

**NARRATING PARTITION ‘GRAPHICALLY’: A STUDY OF *THIS SIDE*  
*THAT SIDE***

A  
*Dissertation submitted  
in partial fulfilment of the requirements  
for the degree of*

**MASTER OF PHILOSOPHY**  
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## CERTIFICATE

This is to certify that the dissertation titled “**Narrating Partition ‘Graphically’: A Study of *This Side That Side***” submitted to the Department of English and Foreign Languages, Central University of Haryana, Mahendragarh, in partial fulfillment of the requirement for the award of the degree of Master of Philosophy in English, is a record of original work done by Mr. Ajit Anand, during the period of his study (2016-2017) under my supervision and guidance. This dissertation has not been submitted in part or full for any other award or any Degree/Diploma of this University or any other institution.

I deem the present research work fit for being evaluated for the award of degree of Master of Philosophy in English.

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## DECLARATION

I declare that the dissertation entitled “**Narrating Partition ‘Graphically’**: A Study of *This Side That Side*” is a record of bonafide research that I conducted under the guidance and supervision of Dr.Snehsata, Assistant Professor, Department of English & Foreign Languages, Central University of Haryana. No part of this work has been submitted for the award of any other degree or diploma or similar titles of this University or any other institution.

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## INTRODUCTION

### Graphic Novel

Graphic novel is a fast emerging area of study in the twenty first century. Although the word 'Novel' normally refers to long fictional works, the term "Graphic Novel" is used for the novels that contain both the fictional and non-fictional elements written in a comic book format. In a way, the term is the extended version of the comics. To elaborate it further Eddie Campbell writes:

First, it is used simply as a synonym for the comic books....Second, it is used to classify a format – for example, a bound book of comics either in soft – or hardcover – in contrast to the old-fashioned stapled comic magazine. Third, it means, more specifically, a comic-book narrative that is equivalent in form and dimensions to the prose novel. Finally, others employ it to indicate a form that is more than a comic book in the scope of its ambition – indeed, a new medium altogether. (13)

The term gained popularity after the publication of Will Eisner's *A Contract with God* (1978) and the start of Marvel's *Graphic Novel Line* (1982). However, it became familiar to the general public and gained popularity among the readers of the comic community only after the successful commercial success of Art Spiegelman's *Maus* (1986). The story deals about the experiences of a Holocaust survivor. In 1992, it became the first graphic novel to win a Pulitzer Prize. In 2001, the Book Industry Study Group made a category in book stores. Indian fiction in English has now added this bold new medium and genre for the more sophisticated study of modern Indian English literature. Since Graphic Novels are coming up with the stories that touch upon the issues pertaining to the varied cultural domain it has widely been hailed by the critics as

a demanding new form of literary genre that generates visual-verbal literacy. Hillary Chute, in her essay, “Comics as Literature? Reading Graphic Narrative” writes:

What is the texture of narrative forms that are relevant to ethical representations of history? What are the current stakes surrounding the right to show and to tell history? What are the risks of representation? How do people understand their lives through narrative design and render the difficult processes of memory intelligible? (462)

The dominant focus on her commentary is the representation of history in the graphic medium that dominates the contemporary world literature.

### **Graphic Novels and Comics**

Although Comics and Graphic Novels look identical in their presentation due to the use of speech bubbles and illustrations for their narratives but they are not similar. Graphic Novel is mainly for the mature audience, thereby, it deals with the serious issues or serious theme and also has a self-contained plot, meaning the story begins and ends within the framework of a single novel. It is said to be a combination of the elements of a comic and a novel. While Comics are mostly periodicals and action oriented whereas Graphic Novels have the pattern of a novel. Comics or the Graphic novels differ from other visual form of arts like theatre or cinema in terms of technical aspects because unlike them where a lot of contributors coordinate among each other to give a final shape to its product, Graphic Novels and Comics have a history of being a single individual product. In this literary form, the artist himself plays the role of a writer, or one can say indulges himself as the chief author and vice versa. The imagery employed into the novel tries to seek the attention of the reader at first glance and dominates over his or her mind right through

the beginning of any story. It lures the image maker to enhance his style or technique which actually dazzles the eye of its readers.

The Graphic Novel focuses not just on action but explores deep into the theme of the historical contexts as well as the psychology of the characters. It has a 'well-defined plot', 'set of characters', 'dialogues' and a 'setting'. The interplay of words and images forms the essential component of the reading of the Comics and a Graphic Novel. Will Eisner, in her critical work *Comics and Sequential Art*, states:

The juxtaposition of images and the text has been experimented from earliest times. The inclusion of inscriptions employed as statements by the people depicted in medieval paintings was generally abandoned after the 16<sup>th</sup> century. Thereafter the efforts by the artists who sought to convey statements that went beyond decoration or portraiture were confined to facial expressions, postures, and symbolic backdrops. The use of inscriptions reappeared in broadsheets and popular publications in the 18<sup>th</sup> century. Now the artists who dealt in story-bearing art for the mass audience sought to create a gestalt, some cohesive language, as the vehicle for the expression of a complexity of thoughts, sounds, actions, and ideas in a sequenced arrangement separated by boxes. This stretched the capabilities of simple imagery. In the process the modern narrative art form, which we call comics (and the French call *Bande Dessinee*) evolved. (13)

The imagery used forms the main component of the reading that generates critical literacy among the readers. The words and the images are the two major communicating devices of it. Learning through the text has been in the normal practice since long time but the technique



of employing the images and the text has always generated curiosity among the critics alike. Tom Wolf, writing in the *Harvard Educational Review* (August 1977) summed it up this way:

For the last hundred years, the subject of reading has been connected quite directly to the concept of literacy . . . learning to reading has gradually come under closer scrutiny. Recent research has shown that the reading of words is but a subset of more general human activity which includes symbol decoding, information integration and organization. . . . Indeed, reading-in the most general sense – can be thought of as a form of perpetual activity. The reading of words is one manifestation of this activity; but there are many others – the reading of pictures, maps, circuit diagrams, musical notes. . . . (qtd. in Wolf 35)

### **Sequential Arts**

Graphic Novels are the books that use the Sequential Arts to decipher and convey its meaning. The volume of a Graphic text helps it to present a stories in a much elaborative as well as in constructive manner.

Sequential Art in literally form basically deals with the arrangements of images and words in order to form the narrative. It is universally applied into the study of Comics books as well as Graphic Novels. It has been seen that for long it was often ignored by the research scholars as well academicians but now it has found a separate place in the literary studies in the academic curriculum. The interplay of the words and the images present a collage to the readers where the regiments of arts i.e. perspective, symmetry etc and the regiments of literature i.e. grammar, plot, syntax etc. become superposed upon each other which gives the reader to act on his perspective as well as intellectual quest.

In sequential art the two functions of writing and image making are closely woven with each other. It is like an act of weaving a fabric. The author controls the mind of the readers through the usage of text while writing the text but in the case of Comics and Graphic Novels the artists do the imagining for the readers. The image drawn by the author becomes its final and precise statements for the readers where no other interpretation is required. The meaning of the image thus has a finite cognizance for the readers. When the words and the image are mixed together it not only becomes descriptive but also allows the readers to understand the passage in a very meaningful way.

Sequential art works under a pattern where an image is either defined as a 'visual' or an 'illustration'. The former is a series or sequence of images that takes the place of descriptive textual passages whereas the latter mainly embellishes a descriptive passage by repeating the text itself. As the 'visual' produces a narrative by mixing the image and the text so this makes it the most unadulterated form of Sequential Art.

Sequential art has its limitations. An image can depict a gesture without words and can convey the emotional depth of any scene of a story. Images are specific so they form a concrete meaning and eliminate interpretation. However, the reader is free to generate and recognize his own interpretation of the real-life people presented in the graphic text. Traditional prose readers, however, enjoy a kind of secrecy while interpreting a text through a visualization of the text by translating the passage in his mind. Reading a textual novel is more a private affair of a reader than reading a graphic text. Will Eisner states that "the practice of sequential art is a teachable, studied skill that stems from an imaginative employment of science and language knowledge as well the ability to portray or caricature and handle the tools of drawing"(147). She elaborates

that it is the involvement of diverse disciplines that constitute a graphic or comic book story which includes:

- (a) Psychology (Human interaction, Social values, Cultural values, History, Literature)
- (b) Physics (Light, Psychology combined with Light to highlight the Body Language)
- (c) Mechanics (Motion, Force, Architecture)
- (d) Design (Employment of Space and Shapes, Stagecraft, Calligraphy)
- (e) Language (Vocabulary, Plotting, Myths and Imagery, Playwriting)
- (f) Draftsmanship (Human Anatomy, Perspective, Color, Caricature)

Sequential art deals with “recognizable imagery” where the human beings, objects and devices, natural phenomena and language are the tools for the study. This is an art form that makes a connection with the realism because it aims to narrate the story in a Graphic Novel. It is an art form that deals with the human experience.

### **Graphic Narrative:**

A narrative is retelling of a story that highlights the sequences of the events in it. A graphic narrative describes the stories in a Graphic Novel. It presents a number of visual and verbal clues that allow the reader to follow the plot, get into the story world and engages with the characters. Since the clues are not placed in random, they establish a connection between the reader and the narrator of the story. A narrative may well be defined as the sequence where a number of characters engages with each other and is recited by a narrator. Generally, it appears that images serve the purpose of showing a story and words are mainly suited for telling it but in Graphic format it is also the images that narrate a story. Eisner states:

In sequences, images can present different events which readers understand as part of a story, but also individual images can suggest a narrative, especially,

when they represent the encounter between different characters or when they indicate several (sequential) events simultaneously. In the case of Graphic Novel, the readers pick up clues from both from the images and the words, and mostly, the two modes work together toward unfolding the Graphic Narrative in the panel sequence. (32)

The story, discourse, and plot form the most essential part of the narrative in a Graphic Novel. The plot makes the connection between the events and the actions in a story which generates the effects of the story to its reader as how he or she perceives them. “The plot falls between what narratology, the study of narrative, calls story and what it calls discourse” (35). The images, words, panel sequences and the page layouts of the novel form the discourse of the narrative. The story is the skeleton of the events and meets up with the related discourse that eventually forms the storytelling. The plot forms an appendage between a story and a discourse in a Graphic narrative.

Image sizes and angles play an important role in the Graphic narrative. The graphic Novel, by choosing a particular image size and angle, presents to the reader with a clue on how the story is to be comprehended. Long shot, Medium long shot, Medium shot and Close ups are the four basic sizes that are applied into the narratives. Graphic Novel, in a narrative medium, tells a story and it is because of the words, images and their arrangements in sequences and page layouts that create a story. Their narratives extend from complication to resolution, between story, discourse, and plot. The narrator, observer, and focalizer feature in the narrative when the story is transmitted to the readers.

