



Vidhyayana - ISSN 2454-8596

An International Multidisciplinary Peer-Reviewed E-Journal

www.j.vidhyayanaejournal.org

Indexed in: ROAD & Google Scholar

Home, Beyond a Place of Living
A study of Indian Partition 1947 in Indian Cinema

Rochak Saxena

Assistant Professor, Faculty of Journalism and Communication

The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat



Abstract

Indian cinema has been talking about serious issues since its inception, whether it is pragmatic issues like poverty and family relations, or sensitive ones like communal fracas or partition of the nation in 1947 after its independence from a prolonged British rule. The representation of the event, and how filmmakers tackle the responsibility of portraying such delicate subjects. While 1947 rang in with joy of freedom after staying under British rule for over 250 years, tragedy struck in the form of partition, giving birth to India and Pakistan. Freedom came with a price; communal riots occurred, and millions of people lost their lives from the newly created sides during the exodus. This resulted from people of both sides of the border wanting to call a piece of land their home. To be able to identify with a place as home caused a deadly revolt, more to do with the religious identity, for it forced some to leave the home (place) they inhabited for years. Also, it involved forced migration of about 12 million people who moved across the border to their newly identified homes in India and Pakistan (Roy, A.G., & Bhatia, N., 2008). Using the qualitative approach for the study with content analysis using coding technique, the researcher employs the elements of Realist Film Theory, Apparatus Film Theory, Marxist Film Theory, and Cognitive Film Theory to study and analyze the select Indian films between 1970 and 2020. Mehta, R. B., & Mookerjee-Leonard, D. (2014) say that although Indian cinema began witnessing the representation of partition by late 1940s, it is only recently in the last few decades that film scholars have begun to analyze the films, made in larger numbers in contemporary period. The researcher not only studies how the films have represented the partition but also the effect on societies and families as a result of losing the old and eventually making a new home. The movies covering the spectrum of the portrayal of an event belong to two different paths of Indian Cinema, the first being Mainstream (Commercial) cinema and the second one Parallel cinema movement of India. The films selected are Garm Hava (1973), Tamas (1988), Tahader Katha (1992), Train to Pakistan (1998), Shaheed-e-Mohabbat Boota Singh (1999), Gadar: Ek Prem Katha (2001), Pinjar (2003), Bhaag Milkha Bhaag (2013), Toba Tek Singh (2017), and Manto (2018), adhering to the notion of home. The study directs to indicate that the imagery is linked with either the realistic or fabricated approach of the issue and is eventually made to elicit a particular emotion in the



Vidhyayana - ISSN 2454-8596

An International Multidisciplinary Peer-Reviewed E-Journal

www.j.vidhyayanaejournal.org

Indexed in: ROAD & Google Scholar

audiences. The definitive idea of home is explored not only as a place for living, but also working on a mental level as a concept of memory for the characters of the film.

Keywords: Indian cinema, Home, Partition, Indian independence, Film Theory



Introduction

History of cinema dates back to 19th century to the present and films are also called motion pictures. In the 1820s, photography was invented and following this invention, attempts began to capture motion on film. William Kennedy Laurie Dickson and Thomas Edison developed one of the first motion-picture cameras “the Kinetograph” in 1891. And four years later a camera and projector was invented and the technology soon spread in the USA, Britain, France and other countries. Filmmakers in the 20th century began to introduce narratives in motion pictures after the early days of animated photographs. Film industry grew quickly in the US and Hollywood became the house of numerous studios. American filmmaker D.W. Griffith developed filmmaking as an art form and shot techniques which are highly used in scenic shots like close-ups, long shots, crosscutting. Until then, the films were silent and in the late 1920s the conversion of sound began and was later used in films which brought a change in cinema and films (Sklar & Cook, 2021).

The launch of a new era in cinema popularized production with the adoption of Techni-color. Following World War II, new genres developed, with a focus on realism, and the movies faced competition from the emerging television industry. With the end of the 20th century that brought evolution in newer technology with special effects, the early 21st century introduced streaming services. (Sklar& Cook, 2021).

History of Films in India

The topic of Indian culture has greatly benefited from Indian movies. Raja Harishchandra, the first ever Indian feature film, was released in 1913 and was directed and produced by Dadasaheb Phalke, the father of Indian cinema. The industry saw considerable modifications about 1947. Social-reformist movies have taken the place of the historical and mythical storylines that dominated Indian cinema. It gave rise to a new wave of filmmakers later in the 1950s, including Satyajit Raj and Bimal Roy, who focused on a neglected aspect of society, lower castes and classes. The cinematic movements have changed from the early times, when



directors' desire was driven to offer a great sense of realism and understanding to laymen, due to the change in the social and political environment.

Indian movies have recently become more well-known all over the world because to their success in international film festivals. Indian cinema is made up of a number of different regional language film industries, including Hindi cinema, also known as Bollywood, in North India, Bengali cinema in West Bengal, Gujarati cinema, also known as Dhollywood, Kannada cinema, also known as Sandalwood, in Karnataka, Telugu cinema, also known as Tollywood, in Andhra Pradesh and Telangana, Malayalam cinema, also known as Mollywood, in Kerala, Tamil cinema, also known as Kollywood, and Mar These industries have music, dance, and cinematic drama in common. Overall, India produces close to 1000 films a year and hosts 10,000 more international film screenings than any other nation (Magik India, 2022).

