Sikhs, who killed a large number of Muslims in an organised violence. Her moral vision is that it is the ordinary person who battles wrongs like Lenny's Godmother who helps Ayah to escape from Hira Mandi and move to a refugee camp in Amritsar. The horror of Partition are aptly depicted by Sidhwa without histrionics or preaching.

In her fourth novel *An American Brat* (1994) Bapsi Sidhwa transfers the locale from Pakistan to the United States of America. She takes up the issues like globalization and brain-drain from the third world. She handles the change in theme and locale expertly from a contemporary perspective mixing it with a lot of humour. This novel marks her entry into the orbit of diasporic fiction in which other South Asian novelists have already made a mark. In the narrative of *An American Brat*, the protagonist Feroza Ginwalla the rebellious daughter of Cyrus and Zareen Ginwalla moves from Gulberg, Lahore to Denver, Colorado, U.S.A. with her ambitious, hopes and dreams. The novelist delineates the character of Firoza adapting to an alien culture and the stress that accrues when colliding cultures clash. On many occasions, Firoza finds
herself in an awkward situation that she fails to understand the nuances of a foreign language. Her roommate Joe teaches her various Americanism. This helps Firoza to grow and make herself fit in a new system. In the last pages of the novel, Firoza has shed her old persona of Lahore and she finds herself anew with an independent attitude.

**Water**, Sidhwa’s fifth novel is set in 1938, when India was still under the colonial rule of the British, and when the marriage of children to older men was commonplace. The novel gives an insight of how in Hindu tradition, when a man died, his widow would be forced to spend the rest of her life in a widow's ashram, an institution for widows to make amends for the sins from her previous life that supposedly caused her husband's death. Chuyia (Sarala) is an eight year old girl who undergoes the plight of losing her husband and subsequently deposited in the ashram for Hindu widows to spend the rest of her life in renunciation. She befriends Kalyani who is forced into prostitution to support the ashram, Shakuntala, one of the widows, and Narayan, a young and charming upper-class follower of Gandhian ideals. The novel depicts the destitute life of women in ashrams, who undergo various social evils just because they are widowed.

**Jyotirmoyee Devi**

Jyotirmoyee Devi was born in the Princely State of Jaipur in 1894, where her family had lived since 1857. She was born to an enlightened aristocrat family. Her grandfather was the legendary Prime Minister at the court of
Maharaja of Jaipur, and her father a Dewan in the same court. Jyotirmoyee grew up in Jaipur, receiving little formal education but observing keenly all that she saw around her. She was allowed to read whatever she liked in her grandfather’s well-stocked library and thus acquired a rather eclectic exposure to the world. At the age of 10 she was married to a lawyer, Kiran Chandra Sen, from a literary and aristocratic family from Guptipara. Her husband died in 1918 due to influenza. At the age of 25, with six children she returned to her parents’ house, leaving one child with her husband’s family. There she lived under the rigid rules of orthodox Hindu widowhood. She turned to literature for solace. She began to write the trenchant, luminous Bengali short stories for which she is remembered. Set in Rajasthan, Delhi and Bengal, they are unsentimental yet deeply sympathetic, richly detailed yet intellectually limpid. She also has non-fiction to her credit, writing especially about the rights of women and Dalits. Her collection of short stories, *Sona Rupa Noy* (Not Gold and Silver) won the Rabindra Puraskar in 1973. Jyotirmoyee was one of the pioneers who brought the ‘Bengal Outside’ into the Bengali literature. None of her writings were returned unprinted even from ‘Prabasi’, the most renowned magazine of the time that was edited by Ramananda Chattopadhya. She has written outstanding stories, novels, essays and autobiography too. *The Impermanence of Loss*, a collection of short stories and *Epar Ganga Opar Ganga / the River Churning*, a novel on partition is her best known works.

*The Impermanence of Loss*, a remarkable collection of short stories spans forty years of the writing career of Jyotirmoyee Devi. These stories range
from the feudal world of the princely state of Jaipur, to East Bengal at the time of the partition, to the urban world of the present times. The stories reflect the how traditions and cultures try to cope with changing environment and how individuals cope to navigate their ways between the old and the new. The stories are humane yet unsentimental and sometimes stark in its criticism of the society. Jyotirmoyee Devi’s vision portrays a host of characters, often caught between the past and the future, the home and the world outside.