## **Indian Graphic Novel: Its Emergence and Present State:**

In the world of Comics and Graphic novels there has always been a strong connection between the images and the text and in the Indian context too this has been an old notion. The precursors of Comics and Graphic Novels like the vertical scrolls and the embroidered narratives have existed in India for hundreds of years. From the Oral tradition to the literary as well as digital and multimedia, Indian has vast instances of these literary forms. Even newer forms have evolved time by time through cultural, political and technological literary traditions and each of them co-exist and can be seen as non-sequential. Nina Sabnani, in her critical work, *India in Pictures: Comics and Graphic Novels*, explains:

Words and Images came in palm leaf paper manuscripts and paper when Oral knowledge of the sacred, the epic narratives and literature, began to be transmitted through writing. The focus shifted from listening to reading. The single scroll became a unit of pages held together, a book (or *pothi*). Also known as illuminated manuscripts, these traditions continued till the emergence of the printing press, and when paper became more popular. The material used determined the size and shape of these books. (189)

*Hamza Namah* was one of the earliest illustrated collection of stories that came out during the Mughal Emperor Akbar's time was a notional blend of history and local legend. It took almost fifteen years to complete and was Akbar's favorite book. It is a collection of adventurous stories that revolve around the uncle of the Prophet Muhammad, Amir Hamza. The text is written at the back of the painted image. *Anwari Suhaili*, a Persian version of the animal fables, the *Panchatantra*, was also commissioned by Akbar. The images and the text in these books are comparable to the Graphic Novels of today. Even though the term Comics was not

prevalent in those days, literature of such quality did exist in India. It was only after the Post Independence that the Comics by Indian with Indian content emerged in India. *Chandamama* published in 1947 by Telugu writer Kodavatiganti Kutumba Ra garnered nationwide popularity amongst the children with its series of illustrated stories that focused on telling the mythological and magical tales. Interestingly, the writer of *Chandamama* used a third person narrative in this new medium of storytelling i.e. the comics, which resembled to the children as the grandparents' style of storytelling. In the 1960s with the coming of the *Indrajal* comics heralded a new era of graphic reading in India. The founder of Indrajal comics, Anant Pai, is regarded as one of the founding fathers of comic literary scene in India with the more popular work like the *Amar Chitra Katha* and *Tinkle* to his credit. *Mahabharatha* which was also published by the Indrajal comics became popular among the readers and became successful. On the popularity of Indrajal comics in India, Alok sharma has said this once in his interview in the newspaper *The Hindu*: "People were crazy about Phantom in the 1960s, when these anthologies came out as comic books. I had interviewed a book seller who has been around from that time and he told me that all the books would be sold in an hour" (Sharma.A, 2011). In the year 1967, India's largest selling comic book series *Amar Chitra Katha* came into existence. "With more than 400 comics in 20+ languages that have sold 100+ million copies to date, *Amar Chitra Katha*, is a cultural phenomenon"( Sharma.A, 2011). One of India's most loved comic character *Chacha Chaudhary* was conceptualised in the year 1969. Pran Kumar Sharma's creation of *Chacha Chaudhary* captured the imagination of the entire nation and if one has to take sales into account it managed to sell around 10 million copies till date. Originally published in the Hindi magazine, *Lotpot*, *Chacha Chaudhary* managed to blur the gaps between the adults and the children creating a space where every reader enjoyed the interesting anecdote of everyday life it provided. The

popularity of *Chacha Chaudhary* was so immense that it was translated in over ten different languages. The growing popularity of the comics was given impetus by the government of India by publishing a comic book based on the life of Mahatma Gandhi. In the 70s the competition among the comics publishing house began to heat up. Several comic publishing houses like the Goyal comics, Manoj comics and Diamond comics were in the race to capture the Indian comics market. The 80s is regarded as the golden era of the comics with the Publishing of the *Tinkle* by Anant Pai and Ajit Nina's *Detective Mochwala*. The 90s is actually the phase where popularity of the comic book reading began to fade. The period between the 1986 to 1996 is regarded as the Golden decade of Indian Comic Books. The year 1994 heralded the beginning of India's first Graphic Novel. Since a large portion of comic book readers were still prevalent in India, its new format generated and garnered a lot of popularity within a quick successive time. Since the last two decade, Graphic Novel reading in India has become one of the most popular literary genre which enjoys a tremendous amount of popularity. So, the main reason for the popularity of Graphic Novel could be attributed to the larger comic reading community.

Orjit Sen's *River of Stories* published in the year 1994 is regarded as the first Indian Graphic Novel. It was loosely based on the politically controversial Narmada River Valley Projects. The uniqueness of the book was that the writer used seemingly simple medium to narrate a deeper story. Since then on politically and socially motivated Graphic Novel in India began to be published, touching upon many serious issues that affect the common lives of the Indian social order. Historical events like the Partition or the Emergency period, Queer narratives, Dalit issues, the Kashmir dispute, Gender violence, and Discrimination etc. have found a place in the Indian Graphic Novel scenario. Amruta Patil's groundbreaking work *Kari* published in 2008 is regarded as the first Indian Graphic Novel by an Indian woman that had an

underlying theme of homosexuality. It was about a suicide survivor living in the metropolis of urban Mumbai who was longing for her girlfriend. *An Itch You Can't Scratch* by Sumit Kumar came out at first ever Indian comic con and was recently sold out which itself shows the kind of achievement the Graphic Novel space it now enjoys in India.

The vastness to which the social and political issues are expressed and highlighted in the Indian Graphic Novels has caught the attention of the Indian Universities and has made it a part of their academic curriculum. One of India's top institute, the Delhi University, made *Bhimayana* by S. Natarajan (which is a graphic novel based on the life of Dr. B. R. Ambedkar) as part of their BA(Honors) English curriculum.

Graphic anthologies are another arena of Graphic Novel that is gaining ground in the Indian literary scene. The focal point of these anthologies is that the contributors of the story are not seasoned writers, in fact people from different profession are coming together to contribute a story in a graphic format. A graphic anthology is the collection of stories, prose, poems etc. from different writers group contributing their artistic work to form the contours of a Graphic Novel.

## **Objective**

*This Side That Side* is an anthology on the Partition of Indian Subcontinent. The objective of the current research is to study, observe and examine the visual-verbal narratives that have been employed into the stories of this anthology since it is graphic take of the historical event. The primary sources of the research are *This Side That Side* which has been curated by Vishwajyoti Ghosh and *Orphans of the Storm* which has been selected and edited by Saros Cowasjee and K.S.Duggal. The researcher intends to highlight the commonalities and the differences while contrasting the two different formats of the literary genre. Since the research title is centralized on the narratives of the partition in a graphic format, the research will be



applying the methods of 'Narratology' by using the concepts proposed by Gerard Genette in the context of narrative discourses. Photo story and autography often form the essential part of a graphic anthology. Photo story are the 'photographs' with story while 'autography' is the term given to the autobiographical comics and graphic novel. The research intends to examine the narratives of 'photostories' and 'autographies' if so presented in the graphic format. The secondary sources of the research are *The Indian Graphic Novel: Nation, History and Critique* by Pramod K.Nayar which is an analysis of the Indian Graphic Novel as a significant category of literary study in South Asian literature. Will Eisner's *Comics and Sequential art* and Karin Kukkonen's *Studying Comics and Graphic Novels* as well as Paul Cobley's *Narrative* and Monika Fludernik's *An Introduction to Narratology* will also be employed as the secondary source during the course of the research.

### **Research Statement**

As stated earlier, *This Side That Side* is the first Indian graphic novel based on the Partition and this got me more interested in this anthology. The stories that are there in this anthology are very unique and different from the stories that we have read in the literature of Indian Partition. What was more intriguing was the kind of 'professionals' associated with i.e. multiple authors and artists from various professions like photographers, journalists, singers etc. who are now the new age writers contributing to its stories. These professionals are mostly young and recount the stories of Partition which, most of them, either heard from their grandparents or were in their childhood, the stories of Partition. These groups of preofessional form the 'third generation' writers of the Partition. In the context of Indian Literature, the readers have always read the stories of Partition from the perspective of the experienced writers or who are the 'first generation' writers, who have witnessed the horrors of Partition and presented them

in their works of the literature. I propose to find out the differences in the narratives by comparing the works of the ‘third generation’ writers of the Partition with the ‘first generation’ writers. It will be done by comparing an anthology compiled by the ‘first generation’ writers with the anthology of ‘third generation’ writers to find out the differences or similarities in their narrative tone and structure. *This Side That Side* will be used for studying ‘first generation’ anthology, Whereas *Orphans of the Storm* will be used to represent the ‘third generation’ anthology. An Analytical study of these two anthologies is required to achieve the goal of the proposed research.

The narratives of *This Side That Side* are in graphic format. The graphic text conveys their meaning through its visual imagery. The general perception is that the visuals help the readers to grasp the content on the page easily and the readers can understand the content without much difficulty and don’t require creative reading. I find this perception intriguing and therefore, I propose to find out the fluidness of the visual and the verbal narratives in the graphic narrative to see if this perception holds true or not. My research will focus on to find out the critical elements of the graphic anthology which, I feel, will greatly help the students of graphic novel studies.

### **Research Methodology**

The topic of my research is “Narrating Partition ‘graphically’: a study of *This Side That Side*”. The research methodology to be employed for the proposed research involves the application of ‘Narratology’. The research will compare and contrast the verbal and the visual narrative and do a structuralize study of the graphic stories. The method involves looking at individual pictures on a page as text into themselves. But the text as a part of the structure of the real outside. The research will apply the verbal – visual narrative strategy for its findings. An

analytical reading into both the anthology will be done to highlight the similarities and differences between the theme and structure of the anthologies.

## **Literature Review**

*This Side That Side : Restorying Partition* by Vishwajyoti Ghosh is an anthology of diverse narratives and short stories pertaining to the Partition of India. The stories are showcased in graphic format with rich visual where the combination of the text and image forms the narrative to place the reader at the scene. A more powerful messaging emerges from the engaging visual representation of the images with less spoken or even absence of words.