Partition and Indian Cinema

The British East India Company first arrived in India in 1608 to trade in spices, which were originally used primarily to preserve meat. The British established their dominance over Indians and governed the nation for more than 250 years before the Indians could realise it. They did this by using the Divide and Rule technique. A turning point in both South Asian and British-Imperial history was the partition of the British Indian Empire in the summer of 1947. (Roy, 2014). Looking at the situation via the imperial British perspective, the British empire lost power during the Indians' valiant but protracted fight for freedom, especially following the uprising of 1857. The East India Company's authority to rule India was taken over by the British Crown in 1858 as a result of the Mutiny (White-Spunner, 2017). However, from the perspective of the Indians who reside on the subcontinent, it is crucial to remember that during the partition of India, many people lost their lives, their families, their homeland, and most significantly, their trust in mankind. People from both nations continue to be haunted by the imagery of the partition even after 75 years of the agony of separation and migration. Even though it avoided going to war, the Partition of India was nonetheless a stunning act of violence that caused fifteen million people to be uprooted and claimed two million lives (Saxena, 2022). August 1947 saw the division of India, which is considered a pivotal event in Indian modern history.



In addition to creating a geographical divide, the birth of India and Pakistan also increased the gap in people's emotions (Sharma, 2009).

Along with dividing the country, the split also cut the population in half, mostly along religious lines and dividing them from their lands and homes. Displacement, which is connected to travel and fluxes and is typically regarded as a departure from one's "place of habitual habitation" (McDowell & Morrell, 2010). During the first several years after the partition, close to 16.7 million people were displaced (Sharma & Velath, 2021). The widespread migration brought about horrific violence as one faith sought to drive the other away to what was once one and the same country. The pain of Partition may be understood by considering how mass killings (possibly one million) and forced migration (up to ten million people) changed the Hindu and Muslim citizens who resided inside their boundaries (Kaul, 2002). The agony and suffering of being classified as a refugee in one's own country, together with economic hardship and physical abuse, are some other factors that have been extensively explored recently in the histories of memory (Sharma, 2009). In addition to those who opted to remain on the side they were residing on, the concept of home and displacement extended to Hindus who made the decision to go from newly constituted Pakistan to India and Muslims who made the decision to migrate from India to Pakistan. Having said that, it must equally be acknowledged that the movement did not always occur voluntarily. People lost their homes and had their identities altered as a result of the horrifying events that both before and followed the Partition. They had to adjust to their new identities as refugees (Sharma & Velath, 2021). The majority of the time, it was forced, which was especially terrible for the women who were kidnapped and ultimately left without their own homes as a result of their families' refusal to accept them back. Mahatma Gandhi and Jawaharlal Nehru, who both condemned the families that refused to take the ladies back simply on the grounds that they had been stolen, are cited in (Mookerjea-Leonard, 2005) who writes about the predicament. But it had been noted that the political discourse's shortcoming was its failure to take seriously discuss what ought to have been done.

A "category of individuals" was created as a result of the Indian Partition, and their true identities were attached to official records on both sides of the border (Callamard, 2002). All



individuals who crossed the border instantly lost their citizenship, became refugees, and in some ways, lost their existence. They also lost their homes, were homeless, and in some cases, became completely stateless, challenging the established order in their country (Malkki, 1995).

Filmmakers were also motivated by the 1947 Indian split to create movies that would depict what truly occurred and the suffering that people endured. Chinnamul (Bengali), Andhaman Kaidhi (Tamil), and Garm Hava (Hindi) are only a handful of the films that helped to popularise the idea of producing a movie around this topic. There have been several movies that have been released often, but there haven't been enough because the division involved more than just dividing the two nations and the exodus. Exodus also brought with it a tremendous deal of disorder and bloodshed. People have lost their lovers, families, houses, lives, and even some heirlooms that held great sentimental value for them. Though not all of them, there have been movies that have touched on these topics, and those that have mostly fallen short in explaining the subtleties. The idea of a physical house has evolved into a sense of land ownership, which finally provided room for memoirs that focus more on psychological issues. (Mohanram, 2016) delves pretty deeply into the aspect of reflection connected to the origins of existence in this place, when the country was split in two and the people had to start again. The author discusses the construction of the past in the framework of memory extensively while talking about experiences related to Partition. Filmmakers have represented the great exodus in ways that reflect their own ideas and positions on the periphery of society. According to regional vernacular literature, images of an agricultural, highly stratified society are created and infused with Sufi symbols of annihilating love, charismatic transgressors, and curing mystics (Siddique S. 2017). Three types of injustice were primarily used by filmmakers to depict it: communal, family, and national.

