



### THE TRAUMA OF PARTITION : A STUDY

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### ABSTRACT

*The partition of India and Pakistan in 1947 contextual to their attainment of Independence from British colonialism; gave rise to such-un-restrained religious hates that they resulted. In inter-communal clashes of in inter – communal clashes of clashes of unprecedented fury and proportions and inflicted such deep wounds. That their scars are still feel today, But the victims, common men and women, were never commemorated, as their sacrifice was submerged in the tale of national pride; this study try to explore the ways in which others, who belong to different generations and literary tendencies, to different generations and literary tendencies, render the material and social, emotional and psychological impact the unforeseen reactions produced by political decisions had on common men's and women's everyday. Life; Here my focus is the most hushed up aspect of partition, namely the plight of women, whose bodies; assumed as signifiers of communal and national values and boundaries were used as a means to strike the enemy and retaliate against him.*

### INTRODUCTION

1947 was the year of freedom and Independence but, for all their glory, the overwhelming trauma of partition is not cured yet. It brought untold suffering, tragedy, trauma, pain and violence ‘ to communities who had hitherto lived together in some kind of social contract the women and girls are particularly targeted by the use of sexual violence, including, as a tactic of was to humiliate, dominate,. In a relatively, short period, from 1946 to 1951 million people crossed the border I either way, between India and Pakistan. About one million people died and between 75,000 and 100,000 women were raped and abducted. The communal crimes against women during partition; carried out collectively and connoted by extreme sexual

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brutality evolved from the cultural values developed within a social setting founded on an all-male, patriarchal conception of gender relationship within and between communities. Rape of the other's women became the most immediate way to strike, to penetrate the antagonist group's defenses and to lower its morale; the assault on the other's woman acquired the meaning of a challenge to her men their manhood; the defilement of the other's woman's purity was tantamount to an attack on the honor of the whole community and ultimately of her nation. Thus when the contiguity of the communities which shared. A common space and whose sense of belonging did not depend exclusively on religious beliefs turned into communal hatred, women's bodies were treated as the territory over which the affirmation of one's identity was fought in a battle in which the weapons were sexual violence and abduction, Ritu Menon and Kamla Bhasin effectively synthesize the picture:

*“The material, symbolic, political significance of the abduction of women was not lost either on the women themselves and their families, on their communities, or on leaders and governments. As retaliatory leaders and governments. As retaliatory measure, it was simultaneously an assertion of identity and humiliation of the rival community through the appropriation of its women” [Menon report]*

The women's and their families awareness of this significance accounts for what Menon and Bhasin define the “Shame –feared dishonor syndrome” (Menon report), which led hundreds of women to take (or to be forced to take) their lives in order to avoid the humiliation of sexual abuse the loss of chastity and consequently the honor of their relatives and group; as many were killed by their own husbands, father or brothers for the same reason. Yet nowhere are these incidents counted as violent acts impaled on women, not even the evidence gathered by such social historians as Ritu Menon, Kamla Bhasin such social historians as Ritu Menon, Kamla Bhasin or Urvashi Butalia, where women's suicides are referred to as examples of unflinching. Self –sacrifice and murders as courageous, humane deeds, As Butalia observes:

*“There is not record of the number of women and children killed by men of their own families, their own communities. Unlike in the case of abducted women, here families did not report the deaths of their women, for they themselves were responsible for them. But while abducted women them entered the realm of silence, women who were killed by families, or who took their own live, entered the realm of martyrdom” (Butalia)*

Patriarchal values communalized identity and national honor, all converged in turning partition was a central event in the history of the Indian sub-continent and crucial to the



destiny of many of its people, that it still recast in the most recent work of fiction, Just to give a few examples chosen among the most popular and latest books by writers of Indian or Pakistani origin. Are Salman Rushdie's *Shame* and *Midnight's Children*; Amrita Prasad's *The Shadow Lines*, Kamala Prasad's *Salt and Saffron*, Salina Sen's *A Mirror Green in Spring*. Bapsi Sidhwa's novel *Ice-candy Man*.

Bapsi Sidhwa's Novel *Ice-candy-Man* is a realistic narrative, set in Lahore. The story takes up the theme of communal tensions using religion as a way to define individual identity, territorial cravings, political oppressions, power and love, and binds them together in a very readable narrative

Basic Sidhwa's awareness of the ever burning issue of partition seems to lie at the base of her motivation to write *Ice-candy-man* she said ;

*"My intention was to write about partition because very little has been written about it"* [Bapsi Interview].

One had thought we were done with it; the spiral of hatred that defined the new borders. The savagery that accompanied the partition of Indian. What is happening the parting of Indian. What is happening in both countries in the name of ethnicity race and religion only signifies that the partition did not solve our problems (Sharma 1966-3)

Lenny as the narrator, who tells the story in the present tense, is crucial in determining the special slant on the world represented in the novel and its tone. Lenny's being a female pretty child is in itself revealing of the author's sorption for an 'outsider's' 'point of view. The characteristics that she attributes to her narrator, then, add further to her marginality and uniqueness.

A crucial circumstance in which Lenny experiences the changing pattern of communal relations is represented by her visits to Pire Pando, Imam Din's (the Seth family's cook's) Muslim village, and to the neighboring Sikh village of Dear Tec Singh. During her first stay a group of Sikhs from Dear Tec Singh? During her first stay a group of Sikhs from Dear Tec single have come to see their Muslim friends. Sitting between Dost Mohammad, the *mullah*, and Jagged Singh, the growth, Lenny is a witness to their conversation about the unbelievable (to their eyes) communal tension that has overtaken several towns. Their discussion draws a contrast between city and country:



In Lahore too the growing savagery of communal gatherings is recorded and conveyed by the direct and unswerving eyes of the narrator. The communal p[recessions come under the scrutiny of Len's acute senses when they reach Warri's Road. At the beginning they do not sound very threatening: the demonstrators are a few tattered youths-mostly street urchins-who soon dis-rese to pick the fruit from the trees on the road; their banners are nothing but rags. Lenny and aid themselves- as though in a game- join the different groups shouting opposite slogans ("Jai Hind!" or Pakistan Sindbad!-127) as tha case may be. This account of facts seems to suggest that the ensuing disaster, lurking in apparently harmless episodes, swoops down almost unawares, as though people were caught in an epidemic mass frenzy that, at a certain point, gets out of hand and becomes greater than its actors themselves. The slogans become louder and louder, more and more acrimonious and menacing, till the threshold of humanity is crossed and fury is unleashed.

The turning point is marked by the explosion of violence on the day of Holy, a Hindu-Sikh festivity, when traditionally everybody spatters everybody else with color water. As before in the countryside, a religious celebration becomes the point of rupture. Blood takes the place of innocent water and the joyful crowd turns into an unrestrained horde which is compared to troubled river.

Thus Bapsi Sidhwa's *Ice-Candy-Man* present the burning issue of India-Pakistan in 1947 partition for Independence from British colonialism, gave rise to such unrestrained religious hates that they resulted in inter-communal clashes.

## REFERENCE

1. Sidhwa, Bapsi. *Ice-Candy-Man*. New Delhi: Penguin Books India,1989.
2. Memon, Ritu. "Reproducing the Legitimate community." Jeffrey and Basu 1998,15-32.
3. R.Memon and K. Bashin report that there are still 1.100 "displaced persons" in India fifty years after 1947 [2004,230].