This graphic anthology was published in 2012 and has 47 contributors who have come together to present a collection of 28 stories with the common theme of the partition. Most of the contributors come from varied professional group like the journalists, illustrators, filmmakers, artists, designers and writers. What is more interesting about this graphic anthology is that the contributors are not only confined to India but also from the neighboring Pakistan and Bangladesh who have come together to present this beautiful anthology. This is for the first time in the Indian English literature that the readers get an insight to the idea or the emotions attached and his perspective about it from our neighboring country. These contributors have voiced narratives of fiction, poetry, reportage, comics and family histories. The short stories are the pieces that inform, educate, amuse and entertain. They allow the reader to look at the partition through different lenses and often with anecdotal and personal connections in the context of the real life which is not isolated in a history textbook. The stories lead the reader to explore the idea of the 'other side' by questioning the idea of identity and home. The novel itself is in an experimental format which engages the readers to approach the book without any preconceived

opinion and this allows the reader to explore deeper into our history. The cover of the novel has a praising note by world renowned Graphic Novelist Joe Sacco who notes down:

This astonishing collection of talent from India, Pakistan, and Bangladesh focuses on the lasting effects of partition and dwells on the human yearning for something other than what history and its makers dictate. Beautiful, moving, and unforgettable.(bookcover)

The graphic narratives negotiate about the intermittent partition that caused a tremendous amount of loss, pain, suffering and despair. The stories in this graphic anthology are not only confined to the partition of India and Pakistan alone but also about the creation of Bangladesh and the flux of the refugees that preceded and followed it. There are stories of the experiences of the bitter migrations from India to Pakistan after the end of the riots and violence. Graphic narratives about the estrangement of minorities in every country that partition left behind are also part of this anthology. It is true that these stories are already read by large audiences earlier but *This Side That Side* does give much less space to the stories of the people who suffered the immediate consequences of the partition. If we compare the stories of *This Side That side* with the other critical works on the partition in textual form like the works of Khuswant Singh's *Train to Pakistan*, Amrita Pritam's *Pinjar* or Bhisham Sahni's *Tamas* then the readers can understand the discrepancies between the two formats. The anthology refused to confront the horrors altogether at most of the times. Of the two stories about the partition of Punjab, one (*I Too Have Seen Lahore!*) does refer to the slaughter that accompanied it, but the focus is more on the fortune of the protagonist in escaping it. In the other story, *90 Upper Mall*, the migration of families across the border is cut down almost to a picnic with a series of unfortunate mishaps, with only a hint that it was taking place in an atmosphere of chaos and violence. The anthology

supply itself as incomplete by bordering out the most painful losses of Partition. According to Ghosh, the objective of this anthology was to take in mind the succeeding generations of children and grandchildren and how they have negotiated maps and never get drawn.

*Orphans of the Storm* is anthology of partition of India in textual format. This novel too has stories by a diverse group of authors from India, Pakistan and Bangladesh and has narrated the traumatic experiences of the partition period that occurred in the history of the subcontinent. Most of the stories in the novel were written in vernacular languages that have been translated into English and are well presented in the novel. The anthology explores every facet of Partition right from the moments of unprecedented brutality and savagery to the moments of compassion and humanity. Most of the writers are seasoned authors of Indian Literature. The list of writers includes Kartar Singh Duggal, Bapsi Sidhwa, Sadat Hasan Manto, Mulk Raj Anand, Khuswant Singh, Khwaja Ahmad Abbas, Kamleshwar, Mohan Rakesh, Rajinder Singh Bedi, Krishen Chander and Samaresh Basu. Pakistani authors contributing to this anthology includes Aziz Ahmad, Qudrat Ullah Shahab and Intizar Husain. These collected stories have a variety of themes and style that reflect a multiplicity of voices and experience.

*The Indian Graphic Novel: Nation, History and Critique* By Pramod K. Nayar is a detailed study of the Indian Graphic Novel as a significant category of South Asian literature. Nayar teaches at the department of English at University of Hyderabad, India. His critical work focuses on the genre's engagement with history, memory and cultural identity and its critique of the nation in the form of dissident histories and satire. It explores using key illustrations from the texts – critical themes like contested and alternate histories, urban realities, social exclusion, contemporary politics and identity politics. His critical work has been immensely helpful in understanding the subtlety of the Indian Graphic Novel and other related works. Furthermore

Nayar has a vast expertise of dealing with the Critical literacy and Graphic narratives which are very essential to understand the work on Indian Graphic narratives. Karin Kukkonen seminal work titled *Studying Comics and Graphic Novels* is one of the most instrumental books to understand and comprehend the nuances of Comics and Graphic literature. Researchers working on the Graphic and Comic book literature have always associated themselves delving into the works of Karin Kukkonen which is the seminal studies for understanding the compositions of this new literary format.

### **Research Hypothesis**

The hypothesis of the present research is that the both the anthology has Partition as its core theme and they differ in their presentation. By comparing and contrasting them, I am sure to bring out the differences in its narratives. It is to be seen in what areas both the anthologies differ with each other apart from their style of representing the story in textual and visual form. The present research will also bring out the structure of the narration in the graphic anthology by using the verbal and the visual narrative technique strategy.

The next chapter will give a description of the ‘narrative’ and the ‘narratology’. It will further define the components and concept of verbal - visual narrative strategy and give a brief introduction on the Partition of India and the partition literature.

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## **Narrating Partition through Textual and Graphic Literature**

### **Narrative**

Narrative is a process that constructs connections between events and intent of characters that connect to indicate a point which makes the story worth telling. A story is a sequence of events and a narrative recites these events. Narrative helps to shape the series of events in a story. Narrative can be devised in many thematic and schematic categories like in non-fiction it can include the works of biography, journalism, historiography etc. and in fiction proper it includes literature in prose and poetry, novels ,narrative poems etc. When the narrative is in oral form it is called 'oral narrative' and the written form is called 'written narrative'. In the context of Graphic Novel, the narratives are formed through the mixing of the visual and the verbal i.e. images and the text respectively or through the images or visuals alone. The visual-verbal narratives play an important role in comprehending the imagery on a graphic page directly instead of forming its own visual imagery.

### **Narrative as Meaning-Making in Graphic Novel**

In the context of Graphic Novel studies, the imagery on a graphic page is a narrative medium. They communicate their stories through their texts, visuals, and their placement of sequences and page layouts, this all constitutes a story. The narrative on a graphic page unfolds between story, discourse and plot. The narrator, focalizer and observer can feature when the story is passed on to the readers. When the reader has to study the narrative of a graphic text, he or she has to look into the associations between at the clues and the uses where they are situated. Karin Kukkonen in her seminal work *Studying Comics and Graphic Novels* explains that,

Narrative patterns allow us to connect events into meaning wholes and into complexes of intentions and agency to which we can relate and which we can



evaluate. Perhaps not all thinking is shaped by the causality, agency and tellability of stories, but they help us to understand and communicate what happened when, where, and why. (49)

As the cognitive approaches in the study of literature points out, the stories not only give us a sense of what has happened already but also what might happen again.

## **Narratology**

Narratology is the study of narratives. In explaining the narratology, Karin Kukkonen puts it, “Like semiotics, narratology understands the entirety of cultural production to be its main domain and endeavors to provide a framework for analyzing narrative and storytelling in literature, films, comics, but also everyday encounters”(128).

The telling of stories is a permeating facet of our natural world. They shape our experiences and influence our perceptions. In the study of Graphic Novels it is the artists whose rendition of the imagery is what sets the tone of the narrative. The artists bring in his own point of view and focalization of the characters and create the visual imagery of his narrative. Roland Barthes in his *Structural Analysis of Narrative* suggests,

Narrative does not show, does not imitate; the passion which may excite us in reading a novel is not that of a 'vision' (in actual fact, we do not 'see' anything). Rather it is that of meaning, that of a higher order of relation which also has its emotions, its hopes, its dangers, its triumphs. 'What takes place' in a narrative is from the referential (reality) point of view literally nothing; 'what happens' is language alone, the adventure of language, the unceasing celebration of its coming. (124)

What Barthes meant is that the role of the language is most important aspect of a textual narrative. An artist evokes his art only through the language and Barthes subverts the role of the 'author' in his analysis. But in a graphic narrative it is the 'artist' who takes the centre stage of the narrative where images are the more powerful element of its narrative. Pramod K. Nayar opines that in a graphic narrative medium the 'critical literacy' engages the readers through the visual and verbal vocabularies of the text and comment that the 'Critical literacy', "refuses the primacy of the verbal language" (192). He says, "Critical literacy invites readers to take up the ideology of a text, but it also examines the assumptions of the authors and readers, involving readers as active participants in the reading process" (192).

The artist or the author through its powerful use of the visuals in a graphic narrative sets its tone and structure. The artist may or may not use the verbal to make the point of his narrative but the visuals are inherent to the graphic narratology.

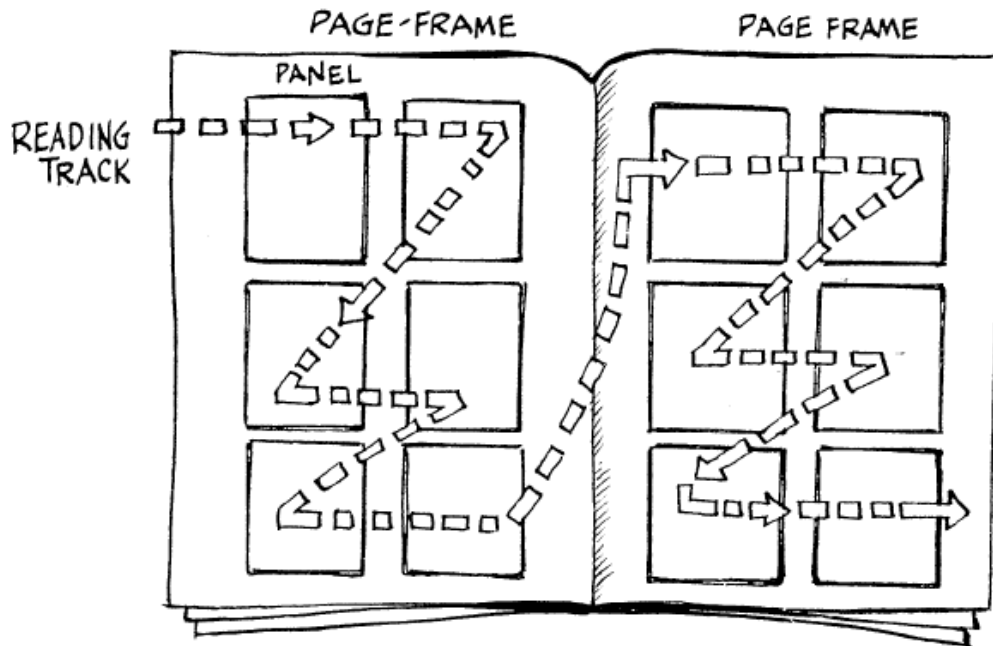
### **Verbal – Visual Narrative**

The combination of the images and the text is a key feature in graphic narrative. Genrally, the images functions to 'show' a story while the words 'tell' a story in a graphic medium. Kukkonen says, "readers pick up clues from both the images and the words, and mostly, the two modes work toward unfolding the comic's narrative in the panel sequence...each of these elements contributes to comics' capacity for storytelling"(32)

In order to understand the verbal- visual narratives on a graphic page, It is imperative for us to recognize some of its graphic terms and concepts:

**Visual:** The visuals are the imagery we see on graphic page. It contains the following:

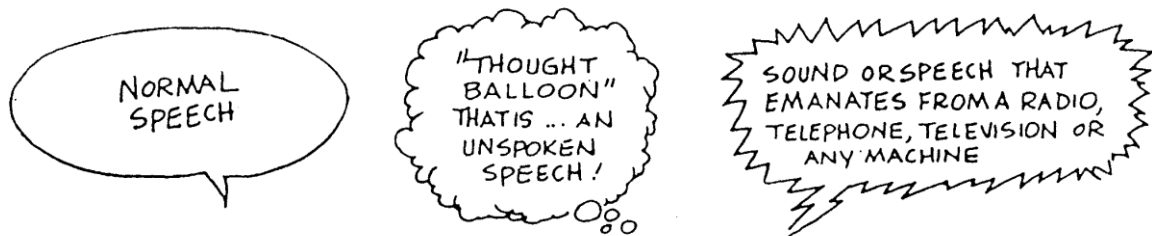
- (a) **Panel:** It is an individual frame or also refers to a cartoon consisting a single drawing. In the multiple sequence of a graphic or comic book, it depicts a frozen moment in a single drawing.



