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Depiction of Violence on Women in Partition Literature: A Feministic Study

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Abstract: *The current study focuses on the hardships and anguish faced by women during the partition of the subcontinent. The independence of Pakistan and India is the basis for this split. Accidental deaths of divisional armed forces soldiers are used to demonstrate the division's involvement in a national struggle. Women are perceived as subordinates' representations by males of the opposing community and their co-religious organisations as a target for retribution, according to partition literature examined through a Feminist lens. As depicted in literary representations, violence, kidnapping, forced marriages, noble assassinations, loss of identity, and kidnapping as a result of nationalistic, cultural, and racial struggles between the people of a newly built state and the people of another state during migration all result in violence, kidnapping, forced marriages, noble assassinations, loss of identity, and kidnapping.*

Key Words: Partition, Violence, Women, Abduction, Killings

Introduction

Indo-partition Pakistan was repulsive, ruthless, and arrogant. For the local population, August 1947 was apocalyptic and filthy. It was a tumultuous time for assassinations and mass killings. Acts of violence are perpetrated by a small group of selfish, self-centered, and mentally ill people. Hindus, Muslims, and Sikhs have all committed heinous crimes against one another. The representation of violence and women in Partition Literature is a significant focus of this study's research objectives. Authors from Pakistan and India offered a gloomy image of history.

Both countries were founded on religious ideas, forcing their citizens to forsake their homes and belongings in a place they would never return to. Our research analyses the theoretical foundations of the challenges faced by Muslims living in different nations. It was first advocated in the late 1800s by Muslim barrister Sir Syed Ahmad Ali Khan and later by Allama Muhammad Iqbal in an address to the United Nations on December 29, 1930. Muhammad Ali Jinnah gave a speech arguing for Pakistan's independence later that year. He said in his talk that "The Hindus and Muslims belong to two different religious philosophies, social

customs, and pieces of literature....To yoke together two such nations under a single state, one as a numerical minority and the other as a majority must lead to growing discontent and final destruction of any fabric that may be so built for the government of such a state." (Feng, 4)

On August 14, 1947, the divisional authority recognised the convictions of the freedom fighters. The creation of India and Pakistan, the most recent instance of partition, increased international animosity. As a result of the rebellions, many people were murdered, raped, and forced to flee their homes. There was widespread brutality against women as a result of the genocide that spread throughout the major villages. A wide range of Pakistani and Indian writers, including Saadat Hasan Manto, Ahmed Nadeem Qasmi, and Rajinder Singh Bedi, have used humanistic and feminist ideas. The sad truths of horrific killings that occurred during periods when patriarchy reigned supreme within a community are revealed through investigating the writings of these writers.

In this scenario, thousands more women committed suicide, often by members of their own families, in order to preserve the sanctity of marriage and other sacred occasions. This topic is addressed in Rajinder Singh Bedi's *Lajwanti*, Saadata Hasan Manto's short stories and illustrations, Jamila Hashmi, Bisham Sahani Ahmed Nadeem Qasmi, and Bisham Sahani Ahmed Nadeem Qasmi's *Bisham Sahani Ahmed Nadeem Qasmi's Bisham Sahani Ahmed Nadeem Qasmi's Bisham Sahani Ahmed Nadeem Qasmi's Bisham Sahani Ahmed Nadeem Qasmi's* Their descriptions of the pulsing memory, discomfort, anarchy, and odd circumstances of the terror-stricken nineteenth-century patients have been grasped. That anguish can be remembered in a multitude of forms, according to Ritu Menon, including fictional, historical, social, endorsement, and public acts.

