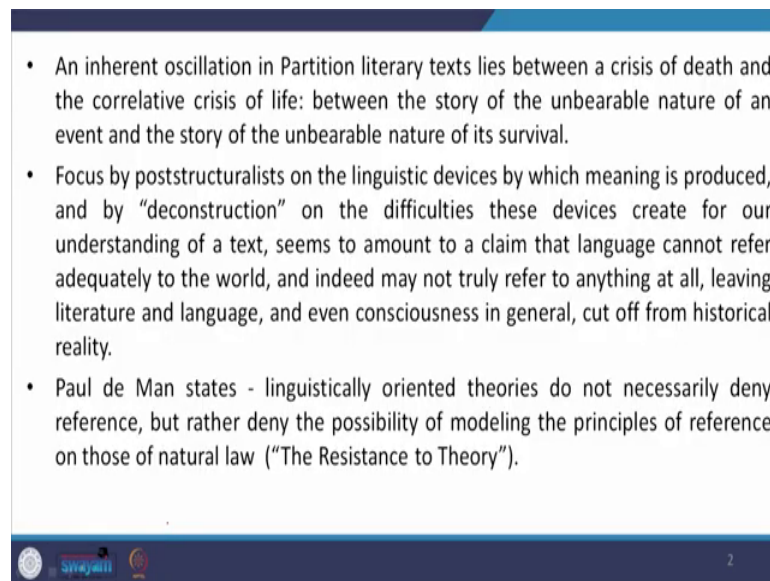


Partition of India in Print Media and Cinema
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Lecture - 11
History and Alternative Memory Writings - IV

Good morning and welcome back to my course on Partition literature. So, today we are going to talk more about History and Alternative Memory Writings. We are going to focus on the role that fiction plays in complementing history the events of history and we are referring to partition here, the partition of India in 1947. So, we see how there is an inherent oscillation in the Partition literary texts, where we are looking at the crisis of death and also the crisis of life and survival.

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- An inherent oscillation in Partition literary texts lies between a crisis of death and the correlative crisis of life: between the story of the unbearable nature of an event and the story of the unbearable nature of its survival.
- Focus by poststructuralists on the linguistic devices by which meaning is produced, and by “deconstruction” on the difficulties these devices create for our understanding of a text, seems to amount to a claim that language cannot refer adequately to the world, and indeed may not truly refer to anything at all, leaving literature and language, and even consciousness in general, cut off from historical reality.
- Paul de Man states - linguistically oriented theories do not necessarily deny reference, but rather deny the possibility of modeling the principles of reference on those of natural law (“The Resistance to Theory”).

So, we are not only talking about the nature of the event, but how that event is survived in the collective memory, the difficulties in remembering. The structuralist and the post-structuralist schools are interested in the stylistic devices, the stylistic markers in an artwork by which meaning is produced. By the time we start talking about deconstruction and the postmodern, there is a destruction of meaning, there is a kind of rupture through which meaning cannot be produced anymore.

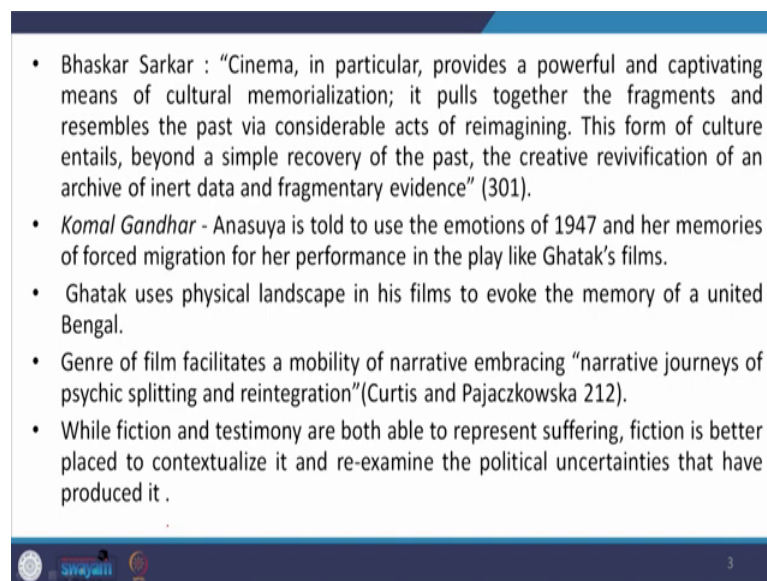
We look at an event, a cataclysm such as partition through the deconstructionist and the postmodern point of view. The claim of language actually fails. Language cannot

adequately refer to the world. In fact, it fails in referring to anything at all. So, there is a kind of gap between the historical reality and how it is represented through language.

So, it hearkens back what Paul de Man would say that linguistically oriented theories do not deny reference necessarily, but the theories actually function on a different plane from that of the natural law. So, there is a denial of possibility of or modeling the principles of reference ah based on the natural law. The world of language sometimes cannot capture the historical reality or the trauma wrought by history in its entirety.

