

## **PARTITION VIOLENCE: FEMALE BODY AND COMMUNAL HONOR**

**Devi Prasad Gautam**

South Asian Partition Literature in English  
University of Miami, Coral Gables, Florida-33124

### **Abstract**

This paper analyzes short stories written about the Partition of Indian Subcontinent into two nations--India and Pakistan, which proved both a blessings and curse to the citizens by simultaneously granting them freedom from roughly 250 years of tyrannical British rule and devastating their lives because of the unprecedented blood and brutality which displaced and killed millions of people. Eruption of terrifying violence unleashed at the time deprived people of their home and property; job and business; family, friend, and relation; and belongingness and identity. Despite its fury on all people--old and young; rich and poor; men and women; and children; --the devastating violence made women the worst victims of merciless exploitation on both sides of the border. By examining stories such as Krishna Sobti's "The New Regime," M. S. Sarna's "Savage Harvest," Intizar Husain's "The City of Sorrow," Saadat Hasan Manto's "Bitter Harvest," Khwaza Ahmed Abbas's "Revenge," Aziz Ahmad's "KaaliRaat," Krishan Chander's "Peshawar Express," and Syed M. Ashraf's "Separated from the Flock, this paper argues that albeit women committed no crime during Partition, they had to undergo inexplicable and insufferable torment because combatant males from the antagonistic communities treated the female body as an easy target to defile, a territory to conquer, and a means to take revenge, humiliate or dishonor the males of the "Other" community.

**Key Words:** dislocation, revenge, abduction, rape, female body, honor, partition

The Partition of Indian Subcontinent into two nations--India and Pakistan--proved both a blessings and curse to the citizens: while it granted them freedom from roughly 250 years of tyrannical British rule, it also devastated their life by giving birth to a host of difficulties. The catastrophic event disrupted the life of millions by uprooting them from native soil and forcing to move to alien lands for good. Displacing thousands of people on both sides of the border, the upheaval of 1947 snapped their age-old ties with familiar geographical, cultural, and social spaces. As an unprecedented eruption of cataclysmic violence unleashed the most terrifying bestiality in men, people became victims of untold suffering including dislocation, dispossession, depression, trauma, and death. The mayhem made the mass so mad and inhuman that they started pouncing on each other like beasts of prey and killing their fellow beings. Although the fury of violence fell upon all, it made women the worst victims as belligerent men from conflicting

communities exploited them mercilessly.<sup>1</sup> Stories such as Krishna Sobti's "The New Regime," M. S. Sarna's "Savage Harvest," Intizar Husain's "The City of Sorrow," Saadat Hasan Manto's "Bitter Harvest," Khwaza Ahmed Abbas's "Revenge," Aziz Ahmad's "KaaliRaas," Krishan Chander's "Peshawar Express," and Syed Mohammed Ashraf's "Separated from the Flock" show that women were attacked as susceptible targets of revenge and used as pawns to humiliate their males. Albeit they committed no crime, they had to undergo inexplicable torment because the warring males treated a female body as a "territory to be conquered,"<sup>2</sup> and an object to defile through which they could humiliate or dishonor the "Other" community.

The subcontinent's tragic division became a cause for the inexplicable suffering of millions of women. G. D. Khosla in *Stern Reckoning* (1949), Ritu Menon and Kamala Bhasin in *Borders & Boundaries: Women in India's Partition* (1998), Urvashi Butalia in *The Other Side of Silence: Voices from the Partition of India* (2001), and Gyanendra Pandey in *Remembering Partition* (2001) provide detailed information on how very many women were abducted, raped, traded in the market, displaced, deprived of identity and belongingness, converted into alien religions, forcibly impregnated, or married by men belonging to the opponent community. Menon and Bhasin offer specifics of the physical torment and sexual violence that included "stripping; parading naked; mutilating and disfiguring; tattooing or branding the breasts and genitalia with triumphal slogans; amputating breasts; knifing open the womb; raping, of course; killing fetuses."<sup>3</sup> If in some cases they marked the private parts with symbols of crescent moon or trident, "amputation of breasts" constituted one of the "chief types of injury"<sup>4</sup> inflicted on women. The most popular slogan branded had been "Pakistan Zindabad" and "Hindustan, Zindabad."<sup>5</sup> To avoid the situation of pain, shame and dishonor, many women committed suicide<sup>6</sup> or were killed by their own relations thus proving Butalia's remark that women had to primarily<sup>7</sup> bear the brunt of the cataclysmic violence South Asia witnessed at the darkest phase of its history.

Through the artistic creation of the scenes of physical, emotional, and psychological suffering, the stories under discussion in this article incorporate most of the tragic experiences of women—Hindu, Sikh, and Muslim. Some of them confine to heart-rending incidents concerning

---

<sup>1</sup> Urvashi Butalia, in "Community, State and Gender: Some Reflections on the Partition of India" quotes a pamphlet brought out by Women Against Fundamentalism to explain that although "women remain essentially non-violent," in times of communal strife, "it is women who are raped, women who are widowed, women whose children and husbands are sacrificed in the name of national integrity and unity" (34). Hereafter, "Community, State and Gender."

<sup>2</sup> Ritu Menon and Kamla Bhasin, *Borders & Boundaries: Women in India's Partition*, 43. Hereafter, *Borders & Boundaries*.

<sup>3</sup> Menon and Bhasin, *Borders & Boundaries*, 43.

<sup>4</sup> Menon and Bhasin, *Borders & Boundaries*, 42.

<sup>5</sup> Menon and Bhasin, *Borders & Boundaries*, 43.

<sup>6</sup> Gyanendra Pandey, in *Remembering Partition* (p. 85) Menon and Bhasin in *Borders and Boundaries* (p. 42) and Urvashi Butalia in *The Other Side of Silence: Voices from the Partition of India* (p. 35 & p. 155) write about the collective suicide of about ninety Sikh women who drowned themselves in a well in Thoa Khalsa, in Rawalpindi district of Punjab to preserve their purity and the honor of their community.

<sup>7</sup> Butalia, in "Community, State and Gender," remarks that "Violence is almost always instigated by men, but its greatest impact is felt by women" (34).

girls and married women in India while others go beyond the borders to portray their tragic experiences in Pakistan, too. Written by authors belonging to the conflicting communities, the narratives not only inform readers about women's predicament but also exhort them to understand their trauma at a most monstrous time in the subcontinent.

Krishna Sobti's<sup>8</sup> "The New Regime" tells the sad tale of the uprooting of Shahni "an abandoned and lonely old Hindu woman,"<sup>9</sup> from her ancestral home and property in India. Wife of Shahji, the richest person in the village, respectful lady Shahni has been living there for fifty years. After the death of her husband and son, the "disconsolate" "village matriarch"<sup>10</sup> dwells in in her big *haveli*, considering the poor Muslim villagers as her own relatives, and treating them with love unlike her husband who exploited them (Sobti 148).

