



Literature through Cinema: Unveiling the Plight of Women and Socio-Political Unrest of Partitioned India

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Abstract

Among the scholars of South Asia, the partition of India and Pakistan has always been a compelling subject for debate. The partition of the Indian subcontinent in August 1947, proved as a kairotic moment to the Indian modern history. If we look at the documentation of partition, it is mostly recorded concerning its constitutional history. The aim of my research paper is to analyze the Partition of India and conditions of women through the cinema.

The cinematic representation of the Partition helps better in understanding the human struggling with trepidation, grief, and displacement. These films have represented women and their agony of being labelled as refugees and their struggle for existence in refugee camps. While some filmmakers opted for the theme of the Partition that happened during the displacement of people, few others chose to recreate the repercussions of partition encountered by women. It has been more than 70 years of independence, yet many novelists and filmmakers work on the subject matter of Partition of India. The August of 1947 not only witnessed the travail of two countries but, also came up with the dawn of two diverse film industries.

As Gaston Roberge writes- "Cinema is the great interpreter of the past and constantly programs the memory of its audience." All these films have not only represented women in terror, anger, and trouble but have also depicted episodes of gender violence and displacement. In this movement of disunion, thousands of innocent lives were exterminated by miscreants. Most of the women were assaulted, abducted, and raped in revenge motivated by communal cacophony.

Keywords: Cinema, Literature, Partition, Violence, Women



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Introduction

Among the scholars of South Asia, the partition of India and Pakistan has always been a compelling subject for debate. The partition of the Indian subcontinent in August 1947, proved as a kairotic moment to the Indian modern history. The formation of democratic India and the Islamic Republic of Pakistan was a division of demography and separation of emotions as well. It is an uphill battle to cite the historical events very precisely in order when their beginnings and endings are indefinite. If we look at the documentation of partition, it is mostly recorded concerning its constitutional history. At that time barely any attempt had been made to maintain the experiences of the general public.

Unfortunately, within a short stretch, millions of ordinary people lost their identities and ended up being refugees. In retrospect, certainly, the memories of partition were unpleasant for common people. As the zenith of partition emanated, the entire nation encountered communal violence. The consequences were [are] unrecoverable. We need to go back over and re-examine the existing literature on the partition.

The cinematic representation of the Partition helps better in understanding the human struggling with trepidation, grief, and displacement. The films on Partition have an identical tale of misery and migration. In the meantime, the inhabitants were turned into refugees in their homelands. These films have represented women and their agony of being labeled as refugees and their struggle for existence in refugee camps. All these films have not only represented women in terror, anger, and trouble but have also depicted episodes of gender violence and displacement. The Indian cinema not only tried to recreate the memoir of religious conflict but also captured the savagery in a political context. These films dramatically presented gender relations which consider a woman's body as the genesis of conflict between different ideologies.



Gender, Memoir, and Grief: Tale of Aphonic Relationships

The South Asian diaspora, predominantly from India and Pakistan writes in Hindi, Urdu, and English language(s) as their medium of communication to reach out and represent contemporary generations. These distinguished authors and poets present their writings as a form of art. Correspondingly, their critical approaches pave ways to explore an aphonic relationship between gender, memoir, and grief.

During this movement of disunion- the Partition of India, thousands of innocent lives were exterminated by miscreants. Most of the women were assaulted, abducted, and raped in revenge motivated by communal cacophony. A large number of children were orphaned; millions of families got eradicated from their ancestral lands. People were fleeing in panic here and there, seeking refuge from village to village and across the borders because they had no other option for survival. On both sides, there was a massive outflow of people:

By May 1948 some 12,500 women had been found and restored to their families. Ironically, and tragically, many of the women did not want to be rescued at all. For, after their seizure they had made some kind of peace with their new surroundings. Now, as they were being reclaimed, these women were deeply unsure about how their original families would receive them. They had been 'defiled' and, in a further complication, many were pregnant. These women knew that even if they were accepted, their children- born out of a union with the 'enemy'- would never be. Often, the police and their accomplices had to use force to take them away. 'You could not save us them, said the women, 'what right have you to compel us now?' (Guha 95)

Already displaced women were coping with post-partition migration and afterward languishing in refugee camps in a complete loss of identity. They were termed as refugees and not citizens of either county. The right to nationality became a serious concern. Nationality is not a privilege; it is entirely a concern of human rights. In a process to attain freedom by Partition, common people were made to run helter-skelter in this crisis of division—which was arbitrarily done. Instead of prudently controlling the grim atmosphere, people were left to die hither and tither. Initially, merely things were done to rehabilitate displaced and victimized women. In spite the fact that they lost their families and dignity being the prime victims of Partition.

