

ISSN: 2278-9529



GALAXY

International Multidisciplinary Research Journal

November 2013 Vol. II. Issue VI

Managing Editor
Madhuri Bite

Editor-In-Chief
Dr. Vishwanath Bite

www.galaxyimrj.com

galaxyimrj@gmail.com

Invisible and Visible Women of Partition: A Comparative Study of *Train to Pakistan* and *Ice-Candy-Man*

Hari Har Jnawali

Teaching Assistant

Central Department of English

Tribhuvan University Kirtipur,

Kathmandu, Nepal

Abstract:

Taking the representation of female agency in partition fiction as the major theoretical concern, the present paper analyses how Khuswanta Singh and Bapsi Sidhwa address the gender question in *Train to Pakistan* and *Ice-Candy-Man* respectively. Borrowing the theoretical insights from Ritu Menon & Kamala Bhasin, and Vazira Fazila Yakobali Zamindar, it argues that both writers acknowledge the subjection of women to rape, conversion, forced marriages and various sexual abuses in partition violence. The subjection of women results from the symbolic significance given to the female sexuality in the Indian social structure. The social structure regards woman as the honor of the family, worthy to be preserved and respected. In case she suffers the sexual violence, she gets profaned, resulting in the honor killing of the family. Having understood the symbolic of female sexuality, the assailants made her the target in both sides of the border. The assailants, as the historical documents unveil, tried to avenge their enemies, by orchestrating the sexual violation upon the bodies of women. Both Singh and Sidhwa represent this violence as the shameful event of history but the way to include and address the gender variable differs. When Singh in *Train to Pakistan* represents women as the victims, Sidhwa even acknowledges their roles as the social cadres in the adverse moment of history. She shows how the women contest the national inscription of identities based on the religious lines and extend the hands of support to the women of different religious faiths. With due courage and dedication, they manage to recover and rehabilitate the kidnapped women to their respective families. By doing this, they exercise their agency and appear as the visible representative of partition. Quite opposed to that, Singh presents men both as the victims as well as the makers of the history, ignoring the role played by the women. This mode of representation denies them the agential capacity and renders them invisible.

Keywords: Agency, Inscription of Identities, Visible Representation

The partition of Indian subcontinent in 1947 subjects the large number of women to rape, forced conversions, marriages and other sexual violence. Taking these subjections into account, the partition fiction tries to capture the multiple layers of the women's sufferings. Obviously, "women are present" in fiction along with other official document and "no account of partition violence...is complete without the numbing details of violence against women" (Menon and Bhasin 11). Despite being represented as the victim of violence, "they are invisible", for "their

experience of this historic event has neither been properly examined nor assigned historical value” (Menon and Bhasin 11). The denial of historical value to their experiences denies them the subject position and renders them invisible. They become visible only when we retrieve their “agential capacity” by “recovering strong, outspoken, powerful women” and acknowledge their contribution to resist the partition of human ties during the geographical partition of the nation (Butalia). Taking this perspective into account, the present paper examines how Khuswanta Singh’s *Train to Pakistan* renders women invisible by presenting them merely as the object of violence and Bapsi Sidhwa’s *Ice-Candy-Man* makes them visible by accepting their agential role to check the further violence against women.

Train to Pakistan and *Ice-Candy-Man* merit comparative analysis, for their common focus on the partition violence. When Singh’s *Train to Pakistan* presents “partition from an Indian perspective, with unimaginable slaughter taking place off across the border in Pakistan,” Sidhwa’s *Ice-Candy-Man* “gives us a Pakistani perspective” providing the “vivid details of the horrors inflicted by Indians on Muslims...” (Brians105). Partly agreeing with his perspective, this paper contends that Brians fails to notice the way these two writers represent the partition violence staged on the bodies of the women. So the way Sidhwa addresses the gender question differs significantly from that of Singh. When Singh merely introduces women as the patient of violence, Sidhwa even ascribes them the agential role and recognizes them as the subjects of history.

Singh’s *Train to Pakistan* brings women as the victim of partition violence. No one denies the subjection of the women to the rape, conversions, forced marriages, suicide and other forms of sexual violence at the moment of partition. The history performs the partition drama in the bodies of the women. Despite this subjection, as the historical documents unveil, women have exposed the courage and heroism to resist the violence against women and the partition of human ties. So the fictional representation of women remains incomplete in their projection only as the victim of history. Singh brings women as the mere victim or the non actors of history in *Train to Pakistan* which obviously makes it the gendered narrative of partition.