Ironically, when both the government and nation change post-Partition, the very people whom the kind and generous Shahni helped as equals become instrumental in her dislocation for being a Hindu. Asked to leave her native place, when she steps out of her house as a self-exile, no individual dares to reciprocate her munificence by fighting for her retention. While women give her a tragic send-off amidst cries, men remain dumb-silent at the horrendous and "outrageous treatment" of the magnanimous lady (Sobti 150). Begu Patwari finds it "difficult to face" Shahni and reasons in a low voice that Allah might have willed to displace her from her ancestral home (150). Colluding even to kill her, selfish villagers such as the peasant, Shera, whom she treated like her son "wait like vultures to claw through her property and grab what they can."<sup>11</sup> Driven by greed and influenced by the "overtures of Feroz," a political conspirator, Shera "half-decide[s] to kill"<sup>12</sup> the harmless lady despite his desire to protect her (149). Shahni herself handles the situation by feigning ignorance of the plot hatched by Shera, Feroz, and others to betray her.

The narrative "reveal[s] the confusion both at the individual and social plane,"<sup>13</sup> suggested by the perplexed state of Police Inspector, Daud Khan, a recipient of the *haveli's* favor. Shahji had put up a tent for him and Shahni had not only gifted gold ornaments to his fiancée, but also given three hundred rupees to construct a mosque at Bhogowal (Sobti 151). Remembering her kindness, he requests the lady to "carry some cash," but she ignores and leaves the village empty-handed for the belief that everything--gold, silver, money--belongs to the soil, and it must remain there (151).

Intense pain suffered by women such as Shahni due to the sudden eruption of suspicion and hatred in the locality finds clear expression in the narrative. It shows how communal riots of Partition and the resultant mass exodus impacts people like the protagonist, who rendered homeless overnight, had to take shelter in refugee camps and lead life full of hardships. Despite her dignified exit from the village, her forced migration, and her status as a penniless destitute

---

<sup>8</sup>Born in West Punjab, Krishna Sobti (1925-2019) was directly affected by Partition, an important area of her writing. She got wide recognition after the publication of her first Hindi novel, *Mitro Marjani*. Producer of several great works of fiction, her famous historical novel, *Zindginama* is considered the most substantial writing on the pre-Partition Punjab. She received many awards, including the Jnanapith Award which she won in 2017.

<sup>9</sup>Alok Bhalla, *Stories about the Partition of India*, Vol. I-III, xxx.

<sup>10</sup>Raj Kumar, Raj Pruthi, *Paradox of Partition: Paradox of Partition of India*, 145.

<sup>11</sup>Bhalla, *Stories about the Partition of India*, Vol. I-III, xxx.

<sup>12</sup>Mushirul Hasan, *Moderate or Militant: Images of India's Muslims*, (books.google.com).

<sup>13</sup>Sukrita Paul Kumar, "On Narrativizing Partition," 233.

narrates volumes on the miseries of women during the “new regime” or the “new orientations of modern Indian society.”<sup>14</sup>

While capturing the bloodshed and carnage of Partition, M. S. Sarna’s<sup>15</sup> “Savage Harvest” a text of “rupture and loss,”<sup>16</sup> also underscores the woes of women and presents the scenes of the molestation of young Preeto, Ram Shah’s daughter, the mental torture of ironsmith Dina’s wife, and the tragic death of Tulsi’s mother, a naïve old woman. The story brings readers face to face with two groups of Muslims—one, which “armed with axes and possessed by hate, greed, and lust, ravage[s] entire neighborhoods,”<sup>17</sup> and the other that resists the barbarous aggression of the communal extremists engaged in mindless killing and destruction. Assuming it to be his “entire responsibility” to arm the fighters of the newly created Pakistan, Dina’s fanatic son, Bashir plans grand preparations to “kill all the Hindus and the Sikhs,” and forces his father to make axes and spears to exterminate the religious adversaries (Sarna 260).

Despite his righteous wife’s disapproval, frightened Dina produces instruments of death for the supposed *jihad* of his son’s gang. His wife convincingly explains to him that making axes is worse than killing, because while the killer might kill only a few people, each axe can kill scores of them. However, he cannot go against the wish of communal Bashir, who has completely been blinded by feeling of hatred and revenge. Neither does the good lady dare to talk and persuade her sons “the great warriors who burn two villages every night” against the bloodshed (Sarna 262). Despite their intention, the parents could not tell Bashir that since “loss of one woman’s honour meant the loss of all women’s honour,” he should not indulge in the “rotten thing” of touching the honor of women (265).

The ruthless rioters in their wild adventure do not spare even the sick and deaf old woman who has become a Pakistani citizen because her village is “now in Pakistan” (Sarna 263). An innocent embodiment of colossal ignorance, she is completely unaware that “except for a few girls in the hands of the rioters,” not a single Hindu or Sikh remains alive in her village that is engulfed by deadly violence (263). Also, she knows neither about the murder of her only son, Tulsinor that Bashir has dishonored and taken Preeto along with her “rich father’s estate” (265).

Bashir, and by extension Dina, become the cause of the devastation in the village because the latter believes his weapons to be responsible for the current “shower of blood,” and the potential end of others by the next night (Sarna 266). Inability to stop his son from indulging in bloody crimes quite upsets Dina who wanders aimlessly in the fields wondering: “What kind of a harvest would it be after this bloody season?” (266). True to his wife’s words, several people around him die because of his arms. At the end of the story, when Dina rushes to throw them into

---

<sup>14</sup> Kumar, “On Narrativizing Partition,” 233.

<sup>15</sup> Born in Rawalpindi, Mohinder Singh Sarna (1923-2001) studied in Punjab University before joining the Audits and Accounts services of the Indian government. He produced several volumes of poetry, stories, and novels. His major collections of poems and plays are *Peeran Male Rah* (1950), *Kalinga* (1962), *Neela Gulab* (1974), and *Chamraur* (1977). Since Sarna lived through the brutalities of Partition, he made its experience the subject of many of his stories. He won the 1994 Sahitya Akademi Award for his short story collection *Nawen Yug De Waris*.

<sup>16</sup> Jason Francisco, “In the Heat of Fratricide: The Literature of India’s Partition Burning Freshly,” 240. Hereafter, “In the Heat of Fratricide.”

<sup>17</sup> Namit Arora, “A Harvest of Savagery and Hope,” ([www.shunya.net](http://www.shunya.net)).

a well, he “meets his nemesis at the hands of his own tortured consciousness,”<sup>18</sup> since he notices the corpse of the old woman murdered by an axe, he himself has made.

Thus, despite its engagement with the “savage harvest” of brutality and death at a wider scale, the story highlights the pitiable life of women such as Preeto, and the mothers of Bashir and Tulsī. The anxiety and tragic experience of both the mothers and the ruthless molestation of screaming Preeto in front of her father’s corpse, prove once again their miserable lot. Women from the conflicting communities--irrespective of age, ethnicity, religion, or nationality, or country (India or Pakistan)--had been “at their receiving end”<sup>19</sup> of Partition violence.

Gulzar’s<sup>20</sup> “Across the River Raavi” too deals subtly but powerfully with the unbearable pain of women at the time of the catastrophe of Partition. Specifically, the text tells the “heart-wrenching”<sup>21</sup> story of a Sikh woman, who loses her infant twins while fleeing from Pakistan to India. Although, at one level, the autobiographical text relates to a “personal tragedy”<sup>22</sup> of the author’s “childhood trauma”<sup>23</sup> who had crossed the Raavi from the other side of the border, it reveals an extremely harrowing experience of a displaced and bereaved mother.

