

Chapter 1

Introduction

Two inevitable processes in man's life are meeting and parting as he assumes life in the form of his birth, subsequently meets with the people around him, and in course of time develops intimacy with them in bond of different kinds of worldly relations. Ultimately he meets the inevitable end in the form of death that snaps his worldly relations and makes him undertake a departure to the unknown destination. Despite all his acquired wisdom and enlightenment, during the lifetime he has to experience an utter sense of loss and poignancy, at the time of demise when all the worldly ties are snapped, consequently the departing moment seems to be very painful in its attribute. Above all this departure turns out more distressing when it appears in the shape of forced, manipulated and untimely against the will. Under such circumstances it becomes heart rendering, agonizing, biting and blood spilling bringing in its wake wrecking of vengeance, ill-will, malice, distrust, and more than this mental insanity and torture inevitably becomes its part.

Partition means division or separation that may be pleasant or unpleasant as it becomes contextual and circumstantial. When family members, friends or partners part from each other in a peaceful and pleasant way to meet again, partition becomes joyful and happy. But separation becomes acutely painful and unbearable when historically it refers to a dark and ugly event of the history, which takes place in the wake of tragic circumstances. The story of India's partition stands in this context revealing weal and woe of the people who had to separate from each other by breaking the bond of fraternity in the odd circumstances. On the gaining of freedom, there was the trifurcation of the United India, - India, West Pakistan (present Pakistan) and the East Pakistan (present Bangladesh). Now it sounds rather illogical to have two far-flung areas like the East Pakistan and the West Pakistan under the umbrella of Pakistan. These provinces were not only far-flung from each other but also different linguistically and ethnically. However, they went to make an ideal land and haven of Jinnah's dream, i.e. Pakistan. It is worth noting that the Hindus, the Muslims and the Sikhs unitedly fought for India's freedom with the vision of such India in their minds where people of all sects and beliefs would live in perfect harmony and peace. Even in their wildest dreams, they had never thought of the dismemberment of India on communal grounds. Their united struggle for the cherished goal compelled the British to think about granting freedom to this country. In this pursuit, they worked out some serious designs to

destroy the existing unity and harmony of the Indian masses. They were well aware of the fact that India was mostly ruled by the Hindu Kings and Emperors before the Mughals came here as invaders, and subsequently settled down to remain Indians forever. The historical divergent political background provided them a clue to create a rift in the existing chain of unity.

In a sly way they got success in making the Muslim believe that the Hindus enjoyed majority in India in respect of population, hence they would have the major say in the formation of a government after the freedom of the country. They were likely to occupy top important posts of the government which would lead to the subjugation of Muslims who had been their superiors and masters during the glorious rules of Mughals. They sowed this suspicion in their minds that in the Independent India, the majority Hindus would start avenging themselves on the minority Muslims for all sort of excesses, harassments, humiliations which they were put to, by the Mughal rulers. Resultantly their insidious designs had a terrible effect on the minds of some Muslim leaders and their elite followers. But most of the Muslims living in far-flung villages and towns were quite ignorant of their malicious designs therefore; as usual they lived in perfect harmony and peace with their Hindu and Sikh brethren in different parts of the country. They frequently met and had mutual exchange of love and greetings on the occasions of their important religious and social functions sharing each other's sorrow and suffering. Their faiths and religions, hardly ever came in the way of their peaceful coexistence and neighbourliness and they started looking upon themselves as Indians despite their different religious faiths, customs and rituals.

