

Partition: Narratives in Literature and Films

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Abstract

Partition of the Indian subcontinent is the darkest chapter in our history. India was divided into two halves and the reason of this fateful division was a consequence of many events that shaped it. Many people do agree that the general reason behind the partition was because of the Colonialist policy of Great Britain of Divide and Rule and from this was born Communal tensions between the two communities- the Hindus and the Muslims of India that had a long history in this country that made India, they had equal contribution in Making India in the literal sense. However, these two communities fought with each other to the extent that they needed to be separated, the communal tensions that surrounded them never came to a standstill that the great minds of Indian leaders who gave India its freedom came to one decision i.e to divide India and give birth to a completely new Nation – Pakistan. There is much debate among the historians and scholars surrounding the Partition question whether it was inevitable. But there is no perfect answer to this question since there are many versions of the truth and that everyone sees a particular situation subjectively.

India got its freedom from British domination on 15th August 1947. When our First Prime Minister of India was delivering a historic speech received by millions of people at the Red Fort in the background the picturesque image of the Indians was quite abnormal in the sense that India was burning in the rage of Communal violence. Indians and Muslims killed each other like they haven't lived peacefully with each other before, they turned into enemies. They were the makers of India yet they turned into breaking each other in the most humiliating ways as possible. Jawaharlal Nehru's tryst with destiny speech echoed into the hearts of millions but that heart was partitioned. One belonged in India and the other in Pakistan.

This tragedy got its momentum the moment united India ceased to exist. The stories of Partition, the narratives of this episode has been quite well written in books and depicted in Cinema. The efforts to remember this part of the history in the form of books as well as in the movies is not to glorify it but rather to keep reminding about the horrifying incidents that took shape and rather draw a lesson from it that there is no point of Hatred that in return breeds Violence. Also the literature and cinema that has its theme of Partition breaks the stereotypical view that Hindus are the enemies of the Muslims and vice versa. It tries to break the cycle of Communalism and communalist ideology. There are many movies made and books written regarding Partition. Even though there are variations in Narratives of this event but the content is same, the content of Tragedy. People say that history teaches a lesson and this particular event teaches us many but the question is are we willing to learn from it and prevent history repeating itself.

As great literature and Cinema acts as a soft power in influencing people's minds there are indeed many of it written and made giving homage to Partition written in many regional languages. A fair portrayal of Partition in the form of movies and even in books should be well researched, the nuances of Partition should be justified by showing the hard hitting realities of the same. One can view Partition from their own perspective however soft powers such as Cinema and Literature gives everyone an opportunity to sympathize on the experiences of the partition although not literally. Through these this historic event is

given importance and some kind of critical viewpoint is developed among the people to treat Partition in a different way and treat this event as it is not destigmatizing all the consequences that came out of this event. There are several movies made and books written. One mention of book on Partition is Kushwant Singh's Train to Pakistan which later was adapted into a movie by the same name. Pinjar movie is based on Amrita Pritam's novel. Another remarkable novel is Midnight's Children by Salman Rushdie. These works are a testimony to remember Partition in its true form. One should read them and always acknowledge their effort for the same.

This paper aims to look into the Partition History with an unbiased lens, it shall look into the event with the perspective of literature as well as Cinema. The narratives established by these soft powers act as a great source in understanding our Partition history. Cinema portrays even grave errors of certain events so here it justifies the history of Partition and the horrors attached to it. Literature also helps in justifying the same. Since both Cinema and literature is research oriented there can be no changing of the historic facts but can be presented with more infusion of emotions hence glorifying every aspects of the event. This study aims to take a look into the lives of common people during the 1947 partition and problems they faced psychologically, socially and economically through the narratives of Cinema and Literature.

Introduction

I began to realize that Partition was surely more than just a political divide, or a division of properties, of assets and liabilities. It was also, to use a phrase that survivors use repeatedly, a 'division of hearts'. It brought untold suffering, tragedy, trauma, pain and violence to communities who had hitherto lived together in some kind of social contract.

