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RESEARCH ARTICLE

## Indian English Novels of Partition: An Introduction

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### Abstract

Partition has evoked a significant body of work, be it literature, art, or films. Historians, political analysts, and social scientists have since put forward heart-rendering and mind-boggling chronological accounts of the tragedy's when, why, what, and how. There is no shortage of authentic documents or records available on the subject, written at different times. History, however, becomes an inadequate medium for reading partition: there is no need for fiction. The literature, therefore, lays aside history and tries to interrogate the entire issue differently. They are more concerned with 'what's out of it' and 'what's after it'. They seek to foreground "another" history- the history of untold suffering, misery before and after partition, and human agonies and traumas that accompanied partition. The present paper is an attempt to reflect the image of Partition and to find out the socio-religious and psychological circumstances and effects of the partition event as recorded in the literary narratives. By examining specially Khushwant Singh's *Train to Pakistan* (1956), Balchandra Rajan's *The Dark Dancer* (1958), Attia Hosain's *Sunlight on a Broken Column* (1961), *A Bend in the Ganges* (1964) by Manohar Malgaonkar, Raj Gill's *The Rape* (1974), Chaman Nahal's *Azadi* (1975). The study shows that the selected novels can be read as potential sources of exploitation of women during the partition. The novels are analyzed concerning their use of different voices through the novelists' emphasis on the necessary condition of women and their identity as sexual objects in the partition. These novels belong to the significant genre of partition literature. These novels effectively and realistically depict the "vulnerability of human understanding and life, caused by the throes of Partition which relentlessly divided friends," as Novy Kapadia observes. She opines that fanatics and ideologies pushed to the emotional brink of daring their lives have taken the plunge throughout history, which has triggered a chain reaction of rigid mental fixations and attitudes.

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## **1. Introduction:**

The partition of India is well-known to the world for its mass migration, bloody riots, and murders. Also, the partition led to widespread massacres, rape, arson, orgy, rioting, hostility, distrust, religious enmity, attacks, and counter-attacks. Communalism is one of the significant aspects of the partition of India. There was communal hatred and quarrel between Hindus/Sikhs and Muslims. This hatred demands blood and human lives. The death danced in the form of sectarian violence for a long time on the eve of the partition. One of the most terrible and severe activities that emerged as the approach by-product of the partition was the mass migration or transfer of population. In early 15<sup>th</sup> August 1947, the migration was the largest in human history without any safety. Larry Collins and Dominique Lapierre say on it:

The forty-five miles of roadside from Lahore to Amritsar along which so many passed became a long, open graveyard....and every yard of the way...there was a body, some butchered, some dead of cholera. The vultures had become so bloated by their feasts they could no longer fly and the wild dogs, so demanding in their taste they ate only the liver of the corpses littering the road (Collins and Lapierre 212).

Hence, it has not been considered a forgetting incident in the phase of history, and it can't be ignored and neglected. It has been placed significantly in the historical and cultural discourse of our country, "... functions as a touchstone of our culture and polity...." (Kaul 9). Therefore, it is no doubt that it investigates and studies the combination of historical, political, social, and religious factors. Hence, the present chapter focuses on the idea of the division of the Indian subcontinent from the historical, political, social, and religious points of view.

## **2. The Partition of India: An Unforgettable Event in the World**

The partition of the Indian subcontinent is a unique and most traumatic event. The 1947 partition of India is an unforgettable event in the world, not merely in the Indian subcontinent. It is a historical record in the world. The violence is unexpected, unprecedented, and brutal. The partition brings only tragedies. No one gets happiness in this bloody event. The year 1947 witnessed not only the celebration but also the suffering and mourning over the partition.

August 1947 marks with two folds that India is liberated from the British Raj and freedom comes with 'partition' as the Indian subcontinent is divided into two independent states- India and Pakistan, "India suffered the stigma of slavery under British for about three centuries. India got freedom after paying a heavy cost of partition" (Harode 56). It is based on the "Two Nation Theory" argument that the Hindus and the Muslims can't live together as one nation since both have different identities. It is noted that, "The two-nation theory saw partition as the logical and inevitable outcome of the irreconcilable opposition between Hindus and Muslims" (Hasan vii). This provoked massive and violent migration of the folk across the divide like "...the exodus of the Jews during the days of the Third Reich, this movement of