Things took a new turn in a fast way after the Quit India Movement in 1942. Being terribly disappointed and dismayed with growing dissension and frequent protest marches of the Indians, the British were compelled to give a serious thought to their decision to quit. India being a land of great interest and promise for them in different respects, they didn't like the idea to allow it slip from their slackened hold, all of a sudden. In some way or the other, they wished to retain their hold on India for some more years, even after grant of freedom, therefore they were dreaming of keeping their hold on this vast sub-continent as internally they wanted to quit India in phases. Keeping it at the back of their mind, they tried to create a sense of insecurity, mutual distrust and total collapse of the rule in the psyche of the Indians at large and at last they got success in their mission to a great extent. It is obviously reflected in the writings of different

Post-Partition novelists and writers. Despite all the tactics and tricks, machinations and manipulations played by the Britishers, it is worth noting that the major chunk of the Muslim community was hardly interested in the creation of Pakistan. To them, it was against the spirit of the freedom movement to which they had given their unflinching support and cooperation. Swayed by the wave of vested interest only a small group of aristocrats, capitalists and ambitious politicians was deeply interested in the creation of an independent Pakistan for Muslims, consequently Pakistan became a reality after the trifurcation of India in August 1947.

The partition left its deep scar on the psyche of the masses living on either side of the borders. In fact the Partition caused not only the dismemberment of the country but also its psyche. Faiz Ahmed Faiz presents a heart touching description of the prevalent atmosphere on the occasion of the partition:

The stain-covered daybreak, this might bitter dawn. This is not that dawn of which there was exception. This is not that dawn with longing for which, the friends set out (convinced) that somewhere there would be met with.

In the desert of the sky, the final destination of the stars, somewhere there would be the shore of the sluggish wave of night,

Somewhere would go and halt the boat of pain. (Kierman 127)

Undoubtedly Hindu-Muslim relations reached their lowest water mark in the wake of partition, something still kept them unified and one. Mohammad Mujeeb noticed something surprising when he was travelling through an area of riot torn Bihar. He writes:

I remember that shortly after the orgy of violence in Bihar I visited the grave of a Sufi on the bank of the Ganges. The Muslims living in the dargah had fled and the place looked desolate. But soon a group of Hindu women appeared. They performed circumambulations and prostration, as if nothing had happened that affected their sentiments of veneration for the tomb of a Muslim Saint. (Satchindanandan 118)

Indeed Partition did not produce the desired result for all the Hindus and Muslims alike. For millions of them, it was the worst outcome of the worst bargain. On the midnight strokes of the fourteenth and the fifteenth August, when the Pakistanis and the Indians awakened to a dawn of Independence and happiness, many of their compatriots were groping in the terrible darkness of up-rootedness. They were enduring the loss of their kith and kin and property and suffering from the agonies of migration and the throes of rehabilitation. On top of this, these people were being made the object of jeers and insults hurled upon them by the people of their own religion and of their new homeland. They were bewildered at the price they had to pay for communal harmony which still remained elusive. The Hindu leaders thought that once the Partition was accepted, all the troubles caused by the communal elements would end and men would breathe in an atmosphere of peace and security. The fundamentalists among them believed that they would have a golden opportunity to rewrite Indian history and avenge the wrongs done to their predecessors during the long Muslims rule. But it was not to happen.

The condition of the Muslims after the Partition became even worse. They could not get what they aspired for i.e. the Pakistan of their dreams, the land of their glorious achievements. What they got was only a truncated country without Delhi; Lucknow (and other cities of Avadh), Bhopal, Hyderabad, Ajmer Sharif etc. The Dar-ul-Islam, they were awarded was only the Hindu India of Punjab, and Sindh of Mohenjodaro, Harappa and Takshila. The secured Heaven they were promised, the land of their religious places they sought and above all the homeland to keep their identity and Independence was nowhere in sight. Those who went to Pakistan were humiliated and nicknamed as Mujahirs by people of their own faith. They lost their identity as they belonged in reality to no country: At least the men of keener sensibilities and exalted ideas got perturbed over this development. Mushirul Hasan sums up their painful consciousness in a question “to which country did Ahmed Ali, Attia Hosain, Faiz Ahmed Faiz or Sadat Hasan Manto belong, to India or Pakistan?” (Hasan 38) The conditions of Muslims who remained in India were more precarious. With their hearts in Pakistan and bodies in India, they became divided souls condemned to carry the burden of two legacies. Communalism became their only resort to preserve their existence as well as identity. That is to say, they got their so-called homeland at the expense of their cultural identity and self-respect.