"How do we know Partition except through the many ways in which it is transmitted to us, in its many representations: political, social, historical, testimonial, literary, documentary, even communal. In a sense, it is the collective memory of thousands of displaced families on both sides of the border that have imbued a rather innocent word—partition—with its dreadful meaning: a people violently displaced, a country divided. Partition: a metaphor for irreparable loss". (Feng, 226)

A variety of narratives based on the dividing prototype and a history of increasing epistemic consciousness offer potential answers to the violence. A heated environment was desired for the liberation movement from a patriotic and political standpoint. From the Khilafat/Non-cooperation vow of 1918-1922 through the Non-cooperation campaign of 1930-1934 and several rebellions, the British administration used violence against the Indian nationalist movement throughout the country's desire for independence. Gandhi, Nehru, Azad, and other leaders of the Quit India Movement were arrested as a result of this clash in 1942. There was also a steady stream of bombs, kidnappings, and attacks on women. This separation included not only labour difficulties but also communal hardships and, on rare occasions, communal rage. The sudden shackles of division paralysed people's critical thinking during these upheavals and revolts. Ayesha Jalal and Bose's disagreements, according to Dr. Sehrawatand Diler Singh, were filled with hatred.

"The Partition was a cataclysmic event that impinged upon the lives of millions on the subcontinent, in a way that even two the world wars had not, in terms of the sheer brutality and damage that is inflicted upon a considerable portion of the population, the mass exile and displacement that it caused and the new schism that it created among people. (Sehwarat, Singh,1)"

It's reasonable to assume that this event resulted in mass exile and relocation of a large number of individuals. As a result of both cultures' exploitation of females as objects and targets during the migratory process, the vast majority of the general public endured the most bodily and psychological harm. Violence and the second sex, "a woman," is shown as coerced, misdirected, expelled, and enticed in partition literature written from a Humanistic standpoint. We'll look into why these women were hounded and enticed by men from competing groups, military people, and the ostensibly 'sacred' community.

Review of Related Literature

"We hunger for these stories not simply because they address the religious and social divides of a time past but because they engage with painful contemporary realities . . . We need these stories to put to rest the ghost trains that wail in our sleep. ([Yusin, 2009](#))."

Many critics and academics have focused on partition literature. They took a variety of approaches, including nationalist, feminist, religious, community, and humanist perspectives. They've come across some interesting finds. The seduction of women, as well as their humiliation and degradation, are depicted in partition literature. In any case, it addresses a lack of empathy for others. All of the above, as well as writings about Jamila Hashmi by Saadat Hasan Manto, Rajinder Singh Bedi, and others. Bisham Sahani's *Tamas* and Pali, Khushwant Singh's *Train to Pakistan*, Amrita Pretam's *The Skeleton*, and Salman Rushdi's *Midnight's Children* are just a few of the well-known authors who have written on India's divide. This subgenre of fiction explores a wide range of problems surrounding the tragic event. Various writers have written about the problems migrants face as they acclimate to their new country, while the deaths during the refugee exodus have attracted widespread notice. The

genuine face of the barbarous powers shown in these types of works cannot be ignored or erased. "I told you the truth; I repeat, "Memory's truth," for memory has its own peculiar type," he says of the recollection. (Misri,²).

According to Rushdi, there are a plethora of creative works that have been investigated and analysed from a variety of perspectives, depending on the reader's mood. Feminist and humanist authors have written more extensively than nationalist authors because subordinates, particularly women who were treated cruelly and ruthlessly, were powerless to defend themselves. Humanist and feminist ideas are highly affected in Saadat Hasan Manto's work, showcasing her skill as a bold creative writer. The widespread layers of Manto have a direct impact on the readers' minds. Ayesha Jalal's book *The Pity of Partition* recounts Jalal's experiences with the partition wall. She stated of him, "Manto dwelt on the impact of division on the lives of regular people." Catastrophic occurrences, he saw, brought the extraordinary down to earth (Jalal,²⁴). Furthermore, it turns out that his stories are less about violence and more about the transformation of humans into the most heinous of monsters. The assassinations, according to Manto, were a psychological and political response to the divisions. He depicts the sorrow of the Partition through his short stories, poetry, and drawings in *Open It*, *Cold Meat*, and *Numeral Drawings*. In a review headlined *The Seer of Pakistan*, the *New Yorker Times* said of his *Siyah Hashiyay*, "It gets into the whole—like an image in a slide presentation." These sketches, when viewed as a whole, show the division's brutality in all of its speed, unpredictability, and anonymity. When taken as a whole, they reveal the split to be nothing more than a plundering and bloodshed orgy ([Sethi, 2013](#)).