Partition Odyssey in Literature

Still, the torment of the Partition echoes in literature by way of various regional Indian languages. This research paper also examines the anguish of women amidst the distress of 1947 India through the lens of Indian cinema. The memoir(s) of the victims was documented by the Indian novelists using the Partition as a backdrop. It explores the intensity of violence against women depicted in the films based on the Partition of India. Many of the novels – like *Pinjar*, *Train to Pakistan*, *Cracking India*, *Azadi*, *A Bend into The Ganges* portray partition on political backgrounds, whereas, my concentration is on allegorically unveiling the ideals of the Hindu-Muslim sentiments. I ensure unbiased research, whether the novelists and their sentiments agree or disagree with the decision taken by the political leaders and the breaking of the Indian landmass.

This odious saga of partition has stirred the imagination of many Indian poets and writers. Some of the acclaimed writers including Amrita Pritam, Krishna Sobti, Bapsi Sidhwa, Sadat Hasan Manto, and Khushwant Singh have mainly concentrated on the narratives of the Partition of India. They had a creative urge to put in black and white an event that has terrible historic significance. This memoir of turbulence is deep-rooted in the history of mankind. These novelists dauntlessly inscribed the episodes of the Partition in their respected languages. Their calligraphy is a definite representation of the unrest of 1947 India. Such incidents inspire scholars to delve into the theme of a humanitarian crisis in Indian writing English.

For a better interpretation and analysis, one needs to study the episodes of historical incidents culminating in the creation of two dominions i.e. India and Pakistan. We need to review the socio-cultural relationship between the religious communities especially, the Hindus and the Muslims during the pre-partitioned times. To understand the crux of this incident below are some essential points to be taken into consideration-

- Status of religious diversity in India.
- Impact of Partition on social life.
- Works of Indian fictional writers in context to the Partition of India.
- Projection of Partition narratives in the Cinema.



1947: A Time Travel through Cinema

In recent years, the injustices to women during the violence of 1947 have been studied in detail. Distinguished scholars have talked about religious conflicts and moments of soul-crushing tragedy with women across the world. The novels and films chosen for this research work are literary and appropriate in presenting the anecdote of religious and political turmoil that ultimately lead to the doomed partition. Films like *Train to Pakistan* (1997), *Hey Ram* (2000), *Lahore* (1949), *1947 Earth* (1999), and *Pinjar* (2003) have also portrayed these themes. Many chapters unfold how women in devastation jumped into wells to save themselves from being enthralling to the evil-doers. One such scene from Govind Nihalani's *Tamas* (Darkness, 1987) gives iconic importance to such mishappenings. Another film called *Khamosh Pani* (*Silent Water*, 2003) has also illustrated a scene where women threw themselves into well to protect their dignity.

The Post-colonial researches by novelists like Urvashi Butalia in her book *The Other Side of Silence: Voices from the Partition of India*- delves into the partition as a process apart from an incident. They emphasized recollecting the testimonies through important pieces of evidence- preferably letters and interviews, belongings, museums and memorials, personal diaries, old newspapers, and pamphlets. Along with this, many filmmakers opted for literature as a source of directing and projecting the nightmare of Partition. They picked out literature to represent the painful experiences of people in dismay.

During the initial years of the post-independence era, there was merely any film directed on the partition narrative. In Hindi cinema, Yash Chopra begins with *Dharamputra* (1961) and speaks about the partition times flushed with extremism, communalism, and religious intolerance:

1947. The year when beleaguered masses of the subcontinent broke metaphorical shackles and basked in the aura of freedom also witnessed the abominable trauma of partition, unprecedented barbarity and deep-rooted hatred. The subsequent task of whaling wounds, putting out raging fires of mistrust and lay the foundations of a modern nation state fell on the shoulders of our leaders, who had the moral authority to inspire people from various fields to join them in this immense task. From Bollywood, the charge was led by none other than Baldev Raj Chopra, who was hounded from his hometown, Lahore, in 1947 and who founded the formidable production house, BR Films, in 1956. (Malhotra 2010, February 5)