*Shei Chheleta*, a short story is a fine example of Jyotirmoyee’s craftsmanship. The story is set in mid-1950 in Delhi, though its plot is structured around the communal violence preceding Partition in Lahore during 1946-47. When the little girl Raj and her family evacuate from Lahore during the riots under police protection, her mother is accidentally left behind. On arrival at Khasa near Amritsar, the family conducts a desperate, but futile, search for the missing woman. Eventually, they assume, from reports of suicides, arson, and communal violence, that the deserted woman was killed in the riots. Several years later, returning from work one evening, Raj meets a beggar on Delhi streets. This beggar is Raj’s mother, and she is accompanied by an unfamiliar little boy. She approaches Raj and her friends Baruna and Sujata for alms. Her mother recognizes her, but Raj at first bewildered at the beggar’s cross questioning, later shrinks from the embarrassed realization that her mother who she had told her friends was dead had been raped in the communal violence. Deliberately witholding recognition, Raj returns home, but the memory of the Lahore riots haunts her, together with her recent vision
of her abandoned, destitute mother. The presence of the little boy, however, makes it difficult for her to accept the truth, and Raj decides to confront the beggar woman the following day to clarify her suspicions. But for all her searches in the beggar-haunts of Delhi over the next several weeks, the mother and child are not found. The story marks the plight of women who were abducted and raped during the partition mayhem and exposes the truth how the victimized women distance themselves from the family out of shame and stigma.

*The River Churning* stands as an outstanding novel, because of its presentation of the social consequences of the Partition. Originally written in Bengali by Jyotirmoyee Devi it focuses on the aftermath of the Partition. In the Author’s Note in the English version Jyotirmoyee Devi indicates that women have always been conveniently excluded from the chapters of history as it has always been written by men. They have never got the same kind of respect as men. Set in the village of Noakhali in East Pakistan in the year 1946, the story is about Sutara, whose entire family except her brothers who live in the city is killed during a pre-Partition riot. Sutara is also raped but is alive. She is given shelter by a Muslim friend of her father. His family nurses her back to health and then reunites her with her brothers. She is ostracized by her Hindu relatives because she has lived with a Muslim family for six months. She is despised because she is ‘polluted’ and ‘ritually unclean.’ She finds some support with a cousin and his father. But they hardly do anything to help her. Her own brothers do not stand up for her. The womenfolk especially treat her
like an alien. They feel that her acceptance in their house would jeopardize their own children’s acceptance in the society. Sutara endures many traumatic humiliations and rejections until she is sent to a hostel where she is completely cut off from her family. The riots that took place are not highlighted often in the novel. In fact, they are hardly described in detail even though they change Sutara’s life forever. Jyotirmoyee Devi tells her story with ease without preaching. The picture that she paints causes us to think about the plight of women in our country.

**Saadat Hasan Manto**

Burquey 1955, Phunduney (Tassles) 1955, Sarkandon Ke Peechhey (Behind The Reeds) 1955, Shaiytan (Satan) 1955, Shikari (Women Of Prey) 1955, Ratti, Masha, Tolah 1956, Kaali Shalwar (Black Pants) 1961, Manto Ki Behtareen Kahanian (Best Stories of Manto) 1963 and Tahira Se Tahir (From Tahira to Tahir) 1971. He is best known for his short stories, Khol Do (Open It), Thanda Gosht (Cold Meat), and his magnum opus, Toba Tek Singh. Manto was also a film and radio scriptwriter, and journalist. In his short life, he published twenty-two collections of short stories, one novel, five collections of radio plays, three collections of essays, two collections of personal sketches. Manto was tried for obscenity half-a-dozen times, thrice before 1947 and thrice after 1947 in Pakistan, but never convicted. Some of his works have been translated in other languages. Manto combined psychoanalysis with human behavior and he was arguably one of the best short story tellers of the 20th century, when it comes to chronicling the collective madness that prevailed, during and after the Partition of India in 1947. Unlike his fellow luminaries, he never indulged in didacticism or romanticised his character, nor offered any judgement on his characters. No matter how macabre or immoral they might seem, he simply presented the characters in a realistic light, and left the judgement on to the reader's eyes. No parts of human existence remain untouched or taboo for Manto. He sincerely brought out stories of prostitutes and pimps alike, just as he highlighted the subversive sexual slavery of the women of his times. To many contemporary women writers, his language far from being obscene
brought out the women of times in realism, seen never before, and provided them with the human dignity they long deserved.