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millions in the subcontinent is also another example of “Coerced Migration” -to use the category of Charles Tilly (1990) - which ‘entails obligatory departure, forced serving of most or all ties at the origin’ (Bagachi, Dasgupta 1). The Muslims move to Pakistan, and the Sikhs and the Hindus move into India with new experiences, hopes, and identities. Still, it witnesses the crimes of unprecedented violence, murders, rapes, atrocities, unprovoked torture, and bestiality. The women are the ultimate victims of the partition by molestations, abductions, rapes, and slaughters. In this track, many women are killed by their families, neighbors, and natives. Butalia Uravashi writes:

Twelve million people were displaced as a result of partition. Nearly one million died. Some 75000 women were raped, kidnapped, abducted forcibly, and impregnated by men of ‘other’ religion, thousands of families were split apart, and homes burnt down and destroyed, villages abandoned (Uravashi 44-45).

The 1947 partition of India is a historical and communal event, but it breaks human emotions, hopes, and values. Partition is such a major event in India that it continues to dominate collective memories. This period is perhaps the darkest period in the history of modern India, which experienced the immense hatred and bigotry of people who have been living for centuries together like the members of a family. Ruth Dharmadhikari writes, “The topographical divide and the migration meant loss and displacement on many counts. The loss of neighborhood, community, kinship and the greatest loss of all, the loss of an established and secure identity” (Rutha 76). It reminds us that a period of transition is always a crucial phase for any context. By it, the Indian subcontinent faces a creeping fear, a sense of insecurity and a tragic end: “Partition has proved to be a trauma from which the subcontinent has never fully recovered” (Roy 18). Thus, the partition of the Indian subcontinent ends with the demands of blood and human lives, where death is danced in the form of sectarian violence for a long time on the eve of the partition. So it is like the French Revolution and Napoleonic aftermath, the American Civil War, and Two World Wars in the context. Alok Bhalla writes, “The partition of the Indian subcontinent was the single most traumatic experience in our recent history” (Bhalla 3). Ritu Menon and Kamla Bhasin comment on the partition as:

The partition of India in 1947 was an undeclared civil war, and since then, we have had disputed borders in every country of South Asia. The religion-based division of the country anticipated many of the questions that trouble us now across the subcontinent: ethnicity, communalism, the rise of religious fundamentalism, and cultural nationalism. Sharply but poignantly partition posed the question of “belonging” in a way that polarized choice and allegiance, aggravating old and new antagonisms (Menon and Bhasin xi).

The partition of India is one of the most terrible and complex events in the history of the Indian subcontinent and world history. N.S. Gundur observes, “Partition has not remained a one-time event of history. It is not something that can be ignored. It has to occupy a significant place in the cultural and historical discourse of our country” (Gundur 3). Thus, the partition

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deeply affected the socio-religious, economic, cultural, and psychological condition of million of people. The bulk of the scholarly literature on the partition has focused on the socio-religious, cultural, and psychological circumstances that support the separation of India, the formulation of Pakistan. In which women are exploited in the ways of attack, abduction, harassment, rape and slaughter. It inspired the writers who focused on the mutilation of women, their struggle to save themselves. In the partition period, Punjab was the first central affected. Naturally, Punjab was first to respond to this psyche. After some Hindu, Muslim, Parsi, Bengali, and many more regional writers wrote on the partition. Even now, after 70 years, many works and films are coming on the partition. So it is still alive in the mind of all the Indians.

### **3. Indian English Novels of Partition: An Introduction:**

Indian English literature is an endeavor to showcase the rare gems of Indian Writings in English. Indian English literature became a new form of Indian culture at the initial stage and voiced India's spoke. Indian authors- poets, novelists, essayists, and dramatists have contributed to world literature. Different forms of writing developed in Indian English literature, like poetry, prose, and drama. But the only possible literary form through which a writer can hope to keep himself in constant touch with the ordinary reader is fiction. Usually, writers get themselves established through this genre. The bulk of Indian English literature is in the novel form. Though its growth in later years far exceeded that of most other formats, fiction was last to arrive on the Indian English literary scene.

The novel has become the dominant literary form all over the world, and it is exact. The modern world demands novels, just as it demands films and television programs. Indeed, it is only through the novel that literature. The more esoteric style of poetry has mainly absorbed the once-popular modes of myth, symbol, and parable. Whenever literacy has spread, the novel, realistic and precise, this worldly has swiftly followed. "*The Art of Fiction*", as Henry James reverently called it, is not reserved for a few initiates. The modern world demands novels, just as it demands films and television programs. Indeed, it is only through the novel that literature, the unglamorous written word without colour or illustration, can compete with its branch competitions of the screen. The Novel owes its existence to man's interest in other men and the great panorama of human passion and action. The novel combines narration and description, history and philosophy, poetry and philosophy, social criticism, and a particular view of life and incident.

