

PalArch's Journal of Archaeology of Egypt / Egyptology

PARTITION; ITS LITERATURE AND IMPORTANCE OF IT IN SOUTH ASIAN LITERATURE

Muhammad Saqib¹, Salma², Maqsood Ahmad³

¹lecturer Department of English, University of Buner

²Lecturer Department of Urdu, Shaheed Benazir Bhutto Women University Peshawar

³lecturer Department of Urdu, University of Buner

Muhammad Saqib, Salma, Maqsood Ahmad. Partition; Its Literature and Importance of It in South Asian Literature-- Palarch's Journal of Archaeology of Egypt/Egyptology 18(18), 1284-1294. ISSN 1567-214x

ABSTRACT

The event of partition is considered to be the most evolutionary and the most disastrous event on the surface of earth. One cannot easily find such a great event, in which millions of people got displaced, leaving their home and property, the time of great trauma and chaos, lives of people were taken, women were torture, sexually violated and humiliated and considered their bodies as an object. Most of the time, writers and historian wants to make it safe for the record and it happened with such disastrous event. So all most all the writers, fictional (novelist, short story and poets) and non-fictional writers (Historians) attempted to record it in the best possible way. It is said that most of the time histories are subjective and cannot truly present the event and its complexity and consequences is the ideal way because they focused on the facts not the consequences. On the other hand, great events like the partition of India is given the immortal life by the hands of fictional writers, which is considered by many the true and realistic representation on their behalf. Many scholars, commentators and critics are of the view, that history gives us facts but Literature explores the feelings and emotions of the people. By reading a book of literature and history side by side, we can easily understand the difference between the historical and literary narratives on partition. The extract of history gives us facts about the partition, it cannot provide us any details about the suffering of people but a book of literature is lively and will provide you the real-life situation, violation and disturbance occurred at the time of partition. History cannot give the deeper insight of human minds and hearts that expresses the experience and violence resulted by the event of partition but literature does it, simply history is just the record of partition and literature is the representation of the violation, chaos, humiliation and exploitation resulted by the Partition of India. Simply, the facts history is unable to find, literature finds it. Thus, literature is considered complementary to history.

INTRODUCTION

The momentous and heart felt event, that took place in 1947 is “The Partition of India”. An attempt of finding such a great event full of people’s migration, torture, trauma and violence is like pie in the sky in the history of the world. Different people have different approaches towards this event. The events like this generally leaves its influence on the Artists, Fictional and non-fictional writers, therefor all the great events that took place on the surface of earth is recorded by historian and fictional writers have represented that in literature. The event of parting India is not an exception for historians and fictional writers.

Historian have tried to present this event but history alone is not sufficient to have a deep insight to the event as well the fully understanding of the partition. Hundreds books of history cannot present the real picture of the event, its complexity and consequences. It is failure on the part of historian to promulgate the fragment of immensity caused by the tragedy of partition. They fail to explore the exploitation and violence done to women, how they were kidnapped and sexually harassed by the men of other communities. The historian fail to highlight that partition was neither the religion nor the politics but the feelings of insecurity, which compel them to choose Pakistan or India. Historical narratives fails to mirror the identity crises, parting husbands from their wives, brothers from sisters and parents from their children.

On the other hand, the partition of India has resulted the production of huge and scholastic literary works, historical narratives and monographs and reminiscences with the help of fictional works; novels and short stories. The expansion of writing that highlighted the different aspects of partition was the result of the development of nationalist and religious struggle, Muslim- Hindu relation and its worst conversion from brotherhood to enmity, social, cultural political protests and the imperial policies of British government. Looking to presently available narratives, we can be easily convene that the various issues involved national, communal, social, cultural, religious and political issues. Rituparna Roy stated that

“I was greatly fascinated by the story of ‘India’s struggle for independence’ in secondary school and I cheerfully devoured entire sections of the History syllabus for my exams. Much later, I learnt that what I so loved reading at school was the ‘nationalist narrative’ of modern Indian history – and that it told an incomplete story. History gave me all the facts about Independence at school, but it was at university that literature introduced me to the Partition (Roy, 2010). The partition fiction produced in English, Hindi, Urdu, Bengali and other languages of the subcontinent have faithfully recorded the partition as a reality. The incredible sorrow and confusion of the subcontinent’s people is the favorite theme for the writer of both sides; India and Pakistan. The event of partition of India and blood-spattered riots inspired and influence the creative minds of the writers in India and Pakistan, which compel them to produce literary and cinematic depiction of these events of bloodshed, separation and loss. Between them some writers concentrated on the social, cultural and racial injustice as well issues after the event of the partition in terms of difficulties faced by the refugees from both sides of the border. Even today, after long time of partition,

works of fiction and feature films are made that are closely connected to the events of partition.