Despite being very weak, Shahni travels with her husband, Darshan Singh to Amritsar, India. For the sake of the newly born twin sons, she joins “a large caravan” and moves to an alien land perched on the roof of a train that pushes itself at a snail’s pace (Gulzar 239). While suckling dry breasts to each child alternately, one of them makes movement as well as cries whereas the other remains “very still” for it has already died (239). However, the agitated mother keeps clutching both the twins to her breasts perhaps too traumatized to be cognizant of the demise of one of the twins. When the train passes over the Raavi’s bridge, a fellow passenger suggests Darshan: “Sardarji, throw the dead child into the Raavi. He will be blessed” (Gulzar 240). In response, in “a purgatorial gesture,”<sup>24</sup> Darshan takes a child quickly from his wife, chants Waheguru’s name and throws him into the river, hoping to take better care of the living one. However, the child’s screams make him realize that, in consternation, he has thrown the wrong one.

The father’s impulsive act of throwing the living child into the river makes Darshan and Shahni a most unfortunate childless couple. Nothing can be farther from truth than reading “Across the River Raavi” as a text that illustrates the “failure of motherhood signified by the

---

<sup>18</sup> Saros Cowasjee and K.S. Duggal, Introduction to *Orphans of the Storm: Stories on the Partition of India*, xvi. Hereafter, *Orphans of the Storm*.

<sup>19</sup> Butalia, “Community, State and Gender,” 34.

<sup>20</sup> A poet, short story writer, well-known lyricist and film director, Gulzar (birth name, Sampooran Singh Kalra) was born in 1934 into a Sikh family in Jhelum district. A winner of nineteen Filmfare Awards for his lyrics and dialogues for films like *Anand* (1970), *Namak Haram* (1973), *Dil Se* (1996) and *Bunty Aur Babli* (2005), he also won an Oscar (2009) for the song “Jai ho...” for *Slumdog Millionaire*. His collection of short stories, *Raavi Paar and Other Stories*, is available in English as are several of his poems and lyrics.

<sup>21</sup> Asif Noorani, “Fiction: The Sadness of Separation,” ([www.dawn.com/news](http://www.dawn.com/news)).

<sup>22</sup> Zobe Matin, “Gulzar’s Raavi Paar and Other Stories: A Collection Both Candid and Cathartic,” ([www.purplepencilproject.com](http://www.purplepencilproject.com)).

<sup>23</sup> Nalini Ganguly, “Stories on Partition Show New Facet of Gulzar,” ([www.indiatoday.in/](http://www.indiatoday.in/)).

<sup>24</sup> Ganguly, “Stories on Partition Show New Facet of Gulzar,” ([www.indiatoday.in/](http://www.indiatoday.in/)).

death of the children,”<sup>25</sup> because rather than being responsible for the death of the infants, the mother exemplifies a victim of circumstance beyond her control. Sensible readers can at once understand how the tragic anecdote in the story further slits the heart of the already hurt mother.

Number of women and mothers such as Shahni in this story (i.e., “Across the River Raavi”) and Shahni in “The New Regime” became the victims of circumstances while others such as Preeto and the old lady in “Savage Harvest” underwent insufferable mistreatment at the hands of the fanatic males. In several other cases, women served as objects for men to wreak vengeance<sup>26</sup> on their opponents or rivals as in Mastur’s “The Miscreant,” Husain’s “The City of Sorrow,” Manto’s “Bitter Harvest,” Abbas’s “Revenge,” and Aziz’s “Kali Raat.” Women offered a fertile ground for these males for molestation through which they could offend their counterparts from the “other” community.

Khadija Mastur’s<sup>27</sup> “The Miscreant,” deals with the heartless violation of an innocent Hindu girl’s body by a young Muslim man, Fazlu who had earlier vowed to protect her. She bears the “devastating consequence”<sup>28</sup> of the wrath of the rash youth who attacks her blinded by his malevolent retaliatory desire at the godless time of genocidal Partition. The sense of retribution transforms reasonable Fazlu into a wild beast bent upon pouncing on his Hindu relations forgetting his older self that could not even conceive of divisiveness among Hindus, Sikhs, and Muslims.

Advocating for communal unity and harmony, Fazlu had always tried his best to protect his Hindu neighbors from Muslim rioters, and if sometimes a scared Hindu left the village, he would be “so depressed he wouldn’t eat anything” (Mastur 289). However, affected by the false information that Hindus have abducted his younger sister Begma, he turns brutally violent and murders the very neighbors whom he loved and defended in the past. He attacks them when rioting takes “root in the minds of people,” and both Hindus and Muslims indulge in cleansing or destroying each other not only in their majority areas but also in their respective nations: “Muslims were clearing Pakistan of Hindus and the Hindus were purifying Hindustan” (287).

Manipulated too easily by vested interests such as the Zamindar (landlord), who misinforms him that Hindu Devi Dayal’s family “slipped away at midnight” abducting Begma, Fazlu seethes with anger (Mastur 290). As if in hallucination, he sees “his sister walking in the midst of a crowd of naked women, drops of blood dripping from her face and her body,” and runs out with a dagger vowing for revenge (Mastur 291). His intention at the time is to spare none but to “kill them all” – Chacha Baldev, Dada Sardar Singh, and others (291). After finishing his Hindu Chacha (uncle), Fazlu turns towards the girl “he called his sister,” rips off her clothes, chews her lips with teeth, tramples her body, hacks it into pieces and hurls them into the street (291). This way he rapes and kills his Hindu sister to avenge a crime which neither she nor her

---

<sup>25</sup> Barnali Saha, “Tracking Meaning between Continuous Coming and Continuous Going: The Train in Bengali Short Fictional Narratives on the Partition,” 115.

<sup>26</sup> Ravikant and Saint, in Introduction to *Translating Partition*, rightly observe that people committed “atrocities in the name of revenge” making life awfully difficult for people (xiii).

<sup>27</sup> Born in Lucknow, Khadija Mastur (1927-83), an active worker of the Muslim League migrated to Lahore, Pakistan in 1947. Besides producing several collections of short stories such as *Bochaar* (1946) and *Chand Roz Oor* (1951), she has also published two novels, *Zamin* (Earth) and *Aangan* (The Courtyard), which won for her Adamjee Literary Award in 1963.

<sup>28</sup> Mohanalakshmi Rajakumar, *Haram in the Harem: Domestic Narratives in India and Algeria*, 81. Hereafter, *Haram in the Harem*.

people have committed. Only later does Fazlurealize that he has been tricked by the Zamindarto believe that the Hindus have violated his sister who returns to him safe and sound compelling him to sob uncontrollably like a child for his ill-placed revenge on them for the alleged murder.

Although the story shows how “men were also affected by the violence,”<sup>29</sup> the pain women experienced far exceedstheirs. It is their abuse which makes Fazlu visualize a “crowd of naked women with his sister in the front” (Mastur292). The text illustrates that the males always “act [ed] upon”<sup>30</sup> peaceful and non-violent women, and either killed or subjected them to lifelong trauma. Most women, like the Hindu girl in this story, met their tragic death because of the war-mongering nature of men, or their ego, or simply by their unrestraint sense of vindictiveness.

Scores of women suffered also because their despoilation was made a pretext not only to seek revenge but also to insult<sup>31</sup> men in the victimized community. Young girls and women were harassed in the presence of their male relatives<sup>32</sup> including husbands and fathers so that they could not raise their heads in front of the rapists for shameful embarrassment. Short stories such as Husain’s “The City of Sorrow,” Manto’s “Bitter Harvest,” and Abbas’s “Revenge,” portray heart wrenching scenes of desecration of female bodies right before the eyes of their menfolk.