In the light of that, cinema becomes very important. It is a popular media and it represents the emotion, the sentiment of the masses. Bhaskar Sarkar would say that cinema provides a powerful and captivating means of cultural memorialization through bringing together the fragments and reassembling the past through considerable acts of reimagination. So, reimagining and reimagination actually goes into the making of visual artworks, such as film.

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- Bhaskar Sarkar : “Cinema, in particular, provides a powerful and captivating means of cultural memorialization; it pulls together the fragments and resembles the past via considerable acts of reimagining. This form of culture entails, beyond a simple recovery of the past, the creative revivification of an archive of inert data and fragmentary evidence” (301).
- *Komal Gandhar* - Anasuya is told to use the emotions of 1947 and her memories of forced migration for her performance in the play like Ghatak’s films.
- Ghatak uses physical landscape in his films to evoke the memory of a united Bengal.
- Genre of film facilitates a mobility of narrative embracing “narrative journeys of psychic splitting and reintegration”(Curtis and Pajczkowska 212).
- While fiction and testimony are both able to represent suffering, fiction is better placed to contextualize it and re-examine the political uncertainties that have produced it .

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This form of culture entails [working] beyond a simple recovery of the past, the creative revivification of an archive of inert data and fragmentary evidence. So, revivifying the inert data. the under-researched areas becomes an important project for cinema that cinema tends to pursue. So, the genre of film facilitates a mobility of narrative.

Narrative journeys of psychic splitting and reintegration is considered when we are talking about a genre such as cinema. We have already discussed about the two modes of representation - one is the fictional, the other is the testimonial. And critics would go on to say that the fiction has a greater degree of freedom, it can recreate... fiction is better placed to contextualize and re-examine the political uncertainties that have produced it.

Because testimony has its limit, the person that has witnessed is also in a way a trauma survivor. So, we understand that the grammar, the semantics for recounting the past in a way is limited, but imagination using the creative field is a way of liberating the incident from its exact spatiotemporal coordinates and through the artist's intervention, certain new possibilities are actually established. Certain unconventional alternative possibilities are explored by fiction.

So, film helps in confronting trauma by a collective mourning in a public space, such as theater. A shared experience of mourning, a shared experience of recollection and purgation is something that informs the genre of cinema.

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- Films help in confronting trauma by a collective mourning in a public space such as theatre (Viswanath and Malik, "Revisiting 1947 through Popular Cinema: A Comparative Study of India and Pakistan," *Economic and Political Weekly* 44:36,61-69. 2009).
- M.L. Anand's *Lahore* (1949) - depicts the plight of Radha and Neela, who are abducted by Muslim men during Partition. Despite being critical of the social exclusion of abducted, the film "still relies on the Hindu woman's submissive performance of tradition and subjection to male patriarchal power" (Daiya, *Violent Belongings: Partition, Gender, and National Culture in Postcolonial India*. 2008: 96).
- M.S. Sathyu's *Garm Hava* (1974) captures the dilemma of Salim Mirza (played by Balraj Sahni), a shoe manufacturer from Agra, and his dilemmas about migrating to Pakistan after all his friends and family leave.

We have many of these films, such as Lahore which depicts the plight of Radha and Neela, these two women that have been abducted by Muslim men during the partition.

Also a very important work by M.S. Sathyu is Garm Hava. Garm Hava is trying to look at the dilemma of the minority community, in this case the Muslims, and the decision that they need to make - whether to stay back in an India that proclaims secular values or to migrate to the newly born Islamic nation-state Pakistan.

The frustrations or limitations that the family - this Muslim patriarch called Salim Mirza faces - as a shoe manufacturer from Agra is vividly discussed and portrayed by Sathyu in Garm Hava. So, we understand that the literary representation or the artistic representation actually comes in as a way of depicting the liminal.

In other words, whenever we are trying to have a total picture there is always the scope of not talking about something else and partition scholarship actually is intended on extending the fields and understanding this experience through looking at different coordinates - looking at the differentials of experience, different ways of existence at the time and after the partition.

A section of Dalit refugees that were adolescent, that were young at the time when partition happened and who subsequently grew up. They acquire literacy and they start writing and most of these writers are males. So, in their autobiography they speak up about the violence that males, the Dalit males, also face... bodily violence besides socioeconomic and cultural subjugation. There are testimonies of bodily violence.

Young Dalit boys who were refugees got raped by the state actors, such as the police. They write about their experience in the prison and [these experiences] are definitely gruesome. So, we need to understand this intersectionality, where new meanings are actually churned out of identities lying at the crossroads of caste, class, gender against the backdrop of partition.

We have very important work by Kavita Daiya who actually tells us that gendered form of violence at the time of or in the context of partition does not only center the woman, we also need to look at the sexualized and the violated Dalit male's body, especially the vulnerable young Dalit population among the refugees.

Then we have the image of the train coming back again and again, be it Khushwant Singh's novel *Train to Pakistan* or *Peshawar Express* by Krishan Chander or *The Train has reached Amritsar* by Bhisham Sahni. We have Ghatak's films, *The Cloud Capped Star* and *the Golden Line*.

This journey in a train or the failure thereof - the journey that never happens, keeps coming back; journey to a place of no return. So, the host land becomes a place from where there is no return to home and like I was saying the other day, there is a fundamental split between one's belonging to a nation and one's belonging to the home.