Literary fictional works that mirrors the event of partition of India are numerous but the most read and widely accepted are Khushwant Singh's *Train to Pakistan* (1956), Bhisham Sahani's *Tamas* (1974), Bapsi Sidhwa's *Ice Candy Man* (1988), Chaman Nahal's *Azadi* (1975), Amitav Ghosh's *the Shadow Lines* (1988), Salman Rushdie's- *Midnight's Children* (1980) and *Shame* (1983), his *Midnight's Children* won the Booker prize and Booker of Booker's Prize. The visual representation of Bapsi Sidhwa's *Ice Candy Man* (1988) is *Earth* directed by Deepa Mehta and Khushwant Singh's *Train to Pakistan* (1956) is *Train to Pakistan* directed by Pamela Rooks, this movie was nominated in Cine quest San Jose Film Festival 1999 for the best feature film category.

The study of History and Literature helps us understand the relationship between the partition and literature in a better way. The analysis of historian has proved it that history gives us facts but Literature explores the feelings and emotions of the people, who witnessed and experienced the partition event. History cannot give the deeper insight of human minds and hearts that expresses the experience and violence resulted by the event of partition but literature does it, simply history is just the record of partition and literature is the representation of the violation, chaos, humiliation and exploitation resulted by the Partition of India.

Urvash Butalia, retrieve through interviews and oral narratives, the stories of the smaller, invisible players of the events: the women and the children and the scheduled castes. Butalia's contention was that "we cannot begin to understand what Partition is about 'unless we look at how people remember it'" (Sidhwa, Bapsi; Urvashi Butalia and Andrew Whitehead, 2011) .

OBJECTIVE OF THE STUDY

This paper has highlighted the relationship between history and literature and will explore the importance and role of partition fiction and history. The analysis is done after deeply studying the partition fiction and the event recorded by different historians.

LITERATURE REVIEW

In *Memory*, "History and fictional Representations of the Partition", Alok Bhalla presents brutal image of partition that was and is fixed in the mind of people of the past and of the present time. In past being experienced (History) that is transferred to the present time through fictional representation. He stated that, the writers, who represent that event with the help of fiction and historians by writing the histories are in trouble to either write on the victory or on the chronicle suffering of the communities based on all the aspects like religion, politics, nationalism and culture. To answer this he has suggested that writing instinct with pity and thoughtfulness as author like Krishna Sobti, Rahi Masoom Reza, Mohan Rakesh and Saadat Hasan Manto etc did in their writings made us think to consider it our heritage or feel a shame to record it as our history. In the conclusion of his article, he has shown the life of the people of sub-continent

before and after the partition with the help of different fictional writing. (Bhalla, 2011).

Ice Candy Man is a traumatic story about the Partition of India and the 1947's violent and disrupted change that resulted exploitation, massacre, exploitation, harassment of women and made countless people homeless, hurt or dead. Sidhwa's *Ice Candy Man* approaches the event of partition from the point-of-view of a little girl, who lived and experienced the brutal event. She is precocious and is innocent to the world, the main character, Lenny, finds herself altered and alien for good, once the reality and facts are unfolded around her, as people both from India and Pakistan were wrecked of the Partition. The novel is so successful that a movie was made, titled *Earth 1947*. (Sidhwa, 1991)

David Gilamartin in "Partition, Pakistan and South Asian History: In search of a Narrative" claims that the partition of India has turned into mystery for historians. None of the historians succeeded to write the appealing narrative on the event of partition as for many British Empire historians, it is failure of modernization and the utterance of colonial to postcolonial world and for Indian nationalist historian, it is the result of the transition from nationalism to modernism. He argues that the bargain between Congress, British and Muslim League has resulted the partition and creation of Pakistan. Furthermore, high-politics, different ideologies, religious devotion, identity crises and struggle for and status has played a vital role in the making of Pakistan. (Gilmartin, 2011).