Set in the summer of 1947, *Train to Pakistan* uses the small quiet village Mano Majra as the microcosm of Indian society. The pre partition communal harmony of the village eventually descends into the communal hatred and violence. After the trainload of the corpses of Hindu and Sikh people arrive to the village from Pakistan, the village turns into the battlefield. Sikh boys plan to derail the train, kill the Muslim passengers and send the trainload of corpses to Pakistan, as an act of retaliation. The government’s authorities, namely the magistrate and the police remain indifferent and connive the plot go on. But Jugga, a socially marginalized character, at the cost of his own life, dissolves their plan and saves the life of the passengers along with his beloved Nooran. Despite the failures of government authorities “Jugga provides the reminder that even the worst individual can choose the good (Brians 57). Further analyzing the novel, Brians says “the ultimate effect of the book’s conclusion...is to remind his readers that each of them is responsible for preventing recurrences of that horror (partition violence) in future, whether through work in the streets or activities carried out within government” (57). Ironically his advice to the mankind has not been able to do justice to the women who, as much as the men, contributed to the noble cause of humanity.

Singh presents the heart rending story of Sundari, who “makes her tryst with destiny on the road to Gujranwala” after the four days of her marriage (186). With her arms still “covered with red lacquer bangles and the henna on her palms” she looks forward to consuming love and enjoy the marital bliss (186). The narrator further reminds that “she had not yet slept with Mansa Ram...She had hardly seen his face through her veil” (186). At the moment she expects the conjugal bliss, history subjects her to the sexual violence. “She who had not really had a good look at Mansa Ram was shown her husband completely naked. They held him by the arms and legs and one man cut off his penis and gave it to her. The mob made love to her” (187). She suffers only because she belongs to different religious community, without any regard to the fact that she has nothing to do with the partition of the country. Sundari represents all those women from non Muslim community who suffer because of their religious identity. After the partition, “on both sides of the newly created border, women were kidnapped, abducted, raped and brutally killed. Defilement of a woman’s body was considered to be the greatest dishonor that a family had to endure. And the violence inflicted upon women was equivalent to a sacrilege against one’s religion, country, and family” (Din, Khan and Mahmood 203). Women in both sides of border get subjected to this mode of violence.

Singh hardly blames one community in particular, for this state of communal violence and the violence against women. He reminds, “Both sides killed. Both shot and stabbed and speared and clubbed .Both tortured. Both raped” (1). When Sundari gets victimized from the non Muslim community, Nooran suffers the same from the Muslim community. She falls in love with a Sikh boy Jugga, well identified as *badmash* in the novel. “She certainly keeps Jugga in the village. And no one dares say a word against Muslims” (24). Her love helps to maintain the communal harmony in the village. But despite being pregnant she gets no space in the same village. When the police tell Muslims to leave the village she goes to weep with Jugga’s mother, saying “Beybey, I have Jugga’s child inside me. If I go to Pakistan they will kill it when they know it has a Sikh father” (139). Jugga’s mother assures her that when “Jugga comes back he will go and get you from wherever you are” (139). Partition compels her to leave the village and the beloved man at the moment she is pregnant.

She suffers no any form of sexual violence apparently but we can surmise her life in Muslim refugee camp and in Pakistan, with a child from Sikh father. It’s true that her presence in the train becomes the cause of the safety of other passengers. Jugga feels that “he can save Nooro only by saving the whole trainload of refugees” (Brians 57). He performs the heroic act due to her presence in the train. But the novelist fails to represent her sufferings that really begin after her evacuation from the village. As a result, the readers fail to recognize her as the victim, despite being victimized.

Singh seems aware of the “division of India into India and Pakistan” engraved “on the women of both religious communities in a way that they became the respective countries, indelibly imprinted by the other” (Menon & Bhasin 43). He accepts that the assailants “treat woman’s bodies as territory to be conquered, claimed or marked” (Menon & Bhasin 43). So Singh provides a few images of violence which reflect the orchestration of partition drama in the bodies of the women. He notices that “many women’s breasts were slashed”(151). By amputating their breasts, the assailants dishonor the family. Woman’s bodies were even used to avenge the other religious community .The sentence “ for each woman they abduct or rape, abduct two” reflects how the women’s body was marked even as the site of revenge (157).