Pinjar, a film made on the original work by Amrita Pritam which precisely captures the misery faced by women during the Partition. Similarly, the film *Garm Hawa*, inspired by Ismat Chughtai's unpublished anecdote that interrogates the real scenario of complexities and migrations that happened in the Partition days. *1947 Earth* (1999) is a cinematic representation of Bapsi Sidhwa's novel *Ice-Candy Man*. Under the same title, Khushwant Singh's novel *Train to Pakistan* is adapted into films. *Tamas* written by Bhisham Sahni is also made under the name of the novel. In this way, the study of cinematic representation is relevant in analysing the partition of emotions in the partition of India.

By the way of cinema, it is equally challenging to translate grief into action. Countless women lost their lives at the hands of sexist violence. The rage and the helplessness left all grief-stricken and gasping. Gulzar, Ritwik Ghatak, Shyam Benegal, Govind Nihalani, and Bhisham Sahni are some of the prominent personalities from the Indian film industry who had themselves witnessed the partition of India. They have monumental contributions to Indian cinema. Both of the films by Shyam Benegal *Mammo* (1994) and *Zubeidaa* (2001) depict the sufferings of partition.

Lens and Literature: Unveiling the Plight of Women

The plight of women needs to be heard. Adversity should never go unnoticed. In every aspect, the Partition historiography of India gives meager space to bitter experiences of atrocities on women. Isn't this an injustice to them? However, history and literature are inter-linked that created masterpieces in the fictional and non-fictional world of literature. Historical events could be explored; further documented through literature since they are chronicles of the [mis]happenings of time and also a record of memories of people who were displaced due to the power equations of their time.

Pinjar, the widely acclaimed novel is originally written in the Punjabi language by Amrita Pritam. It has been translated into English and various other Indian languages for a wider reach. The plotline dates back to the partition times, spinning a poignant tale of the protagonist Puro. This novel has also been transformed into a film (under the same title) by film-maker Chandraprakash Dwivedi which bought him many laurels.

The sub-plot of the film is the backdrop of the India-Pakistan partition revolving around the story of a Hindu girl, Puro, abducted by a Muslim man, Rashid, whose parents refuse to recover the defiled girl when she manages to escape and reach home but is rejected by her



family. Meanwhile, riots broke out due to Partition and Puro's sister-in-law gets abducted by an unexpected mob, raped, and held in captivity. The story further unveils how Puro helps in finding her sister and safely sending her to India:

Hardly ever and hardly anywhere, have women "written history". They have left few accounts, personal or otherwise, and have committed much less to writing than men. Women historians have noted this absence and emphasized the importance of retrieving women's history through oral sources. Because women have used speech much more widely than the written word, oral history practitioners have found in interviews and testimonies a rich vein to mine and to surface what, so far, has been hidden from history. (Menon and Bhasin 14)

It was the summer of 1947 and the borderlines over Indian landmass are being carved. In her novel *Ice Candy Man*, Bapsi Sidhwa graciously puts the essence of culture(s) and the lives of women in pre-partition to partitioned India. Her works concentrate on women's ordeal scuffling under the patriarchal milieu. This unfortunately made women twice a victim of destiny. Women were exploited in many ways; threats of rape, mental and physical torture and were even sacrificed for religious sanctity. Being a spectator of the violence of 1947 India, Sidhwa gleaned this comprehension- "Victory is celebrated over a woman's body and vengeance is taken on a woman's body....that is very much the way things are, particularly in my part of the world" (Tharoor 1991).

The novel recalls the holocaust of Partition through the eyes of its narrator- Lenny, a physically disabled Parsi girl. Lenny, witnesses occurring bulges in the political ocean and the rising tide of humiliation. To this Sidhwa said, "There are certain images from my past which have always haunted me. Partition was a very violent experience for everybody in the Punjab. Although I was very young then, I saw chance killings, fires, dead-bodies. There are images which have stayed with me. These were also the stories I grew up with". (Kabir 2005)

Deepa Mehta's *1947 Earth* (1999), a cinematic approach to Sidhwa's *Ice Candy Man*, has given a human touch to the partition narrative. She was valiant enough to work on a disputed subject at times when many of the filmmakers were uncertain and kept themselves away from this subject. In the movie, the filmmaker paints the terrors of sectarian violence and eventually, religion with a determined yet sympathetic gaze. On critically examining the *movie* neither holds any side nor does it bring out any judgment. It is solely a cinematic blueprint of the novel *1947 Earth*.