The train signifies a train of memories, a train of nostalgia and ah ultimately a dead end for all hopes. The gruesome, the grisly image of the train bringing corpses across the border. So, trains being sent that are loaded with dead bodies and mutilated bodies. *Train in Peshawar Express...* we see it is the autobiography of a train.

The train is the narrator. The train witnesses the violence; murder, rape, rampant killing and so, the train in the end is stationed in Bombay and it says that I would never again like to go on a journey across the border. I would only travel when things are better, [when] there is communal harmony and we can understand journey, transportation or moving from one place to another not in terms of loss, chaos or tragedy, but in terms of development, business, prosperity and meaningful exchange.

What is witnessed is not trauma exactly, but the impossibility to gather a kind of meaning. It is the impossibility to have an assembled presence of the trauma, and fiction develops within this impossibility in recognition of the inherent failure of language.

And hence the role of imagination, the faculty of imagination in extrapolating what the reality [is]; imagination complements and takes forward the handicap that reality at the time of partition faced. Partition in a way can be represented only through intermingling of reality with imagination.

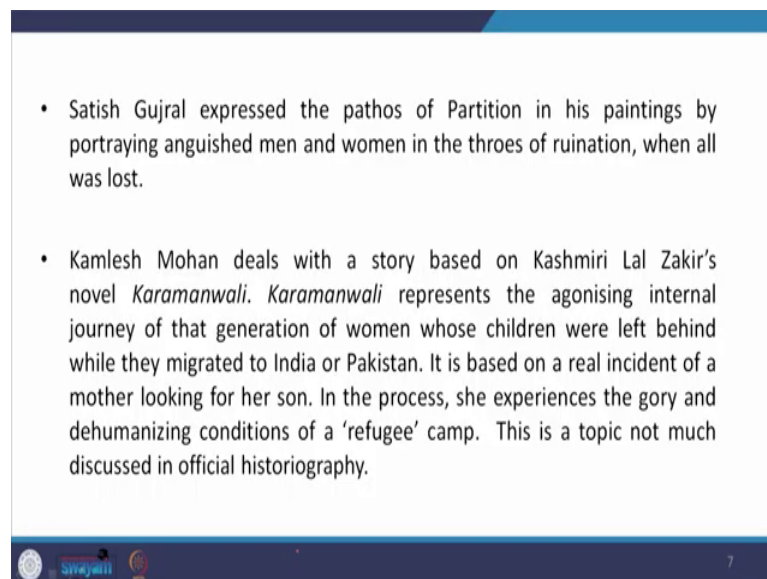
There are works like *Train to Pakistan* and then Bapsi Sidhwa's *Cracking India*, which actually open up the literary space and fiction has this potential to become testimony. In Sidhwa's *Cracking India*, we look at this protagonist called Lenny, she has a polio-stricken leg.

So, she is a specially-abled child and it is a coming of age film from the precincts of childhood; she is growing up and learning the ways of the adult world. She is learning about adult things, such as religion, communal disharmony and male-female physicality.

She talks about rape and she is growing up in such a disturbed time that she and her cousin, who is almost her age, actually reenact rape on a rag doll. Actually they are performing rape on a toy. So, these discussions have reached the children. The violence has been normalized and they have seeped into the juvenile psyche, right. These are very powerful representations by different artworks that we see.

We see Satish Gujral's expression of the pathos of Partition through his paintings, where the anguish of the men and women who are in the throes of ruination is portrayed very effectively and very powerfully. So, the role of literature, of artworks basically complement[s] formal history writing.

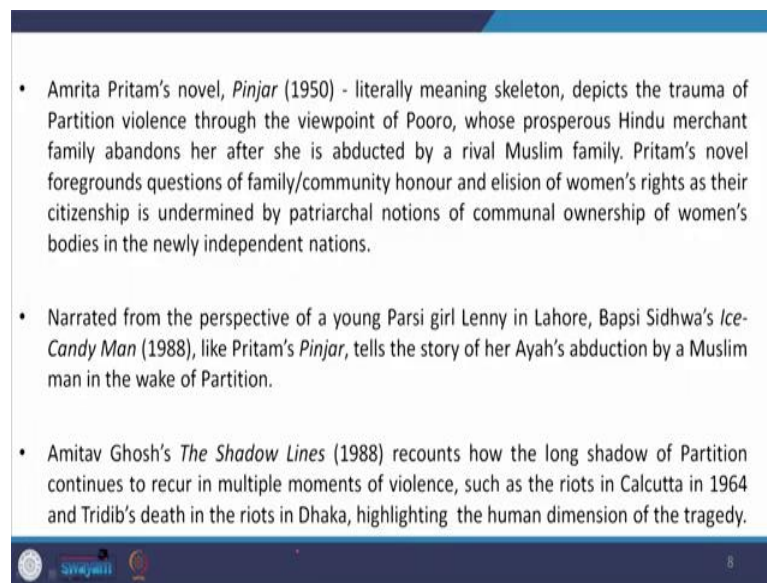
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- Satish Gujral expressed the pathos of Partition in his paintings by portraying anguished men and women in the throes of ruination, when all was lost.
- Kamlesh Mohan deals with a story based on Kashmiri Lal Zakir's novel *Karamanwali*. *Karamanwali* represents the agonising internal journey of that generation of women whose children were left behind while they migrated to India or Pakistan. It is based on a real incident of a mother looking for her son. In the process, she experiences the gory and dehumanizing conditions of a 'refugee' camp. This is a topic not much discussed in official historiography.