The assailants mark woman’s body to avenge their enemies and dishonor the families. The patriarchal norms come to the fore at the moment of partition. The social structure takes the

violation of women as the honor killing of the family and having internalized the honor of the family they, rather than being defiled at the hand of the men belonging to different community, choose to take their lives. The social structure teaches them that “death was preferable to “dishonor”, that in the absence of their men the only choice available to them was to take their own lives” (Menon & Bhasin 45). Singh reminds that “women killed their own children and jumped into wells that filled to the brim with corpses” (22). They “rather commit suicide than let a stranger touch them” (22). These women become the victim of their own social structure. They well understand the social attitude towards them, from their own men, after the rape.

Through these images of rape, threats, mutilations of the body and suicide of the women, Singh reveals how patriarchal social norms and values come to the fore to perpetuate the violence against women at the moment of partition. Despite being on the behalf of the victim, Singh fails to represent women as the subject or the maker of history. It’s true that the novel gets appreciation for exploring the “humanity under duress, as well as the moral probity and courage of the individual” (Mirza qtd.in Chakraborti 14). But here the individual courage and moral probity have been synonymously used with men. Singh makes the women invisible by failing to give due credit to the heroic acts they performed during the partition.

In contrast with the representation of women by Singh, Sidhwa presents women both as the victims of partition and the subjects with the possibility to contain the violence. Narrating the story from the point of view of eight years old girl Lenny, she provides the female perspective into the entire fictional world. Using Lahore and its outskirts as the microcosm of Pakistani society, she presents how the beautiful world of the little girl constructed in Parsi family gradually crumbles due to the partition. Ayah, eighteen years old Hindu woman, eases Lenny’s access to the adult world, from where she surveys the happenings of the time. She becomes aware of the partition of Indian subcontinent into India and Pakistan and as the communal tensions mount, the trainloads of Muslim corpses come from across the border and communal harmony gets spoiled. Ice- candy man, the lover of Ayah, avenges upon the Hindu community by abducting Ayah, imposing the conversions and getting married with her. Sulking with communal hatred, he forgets his affection and passion, and plays pimp for her. But Lenny’s mother and godmother manage to recover her from the brothel and send her to the family in Amritsar. Lenny gets a new Ayah named Hamida, popularly known as the fallen woman. In Sidhwa’s projection, women appear not only as the objects of violence but also as the visible subjects of history, with the ability to check the communal tensions.

In *Ice-Candy Man*, Sidhwa represents the subjection of women to sexual abuses in parallel with the latter’s agentive role on the behalf of the women. In the time of partition, the perpetrators tried to avenge their enemies by “profaning everything that was held to be of sacred and symbolic value to the other” (Menon & Bhasin 44). Since social structure regards woman as the honor of the family, it reads the violation of her sexuality as the honor killing and profaning of something symbolic and holy. This understanding eventually leads to the belief that “safeguarding a woman’s honor is essential to upholding male and community honor that a new order of violence came into play, by men against their own kinswomen; by women against their daughters or sisters and their own selves” (Menon & Bhasin 44). Women get abducted, converted and sexually abused, with a view to dishonoring the family. Once a woman suffers the sexual abuse, she gets labeled as “the fallen woman” with nowhere to go.

Hamida, in *Ice-Candy Man*, represents all those victims of partition, labeled as the fallen women. She, after the Ayah of the family gets abducted, comes to work as Ayah for Lenny. After

being sexually abused, she searches work in Lahore rather than going to her family. Lenny knows from her Godmother that “Hamida was kidnapped by the Sikhs...she was taken away to Amritsar. Once that happens, sometimes, the husband – or his family-won’t take her back” (215). It’s not her fault to be kidnapped and raped. But the family regards it as the honor killing and sends her back instead of restoring her to the family. The family refuses her at the moment she needs the family most. Godmother tells Lenny that “some folks feel that way – they can’t stand their women being touched by other men” (215). Partition subjects women to twofold exploitation from the men of other communities and their own.