- (b) **Frame:** It is the lines and borders which contain the panel.
- (c) **Gutter:** It is the space between framed panels on a graphic page.
- (d) **Bleed:** It is an image that extends to or beyond the edge of the graphic page.
- (e) **Foreground:** It is the Panel closest to the reader/viewer.
- (f) **Midground:** It is the centering of the image in which the artist deliberately places the image where a reader or viewer would be most likely to see first. Placing an image off the centre creates visual tension but using the midground allows the illustrator to create a more accepted image.
- (g) **Graphic Weight:** The artists create a definite focus with the use of colors and shades to his images.

**Verbal:** These are the texts that appear on the graphic page. It contains the following:

- (a) **Captions:** Boxes that contain various textual elements or descriptions.
- (b) **Speech Balloons:** These are the enclosure of the dialogues that come out from a speaker's mouth. They vary in shape, size and layout. Speech balloons hold both the external dialogue and the internal dialogue.



- (c) **Special-effects lettering:** It is a method used for drawing attention to a text. It highlights the impactful words like bang! Or wow!. These are used to add sounds, a dimension that is missing in the printed medium.

Apart from these the concepts of body figures like the expression of faces and positioning of hands and feet are also employed to convey a particular meaning on a graphic page. Facial expressions require close-ups.

### **Verbal - Visual Narrative Strategies**

The combination of verbal and visuals i.e. the words and the images forms the integral part of a Graphic Narrative and it is where all its power lies. It is not necessary that the visuals in the panel have direct connection with the verbal text. The images are independent and can have a meaning of their own if not combined with the text. In fact the combination of the visuals and the text is the centre of tension in comic books and graphic novel. The images can have a meaning of

its own and its intermingling with the text is not a requisite to it. There are Six types of image-text relations that can be found in a graphic text:

- (1) **Additive**- It refers to the panels on a graphic page where the verbal narration elaborates the visual narration or vice versa.
- (2) **Parallel**- It refers to the panel on a graphic page where the verbal narration and the visual narration follow different path without intersecting with each other.
- (3) **Word-Specific**- It refers to the panels in which the visual narration exists, but adds or complete the verbal narration.
- (4) **Picture-Specific**- It refers to the panels in which verbal narration is a sound recording or soundtrack to the visual narration
- (5) **Montage**- It refers to the panels on a graphic page in which verbal narration is inherent part of the visual narration.
- (6) **Interdependent**- These are the panels in which the verbal narration and the visual narration go hand in hand to communicate an idea which neither can convey alone.

## **Graphiation**

The concept of 'graphiation' was proposed by Philip Marion in his seminal work *Traces en Cases*. He propounds the idea that in case of comic strips and graphic novels, the narrator draws the words and images which creates a narrative or a plot. Comic strips are drawings and as such Marion propounds the aspects of drawings to create a unique form of representation. Graphiation is the combination of graphic and narrative which is highlighted or enunciated in the graphic page; and the 'graphiateur' is the agent who is responsible for enunciating the gesture of the images. Graphiation refers to the colors and contours within the frame of a graphic page. It is

through the enunciator that the readers come to know about his unique style. The graphiateur is the implied author on a graphic page, as Beaten points out, “In the case of comics, the enunciator is of course also a narrator and a graphic artist – a maker of images and a calligrapher” (147). He defines “graphiation” as the discerning factor between the graphic artist and the narrator. He further adds, “Every drawing bears the trace of a graphiation” (147).

The visual style of a panel work toward the elements of ‘graphiation’. The lines, the contours and shade or colors constitute the gesture of enunciation. It gives us an idea of what the illustrator or the creator of the visuals is like. It is the visual ‘utterance’ on a graphic page.

### **The Partition of India**

The partition of India has been one of the most defining moments of Indian Political history. It marked the creation of two sovereign states of India and Pakistan. The partition heralded the end of the British rule in India. The idea of two-nation theory proposed by Sir Syed Ahmad Khan resulted in the creation of India and Pakistan on religious lines. Muhammad Ali Jinnah, a Muslim leader, was the main spokesperson for the partition of India and Pakistan. He later became the first governor general of Pakistan. The majority Muslim areas of the Western (Punjab and Sindh) and the Eastern Frontier (East Bengal) areas became the part of Pakistan while the rest of the region constituted the Indian Territory. The people of both the nations celebrated their new found freedom from the clutches of the British. But the felicity was short lived. Nearly 14.5 million people migrated across the borders. The newly formed governments of both the nations were unable to handle the large migration of the people which resulted in mass violence, riots, and slaughter. According to the 1951 census data of Pakistan 7,226,600 people who were mostly Muslims, had migrated to Pakistan from India. Indian census data of 1951 reveals that 7,295,870 people. Mostly Hindus and Sikhs, entered India from Pakistan. Along with

the partition came the bitter experiences of violence and displacement. One of the most dreadful event in the history of South Asia is the large scale migration across the borders of India and Pakistan and the immediate violence that followed it. A large population of people migrated to other part of the new 'homeland' or the 'Promised land'. For the Hindus of Pakistan, India was their 'Promised land' and for the Muslims of India, it was Pakistan.

In 1971, the Bangladesh Liberation war further led to the partition of Pakistan, and East Pakistan became the new republic of Bangladesh. Like the partition, of India in 1947, the liberation war of Bangladesh too witnessed large scale violence and atrocities. Nearly 10 million East Pakistani refugees entered India and over 30 million of them faced displacement. The Bangladesh Liberation war that was started on 26 March 1971 ended with the formation of a new sovereign nation of Bangladesh on 16 December, 1971.

### **Partition in Indian literature and other media**

The consorting violence that followed after the partition of India prompted many thinkers and writers to create the work of fiction or films on it. Many literary works on the Partition have been produced till date. While some writers choose to write on the violence and massacres during the migration, the others focused on the conditions of the migrants or refugees and the difficulties faced by them. These are the texts that describe the human cost of independence and partition. Prominent Indian writers like Khuswant Singh (*Train to Pakistan*, 1956) and Saadat Hasan Mahto (*Toba Tek Singh*, 1955) depicted and touched upon the issues of partition through their literary works. Several Hindi films have also depicted the horrors of partition through their visual medium. Films like *Garam Hava*(1973), *Pinjar* (2003) and *Tamas*(1987), have featured partition of India as main events in their screenplay. Even after 60 years of partition, the events

of partition continue to inspire the creative minds and that is the reason that the works of fiction and films based on it are still popular.

### **The Narratives of Partition in *This Side That Side* :**

*This Side That Side* by Vishwajyoti Ghosh offers a fresh and modern approach to tell the stories about partition. It is a modern take on partition in a graphic format. There are 28 graphic narratives about the partition which has been completed with the help from forty contributors from India, Pakistan and Bangladesh. The narratives in the anthology are written in the form of poetry, reportage, fiction, non-fiction and memoirs and each of these are rendered in different visual styles and form. Writers, filmmakers, musicians, poets and certain fresh voices have collaborated with the illustrators and artists from across the border to bring the compelling stories in a graphic medium. On the collaboration of the artists and writers across the border, Ghosh says, “This phase was interesting as both had never met, neither were they aware of each other’s work. I was particularly in cross border collaborations and see how that progress.” (Ghosh.S.2011) Ghosh is of the view that the book focuses more on retelling the stories of partition rather than revisiting it. The stories in the book are short and crisp and each has a very distinct style of presentation. Many narratives of the anthology are translated from Urdu, Hindi and Bengali in English.

The first story of the anthology “An Old Fable” is an elusive dark humor which has a very symbolic representation of the era of partition as well as 1971 liberation war which was an aftermath of it into today’s time. Interestingly this is for the first time that ‘LaPrek’ and ‘Dastangoi’ have been represented in a graphic format. ‘Laprek’ in Hindi means ‘Laghu Prem Katha’ which is a kind short story. The description of ‘length’ about the laprek mentioned in *This Side That Side* is that ‘Laprek’ can easily fit into one’s Facebook status. Normally, a Facebook



status can have many number of words, But 477 is the number of characters that is highlighted without using the 'space' on a Facebook status, the description of the length of 'Laprek' points to this in all probability. In *This Side, That Side*, 'Laprek' has been contributed by popular NDTV news anchor and reporter Ravish Kumar in the story titled "Which Side?" Similarly 'Dastangoi' which is an ancient form of Urdu storytelling has been revived and presented in this graphic novel in the story titled "A Letter From India." There are photo stories that have also been featured prominently in this novel. Photo story is the photograph that tells or narrates a story. In certain stories like "90 Upper Mall" by Ahmad Rafay Alam and "Making of a Poet" by M Hasan has used photographs along with the sketches but these are not apparently be called a photo story. However, stories like "Welcome to Geneva Camp" by Maria M. Litwa and the last chapter of the novel "Making Faces" by Orijit Sen can definitely be categorized as photo stories which have real life photographs that convey its message or tell the story through it. There are stories of the life in the 'camps', e.g., "The Taboo" by Malini Gupta narrates the story of the "Cooper's Camp" which was India's largest refugee camp, Vishwajyoti Ghosh in his story "A good Education" narrates the story of his childhood and her grandma's experiences at the Mana Camp in Madhya Pradesh, "Welcome to Geneva camp" highlights the life of Bihari Muslim migrants living in the refugee camp in Dhaka, Bangladesh. The readers get an insight to the 'Camp' life and can easily notice the hardships and struggles associated with it. "The Taboo" highlights the deteriorating state of affairs of the refugee camps where all the anti-social activities take place. This actually explains the present scenario of the many camps which became the permanent settlement even after the war or partition. Some stories in *This Side That Side* contain the propagandist elements in it. Stories like "The News" by Bani Abidi and "Tamasha-e-Tetwal" by Arif Ayyaz Parrey and Wasim Helal, has elements of propaganda in it where hatred is created

among the people across the border by the conniving media (news outlets) on both sides of the border. Most of the stories contained in *This Side That Side* are autobiographical in creation. These are narrated in memoirs.