Obviously as the things stand, a section of Hindu and Muslim communities are like the two armies, pitted against each other waiting for the nod of their leaders to strike against the adversary and to consign the entire country to flames of violence. They are always prepared to indulge in rioting, looting, and violence and for committing such heinous crimes as arson, rape and murder. Whenever they get such an opportunity, they become savages and brutes. But as soon as the communal orgy ends, they withdraw themselves and are lost in oblivion. This violence is followed by the usual drama of the police search for weapons, peace committees, joint processions showing communal harmony, lectures, plans, measures of confidence building, etc. Thereafter there is a lull of the dormant volcano. Again there are a series of aggressive activities of the communal ideologies and their hectic efforts to build up fresh tensions. All this is very natural, since communalism has by now become the sure way of snatching, political power. This chain, at least at present, does not seem to break. The country as a whole seems to suffer from, what can be called the communal frenzy.

Like any other movement, the communalism in India has its phases which synchronize with the central event of Partition and its aftermath. These phases are threefold: the first, covering the period before Partition; the second, the period around Partition, and the third the period after the Partition. In view of the enormous length, the third phase can be subdivided into three different states: from 1956 to 1964; from 1965 to 1984, and from 1985 onwards. The first phase was certainly the period before independence, when the communal forces raised their ugly heads with the active backing of the ruling class and acquired power of seizing the imagination of the fanatics with the idea of the partition of the country on communal lines. This phase charged the mind with high expectations as well as fearful forebodings of the impending holocaust and of the trailing clouds of violence.

The second phase was the phase of Partition which spelt large scale violence. It was, as Urvashi Butalia defined it, “one of the great human convulsions,” resulting into migration of “about twelve million people,” the greatest in human history, the death rather the slaughter of “around a million people and the spectacles of wide spread sexual savagery “i.e. the abduction, rape, and forced marriage of about 75000 women.”(Butalia 3) As this human tragedy caught the Indian and the Pakistan governments unawares, it became all the more gruesome, causing indelible impressions on human psyche, sending shock-waves, which would continue to haunt

human memory for a long time. The experience of this nightmare still “exists privately in the stories told and retold inside, so many house-holds in India and Pakistan,” (Butalia 4) and even after the sufferers of the Partition vanish from our view, the painful remembrance of this experience would continue to haunt. The posterity would remember these moments when the brutality of the worst kind had extinguished the rays of humanity in an unprecedented way.

The third phase is the period after Partition. This phase marked three different stages, the first of which revolved round the problem of rehabilitation i.e. food, shelter, readjustment, education, disease, malnutrition, employment, and above all the psychological problem of recovery from the nightmares of Partition.

The experiences of all these phases were clearly reflected in the literature written during the period in question, or in the literature dealing with it. With the passage of time this tragic event assumed the form of one of the central myths of modern fiction. It was as Robert Ross notes, “a myth from which writers continue to draw again and again.” Subsequently, “there are many partitions, many treatments of Partitions.”(Ross 7) It would be hardly an exaggeration if we say that there were as many interpretations as there were writers. However, their spectrum differed. The early treatments of the communal or for that matter the Partition theme were limited in scope, since they covered only a limited territory. But as time passed, the colours of the spectrum became more varied. But as the same time these versions lost much of their intensity and pathos which were eventually substituted by a sober colouring of critical analyses, judgements and pronouncements. The communalism of the Partition days was subsequently seen through the prism of the communal tensions and riots that became a regular feature of the Indian society after Independence.

The literature which records the experience of communalism marks three different phases which parallel the three phases of Indian communalism viz. The literature before the Partition, around the Partition, and in the aftermath of the historic event . The literature of the first phase, embodies definite signs or forebodings of the developing rift between the Hindu and the Muslim communities. It describes the clouds of communal tension, beginning to appear on the social and political horizons long before they actually burst into death and disaster. The literature of the second phase which was written around the Partition or about the happenings of this time embodies chiefly the story of the carnage or what Alok Bhalla calls “genocide.” To quote