-Urvashi Butalia in *The Other Side of Silence: Voices of Partition*

Partition of the Indian subcontinent is the darkest chapter in our history. India was divided into two halves and the reason of this fateful division was a consequence of many events that shaped it. Many people do agree that the general reason behind the partition was because of the Colonialist policy of Divide and Rule and from this was born Communal tensions between the two communities- the Hindus and the Muslims of India. There is no conclusive reason for the Partition since there are many versions of the truth and that everyone sees a particular situation subjectively.

India got freedom from British domination on 15th August 1947. When our First Prime Minister of India was delivering a historic speech received by millions of people at the Red Fort but the picturesque image in the background was quite unsettling due to the ruptures created by Partition. In the words of Debjani Sengupta, the nationalist historical accounts of this terrible vivisection including Nehru's famous 'tryst with destiny' speech often do not take into account that the long cherished freedom had come accompanied by murder, mayhem, rape and abduction for countless men, women, and children.

The stories of Partition, the narratives of this episode have quite well been written in books and depicted in Films. The efforts to remember this part of the history is not to glorify it but rather a reminder of grave and horrifying incidents that took shape and to rather draw a lesson from it. Also the literature and cinema that has its theme of Partition to break the stereotypical view of Communalism and communalist ideology. Even though there are variations in Narratives of this event but the content is the same- of Tragedy and Trauma, Loss of Home and Identity. The Partition generation experienced this looming sense of loss of one's home and loved ones, the precariousness of life in refugee camps and the attempts of making home

away from home. They passed on their trauma to the succeeding generations whose experience of Partition is, however, not confined to one historical epoch; it is rather a lived reality for subsequent generations.¹ Interpretations are not just limited to theories but factual things/events as well. After the Partition episode a plethora of works and researches were attempted to dissect the happenings centring Partition. Through the attempts to know about Partition in a better way many literatures and movies were produced and the production of the same on this particular event was overwhelming, production was structured on the 'Partition theme'. The sources of these movies became diverse literature published as well as eye-witnesses that hitherto lived and had a first-hand experiences. Many films in fact were the adaptations of poems (even unpublished ones) and narrations in written form mostly Fiction. Hence Partition Literature played a pivotal role in installing in people waves of emotions by making them revisit past memories and also making them equally aware of the fact that Partition was a 'cataclysmic historical moment'. Literature explores the feelings and emotions of the people. While historians were able to give an overview of Partition, the political meaning behind it, its reasons, trials and tribulations in the process of recording the history but literature on the other hand was able to grasp the essence of Partition. By reading a book of literature and history side by side, we can easily understand the difference between the historical and literary narratives on partition.²

Since long, fictional cinema has been used by filmmakers the world over to reflect, among other things, working class realities as an integral part of the total human experience.³ The dramatic Partition and its aftermath swept away the essence of 'Identity' of millions of people who were forced to leave their homeland and settle to a new home. The tragedies like this were portrayed in Cinema and even though the characters of the film were fictionized but the Reality was justified.

Great literature and Cinema acts as a soft power in influencing people's minds. A fair portrayal of Partition in the form of movies and even in books should however be well researched, the nuances of Partition should be justified by showing the hard hitting realities of the same. Soft powers such as Cinema and Literature gives everyone an opportunity to sympathize on the experiences of the people that lived through Partition. There are several historic movies made and books written. One mention of book on Partition is Kushwant Singh's *Train to Pakistan* which later was adapted into a movie by the same name *Pinjar* movie is based on Amrita Pritam's novel. Another remarkable work is the short story series of Sa'dat Hussain Manto like *Toba Tek Singh* and *Khol Do*. These works are a testimony to remember Partition in its true form. One should read them and always acknowledge their effort for the same.

Manto's Narration of Partition: Revelation of Psychological Trauma.

One of the most remarkable writers that is renowned for portraying the event of Partition in a satirical genre and in a more daring way in terms of giving light to traumatic side of Partition is Saddat Hasan Manto. His narratives in his series of short stories are an insightful one. Among his anthology of short stories included in *Black Margins*, *Toba Tek Singh* is a metaphorical narration of the Partition. Metaphor of '**madness**' - madness not in a literal sense of mental state but the distorted socio-political madness of Partition. As in the words of Sudha Tiwari "Partition not only created a mad atmosphere but also made its

¹Jayadip Sarkar, Rupayan Mukherjee, *Partition Literature and Cinema: A Critical Introduction* (London & New York: Routledge, 2020), 135.