Soon materialism starts fading the cordial relationships which further leads to a heart-rending climax. When the film reaches halfway, the protagonist Shanta is shown frantically repairing and stitching a stuffed doll with safety pins. There were stitches visible which indicate the horrible scars of partition on a human body and soul. This scene acutely presents the tragedy of Partition and the film moves on profoundly.

Ghughi: A Period Drama from Pakistan

The film industries of both countries are highly influenced by the theme of separation. The plot of their stories has left an abiding impression in establishing an emotional outlook among the people of both countries. Ghughi, a period drama, directed by Iqbal Hussain, is an adaptation of the novel *Pinjar*. It was aired on TV One Pakistan in the year 2018. This soul-stirring drama takes us back to British India in the backdrop of the Partition of India. It recollects the footprints of dividing India.

It is such a beautiful drama that gives flashbacks of the minimalistic Indian life of undivided India. Also, it recollects the gut-wrenching partition incidents and thoroughly leaves its viewers in nostalgia. Because many of us had heard separation stories from our parents and grandparents, this drama has precisely depicted every detail through which we travel in 1947. It is a treat to the eyes to see such period drama, especially those based in pre-partition times.

The reminiscence of partition is always distressing. In this drama, the historical approach to show the Muslim and the Hindu households justify the theme of the novel. The first four episodes effectively set the foundation of the story. Like Puro in *Pinjar*, Nirmala in Ghughi symbolises the silent victim of gender violence. Coping with grief overloaded, facing too much loss, it is normal to feel paralyzed, downhearted, exhausted. Women who were rescued and fortunately reunited with their families felt this grieving process for years.

[In]evitable Two-Nation Theory

The consequences of the bloodshed were unrivalled in the entire Indian antiquity. It was the largest migration of humans ever in the history of mankind. It even troubled the waters between the two newly formed nations. The thought is still arguable- Whom has the partition benefitted to? The Muslim League failed to welfare the very people (the Muslims) for whom they strongly urged a religiously separate nation and instigated the process of Partition. The Two-

Nation theory observed partition as inevitable action of the dissent between Hindus and Muslims.

Altogether, the Indian subcontinent has been juxtaposed with religion and politics whether in the present or the past. It gives us an account of the state of affairs and circumstances at those times. I believe, somewhere it was a political jaunt offered on communal lines. It resulted in the annihilation of millions of people, vandalizing property, robbing assets, and molestation of women.

Before the Partition crisis, the Muslims were prosperously living in the Bengal and Punjab provinces but, both the territories displeased and bent out of shape, being divided into two parts. In Punjab, Muslims lost the eastern region; a fertile land for agriculture, while in Bengal, they lost the economic ground (trade and commerce) of Calcutta.

The violence that erupted during the partition was very intense. Punjab faced the most violent partition experiences. “The character of the violence - the killing, rape and arson - that followed was also unprecedented, both in scale and method”. (Pandey 62) In continuation, the western region was left to satisfy a densely populated region with the clan of rural slums. As for the Hindus, millions of them were left to the mercy of the people with whom they had revolted for longing freedom.

Factually, the demand for creating a separate nation based on religion is the utmost failure of all time. The actions of framing two different dominions were based on religious identity and nationalism. It was nothing more than bamboozling the masses for a utopian state which never existed. It costs the assets and normality of life of every person. Albeit, the war of 1971, which is also known as the war of liberation of Bangladesh, proved the Two-Nation Theory is unfortunate and wrong. Whereas, India, by the vision of our constitution makers declared as a secular nation, where people have equal rights and atrocities are punishable offenses followed by the law and order. No doubt, a flashback of catastrophes is still awful, to both nations. If compared, by far, the majority of post-independence India has remained peaceful for all.

Women Amidst the Arbitrary Decision of Division

The days of terrible distress must not be seen with the comfort of hindsight of normal times. Lest we forget the days of haphazardness when women were made to run here and there in the freedom struggle of India while everything was all set to lay borderlines. But still today some questions and answers are unclear: Why the land was arbitrarily partitioned without



implementing the norms of law and order before? Who was profiteering from spoiling the religious harmony among people? Were the intentions behind the Partition of India can be justified? Who would be responsible for this mayhem the common people or the legislature of India?