Manto's perspective of satire as interesting has remained keen since he was endowed with it. It's likely that his

observations of the "sketches" shattered texture reflect a more formal evolution. Manto exhibits a strong shrewdness in the painful separation by closing the short story. After Saadat Hasan Manto, Rajinder Singh Bedi is the finest Urdu short story writer. A separating wall inferno appears on the cover of Rajinder Singh Bedi's short novella *Lajwanti*. In his book *Partition Stories: Epic Fragments and Revenge Tragedies*, Mohammad Umer Memon, an interpreter for Tomas Palakeel, claims that Rajinder Singh Bedi's *Lajwanti* depicts a more realistic image of the female gender's abuse during the partition events. Memon tells the story from the perspective of a feminist, concluding that the dogmatic worldview is more important than the rape and immobility she suffers. Throughout the story, Memon manages to get himself into a lot of trouble.

Because of authors like Rajinder Singh Bedi, Ahmad Nadim Qasimi, and Jamila Hashimi, who represent human individuals trapped in dazzling, unfathomable political puzzles (Memon, 336), we can understand the entire humiliation and anguish that accompanied Partition for the first time.

Ahmed Nadeem Qasimi's tier includes Umer Memon. Qasimi's tier proposes that a child's helplessness and spotlessness contrast with the terrifying and terrifying adult world of revenge and sorrowfulness and that the various magnitudes of sadness come together splendidly in the process, alongside such innocent 'idea' fixed stories as Manto's *Sahae* and Ashk's *Tableland*. Permasher Singh notices this. In reality, the difference was between ethical, recollective, and fantastic formations, not between countries. Whether Hindus, Muslims, or political allies were successful, mankind was wiped out. Many authors, critics, and essayists have sought to depict the cruelty and atrocities that occurred during this time period on both sides of the globe.

Theoretical Framework

Feminist and humanist perspectives are used to analyse division literature. The subcontinent has traditionally been characterised by a patriarchal social system. Even after India and Pakistan were partitioned, this ritual persisted. During the period, beautiful females were shown while sexual violence was depicted as a cultural technique for regulating women who had been granted legitimacy. This study examines men's use of violence and aggressive behaviour during the partition process from a feminist perspective and paradigm, revealing examples of communal and intimate violence. Violence against women "may be understood as the product of a patriarchal societal construction that frames the relationship between women and men as one of submission and dominance," according to Bloomquist (Bloomquist, 1989). Men's centre of power exhibits their most tenacious kind of hubris, according to our assessment of male animosity against women in the partition literature.

Textual Analysis

It's difficult to adequately explain division in writing. Violence is impossible to explain in words, and language cannot play a substantial role in its representation. Regardless, the authors have done their best to describe situations such as hat-hell. One of the authors who has written about the violence that arises from community division and relocation is Saadat Hasan Manto. He was in Bombay at the time of the country's new division. Manto, a Pakistani Muslim from Amritsar, has never seen anything quite like that. He was inundated with misgivings. He was forced to confront the difficult-to-learn answers as his vision of the thermosphere grew darker. His compositions are infused with a sense of dread. He portrays violence in an unexpected way. His recollections, which include short stories and

draughts, portray a world at its most violent and deadly. We see the blood of a dead ice vendor mixed with melting ice from his handcart up close in his drawing *Jelly*, and a boy riding in a horse-drawn carriage thinks it's jelly. The irony in the phrase jelly is smart. Hearing these innocent words spoken by a child causes the reader to feel sorrow, grief, and pain.