**Khol Do/ Open IT** reveals the plight of Sirajuddin and his daughter Sakina. Sirajuddin loses his daughter Sakina in Lahore on their journey from Amritsar to Lahore. In riot-ravaged Lahore, Sirajuddin is forced to leave his wife lying dead with her stomach ripped open to save Sakina. The abducted Sakina is finally found by her father in a hospital where she lies in a traumatised state, raped not only by her abductors but her rescuers as well. The distraught father, unmindful of the ravages done to the body of his beautiful daughter and perhaps of the death of her soul, is happy to get his daughter back physically alive. The story is a powerful for its concurrence between physical life and moral death.

In **Thanda Gosht/Cold Meat**, as part of an arsonist gang, Ishwar Singh kills six Muslim men with his kirpan and abducts a beautiful girl to molest her. It is only later he finds that the girl whom he raped was already dead. This makes him fail to satisfy his wife Kalwant Kaur in bed. The story is yet another spine chilling episode representing partition. Manto not only sympathises with the victimized girl but he also reads into the psyche of the offender, who turns impotent morally and physically because of his heinous act. The story reveals the defilement of young girls during the partition holocaust. Ishwar Singh also pays the price at the end of the story, where his wife stabs him to death discovering his treachery.
**Toba Tek Singh** explores the issues of Partition using absurd humour and episodic theatre. Based in the lunatic asylum in Lahore, it tells of a man thoroughly confused by the newly created nations. He is forced to return to India while all he wants is to return to his land in Toba Tek Singh. The man climbs up a tree and claims that the tree is neither India nor Pakistan and so he will live up there. When he was finally forced to leave, he dies on the no man’s land. The story is a pathetic picture of the innocent victims, who were forced to migrate through exchange operation carried out by both the partitioned nations. However, Manto also satirizes the polemic of the political condition of both the countries as completely insane.

**Rajinder Singh Bedi**

Bedi was born in the year 1915 in Sialkot, Punjab region of Pakistan. He spent his early years in Lahore, Pakistan, where he received his education in Urdu. He started his career working as a clerk at Lahore Post Office in 1933. In 1941 he joined the Urdu section of All India Radio, Lahore. While working at All India Radio he wrote many plays, including his famous drama **Khawaja Sara** and **Nakl-i-Makaani**, which he later adapted into his film **Dastak** in 1970. Rajinder Singh Bedi is considered as one of the greatest 20th century progressive writers of Urdu fiction, and second most prominent Urdu fiction writer, after Saadat Hasan Manto. Like Manto, his best known works centers on the immense human sufferings of the 1947 Partition of India and Pakistan. His first collection of short stories, **Daan-O-Daam** (The Catch), featuring his
famous story **Garam Coat** (Warm Coat) was published in 1940. In 1942, he published his second collection of short stories, **Grehan** (The Eclipse). His first short story **Maharani Ka Tohfa** won the best Short Story of the Year, given by Adabi Dunya, a prominent Urdu monthly magazine, published from Lahore. He has also written many novels and **Ek Chadar Maili Si** is considered as the most prominent novel, which received the Sahitya Akademi Award in 1965. The novel was also translated into English with the title **I Take This Woman**. By the time of Partition Rajinder Singh Bedi had published numerous more short stories, and made a name for himself as a prolific writer. Apart from his story **Garam coat**, his other short story **Lajwanti** was considered among the masterpieces of Urdu short story. His later collections of short stories were **Kokh Jal** and **Apne Dukh Mujhe Dedo**. He also brought out a collection of plays titled **Saat Khel**. Besides being a fiction writer, Bedi also tried his hand successfully in cinema as a script writer and a director. In his memory, the Government of Punjab has started a **Rajinder Singh Bedi Award** in the field of Urdu Literature.