Bhalla's statement in a slightly different context: "They(the stories) are terrifying chronicles of the damned which locate themselves in the middle of ,madness and crime and can see nothing but an endless and repeated cycle of more madness and crime."(Bhalla xxxi)

The literature of the third phase which recorded the aftermath of the Partition reflected three different moods attuned to three stages of communalism in India after Independence. The mood of the first stage is exemplified through the painful accounts of migration, rehabilitation and readjustment of course with an attempt sometimes muffled sometimes vociferous, to fix the responsibility on persons or parties for what happened in this ancient land. The literature of the second stage tried to relive the traumatic experience, of course with fresh assessments and revaluations in a historical and social context. The literature of the third stage again relived the Partition experience sieved through mind or gleamed from the memory lanes of the decrepit survivors of the nightmare. This literature was vast and varied, analytical and interpretive, and was rendered on a vast canvas.

The literature of the First phase was scattered and diffusive. It contained all those factors which caused a terrible communal fire. There were writers and leaders who, while reminding us about the glories and achievements of their religion and culture, degraded other religions and hurt the religious sentiments of people belonging to other religion, thus causing serious rifts among religious communities. These writers prepared an atmosphere which helped the British rulers to execute their policy of divide and rule. They were virtually the father of communal politics. Though the literature they produced accelerated the growth of nationalism, their approach was sectarian. While the Muslims looked towards their Prophet and the land in which he was born, the Hindus sought to rejuvenate their religion, their traditions, and their *Aryavarta* or *Bharatvarsha* of yore.

Swami Dayanand Saraswati (1824-83), founded the Arya Samaj in 1875. He wrote *Satyartha Prakash* which contained virulent attacks on Mohammadism and Christianity. *Arya Samaj* fought for Hindi, written in Devnagri script; and "aroused Hindus against the beef-eating Muslims and Christians and prompted them to petition the Government to ban cow slaughter."(Tirmizi 5) The declaration of Hindi as the mother-tongue by the Hindus in Punjab not only peeved the Punjabi speaking Muslims but also the Sikhs with whom Hindus had close family relations. The rift caused by the politics of language later became the cause of the

religious divide between Hindus and the Sikhs. This divide was responsible for terrorism in Punjab. These issues became the bone of contention between the Hindus and the Muslims.

The mood of Hindu revivalism was also reflected in the Bengali literature, written in the second half of the nineteenth century. Rajnarain Basu delivered a lecture *Hindu Dharmer Shresthata* in September 1872. This lecture virtually marked “the birth of Hindu revivalism.”(Tirmizi 5) “In this Hindu revivalist milieu,” writes S.A. Tirmizi, “the new literati began to gradually acquire a Pan-Hindu identity and started using the Muslim as a convenient whipping boy. The high priest of such revivalism was Bankim Chandra Chatterjee(1838-94) who in his *Rajsimha* and *Anandmath*, posited the Muslim as the historical adversary of the Hindu.”(Tirmizi 5) Tirmizi adds, “than that of Bankim was the identification of Swami Vivekananda with neo-Hinduism. However, Muslim public opinion was less hostile to him.”(Tirmizi 5)

Nevertheless, these literary forces were not allowed to go berserk. There were saner elements which continued to delineate the experiences of the shared life. Alok Bhalla gives a vivid picture of this life. “The experience,” he writes, “of a life together was sufficiently secure and rooted to enable the communities to have evolved mechanism for containing tensions and even outrage. So that even there were disruptions, the rich heterogeneity of the life of the two communities was never seriously threatened. The Hindus never ceased from paying homage at *Dargahs*, the Muslims continued to participate in Hindu festivals, traders of both the communities carried on their usual exchange of goods and services in the bazaars, learned men sought each other out to gather information and knowledge about the best of both the traditions, and princes never stopped to consider the religion of the mercenaries they recruited into their armies.”(Bhalla XVI-XVII)