On revising the Partition literature, I grasp that struggles for freedom included femicidal tendencies where women were silenced when they defy social norms and men. *Pinjar* (Skeleton, 2003) and *Khamosh Pani* (Silent Water, 2003) are films that focus on unheard stories of women who were abducted, raped, forcefully married, and converted to the perpetrator's religion. Khushwant Singh's *Train to Pakistan* (1998) recalls the horrors and massacres of people from Punjab while crossing the borders in 1947.

Ashis Nandy and Veena Das has stressed upon the matter of violence of division of the sociologies to get a handle on the mythic elements of Partition cruelty. For them, it is writing – Saadat Hasan Manto's work specifically – that calls attention to the way. Abstract language, they contend, can communicate the individual, mental impacts of injury for conventional people. (Das and Nandy 177-95)

Hence, all the way cinema has appropriately represented the distress and fear of victims clutched in the chaos of 1947 India. Maturely and sensibly, it depicted the gruesome picture of Partition. It has documented the plight of women in a creative manner. These melodramatic illustrations not only focus on the agony of victims but also document in-person experiences according to the chronology as they occurred in the Indian history of Partition.

During the recent the studies and investigations many theories and blind spots of some existing histories of nationalism and communalism were amended in the way, but some of the issues persevere. Writing on South Asia, Neeladri Bhattacharya debated about the confinement narratives of religious conflict is a favoured strategy for secular historians. On the sub-continent the relation of Hindu-Muslim had a history. According to some scholars, the relationship of Hindu-Muslim on the sub continent were as one of the accommodations and amalgamation of the religions to show up the Indian public which constitutes the majority of Hindu religion, of its typecast of Muslim being contentious and greedy outsiders. (Bhattacharya 57-73)



When pervasive violence against the women of the society was discussed, the community framed in terms of the communistic prestige and family dignity. The governments of India and Pakistan shaped paternalistic attitude to 'recover their women' from the other country. What partition meant for the women in relation to their families and the men in their lives which many of them had been the delinquent of violence, the government and few scholars thought to enquire women to know about the impact of partition in their lives and the people associated with it.

On socio-politics, India was broken into two parts. The execution is visibly communal. Through the partition noirs, the filmmakers not only approached the socio-cultural history of India but also persuade the perception of Muslims of India and Hindus of Pakistan. Interestingly, post-independence in some of the Bengali films, Muslim protagonists are the leading characters throughout the storyline. They are hardly put out of frame although, they constitute lesser in population if compared to the total population of West Bengal. Its literature enormously contributes to the manifestation of Partitioned India followed by a visual approach in cinema. Talking about Ritwik Ghatak's contribution in Bengali cinema:

“Ghatak was profoundly affected by the Partition of India that came with Independence in 1947, ceding the land of his birth to the newly created Pakistan. Indeed, nostalgia for the once undivided Bengal and the traumas emanating out of dislocation and loss of home are basic to almost all his films.” (Hood 32)

Bereavement of Society and Sentiments

The catastrophic event of Partition had severely influenced the socio-political, economic, and cultural lives of thousands of people. What partition meant to women for their rights and dignity? In the world, 1947 is seen as the period of political unrest in India. Moreover, Indians view it as a trail of scars in a psychological venture. The impressions of this turmoil are imperishable in the entire human history. Never before this incident has history witnessed such giant dislodgement where people migrated so immediately in anxiety. They abandoned their homes and submerged memories. This catechizes- Whether the eradicated Hindus or the Muslims accepted the partition as a justified solution?

With the relinquishment of power from the British to the Indians a surge in religious vulnerabilities and forced conversions took upon women whether Hindu or Muslim. It was a nasty decision that blazed up the flames of religious rivalry in many regions of the subcontinent.

In a haste, people ran to traverse the borders leaving everything behind- their homes and belongings. They were scared of being trapped on the wrong side. Millions of them became victims of homicidal attacks. These novels and films are truly anecdotes of a cataclysmic saga germinated on religious envy and xenophobic assemblage. As scholars, we must look through every aspect of division to know about the impact on the lives associated with it.