"When the toddler saw the coagulated blood on the road, he grabbed his mother's sleeve and said, 'Look, mom, jelly,'" Manto recounts. A team takes a wealthy man from his home and slams him to the ground in *Warning*."

As he rises from the sand "with amazing dignity" and "wagging a finger at the rioters," he cries, "You may assassinate me, but do not dare take my money!" The novella *The Garland* also brutalises Lahore's sexual population. People are laughing as they look at a memorial honouring an Indian humanitarian and philanthropist. When the figure is fatally shot by police while being transported to the same Hindu humanitarian's hospital, a guerilla is ready to drape a shoe wreath over his neck. The same thing happens in *Modesty*.

The train came to a standstill because the protestors were unable to move. Residents from the other side of town were kidnapped and brutally murdered. Milk, custard pastries, and fresh fruit were served to those who remained. "Dear Brothers and Sisters, we regret that we were unable to offer you anything more than this most humble hospitality due to the uncertainty of the time of your train's arrival," the slaughterers' commander said before the train left. We would have done more if we had been given the opportunity." The magnitude of the event is shown in just a few depictions. With only a few words, he set the scene and ended the story with a satisfyingly complete explanation. We don't know where assassinations, genocide, or religious riots are taking place. We're mostly stuck with basic

emotions like feigned humility. The stories in this collection are generally humanistic in nature. These make a mockery of humanity's benevolent proclivity. These draughts support the speed, ambiguity, and anonymity with which civil war violence occurs. As a result, the partition of two nations and their subsequent presence has come to be seen as a celebration of wealth and blood. Manto's wit is razor-sharp as always.

The mythological component of Pakistan has already split into factions. The Soviet Union influenced reformist authors, who advocated for a Communist enhancement of the new state, which they defined as the arrangement of an insufficient number of extremes, entrepreneurs, and feudal landlords; on the other hand, "liberal" authors were more motivated to thrash the idea of a fragile and threatened new state in need of "nation-building." During the competition, Manto is proven to be neither enlightened nor nationalistic. He solely exposed the materialists' deception and abuse of common people, revealing humanity's genuine face.

He was chastised by her. The reformists' claims that *Siyah Hashiye* was illogical had little effect on Manto. *Ishwar Singh*, a Sikh who has recently recovered from a series of partition killings, is unable to make love to his mistress in *Thanda Gosht* (*Cold Flesh*), a story about the wider division. His mistress believes he is untrustworthy. *Ishwar Singh* admits to attempting to rape a Muslim girl who had died but was unable to identify her since he was unaware of her death. To summarise, *Thanda Gosht* is a story about race and gender that shows how melodrama is heightened in times of tension.

Thanda Gosht was given far greater attention in Pakistan. One of Manto's prior persecutors, *Chaudhry Muhammad Hussain*, read the story as meaning that "We Muslims are so devoid of respect that Sikhs may rape even our dead daughters" ([Sethi, 2012](#)).

This exemplifies male gender violence as

well as the most repulsive behaviour of the binary community's women, who are discovered to be feeble and easily pummelling. It also depicts the degradation of human consciousness as a result of the terrible experience of the split. As a result, a sexual rivalry between Hindu and Muslim males over female dominance has emerged as an ethnic phenomenon, with rape as the main stereotype. This is made possible by sexual assault as a repeated bodily manifestation.

One of the stories in *Open It!*, for example, illustrates the chaos caused by women's separation. Manto showed his audience how men influence and entice women in order to achieve their own objectives. Sirajudin and his seventeen-year-old descendant Sakina are at the heart of the conflict in *Open it*. During the immigration process, Sakina became bewildered. A man searching for his missing daughter comes across eight self-described social workers, each pleading with him to help them find her. He felt forced to make a decision on Sakina's journey. Sakina is transported to a doctor's tent from a nearby railway line on a rainy afternoon, unconscious. She is often raped by her assistants, and during communal disagreements, she blows on the faces of men. Her pyjamas, which she removes when she hears the doctor's voice, have become synonymous with the words "Open it" as a result of the repeated rapes.