Indeed Sir Syed Ahmad Khan and Bankim Chandra wrote for uplifting the sagging morale of their respective communities, they did nothing that might have made living together or coexistence and communal harmony something undesirable or impossible. They were not, in any case, the champions of communal hatred. Furthermore, they were confronted and opposed by the members of their own community if they tried to spread communalism. Sometimes the writings of Sir Syed Ahmad Khan and the novels of Bankim Chandra Chatterjee seemed to sow the seeds of separation especially when they pleaded through their writings that the interests of the Hindus

and the Muslims communities were antagonistic. But both were seriously challenged from within their own communities. Thus, Tagore thought that Bankim Chandra's claims of imaginary glory or complaints of imaginary humiliations were useful for spinning fine fables, but were not the best guides for our understanding of a multiethnic and multi-religious society. Ghalib, on the other hand, refused to write an introduction to Syed's edition of *Ain-i-Akbari* because he neither thought that the 'worship of the past' was a 'useful past-time' nor did he want to encourage a 'wise-man' in the 'constitution of hypocrisy.'"(Bhalla XVII-XVIII) Syed was opposed by the orthodox Muslims as well.

Evidently the prime concern of the writers and intellectuals of the Hindu and the Muslim communities was to forge the bonds of spiritual and intellectual unity between two communities. According to Bhalla, "the dominant concerns of the Hindu and the Muslim intellectuals throughout the nineteenth century and till about 1935 were more with creating free spaces for enlightened thought than with confining people within their narrow religious identities."(Bhalla XVIII) There were no organizations to spread communal hatred. On the contrary, the organizations or people, who promoted the feeling of brotherhood and interdependence, were encouraged and patronized.

Language was no bar in cultivating the spirit of communal harmony. It is on record that prominent Hindus worked for the development of Persian and Urdu. Raja Rammohan Roy edited "the first Persian newspaper in 1822 (*Miraathul Akhbar* 'Mirror of News') and Munshi Sada Sukh the first Urdu newspaper in 1823 (*Jaame Jahan Numa* 'Crystal Cup Showing the World')." (Bhalla XVIII) Before switching over to Hindi Munshi Premchand wrote in Urdu and produced a large body of romances. Even while writing in Hindi, he stood of communal understanding. In *Karambhumi* (1932), he gave a moving account of the duty of Hindu, Muslim friends towards each other and the country. Muslim writers also responded with the same spirit. Iqbal began his *Bal-i-Jibril* (1935) with a couplet from Bhartrihari. The works of Tagore, Nazrul Islam and Hasrat Mohani were read with keen interests by people belonging to both the communities. The best song of the glory of the Indian civilization coming from a Muslim poet, Iqbal shows the existing harmony between the two sects.

The bond of unity fostered by the writers was so strong that they dismissed and undermined every attempt aimed at disrupting communal harmony. We can recall how the 1923

Cambridge pamphlet of Chaudhary Rehmat (also Rahmat) Ali, outlining the idea of Pakistan, was immediately dismissed by the Muslim League. The phrases used in the scheme were highly provocative urging not only Muslims but also many racial groups among Hindus to free themselves from what it called “Indianism.”(Bhalla XXII)

The literature of the Second phase, i.e. written around partition, was rather meagre, paradoxically the writers especially the most eminent among them, were painfully slow to respond to this catastrophe. “This unfathomably tragic and momentous event,” writes K.K.Sharma and B.K. Johri, “has not stirred the creative imagination and urge of many Indian English writers; only a few novelists have treated it seriously and what is more surprising is that none of the foremost fictionists, Mulk Raj Anand, R.K.Narayan, Raja Rao and Bhabani Bhattacharya has concerned upon it in any one of his novels.”(Sharma preface) Bhabani Bhattacharya later explained this silence by suggesting that the writers were “too dazed by recent history to make it their material.”(Bhattacharya 9) It was rather surprising that both Raja Rao and Bhabhani Bhattacharya did not react to the Partition. However, Mulk Raj Anand did not completely ignore it, as he wrote two novels dealing with this theme. These novels included *Private Life of an Indian Prince* (1953) and *Death of A Hero* (1968). While the former deals with the impact of the Partition on the lives of the princely states, the latter deals with the death of Maqbool, who organized resistance to check the tribal invaders in Kashmir during the 1947 upheavals. *Death of a Hero* is unique in the sense that it delineates an entirely different aspect of communalism in which the followers of one and the same religion confront one another. It happened in Kashmir and was repeated in Bangladesh. There were many other late reactions, which included classics such as *Train to Pakistan* (1956) of Khuswant Singh, *Jootha Sach* (1961) of Yashpal, *Tamas* (1979) of Bhism Sahni, *The Rape* (1974) of Raj Gill and many others. These novels try to recapture the agonizing experience of the fateful period, but simultaneously they have missed much of the fire of that volcanic eruption.