The goal of the current study is to examine how the division of India into two distinct pathways is portrayed in Indian cinema. Ten films have been researched and analysed, out of the commercial mainstream and parallel films that have been considered. The researcher also seeks to identify and therefore analyse how Indian films have covered the range of the influence on communities and families, including the trauma in the sociological side of the effect of



Partition, in addition to examining how partition has been shown. Whether it is the physical shape of the home or goes a step further to incorporate the aspect of attachment with the land, the notion of home is analysed in depth as it is depicted in the films. In order to do that, the researcher examines the directors' use of visuals to study the film's approach. Select Indian films from the 1970s to 2020 are studied and analysed by the researchers using a qualitative method and content analysis as the instrument. They do this by incorporating components of realist cinema theory, apparatus film theory, marxist film theory, and cognitive film theory.

Review of Literature

Partition Portrayal in Indian Cinema

Benegal, 2007, focuses on how religious minorities are portrayed in Indian movies, with a particular attention on how Indian Muslims are treated and the Hindu-Muslim strife that followed India's Partition. He continues by commenting on the secularism viewpoint shown in Indian cinema and pointing out how Hindus and Muslims were portrayed as twins or brothers in both pre-independence and post-independence films. He also discusses the Muslim League's separatist views, which were never depicted in Indian movies. In doing so, he cites the play *Deewar* by Prithviraj Kapoor, which was later adapted into a movie and in which Partition was portrayed as a danger to the stability of the family.

The book is divided into two sections by Sarkar (2009), the first of which is devoted to Bengali and 1950s and 1960s Hindi cinema. In the second section of the book, Sarkar discusses modern movies like *Tamas*, *Gadar Ek Prem Katha*, *Pinjar*, *Naseem*, and *Way Back Home* before going on to Partition movies like *Nastik*, *Chhalia*, and *Dharamputra* and Ritwik Ghatak movies. The author provides extensive detail about the Partition of Bengal based on his or her own experiences.

When discussing the way Partition is portrayed in Hindi movies, Sharma (2009) tries to view Partition as a process rather than an event. The author discusses the Partition of India and the history surrounding it using his or her own personal journals, pamphlets, letters, and memoirs.



Similar to how movies have used literature into storytelling, the author similarly employs literature to attempt to convey the time and process of Partition. In an effort to compare and contrast both, the author researches partition and the historiography around it. The author mentions Gyanendra Pandey as saying that rape, kidnapping, and murder were major factors in the partition of India, which were also prominently featured in the movies. The author also claims that filmmakers have a history of avoiding creating movies about contentious subjects, such as Partition, as evidenced by the fact that there were only four movies about the subject made immediately following the event. The author also notes that *Garm Hava* was the first honest representation to be released in 1973, followed by *Tamas* in 1987.

In the book, *Daiya* (2011) discusses how decolonization led to Partition and then places a focus on identity and presence in the global public domain. The situation and misery of immigrants and citizens in the postcolonial state are also discussed in one of the book's chapters, along with a supplementary remark on what it was like for individuals to lose their homes and attempt to establish themselves while in a state of displacement. *We Were Never Refugees* describes how the individuals connected to the country they were living in via their own personal accounts. One of the book's chapters also discusses Pakistan and ethnic citizenship in Bollywood before moving on to discuss transnational belongings in the diasporic environment.

Partition and Memory

According to Chowdhury (2015), discussions of Indian Partition frequently fail to address the idea of cultural memory that is implied by the films' and their stories' plots. Additionally, it should be noted that popular film is frequently given a bad rap in discussions of Partition-related movies as a whole. The article compares two opposing bodies of work in terms of how they present memories connected to Partition in relation to the limitations of cinematography and the interpretations it inspires.

Shirodkar, 2020 examines how India's Partition has been consistently and persistently relevant to contemporary Indian cinema. The thesis study focuses on four films as case studies and discusses the period from 2012 to 2017 as a significant period in the Partition filmography. The



author has chosen to focus on this time period because it shows how the memories and effects of Partition have been treated continuously but in various ways in Indian cinema. In order to highlight Indian cinema's contribution to memorialising Partition, the author has chosen to concentrate on how the socio-political landscape of the era is reflected in the films as well as why and how filmmakers were inspired to examine the subject of Partition in their works.

What transpires to memories within a new beginning, a radical inauguration, or the birth of a new future? is how Mohanram, 2016, opens her essay. When the country was split in half and the people had to start over, the author muses quite vividly on the element of memory connected with the beginnings of existence. The author discusses the construction of the past in the framework of memory extensively while talking about experiences related to Partition. The essay's opening section explores the role that culture and collective memory play in the formation of national identities. The second section looks at the "repressed and unacknowledged trauma" of Partition and how it affects ideas of democratic government and citizenship. The final section examines bodily memories, with a focus on women's bodies as markers of memories of the 1947 Partition.

Partition and Memory of Home

The book Chawla, 2014 opens with a discussion of tales, which the author claims start in memory. Through the use of first-person narratives of the Partition, the book highlights the concept of memory. The author also recounts how many people relate to the idea of home in different ways in an effort to describe the core of home. The book claims that since Pakistan hadn't existed prior to 1947, India had always served as the family's primary residence. The home is about one's origin, identity, and the basic fact of being. Everyone was an Indian and a British subject. The book "Home Outside Home" has a chapter that recounts the experiences of individuals who unknowingly began to name a foreign location their home.