Even after the subjection, women hardly dare to question the norms of the society. The imposition of those male centered norms eventually leads women to internalize their position in the family and society. They regard sexual abuse as their fate instead of attempting to question it. The patriarchal social structure always implicates “women in a consensual relationship “ (Menon& Bhasin 201). So they consent the patriarchy to rule over them. Hamada’s attitude towards her suffering reflects how patriarchy manages to rule over her. When she gets raped, she even does not try to go to her family, thinking that “They are better off as they are. My sister in law will look after them. If their father gets to know I have met them he will only get angry, and the children will suffer. Moreover, she never blames her husband for not coming to recover her. To our surprise, she says, “He is a good man,’ ...it’s my kismet that’s no good...We are *Khutputli*, puppets, in the hands of the fate” (222).Hamida blames her fate for her suffering but makes no claim for space in the family. She takes her status of the fallen woman as given and commits the violence against her self. One needs to realize that these patriarchal norms and ethos always existed in the society but the partition brought them into the surface. Ironically a victim consents to its oppressing norms taking everything as destined.

Like Hamida, Ayah suffers from her subjection to the male gaze but she never questions it as a disgrace done to her. She works as Ayah for the polio-infected girl Lenny in the Parsi family of Lahore around the time of partition. From the pre-partition India to the post partition Pakistan; her subjection to the sexual abuse remains the same. Even at the time before partition, the social structure subjects Ayah to the male gaze. Men of all religious communities attempt to harass her sexually, which becomes evident when the eight years old narrator Lenny says, “The covetous glances Ayah draws educate me. Up and down, they look at her. Stub handed twisted beggars and dusty old beggars on crutches drop their poses and stare at her with hard, alert eyes. Holy men, masked in piety, shove aside their pretenses to ogle her with lust. Hawkers, cart drivers, cooks, coolies and cyclists turn their heads as she passes...” (3). Despite their differences in religion and occupation, their attitude towards Ayah has been the same. They regard Ayah merely as the sex object from which they derive the pleasure.

In the long line of her tormentors, Ice-candy remains at the forefront. Under the pretext of love and affection, he attempts to win her sexually even in the public parks. His fingers try to “massage Ayah under her sari” (19). Sidhwa tells that “things love to crawl beneath Ayah’s sari. Ladybirds, glow-worms, Ice-candy man’s toes” (19). Despite these things, there is no doubt on the fact the ice candy man loves her. But that love or affection changes into the communal hatred after the partition of India.

The partition of India nationalizes and confers identities in religious lines. Over the night, people are turned into Hindu, Muslim and Sikh, and friends change into the foes. Trainload of corpses comes from across the border and people divide in terms of religious beliefs. This

division gets performed in the bodies of the women. Ice-candy man who loves Ayah from the inner core of the heart and who even kills her lover to get her, suddenly forgets his feelings for her, when he knows, “ A train from Gurdspur 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!” (149). This communal violence performed by Hindus and Sikhs across the border fills him with religious frenzy and his “grip on the handlebars is so tight that his knuckles bulge whitely in the pale light” (149). His “face is dried up and shriveled- looking” and beneath “his shock he is grieving” (149). The foregoing description clearly suggests that Ice candy man change himself into an assailant to avenge the Hindu and Sikh perpetrators.

The scene that he confronts obviously shocks everyone to numbness. One naturally harbors the sense of revenge against the enemies. But ice candy man takes revenge upon his enemies by subjecting his beloved to abduction. He regards women “ as objects ...of their own honor . Women’s sexuality symbolizes “manhood”, its desecration is a matter of such shame and dishonor that it has to be avenged” (Menon & Bhasin 43). Due to this “cruel logic”, women “are most violently dealt with ... (Menon & Bhasin 43). Ayah becomes the victim of this cruel logic of patriarchy.

Ayah’s body is the site where he performs revenge against the Hindu community. When the mob appears on the street “Ayah is not in Veranda. She has disappeared” (179). She hides to save herself from being abducted. Imam Din tries save her, saying, “she left Lahore” (179). But Ice candy man emotionally blackmails Lenny saying, “Don’t be scared, Lenny baby ...I am here...I’ll protect Ayah with all my life! You know I will ...I know she is here. Where is she?” (182). Believing his words Lenny says “On the roof or in one of the godowns...” (182). Pleading to her emotion, the mob discovers Ayah. Describing the abduction of Ayah, the narrator says, “They drag Ayah out. They drag her by her arms stretched taut, and her bare feet- that want to move backwards- are forced forward instead” (183). Continuing the narration, she further says, “the men drag her in grotesque strides to the cart and their harsh hands, supporting her with careless intimacy, lift her into it” (183). Ayah leaves the family and the beloved child “with her wide – open and terrified eyes” (184).