Narrated through the memory of three nameless and faceless male figures, “The City of Sorrow” by Intizar Husain<sup>33</sup> paints a terrifying picture of the violation of female bodies right before their family members. It employs symbolically dead narrators who focus on the brazen description of appalling acts involving murder and stripping up of daughters and wives in front of their male relatives.<sup>34</sup> A “bleak story,”<sup>35</sup> written after the war<sup>36</sup> between India and Pakistan in 1971, “The City of Sorrow” deals with “psychological trauma of people caught in vortex of the competitive savagery of Partition.”<sup>37</sup>

In the “hermetically sealed nightmare”<sup>38</sup> of sinister events, the corpse-like trio of the disfigured, horror-personified narrators, who live the outcome of their past sin, also describe

---

<sup>29</sup> Janelle Elyse Kihlstrom, Review of *Haram in the Harem* by Mohanalakshmi Rajakumar, ([www.melusine21cent.com/mag/node/165](http://www.melusine21cent.com/mag/node/165)).

<sup>30</sup> Rajakumar, *Haram in the Harem*, 87.

<sup>31</sup> Urvashi Butalia, in *The Other Side of Silence: Voices from the Partition of India*, maintains that males from one religious group deliberately abducted and raped the “weak” and vulnerable women of the other to inflict “an insult” to the “religion” and “manhood” of the opponent community (199). Hereafter, *The Other Side of Silence*.

<sup>32</sup> Menon and Bhasin, in *Border & Boundaries*, note that women were “raped in the presence of their menfolk” by the males of “enemy” group to assert their identity as well as to humiliate the men of the victimized community (41).

<sup>33</sup> Born in U.P. India, Intizar Husain (1925-2016) migrated to Pakistan after the Partition. One of the most important writers in Urdu, Husain has published several collections of short stories, three novels, and a volume of essays. His novel *Basti* is a classic. Besides receiving several prizes for his literary works, he also won the prestigious *Premchand Fellowship* awarded by [Sahitya Akademi of India](http://Sahitya Akademi of India) in 2007.

<sup>34</sup> Khosla, in *Stern Reckoning*, states that in a village “the relations of a girl were made to stand around in a ring while she was raped by several men in succession” (146).

<sup>35</sup> Bhalla, *Stories about the Partition of India*, Vol. I-III, xlvi.

<sup>36</sup> This war turned East Pakistan into the present-day Bangladesh.

<sup>37</sup> M. Asaduddin, “Fiction as History: Partition Stories,” 316.

<sup>38</sup> Bhalla, *Stories about the Partition of India*, Vol. I-III, xlvi.

scenes of women's torture by their own men—their fathers or husbands.<sup>39</sup> They deliver disgusting speeches on women's woes as they “linger on in the city of sorrow”<sup>40</sup> failing to find any spot to “bury their own corpses.”<sup>41</sup> While all the three speeches in the story relate to women's misfortunes, the first two recount their inhuman abuse in some detail.

Beginning his talk in an uncanny way, the First Man narrates a weird scene of sexual exploit in which he rapes a young girl forcing her own brother to strip her naked, and eerily declares: “I have nothing to say. I am dead” (Husain 377). Another scene depicts the First Man as a witness to the same young man violating with vengeance the wife of an old man who is compelled to undress her. Ironically, the young man also ravishes the “innocent and helpless” daughter of the First Man in his plain sight (379). For all his repulsive acts, the First man is “condemned to carry his own corpse”<sup>42</sup> wherever he goes as his own confession reveals how in the absence of a grave, he carries the dead body “around with [him] in his shoulder” (388).

The Second Dead Man, who has been running away from a woman who has conceived his baby from rape, tells a more gruesome story than that of the First Man. While fleeing, he reaches a strange town with desolate<sup>43</sup> roads and apparently empty houses--the city of sorrow--where “dead bodies lay scattered everywhere” (Husain 382). Having noticed children “crying with hunger,” mothers with dry breasts, and fair women “covered with dust,” the man realizes that the city has acquired this form from its earlier peaceful state because of communal clashes wherein individuals blindly attacked each other mistaking truth for an illusion and vice versa (Husain 383). The inhabitants, “the doomed ones,” in the city are just waiting for death while the city itself is on the brink of extinction (383).

In the same vein, while relating the life of a disconsolate woman, The Third Man specifically refers to her helplessness caused by the frenzied Partition violence which ruins her home. She leaves “her fragrant city and disappear[s] into the forests of Nepal” knowing nothing better to do (Husain 391). As the speeches delivered by the three dead men describe intensely miserable life of women, readers realize how terribly men behaved with them. The story clearly illustrates that, reduced completely to non-entities, women lived as if their life had no value or significance, or as if they merely existed as sex-items.

“Bitter Harvest” by S. H. Manto<sup>44</sup> and “Revenge” by K.A. Abbas too concern pitiful condition of women (young girls) ruthlessly abused by men. The texts depict the humiliation and

<sup>39</sup>Menon and Bhasin, in *Borders & Boundaries*, state that men became violent “against their own kinswomen,” and “women against their daughters or sisters” to uphold “male and community honour” (45). Khosla, in *Stern Reckoning*, also informs that many non-Muslim men “cut off the heads of their wives and daughters and threw them down the well” to protect their honor (136).

<sup>40</sup>Muhammad Umar Memon, “Reclamation of Memory, Fall, and the Death of the Creative Self: Three Moments in the Fiction of Intizar Husain,” 85-86.

<sup>41</sup> Bhalla, *Stories about the Partition of India*, Vol. I-III, xlvi.

<sup>42</sup> Veena Das, *Life and Words: Violence and the Descent into the Ordinary*, 56.

<sup>43</sup> The description reminds one of Khosla's reports in *Stern Reckoning* about Mianwalli that “the whole town wore a ghastly appearance and the streets were full of heaps of dead” (208).

<sup>44</sup>Born in Ludhiana, S. H. Manto (1912 -1955) migrated to Pakistan in 1947. One of the finest and controversial writers in Urdu, he has written many stories about Partition of South Asia. Best remembered for his short story collections such as *Namroodke Khuda* and *Ganje Farishte*, Manto has also film-scripts, radio plays and essays, too. His *Siyah Hashiye (Black Margins)* is a powerful collection of starkly realistic vignettes on the atrocities of Partition violence.



helplessness experienced by fathers when they see the death or despoilation of their daughters' bodies. Manto's "Bitter Harvest" underlines the inexplicable anguish and ignominy of women leading to an endless "vicious cycle"<sup>45</sup> of revenge. Skillfully portraying a contest to attack and dishonor each other's women, the story suggests the idea that violence breeds violence and creates an unending circle of action, reaction, and bloodshed. Along with the tragedy of women, the story also focuses on the emergence of the idea of revenge in a father's mind on seeing his raped daughter. After a deadly attack on his family by Hindu/Sikh fanatics, when Qasim finds his wife's dead body and the naked and raped corpse of his daughter, Sharifan, he loses his mind in anger.<sup>46</sup> Physically injured and mentally distraught, he goes out axe in hand to avenge the rival religionists who, he suspects, have violated his daughter. Murderous rage makes Qasim "move like molten lava through the deserted streets of the city" and kill a Sikh and three Hindus (Manto109).