Kamlesh Mohan deals with the story based on Kashmiri Lal Zakir's novel *Karamanwali*, [where he] is talking about women and the psychic journey; a generation of women that had to migrate across the border and had to leave their children behind. So, it is based on the real incident of a woman looking for her lost son. In the process of this search, she discovers the dehumanizing conditions of a refugee camp.

These are the blind spots or areas, the aporias if we may, in official historiography. (Refer Slide Time: 16:45)



Similarly, we look at Amrita Pritam's novel *Pinjar*, literally meaning 'Skeleton.' The plight of the woman and once again her liminal position - she is dealing with a fragmented identity and at the same time her identity has several overlaps. The woman, the women's bodies become a site of overlapping spatiotemporal meanings.

Different communal orders, different patriarchal orders are etched on this body of the woman and she is living the life - an existence inside a cage. So, it foregrounds the question of family and community honor and elation of women's rights, as their citizenship, their rights as a citizen are undermined through patriarchal notions of communal ownership of women's bodies in the newly independent nations.

In Amitav Ghosh's *Shadow Lines*, we look at the long shadow of Partition continuing through multiple moments of violence. Amitav Ghosh talks about the riots in Calcutta that took place in 1964. There is a point where the grandmother wants to travel back to

her homeland, which is now in Bangladesh. She is interested in seeing the border and sees none, and she is visibly disappointed.

She thought that there is a physical border separating the two nation states, India and Bangladesh or the East Pakistan. So, she says where is the border? and that is the failure of nation building project. The Radcliffe Line's madness in map-making, in the formation of cartography.

In Begum Jaan we see that the line actually cuts through a brothel. Most of these prostitutes are rape victims that have not been taken back by the families. So, they take up prostitution and the brothel is their home. It is another kind of meaning that we are exploring when we talk about a home being partitioned.

For the brothel mistress the home is the desh. The question of desh [emerges as] a ramified meaning. It has so many different significations depending on where the person is coming from or the social allocation, the caste, class allocation of the person. For a brothel owner, the desh is actually their home and the Radcliffe line cuts across that.

Having to leave the brothel... it tantamounts having to leave one's desh. They are actually far away from the protagonists of the nation building process - Nehru, Gandhi, Jinnah. So, Delhi is far away from them. The Delhi politics, mainstream politics is far away from them. They do not understand that. For them, the brothel is the desh, which is at stake, which is getting partitioned.

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- Gayatri Spivak - "procedure of fiction can give us a simulacrum of the discontinuities inhabiting (and operating?) the ethico-epistemic and the ethico-political"(2019: 6). The genre of Partition literature explores these discontinuities, by universalizing the particular and vice versa.
- Manto's short stories – "Toba Tek Singh," "Tetwal ka Kutta," "Khol Do," "Thanda Gosht" "Kali Shalwar," "A Tale of 1947," "Ram Khilavan," to name a few – depict the moral complexities of subjects at the receiving end of an event, whose political implications were beyond their control.
- Avoiding an explicit representation of violence, Manto delves deep into the psyche of seemingly ordinary individuals capable of extraordinary violence in the throes of a cataclysmic event.
- His protagonists are testament to "his belief that human depravity, though real and pervasive, can never succeed in killing all sense of humanity. His faith lay in that kind of humanity" (Jalal 2013: 24). *Toba Tek Singh* as a Partition text is a classic gesture of disavowal of dominant commonplaces in a hyperterritorial time. The mental institution includes a refusal of the state-mandated principle of territorialism.

Gayatri Spivak says that procedure of fiction can give us a simulacrum of the discontinuities inhabiting and operating the ethico-epistemic and the ethico-political. So, the genre of partition literature explores these gaps, where fiction takes the liberty, the poetic license to universalise the particular and particularize the universal.

We have already spoken about Manto's stories. Manto's short stories like Toba Tek Singh, Tetwal ka Kutta, Khol do, Thanda Gosht and Kali Shalwaar, A Tale of 1947, Ram Khilavan and so forth. So, they are all looking at the moral complexities of humans and the capacities, the bestial capacities of the ordinary man.