After the abduction, Ice-candy man takes her to “Hira Mandi...the red light district” where she works as the dancer and her kidnapper plays pimp for her (240). She is taken to the place where “the men pay them [girls] to dance and sing...to do things with their bodies” (240). He first uses her body to acquire the financial benefits and later on converts her into Muslim and marries her. Against her will, she goes through the forced conversion, marriage and different forms of sexual abuses.

Sidhwa seems aware that the partition not only subjected women to the violence but also brought women together on the behalf of the women. As the history unveils, the “tragedy of partition created a cadre of women workers” who with their “courage and dedication” managed to restore women to their families and prevent them from the further abuses (Menon & Bhasin 170). Godmother, having found Ayah married to Ice –candy man, invites him home and asks “why do you live in Hira Mandi? It’s the red light district, isn’t it? It’s not a suitable place for a family man”(246). Sensing that ice candy man plays pimp for her even after the marriage, she outshouts, “You permit her to be raped by butchers, drunks and goondas and say she has come to no harm?”(248). She further says, “Is that why you had her lifted off-let hundreds of eyes probe her- so that you could marry her? You would have your own mother carried off if it suited you! You

are as shameless badmash! *Nimakharam!* Faithless!”(248). She knows that ice candy man forcefully marries her and lets her “be disgraced!” (249). She finds him “treacherous, dangerous and contemptible” (249). With this realization, she commits to recover Ayah from Hira Mandi and restore to her family. She even tells him, “restore her to family in Amritsar” (250).

Sensing something wrong done to Ayah, Godmother goes to Hira Mandi in order to meet her. She suggests Ayah to make the best of her situation if possible saying, “what has happened has happened ... you are married to him now. You must make the best of the things” (261). She even suggests “Worse things can be forgiven. Life goes on and the business of living buries the debris of our pasts. Hurt, happiness... all fade impartially ... to make way for fresh joy and new sorrow. That ‘s the way of life” (262). She respects marriage and wants it to retain, so the first she wants to continue the relationship. She functions “within the very patriarchal structures” in which marriage once done is done forever (Menon & Bhasin 192).

The godmother commits to imbue her “with a sense of worth” and restoring her “to the social acceptability” (Menon & Bhasin 192). So she chooses what Ayah chooses for herself. Ayah often repeats, “I want to go to my folk” (263). She commits, “whether they want me or not, I will go” (262). Responding to the demand of Ayah, Godmother takes the help of police administration and recovers her from the brothel. She succeeds in bringing her to the camp, the first step for restoration to the family. Besides Godmother, Ayah’s mother and Mini aunty play the crucial role for recovering Ayah and other women, and restoring them to their families. They transform themselves into the social workers who in the “time of great social dislocation... found it possible to slip through the cracks and exercise their agency on behalf of the women whenever they could” (Menon & Bhasin 201). Due to the exercise of their agency, Ayah “has gone to her family in Amritsar” (277).

The recovery and restoration of Ayah to her family reminds us of the programs related to recovery of Hindu, Sikh and Muslim women, begun by their respective government. But the states “fixed nationality onto religious community with the Indian state attempting to recover and rehabilitate the Hindu and Sikh women and the Pakistani state attempting to recover and rehabilitate the Muslim women” (Zamindar 7). The states divided women into religious groups, recovered the women of their respective and left others to fend for themselves. But Sidhwa beautifully presents “how women themselves resisted this national inscription” by speaking on the behalf of all women irrespective of their religion (Zamindar 7). They transcend the national inscription of identity and become women. When Ayah appears on the street, all the women in the roof, cry “*Hai! Hai! Hai! Hai!*” reflecting the history of their cumulative sorrows of their Muslim, Hindu, Sikh and Rajput great-grandmothers...” (273). With the foreknowledge of the common sufferings of women, they support Ayah.

Despite being Hindu, Ayah gets support, care, love and affection from the women belonging to the Parsi community. These women do not isolate her in the name of religious community. Besides Ayah, these women help all other kidnapped women. Informing Lenny about her, Godmother says, “Mummy and your aunt rescue kidnapped women. When they find them, they send them back to their families: or, to the Recovered Women’s Camps” (238). Even Lenny’s mother confirms this act saying, “We were only smuggling the rationed petrol to help our Hindu and Sikh friends to run away... And also for the convoys to send kidnapped women, like your Ayah, to their families across the borders” (242). They perform the heroic task and assert their subject position, resisting the so called national order based on the religious lines.