### **The Narratives of Partition in the *Orphans of the Storm*:**

*Orphans of the Storm: Stories on the Partition of India* has been selected and edited by Saros Cowasjee and K.S.Duggal offers us the conventional stories based on the theme of the Partition of India in the textual form. This anthology is a collection of 30 stories that has been collected from the works of 24 writers. The anthology contains the works of Khushwant Singh, Saadat Hasan Manto, Mohan Rakesh, Mulk Raj Anand and Attia Hossain to its credit that are already an established name in the Indian literary world. It also contains the works of authors from across the border. These stories mainly deal with the traumatic phase of the Partition of India. Majority of the writers have addressed the violence that took place immediately after the Partition of 1947. Sexual exploitation of women during the Partition features prominently in most of the stories of this anthology. “Kulsum” by Kartar Singh Duggal is a story of a Muslim girl who is raped by an old Sikh man for not obliging to his order to have physical relation with his guest who is a schoolmaster. “Revenge” by Khwaja Ahmad Abbas is a tale of a father who seeks for vengeance after he saw his daughter stripped, raped and mutilated in his presence. “Reunion” by Saadat Hasan Manto is a story about a Muslim girl who has been raped repeatedly “Xuda ki Kasam” is about a mother’s quest for her daughter who is supposedly dead, although in reality she’s alive but fears meeting her corpse-like mother “Toba Tek Singh” is an interesting take on migration for Manto believed it to be a migration of lunatics on both sides of the border. “The Avenger” by S.H.Vatsyayan is about a Sikh father and a son who has lost everything they erstwhile possessed and now frequents between two Indian cities to check refugee like

themselves safely to their new homes. “Gods on Trial” by Gulzar Singh Sandhu is based on the theme of religious conversion. Some of the stories have been translated into English from their vernacular language. Qudrat Ullah Shahab’s “Ya Khuda” is a story of what betided Muslim women during partition. It has been translated into English by Faruq Hasan. Khushwant Singh’s “The Riot” is about the clashes between the two communities which happened due to the misunderstanding between the people. There are several other stories that recount the horrors of the Partition through its textual narrative but the theme of pain and sufferings remain constant in all these narratives.

**A Comparative Study of the Two Anthologies: *This Side That Side* and *Orphans of the Storm*:**

The reason why both these texts are compared and contrasted is because of the narratives in both the texts has a common theme of the Partition of Indian Subcontinent. The stories contained in both the novels vary and contradict in many ways rather than sharing commonalities. The narratives in *This Side That Side* have been contributed by professionals coming from different fields. *Orphans of the Storm* offers the readers the horrors and trauma of the partition to the readers. The writers have given vivid account of the violence and tensions associated with the Partition. The stories are based on the life of the people who became the immediate victims of the Partition after the communal clashes spread out throughout the country that affected millions of people across the border. Most of the stories of this anthology contain the horrors that affected the women like mass rapes, abductions etc. and that forms most of the themes compiled in this anthology of textual narrative. The writers have realistically depicted the consequences of these mass crimes and their life aftermath to showcase how the Partition changed their lives forever. Some stories deals with the life and circumstances of the migrants on

both sides of the border. The writers have focused their stories on the pain and trauma faced by the characters in their stories. The pain and trauma caused by the events of the Partition transcends every other human emotion.

However, *This Side That Side* is completely a different take on the narratives of the Partition. The stories don't highlight the violence that occurred immediately after the Partition. The simple reason could be that the writers of this anthology are third generations' writers and they are writing about partition from a very new perspective as these writers never had a firsthand experience of the events. Most of the contributors of this anthology are young and are born after the Partition happened, and so they can't make a connection with the horrors associated with it. Their stories completely subvert the violence associated with the partition. Most of the memoirs written in this anthology are the stories that these writers heard from their grandparents. Since most of them are young writers, they can't even make a connection with their once 'unified' nation. For them their country of birth is the only country they know as their motherland which was 'never' partitioned. The stories of this anthology mainly deal with the survivor's longing and desire for the 'other' land.

There are mostly differences rather than similarities in the stories depicted in both the novels. The faces keep on changing, only the theme of pain and longings remains the same and that is the 'only' similarity found between the two anthologies.

The next chapter will try to analyze the verbal and the visual narratives of *This Side That Side* and will look for the statement of its hypothesis.

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## **VISUAL – VERBAL NARRATIVE STRATEGIES IN *THIS SIDE THAT SIDE***

The visual-verbal narrative strategies are an analysis of one-to-one relationship of the visuals on a graphic page with the texts of the same narrative. The analysis of one-to-one relationship is done to find out the tensions that are created when there is a difference between the story and the discourse i.e. between the words and the images on a graphic page. This analysis will be applied into the stories of *This Side That Side* to achieve the result of its hypothetical statement made in Chapter 1. The research is done to ascertain the traces of narrative tensions in the anthology so few stories were singled out as the researcher is only interested to know how the graphic take on partition has made it a simplified reading or a complicated one, and that could be ascertained by reading and examining more than half the stories presented in the anthology. The anthology was divided into three different forms for its analysis which were categorized as:

- (1) Autobiography or the ‘autography’
- (2) Photo Story and,
- (3) Laprek and Dastangoi

Selected narratives of “autography” contains the story of ‘Noor Miyan’ by Vidrohi and Tina Rajan, ‘The Exit Plan’ by Khademul Islam, ‘Know Directions Home’ by Nina Sabnani, ‘Tamasha-e-Tetwal’ by Arif Ayaz Parrey and Fariha Rehman, ‘Water Stories’ by Arundhati Ghosh, ‘Making of a Poet’ by M Hasan and Sukanya Ghosh, ‘A Good Education’ by Vishwajyoti Ghosh, ‘The Red ledger’ by Ankur Ahuja, ‘I Too Have Seen Lahore!’ by Salman Rashid and Mohit Suneja, ‘Profit and Loss’ by Mahmud Rahman and Pinaki De, ‘The Taboo’ by Malini Gupta and Dyuti Mittal, ‘The Last Circus’ by Priya Sen and Deewana, ‘An Afterlife’ by Sanjoy Chakraborty.

Narratives of the “photo story” presented in the novel are The News by Bani Abidi, ‘90 Upper Mall’ by Ahmad Rafay Alam and Martand Khosla, ‘Welcome to Geneva Camp’ by Maria M. Litwa and ‘Making Faces’ by Orijit Sen.

‘Which Side?’ by Ravish Kumar and ‘A Letter From India’ by Mahmood Hasan are the translated version of short ‘Hindi’ and ‘Urdu’ fables respectively. The technique of visual-verbal narrative will be applied to examine their narratives.

Since each and every writers and illustrators of the anthology has represented their story with a very different approach and style, the reading to these narratives are not as simple as one might presume. Analepsis, propounded by Gerard Genette for the narrative order is found in the ‘selected’ narratives of ‘autography’. ‘Analepsis’ in narration means the narrator recounts and event that took place earlier than the present point of time in a story. It is one of the most common narrative features in an autobiographical account.

“Noor Miyan” by Vidrohi, who happens to live in the wilderness of JNU, is the writer of the story. It is a memoir of author’s childhood. The story is about the affectionate bond that her grandmother shared with the ‘surma’ seller Noor Miyan. The author recounts how her grandmother never forgot to buy the ‘surma’ from Noor Miyan. She was a fan of his ‘surma’ which was made from the cow’s pure ghee and her eyes sparkled whenever she wore it. She was cheerful and full of life and felt young after wearing the Surma by Noor Miyan. The illustrated visual narrative, when Noor Miyan is about to depart initially contradicts with the textual narrative on the same page which talks about the vantage of Noor Miyan’s surma on her grandma’s eyes. “And his Surma is Chyawanprash, the life-herb that revitalizes your eyes. Your eyes are not just eyes, they are the divine, And that Surma, an offering made by Noor

Miyan”(63) But The last line on the same panel concludes with “This was Noor Miyan, and then he went away to Pakistan”(63) which is supported by the visual narrative of the footsteps highlighted on the panel which is coming out towards the lower frame on the page. The which the readers can discern the illustrations in dual ways as it has not used speech bubbles for the textual narrative between the characters present on the panel which either holds true for the narratives highlighted on the page. The silence of the words points to the closed ‘bond’ that her grandma shared with her favorite surma seller Noor Miyan and the silence of Noor Miyan ‘departing’ the country.

The author recalls the time when everything changed with the Partition of India and Pakistan, Noor Miyan being a muslim left for the land of Muslims i.e. Pakistan and with his departure from India a pale of gloominess pervaded into grandma’s life. She no more wore ‘surma’ since she only loved ‘surma’ sold by Noor Miyan. Her grandmother died after few years but the author noticed the fact that her grandma shared a special ‘bond’ with the ‘surma’ and all her gloominess surrounded her once Noor Miyan left for Pakistan. Few years later, her grandma passed away. The author, who was very close to her, vividly remembers the last days of her gloomy life which was a consequence of her lovelorn for the famous ‘surma’ by Noor Miyan.

The textual narrative on the last page of the story which happens after the cremation of her grandmother has been narrated in a metaphorical form,

“As I scattered her ashes into the river, I felt, This River is no longer a river but has turned into her eye

And the ashes in my hand are the surma that will line those eyes

And in this way, for one last time, I applied Noor Miyan’s Surma to my grandmother’s eyes(66-67)



The story ends with metaphorical textual descriptions of author's deep emotional attachment towards her grandma and her favorite 'surma'. He imagines her 'ashes' to be her 'surma' and the 'river' in which he'll scatter her ashes to be her 'eyes' and in this way he'll apply the surma (ashes) to her grandmother eyes (river) for the last time. The author is seen on the panel of the last page of the novel where the river has the image of the 'eyes' and ashes are shown as 'flowers' which makes the visual precise for the readers to infer the metaphorical narrative of the story. Thus, the metaphorical textual narrative compliments with the visual narrative which makes the readers to easily make a connection with the actions illustrated on the panel.

"The Exit Plan" is a memoir written by a Bangladeshi writer Khademul Islam, and the cartoonist Sarbajit Sen has designed the visuals of the narrative. The story is an autographic narrative of the writer when he was a young boy in the year 1971, after the creation of Bangladesh. The first visual on the page begins by highlighting the skyline of Pakistani city of Karachi on 16<sup>th</sup> December, 1971. The visual narrative in this story mainly relate to the moods of the city of Karachi which was yet to be grappled by the news of the defeat as is evident from the text: "A sunlit Karachi betrayed no sign of a War or Surrender ...A thousand miles away" (86)

The textual narratives imply that the life was normal and the illustrations that follow compliment the visual narrative. The writer belonged to a Bengali family of Bangladeshi ethnic, and after the partition of Pakistan the whole Bangladeshi community was terrified living in Pakistan and most of them planned an early exit from the country with any means. The story takes place in the city of Karachi. After the news of the defeat that gripped the whole country, the writer recalls the time when whole city has come down to standstill with desperation running high over the minds of the people. The Pakistani citizens are not coming to terms with the loss of

East Pakistan. Emotions are running high; the city remains sleepless whole night through weeks. There are anti-army protests being held on the streets of every Pakistani city “down with the army!!”(86) The special-effect lettering used by the illustrator is enough to grasp the sentiments of the citizens of Pakistan to the readers and this is what scares the people of Bangladeshi ethnic living in Pakistan.