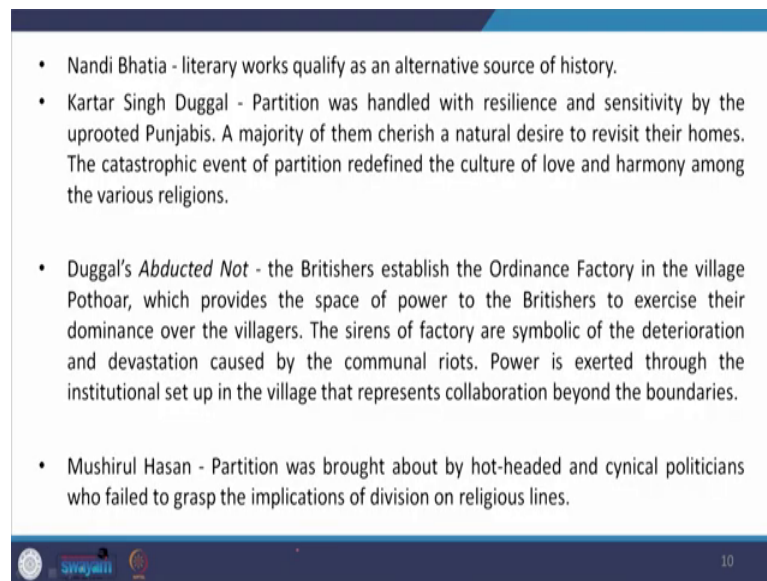
The person that was just an onlooker could at the next moment become a murderer. This line between being good, between civil behavior and becoming a perpetrator - this line is blurred and almost not there. This vulnerability of human at the time of partition is very richly depicted in a TV series, such as Bhisham Sahni's Tamas.

A family friend from a different community can suddenly turn into a murderer, without any guilt, without any qualms. Manto is delving into the deep, into the psyche of the apparently ordinary individuals who are capable of extraordinary violence in the throes of a cataclysm.

His protagonists are testaments to his belief that human depravity can never succeed in killing all sense of humanity. So, his faith lay in that kind of humanity. Literature is important or artworks are important in looking at different dimensions of human

character. So, on the one hand while we are talking about enmity, there are also instances of extraordinary human courage.

You know, display of compassion where humanity actually survives over and above anything else. There are all these different kinds of narratives of partition - love at the time of partition, love across border, love that defies communal [rivalry]. We have films, such as *Gadar Ek Prem Katha* or *Veer Zaara* ...we are making films on partitions even at the turn of the century, it is still a much discussed and relevant topic that keeps coming back in Bollywood films. (Refer Slide Time: 23:49)



- Nandi Bhatia - literary works qualify as an alternative source of history.
- Kartar Singh Duggal - Partition was handled with resilience and sensitivity by the uprooted Punjabis. A majority of them cherish a natural desire to revisit their homes. The catastrophic event of partition redefined the culture of love and harmony among the various religions.
- Duggal's *Abducted Not* - the Britishers establish the Ordnance Factory in the village Pothoar, which provides the space of power to the Britishers to exercise their dominance over the villagers. The sirens of factory are symbolic of the deterioration and devastation caused by the communal riots. Power is exerted through the institutional set up in the village that represents collaboration beyond the boundaries.
- Mushirul Hasan - Partition was brought about by hot-headed and cynical politicians who failed to grasp the implications of division on religious lines.

Nandi Bhatia would say that literary work qualifies as an alternative source of history. Kartar Singh Duggal's 'Abducted Not' is a work where we see the establishment of the ordnance factory in the village. The village is generally speaking a localized, remote existence away from urban politics and yet the sirens of factory are symbolic of the deterioration and devastation caused by communal riots.

The factory becomes an institution set up in the village, where we understand that slowly and gradually the rural, almost seen as an idyllic place in space, would be sucked into the mainstream politics. I have already talked about the difference between riot and pogrom. Hasan Azizul Huq's article *Kromagoto Atmakhandan* or *Constant Degeneration of Self* observes the difference between the two.

The violence that is naturalized at the level of everyday language without even our understanding... we keep spewing hatred through ordinary everyday parlance, the way of

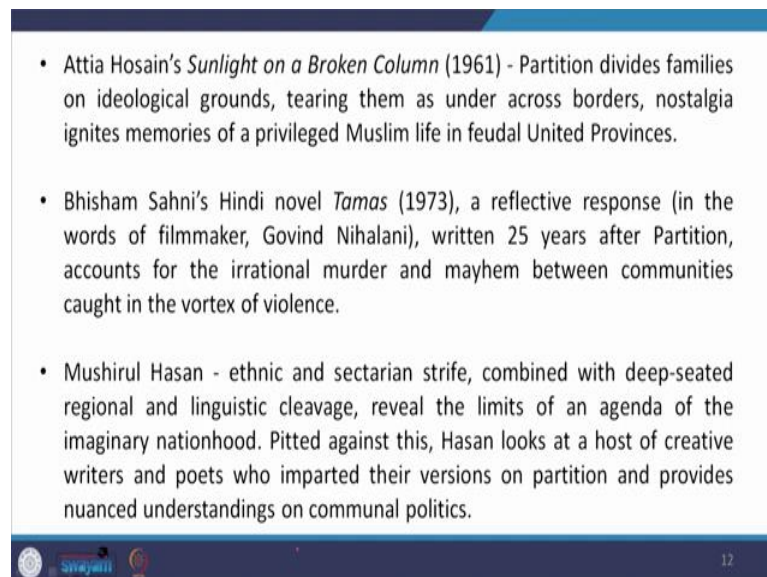
referring to the other. Riots are more spontaneous; however, the pogroms that are organized are calculated. They are backed with a lot of money.