Partition has evoked a significant body of work, be it literature, art, or films. Historians, political analysts, and social scientists have since put forward heart-rendering and mind-boggling chronological accounts of the tragedy's when, why, what, and how. There is no shortage of authentic documents or records available on the subject, written at different times. History, however, becomes an inadequate medium for reading partition: there is no need for fiction. The literature, therefore, lays aside history and tries to interrogate the entire issue differently. They are more concerned with 'what out of it' and 'what's after it'. They seek to

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foreground “another” history- the history of untold suffering, misery before and after partition, and human agonies and traumas that accompanied partition.

History has always offered a context for fiction, which, if appropriately used, can provide a helpful perspective. However, over-dependence on account can cramp the novelist’s vision, and this can be an even greater risk if that historical circumstance is a part of the novelist’s life. But a good novelist uses historical material only to the extent; it is essential to his fiction. He takes broad ideas and patterns from history and blends them into his narrative to become a part of his fictional world.

The partition led to the widespread massacre, rape, terror, rioting, hostility, distrust, religious enmity, attacks, and counter-attacks, all of which are the subject matter of the literature on the partition. Generally, significant historic events inspire writers and artists to create great works of art in languages and other art forms. A large body of literature has been written in Bengali, Urdu, Hindi, Punjabi, English, and Sindhi, relating to partitioning the country, and scores of regional languages have been exploring and reading partition in their works, an activity which continues even today. The corpus of partition literature has rightly been termed as the “Literature of Anguish”.

In the Punjabi language from 1947 onwards, more than five hundred texts have been written on the theme of partition. More than one hundred writers have touched on this theme in their writings. More than two hundred poems, nearly two hundred short stories, about forty novels, and some plays. This event still inspires writers to write. Nearly twenty novelists have dealt with partition, which includes novelists from the Pakistan part of Punjab as well. Nanak Singh, Kartar Singh Duggal, Surinder Singh Narula, Sohan Singh Sital, Amrita Pritam, Santosh Singh Dhir, Salim Khan Gimmi, Sukhbir, Devinder, Narinderpal Singh, Niranjan Tasneem, and Mohan Kahlon are some of the novelists who have touched upon various aspects of partition in their novels. In Punjabi, two popular partition novels are Salim Khan Gimmi’s ‘*Saanjh*’ (*The Shared Bond*), and Sohan Singh Sital’s ‘*Tutan Wala Khuh*’. Both novels have reflected pre-partition Punjab's socio-cultural life and the impact of partition on human life.

In Hindi, considered very famous novels of the partition are ‘*Jhootha Sach*’ in two parts by Yashpal and ‘*Tamas*’ by Bhisham Sahani. The first part of ‘*Jhootha Sach*’ appeared in book form in 1958 and the concluding part in 1960. *Tamas* appeared in 1973 and won the Sahitya Academy award in 1975.

Surprisingly, no novel in English by an Indian about the partition was written until 1956, when ‘*Train to Pakistan*’ was first published (originally titled a *Mano Majara*). Later there has been a continuous stream of writing on this terrible event. Although Mulk Raj Anand, R.K. Narayan, and Raj Rao reflected the freedom struggle and the influence of Gandhi’s ideas in their novels, they didn’t deal directly with the holocaust of the partition in their writings, did Kushwant Singh, K.A. Abbas and ChamanNahal.

R.K. Narayan’s ‘*Waiting for Mahatma*’ (1956) seems to be the first novel to refer to ‘the partition in the history of Indian literature in English. It reflects the role of Gandhi in India

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and his influence on Indian culture. With this, he referred to the partition event in the novel. Another some of the novels which have dealt with the theme of partition partially are Manohar Malgaonkar's *Distant Drum* (1960), H.S.Gill's *Ashes and Petals* (1979), K.A. Abba's *The World is My Village* (1984), Mahmud Sipra's *Pawn to King Three* (1985), N.N. Saxena's *Ties-Thick and Thin* (1987) and Manoj Das's *Cyclones* (1987) etc.