A five-section TV arrangement dependent on the works of writer Bhisam Sahni, *Tamas* (Darkness) was screened on the Indian state direct Doordarshan in 1987–88. In spite of the fact that it shunned the glamour and allure of business Hindi film, *Tamas* was no less sensational in its true to life language: fuzzy night scenes, grievous shouts, claustrophobic shots of flights of stairs and passages, and the distinct difference among light and shadow together delivered a ground-breaking 'feeling of experiential dread'. (Mazumdar 319)

These dark films worked as mnemonic instruments to connect with the raveled past of India and Pakistan. The actual sight must be more horror-stricken than the dramatic visuals depicted in the films. All these films exhibit the woes of partition as well as the dilemma of women in bewilderment to choose which side of the border- whether to stay in India or migrate to Pakistan and vice-versa. *Zubeidaa* is one of those films that concern the post-partition quandary of Muslim women in India Govind Nihalani's *Tamas* (1987) tells about the ordeal of violence, loss, and grief of people thrown out of their land.

Conclusion

This genre of cinema has left an everlasting impression on modern Indian viewers to understand the mindset of the people of India and Pakistan. Jawaharlal Nehru realized the situation as “murder stalks the streets and the most amazing cruelties are indulged in by both the individual and the mob” (qtd. in Brendon 404). In every aspect of their life, every woman deserves dignity and a right to sacrosanct freedom. The incidence of violence was highly grave to what the novelists recorded in words and cinema projected through reels.

While some filmmakers opted for the theme of the pogrom that happened during the displacement of people, few others chose to recreate the repercussions of partition encountered by women. It has been more than 70 years of independence, yet many novelists and filmmakers work on the subject matter of Partition of India. The August of 1947 not only witnessed the travail of two countries but, also came up with the dawn of two diverse film industries.



Rafique Baghdadi, the famous historian and film critic, elucidates, “It was a very tense period, mangled with confusion and excitement. People were full of hope for a new and better nation, while at the same time there was a looming sense of insecurity, and that is reflected in the movies that were made in that time”. (Kumar 2014)

Film, in contrast to writing, is said to have avoided speaking about Partition for a few decades. Ritwik Ghatak is viewed as an unmistakable special case in such manner as the exile experience is key to his oeuvre. In his ongoing book *Mourning the Nation*, the Partition is not missing to such an extent as dislodged and allegorized in 1950s and 1960s Indian film (Sarkar 30), contends Bhaskar Sarkar. In any case, the film regularly viewed as the first on Partition, in any event on the Indian side of the outskirts, is M. S. Sathyu's *Garam Hawa* (Hot Winds 1973).

On the off chance that it was India's contribution in the 1971 Bangladesh war and the public soul looking occasioned by the twenty-fifth commemoration of freedom that permitted Sathyu to address the Muslim experience of Partition legitimately, it was the counter Sikh savagery of the mid 1980s that reemerged public discussions about Partition and propelled Govind Nihalani's *Tamas*. (B. Sarkar 170)

Veteran actors Dilip Kumar (Mohammad Yusuf Khan) and Noor Jehan starred *Jugnu* was one of the popular film that released in 1947 along with other films like *Do Bhai*, illustrated upon the ambiguous environment of the era. It is noteworthy that lead actor of film *Jugnu*, Dilip Kumar went on to becoming the superstar of Indian cinema while the lead actress of the film Noor Jehan (who worked as the leading lady in *Do Bhai* also) decided to settle in Pakistan with her husband Shaukat Hussain Rizvi. This year also marked the debut of two cinema legends Raj Kapoor and Madhubala in Indian film industry with their film *Neel Kamal*.

For the first time, people were extremely excited and hopeful for a Pandora's Box to unlock. They were excited for a better tomorrow. These emotions were advanced by the leaders of the movement who worked hard to drive out fear and provide safety to them. Hence, the films that were released soon after independence reflect the same enthusiasm, anxiety and addressing concerns like social evil and corruption and story of a new glorious nation. The filmmakers started recreating the partition era on silver screen around four or five decades later. These films focused on tragic experiences of displacements.

Partition divided many talents between India and Pakistan. Artists, poets and music directors who were originally from Lahore chose to stay in Pakistan for their own reasons. *Teri*



Yaad was the first film produced and released in Pakistan in the year 1948 which starred Nasir Khan and Asha Posley. Nasir Khan was the brother of Dilip Kumar who settled himself in Lahore only after the chaos of partition. Many artists moved to Bombay to try their luck. Different music composers, filmmakers and actors like Sunil Dutttoo joined film industry after partition and helped to create the phenomenal Indian film industry.

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