² Muhammad Saqib et al, "Partition: Its Literature and Importance of it In South Asian Literature," *Palarch's Journal of Archaeology of Egypt/Egyptology* 18(18), 1284-1294.

³ <https://countercurrents.org/2020/09/enduring-relevance-of-garam-hawa/>

victims mad insane losing their mental balances due to traumatic experiences”. In the period following Partition madness becomes the guiding metaphor in much of Manto’s fiction and nowhere it is more clearly and effectively used than in his story.⁴

This story revolves around lunatics who have been admitted to mental asylum at Lahore. Out of these lunatics Bishen Singh’s characterization by Manto is interesting- Bishen Singh is a Sikh inmate who had been at the asylum for fifteen long years. Before he went insane from being sane he was a landlord of Toba Tek Singh which he identifies as his home. Since the time of decision made by the government to exchange lunatics of both India and Pakistan, to where they actually belonged the lunatics at Lahore along with Bishen Singh have different reactions and expressions that highlights the ambiguous nature of the newly formed nation -Pakistan . There is also a deliberate choice to mix Bishen Singh’s name with the name of his homeland as in the story Bishen Singh is called by the name of Toba Tek Singh in the asylum). This mixing has an important meaning attached to it as it can be understood Bishen Singh’s name in relation to his identity that is inseparable with the place where he belongs. By mixing up the name of the character and place, the individual and the land, Manto emphasizes the relationship between a person's home and his identity. He also uses the main character's madness to exaggerate the sense of separation, the distorted loyalties and the dislocated self.⁵

Bishen Singh in the story is portrayed seemingly curious to know whether his homeland is in Hindustan or Pakistan however he doesn’t find any satisfactory answer to his question even from one man named as Fazal Deen who happens to know Bishen Singh and his family. His question finally gets an answer in the end of the story by an Official when the time finally comes for him and his inmates to be sent to their assigned homes at the middle of Wagah border separating India and Pakistan. After knowing that Toba Tek Singh is in Pakistan he refuses to move from his position and this act of resilience seems easy for him as for fifteen years he didn’t sleep day or in the night. The resoluteness of Bishen Singh, Kritika Nepal interprets as a symbol of the endurance and suffering of an entire population prior to Partition, a metaphor of masses whose patience is finally worn down by the division as they were robbed of their final possession and freedom, their sense and identity.

Manto writes-

When they tried to move him forcibly to the other side, he stood on his swollen legs at a spot in the middle, in a posture that seemed to suggest that no power on earth could move him from there. Just before sunrise Bishen Singh is found lying on his face in the middle of India and Pakistan. The metaphor of Bishen Singh lying in between the borders of two nations is of confusion and disarray just like the people mind’s when overnight their fates were altered and were ordered to relocate to an unknown land, they were struck in the middle of wilderness.

The story ends with Manto’s heart rendering narration –

“Over here behind the barbed wires was Hindustan. Over here behind identified wires lay Pakistan. In between , on a bit of land that had no name lay Toba Tek Singh”.

The middle of India and Pakistan can be interpreted as the land of nowhere or no man’s land where Bishen Singh belonged neither in India or in Pakistan. Toba Tek Singh is a story that has an impactful significance

⁴ Stephen Alter, “Madness and Partition: The Short Stories of Saadat Hasan Manto” *American University in Cairo Press*, (2020).

⁵Alter, “Madness and Partition: The Short Stories of Saadat Hasan Manto.”

and a satirical approach in viewing Partition and its implications that explores the disturbance of human psyche. Most of Manto's stories revolves around narrating the human psychological trauma in its truest form.

All in all Toba Tek Singh of Manto is in narrative terms, a rejection of 'batwara' and 'azaadi' that has come to the people.⁶

Women memories of Trauma and Endurance during Partition: Narrating Her- Story.