The dialogues between the characters on the page takes place in the speech balloons but the visual representations of the speech balloons ‘connects’ the two panel overlapping the gutter have more significance to it. The readers could either infer it to the pace of the events that are taking place in quick succession or he /she be refer to the anxiety of the characters.

“Know Direction Home” by Nina Sabnani narrates about the forced displacement of a community from a border area of ‘Adigaam’ in Pakistan to India during the Indo-Pak war of 1972. It was the time when war had been broke out between India and Pakistan. As the writer lives very close to the border in a village in Pakistan the people of the village began to escape to India as they were the only communities (Hindus) living in that village. Here, the writer has utilized the dotted lines which traverse through the pages that divide and regroup the people into segments, crowd and places. The pages are filled with these figures that represent people. The voice that tells us the narrative starts with ‘we’. The textual narrative is interlarded with a woman who speaks about herself and her family says, “I don’t know why they were fighting but India took the land we were on. They were there for 12 months and that is when shifting about happened” (100)

In the visual narrative the frames and the panels are missing which makes the reading in a temporal sequence a little cumbersome. But the readings of the visuals would solely depend on the reader familiarity with the comic literacy that he or she might read it from left to right or top

to bottom. The writer is representing a single voice in the narrative but the surprising element is that it is the large number of people that are being transported from one place to another. The story deals with the lives of the displaced community from across the border being settled in a much unknown place where they develop their own culture and tradition. The border-less and the panel-less narratives of the story provide a unified typography to its readers. The story ends with a postal address :“Raniben Ratilal Bhanani,...Kala Raksha, Parkar Vas,...Sumrasar Sheikh,...Bhuj Taluka, Gujarat” – thus signifying the confirmation of Indian citizenship to one of the displaced lady that came to India during the war (100)

“Tamasha-e-Tetwal” by Arif Ayaz Parry is the story of a village that is set in Kashmir near the border of Indian and Pakistan. Tetwal is a village located at the Line of Control (LOC). The border has been defined by a river that cut across the mountains in between. The writer who also happens to be a reporter visits Tetwal in the wake of a killing of a young boy in Tetwal. There is a bridge above the river that connects Indian and Pakistan. The army guard the bridge and keep a vigil on it. The writer sits among the villagers and is interested to know the ongoing state of affairs of Tetwal after the killing of the boy. The textual and the visual narrative come to the fore when the villagers asked him for what purpose he has come to Tetwal to which he replies “nothing important”(116), though a newspaper with the headline of Kashmiri boy who has been shot dead in ‘Tetwal’ is visualized at the background, thereby hiding the real motif of the reporter here. Loudspeakers are played on higher volume on both sides of the border near the bridge, each resonating to the patriotic slogans of the respective nation. In the third panel of the page, two loudspeakers are highlighted atop the bridge across the river. The loudspeakers have been drawn partially out of the frame and the illustrator seems to have deliberately magnified the images and has put it in the foreground of the panel so that the loudspeakers displayed occupy

significance to the readers. Voices exalting slogans of respective nations are depicted in ‘Urdu’ and ‘Hindi’ signifying the language of Pakistan and India respectively. The montage of the loudspeakers captures the essence of propaganda that has been fuelled by the respective government agency to create hatred among the people across the border.

He then goes to meet Haji Saheb. Haji Saheb is disappointed with the whole idea of partition of the two nations and blames the Britishers for the current mess for he believed that a unified India never existed in the history and it was only the British with their cunningness who made India a unified country for their own profit. He believed that the Union of India was made by coercion and confusion which brought no goodwill to the people. Haji Saheb recalls the good olden days when the sound of the silent river was music to his ears that has now been replaced by the noisy loudspeakers on both the sides. At the end of the conversation he says – “They have made us forget the art of the whisper and for that we are not going to forgive them”(120)

The reportage throws light on how propaganda is used to create hatred among people on both sides of the border.

“Water Stories” by Arundhati Ghosh display a very fanciful employment of panels through the narratives of the story. The story begins with an old man telling stories to her daughter about the good old days that he enjoyed growing up in unified Bengal. He shares many of his anecdotes to her only girl child but whenever he is reminded of his mother he becomes sad as she is no more. It is interesting to note that the illustrator has reshaped the anecdotes of the old man in the form of water droplets signifying the water connections to all his anecdotes. Though her mother was drowned in the river Padma and died, the old man blames himself for her death and says it was the curse of the Padma, “I think the Padma knew we were leaving for another land. She stole my mother” (132) the textual narrative is supported by the visual narrative on the

page illustrating the event that led to the death of his mother. The story ends with panels drawn like waves of the ocean shows the graphiateur presenting himself as the implied author.

Salman Rashed's "I Too Have Seen Lahore" is a touching tale of man named Darshan Singh who has spent his Childhood in Pakistan. He was born in a village Klasswala near Pasrur in a well off family. The story opens with the narrator wandering through the by lanes of Jalandhar with his wife looking for an old home that probably belonged to her father. The narratives shift from the house hunting of the narrator to Darshan Singh's childhood days when the events of partition compelled his family and villagers to leave from Pakistan. When the narrator was walking through the Rainak Bazar , his friend Kuldip said somebody wanted to speak to him and there he saw Darshan Singh. He approached towards him and took him by the elbow and said, "I too have seen Lahore! I once went to the zoo there with my father and brothers" (209) the childish demeanor of Darshan Singh left a lasting impression on the narrator. The textual narrative reads "the happiness in his smile and the emotion with which he had delivered that simple sentence stayed with me" (209)

The textual narrative about the childhood days is narrated by the writer himself. The visual narrative changes the color of the panels from white to dark as the story of Darshan Singh's childhood shifts from his normal childhood life and schooldays to the impact of Partition on his life that changed everything. "Then one day, young Darshan's world exploded into flames – an event whose cause and meaning his young mind failed to fathom" (211)

The visual narrative changes color from white to dark when the narrator talks about his world exploding into 'flames' thereby complimenting the textual narrative and the 'dark' color of the panel remains till the horrors of the night of fleeing Pakistan by Darshan Singh's family and villagers comes to an end in the narrative.

After listening to the story of Darshan Singh, the writer wishes to photograph Darshan Singh's house when he's back in Pakistan. "But the house is gone. Gone too are the childhood friends of his memory. When I return to Jalandhar, I will not have the promised photos of the double - storeyed house that Darshan Singh remembers in Klasswala" (219) The visual narrative then shift to the writer who has a camera slung around his neck is clearly Salman Rashed who can be identified by the photograph that is printed before the story commences.

'Profit and Loss' is a story which is written by Mahmud Rahman. The writer reminiscences his childhood days when East Pakistan was still a part of unified Pakistan before the creation of Bangladesh. He recalls how his grandfather celebrated the 1947 freedom by lighting a cigarette when he was not even born at that period of time. The visual narrative show his grandfather lighting a cigarette to mark the celebration for the freedom. The same image is also highlighted on the first page of the story along with the title of the story marking the 'celebration'. After the independence, the writer narrates that his father and grandfather started a business to mark the birth of Pakistan. His father opened a Car dealership and named it 'Pak Motors' which was later changed to 'Bangla Motors' after the creation of Bangladesh in 1971. His grandfather opened a pharmacy and named it 'Azad' Pharmacy, for he loved the independence of his country from the British so he chose the name 'Azad' which means freedom in 'Urdu'. The writer's father complete his college education from Calcutta and later joined Calcutta Police. In the year 1942, his father quit the job because of the national movement and moved to Dhaka as it was the call of his inner 'Desh Taan' that brought him back to his Bengali homeland. The writer articulates how the business of his father and grandfather collapsed after few years and because of it their shops were put on rent as storefronts. The narrative then shift to the days of migration posts the Partition when the refugees fluxed across

the borders, “There would continue to be riots afterwards, big ones in 1950 and 1964. A vivid image from the second one stays in my mind: Hindu families running through our neighbourhood with mattresses on their heads”(227) The textual narrative is complemented by the visual narrative which illustrates men and women carrying their belongings on their head depicting the migration across the border.

Then the narrative shift to the incidents of the Bangladesh Liberation War which was also a result of linguistic ignorance of Bengali by the majority Urdu speaking Pakistani government. The visual narrative highlights in bold fonts that points to the slogans and rebellion with raised arm ‘fists’ highlighted in dark color with the textual narrative that reads “ your language”(229) in bold white fonts highlighting the struggle or the “mukti juddho”(229) The story ends with a textual narrative of the writer that reads :

With liberation in 1971, We undid the new chains imposed on us, removing one hateful legacy of 1947. When will we put behind us that other legacy of Partition; of people forced out of their homes carrying memories of neighbours turning on them in hate ? It would help if we talked about it more. When the subcontinent’s monsoon anniversary of that day just came by, we acted as if August 1947 only mattered to India and Pakistan, “not to us” ... How so far from the truth”. (233)

The visual narrative, when compared with the textual narrative, might confuse the reader here. The textual narrative have been situated on the visual narrative that suggest the roots of the trees which forms the foreground of the panel have taken the shape of a cricket stump on the ground instead of the branches that should have been a proper representation. The stumps have Bangladeshi flag on its background. This may produce a conflicting analysis of the visual narrative as compared to its textual narrative. Thus, the reader may have a conflicting analysis of

the visuals and the text which makes the reading of this narrative difficult to comprehend sometimes.

“Making of a Poet” has been written and presented by M. Hasan who is a poet and activist and Sukanya Ghosh who works as an artist and an animator. The story begins on the day of Bengali New Year. The date mentioned on the top left of the panel is 15 April 2009, Dhaka. The writer has come all the way from Bangladesh to meet the poet who used to live in East Pakistan and moved to India in the year 1957 and “life was never easy thereafter” (140) When the writer meets the old man who has now become a poet he is astounded to know that the Poet has not forgotten his good old days that he spent in erstwhile East Pakistan. “This man was living Bangladesh, If not living in Bangladesh. The latter was not possible as he didn’t have a passport. Nor did he have any papers to prove that his birthplace was in Bangladesh.”(144) The poet has a collection of his poetry and shows his book ‘UNFULFILLED TRAVELLING SERIES’ to him. The collections had poems on the places that now belongs to Bangladesh ‘Mymensingh, Dinajpur, Lalmonirhat...’(145) The textual narrative is followed with the concerning line on the next page that reads “These are the places I always wanted to go to, but never could..” quips the poet (146) Although there are no speech balloons for the dialogues he speaks, the illustrator has used the picture-specific strategy of the verbal narrative to underline the conversation. Through the textual narrative the readers get an idea that It is the longing for his roots that made him a poet. The visual narrative is formed through a mixture of drawn sketches and photographs. The first page has the imagery of the Indo-Bangladesh border. The illustrator has employed the word-specific strategy of the visual narrative. Sketches such as of table fan, palm lines, spectacles, boats, empty chair forms the additive of the visual narrative. The visuals points to the mundane life of the poet who always longed to go back to his roots i.e. East Pakistan, now Bangladesh.