Sen's 2018 makes a significant contribution to South Asian history. The Bengal area is the main subject of the book, which begins in 1947 and makes reference to the writings of Sekhar Bandopadhyay, Joya Chatterji, and Ranabir Samaddar. In the book, refugee tales take centre



stage, with an emphasis on low caste Dalit populations as well as single and widowed women. There are five chapters in the book. In order to analyse various trajectories, refugee accounts and rehabilitation have been discussed in Calcutta as well as in the Andaman Islands. Sen contends that government refuge rehabilitation strategies "found varied incarnations in different circumstances" and "may assume both negative as well as good forms" (245).

Bhattacharjee (2013) discusses geographical identities connected to one's existence in addition to cultural links to certain lands in the chapter of his book titled "Minority Nationalisms in South Asia." The name "Sylheti" alludes to the skin tone of the subcontinent's inhabitants and how their existence, immediately following Partition, had an impact on the creation of modern India. In the chapter, it is discussed the idea that individuals on both sides of the border could like to develop an emotional connection to the landscape.

Menon (2013) continues by discussing the Partition and its ongoing repercussions on people's lives as well as the function of distinct groups and their identities. Additionally, the author employs performance studies as a methodology for the topic. The book does a masterful job of evoking aesthetic memories of partition with an emphasis on "the emotive and performative structure of India and Pakistan." The method includes in-depth analysis of movies, books, artwork, plays, and political acts, including rituals. The author explores the metaphor of a nation as a family and a family as a nation in Chapter 3, which discusses Ritwik Ghatak's films and how they depict Partition.

Saxena, 2022 thinks carefully at the concept of displacement. According to the author, defining who we are, where we are, and how we are coping with what is happening around us, displacement is very much an active concept that shapes daily life rather than being passive or something that happened in the past. Continuing with the same ideas, the author has examined Yashpal's critically acclaimed two-volume novel on Indian Partition, "This is Not Dawn."

By arguing that although Partition signified the creation of Pakistan and the splitting of India into two nations, it was actually the division of Muslims in 1947 and again in 1971, Gautam, 1947 offers a close reading of Rahi Masoom Reza's Adha Gaon. In the context of partition, the



author looks at how national politics of the state impacted the private lives of the common people. The remainder of the essay examines how nationalism and communal politics disrupted the domestic lives of those who were now living on opposing sides of the border while also examining how residents' love for their homeland had evolved to take on new significance.

Research Design and Methodology

Objectives of the study:

- To identify the concept of home in selected Indian films
- To analyse how selected Indian films have portrayed Partition and its consequences on the people separated from their homes

Methods Used:

The strategic framework known as research design serves as a link between the topics that the study is intended to explore and the methods used to make those topics attainable. It is a manual that aids in organising the stages involved in organising, gathering data, and carrying out an analysis to arrive at a conclusion. The nature, shape, and other specifics of the related approaches are also described. (2006) Blanche, Durrheim, and Painter

A methodical approach to solving research difficulties is known as research methodology. Research methodology discusses the reasoning behind the research methods or techniques employed in the context of the study. It has a wider scope than research methodology and explains why a certain approach is used to conduct the study. "Research methodology seeks to inform: Why a research study has been undertaken, how the research problem has been defined, how and why the hypothesis has been formulated, what data have been collected and what specific method has been adopted, why particular technique of data analysis has been used, and a host of similar other questions are usually answered when we talk of research methodology regarding a research problem or study." (2012) Goundar The use of methodology aids in establishing a researcher's course of action for the investigation. It aids in identifying the issue



and the goals and presents the solution in the form of data collected and examined throughout the research period. 2019 (Sileyew)

The researcher used a qualitative approach as her method of research for her study. In order to achieve this goal, the study used a content analysis technique to examine how Partition is portrayed in Indian movies with an emphasis on how the concept of home is portrayed. The research examines and analyses a few Indian films from the 1970s to 2020 using four different film theories: realist film theory, apparatus film theory, marxist film theory, and cognitive film theory. Based on spoken and written words, visual pictures, body language, gestures, and expressions, the film's story is examined. The narrative, message being delivered in terms of representation from the socio-political perspective, and the emotional arousal the picture aims to evoke were all analysed for content.

The sampling type used for the study was non-probability purposive sampling, because the units selected have characteristics that are needed for the study. This type of sampling technique was used as per the convenience of the researcher to fulfill the purposes that were relevant to the topic. *Ten Indian films have been studied namely:*

Garm Hava (1973)

Tamas (1988)

Tahader Katha (1992)

Train to Pakistan (1998)

Shaheed-e-Mohabbat Boota Singh (1999)

Gadar: Ek Prem Katha (2001)

Pinjar (2003)

Bhaag Milkha Bhaag (2013)

Toba Tek Singh (2017)

Manto (2018)



The data in this study is of qualitative nature. For the objective, primary data has been elicited from the films and has been analyzed using a qualitative approach. The original copies of the films were collected and viewed from various online streaming platforms and websites.

Limitations:

1. Only one research approach has been used for the study.
2. The researcher has applied only one method for the study due to time constraint.
3. The researcher has considered films from the specific period and used purposive sampling
4. Had more films been selected, it would have given more comprehensive results

Data Analysis and Interpretation:

- **Garm Hava (1973)**

Plot: A Muslim businessman and his family fight for their rights in the country they once called home in post-partition India.