The fictional literature of the after Partition Phase by various writers is neither so scanty nor so side tracking but it is right on target. It embodies the stories of so many different moods, ranging from shock, horror, suspicion, doubt, uneasiness, a vague fear of some impending disaster, a permanent sense of insecurity, disintegration and loss of identity. The literature of this period, as stated earlier, falls into three different stages. The first stage of this Phase tentatively

covers a decade i.e. from nineteen hundred fifty five to nineteen hundred sixty five. The literature produced during these years included such great novels as R.K.Narayan's *Waiting for the Mahatma*, Khuswant Singh's *Train to Pakistan* (1956), Bal Chandra Rajan's *The Dark Dancer* and Manohar Malgonkar's *Distant Drums* (1960), and *A Bend in the Ganges* (1964) and Yashpal's *Jhootha Sach* (1961).

These novels continue to focus on the violence after Partition, train massacres, murders, abductions, rapes etc. Apart from the causes that led to the division of the country and ensuing bloodshed along with other inhuman episodes, they delineate the agonies and the enormous difficulties, coupled with insults and humiliations, of rehabilitation and the problems of emotional and physical adjustment to the new environment, sometimes radically different from the one in which the so-called refugees were born and brought up. These novels were written by some eminent authors who were past-masters of the narrative art. They employed all their literary acumen and skill at their command to meet the literary demands. Their first and foremost objective was to produce an aesthetic effect which a writer was supposed to produce. Hence their novels cannot be read as a fully objective and faithful documentation of communal riots or for that matter communalism. There is always a possibility of an exaggeration or understatement or partial interpretation.

Even though, there was stark and naked violence and extreme savagery, their realistic pictures were only the artistic representations of the events. Furthermore, there were some descriptions which sprang from direct experience but these experiences seemed to have lost their intensity with their heat blown over with the passage of time. But even after the scenes of violence, many of these novels end with a note of affirmation, with an emphasis on the human values of love and brotherhood.

To begin with, the novels of the first stage of the third phase include such monumental work as *Waiting for the Mahatma* (1955), *Train to Pakistan* (1956), *The Dark Dancer* (1959), *Aaag Ka Dariya* or *River of Fire* (1960), *Distant Drums* (1960), *A Bend in the Ganges* (1964). R.K.Narayan's *Waiting for the Mahatma* (1955), although chiefly concerned with Gandhiji and his political movements, also describes the horrible riots in East Bengal, the dreadful incidents of the brutal communal killings, the cruel violence meted out to women and children, rendered homeless.

But unlike R.K.Narayan, Khuswant Singh in his classic novel *Train to Pakistan* (1956), shows the collapse of the Gandhian principles, especially his secular creed of *Sarva Dharma Sambhava* and the breakdown of the composite culture which has been developing over centuries. Even though he sees communalism as an outcome of colonial imperatives, he does not spare the political parties and their leaders, especially Nehru, for what has happened.