To further appease the demon of revenge, Qasim runs like a wild beast and knocks at the door of a Hindu acquaintance which is opened by Bimla, a girl of about fourteen. He pounces on her "like an animal gone berserk," strips her clothes, ravages her, and throttles her to death uttering "Sharifan," the name of his daughter (Manto110). Just as Qasim is trying to cover the nakedness of Bimla with a blanket, her father arrives to see her mangled body. The gruesome sight so shocks him that the sword in his hand drops down while he runs out wailing, "Bimla, my daughter, Bimla" (111).

Qasim's act of killing Bimla, as retaliation for the death of his daughter Sharifan, without being able to see how closely the teenage girls resemble each other, constitutes a part of the unrelenting cycle of blood and vengeance. As a perpetrator of violence, Qasim creates in the Hindu man a counterpart of himself who could go out and kill yet another Muslim girl continuing the interminable chain of murder. "Bitter Harvest" tries to bring to light a war waged by a father to avenge his daughter's shame underscoring the attack as well on female body probably even to avert the birth of "the future generation of the enemy community."<sup>47</sup>

Likewise, K.A. Abbas's<sup>48</sup> "Revenge" also "centers on a father's craving for vengeance on seeing his daughter stripped, raped and mutilated in his presence."<sup>49</sup> Hindu Hari Das, a lawyer in Lyallpur, falls a miserable prey to Partition bloodshed: his house is looted and burnt, his wife throws herself into the river, his neighbors and friends are mercilessly massacred, and his young daughter Janki is brutally raped by a gang of five men. Despite the father's request to kill him but to spare his young daughter, the miscreants repeatedly rape the seventeen-year-old Janki.

---

<sup>45</sup> Raza Rumi, in "Reclaiming Humanity: Women in Manto's Short Stories," rightly observes that in "Sharifan," ["Bitter Harvest"] the cycle of violence "begins with the Muslim father shouting his daughter's name 'Sharifan, Sharifan,' and ends with the Hindu father's shouts of 'Bimla, Bimla,'" while also illustrating its never ending nature (81).

<sup>46</sup> Mohammad Asim Siddiqui, in "Saadat Hasan Manto's Poetics of Resistance," observes that Qasim "turns a beast in a moment of frenzy" (23).

<sup>47</sup> Sudha Tiwari, "Memories of Partition: Revisiting Saadat Hasan Manto," 54.

<sup>48</sup> A novelist, screenwriter and film producer, Khwaja Ahmad Abbas (1914-1987) was born in Panipat and educated at Aligarh Muslim University in U.P, India. He worked as a freelancer for several papers and magazines and published the biographies of Krushchev, Nehru and Indira Gandhi. He is famous for his short stories, his novella *Blood and Stones*, political novel *Inquilab* and his autobiography *I am Not an Island*.

<sup>49</sup> Cowasjee and Duggal, Introduction to *Orphans of Storm*, xiv.

Hari Das becomes a helpless witness to the diabolical deed while his daughter's yells also fail to influence the rapists. Indifferent to his desperate plea to convert Janki to their faith and marry, they violate her body until her screams die into silence, leaving deep bloody marks of nails and teeth on her cheeks, ears, nose, throat, and naked breasts.

At the time Hari Das places Janki's bruised body on the pyre and the deadly flames consume her, the author writes: "It was not Janki, but the "honour of India that was being cremated, it was humanity that was going up in flames" (Abbas 17). Along with the tender body of lovely Janki, "decency and kindness and pity" also has been reduced to ashes (17). Long after the funeral flames die, Hari Das continues leading a lonely and distracted life, his mind ablaze all the time with obsessive fire of vengeance for his daughter's dishonor and death.

After ten months of the tragic incident, in a "melodramatic, but nonetheless moving"<sup>50</sup> scene in a brothel in Delhi, Hari Das gets an opportunity for revenge. He comes across a young Muslim girl resembling Janki in age and intends to murder her by stabbing right "*in her naked breasts*" (Abbas 18). He takes her inside a room and disregarding her eyes begging for mercy, orders her to remove clothes. As Hari Das holds her firmly, grasps her brassiere, and tries to stab her with a dagger, he sees no breasts but only two horrible round scars in her chest. Shocked, the man averts his eyes shamefully when he sees "the very look he had seen on his own daughter's face."<sup>51</sup> As Hari Das realizes the misfortune of this poor girl, a single word "daughter" escapes his lips for he happens to identify her with his own Janki (23). She has been a victim of rape and mutilation<sup>52</sup> like his own dear daughter. The merciless amputation<sup>53</sup> of Janki as well as this girl deprive them permanently from their special privilege as women of being a wife and a mother.

Readers can easily perceive that the sight of their daughter's death or disgrace makes both the fathers in "Bitter Harvest" and "Revenge" boil with anger and long to avenge the cruel deeds by indulging in similar criminal acts. However, if Qasim ("Bitter Harvest") mercilessly molests Bimla, Hari Das ("Revenge") refrains from the act perhaps because he finds the girl has already been brutalized. In any case, the female characters remain the worst sufferers. These stories remind the readers of Manto's "The Return"<sup>54</sup> in which old Sirajuddin becomes a tragic witness to the almost unconscious body of his daughter, Sakina raped multiple times by males of both communities—her own as well as that of the rival religionists.

Another revenge story, Aziz Ahmad's<sup>55</sup> "Kali Raat"<sup>56</sup> (Dark Night) also deals with the tragic experiences of Sikh and Muslim women including the abduction and rape of Miss Baqar

---

<sup>50</sup>Poonam Yadav, "Violence against Women as Represented in Cowasjee and Duggals's 'Orphans of the Storm,'" 143.

<sup>51</sup>Francisco, "In the Heat of Fratricide," 241.

<sup>52</sup> See G. D. Khosla's *Stern Reckoning*, where he writes about the kidnapping and mutilation of three hundred girls by rioters (pp.156-157).

<sup>53</sup> Menon and Bhasin, in *Borders & Boundaries*, state that amputation of breasts "at once desexualizes a woman and negates her as wife and mother" reducing her permanently to an "inauspicious figure" of "a barren woman" (44).

<sup>54</sup>This story is discussed in some detail in another paper entitled "Cruelty and Coercion: Female Characters in Manto's Partition Stories."

<sup>55</sup>Born in Bara Banki, India, Aziz Ahmad (1913-1978), worked as a professor of English in Osmania University, Hyderabad. He migrated to Pakistan in 1948 and worked there as the Director in the Department of Films and Publications. In 1957, he got appointment as a Lecturer in the London School of Oriental and African Studies, and in 1962, he joined University of

Ali Khan. It recounts a “rhapsodic tale”<sup>57</sup> about the attempt of a Muslim family to go to Secunderabad, a place of relative safety in South India, from the capital city of Delhi, enveloped in the thick of communal conflict. With the help of Baluchi soldiers, Baqar Ali Khan and his family including his daughter, Miss Khan somehow escape their violence-ridden city to board a train to South but are murdered on the journey. The story contains reports of women’s brutal torture by rioters; for instance, in the train, a soldier tells Mr. Khan: “the abductors, after raping women, often cut off their breasts or slit open their stomachs with scimitars... that a woman’s husband, father or brother was killed in front of her; then, some of his organs were hacked off and shoved into the woman’s mouth” (Ahmad 32-33). The shocking information as well as the intimidating sight of the murder of her father, mother, and brothers, one of whom shoots his own newly married wife to save the family honor shake the young lady to the core. The story gives an ironic twist when Miss Khan, who earlier contemplated the fun aspect of abduction, becomes herself a victim of rape and murder by Hindu/Sikh rioters.