M. S. Sathyu is the director of the movie. It is based on a short tale by Ismat Chughtai and was written by Kaifi Azmi and Shama Zaidi. The story takes place in the years following the Indian Partition and is centred on the family of a merchant in Agra, Uttar Pradesh. Salim Mirza (Balraj Sahni), the main character and the owner of the company, has been faced with the decision of whether to relocate to Pakistan with many of his family members or remain in India since since Mahatma Gandhi was assassinated in January 1948. The story of a family is told via their relationships with their haveli, their ancestral house, and their abandoned country. One of the most moving depictions of Partition, the movie is one of the few in-depth investigations of the subject that has been done, working in layers and portions. In order to emphasise on the most prevalent problem individuals experienced after the separation - a sense of belonging and



identity conflict - Garm Hava departs from the traditional sumptuous tales of the Partition. 2020 (Rathore).

- 1) Association with India: Two brothers of the family- Salim who wishes to stay in India at the very place they have inhabited for years and Halim who wishes to move to Pakistan as he feels there is no future for Muslims in India. Halim does move, leaving behind the old mother and other family members, even putting at stake his own son's marriage. Stayed back is Salim who believes that the country is theirs and can never be estranged. But it doesn't happen so. As Halim migrates, Salim's standing in the community is shaken, as he is unable to win the trust of the people around who hitherto held him in high esteem, including banks who are now unwilling to lend money to Muslim businessmen fearing that they too would flee, just like Halim and many others. The country regarded Salim until now, but no longer. Troubles keep ensuing, the family haveli is snatched, there is no capital fund for business, his son isn't able to get a job and gets disillusioned, and his religious identity becomes a blot for him as there is no more an acceptance. Much later, Salim also faces charges of espionage, and even though he is acquitted, the society shuns him. This is where his aversion of leaving India breaks down and he decides to migrate to Pakistan. His son opposes the idea of running from India, and together they join a protest against unemployment and discrimination, thus ending their isolation from the new reality.
- 2) Haveli, the ancestral home: Buildings bear a significance beyond the merely decorative. The haveli has been shown in its widest expanse, and you get a thorough idea of what mansions of those times would look like. The *haveli* shows the family's status as once grand but now falling into disrepair as their fortunes fade (Dwyer, 2022). Right through the early sequences in the film, the audiences are told about the association of the characters with the country by means of an ancestral home- the haveli. The camera takes the audiences to hidden corners of the haveli, even when one of the character hides herself so that she is not taken out of the mansion. The notion of 'ancestral' is metaphorically connected to the idea of inhabiting a physical entity for a very long time and not willing to let it go. The old mother holds on to the house of the



forefathers very close, and the moment she has move out, she succumbs and dies. The outright refusal of 'Daddu' to leave the ancestral Haveli where she first came as a child bride portrays her emotional attachment to the place. The home is not just a place to live, but something that a person has breathed through all the years. The film brings the aspect of home time and again in the film, when it becomes evacuee property as one of the brothers leaves behind the home which was in his name. In a way, the makers put forth the idea of country through how the home is being treated in the narrative. The home is country and the country is home, wherein the association with one is synonymous with one's identity and belonging. The above construction of national identity at the time of partition where the 'Hindus' became 'natural' citizens and Muslims occupied dual fidelity is visible in the citizenship discourse and in *Garm Hava*(Rathore, 2020).

- 3) Areas being talked about: Indian cinema has had films made about the division of Punjab, which becomes a default memory anytime Partition is mentioned, the film looks at the ashrafi Muslims of Agra. This is the area from which the so-called Mohajirs of Karachi migrated, and the film's protagonists always talk of 'going to Karachi', never to Lahore or anywhere else for that matter. The Hindu migrant to Agra shown in the film also came from Karachi (Dwyer, 2022). It is not only about the country but also the city- which is showcased through the panoramic views of Taj Mahal and Fatehpur Sikri, telling the audiences volumes about the association of the man with the city.
- 4) Theories employed: Devoid of dramatic extravaganza, the film keeps alive the realist film approach with adhering to both narrative and visual realism. The conscious choice of shooting the film in the docu-drama style makes the film as close to reality as possible, making you think all locations are real, lifting the idea from Italian Neo-Realism, it seems. The sensitive and at times the brutal portrayal of the situations makes the audience react emotionally. The film, although about Muslims and their plight in a country that refuses to call their own, isn't only about Muslims after a point. It is everybody's film, majorly coming across through the elicitation intended for the



viewers, in the lines of the Cognitive Film Theory. The ideology of the Marxist Film Theory is seemingly justified during one of the interview scenes of Sikander where the interviewer is not seen and it seems that Sikander is talking to the camera, thus the audience directly. The images used in the opening credits right away choose to transport you to the era, giving you a head up to the premise of the film, with the background score making you positioned in a nostalgic bitter sweet feeling. The last scene of the film where Salim joins in the protest is simply a remembrance of the ideology of the last scene of *The Bicycle Thieves*, thus making the film politically aligned with the Marxist Film Theory.