**Garam Coat** is an interesting story of Girdharilal, who lives a poor lifestyle in Delhi along with his wife, Geeta, and two daughters and a son. He works as a Money Order Clerk in the Post Office with a meager salary. Unable to bear the daily expenses after losing a hundred rupee note, Girdharilal becomes dejected and goes to the extent of committing suicide. His wife looks after the deficits to the astonishment of Girdharilal. The story brings a twist at the end when Girdharilal discovers his wife becoming a prostitute. In a fit of
fury, he kills her. The story offers a different reading of the minds of ordinary human beings, who at the behest of poverty commit heinous crimes. Bedi looks at the everyday aspects of common people with ease and tries to show how circumstances can change the life of an individual, no matter how simple and earnest life he leads.

*Lajawanti* is a story that deals with the plight of Lajo, who is abducted and later returned to her husband Sunderlal. The return of Lajo does not give Sunderlal happiness but a sense of contempt and suspicion. The once happy married life of their gets ruined after the abduction and the subsequent return of Lajwanti. Sunderlal rejects lajwanti altogether by venerating her status to that of a goddess. The ordinary life of lajo comes to an end because of this treatment by her husband. She is forced to live a life distanced from her husband even though he is very much physically present before her. The story is also about a human cruelty. Not just the cruelty of the abductors but of the husbands and family of the abducted women. Lajwanti depicts a world where women totally internalize the idea that they are little more than property.

**Jamila Hashmi**

Jamila hashmi was born in Lyallpur, Punjab in 1929. She did her M.A. in English Literature from the Punjab University, Lahore in 1954 and then taught for a few years in a school. Her first novel, *Talash-e-Baharan* (InSearch of spring) was given Adamji Literary Prize. Her most famous book was *Atash-e-Rafta* (The fire of the past) about rural Punjab. Her historical novels describing
Qurratulain Tahira, the Iranian poetess, and Mansoor Mallaji are highly regarded for its craftsmanship. Her other prominent works are Rang Bhom and Apne Apne Rang. Her short story titled Exile is a significant work, which deals with the theme of partition and its aftermath. She spent most of her life in Lahore. She died in 1989.

Talash - e- Baharan, is the most famous novel written by Hashmi, which deals with the theme of romance. The novel is worthy for its treatment of love and its deep impact. The protagonist yearns for her beloved and expects him to be the first to arrive even for her funeral. A girl’s lamentation over her love is portrayed by Hashmi bringing together an altogether experience of love along with social issues that becomes a barricade for the lovers to join. Though the theme of the novel is typical of the early romantical fictions, the narrative technique handled by Hashmi is unique and highly poetic.

Exile, is considered as the best short fiction created by Hashmi, undoubtedly for its treatment of partition theme and the sufferings of women. The protagonist of Exile is destined with an inability to forget the doomed past and accept the present. The past stands for her abduction and the present means her life as a wife with the abductor himself. Hashmi captures the inner consciousness of her protagonist through the sad monologue that runs through the story. Her mind traverses between the past and the present, conflicts her thoughts and makes her yearn to forget both her plights. The story shows the helpless condition of woman, who in the end struggle to forget
their past and readjust themselves to the present hoping for a replanting of their roots.

**Lalithambika Antharjanam**

Lalithambika Antharjanam was born in Kottavattom Kottarakara, Kerala in the year 1909. She had only a little formal education. Greatly influenced by Mahatma Gandhi and Social Reform Movement, she contributed to the social reform in her own way. In 1927, she was married to Narayanan Nambudiri. She has published nine volumes of short stories, six collections of poems, two books for children, and a novel. *Agnisakshi* (1963), her only novel won the Kerala Sahitya Akademi Award for the best literary work in 1963. Her autobiography *Aathmakadhakkoru Aamukham* is considered as a very significant work. She began by writing poems and an initial collection appeared in 1936 and later she published seven more collections of her poems. The best known collection of her poem is *Aayirathiri* (A Thousand Wicks), published in 1969. The short story remained her favorite art form, which suited to the powerful interpretation of a comprehensive union of her thought and emotion. The best known among the volumes of short story collections include *Moodupadathil* (Within the folds of Seclusion) 1946, *Kalathinde Edukal* (Pages from History) 1950, *Koddumkattil Ninnu* (From a Whirlwind) 1951, *Irupathy Varshathinu Sesham* (Twenty Years Later) 1956, *Agnipushpangal* 1960 and *Dhirendu Majumdarude Amma* 1973. She also has written a fiction and a volume of traditional songs for children titled
"Thenthullikal" (Honeydrops). Her other best known works are "Kotumkattil petta oru ila" (A Leaf in the Storm) and "Manikyan".