Bal Chandra's *The Dark Dancer* (1959) too depicts the scenes of suffering during the days of Partition and the dawn of Independence caused by the communal riots. Yashpal's *Jootha Sach* (1961) is probably one of the most powerful and comprehensive accounts of the multi-dimensional Partition experience in its totality. Through the traumatic experiences of Tara, Kanak, Jaideva, Urmila, Ratan and many others, the novelist highlights all the three phases of Partition and various aspects of communal element including its genesis, *modus operandi* and after effects. Qurratulain Hyder in her *Aag Ka Dariya*, translated in English as *River of Fire*, uses a vast canvas to paint the development of communalism in the subcontinent. In the backdrop of "an integrated vision of Indian culture which transcends history," she takes up such massive themes as "the clamour of conflict, the deviousness of colonisers, the apathy of maharajahs, and the irrelevance of religion in defining Indianness." (Hyder cover page) Manohar Malgonkar's treatment of the theme of Partition is little varied as well as unique in the sense it treats some obscure points, left untouched by other novelists. For instance, in his *Distant Drums* (1960), he focuses his attention on the division of Army during Partition. In his next novel, *A Bend in the Ganges* (1964), Malgonkar's attitude becomes somewhat more rigid, especially when he analyses the rising communal tension during the division of the country. Starting with family feud, rivalry, hatred, bloodshed and murder, the novel depicts the tragedy of division. It moves from personal vendetta to national bloodshed. However, like other novels of the period, it does not fail to highlight the supreme and the eternal power of love which alone can counter violence.

The literature of the second stage of the third phase, which covers from 1965 to 1984, marks the rise of a new type of communalism which emerged after the Indo-Pak War of 1965 and which witnessed not only another Partition of the subcontinent or dismemberment of Pakistan, but also sounded the death-knell of the Two Nation Theory. It also embodies an implicit experience of a series of communal riots including the Ahemadabad riots of 1969 and

the Bhivandi and Jalgaon riots of 1970, the terrible riots of Biharsharif (1981), Meerut (1982), Baroda(1982), Bombay-Bhivandi(1984), and Ahemadabad (1985). Although these riots did not influence the contemporary literature in a direct manner, they were definitely instrumental in inducing eminent writers to recreate the experience of Partition and to reassess the communal situation from a fresh angle. Most of the fictional writers, or for that matter novelists, remain attentive to the happenings of Partition, they show their concern for the riots and neo-communalism. The novels written by these authors do not merely deal with Partition or with the incidents around it but go on to cover the experiences of migration, rehabilitation and above all of the new mentality of the victims or refugees. These factors went on to influence the subsequent communal situation.

Since the novelists who dealt with Partition or the theme of Partition came from different backgrounds, we find an astounding variety of treatment and technique. We can now visualize Partition from different angles and have an insight into the psyches of different communities. Furthermore, we witness a far more comprehensive analysis of causes and effects of this most upsetting event of the Indian history. The endeavour of most novelists to reconstruct the traumatic experiences of the division of the country in an epical manner. Even though some of these novels embody real experiences, relieved after a span of nearly twenty to thirty years, they remain primarily literary works in which literary devices play an important role to produce literary effects. The most important works published during this stage include such outstanding novels as *Aadha Gaon* (1966), *Death of A Hero* (1968), *Oas Ki Boond* (1970), *Tamas* (1973), *Azadi* (1975), *The Rape* (1977), *Sunlight on a Broken Column* (1979), *Midnight's Children* (1980), etc.

The literature of the third stage of the third phase evaluates new forms of communal tension resulting from Partition in the subcontinent. Subsequently the literature of the period, dealing with Partition theme and communal elements acquires a new thematic and stylistics dimensions. From the thematic point of view, it goes on to give fresh look at Partition and the Two Nation Theory and analyses its failure in Kashmir and Bangladesh, and in the Sikh riots of 1984. Even though the creative literature of this period avoids direct references to the new colossal tragic experiences of Sikh riots, the demolition of Babri Masjid (1991), the riots that followed in its wake, the Gujarat massacres, it attempts a reappraisal of the experience of

Partition from a different angle. Indeed this reappraisal is intellectual in thought and content, but it does not lack the emotional element. The writers consciously or unconsciously, open the wounds that were inflicted on Indian psyche in 1947, as they try to relieve the traumas of the people who suffered enormously.