Aside from traditional political and social structures that discriminate against women, natural disasters, political upheavals, and conflicts have exacerbated women's difficulties. These are accounts of women's suffering, brutality, and horrors as a result of the geographic division, as well as their efforts to simplify their lives and survive while physically and psychologically disturbed.

After Sadat Hassan Manto, Rajinder Singh Bedi is the best Urdu short story writer. Both authors took a humanistic approach to

geographic division. In his short story *Lajwanti*, Rajinder Singh Bedi depicts violence against women as part of this holocaust of separation. A joyfully married pair is depicted by Lajwanti. After meeting at a wedding, Sunder Lal and Lajwanti married. To show his passion for Lajwanti, Sunder Lal used to thrash her. "They wrote songs about the beatings men gave their wives," according to philosophical tradition, and husbands were adored for their thrashing. Thrashing one's spouse was once thought to be a sign of manliness. Men who were hesitant to lash out at their subordinates were once scorned. Signs of disordered masculinity drew women in as well. Women begin to question if guys will beat them if they are not beaten. "What kind of man does he seem to be? He stated, "He is incapable of coping with her." The concept that males should never strike their ladies and that females should never question this belief has been instilled in human minds. Lajwanti was not only a woman but also a brand. She has no issue with her spouse thrashing her. Despite the severity of the beating, the account says that "all Sunder Lal had to do was grin and the girl would break with laughter."

De Beauvoir regarded women as "seconds" to men, and they were likewise burned as such during the partition holocaust. Khushwant Singh claims that "Both sides were killed in the end. Shots were fired, stabs were made, spears were speared, and clubs were used on both of them. "Both of us had been sexually raped" after being beaten to a pulp. Prior to and after the partition of Hindustan, Lajwanti, like all other women, faced a matrix of marginalisation. Those were the destitute people I've ever seen. They gradually gave in to the oppression they were subjected to. Muslim women were seen as "goods" by Muslims, and Hindu women were seen as "goods" by Hindus. As she endures a change from blessed to profane, Lajo's anguish upon her return to Sunderlal following her rape

must be handled. She is unable to express her unique ideas and personality in public. As a result of her marginalisation and isolation, she is doomed by her own people. Political leaders' pronouncements about women's restitution, according to Ghandi, act as a spur for this behaviour.

Every Hindu and Sikh should oppose the notion that a woman is no longer acceptable in society once she has been kidnapped by a Muslim. Should I deport my daughter and her child if she is kidnapped and impregnated by a thug?

We've gotten to the point where some young women are reluctant to return for fear of being publicly humiliated and shamed if they do. The words of Leonard (Mukerjea), Ahmad Nadeem Qasmi is a poet and short-story writer who is well-known. However, since we're looking at his short stories, we'll look at them from the perspective of partition stories. Ahmad Nadeem Qasmi's ability to convey experiences of violence across regional borders is unrivaled. During this schism, he demonstrates the horror. Snata, Permasher Singh's Irtiqoo, and Badal Ummad Aye's Kangley are just a few examples of these stories. People who moved from Hindustan to Pakistan, according to Sannata, had their lives wrecked by those they left behind. Four daughters and one boy were among the immigrants that arrived in Lahore. While a refugee, Irshad Ahmad met Najma, the daughter of another immigrant. As a result of their relationship, Irshad married this woman, despite his mother's wishes. (Qasim,384). We discover during the story that Irshad's four sisters were abused and their lives were devastated by a lady. (Qasmi,385). At the same time, the girl forced her husband to leave his family. Irshad left his four sisters to fend for themselves in this remote land.