“KaaliRaat” deals with the torment of other Muslim women, too; for example, it describes how two Sikhs carry two Muslim girls in purdah whose mouths are gagged, and hands tied. These men confess to the police that their criminal maltreatment of the women is an act of retaliation to the atrocity of their Muslim neighbors in West Punjab who plundered the houses and “dishonoured their women” (Ahmad 27). A most cruel act of the ruffians comes through the mouth of one of the Sikhs who reports that they “hacked off his wife’s breasts right before his eyes”(27). Two survivors, Sikandar and Ghazanfar also relate horrible stories of female violence: Sikandar especially tells in graphic detail his “horrific memory”<sup>58</sup> of how seven or eight Sikhs gangrape Abeda, a pregnant Muslim woman after killing her husband “just outside the door of his house” (33). The gangsters tear off Abeda’s clothes, disgrace themselves amid her cries while her helpless younger sister Zaheda “kept on watching” (33). After her rape, a member of the gang takes out his scimitar and “in one gash cut her open from her genitals to her neck” (33). Filled with fear and disgust at the sight of her sister’s body “drenched in blood,” Zaheda jumps down from the roof of the building she has been hiding and smashes her face beyond recognition. Also, in a train Muslim Tahwawar kills his newly wed beautiful wife to save her honor<sup>59</sup> from the wild Sikh attackers trying to break open his venetian window.

Although in his introduction, Bhalla labels “KaaliRaat” as a communal story “hypnotized by scenes of carnage”<sup>60</sup> to produce disgust in the reader, a closer analysis reveals that it goes beyond communalism to depict general human suffering of all feuding parties. Admittedly, the

---

Toronto, Canada as a Professor of Islamic Studies. He has penned six novels and five scholarly books in English related to Islamic history, and culture. He received an honorary D. Litt. from University of London and earned a fellow of the Royal Society of Canada.

<sup>56</sup> Unlike many other Partition stories that deal with cross border migration of people, “KaaliRaat” shows intra-national movement from one place to another one of more safety and security.

<sup>57</sup> Cowasjee and Duggal, Introduction to *Orphans of the Storm*, xx.

<sup>58</sup> Tarun K. Saint, *Witnessing Partition: Memory, History, Fiction*, 280.

<sup>59</sup> Butalia, in *The Other Side of Silence*, refers to “family deaths” in which men—fathers, sons, brothers, husbands--of families kill off their women to save the family honor (35). Also, see *Borders & Boundaries* (p. 45) by Menon and Bhasin.

<sup>60</sup> Bhalla, Introduction to *Stories of Partition*, Vol. I-III, xviii.

storyshows through “a number of juxtaposed episodes,”<sup>61</sup> how “kaaliraat” (dark night) of Partition vengeance and violence engulfed the Indian subcontinent and subjected millions of people to grief. Yet, the text puts an extra emphasis to illustrate the inexpressible agony of women caused by unashamed ravishment of their bodies as attested further by the following statement of the author: “In a place of worship...whether it was a mosque, a Hindu Temple, a *gurudwara*, or a church, a woman’s corpse lay rotting,” with a page of a book—*Quran*, or *Vedas*, or *Granth Sahib*, or *Bible*, or *Communist Manifesto*, or Bergsen’s *Creative Evolution*--shoved in her genital after “brutalising and murdering her” (Ahmad 44). This way, like some of the stories above (“City of Sorrow”, “Bitter Harvest,” and “Revenge”), “KaaliRaat” either mentions or includes scenes of rape and murder right under the nose of relatives who are made forcible witness<sup>62</sup> to the awful acts.

Sexual exploitation of women, without being confined to any specific religious group or the geographical location of India or Pakistan, had been a bitter reality of the times. Hindu, Muslim, or Sikh males from both the countries mostly targeted the fair sex from religion other than theirs to satisfy their lust as well as to insult or avenge the “enemy” community. Krishan Chander’s<sup>63</sup> “Peshawar Express” illustrates this truth by depicting the plight of women from both sides of the border through poignant portrayal of the grim and dismal scenes of their degradation, despair, distress, disgrace, and death.

“Peshawar Express” basically shows inside story of a train that is carrying Hindu and Sikh victims from violence-ridden Peshawar (Pakistan) to the presumed haven of Bombay (India). As people start callously slaughtering their fellow passengers, the journey becomes highly dangerous, transforming the train itself into an insecure and hostile space.<sup>64</sup> Told ironically from the perspective of “the non-human machine, which alone. . . is capable of human feelings,”<sup>65</sup> the story makes a railway engine, rather than an individual, communicate deep anguish at human suffering.

Initially, some violent Muslim youths ruthlessly rip off “the burqas of the veiled women” from the opposing group and humiliate them inside the train (Chander 819). Using women as tokens, these troublemakers challenge the men from the opponent community to prove their manliness by stopping them: “We are going to have our way with these women. . . Come, if any one of you has the guts to stop us” (819). The unhinged Muslim rioters later abduct fifteen women who board the train at Rawalpindi and Jhelum and drag them into the jungle which swallows them. The antagonistic “Baluchi guards” shoot the unlucky women who pull down train windows to protect themselves (821).

At Wazirabad, the Muslim bigots celebrate *Baisakhi* festival in a most grotesque manner by forcing “a concourse of” Hindu and Sikh women, “ranging from old grannies to young

<sup>61</sup> Cowasjee and Duggal, Introduction to *Orphans of Storm*, xxi.

<sup>62</sup> Menon and Bhasin, in *Border & Boundaries*, observe that women’s bodies were violated in the presence of “families as witness” so that they never forget the humiliation (43).

<sup>63</sup> Born in 1914, in Kashmir, Krishan Chander studied at the Forman Christian College in Lahore. Considered to be one of the most important Progressive writers in Urdu literature, he produces several fictional works. His first collection of short stories, *Tilasam-e-khayal* gave him name and fame. Krishan Chander died in 1977.

<sup>64</sup> Bhalla, in Introduction to *Stories About the Partition of India*, states that the train serves as “a fitting symbol of liminal spaces and the death of old structural certainties” (xxxvi).

<sup>65</sup> Cowasjee and Duggal, Introduction to *Orphans of the Storm*, xiii.

virgins,” to parade naked in the train (Chander 820). With their untied hair and bodies marked with wounds, these women walk as if death has already “cast its dark shadow” on them (820). Two naked girls, made to sit among the refugees, finish themselves by jumping out of the window (821). The Muslims also hand-pick fifty Hindu women “to square up the loss” of the same number of women from their community abducted earlier by the other group (820).

Since the “long blood-stained journey,”<sup>66</sup> provides enough time and opportunity for the killers and the killed to swap places, the Hindu-Sikh males too make women their victims. These marauders annihilate many Pathan women near Jullundur and in the temporarily erected brothels “under the peepal and rosewood trees,” they compel fifty women to serve five hundred ravishers (Chander 823). At Ambala, the vandals thrust a dagger into the stomach of a Muslim Deputy Commissioner’s beautiful daughter who “lay writhing in agony on the carpet of grass and died a tortured death” (825). The text, thus, presents through “the lifeless train” a terrifying picture of human brutality while also enumerating the heartbreaking experiences of women, persecuted as reprisal, at various stations including Rawalpindi, Jhelum, Ambala, and Lahore (826).