- **Tamas (1988)**

Plot: The film examines the plight of emigrant Sikh and Hindu families to India as a result of the partition, set against the backdrop of riot-stricken Pakistan at the time of the partition of India in 1947.

The film is written and directed by Govind Nihalani, based on the eponymous novel by Bhisham Sahni. The movie tells the story of a leather maker from a secluded caste who mistook himself for a reason behind the communal riot during the emergency. The film examines the Islamic and Hindu fundamentalism, to trace its origins in historical or political events, to determine the cause of violence that can abruptly erupt in its name and to interrogate the conditions in society that help foster and nurture such imaginings (Pareek, 2018).

- 1) Pig: Pig belongs to the dirtiest and lowest rank among the domestic animals and also has poor and awful featuring in its appearance. It presents the ugliest or disgusting side of human society (Dahiya‘Seim, 2020). The film begins with the scene when Nathu, a Chamar, is finishing his work in his shop when the thekedar walks in and asks him to kill a pig for the veterinary doctor who needs it for medical purposes. Directly adhering to the notions of Cognitive Film Theory, the sequence links it to what the audience



should feel at the moment, being in line with the protagonist. Nathu has a contract to kill a pig; he was a butcher and it was his profession to kill animals but it was a different experience to him, what the makers wished the audiences to feel. Pig is the symbol of lower caste people, who the upper caste is trying to kill- degrade in human existence.

- 2) Religion: The notion of religion is prominent in the film. The film is relevant, says American author Daisy Rockwell who translated the novel. She added, the film deals with the practice of manipulating public opinion through rumours and purposefully start conflagrations, and hence very much relevant. The rumours directly aim at religious conflicts, wherein one tries to degrade the other. The bloodshed in the narrative is brought by religion. 'Religion is the last refuge of human savagery.' (Whitehead, 2011).
- 3) The usage of shooting apparatus makes the imagery gruesome when the makers attempt to symbolically depict the lower caste as pig, or when the riots break at various parts in the film. The cleaning of the mohalla comes across as removing the lower caste people and the dead pig carcass shown explicitly in the film tells the audiences that the plight of lower caste is filthy, just as the dead pig.
- 4) Notion of Home: The idea and concept of home as that of belonging doesn't come across as directly as the political fabric of the time portrayed. The film in its essence brings forth religious tensions and the plight of two communities of Hindu and Sikh in a part that once had everyone accepted. When Nathu sees communal danger in the vicinity, he decides to move to safe place, leaving behind his home. On the other hand, Harnam Singh and Banto also decide to leave their village in hope of a safer life in a Sikh village. The notion of a Sikh village and safety linked speaks of religious inclusivity, prevalent in the society, more so at the time of Partition. The home and the imagery used is used for the deliberation of shelter. Later in the film, the refugee camp becomes home for Harnam and Banto, which in a way is a testimony of the plight of people in their own country.
- 5) Theories employed: We do see Realist approach being employed, to a major extent in the visual and narrative form. The apparatus theory also works for the purpose of the film, but not majorly for the consideration of the concept of home here. Similarly,



Cognitive theory works for the emotional elicitation in the visual relatability with the story and theme, but since the film doesn't come out with the identity with home, it remains restricted. The audiences feel sadness and empathy towards the people who are being killed, and towards the protagonist who is feeling guilty of everything even if he is not. Here the brutal scenes reach the soft part of the heart of the audience who knows about the sad reality of the actual massacre. The Marxist film theory is very well put to use because of the political nature of the film, but not in terms of the depiction of home.

- **Tahader Katha (1992)**

Plot: Freedom fighter Shibnath is released from prison after serving 11 years. He withdraws into a shell because he cannot accept the changes the nation has undergone.

The film is directed by Buddhadev Dasgupta, written by Kamal Kumar Majumdar and Dasgupta. The film talks about homecoming of a freedom fighter who is returning from prison after spending 11 years in jail. The film talks about changes and how a simple human being has to accept those to be able to merely live.

- 1) The notion of home: Shibnath (played by Mithun Chakraborty) is released from prison after eleven years of incarceration for murdering a British officer. Shibnath spent a part of his term in the prison asylum. In the most realistic manner, the makers have portrayed the feeling of association with one's home- exceeding till the level of motherland, and how one associates with the land he once inhabited. The very association of Shibnath with the home works at various levels- first being his village, the primary home that he once left to serve the country. Secondly, his thoughts when he finds out that his family is now a refugee, not living in the same village, same home. Third, his own village now is a part of different country- East Pakistan and now India, the dream which he cherished for all these years and struggled for. Moving on, the images of a countryside surrounded by forests where his family lives in ruins in West Bengal, to the haunting



memories of his home and his country, stemming from the notion that this is not his beloved homeland; this is not his country.