Her writing reflects sensitivity to the women’s role in society, and projects the tension between the woman as a centre for bonding and the woman as an individual. She was concerned particularly about the nature of sexuality between the upper class Namboodiri women and the Nair woman. In her story "Revenge Herself", she highlights the moral and sexual choices faced by uppercaste Nambudiri women, who were secluded in the inner house, through the story of Tatri, the so called fallen woman. In her another story, "Mulappalinte Manam" she highlights the woman's role as the central cohesive force in society, and she supports artificial birth control, so long as it does not contradict the basic womanly qualities.

"A Leaf in the Storm" is a story which portrays the fate of a so called fallen woman, who is an unlucky victim of multiple rapes, because of which she gets impregnated. The story reveals Jyoti, the protagonist’s emotional imbalance and her reflex to the growing baby in her womb. The story is a dark and gruesome traverse from reality towards a state of warm and cordial feeling towards the child. The story gives importance to motherhood and through its agency builds a stronger defying capability in the protagonist. Jyoti, who had bitter feelings about her tragic past, slowly comes out of the resentment and looks forward to lead a new life with the baby, giving no concern to society or the stigma that may befall her. Antharjanam expresses the changes of a
woman from a defiled state to a transformed defiant state, where she becomes determinant enough to lead an independent life.

**Literature Survey**

There have appeared a number of books and articles dealing with the fictions of these writers. However, very few scholars have attempted a detailed study on the relationship between partition history and women issues in fiction.

Urvashi Butalia’s book entitled *The Other Side of Silence* is considered as a pioneering work published in 1998. The book traces the beginnings of the partition and makes a comprehensive study on women issues concerning oral accounts of the partition victims. The book recalls the oral narratives of the victims which offer a different way of looking at history in a different perspective. The real life stories narrated by the partition witnesses remodeled the outlook of partition violence that was perpetrated on women in particular.

Sukrita Paul Kumar’s book entitled *Narrating Partition*, published in the year 2004 offers a macro vision on the transformation of memory into metaphor in partition narratives and studies the reorientation of partition and gender. The book also investigates the translation of hindi-urdu partition stories into English which re- member's woman along its cultural context.

The book entitled *India- Pakistan, Partition Perspectives in Indo-English Novels*, co-authored by V.Pala Prasada Rao, K. Nrupa Rani and D.
Bhaskara Rao, in 2004, besides attempting a study on an historical perspective of partition, also deals with novels like *Train to Pakistan, Azadi, Tamas* and *Ice Candy man* with an intention to encompass variegated partition perspectives.

Anup Beniwal’s book entitled *Representing Partition*, published in the year 2005, makes an attempt to study the history, violence and narratives of partition. The book tries to offer a critical response to partition fiction understanding the depth of violence. The book also studies the structuring of partition narratives and tries to approximate its history.

Jill Didur’s Book titled *Unsettling Partition*, published in the year 2006 tries to study literature, gender and memory along with the partition lines. Besides examining the women’s experiences of partition, the book also deals with novels like Ice Candy Man by Bapsi Sidhwa and Sunlight on a Broken Column by Attia Hossain in order to reinterpret the silences found in women’s accounts of sectarian violence that accompanied partition.

*Witnessing Partition* by Tarun K. Saint published in the year 2010 focuses on the problem of representing in fictional form, the traumatic violence during the partition of 1947. The book also studies the short stories about the partition, as a self-reflexive mode of testimony. It also offers the perspectives from the partition’s afterlife from testimonial fictions and also makes an attempt to study the narratives of partition written since 1980’s.
**Thesis Statement**

This thesis makes a slight departure from earlier attempts, in that for the first time perspectives of male writers and female writers belonging to different communities and different regions are analyzed together in order to understand the partition holocaust from variegated perspectives, so as to make the study much more comprehensive than the other earlier works. The study also concentrates exclusively on the defiled and defiant nature of women as presented in the works taken for study.