In the national order of identities, partition marks “being Muslim, or Hindu or Sikh in particular and violent ways” (Zamindar 16). But women make the “remarkable contestations” and “moved against the flow of partition’s narrated migrations and maintained ties against the boundaries of the hostile nation states” (Zamindar 16). Lenny’s mother, Mini Aunty and Godmother contest the national inscription of identity and provide unconditional support for the women of Sikh and Hindu community from the Muslim dominated location of Lahore.

In order to contest the national inscription of identity, Sidhwa chooses Lenny, eight years old polio-infected girl as the narrator who, due to her disability, remains in the adult world all the time, under the guidance of Ayah. She comes to know what happens to the world around her. Like all other women, she gets subjected to the male abuse in various ways. The doctor’s attitude towards her reflects the patriarchal attitude towards the women. The doctor says to her mother, “Don’t pressure her...her nerves could be affected. She doesn’t need to become a professor”(15). He further adds, “she’ll marry- have children- lead a carefree, happy life. No need to strain her with studies and exams” (15). The doctor believes that she will do all the things that a woman requires to do.

Quite opposed to his belief, Lenny shows the unusual political consciousness and human sensibilities that the so called adults and the politicians lack. She worries that “there is much disturbing talk. India is going to be broken” (92). She questions, “Can one break a country?” (92). She resists the partition of the nation, however, in thoughts. After the partition, she says, “I feel so sorry for myself-...and for all the senile, lame and hurt people and fallen women- and the condition of the world –in which countries can be broken, people slaughtered and cities burned – that I burst into tears” (217). And she feels that “she will never stop crying” (217). Seeing petrol rationed in the dickey of the car, she suspects her mother and aunt as the arsonist of the city and remains dissatisfied until she knows that mother and aunt smuggle petrol in order to rescue the kidnapped women. Unlike other children, she doubts mother and prays God to banish evil thoughts from her head. The great politicians deliver the high sounding speeches but do nothing on the behalf of the common humanity. But this girl, with no profile, contests the national demarcation of Identities by worrying about the nation and the kidnapped women of the partition.

Lenny, in spite of her age and disability, shows her concern with the well being of the nation and its women. She prays for the well being of the victims of partition. With her worries and concerns, she asserts her agency and appears as the visible representative character of partition. Her Godmother, mother and Mini Aunty stand in the favor of Ayah and other kidnapped women of different religious faiths. Keeping their religious and national faiths at bay, they commit to the noble cause of recovering and restoring kidnapped women. Dodging the eyes of state and the family members, they work to rescue the victims of partition. Sidhwa, by presenting them as the social workers at the adverse time of history, asserts their agency, accepts their subject position and presents them as the maker of history. So in parallel with their sufferings and victimization, she acknowledges their contribution and makes them visible. In contrast, Singh presents women only as the object of violence, forgetting their role in history, which eventually has made women invisible.

Works Cited:

Brians, Paul. *Modern South Asian Literature in English*. London: Greenwood Press, 2003.47-58.

Butalia, Urvashi. "Community, State and Gender: On Women's Agency During Partition." *Economic and Political Weekly* 28.17(April 24 1993): npg.

Chakraborti, Basudev "The Essentials of Indianness: Tolerance and Sacrifice in Indian Partition Fiction in English and in English Translation." *Rupkatha Journal on Interdisciplinary Studies in Humanities* I. 1(2009): 1-18.

Din, Umar ud, M. Kamal Khan and Shahzad Mahmood. "Reflections on Partition Literature - A Comparative Analysis of *Ice Candy Man* and *Train to Pakistan*." *LANGUAGE IN INDIA: Strength for Today and Bright Hope for Tomorrow* 10.7 (July 2010):196-209.

Menon, Ritu & Kamala Bhasin. *Borders &Boundaries*. New Jersey: Rutgers University Press, 1998.

Sidhwa, Bapsi. *Ice-Candy- Man*. India: Penguin Books, 1988.

Singh, Khuswanta. *Train to Pakistan*. New Delhi: Penguin Books, 2007.

Zamindar, Vazira Fazila-Yacoobali. *The Long Partition*. India: Penguin Books, 2008.