His imaginary emotions and desires let him fly and this way he visits his ‘motherland’ whenever he wishes to.

“A Good education” is a memoir of the chief curator of this anthology Vishwajyoti Ghosh. The textual narrative contains first person narrative by Vishwajyoti Ghosh while the letters of her grandmother which she wrote when she was posted as a counselor at Mana Camp in Dandakaranya, Madhya Pradesh, form the parallel narrative of the story, So this story is a set of two memoir i.e. the life of Ghosh’s childhood at Kasturba Niketan, Delhi which was a rehabilitation home for the refugee and the memoir of her grandmother when she was posted at Mana Camp in Dandakaranya. The textual narrative of memoir of Vishwajyoti Ghosh is written in bold ‘calibri’, while the textual narrative of her grandmother is written and highlighted in bold ‘times new roman’, So, the visual narrative generated by the textual representation of the narrative distinguishes the two separate narrative and makes the reader to comprehend the story without much difficulty. The textual narratives of the post memory are without the frames on the panel.

The story is about the time the refugees of East Pakistan came to India and settled at Mana Camp in Dandakaranya in Madhya Pradesh. Mana Camp housed around 35000 refugees, which mostly consisted of women who came from Bangladesh. Her grandmother was the counselor to these refugee women. It was here at the camp that her grandmother decided to provide ‘a good education’ to the children of these refugee women. She offers her goodwill to the women which required to send their kids to be sent to Delhi, at the Kasturba Niketan, for good education and can take a time of over 15 years to make them well educated. The women initially relented but agreed at the end winning her heart. Then these kids were sent to the Kasturba Niketan in Delhi .It was here that Ghosh became friends with these children and

recounts his days spent with them. The visual narratives on the last page present a photograph of Ghosh with the group of the refugee kids. Ghosh can be recognized being held by one of the children all “suited-booted”(161)

“The Red Ledger” By Ankur Ahuja is a memoir of author’s childhood. It is an emotional tale of the narrator’s grandfather who had migrated from Pakistan to the new ‘Promised land’ i.e. India. The narrator recalls how his grandfather used to buy bulk of red ledgers when he was a child. He’d no idea for what they were but he used to notice that his grandfather always was very much attached to the red ledger. The author gives a short description about the red ledger “Bound in red cloth, stitch with white thread, it was his daily diary of profit and loss”(170).The visual narrative compliment the textual narrative here. He narrates how every night after dinner his grandfather used to hunch over the red ledger. There is a shift of the narrative in the other page and the focus now shifts to Delhi when his grandfather migrated to India after the partition after leaving a thriving business in Bhawalpur, Pakistan. The panel following the description showcases the settlements in Delhi. The visuals represent the congested colony of Mori Gate at that period of time. There a statute at coronation park welcomes him. The speech balloon reads “welcome to Delhi”(172). The panel on the next page shows a huge shop that probably belonged to his grandfather, the address in the frame read “Bada Bazar” “Bahawalpur,Pakistan”(173) though separated by two frames on the panel. The author elaborates that it wasn’t the shop and properties that his grandfather left behind in Bahawalpur Pakistan but also his friends ‘the exemplary brotherhood of Hindus and Muslims’(173) He further narrates that the “story of his life always ended there when he left Pakistan and he didn’t had the courage to ask him anything about his past as he didn’t want to see him cry”(174). Many years after the death of his grandfather the author comes to know about the dark past of his life. The verbal narrative reads

‘Brought up by a blind uncle he lost his parents to an epidemic in his early childhood. One of his sisters was abducted during the journey from Bahawalpur to Delhi. She found her way back much later but my grandmother refused to discuss what had happened to her’(174).The visual narrative that follows the textual narrative highlights his grandfather sitting on a bench with birds hovering around him. The illustrations are picture-specific. Then on the last panel the readers see a refugee slip issued by the ministry of Relief and Rehabilitation which covers the whole panel of the visual narrative on the last page of the story which signifies his identity in this new ‘promised land’ of India for he was always attached to his old home at Bahawalpur, Pakistan. His waist coat clunged on a hanger is illustrated on the foreground of the panel.

“The Taboo” by Malini Gupta focuses on the eroding social life at one of the largest refugee transit camps in West Bengal and by the look of it on the graphic page, has one of the most complex visual narratives in this anthology. The panels are totally missing from the visual narrative and make it difficult for the readers to read to grasp its imagery. Although speech balloons appear in temporal sequence which helps the reader to comprehend its textual narrative. The visual imagery fluctuates in its representation of the sequences. The journey towards Duttaphulia from Ranaghat has been illustrated in multiple fragments of images where an entire road journey is depicted on a single page. The taboo is a story about a woman called Lily. She has left her husband who now lives in the Cooper’s camp. When she meets Malini, she says

Make no mistake Malini di ! More than him, it was Cooper’s Camp I left. If he had left Cooper’s, maybe I would not have left him. But he did not. Our dreams were about leaving the nightmares of Cooper’s Camp. He doesn’t get it Malini-di, Cooper’s is not a transit camp anymore. It is permanently there. Forever.( 246)

Though the verbal narrative explains about the life at Cooper's camp, the visual narrative of Cooper's Camp has not even once represented through the narrative of the story. The imagery of Cooper's Camp is missing from the entire story though it is integral to the entire narrative of the story. Lily's leaving her husband at Cooper's Camp and staying alone at Dattaphulia is 'the taboo' that she is now been associated with. For Lily "that taboo (living in Cooper's camp) is greater than living alone" (246)

The story clearly suggests how the refugee camps were slowly becoming the den of anti social activities. The Cooper's Camp was created in 1950 after the Partition of India for the refugees but now has become a permanent settlement. This is not the only camp in India that became a settlement, there are many like this which highlight one of the serious consequences of the Partition. These places became a den of smugglers and criminals who were involved in crimes like drug smuggling and human trafficking.

"The Last Circus" has written by Priya Sen who works with video and sound narratives as an artist, editor and sound designer and also occasionally teaches experimental film and practices. Kanhaiya Lal Prem Deewana has designed the visuals of the story. The story narrates the life of an old man who was born in a circus in Unified India and reminisces about his olden days. Opens up at Parade Ground, Bangalore and the year is 2012. There's a man called Dasrath who dreams of his brother. Dasrath's real name is 'Don Emanuele Stanislav' and his family is from Manila. He was born in circus in Lahore before the Partition of India. After his birth even the circus was also partitioned. He recalls he'd to cross the border and leave the circus as the circus also felt apart when the owner of it died. The old man recalls the time when he fell in love with a circus girl 'Jaanu' who could 'rode around the ring in whirled of dust and glitter'. He recounts how he came across the border with several co-artists, trainers, clowns, fire eater,

African, Nepalese and Russian artists in a packed truck without any right papers. He longs to meet his brothers now. He dreams of them. The whole story is narrated to the readers with the montage of circus forming the backdrop of the panel showing each and every elements of the circus.

The textual narrative is more dominant here as what he recalls can't be narrated through the visual narrative. He thinks of his friends and say, "They must still be in the closing act – the most phenomenal, most agile, magical flying, duo who at the end of the show, would let themselves fall as the audience cheered and wept because they know the grand old circus was moving somewhere else the next day, to a faraway city in a not so familiar country." (281) the narrative ends with these lines 'Tomorrow we leave for Shimoga' reads the texts in speech balloons, another city in Karnataka (281)

"An Afterlife" is written by Sanjay Chakraborty in Bengali and has been translated into English by Bhaswati Ghosh. Sanjay Chakraborty is a painter, performance artist ,art writer and illustrator. He is a full time lecturer at Dhaka University and also teach part time at Pathshala, South Asian Media Institute Dhaka.

Recounts the days he spent his childhood in Chittagong where he was Called as 'Dandi' – a metaphor for a Hindu living there. He was fondly called 'Akash' at home and 'Akkudandi' outside since Akash was a 'dandi', so the name 'Akkudandi'. This relates to the cultural narratives that highlights the people's notion about the 'others' who have settled in the partitioned nation. The young boy felt marked among his people. After 10 years, he got a chance to study at Rabindra Bharti University in Kolkata. As we are aware of the author's name, Sanjay discovered that even in Kolkata the people from East Bengal ( Now Bangladesh ) were referred as 'Bangaal'. During his days in college he meets Madhu who was also a 'Bangaal' now settled

in India. She also explained to him the difference between 'Bangaal' and 'Ghoti'. 'Ghoti' was a term used for the people of West Bengal. Their friendship grows and love blossoms. She too have a desire to visit Chittagong one day, her ancestors home which they'd to leave after the Partition. Both love each other but Sanjay being a single child it's difficult to leave his parents and Madhu already came from Bangladesh so her parents would never send her again. Both of them wish for an afterlife and desire for a borderless world. The panels shows both of them sitting for hours near the river with visual narrative highlighting the river at the background. The textual narrative reads "If there's anything like an afterlife, I would like to be a river "(290) which shows Madhu's deep love for him. Then Sanjay leaves for Kolkata and it is after 2 years that Sanjay gets to know about Madhu through a common friend that she is married and happy. Though he is not in touch with her, he felt it would have been a different story if there was no 'border'. The visual narrative of the last panel of the story has city buildings at the background which probably is Dhaka with Sanjay standing on the road whose new address along-with his profession is highlighted in the frame of the panel.

### **Visual – Verbal Narrative Strategies in Photo Story of *This Side That Side***

Photo story are essentially the photographs that convey a story. In *This Side That Side* photo story have been presented in the narratives contributed by Bani Abidi, Ahmad Rafay Alam, Maria M. Litwa, Mehreen Murtaza and Orijit Sen.

Bani Abidi's "*The News*" is a photo story that showcases the National Newsroom of Both India and Pakistan distinctly separated by a single panel on each pages. Ironically the dialogues displayed on the News Broadcasting Television on both sides are same which points out to the non-meaningful state of affairs on both side of the once an unified country. Their resembling attitudes basically points to the common underlying traits that are shared by both the people of

respective countries reminding the readers how the shared outlook has not been diminished by the demarcation of the borders. The visual narratives are word-specific and the textual narratives signify the propagandist attitude of the respective governments across the border.