Similarly, Syed Mohammed Ashraf’s<sup>67</sup> “Separated from the Flock” deals with the agony and anguish of women such as Ghulam Ali’s wife, Jameela and his friend Vaziruddin (Vazir) Ali’s unnamed wife. The story focuses on survivors of Partition – both male and female – who, as exiles, nurture a strong desire to go back to their native place, identifies them to birds with broken wings, and suggests that as they can never re-unite with their flock, they will continue to suffer the pangs of separation forever.

Experiencing “a sense of alienation and frustration,”<sup>68</sup> innocent Jameela seeks a travel pass from the narrator (Superintendent of Police, Lahore) to visit her pre-Partition home in Hardoi, Uttar Pradesh (UP) which he denies at the request of her husband Ghulam: “Goodbye sister. You’ll never again see that land where you grew into consciousness, hear its songs... collect flowers with your friends” (Ashraf 24). As a brother, he admits of betraying the trust of his driver’s wife “that simple woman” who “shed her last tears for her home and for her dreams” (23). Like Ghulam, another husband, Vazir shatters his wife’s dream to visit “her natal home,”<sup>69</sup> leading her to frustrations. The two ladies become dispirited for their inability to go back to their beloved land of childhood memories – of innocence, joy, and parental affection. Though they have strong attachment to the original root which forms an inseparable part of their being, they cannot visit the place because of the insuperable barriers their husbands have created for them.

---

<sup>66</sup> Harish Trivedi, “Manto, God, Premchand and Some Other Storytellers,” 68.

<sup>67</sup> Born in 1957 in Sitapur, UP, Syed M. Ashraf studied in Aligarh University, joined IAS, and has produced novels and several collections of short stories including *Dar Se Bichre* (Separated from the Flock, 1994). A recipient of the Sahitya Academy Award in 2003, Ashraf has also written poetry and non-fiction prose. His novels such as *Mera Man*, *Ek Qissa Suno*, *Number War Ka Neela*, *Murdar Khor* and *Aakhri Sawariyan* brought him name and fame. Some of his works have been translated into English, Hindi, and other Indian languages.

<sup>68</sup> A. R. Kidwai, *Behind the Veil: Representation of Muslim Women in Indian Writing in English 1950-2000*, 141.

<sup>69</sup> Rosemary M. George, “(Extra)Ordinary Violence: National Literatures, Diasporic Aesthetics, and the Politics of Gender in South Asian Partition Fiction,” 146.

“Separated from the Flock” relates to two other women—the Begum and Ghazala--and their lovers, the narrator (Police Superintendent), and his old friend Nawab, owner of a chappal factory in Karachi. The two men “meet by chance as they go duck-shooting to a lake,”<sup>70</sup> in Shahgunj, Pakistan after thirty years and discuss their past life and the pain they experienced after their migration from UP. While shooting the birds, they fondly remember their homeland--its lanes, fields, trees, houses, and school—and reveal their longing as well as inability to return to the place, being “helplessly trapped” and “paralysed” by circumstances (Ashraf 17). The friends, who initially liken themselves to the birds who leave their nest and fly to alien fields, later compare their current situation with that of the two ducks, who after being shot, drop like stones onto the lake, and frantically beat the water with their broken wings to escape. Just as human-induced insurmountable difficulties obstruct the passage of the wounded birds that cannot fly back to their flock, these men are not able to re-visit their root—their motherland--to see their near and dear ones.

Piercing wistful longing makes the Superintendent desperately desire to visit his homeland and possibly recover all that has gone from his life. However, he knows that he has lost his past irretrievably: he cannot revive his deceased beautiful beloved Ghazala and fulfil his unrequited love for her. Similar has been the fate of the Nawab’s lover, Begum who “never heard from him” because her family custom prohibited her to communicate with a young foreigner, and who now has become the widow of a “drunkard and a consumptive” man (Ashraf 27). In addition to living like “estranged birds separated from the flock,”<sup>71</sup> the lovers must survive with their aggrieved hearts rent by cruel Partition. Therefore, in a sad tone, the narrator addresses the ducks with broken wings in the hands of Salimullah (manager of Nawab), and bids them goodbye, sayings: “farewell, innocent ones, farewell. . .Forget your friends and companions, forget all those whom you loved once” because they can never fly again (20).

As Partition survivors, the “estranged lovers” as well as Jameela and the other lady (Vazir’s wife) “can never fly back to those fields of desire” to fulfill their dreams because they are “more helpless and defenceless” than the birds (Ashraf 30). Once the wings are broken, the birds “are ritually slaughtered” and everything ends for them, but for the humans, the torment “never ends” as they “cannot die” at once (30). Because they “die slowly” (30), they continue to suffer by dreaming of the fields “beyond the mountains” even after their wings are clipped (Ashraf 31).

Husain’s story shows that the tragedy (also the farewell) applies more to the female characters doubly victimized by circumstance as well as by men including the husbands. Jameela and Vazir’s wife experience deep pain because of the nostalgia for their home, the beloved space they carry within them, and the anguish of their unfulfilled dream to return. Focused on survivors, rather than the victims of physical torture, the story concerns women in alien land flapping their wings unsuccessfully to fly back to the mother land.

To conclude, the texts discussed above demonstrate that although women never supported division, injustice, and bloodshed, or opted for war, they became actively involved in the conflict. Males from the rival communities almost always used them as easy targets to avenge and humiliate each other through their defilement. Also, often “forced to die--at the

---

<sup>70</sup> Bhalla, Introduction to *Short Stories About the Partition of India*, Vol. I-III, xxxix.

<sup>71</sup> Robert S. Gnanamony, “Reign of Terror in the Grand Guignol Days of Partition: A Select Reading of Alok Bhalla’s Edition of *Stories about the Partition of India*,” 130.

hands of men in their own families, or by their own hands,”<sup>72</sup> or by close female relatives, women turned to be the most extremely oppressed lot. Despite the savage cruelty that fell massively on people regardless of class and gender, women and girls comprised the group “most violently dealt with”<sup>73</sup> at the time of the subcontinent’s catastrophic upheaval. Ignoring their advocacy for unity, justice, goodwill, and peace, man harassed thousands of them irrespective of their age (old or young), or community (Muslim, Sikh, or Hindu), or nationality (Indian or Pakistani). For none of their fault, they had to become the targets of communal riots before Partition and in its aftermath. In the painful process, women had to risk not only their honor, dignity, identity, but also their original root, home and property, family, and social ties. Yet, they endured all the travails, and tried not to stain their character. Many of them even sacrificed their life for the preservation of the honor of their individual self, family, community, and nation.