Women have every challenge to face at home and her outside world. One can only imagine the extent of suffering women had to endure on the face of Partition. Anisha Ghosh writes, "The Partition of India is a horrible politico historical fact that has been written large on female bodies through a history of violence. The female body, rarely a direct participant in the political tensions which snowballed into Partition, becomes the space where the history of Partition has left its impressions through violence." The need to immortalize their traumas and experiences seemed important for historians and writers. Historians gave way for feminist historiography where women's voices were given a platform and through writing women's history they attempted to give them an equal position as like men in history. Hence Partition History revolving around the issues of women hitherto faced by them became important. Literature on the other hand paved the way for a thematic development of women narratives. The authors and poets picked up a theme concerning women and their traumas in Partition and narrated their story in a fictionized form. Partition fiction has been a far richer source both because it provides popular and astringent commentary on the politics and because here and there we find women's voices speaking for themselves.⁷

Kodumkattilpetta Orita - A Leaf in the Storm is a deep story which deals with women trauma and loss of hope for humanity. Lalithambika Antharajan's work originally written in Malayalam is translated by Narayan Chandran. This story is not just about losing hope but it is also about finding hope and transforming of a woman from her womanhood to motherhood.

This story revolves around a woman who like thousands of other women ended up at a refugee camp during Partition, the condition of these women were worth sympathizing. While reading this text one comes to a realization to what extent women were exploited, of what other dreadful things they had to endure other than being displaced and separated from their families. As in the words of Urvashi Butalia "there was a widespread sexual savagery about 75000 women are thought to have been abducted and raped by men of religion different from their own."

The woman Jyotirmoyi Devpal in the story is carrying a baby of 'damnation', she has lost all hopes to live and feels shameful to carry the baby. At one time when a distinguished guest comes at the refugee camp and addresses the people to accept abducted women as their mothers, sisters and even as their wives and gives a statement that the unborn children would indeed become the citizens of India 'the first citizens of India'.

The following event is narrated in the story as-

Her face glowed 'How ironical that would be! Are they citizens of India alone? That is of India as we conceive of her today? They will grow up these children.... as they begin to comprehend the

⁶ Debjani Sengupta, ed., Partition Literature An Anthology, (New Delhi: Worldview Publications, 2018).

⁷ Ritu Menon and Kamala Bhasin, Borders and Boundaries: Women in India's Partition (New Delhi: Kali for Women, 1998), 12.

reality as they come of age That blood.... No! the source of that blood is hate not love... would it not run amok driven by the intense desire for vengeance? Even break past the borders?...⁸

The fate of many women and their unborn children's were that of uncertainty in the refugee camps. At the end of the story Jyotirmoyi refuses to abandon her baby in the forest post delivery because of the strong force of motherly instinct she decides to keep the baby, beautifully portraying the baby as a new beacon of hope for her to live. Unlike other Partition fictions narrating the story of a women at the light of despair, hopelessness often ending at a sad note *A Leaf in the Storm* is a story about healing and finding hope, it is about women's endurance during Partition and after. It is able to narrate a story of thousands of women who were strong enough to face the uncertain future waiting for them. While the majority of the Partition stories tell of loss and the vitiation of basic moral values some stories like Lalithambika's '*A Leaf in the Storm*' describe survival and recovery.⁹

It is a saddening fact that during Partition women became an object of violence, their body was exploited and they were the ones whose whole self was trivialized more than men. Partition fiction picked on this theme (of physical assault of women's body) not to glorify it but rather expose the cruelty of men in the society and how women became victims of their violent attributions. Similarly Bapsi Sindhwa's '*Cracking India*' famously read as *Ice Candy Man* becomes successful in highlighting the aspect of physical assault women had to face. Their history of endurance should not be silently treated they have to be valued sincerely. According to John Kelly – "Women's history has a dual goal: to restore women to history and to restore our history to women". To make women a focus of enquiry, a subject of the story, an agent of the narrative.¹⁰

Women's body had always been regarded as sacred and uprooter of Indian traditions. The women of India especially in the colonial India were confined to household activities, they were always shunned into the background so much so that their history of confinement and suppression is often discredited. The strong reason of their outdoor inactivity was that they were considered to be the repositories of honour and respect of the family and the community. If any dishonour befell on them, it was regarded as a humiliation to the male members of the clan and disgrace to the entire section. As a consequence women became the soft and easy targets to satisfy one's communal sentiment.¹¹ Their role in nation building was not so much acknowledged. In this context Anisha Ghosh poses a serious question - How did the Partition of the Nation then affect the lives of those who were never acknowledged to have played an active role in building it in the first place?. Body assaults like rape were rampant during the Partition event. The recurrent disposition of women and their physical and psychological assault are picked up by authors and scholars not to glorify their trauma but rather to give attention to it and de stigmatise them.