**Aim and Objective**

The partition of the Indian Sub-continent in August 1947, witnessed an unimaginable communal frenzy that lead to the destruction of millions of lives and uncountable wealth. Women in particular were the worst victims of the holocaust. Histories of both the divided nations have carefully and deliberately elided the plight of the victimized women. On the other hand, literature has documented the trauma of women during the partition, through novels and short stories. The aim of the study is to examine the plight of women during the periods of communal unrest and its fanatical continuance after the independence of the divided nations. The majority of the victims being women, the monstrosity and injustice committed to them leading to an overwhelming horrific emotional duress are aimed to be interrogated exclusively with the help of fictional works like Kushwanth Singh’s *Train to Pakistan*, Bhisham Sahni’s *Tamas*, Bapsi Sidhwa’s *Ice Candy Man*, Jyotirmoyee Devi’s *The River*
Churning, Sadat Hasan Manto’s short stories, Open It and Cold Meat, Rajinder Singh Bedi’s Lajwanti, Jamila Hashmi’s Exile and Lalithambika Antarjanam’s A Leaf in the Storm.

The main objective of the study is to examine the above mentioned works and investigate the causes and effects that lead to the fateful plight of women, who were abducted, raped and ostracized. The study can further establish the fact that the plight of women during the dark days of partition is worthy of investigation, because of its impact on the current social scenario. Further, the study also tries to find out in what manner these writers have portrayed the victimized women.

Chapter Organisation

The first chapter Introduction traces the history of partition and its subsequent destruction and communal hatredness. The chapter seeks to understand the causes and effects of the communal violence that was rampant during the division of the two nations. The chapter also examines the violent consequence of partition, which victimized a massive populace in general and women in particular. This chapter concludes with a brief examination of the major features found in the works of the writers taken for study.

The second chapter entitled, An analysis of Kushwanth Singh’s Train to Pakistan and Bhisham Sahni’s Tamas tries to look at the male writer’s perspective on the sufferings of women at the most traumatic periods in the
partition history. Kushwanth Singh’s *Train to Pakistan* visualizes how, locally and individually the people of a remote village begin to rearticulate their identities and alliances following the arrival of the trains laden with dead Sikh bodies and of the Sikh refugees from Pakistan. The study brings out the novelist’s attempt to picturise the prevailing harmony that degenerates into disharmony and hatred among the villagers. The study also tries to discover the rhetoric of avenging women’s dishonor that many men voiced at from both the communities. It also throws light on the politics played on women’s bodies along with their defilement in a different manner.

Bhisham Sahni’s *Tamas* portrays women with great sensitivity and empathy. The study tries to show how women were more vulnerable to suffering and exploitation at times of communal strife. The novel’s offering of the gradual building of communal tension and the failure of the political parties is also explored in this chapter. The study also brings out the positive values imbibed in women whose identity is minimized. The study demonstrates how women are pushed to the limited small space and how these women emerge out with full of strength, courage and inspiration. The study also explores both vulnerable and courageous women who become defiled and defiant respectively.

The third Chapter, entitled *An Analysis of Bapsi Sidhwa’s Ice Candy* *ManandJyotirmoyee Devi’s The River Churning* tries to look at the politics of partition of the sub-continent and the condition of women in the chaos of
partition from the perspectives of two women writer’s, belonging to different community and different region. The study highlights the significance of silence that surrounds the women victims after their defilement and how they manage to defy the society to lead a life of their choice.

Bapsi Sidhwa’s *Ice Candy Manis* is a Pakistani version of the partition horror that projects the horrendous physical and mental agony underwent by women during the communal clashes in cities as well as remote villages. The study highlights the novelist’s sarcasm towards the then prevailing dirty culture of violence. This chapter also probes into the life of victims and perpetrators and tries to investigate their transformation towards the dark side. The study also tries to understand the condition of a woman, who is forced to face repeated defilements consecutively. Further, the study also examines the exploitation of innocent women and their helplessness which makes them yearn for an independent life and how ultimately they break the silence that surrounds them and show some courage to get rid of the disgusting life.