So sponsorship is involved and [goons] are hired. In most of these cases we see that there are hired goons sent by political party leaders to actually rummage the localized existences. Most of the times these existences are syncretic. The chaos engendered by riots are used for fulfilling one's personal motives.

However, these pogroms that are calculated that are you know not at all off the cuff - they are not something that are unprecedented. [They] are given religious caste, class and ethnic meanings. So, Mushirul Hasan talks about the ethnic and sectarian strife combined with deep seated regional and linguistic cleavage, which reveal the limits of an agenda of the imaginary nationhood.

At the heart of forming separate nations especially in the wake of the British leaving the subcontinent and how the subcontinent was partitioned into different postcolonial nation-states, at the heart of this entire chapter [there were] assertion of differential identities at different levels.































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- Attia Hosain's *Sunlight on a Broken Column* (1961) - Partition divides families on ideological grounds, tearing them as under across borders, nostalgia ignites memories of a privileged Muslim life in feudal United Provinces.
- Bhasham Sahni's Hindi novel *Tamas* (1973), a reflective response (in the words of filmmaker, Govind Nihalani), written 25 years after Partition, accounts for the irrational murder and mayhem between communities caught in the vortex of violence.
- Mushirul Hasan - ethnic and sectarian strife, combined with deep-seated regional and linguistic cleavage, reveal the limits of an agenda of the imaginary nationhood. Pitted against this, Hasan looks at a host of creative writers and poets who imparted their versions on partition and provides nuanced understandings on communal politics.

And assertion of a theory that stated that people from different ethnicities, different cultural practices, communal or religious backgrounds cannot actually coexist in peace. (Refer Slide Time: 27:41)

- Bhaskar Sarkar (*Mourning the Nation* 2009) - tele-serial like *Tamas* embodies a secular-humanist nationalist historiography, absolving ordinary people of the responsibility for unprecedented violence of Partition.
- Viswanath and Malik (2009) - a spate of films, *Mammo* (1994), *Train to Pakistan* (1998), *Earth 1947* (1998), *Hey Ram* (2000), *Gadar* (2001), *Pinjar* (2003), *Veer Zaara* (2004) – from 2000 onwards directly depict the trauma of Partition in the domain of mainstream cinema. Shyam Benegal's *Mammo* narrates the impact of Partition on the lives of ordinary people whose desire to cross borders is thwarted by the immigration procedure.
- Kamal Hasan's *Hey Ram* - connects the founding violence of the Partition with the communal violence in the aftermath of riots following the demolition of Babri Mosque, foregrounding the continuing bloody legacy of the event. By focusing on gendered perspectives, ruptured family relations, vicious communal hatred, Partition films challenge the official nationalist historiography of the event.
- A large swathe of the film audience came from the rootless urban population that sought to engage as modern Indian citizens and longed to be part of the idea of the nation.

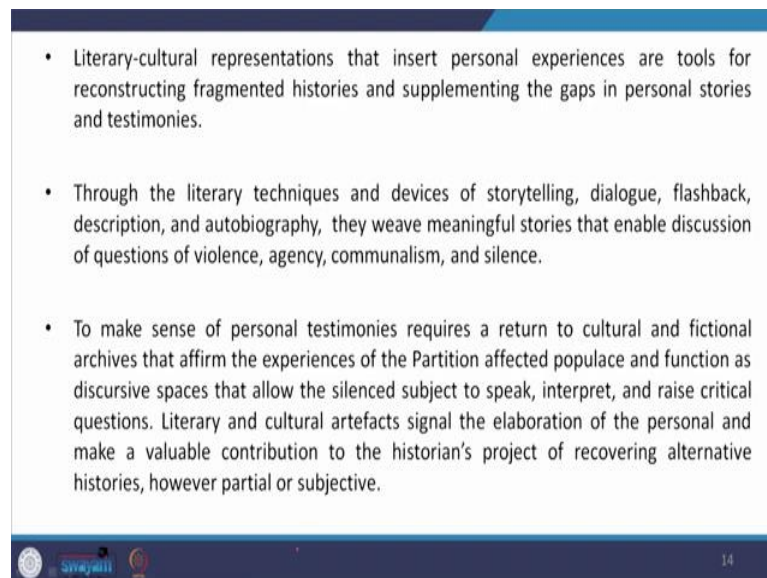


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A spate of films that were made at the turn of the century - Mammo and Train to Pakistan, Earth, Hey Ram, Gadar Ek Prem Katha, Pinjar, Veer Zaara - all of which depict the trauma of partition in the domain of mainstream cinema. So, a large swathe of the film audience would come from the refugee background and there was a strong emotional factor, an emotional element working in the audience psyche.

The films in the mainstream cinema that used this topic of partition would enable the process of purgation, the process of identifying with what was happening on screen. And so, through film-making and through the act of watching films, the modern Indian citizens, especially with refugee background, long to be a part of or engage with this idea of the nation.