Women like Amrita Pritam chose to write against the Partition aberrations on women's side and acknowledge sacrifices on the face of division. To quote her- "There are many stories which are not on paper, they are written in the bodies and minds of women". Her novel *Pinjar* (1950) originally written in Punjabi and translated by Kushwant Singh into English (2009) under the title *The Skeleton and Other Stories* is a great illustration of conditions during Partition and victimization of women. Amrita Pritam's

⁸ Debjani Sengupta, ed., *Partition Literature: An Anthology* (New Delhi: Worldview Publications, 2013), 60.

⁹ Siddhartha Singh, "Female Body as Hieroglyphics of Partition Violence: Reading Lalithambika Antharjanam's *A Leaf in the Storm*", *Pune Research: An International Journal in English* 1(3) (2015).

¹⁰ Joan Kelly, *Women, History and Theory* (Chicago: University of Chicago Press, 1984).

¹¹ Darkhashu Azhar and Dilkesh Kumari, "Amrita Pritam's *Pinjar*: A Poignant Depiction of Wrath of Partition on Weaker Sex," *International Journal of English Literature and Social Sciences* 8(3) (2023).

novel Pinjar a remarkable text in Partition studies as it engages with not just the politico-historical catastrophe of a Nation but also the violation of a woman's body, her personality and her psyche.¹²

The movie with the same name as the novel written by Amrita Pritam was made and released in the year 2003. The movie was directed by Chandraprakash Dwivedi. The essence of the movie is the same as the novel, it is a visual representation of women tragedies rained down upon her. Anyone who read or will read the book, or have watched or will watch the movie will surely stand flabbergasted on being aware of the physical and mental trauma unleashed on women during Partition. Both the movie and the book immortalizes the stories of women like Paru (female protagonist) and their sacrifices as well as their breach of honour that happened during Partition. That 'other' whose life doesn't matter, whose voice is snubbed, whose identity is subjugated and who remains at the periphery of power struggle and power equation and continues to be marginalized and displaced at the cost of self annihilation. 'Pinjar' thus, gives a voice to this 'other' and effectively shows concern to their displacement, marginalization, dual identity and powerlessness.¹³

Garam Hava: Debunking The Two Nation Theory .

What I really wanted to expose in Garam Hava was the games that politicians play. Actually, there are no human considerations at all. I am not talking only about India, but even in Vietnam, Biafra, Germany....it is all the same. How many of us really wanted the Partition? Look at all the suffering it caused... -Shrinivas Sathyu.

The masterpiece film made in the light of Partition trauma inflicted upon individual and the transformation of human dynamics is Shrinivas Sathyu's – Garam Hava. The title of the film itself (Hot Winds) is a metaphor to the unsettling ambience created by Partition. Garam Hava is the first effort that examines the Hindu-Muslim passions and their human costs on the minority community.¹⁴ The story revolves around a Muslim minority family and Salim Mirza who is the eldest in the family. Mirza is persistent not to leave India which he considers his home unlike rest of the Muslim population who deliberately left India or who were forced to leave. Choice became a luxury for Indians during Partition. Salim Mirza who is a shoe manufacturer, is a simple man who lives in a dignified way after the Partition episode all his balanced life gets affected. He loses his job as the banks refuse him to provide loans to him because of his Muslim identity, he is left with only three of his family members- his old mother, his younger son Sikandar and his wife. He faces trials and tribulations because of him being a Muslim as at one point he is imprisoned for being a spy for Pakistan and people mocking him at his insistence to stay in India, he with his disheartened heart decides to leave for Pakistan. The event of Salim's imprisonment as a spy in the movie is ironical in the sense that even him struggling to preserve his only identity as an Indian by not going to Pakistan he is treated with suspicion in his own homeland. There were a few people like Salim Mirza who decided to stay back. They were physically, financially, mentally and socially tortured by the large community. They are portrayed as spies of Pakistan. Here we can see a kind of social hegemony or direct hegemony in which an order that is acceptable to all classes created¹⁵. There are lot of instances in the film when he is treated indifferently by people in his own country like the tongawala who charges him extra