Some of the novels written in regional languages on partition have also been translated into English. Among the most famous novels are K.S. Duggal's *Nahun Tey Mas*, a Punjabi novel, translated by Jamal Ara as *Twice Born Twice Dead* (1979), Amrita Pritam's *Pinjar* in Hindi translated by Kushwant Singh as *The Skelton* (1987), Bhishma Sahani's, *Tamas* (1973) translated by him in 2001 under the same title, Ramanand Sagar's *Aur Insan Mar Gaya* (1948), translated by him as *Bleeding Partition*, Rahi Masoom Reza's, *Aadha Gaon* translated by Gillian Wright as *A Village Divided*, Joytiremoyee Debi's, *Epar Ganga*, *Opar Ganga* (1967) in Bangla translated by Enakshi Chatterjee as *The River Churning* etc.

The partition led to the widespread massacre, rape, terror, rioting, hostility, distrust, religious enmity, attacks, and counter-attacks, all of which are the subject matter of the literature on the partition. Women have been exploited in the ways of attack, abduction, harassment, rape and slaughter. It is a set of tragedies, religious riots, and communal violence. The novels Amrita Pritam's *The Pinjar* (1987) and Bapsi Sidhwa's *Ice Candy Man* (1988) describe the theme of partition and women exploitation during the partition in depth and detail. Thus, these two novels are inspired to take the topic on the partition for the research, but these two novels were written in regional languages and later translated into English; for this reason, didn't select these two novels for the research work but selected the following six prominent novels. The present study is devoted to exploring the ways of women exploitation in the selected Indian English Novels of Partition. The novels discussed in this research are Khushwant Singh's *Train to Pakistan* (1956), *The Dark Dancer* by Balachandra Rajan, Attia Hosain's *Sunlight on a Broken Column*, Manohar Malgonkar's *A Bend in the Ganges*, *The Rape* by Raj Gills and Chaman Nahal's *Azadi*. These novels are very important on the theme of partition. These novels portray the event of partition and women exploitation during the partition in a realistic manner.

The last two decades of the 20<sup>th</sup> century and the present decade of the 21<sup>st</sup> century have a considerable growth in the fiction of Indian English writing in English. Among them, a few novelists have dealt with the theme of partition in their novels.

The novel to portray the partition event is Kushwant Singh's *Train to Pakistan* (1956). It is considered the first Indian English novel of partition. It is a realistic novel that represents the complete picture of partition. It presents a moving, tragic tale of the partition period of Indian history. The sleepy little village of *Mano Majra*, on the Indi-Pakistan border, is the locale of Khushwant Singh's story, and he describes it vividly. The novel presents the dark truth of partition time. The novel opens with the scene of village Mano Majra. He describes a clear picture of the village atmosphere. To present the partition time author uses horrible

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sentences to start the story, “The summer of 1947 was not like other India summers; even the weather had a different feel in India that year. It was hotter than usual, and drier and dustier. And the summer was longer” (Singh 2). Here author aptly describes the Indian mood of society during the year 1947. The novel is a combination of various strains. Humour, violence, cruel events and torture all lend a tinge to the picaresque novel.

Balachandra Rajan’s *The Dark Dancer* (1958) deals with the main events of India’s Freedom Struggle and the Partition. The novel is the story of V.S. Krishnan which moves through a world of swift violence and change, throwing problems and challenges for the protagonist. It portrays the experiences of an Indian educated abroad who returns home to face the horror of the partition. Also, it shows how Gandhi’s concept of non-violence tacitly provides the heroine with her source of strength while the riots at the time of the partition enable her to demonstrate the triumph of her ideology.

*Sunlight on a Broken Column* (1961) is a novel by Attia Hosain. It has a unique place in Indo-Anglican partition fiction for being written by a woman novelist, incidentally Muslim. It tells the story of the protagonist, Laila, a young girl from a Taluqdari family of Oudh in the years leading up to the partition. It reflects the effect of partition on a wealthy Muslim family in Lucknow. It is related to the only one character, Laila. So it is called an autobiographical novel and portrays the critical steps of Laila.

*A Bend in the Ganges* (1964) is a novel by Manohar Malgonkar like Khushwant Singh’s *Train to Pakistan*, that takes up the theme of partition and riots. It begins with the Civil-Disobedience Movement of Mahatma Gandhi and ends with the partition trauma, violence, and cruelty. It shows communal violence, cruelty, and brutality. Also, it presents the ideological conflict between violence and non-violence. The novel mainly emphasizes the transformation of three young men- Gian Talwar, Debi Dayal and Sgafi Usman due to their involvement in the partition of India. The novel takes up this theme and portrays conflicting loyalties as well as various forces that were at work during what Malgonkar calls “one of the bloodiest of history: twelve million people had to flee, leaving their homes; nearly half a million were killed; over a hundred thousand women, young and old, were abducted, raped, mutilated” (Nair and Ramachandra 46). While giving a clear detail of the historical background, he employs the techniques of a novelist and a historian. So it remains a classic, one of the best novels of partition written to date.