Nevertheless, these moments of suffering are only occasional and mostly received. Above all most of these writers of fiction and non-fiction, were far removed from the actual scene of action in terms of both time and place. They endeavoured to recreate an experience of which they themselves had no experience at all. Their only sources were their study of the experiences of Partition that took place thirty to forty years ago and the interviews of the aged people who had survived the holocaust. They tried to relieve the experience for they wanted to tell people that history repeats itself and if the countrymen continue to indulge in the communal activities, the country is likely to suffer further divisions.

From the stylistic point of view, we find innovations of form and technique. Bapsi Sidwa's *Ice-Candy-Man* (1988), Amitav Ghosh's *The Shadow Lines* (1988), and Kamleshwar's *Kitne Pakistan* are the specimens of a new form and style. Likewise Alok Bhalla's *Stories About the Partition of India* (1994) and Urvashi Butalia's *The Other Side of Silence* (1998) mark the triumph of a new art. Along with these books, this period saw the emergence of many more fictional and non-fictional works of tremendous power written in great style. These books included Ravinder Kumar's *The Making of a Nation: Essays in Indian History and Politics* (1989), Mukul Kesavan's *Looking Through Glass* (1995), Ajit Bhattacharya's *Count Down to Partition* (1997), Manju Kapoor's *Difficult Daughters* (1998), and Shauna Singh Baldwin's *What the Body Remembers* (1999).

In a nutshell the evil shadows of Partition and its nightmarish experience remain one of the flood subjects of the twentieth century Anglo-Indian fiction. The silence of the prominent novelists is surprising. It is difficult to explain the mysterious silence of Mulkh Raj Anand, Raja Rao, R.K.Narayan and Bhabhani Bhattacharya who did not react to this great human tragedy in the manner they should have. Nevertheless, the short story writers like Sadat Hasan Manto captures alive the tragic scenes of the Partition days. Urdu writers like Qurratulain Haider, Intizar Hussain, Mohammad Ashan Faruqi, Ahmad Ali, Begum Shaista and many others took pains to

tell the stories of riots, rapes, loot, arson, murder, migration, rehabilitation, etc. that marked the experience of Partition.

Obviously, it is the third phase which covers the period after Partition, that saw the emergence a powerful body of literature on communalism. This phase can be sub-divided in three stages. The first stage which extends from 1955 to 1964 produced such great novels as R.K. Narayan's *Waiting for the Mahatma*, Khuswant Singh's *Train to Pakistan*, Bal Chandra Rajan's *The Dark Dancer*, Manohar Malgonkar's *Distant Drums* and *A Bend in the Ganges* and Yashpal's *Jootha Sach*. The literature of the second stage which extends from 1965 to 1984 seems to be fired not only by the traumatic experience of Partition but also by the Indo-Pak Wars, the creation of Bangladesh, and the rampant communal riots. The literature of this period recreates almost every phase of Partition and communalism and probes its causes, modes of operation, and after effects in an epical manner. The most important work written during this period include Rahi Masoom Reza's *Aadha Gaon*, Mulk Raj Anand's *Death of a Hero*, Bhism Sahni's *Tamas*, Chaman Nahal's *Azadi*, Raj Gill's *The Rape*, H.S.Gill's *Ashes and Petals*, K.S. Duggal's *Twice Born Twice Dead*. Attia Hussain's *Sunlight on a Broken Column*, Salman Rushdie's *Midnight Children* etc. All these novels are classics on the theme of communalism.

The literature of the third stage is also remarkable in the sense that it provides fresh dimensions to the communal theme. It not only relives the tragic events of the Partition days but also portrays the difficulties of rehabilitation and readjustment. At the same time it sounds a note of caution against the neo-communalism that emerged after the Sikh riots of 1984, demolition of Babri Masjid in 1992 and the Gujarat carnage in 1996. It reevaluates the whole story from the angle of nationalism and freedom. The great works of this period are Bapsi Sidhwa's *Ice-Candy-Man*, Amitav Ghosh's *The Shadow Lines*, Mukul Kesvan's *Looking Through Glass*, Manju Kapoor's *Difficult Daughters*, Alok Bhalla's *Stories About Partition of India*, Urvasi Butalia's *The Other Side of Silence* and Shauna Baldwin's *What the Body Remembers*.

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