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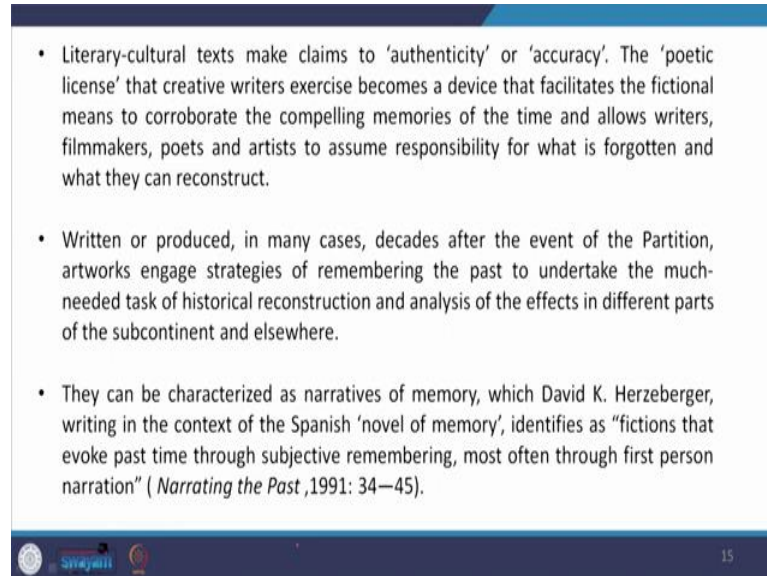
- Literary-cultural representations that insert personal experiences are tools for reconstructing fragmented histories and supplementing the gaps in personal stories and testimonies.
- Through the literary techniques and devices of storytelling, dialogue, flashback, description, and autobiography, they weave meaningful stories that enable discussion of questions of violence, agency, communalism, and silence.
- To make sense of personal testimonies requires a return to cultural and fictional archives that affirm the experiences of the Partition affected populace and function as discursive spaces that allow the silenced subject to speak, interpret, and raise critical questions. Literary and cultural artefacts signal the elaboration of the personal and make a valuable contribution to the historian's project of recovering alternative histories, however partial or subjective.

Literary cultural representations that insert personal experiences are ways of reconstructing these fragmented histories that have not been told long after partition. So, they enable discussion of questions on violence, agency and even explore the question of silence in the case of the people that have witnessed or that have survived physical or psychic brutalities at the time of partition.

Literary and cultural artifacts signal the elaboration of the personal. The personal axis is on the fore, which actually do not oppose with the historian's project, but add to it. The literary, cultural explorations make a valuable contribution. They complement the

historian's project of recovering alternative histories. And however, partial or subjective they are, they are important because of their human dimension.

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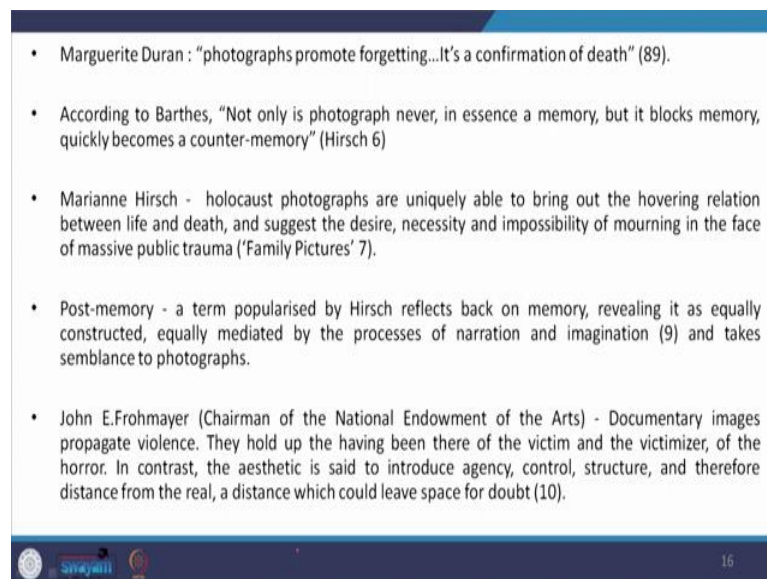


- Literary-cultural texts make claims to 'authenticity' or 'accuracy'. The 'poetic license' that creative writers exercise becomes a device that facilitates the fictional means to corroborate the compelling memories of the time and allows writers, filmmakers, poets and artists to assume responsibility for what is forgotten and what they can reconstruct.
- Written or produced, in many cases, decades after the event of the Partition, artworks engage strategies of remembering the past to undertake the much-needed task of historical reconstruction and analysis of the effects in different parts of the subcontinent and elsewhere.
- They can be characterized as narratives of memory, which David K. Herzeberger, writing in the context of the Spanish 'novel of memory', identifies as "fictions that evoke past time through subjective remembering, most often through first person narration" (*Narrating the Past*, 1991: 34–45).

So, literary cultural texts make claims to authenticity or accuracy. In many cases, decades after the event of the partition artworks engage in different strategies, different methods of remembering the past. They can be characterized as narratives of memory, which David Herzeberger identifies as fictions that evoke past time through subjective remembering, most often through first person narration. The presence of the narrator becomes very important. It is a kind of hoisting of the mini narrative, the local narrative within the grand scheme of things. In the formal historiography through stating of facts, the narrator is ubiquitous and yet invisible. Here we have an embodied narrator which becomes very important in the case of the artworks, the literary cultural texts.