Ahmad Ray Alam's "90 Upper Mall" has also been presented in the photographic style along-with the sketches forming the foreground of the panel. '90 Upper Mall' is the name of the House on which Ahmad resides in Lahore, Pakistan. The readers get to see the photograph of the house which is made in a typical European style Bungalow eliciting the aristocrisity attached to it. The writer recalls the days when he used to study Law in the United Kingdom. He used to stay at William Goodenough House or 'Willie G' in London's Mecklenburgh square while prepping for the bar qualification as a student barrister. It was here while staying at Willie G that he became friend with Martand Khosla who was a student of architecture from India. He felt it would be good enough to know the other part of the border through his friend as he knew India only through TV or magazines. He later came to know that Khosla's grandfather and his father shared the same alma mater i.e. Lahore Govt. College and part of Khosla's family was also from Lahore who had left for India during partition. But a greater coincidence was in store for him when he came to know that the house Ahmad's family has been in Lahore i.e. 90 Upper Mall happened to be Khosla's before the partition

Maria M.Litwa's "Welcome to the Geneva Camp" is the Photographic tale of the Geneva Camp in Dhaka, Bangladesh where the refugees took shelter during the Partition of India in 1947. Geneva Camp is the largest refugee camp in Bangladesh where the Urdu speaking Bihari Muslims forms the major portion of the inhabitants. There are roughly 25,000 people living in this camp which is not bigger than the area of three football grounds. Rina, a 14 year old housewife, her photograph is shown in the first panel of the page where she is sitting quietly in a

small room. The texts on the upper right of her photograph in the panel reads , “I’ve been living in Geneva Camp for three months now, But I’m not a Bihari and I don’t speak Urdu” (252) Rina is a Bengali and is married to a man who is a Bihari migrant. She stays there with her in laws and is a housewife although she wants to study but has relinquished the idea. She hates to be at the Geneva Camp. The reason for this hate is the outcome of the virtual ostracization of the people living in the Geneva from the outside world. The Bihari migrants who came and settled at Geneva Camp in 1947 were Urdu speaking people. For the Muslims of India, Pakistan was the ‘promised land’ and was to be their homeland after the Partition of India and Pakistan. They migrated to Dhaka for the ‘Promised land’ (then East Pakistan) since it was closer to them from the Indian state of Bihar. They came there with new hopes and dreams but all that changed after the formation of Bangladesh from East Pakistan. Since they didn’t speak Bengali which was the official language of Bangladesh, they were socially ostracized which made the feeling alienated in their once ‘Promised Land’. Pakistan too didn’t accept them since there was no cultural link with them. This alienation is what hurts Rina, The 14 year old Housewife and this is why the texts describe her inner ordeal where she says ‘I’m not a Bihari and I don’t speak Urdu’(253) where she is trying to make a connection to her own ‘Bengali’ roots.

“Welcome to the Geneva Camp” has other Photo stories that include the story of Shabnam, a 20 year old student who wants to study for her better tomorrow. The Photograph on the third panel of the page shows her with sewing machines. These pictures itself convey the message of her inner aspirations. She aspires to get a better job after her studies.

Then there is Putul who is 24 year old School teacher. That second last panel which shows three children are looking outside from the window(probably of the school).The upper



right corner of the panel reads , “I’m afraid the school will shut down if the teachers stop coming. The camp’s children might not get educated” (255).

The last panel shows a photograph of a child carrying bricks. The visual narrative itself is too meaningful here. Geneval Camp has a primary school where the 24 year old Putul teach. The dialogues mentioned on the panel itself are a proof of her sincerity towards her job. She is a responsible teacher who wants her student to have a better future since the outside public schools discriminate with the children of the Geneva Camp.

Orijit Sen’s ‘Making Faces’ is a Photo story of multiple faces transforming into another. The textual narratives are missing throughout, while the pictures are horizontally cut into three parts with each shifting part converting the face on the page. The visual narrative of the interchanging faces signifies the changing ‘ethnicity’ and ‘culture’ of the people. It tries to convey the meaning that deep inside we are one, we all is humans first. It is just that the ‘borders’ have divided us all. We should live peacefully and love each other.

### **Visual-Verbal Narrative Strategies of ‘Laprek’ and ‘Dastangoi’ :**

These are the literary narratives of the vernacular culture that has been presented in a graphic format. ‘Laprek’ in hindi means ‘Laghu Prem Katha’, if we translate this in English it can be called as fable of short love stories. Laprek has been contributed by Ravish Kumar of NDTV and has been illustrated by Ikroop Sandhu in a graphic format. Another narrative of short storytelling has come from a writer across the border in the form of ‘Dastangoi’ which is an ancient art of Urdu storytelling. Mahmaood Farooqui has contributed a work of his Dastangoi which has been illustrated by Fariha Rehman.

“Which Side?” by Ravish Kumar is the only story of this anthology which has a title with a ‘question mark’? The ‘side’ here refers to the ‘country’ that has been created after the Partition.

The presentation of this short narrative is creative and most of the time the visual narrative doesn't follow the textual narrative which can confuse its readers though the language remains simple. There is a conversation between a boy and a girl who are sitting beside the bank of the river Yamuna at old fort in Delhi. Both are sad and share the same feelings for the partition and show their anguish on the political leaders like Jawaharlal Nehru and Muhammad Ali Jinnah. 'Laprek' are short stories but they convey larger meanings. The visuals are decorated with creative imagery that doesn't exactly go in flow with the textual narrative. The visual narratives are not in sync with the presentation of the textual narrative on the graphic page, like on the second page of the story, the textual narrative reads "It isn't some ancestor's land Jinnah and Jawahar are deliberating over"(53). But the visual narrative that follows with these doesn't showcase any figures of Jinnah or Jawahar. The visuals on the page are of a tree and a umbrella. The other visuals too illustrated in the depiction in the 'Laprek' bring out the tension between the visuals and the verbal which may not be easy for the readers to grasp the meaning at one go.

"A Letter from India" by Mahmood Farooqui is essentially a narration of a 'letter'. The visual narrative of the letter is unique and is filled with illustrative figures like the envelope of the letter that points out to the letter that has been sent, the letter talks about the relatives of the narrator who has now been settled in Pakistan. The business seal of Rajju Qasai's son who has now become Sayyed, has been highlight on the foreground of the panel which reads 'Sayyed Traders Private limited Karachi'. There are symbolic references of the imagery on the page with the texts in the letter, like the "old congresswala"(76) can be related to the 'charkha' on the graphic page, "one minaret mosque"(77) with the image of the mosque in the background which also has one minaret, death of the family members with the graves highlighted on the page, "lonely mourner of leaves" with the empty chair. The verbal narrative is supported by the visual

narrative in its symbolic representation of the images on the page. After reading the letter, which was actually written by his 'chacha' Qurban Ali from Pakistan, Kamran the narrator decides to get in touch with him but in vain as the communication lines between India and Pakistan were cut off.

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## CONCLUSION

*This Side That Side : Restorying Partition* by Vishwajyoti Ghosh is a fascinating anthology on the Partition of India that has come out for the first time in a graphic format. I have conducted the research on the narratives of partition in *This Side That Side* to find out the application and result of the verbal-visual narratives in the context of stories of this anthology. The research was also conducted by comparing the textual anthology of literature on the Partition of Indian Subcontinent to the graphic anthology and by bringing out the similarities and differences between the two. I used verbal-visual narrative strategy to find out the relationship between the text and the images depicted in the graphic anthology to understand the technique for its presentation of the narrative. My research also applied the concept of ‘graphiation’ and ‘narratology’ to study the illustrations on the graphic page.

The first chapter of the research explains the definition of the Graphic Novel. It also explains the differences between Comics and Graphic Novels. I then proposed the hypothesis by mentioning the strategy of the proposed research. The research statement put forward the research questions and to find its solution highlighted the research methodology for the research. The researcher also highlighted the brief history of graphic novel in India and also explained its present status.

The second chapter defined the narrative and narratology and its different forms. It also explained the visual and textual term and concepts used for the verbal-visual narrative strategy. The researcher also explained the methodology of verbal-visual narrative strategy. The chapter also discussed the Partition of India, Partition of Indian in Indian Literature and Media, briefly

outlined the stories of Partition in *This Side That Side* and *Orphans of the Storm* and at the end made a comparative study of the two.

In the third chapter the researcher has applied his research methodology to bring out the result of his hypothesis. I am convinced that my hypotheses have been productive and his research will add more understanding to the studies of Graphic Novel in the classroom who study stories of political issues. The research applied the visual-verbal narrative strategy on the proposed research and these were his findings:

(1) The verbal-visual tensions created by conflicting visual and verbal narrative, the reader requires more complex mode of reading which negates the notion that reading a graphic novel requires less imagination while reading compared to the textual novel.

(2) The Graphic Novel, through its use of images, is a powerful mode of learning and is at par with the textual novel. The Graphic Novel has an edge over the textual novel as its imagery attracts the readers.

(3) The meaning of the images are limited as the reader doesn't imagine much while reading a narrative on a graphic due to the pictorial descriptions which seize the readers' imagination whereas the textual narratives let the reader imagine the way he or she wants to perceive. Textual imagination is an infinite process.

(4) The stories of *This Side That Side* are completely different from the *Orphans of the Storm* as is evident from the experiences of the contributor in both the anthologies. The writers and artists in *This Side That Side* are generally 3<sup>rd</sup> generation writers of the victims of partition. Most of the stories contained in this anthology are memoirs or post memory that are third hand narrative of the partition stories. These are the stories most of the writers have heard from their grandparents. So, they can't make a connection with the trauma of these narratives. There are

writers who are born after the events of 1947 or 1971 and so they can't even make a connection to 'That Side'. They are partitioned even in their minds now. These writers can't make a connection with the Liberation War or the mass migration and, so, their stories don't make a concrete connection to it. This could be the reason that the stories presented in *This Side That Side* are different from the other anthologies of Partition produced in India. The stories in the *Orphans of the Storm* are written by the 1<sup>st</sup> generation writers who witnessed the horrors of partition through their eyes and narrated it in their stories. While the stories of violence, rapes, riots feature prominently as the core theme in the textual anthology, the writers of the graphic anthology have completely 'negated the tales of violence' in their stories.

Graphic Novels are now being used as an important medium of education tool in India. Though literature studied via graphic novels has been successful in the U.S.A and Japan, India is still to catch up with them. These novels are a powerful medium as they attract a non-reader of literature because images create curiosity. The research was conducted to critically analyze the quality of work that has gone into representing the historical events. The style and technique of the presentation by these writers are notably praiseworthy and should be applauded by the critics of literature studies. The reason that led me to go for this topic was that Comic book readings were never promoted to us during school. Graphic Novel is different and so does its subject matter. Earlier, Comic book readings were outrightly rejected by Indian parents simply because they had a notion that they spoil the kid and affect his/her studies. But with the coming of the Graphic Novels the kids are interested in them and the parents have been supportive to them since they know the content of a graphic text which is no less than any other informative book. This way even a large portion of India will get to study those topics which they were not interested in earlier. Graphic films like '*Batman*' are now winning 'Academy Awards'. This was

not possible some 30 years back, but now it certainly highlights the change in perception of people in regard to comics and graphic studies. Art Spiegelman, the Pulitzer prize winner, and the writer of *Maus* which happens to be the first graphic novel to win any literary prize, has once said in an interview that while experimenting on his first work of graphic novel i.e. *Maus*, he was nervous as he thought how would people react to it as serious comic literature was something that was unheard of at that time. The story was based on the 'holocaust' survivor and to his surprise became an instant hit as soon as it was published. Since then the graphic novels have touched upon various historical events on war, the 9/11 attacks and finally this, the Partition of Indian Sub-continent, that was long awaited and was worth the wait. The narratives are not only creative but are of much better standard. The Graphic Novel in India is here to stay.



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