- 2) Theories employed: Realist film theory strikes right in the audiences faces, because of the approach of the film. Devoid of dramatic junctures, the film also puts to use minimal background score, that too working as a thread to reveal the psyche of the protagonist. More than once, it is portrayed in the film that Shibnath has forgotten that he served for the country, but what is told is that he is just not ready to accept that he fought for the greatness and unity of the country, as a result of which the country has been divided. The editing works quite slow and takes its leisurely time to develop, just how Shibnath is taking time to come to terms with the new reality of his life. The characters have all been placed on the equal pedestal, although you have a protagonist, following the pointers of Marxist Theory. The politics of the film is not to preach or invoke hatred towards a community or religion. The socio-political ideas reflect in the country and the meaning it holds for many people who could never have imagined Partition. Cognitive theory is the most appropriately employed for the film, working strongly for the protagonist and similarly for the audiences. The makers directly and only wish the audiences to think what Shibnath does, making them step in his shoes, and more so, in his mind.

- **Train to Pakistan (1998)**

Plot: Mano Majra, a village on the Indo-Pak border, has peaceful residents. However, when a train carrying the bodies of those travelling to India arrives from Pakistan, everything is different.

Pamela Rooks is the director of the movie, which is based on a Khushwant Singh book. The plot largely centres on religious discrimination and the effects of relocation following the 1947 Indian Partition. Regardless of their ancestry or family history, Muslims were forced to immigrate to the newly constituted Pakistan while Hindus and Sikhs were forced to migrate to



India. After several generations of residing in one location or another, many families were left without a place to call home. However, the movie is a made-up narrative about a dacoit and his loves against the backdrop of Partition.

- 1) The idea of home: The notion of home as the place for belonging that is taken away from people, comes across vividly in the novel, but not so much in the film. The essence of the story uses violence as a means to show that people have been ‘uprooted’ from their place. But instead of focusing on the pain of being separated from their land, it is the violence that takes the centre stage and plays for the major portion. Even when refugees are mentioned in the film, it is through violence that they have been subjected to or violence that they witness. Muslims are deported on trains to Pakistan and Hindus on trains to India (nearly ten million in total). The trains run continually, and people call them "ghost trains." The film is a story of Mano Majra, a fictional town. Because it is fictional, and the makers adopt a fictionalized and dramatic approach, at times it gets difficult to find realism. The belonging for a country and homeland or one’s own home, never really comes forth. Instead, the story focuses on keeping peace in the place that the story is set in.
- 2) Theories employed: Realist Film Theory is not quite explored in the making of the film. While the story is based on true incidents, the fact that it is still a fictional town makes it difficult for audiences to comprehend. The approach is stylistic and dramatized, while only the sepia doing the role for the portrayal of the times. Since there is lack of realism in how the story has played on screen, the emotions don’t come out as strongly as the genre or the tale demands, thus not living up to the cognitive impairment. The Marxist Theory however is seen to play a major role in conveying the essence, particularly in long shots of the film, involving the usage of train when it carries the dead bodies.

- **Shaheed-e-Mohabbat Boota Singh (1999)**



Plot: Communal riots break out as Boota Singh comes home after serving on the front lines. He saves Zainab from angry villagers, and the two fall in love. However, fate has other plans for the two of them.

Suraj Sanim wrote the script for the Punjabi movie, which is directed by Manoj Punj. It is based on the true love story of Boota Singh, an ex-British Army Sikh soldier who served on the Burma front during World War II. The movie, which is primarily a love story set against the backdrop of the Indian Partition, falls short in its attempts to convey the concepts of a long-lost home and how one deals with the grief of losing one's land.

- 1) Home, new home: The film is a love story between a Sikh man and a Muslim woman. As India was divided in 1947, Zainab, a Muslim girl being chased by the vengeful locals, comes to Boota Singh, who was working in his fields, for help. This is when Boota gets to know that Zainab doesn't have a home to live. She has been forced to migrate to Pakistan after being separated from her family. This is when Boota asks Zainab to stay with him. Thus, this new shelter becomes her home, when Boota and Zainab get married, owing to the villagers' objections. The notion of home once again crops up in the film quite later when it was decided to deport women left behind in riots in both the countries. It was time then for Zainab to go back to her parents' house in Pakistan. But now, she didn't wish to, as she was happily married and settled in her home in India.
- 2) Theories employed: Realist Film Theory is not at all visible in the entirety of the film, because the approach of the film is dramatic, commercialized and stylized. There are bright vibrant colours, making it almost impossible for the audiences to get transported to the time of 1947. If the dialogues don't tell you it's 1947, you can very well take the film to be of today. Even in the scenes of extreme pain and suffering, you don't feel it. Likewise, Cognitive Film Theory is also not seen to be employed, because you just can't relate to the psyche of the people involved. Moreover, the elements of Marxist film theory don't come alive in the film as the film talks more about the angle of love and sacrifices instead of politics of the times.



- **Gadar: EkPrem Katha (2001)**

Plot: Tara weds Sakina during the division, and the two of them have content lives. Their joy, however, is short-lived when Sakina's father compels her to remain in Pakistan and cuts off contact with her family.

The film is directed by Anil Sharma, and is written by Shaktiman Talwar. It is loosely based on the life of Boota Singh, with a different turn of events as what happened with Boota Singh.