Works Cited

- Abbas, K. A. “Revenge.” Cowasjee and Duggal, pp. 14-23.
- Ahmad, Aziz. “Kali Raat.” Cowasjee & Duggal, pp. 24-45.
- Arora, Namit, “A Harvest of Savagery and Hope.” Mar 2014, <https://www.shunya.net/Text/Blog/SavageHarvest.htm>. Accessed 15 Mar. 2022.
- Asaduddin, M. “Fiction as History: Partition Stories.” Settar and Gupta, pp. 313-330.
- Ashraf, Syed Mohammed. “Separated from the Flock.” Bhalla I-III, pp. 3-32.
- Bhalla, Alok, editor. *Stories about the Partition of India*. Vol. I-III. 1994. Harper Collins, 1999.
- , *Stories about the Partition of India*. Vol. IV. 1911. Manohar, 2022.
- . Introduction. Bhalla I-III, pp. xv-l.
- Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Duke UP, 2000.
- . “Community, State and Gender: Some Reflections on the Partition of India.” *Oxford Literary Review*, 1994, vol. 16, no. 1/2, 1994, pp. 31-67, <https://www.jstor.org/stable/44244500>.
- Chakravarty, Joya, ed. *Indian Writing in English: Perspectives*. Atlantic Publishers, 2003.
- Chander, Krishan. “Peshawar Express.” Bhalla I-III, pp. 815-826.
- Cowasjee, Saros & K. S. Duggal, editors. *Orphans of the Storm: Stories on the Partition of India*. UBS, 1995.
- . Introduction. Cowasjee and Duggal, pp. xi-xxi.
- Das, Veena. *Life and Words: Violence and the Descent into the Ordinary*. U of California P, 2007.
- Francisco, Jason. “In the Heat of Fratricide: The Literature of India's Partition Burning Freshly.” *Annual of Urdu Studies*, XI, 1996, pp. 227-250, <http://jasonfrancisco.net/in-the-heat-of-fratricide>. Accessed 10 Jan. 2020.
- Ganguly, Nalini. “Stories on Partition Show New Facet of Gulzar,” [www.indiatoday.in/](http://www.indiatoday.in/). Accessed 15 Mar. 2022.
- George, Rosemary Marangoly. “(Extra)Ordinary Violence: National Literatures, Diasporic Aesthetics, and the Politics of Gender in South Asian Partition Fiction.” *Signs*, vol. 33, no. 1, 2007, pp. 135–58, <https://doi.org/10.1086/518371>. Accessed 7 Apr. 2022.
- Gnanamony, Robert S. “Reign of Terror in the Grand Guignol Days of Partition: A Select Reading of Alok Bhalla’s Edition of *Stories about the Partition of India*,” pp. 119-

<sup>72</sup> Menon and Bhasin, *Borders & Boundaries*, 45.

<sup>73</sup> Menon and Bhasin, *Borders & Boundaries*, 43.

- 137, [https://riull.ull.es/xmlui/bitstream/handle/915/14413/RCEI\\_54\\_%28%202007%29\\_09.pdf?sequence=1&isAllowed=y](https://riull.ull.es/xmlui/bitstream/handle/915/14413/RCEI_54_%28%202007%29_09.pdf?sequence=1&isAllowed=y). Accessed 10 Apr. 2022.
- Gulzar. "Across the River Raavi." Bhalla IV, pp. 237-240.
- Hasan, Mushirul. *Moderate or Militant: Images of India's Muslims*, Oxford UP, 2008, books.google.com. Accessed 14 Feb. 2022.
- Husain, Intizar. "The City of Sorrow." Bhalla I-III, pp. 377-394.
- Khosla, G.D. *Stern Reckoning: A Survey of the Events Leading Up to and Following the Partition of India*, [https://archive.org/stream/in.ernet.dli.2015.63007/2015.63007.Stern-Reckoning\\_djvu.txt](https://archive.org/stream/in.ernet.dli.2015.63007/2015.63007.Stern-Reckoning_djvu.txt). Accessed 27 Apr. 2022.
- Kidwai, A. R. *Behind the Veil: Representation of Muslim Women in Indian Writing in English 1950-2000*, APH Publishing Corporation, 2010.
- Kihlstrom, Janelle Elyse. "Review of *Haram in the Harem: Domestic Narratives in India and Algeria* by Mohanalakshmi Rajakumar," [www.melusine21cent.com/mag/node/165](http://www.melusine21cent.com/mag/node/165). Accessed 10 Mar. 2022.
- Kumar, Sukrita Paul. "On Narrativizing Partition." Settar and Gupta, pp. 227-240.
- Manto, S.H. "Bitter Harvest," *Mottled Dawn: Fifty Sketches and Stories of Partition*. Trans. Khalid Hassan, Penguin, 1997, pp 109-111.
- Mastur, Khadija. "The Miscreant." Bhalla IV, pp. 281-294.
- Matin, Zoeb. "Gulzar's Raavi Paar and Other Stories: A Collection Both Candid and Cathartic," <https://www.purplepencilproject.com/gulzars-raavi-paar-and-other-stories-review/>. Accessed 09 Apr. 2022.
- Memon, Muhammad Umar. "Reclamation of Memory, Fall, and the Death of the Creative Self: Three Moments in the Fiction of Intizar Husain." *International Journal of Middle East Studies*, vol. 13, no. 1, 1981, pp. 73-91, <http://www.jstor.org/stable/163288>.
- Menon, Ritu and Kamala Bhasin. *Borders and Boundaries: Women in India's Partition*. Rutgers UP, 1998.
- Noorani, Asif. "Fiction: The Sadness of Separation." *Dawn*, 6 May 2018, <https://www.dawn.com/news/1405827>. Accessed 20 Feb. 2022.
- Pandey, Gyanendra. *Remembering Partition: Violence, Nationalism and History in India*. Cambridge UP, 2001.
- Pruthi Raj, Raj Kumar. *Paradox of Partition: Paradox of Partition of India*. Sumit Enterprises, 2008.
- Rajakumar, Mohanalakshmi. *Haram in the Harem: Domestic Narratives in India and Algeria*, Peter Lang Inc, 2009.
- Rumi, Raza. "Reclaiming Humanity: Women in Manto's Short Stories." *Social Scientist*, vol. 40, no. 11/12 (2012): pp. 75-86, <http://www.jstor.com/stable/23338872>.
- Saha, Barnali. "Tracking Meaning between Continuous Coming and Continuous Going: The Train in Bengali Short Fictional Narratives on the Partition." *Creative Forum*, vol. 33, no. 1-2, 2020, pp. 100-125.
- Saint, Tarun K and Ravikant. Introduction. *Translating Partition*. Eds. Ravikant and Tarun K, pp. xi- xx.
- . *Witnessing Partition: Memory, History, Fiction*. Routledge, 2016.
- Sarna, M. S. "Savage Harvest," Cowasjee & Duggal, pp. 259-267.
- Settar S and Indira B. Gupta, editors. *Pangs of Partition: The Human Dimension*, Vol. 2, Manohar, 2002.



- Siddiqui, Mohammad Asim. "Saadat Hasan Manto's Poetics of Resistance." *Social Scientist*, vol. 40, no. 11/12, 2012, pp. 17-29, <https://www.jstor.org/stable/23338867>.
- Sobti, Krishna. "The New Regime." Asaduddin, pp. 147-153.
- Tiwari, Sudha. "Memories of Partition: Revisiting Saadat Hasan Manto." *Economic and Political Weekly*, vol. 48, no. 25, 2013, pp. 50-58, <https://www.jstor.org/stable/23527974>.
- Trivedi, Harish. "Manto, God, Premchand and Some Other Storytellers." *Social Scientist*, vol. 40, no. 11/12, 2012, pp. 63–73, <http://www.jstor.org/stable/23338871>.
- Yadav, Poonam. "Violence against Women as Represented in Cowasjee and Duggals's 'Orphans of the Storm.'" Joya Chakravarty, pp. 139-144.