¹² Debjani Sengupta, ed., *Partition Literature: An Anthology* (New Delhi: Worldview Publications, 2013).

¹³ Dr. Darkhashu Azhar and Dilkesh Kumari, "Amrita Pritam's Pinjar: A Poignant Depiction of Wrath of Partition on Weaker Sex," *International Journal of English Literature and Social Sciences* 8(3) (2023).

¹⁴ Georgekutty M.D., "Identity in Post Colonial India: An Analysis of the Film Garam Hava," *IOSR Journal of Humanities and Social Science (IOSR-JHSS)* 26(7) (2021).

¹⁵ Georgekutty M.D., "Identity in Post Colonial India: An Analysis of the Film Garam Hava."

fare because of him being a Muslim. The question of identity at stake as well as the frail position of minorities in India were all the byproduct of communalism and of Partition. In the natal Nation state, the concept of citizenship was equated with religious affinity, debunking the myth of secularism and looking down upon religious minorities as downright suspicious.¹⁶ In the end when Salim Mirza with his wife is heading towards Pakistan he joins hand with the protestors where his son is also seen as being a part of protestors. The procession itself can be considered as a twist in a movie and a twist in Salim Mirza's stance and his own proposition. This was his final resort to be even more committed not to leave India for an uncertain future. In a significant twist, the father learns from the son that running away from problems, be that of the religious, economic, or any other kind, can provide no lasting solution. Rather, life's fulfilment is in proving equal, if not superior, to the struggle. Eminently befitting the theme, the closing frames of *Garam Hava* show the young and the old, or the experienced and the energetic, all coming together under an inquilabi banner in a procession drawn from all sections of society asking for the right to work; the right to earn a decent living in return for hard labour; and, finally, the right to live with honour and in peace with one's fellows.¹⁷

The end of the justifies people resistance to the developments caused by Partition. People like Salim refused to leave their home and settle for an uncertain future, they were positive that things would turn out to become better sooner or later. *Garam Hava* is an enticing melodramatic movie which becomes successful in portraying the sacrosanct nature of home and homeland, the notion of Identity at stake, communal tensions, resilience and endurance of people, resistance and struggle for better life. It is a critical narration of Partition and its after effects that led to a traumatic experience for people. The film fairly chooses to portray a positive character like Salim Mirza who being a Muslim rejects to go Pakistan and rejects the imposition of forced Identity and Homeland of belonging to Pakistan and being a Pakistani. It is a critical narration of Partition and its after effects that led to a traumatic experience for people. MS Sathya's "*Garam Hava*" takes the unbeaten path, by depicting the predicaments faced by the Muslims who decided to shun Pakistan's 'one-nation-one-religion' theory, and stay back in their motherland.

Train To Pakistan : Portrayal of Realism in the light of Partition.

Train to Pakistan is an adaptation of the maiden book by the same name by Kushwant Singh released in the year 1956 and the movie was released in the year 1998. The movie was directed by Pamela Rooks. The film *Train to Pakistan* by Pamela Rooks is an earnest attempt to synthesize literature with life. This film also rejects the social concern of an artist and using art for life sake.¹⁸

The novel is justified in a realist sense. Since Kushwant Singh's approach to writing about social problems is realist in true sense, his work *Train to Pakistan* and the chaotic incidents as created by Partition is narrated without bargaining the aggravation faced by the people. Pamela Rooks with the same spirit succeeds in portraying the same in the film. The film is set on a remote village of Punjab – Mano Majra. The village is obsolete and unaware of the division of the country and the raging violence all across. Until Partition they live harmoniously with each other, the communities of the village comprised- Hindus, Sikhs, Muslims and Christians. Their relation of love turns into hatred towards each other as slowly they become

¹⁶ Jayadip Sarkar, Rupayan Mukherjee, *Partition Literature and Cinema: A Critical Introduction* (London & New York: Routledge, 2020), 122.