AMMA, on the other hand, encouraged her daughter, despite the fact that it was not her job, to gather money for family members. She was forced to leave her family's home and

work to help support them despite the fact that she was only a few years old. The exploitation of young girls' emotions and sentiments for financial gain is a frequent theme in their stories. Kalsoom's entire life was consumed by a desire to be liked by any male in the community, yet she was incapable of caring for or thinking about her mother. Despite her desire to flee her restrictive home, she was unable to do so since her mother lacked the courage to miss her. Then there were the occasions when Kalsoom wished she had the men's moustaches and beards (Qasmi,388). Furthermore, if she marries, they will lose a source of income.

The humanitarian act of their mother absorbs a widow and her daughter. Razia, Kalsoom's ardent admirer, begged her for a happy life, but Kalsoom declined. The entire family was in a happy mood for Kalsoom when she got 80 rupees in her purse at the end of the month. They didn't even get close to approaching her (Qasmi,419).

We see the division's savagery at the beginning of the story as they overlook everything during the partition procedure. As a result of the lady they met on the bus, they lost their homes, assets, and even their brother in Pakistan.

Worth reading is Qasmi's story of Permasher Singh. We're dealing with a one-of-a-kind situation here. Not only against Muslims and Sikhs but also across communities, violence occurred. The story is dedicated to Akhter, a young Muslim girl who was only five years old when she was separated from her family. He met Permasher Singh, who had also recently lost his son Kartara, while relocating from Lahore to Amritsar (Qasmi, 212). In his eyes, Akhter resembled Kartara, and he persuaded him to stay with him. He was enamoured with him. When Akhter persisted in seeing his mother, he snuck him from the house to the Pakistani border beneath a blanket one night. Due to his disguise as a Sikh, he placed him far

enough away from the border that forces would be unable to shoot him. He wailed as he dropped to the ground but was startled by the sound of a gunshot. Permesh Singh caught his sight as he climbed from the mud. He had come here just to restore Akhter's identity, and his cranium was gushing with blood (Qasmi, 231). The use of violence as an example has been used here. Individuals who opposed the division of the country were exiled to the opposite side of the country, where they lost children and loved ones as a result of the practice. Following their relatives, they were harsher than the rest of the family. When his son was kidnapped, he lost all rage and began saying things to his daughter, Amar Kaur, like, "we saw the kidnapping of girls, but we didn't see the kidnapping of boys" (Qasmi, 220). "Girls are nothing more than a burden on their parents," he used to yell at her when she was younger (Qasmi, 220). The horrible conclusion terrified Amar, who sobbed uncontrollably.

Prior to India's partition, those who supported Muslims, Sikhs, and Hindus have turned against one another. "IRTIQAA" by Ahmad Nadeem is an example of this. During a competition between their children, RAM Lal and Chand, Purshotam das assaulted his elderly father. The elderly gentleman simply grinned when Purshotam das mocked him for being a Muslim. He considers self-determination to be a basic human right. It is open to everyone. Throughout Qasmi's stories, we see a tightly coiled story structure that is crucial to the characters. He communicates his dissatisfaction with the surroundings in which he grew up on the streets and in the countryside. He honours those who persevered in the face of adversity during the division of the subcontinent. In addition, his artwork featured guys pretending to be defenders of women engaging in sexual abuse and exploitation.

Bhisham Sahni's work *Tamas* sees India's partition as the ultimate aim. This novel

provides a unique perspective among the many challenging and engaging volumes of partition fiction. *Tamas* tells the story of Nathu, a young Hindu man who is duped and misled into sacrificing a pig in the name of a veterinarian by a Muslim lawmaker next door in 1947, right before the country's secession. The next morning, a body is discovered on the stairway of the mosque, putting the entire community on edge. Muslims massacred a large number of Hindus and Sikhs, as well as any Muslim they came across. Finally, in order to emphasise their wrath on the international stage, the British government exiled the armed troops. The most obvious feature of this work of art is its coarseness. Members of the public have been forced to flee their homes and the communities to which they are closely attached throughout this horrible catastrophe. He informs his wife, Harnam Singh:

There's a lot of bad news going around right now. They could show up at any moment. However, they disagree on the best course of action. In a mournful tone, he also informs his wife, "If the worst comes to happen." I'm going to murder you first, and then I'll murder myself. It shows that others have been subjected to higher degrees of violence than those involved in this instance. Shamir (Sharma, 2) "2" Shamir (Sharma, 2) "2" Shamir (Sharma, 2)

This unusual and nuanced description by *Tamas'* author awakens uncomfortable memories of varying degrees of communism that are still very relevant today, as demonstrated in the events featured in this film. Throughout the novel, there are several instances of violence that serve as markers of larger social shifts. Richard's wife exclaims, "How strange men can be!" when he considers a lighter conclusion to this story's villages. They were giddy with anticipation as they talked about "stones and ruins." In actuality, though, they were ruthless brutes.

Richard chuckled again. He cautioned, "Then pay close attention." Indians are

illogical, angry, and egotistical, and they are willing to shed blood for religion.

The Partition is depicted in the story with an ethnic conflict between Hindu and Muslim men. Only on religious grounds did a holocaust occur. "A Hindu has been slain on a bridge," a "agitated voice" outside the door once told the deputy commissioner's peon.

This is made possible by their frequent displays of sexual arousal, which serve as an emotive presentation. According to Sahni, quantifying the pain and anguish, he felt as a result of India's partition took him 23 years. Not between countries, but between groups, ethics, memoirs, and daydreams, there was a true schism. It may be a period in history when Hindus and Muslims gain political power, but humanity loses the majority of Thinkers and Essayists who have spent their careers documenting the cruelty and fatalities on both sides of the line. Following a traumatic event, trauma has a way of pinpointing the exact location in a series of abstract fragments. Despite the fact that we were able to see a peaceful event, the public was persuaded to endure it. The essayists, on the other hand, made an effort to be objective and neutral. This segment of India's response to Bhisham Sahni's *Tamas* is considered the most objective in the film.

Conclusion

"Not a single survivor, not a single survivor," says the narrator.

Someone spoke close enough to my ear that I could hear them.

With all my power, I screamed for help.

Yes, I am still kicking and alive.

However, no one seemed to hear my cries for help.

"My statements lacked any sonic quality." As an example (Khawaja, 2007)

Kindness is the foundation upon which a nation is founded and social standards for the general public are developed. Kindness and

regard can be substituted without sensitivity, compassion, sympathy, worry, care, tolerance, and motherhood. An appreciation for the natural world and its beauty, as well as a sense of tranquility, are antidotes to aversion and aggression. Positive, unhelpful, and bad words can all be redirected using the concepts below:

The balance of power and the underlying power structure become visible and communicative when a group is geographically divided. Communalism, along with contempt and violation, is classed as a second-class term. Men and women, as well as men and women, are affected by the schism. Customs and norms are frequently utilised as antonyms in the classification of literature.

Through their disregard for humanitarian values and their attraction to other creatures, the research of this paper illustrates human beings' aggressive and violent dispositions. Women, it turns out, are used as an oil in video games about mass murder and massacre in order to seek revenge by shooting the old conventions and ideals that constitute human existence as "humanitarian" rather than as wild monsters stroking want and revenge without regard for the consequences. This information has been made public.

As a result, it's been concluded that India's and Pakistan's allocations have resulted in such horrors that the phrase "allocation" has come to mean mass murder and gang violence. Due to the country's long-standing struggle with this divisive issue, it will be impossible to integrate people of all religious backgrounds once the country is liberated. Furthermore, women who are patronised by men are exposed to physical and mental abuse by their own loved ones and blood relatives, although the general public is ignorant of this. The outraged mob's callousness is on display, and it exposes a lot about their personality.

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