Thinking of the remnants from past, Marguerite Duran would say that photographs promote forgetting. It is a confirmation of death, and Marianne Hirsch further talks about the holocaust photographs, how they are uniquely able to bring out the hovering relation between life and death. And suggest the desired necessity and impossibility of mourning in the face of massive public trauma.

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- Marguerite Duran : "photographs promote forgetting...It's a confirmation of death" (89).
- According to Barthes, "Not only is photograph never, in essence a memory, but it blocks memory, quickly becomes a counter-memory" (Hirsch 6)
- Marianne Hirsch - holocaust photographs are uniquely able to bring out the hovering relation between life and death, and suggest the desire, necessity and impossibility of mourning in the face of massive public trauma ('Family Pictures' 7).
- Post-memory - a term popularised by Hirsch reflects back on memory, revealing it as equally constructed, equally mediated by the processes of narration and imagination (9) and takes semblance to photographs.
- John E. Frohmayer (Chairman of the National Endowment of the Arts) - Documentary images propagate violence. They hold up the having been there of the victim and the victimizer, of the horror. In contrast, the aesthetic is said to introduce agency, control, structure, and therefore distance from the real, a distance which could leave space for doubt (10).

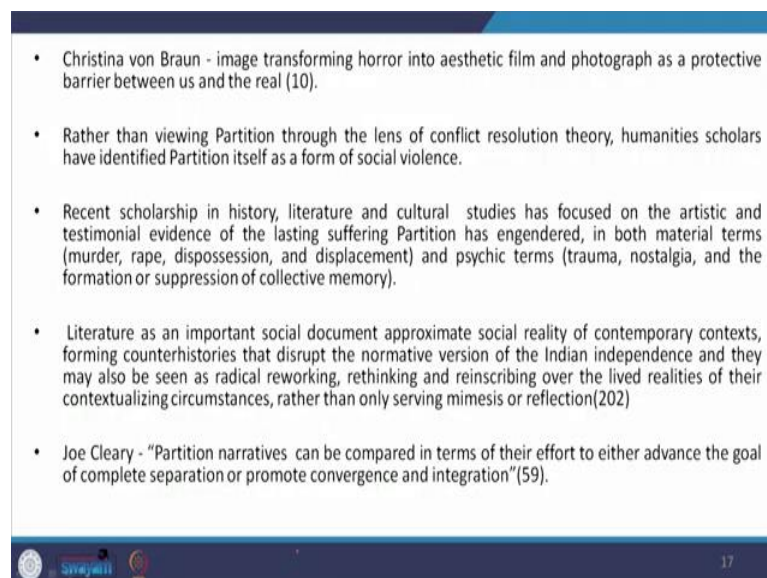
So, now partition is discussed in the context of post memory. It is a term popularized by Hirsch, which reflects back on memory, revealing the entire category of a memory that comes post to the act of remembrance. The category reveals its own constructed existence and the fact that it is mediated by the processes of narration and imagination, and the constant slippage that are taking place.

So memory, post memory and photographs are some of the topics that are discussed in the context of partition. Frohmayer talks about the difference between documentary images and the importance of aesthetic. Documentary images propagate violence according to Frohmayer.

They uphold the victimizer as they have been. It has a verisimilitude with reality. However, aesthetic introduces the question of control, structure and thereby a distance from the real, a distance from which the entire incident could be seen in hindsight and there would still be a space for doubt.

Recent scholarship in history, literature and cultural studies focus on the artistic and testimonial evidence of the lasting suffering partition has engendered, both in material terms and in terms of the psychic loss that people incurred.

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- Christina von Braun - image transforming horror into aesthetic film and photograph as a protective barrier between us and the real (10).
- Rather than viewing Partition through the lens of conflict resolution theory, humanities scholars have identified Partition itself as a form of social violence.
- Recent scholarship in history, literature and cultural studies has focused on the artistic and testimonial evidence of the lasting suffering Partition has engendered, in both material terms (murder, rape, dispossession, and displacement) and psychic terms (trauma, nostalgia, and the formation or suppression of collective memory).
- Literature as an important social document approximate social reality of contemporary contexts, forming counterhistories that disrupt the normative version of the Indian independence and they may also be seen as radical reworking, rethinking and reinscribing over the lived realities of their contextualizing circumstances, rather than only serving mimesis or reflection(202)
- Joe Cleary - "Partition narratives can be compared in terms of their effort to either advance the goal of complete separation or promote convergence and integration"(59).

Joe Cleary says that partition narratives can be compared in terms of their effort to either advance the goal of complete separation or promote convergence and integration.

So, while in the mainstream or the grand narrative of Indian independence, the glorious history actually sees partition as a kind of resolution, the social scientists and the literary scholars examine this entire event in terms of leading to greater complexities in human relationships, greater complexities in one's formation, in making and unmaking of oneself. So, I think I would like to stop here today and we would come back for another round of discussions.

Thank you.