¹⁷ <https://countercurrents.org/2020/09/enduring-relevance-of-garam-hawa/>

¹⁸ Manju Sharma, "Indian Trains & the Persistence of the Communal Holocaust as Portrayed in Films by the Indian Diaspora: An Analysis of the Film *Train to Pakistan* by Pamela Rooks," *Discovery*, 2020, 56(289), 44-49.

susceptible to communal ruptures. The ghost trains (trains filled with dead bodies due to communal violence) that approaches the village as they call it is a symbolism for the villagers perilous future ahead of them . The Muslims of the village are given 10 minutes to flee towards the refugee camps who will eventually go to Pakistan their new homeland. There are dialogues exchanged in the film stating that ‘their ancestors lived here (India) that they were born here’ highlights their refusal to leave their home and settle for an uncertain future. The bewilderment of the villagers caused by the division of the country is a remarkable narration of human expression especially in the light of Partition in both the novel and the film. The film as well as the book gives attention to not all the negative aspects but also identifies people who refuses to choose violence and hatred but love and compassion.

The film as well as the novel rejects the division of the Country and is critical of all the sufferings caused by it. The film has well shown the phenomenology experienced by the people and the ambiguous nature of Partition and of Identities. Train to Pakistan highlights the nature of violence and how people succumbed to the looming degeneration of relationship between the Hindus and Muslims. As a result of animosity between these two communities Mano Majra which was once a ‘peaceful abode’ soon turns out into a Warring place of people acting violently.

Conclusion

Partition is not only the story of dispossession of people from their homeland but is also a haunting story of separation of people who had hitherto lived together irrespective of their community/religion. It was the division of hearts as many historians and scholars call it. It is a matter of fact that there is no justice in History however through realizing the importance of the magnitude of this event and it’s impact is worth justifying. The justification is done by narrating the stories that lived through Partition that not only de stigmatizes the traumas but are in fact narrated explicitly.

In the present scenario there are lot of speculations regarding Partition. The speculations are based not just on the Political and Economic disturbances created by Partition but also goes beyond that. The social catastrophe of human relationships and the endurance of the psychological trauma by the people who faced this tragedy is also speculated and the narrations based on this theme has been produced in a good deal. Women who were deemed just as a ‘subject’ but not as an object of inquiry in historiographical trends where their experiences and contributions were seldom written or debated have been credited with recent trends of history writing. This development can be witnessed in Partition narratives written by women and for women. Female writers, scholars, artists have become successful at placing Women at a rightful place in History. Women like Urvashi Butalia , Kamala Bhasin and Ritu Menon played their significant part by deeming women as an object of an inquiry rather than just subjects. In this way Women’s story or Her-Story have been given Justice. Sucheta Mahajan decision to label the sufferers of Partition especially Women as ‘survivors’ but not ‘victims’ is a generous attempt to liberate them with the ‘conflict of memories’.

With this there is a lot of scope for research on Women’s question regarding Partition and narration of their experiences that is mainly traumatic experiences. The representation of Trauma and Horrors of Partition through the narratives in books and as well as through the lens of cinema is an outstanding step to revisit the memories of Partition while narrating the grim nuances of Partition rejecting the very notion of Division/Demarcation in the first place and being empathetic towards the people who had to face tragic repercussions and had to live with a stain in many ways- of being separated from their families, of being

displaced from their homes, and overall change of their Identity that shook the very essence of belonging to a Nation.

Till the present day we are living through the legacy of Partition. As Ayesha Jalal describes Partition as a defining moment that is neither beginning nor end. There are lot of tensions surrounding India and Pakistan's relationship where reconciliation among the two nation is a far- fetched dream. An important question should be asked while inquiring about Partition is that how are we willing to remember this event? Who are to be held accountable for the division? And Are we willing to learn from it or be ignorant of it?

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