Jyotirmoyee Devi’s *The River Churning* is a Bengali version of the partition holocaust, which exposes the plight of women victims, who were rejected by their family members because of the defiled stigma that they carry with them. The study tries to probe into the domestic spheres and its treatment of the abducted women, who are recovered and yet rejected by their own families and communities. This chapter also studies the dominance of patriarchy and patriarchy run communities, which inflicts pain on the women.
victims through their stinging words/verbal violence. The ostracisation mechanism on a single subject by an entire community is deeply analysed in the chapter. The study also finds out if the so called fallen woman is able to defy the community and her domestic sphere to lead a life of her own choice.

The fourth chapter entitled, *An Analysis of the Theme of Partition in Select Short Fictions*, analyses short stories written by four major writers belonging to different regions and religions. The stories taken for the study are, *Open It* and *Cold Meat* by Sadat Hasan Manto, Rajendra Singh Bedi’s *Lajwanti*, Jamila Hashmi’s *Exile* and Lalithambika Antharjanam’s *A Leaf in the Storm*.

Sadat Hasan Manto’s *Open It* and *Cold Meat* are two gripping stories through which, the study tries to bring out the gruesomeness of violence that was perpetrated on women by men belonging to the rival community, as well as their own community. *Open It* demonstrates the ill–fate of a Muslim girl who is subjected to repeated violence and gang rape by her own community men. The study also tries to understand the helpless condition of women, who were casually defiled and later discarded. In *Cold Meat*, the study explores the spine chilling account of a woman’s psyche which leads to her death at the very thought of her body being subjected to violation. It also probes into the brutality and inhuman acts of violence perpetrated on women as well as show the picture of the other kind of woman, who is strong enough to confront the male agency and go to the extent of killing them unable to withstand their men
folk cheating them. Further the study also tries to bring out the psyche of a man who commits arson, rape and murder and his subsequent physical and mental break down as a result of guilt consciousness.

In Rajinder Singh Bedi’s *Lajwanti*, the study tries to examine the plight of an abducted woman, and shows her rejected and dejected life after her recovery. The study also gives a detailed account of the way in which the victimized woman is venerated to the level of a goddess and because of which she is denied access to the normal life as a wife. The study also shows how the abducted woman was distanced from the domestic spheres and how she was deprived of a normal life by her hypocritic husband. The study also brings forth the callous nature of men and clearly explains the failure of patriarchy run communities and nation-state in recovering and rehabilitating the abducted women.

In Jamila Hashmi’s *Exile*, the study focuses on how women’s sexuality and their bodies are controlled by the patriarchy. It also brings out the nature of abducted woman, who adapt to their present living conditions instead of returning back with the stigma. The study also exposes the internal monologue of the protagonist, who is destined with an inability to forget the doomed past and the helplessness to suspend herself from the present. The study shows how the protagonist is exiled from her own self-hood confronting the possibilities of rape, abduction and a life as a wife.
In Lalithambika Antarjanam’s *A Leaf in the Storm*, the study tries to examine the south Indian perspective of the partition mayhem and its effect on a woman, who suffers the typical physical humiliation and becomes pregnant. The chapter tries to understand the conflicting thoughts of a woman, who at first is filled with irony and bitterness on her condition and longs for revenge, and later emerges out as a woman defying the entire society by accepting the impure child that she gave birth to. The study also tries to explore the psyche of the protagonist, which suffers destabilization witnessing the plight of other woman. The story also proves the fact that more than womanhood; it is motherhood that makes a woman more defiant against the society.

*The concluding chapter* is a summing up of the arguments of the earlier chapters to prove how these writers have recaptured the history of Partition along with their multiple versions presented through their unique fictional modes of writing. The study comes to terms with different answers, of how partition has played havoc on women and the varied ways by which the writers have looked at the plight of women during the pre-independence and the post-independence periods. The study establishes the fact that there is a close interface between history and fiction, thereby substantiating the view that fictional representations of the plight of victimized women seem to be more real and authentic than the actual historical documentation.