Khushwant Singh's "Train to Pakistan", is considered to be the first novel on the theme of Partition, it contains a brilliant and realistic story of political hatred, violence, and of mass passions during the time of turbulent and fateful days that antedated and followed the Partition of the sub-continent India. *Train to Pakistan* describes the harsh trauma of partition that resulted and gave birth to two independent political borders — Pakistan and India. Through this novel Khushwant Singh narrates the harsh and pathetic story of the individual and the group of communities experienced by them as well the worse change in their lives resulted by Partition. (Singh, 1956)

RESEARCH METHODOLOGY

Qualitative approach is used in this paper. The qualitative research is the type of research that deals with the collecting and analyzing information in a form of non-numeric. The qualitative approach may be in a form of text, photograph or images, videos and so on. There are two types of data; primary and secondary data. In this paper, Fiction and narratives produced on theme of partition is a primary source of data. The secondary data is taken from books, journals, dictionary and articles about the theme of partition, and reviews of research that contain the terms about partition. And other publications from the internet, which contain the factual information of supporting sources for proving the claims given in the paper. The text is analyzed in the light of Partition perspective of different literary fiction and narratives produced by the renowned fictional writer and historians.

DISCUSSION

Universally it is supposed and agreed that, 'Literature is the mirror of society' and it is very true statement. Incidents, injustice and the ups and downs are bitterly highlighted and described by the fictional writers in their works of literature. The partition of India and its aftereffects have very effectively represented by the various genres of literature especially in fictions of different fictional novelist of the partition. The great historians by large have agreed the Partition English fiction writers have represented partition and politics in a very best way. As an example, the famous historians Ayesha Jalal and Sugatha Bose, in their book on south Asian history, have stated that:

The colossal human tragedy of the partition and its continuing aftermath has been better conveyed by the more sensitive creative writers and artists- for example in Saddat Hasan Manto's short stories and Ritwik Ghatak's films than by historians (Ayesha Jalal and Sugatha Bose, 2004).

The historical event, the partition of India is considered to be great shock for the millions of people in the Indian sub-continent. The hellish episode of partition of India that was followed by communal riots largely affected the millions of people in the Indian subcontinent. It destroyed everything and nothing remained untouched from this horrible event, neither a religion, nor a community. Influenced and effected by this event most of the fiction writers, having different backgrounds, different religions, castes, creeds, sects and different nationalities selected the theme of partition for their literary works of literature. They produced a large number of literary works based on communal riots in post-partition time in both the countries, India and Pakistan, politics of communal leaders, politics of national leaders, the brutality of inhabitants in Indian subcontinent and the suppression, exploitation and the sexually harassment of women...etc.

Before going into further details, analyzing the difference between History and Literature will help us to understand the relationship between the partition and literature in a better way. The analysis of historian has proved it that history gives us facts but Literature explores the feelings and emotions of the people, who witnessed and experienced the partition event. History cannot give the deeper insight of human minds and hearts that expresses the experience and violence resulted by the event of partition but literature does it, simply history is just the record of partition and literature is the representation of the violation, chaos, humiliation and exploitation resulted by the Partition of India. Simply, the facts history is unable to find, literature finds it. Thus, literature is considered complementary to history. Regarding history, Urvashi Butalia stated:

I have for long been concerned with, what I like to call, the 'underside' of history. A question that preoccupies me is: Why is it that the history we know deals so much with the state, with government, with rulers and hardly ever with people? It is these and other similar questions that have informed my research on partition. As an historical event. Partition, for example, has ramifications that reach far beyond 1947, yet historical records make little mention of the dislocation of people's lives, the strategies they used to cope with loss, trauma,

pain and violence. Why have historians been reluctant to address these? Are these questions of no use to history at all? . . . (Butalia, 2012).

History is usually subjective that is why we cannot find the truth in it. For understanding the hidden human dimensions of history, literature on the theme of specifically historical event should be read and studied. According to Urvashi Butalia:

“these sources are normally unexploitative and incomprehensive. Therefore, it is better to turn towards literature which is exploitative, comprehensive, and non-partisan. Literature does what history does and also what it fails to do. Literature begins with history and continues even after history ends. Thus, literature is all-embracing and gives us a complete and complex picture of the partition”.

By reading a book of literature and history side by side, we can easily understand the difference between the historical and literary narratives on partition. The extract of history gives us facts about the partition, it cannot provide us any details about the suffering of people but a book of literature is lively and will provide you the real life situation, violation and disturbance occurred at the time of partition. Literature makes the people read and enjoy even without academic purposes. Literature can make history but history cannot make Literature. History provides raw material for literature and literature refine it and constructs the real life situations. In short history is a biography of a nation and literature is an auto-biography.