Next to Khushwant Singh’s *Train to Pakistan*, Raj Gill’s *The Rape* (1974) is a Sikh novel on the partition. It presents the impact of partition on the Jat-Sikh community. In this novel, the partition theme is ‘the incident of rape’, hence the novel entitled ‘*The Rape*’. At the partition time, abducted women were forced into prostitution and were ill-treated as a mistress by therapists. Leila, in the novel, is not an abducted girl, but she is in the protection of Dalipjit as one of the family inmates; when Dalipjit is out of home, Leila gets raped by his father. It is not for his lust for sex and satisfaction but for a reason that his revenge on the Muslims; she belongs to the Muslim community. Leila is a victim of partition in the base of communal

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violence. Also, it criticizes the politicians of all kinds and communities at the time for the nation's division and the miseries following it.

*Azadi* (1975) is a semi-autobiographical novel by Chaman Nahal. It shows the problems of refugees. It gives a compelling and graphic picture of the horrors and paradoxes of partition life that people face. It covers family problems, separation, a love story between a Hindu boy and a Muslim girl, and a sense of terror, vulgar, and violence in the partition. It has a set of bad feelings of the marginal community. It is the own experience of Chaman Nahal through the character of Lala Kanshi Ram and his son Arun. It rises against the British government in the cause of freedom.

*The Night of the Seven Dawns* (1979) by Anita Kumar. It reflects a unique aspect of Partition through the separation of the Mother and the Son.

Anita Desai's '*Clear Light of Day*' (1980) explores the critical condition of partition on a symbolic level by depicting the disintegration of an old Delhi family. It avails a complete account of the women's voices during the partition. In the novel, Anita Desai depicts the details, asides, images related to the partition of India. On one side, it is a story of four brothers and sisters-Bimla, Raj, Tara, and Baba-and their relationships. It sets in India in Independence and Post-Independence period. Through the eyes of the older sister, Bimla, the author describes society and the changing expectations of men and women, focusing on partition tension and conflicts in Delhi. It gives a similar aspect to the historical plot of India's division into Pakistan and India.

The novel '*Cracking India*', written in the late 1980s, originally published as '*Ice Candy Man*' (1988) by Bapsi Sidhwa, the first female novelist from Pakistan, describes the fate of people in Lahore. Later, Deepa Mehta adopted it into a film called 'Earth'. The novel deals with "the bloody Partition of India through the eyes of a girl, Lenny, growing up in a Parsee family, surviving through female bonding and rebellion". It is a story of the protagonists, *Ice Candy Man* and Ayah, narrated by Lenny, an eight-year-old girl. It gives the life of people in pre-partition, partition, and post-partition. It deals with human emotions at play during these above periods, heightened by turbulent times. It represents interfaith marriage through the love relationship between the Ice Candy Man and the Hindu Ayah. It is a different story that illustrates the tumultuous upheaval of Partition from the viewpoint of a disabled Parsee girl child.

*Midnight Children* (1981) is a masterpiece/novel of Salman Rushdie. He is well-known for this all over the world. It won the Booker prize in 1981. It gives the post-colonial fiction element and literature approach. It is a complete representation of the life of partition victims. Saleem Sinai is the protagonist narrator born at the midnight of 14<sup>th</sup> August 1947 Independence of India. At the end of the novel tells the hybridity in his birth, and it tells the bitter truth to the Indians by giving a detailed Saleem's birth. Finally, it suggests, "Indians might be physically free from the British people but not mentally".

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*The Shadow Lines* (1988) of Amitav Ghosh is one of the famous novels on Partition of India. It explores the themes of violence, memory, and loss in excellent narration in Dhaka and Calcutta through a Bengali family. It examines and asks the question against the country's division.

Anita Desai's *Baumgartner's Bombay* (1988) is a story of Baumgartner's life who is a German Jew, has to flee pre-war Germany to India to escape from the Nazi regime. He came to India during the partition. However, India also witnesses and faces partition violence. So, it is a set of memories of the partition from Baumgartner's perspective. So the partition affects him, and he dies.

Guru Charan Das's '*A Fine Family*' (1991) is a novel on the Bauji Panjabi family. It traces three generations of a Punjabi family from 1942 till the second tenure of Indira Gandhi as Prime Minister. The novel deals with the Bauji Punjabi family history uprooted from its settled existence in Lyallpur by partition violence and forced to flee to India. By their transition, they lost everything, but when a son is born into the family, hopes and ambitions revive, rebuilding the family's fortunes. It shows the indirectly critical condition of India on the way to its new search to build itself anew.