In this paper, I have analyzed the literary texts of Saadat Hasan Manto, Khushwant Singh and Bapsi Sidhwa to highlight the pain of diaspora and the historical sense of partition fiction, violence, national, cultural, and religious differences. In the works of above-mentioned writers, I have examined their approach towards violence and the sense of history.

Saadat Hasan Manto:

Saadat Hasan Manto focuses the physical and mental pain of people suffered from violence, conflict, and chaos. He is considered to be one of the greatest Urdu writers, his short stories and vignettes, recreates the flood violence of the Partition took place in 1947. Manto considers the partition as a great tragedy that caused pain and suffering to the millions of people on both India and Pakistan. He did not focus the causes of the division as the historians do, but rather focuses on the actual scenes of violence and their effect on the people. He is objective in highlighting the violent and traumatic scenes of the Partition. He explores the issues neglected by the historians, understanding the truth that the history of partition is the history of violence. He produced the works free from stereotyping, disparaging, or demonizing of the other community in terms of religion, culture, politics, or nationality.

Manto's stories highlights the clear sense of the time and describe an unbiased record of South Asian history. Stories such as “Open It,” “Cold Meat,” “Khuda Ki Kasam,” “Akhri Salute,” “The Dog of Titwal,” “Mozail,” “Toba Tek Singh,”

and the vignettes in “Black Margins” provide stark, factual representation of the violent history of partition.

The discussion on Manto’s Black Margins worthy as it shows his most clear and neutral description of human brutality at the time of partition. In the story Manto writes:

The knife slashed his stomach all the way to his navel.
His pyjama cord was severed.
Words of regret escaped the knife wielder’s tongue,
“Tsch, tsch, tsch ... I’ve made a mistake!” (Manto, 2003)

The lines are record of a distorted incident as an example of the weirdness of Partition days. Here mistake is related to the identity inscribed in the genitals of the person who is killed, as well realization of the identity after the brutal killing. The Person, who was killed can belonged to either community, Hindu or Muslim or the killers, too. The mistake may have occurred because the killers are Hindus and the man is not circumcised or because the man is circumcised and the killers are Muslims.

Another story “Out of Consideration” explores wretched and old father’s pleading for sparing his daughter’s life, her daughter is spared with her life only to be raped. Manto writes:

‘Don’t kill my daughter in front of me.’
‘All right, all right. Peel off her clothes and throw her in with the other girls!’
(Manto, 2003).

In his story named “Jelly”, he has masterly described the bloodshed resulted by partition when the innocence of a child turns into the fear of death, when the child says

“Look Mummy,
jelly!” (Manto, 2003).

Here the child called “jelly” to the blood of the ice seller that is mixed and amalgamated with the ice cream.

At the time of Partition, the female body became an object of revenge. The people of one community vigorously attacked the body and honor of other community’s women. Many young girls and married women were sexually harassed, killed, purchased, or made their whore by the males of the other community. Manto highlights such wild accidents in his story in “Khol Do. “Khol Do” highlights most powerfully the human pain at the time of Partition, exploring the combination of anger and violence An old man is finding his only daughter, from whom he has lost while escaping from looters. After ten days of praying, he found as take her to hospital. The doctor checked the body lying on the stretcher and felt her pulse. Then he pointed towards window and said. Open it,

“The body stirred slightly on the stretcher. The lifeless hands untied the waistband. And lowered the shalwar. ‘She’s alive! My daughter’s alive!’” (Manto, 2001)

Khushwant Singh’s “Train to Pakistan”:

Khushwant Singh is known as the finest historian and novelist. Khushwant Singh’s *Train to Pakistan* is considered to be the first novel on partition. “*Train to Pakistan*” presents the realistic picture of the violation during the days of partition. He witnessed and experienced the events being a youth, when India was divided into India and Pakistan. He described the peaceful scenes before the partition and violence in rural and urban areas that occurred after the partition. In his novel train is used as a metaphor symbolizes violence. The novel has the elements of love and elements.

“*Train to Pakistan*” is divided into four parts Dacoity, Kalyug, Mano Majra, and Karma. In his novel, he highlights the brotherhood relation of people of Mano Majra before the partition who lived together for centuries. They were multi religious people but respected each other’s religion as he writes

“But there is one object that all Mano Majrans even Lala Ram Lal--venerate. This is a three-foot slab of sandstone that stands upright under a keeker tree beside the pond. It is the local deity, the deo to which all the villagers--Hindu, Sikh, Muslims or pseudo-Christian--repair secretly whenever they are in special need of blessing”. (Singh, 1956)

The train in is used a symbol of the rhythm of life, as well as the forceful displacement of people. The invitation of tragedy arrives in the routine life of Mano Majrans, when the train’s schedule is disturbed.

“When it was discovered that the train had brought a full load of corpses, a heavy brooding silence descended on the village. People barricaded their doors and many stayed up all night talking in whispers. Everyone felt his neighbor’s hand against him, and thought of finding friends and alliance. They did not notice the clouds blot out the stars nor smell the cool damp breeze”. (Singh, 1956)

The sight of dead bodies turned the people’s brotherhood into enmity that caused bloodshed in the peaceful community. Three “ghost trains” in *Train to Pakistan* plays a very important role in turning the villagers into the whirlwind of violence, exploitation and despair. The train comes to Mano Mjara three times but by the time the third train’s appearance, the Muslims of Mano Majra vacated the village. The villagers were boasted up by the army to attack on the next train to Pakistan. When Mano Majrans came to know about the movement of their villagers in the particular train, who were their former friends but the violence carried by massacre made them attack the train. All of them were ready but Juggut Singh/Jugga resisted and protected the train by the cost of his life and save his beloved Nooran along with a group of Muslims. (Singh, 1956).

Like Manto, Singh too explored the violation and painful incidents experienced by women at the time of Partition. He stated:

“Sikh refugees had told of women jumping into wells and burning themselves rather than fall into the hands of Muslims. Those who did not commit suicide were paraded naked in the streets, raped in public, and then murdered” (Singh, 1956)

At the end of novel, lambardar (head man of the viilage) is told of “women’s breasts being sliced off “ (Singh, 1956). Khushwant Sing has masterly described that at the time of Partition women’s bodies were treated as “territory to be conquered”. In the novel women’s body is symbolized with wild manhood and its destruction is cindered shame and dishonor for opposite community that why it used as an object of revenge.

Bapsi Sidhwa:

Sidhwa’s Ice candy man also by the name of Cracking India (1988) is considered to be the first novel on Partition by a female novelist from Pakistan. Sidhwa explores the story of the Partition with the eyes of Lenny Sethi.; an eight-year-old girl. Like Singh’s Train to Pakistan, Cracking India provides a different version of Partition’s history as well human’s situation taken for granted by the historians. By the time of Partition Sidhwa was a young girl and witnessed the first-hand history on massacre in Lahore at the time of division. At the time of Partition, only two hundred Parsees use to live in Lahore (Sidhwa, 1991). Being a Parsee, they had no intervention in political or religious matters. They considered it to be a wise act to remain apart from Hindus, Sikhs, and Muslims. Highlighting her own situation in the novel, Colonel Bharucha, the head of the Parsee community in Lahore at the time of partition, states

“We have to tread carefully . . . we have served the English faithfully, and earned their trust....So, we have prospered! But we are the smallest minority in India....We have to be extra wary, or we’ll be neither here nor there....We must hunt with the hounds and run with the hare” (Sidhwa, 1991)

Thus, the Parsees lived their life and expand their business in India without interfering with politics and religion.

In novel Sidhwa shows the relation between the people lived in subcontinent India before and after the destructive event of partition. She explores, how the people having different religion, culture, cast and mindset runs their jobs altogether, how they help each other more over she highlights even how the people; Sikh, Hindu and Muslim use to sit, attend their parties and helps each other at the time they need each other. And one day everything change with glimpse of eye, she stated

“Within three months seven million Muslims and five million Hindus and Sikhs are uprooted in the largest and most terrible exchange of population known to history. The Punjab has been divided by the icy cardsharps dealing out the land

village by village, city by city, wheeling and dealing and doling out favors” (Sidhwa, 1991).

Each and everything changed like the direction of air does, the cities and towns got disturbed randomly like cards does to one side or other.

“The Radcliffe Commission deals out Indian cities like a pack of cards. Lahore is dealt to Pakistan, Amritsar to India. Sialkot to Pakistan. Pathankot to India. I am a Pakistani. In a snap. Just like that” (Sidhwa, 1991).