Mukul Kesavan's '*Looking through Glass*' (1995) is a story on the political history of modern India. It is not focused on the partition itself but on narrating the history of the nation. It deals with the unnamed narrator, a contemporary photographer, to the era of 1942 through a magical realist mode where he becomes part of a Muslim family. The chapter "Waiting on Jinnah" asks, "Mr. Jinnah, Sir, do you want the country partitioned?" Jinnah replied that "Barristers do not have opinions; they have briefs". This time narrator is not worried about the effects of the partition because it is noted that, "An unchangeable past of my future. Nothing could change that, not even an assurance from the Quaid (Kesavan 178)". So it is not only a reflection of partition but a reflection of the past of the nation.

Shiv K. Kumar's '*A River with Three Banks*' (1998) has been one of the recent creative responses towards the partition. It is a story of two characters Gautam and Haseena, which tells Gautam's divorce from his wife and the victimization of Haseena during the partition. 'Divorcé is a common phenomenon in contemporary urban life'. It is one of the major thematic concerns of Kumar's works. Pannalal abducts Haseena during the partition riot. Coincidentally, Guatam meets Abdul's daughter Haseena, and he falls in love with her. So it is a set of divorce, hate, love, and union.

Sharaf Mukaddam's '*When Freedom Come*' (1982) is a partition novel that most people and critics neglect. However, it is worth of reading. It gives a realistic image of the disintegration of social relationships in urban and rural India. It provides a comparative picture of a city and a village. It means how does partition impact the spread from big cities to small towns.

Shashi Tharoor's '*The Great Indian Novel*' (1989) gives about the partition mainly from the political point of view. It has elements of history and political history that are on the

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base of Mahabharata. It begins with Ved Vyasa, the author of the epic, *the Mahabharata*, and Lord Ganesh, respectively. It is set in the state of Hastinapur; then, the story moves through historical events, which led to the partition and Independence. By his historical sense, he compares legendary characters to the freedom fighters of India. The author himself says that the novel is, "... an attempt to tell the political history of 20<sup>th</sup> century India, through a fictional recasting of events, episodes, and characters from Mahabharata". Thus, it deals with the partition in this manner.

'Partitions' (2011) by Amit Majmudar is a recent creative work in the network of partition novels. It tells the partition of India about uprooted children and their journey in search of safe places. It explores the theme of partition through the lives of four displaced individuals; each of them is searching to reach their new homeland. They are two Hindu twin boys, Shankar and Kershaw, detached from their mother at the crowded railway station. They are searching for their mother, but they only find her in the hands of the evil man who tries to sell them. Another is Simran, a quiet, cute, and clever Sikh girl, searching to reach Amritsar. The last one is Dr Masud, an aged Muslim physician who gets saved by the police. Finally, these four members meet accidentally and bring a new family.

#### 4. Conclusion:

The partition deeply affected the socio-religious, economic, cultural, and psychological lives of millions of people. Partition like; thus, the French Revolution and its Napoleonic aftermath, the American Civil War, and the subsequent reorganization of the country have all provided great history to the present minds.

Communal conflict and violence are a unique theme of all partition novels and films. Each novelist has attracted readers by giving the image of a bloody partition through their intelligence and techniques. In literature, all novelists recorded the history of the Indian partition and reflected the dilemma of India during the partition. It exhibits the multiple themes, techniques, and new dimensions of words like friendship, neighborhood, hope, love, patriarchy, etc. Also, it is a set of tragedies, religious riots, and communal violence.

The present paper is indeed a particular concern to describe the terrible incident of the partition and its socio-religious and psychological circumstances and effects. The partition of India is a significant source for the selected novels to highlight the related issues and main findings. The bitter truth of the partition is the treatment of women as partition victims. The painful partition experience identifies the women's experience and witnesses to a pessimistic or gloomy world. The research paper has examined the partition as a bloody activity that takes blood and human life on both sides. These novels provide the historical, political, socio-cultural, and realistic aspects of the partition in detail. The main thematic concern of these partition novels is to trace the tragedy of partition on women in many aspects of life. It disturbs everyone on both sides of families, neighbors physically and mentally through the communal frenzy, dislocation, migration, identity crisis, and bloodshed. Ultimately confirms that women are the ultimate victims of the partition on the themes of love and violence.

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