In the begging in this chaotic world, Shanta, Lenny’s Hindu caretaker, was living a pleasant life that was surrounded by friends. Her friends admirers her, though they belong to different cast and religions. A beautiful woman about eighteen, represents the multicultural space and life of Lahore before and after partition. Even at the time of increasing violence, tension and riots, she lived a peaceful life for a very long time. Lenny states,

“Only the group around Ayah remains unchanged. Hindu, Muslim, Sikh, Parsee are, as always, unified around her” (Sidhwa, 1991)

As the time passes, her friends, who use to admire praise her and took good care of turned and left her by the she needs them,

“One day everybody is themselves—and the next day they are Hindu, Muslim, Sikh,

Christian. People shrink, dwindling into symbols” (Sidhwa, 1991)

By the time of partition because of religion, the friends turned into deadly enemies, became desirous to rape, loot, burn and kill their friend. Ice-candy-man, who felt for shanta, turned to the active member of women harassment and communal violence after his family’s women were sexually violated and slaughtered. Ice Candy Man was told,

“a train from Gurdaspur has just come in. . . . Everyone in it is dead. Butchered. They are all Muslim. There are no young women among the dead! Only two gunny-bags full of women’s breasts!” (Sidhwa, 1991)

Masseur was killed by Ice-candy-man, Ayah’s lover and his good friend and. No one can trust anybody. Sidhwa writes: “Ayah has stopped receiving visitors. Her closest friends have fled Lahore. She trusts no one. And Masseur’s death has left in her the great empty ache” (Sidhwa, 1991)

At the end Sidhwa shows the brutality of human and their reaction towards the revenge by pointing women’s body as symbol of revenge. With the help of Lenny Sidhwa has explored the intentions, relation, behavior of people before the event of partition and has narrated the story of brutality, exploitation and violation of women in the character of Ayah, Lenny states,

” Ayah is also betrayed by her close friends (Jagdev Singh, Ice-Candy- Man, 170), molested by her friends and lovers, who abduct and rape her repeatedly over a period of several months, they have shamed her. Not those men in the carts—they were strangers—but Sharbat Khan and Ice-candy-man and Imam Din and Cousin’s cook and the butcher and other men she counted among her friends and admirers” (Sidhwa, 1991)

CONCLUSION:

The event of partition that took place in 1947 in the subcontinent of India has aroused the great interest among the fictional writer and historian of different languages and cultures, who in great pleasure and energy responded to it and produced numerous numbers of works. Volumes of literature in different languages have produced since that time. Literature produced on theme of partition is known as partition literature.

The authors produced their works on the theme of partition focused only the brutality, violence and injustice done at the time of the partition. All the writers like Manto, Khushwant Singh and Bapsi Sidhwa etc explores and described the harsh and realistic scenes of violence of the times. They maintain a remarkable and worth praising standard of impartiality. Though they produced their works in different forms like Manto in short story and the others in novel but one thing they share in common is that they showed remarkable greatness by writing objectively and raising their selves above political, religious and national fences.

BIBLIOGRAPHY:

- Ayesha Jalal and Sugatha Bose. (2004). *Modern South Asia: History, Culture, Political economy*. Penguin, India.
- Bhalla, A. (2011). *Memory, History and Fictional Representations of the Partition*. *Economic and Political Weekly*, 3119-3128.
- Butalia, U. (2012). *Listening for a Change: "Narratives of Partition"*. *Economic & Political weekly*.
- Gilmartin, D. (1998). *Partition, Pakistan, and South Asian history: In search of a narrative*. *The Journal of Asian Studies*, 57(4), 1068-1095.
- Manto, S. H. (2001). *For Freedom’s Sake: Selected Stories and Sketches*. Karachi: Oxford printing press.
- Manto, S. H. (2003). *Black Margins: Stories*. India:Katha..
- Rituparna, R. (2010). *South Asian partition fiction in english: from Khushwant Singh to Amitav Ghosh*. Amsterdam University Press.
- Sengupta, V. (2009). *Of “other” histories and identities: Partition novels from the Indian subcontinent*. *Social Semiotics*, 19(4), 499-513.
- Sidhwa, B. (1991). *Ice Candy Man*. United States:Milkweed Editions.
- Sidhwa, Bapsi; Urvashi Butalia and Andrew Whitehead. (2011). *History on the line*. Oxford Journals Press.
- Singh, K. (1956). *Train to Pakistan*. London:Chatto & Windus.