- 1) Home: A woman is separated from her family and parents and loses her home. She finds home in the form of a man who saves her in the riots stemming from Partition. She gets her home. But again, she is separated from the home she has started to love, when she is forced to go to her parents' house. That is not home for her now. But the overall film otherwise is primarily a love story.
- 2) Theories employed: The movie represents the whole scenario in a grand and formalist way. There's a moment when the protagonist fights hundreds of men from the opposite nation single-handedly, which does not seem at all rational or logical. The realist approach is missing. Much later in the film, during the climax with the train chase sequence, the action is exaggerated with the thumping usage of background score. However, the same approach gives wings to the audiences' expectations and rage. The cognitive notions are put to great use here. The almost impossible representation makes the whole scenario even more aesthetic, as it appeals to the hidden rage in the heart of the audiences who know about the deaths both the countries witnessed, and the people who became enemies of the opposite nation. The depiction of a man from the same nation as the audience beating the people from the opposite nation while chanting nationalistic slogans is what brings the audience to the cinema hall. And at this point, the filmmaker surpasses the actual history and represents his own ideas of how it should have happened. The approach is grand, visually spectacular and stylistic. The colour palette however is suited to the times the story is set in. The political fabric is also



showcased quite well, especially in the portrayal of woman's father who is a political figure and is modelled on Mohd. Ali Jinnah.

- **Pinjar (2003)**

Plot: Rashid kidnaps Puro, a young Hindu woman, in order to exact revenge on Puro's family for an old family feud. She succeeds in escaping, but after her family rejects her, she is compelled to go back to Rashid.

Dr. Chandraprakash Dwivedi is the director of the movie, which is based on the Amrita Pritam novel. Without condemning or elevating either side, the narrative discusses the challenges that women endured during the Partition. The video deftly depicts the terrible lives of women who suffered abuse from males in both cultures. Pinjar can refer to both a skeleton (which the protagonist in Punjabi turns into) and a cage (which the bird has learned to adore). In the movie, the image of caged birds is frequently utilised to symbolise tyranny.

- 1) Loss of home and identity, and the regaining of them both: The notion of identity in the story is one of the most remarkable ones. While Puro, a Hindu girl identifies with her religion and her home for her existence, it is all shattered, when she is abducted by a Muslim man, who changes her name and religion. It was an era of tattoos on arms and Rashid gets Puro a tattoo on her arm when he changes her Hindu name to a Muslim name. The same Muslim name saves her life one day when she declares herself a Muslim. Initially, Puro escapes the kidnapper and reaches her home, only to know that her family no longer accepts her. After quite a while, when her family is now ready to accept her, it is she who makes a choice to not return, as she has started to like her new home, and found a loving husband who once kidnapped her. The concept of identity in the film comes from- religion and different versions of home.
- 2) Gender: The film beautifully highlights various issues pertaining to gender. From gender-based discrimination to considering a woman's virginity as a sign of the family's prestige, the film explores them all (Jha, 2018). Woman's choices, her desires



and wishes and how she holds insignificant place when a tragedy strikes is what the film is a testimony of.

- 3) Theories employed: The mournful soundtrack makes it easier for the audiences to develop empathy for the characters, not only for Puro, but even for Rashid who kidnaps her in the first place. The locations and sets are quite thoughtful, and contribute to the maximum for comprehensive reception of the film. The film lies in between the realist and formalist approach of cinematics. While the narrative realism is on point with major inclinations for visual realism as well, there has been an attempt to commercialize the approach in some sequences. However, the major portion of the film rightly conveys the realism of the time, including the horrors the women may have experienced. The audiences at multiple times, through clever usage of imagery and poignant dialogues get into the head space of Puro, when she makes a choice for her life. The Marxist elements of politics are present in the backdrop, as the film majorly attempts a cognitive appeal.

- **Bhaag Milkha Bhaag (2013)**

Plot: The film is a biopic of athlete Milkha Singh

The script for the movie was written by Prasoon Joshi and directed by Rakeysh O Mehra. The narrative is based on the life of Milkha Singh, an Olympian from India who won the 400-meter race twice at the Asian Games and twice at the Commonwealth Games. Despite being a sports biopic, the movie is set against the backdrop of the Indian Partition, when Milkha Singh was compelled to cross the border to India after the majority of his family was massacred.

- 1) Home, gone away: In one of the strongest sequences of the film, it is revealed that Milkha Singh doesn't want to travel to Pakistan because that would bring back the memories of his home. When he does go to Pakistan, first and foremost, he drives to the place where his home once stood, and cries uncontrollably. He happens to meet his childhood friend, who instils in him the sense that "people are not bad, only the times



are”. It is only then that Milkha Singh finds inner peace. This notion of separating from his homeland is also shown to be haunting him all through the narrative, as a horrifying memory, with his grandfather asking him to “run away”. When he does reach India as a kid, he is staying at a refugee camp and happens to be united with his sister, who by chance managed to reach the camp safely. This is also the time when he makes friends at the camp, and gets into illegal coal theft. These two strong emotions of losing home, making another part of land your home, and wanting to revisit the place where you were born have been sensitively conveyed.

- 2) Theories employed: The film is completely formalist, using the tropes of visual style at play. However, the emotional elicitation never fades off. Through soulful score and songs, the audiences are made to feel what the protagonist feels at many points in the film. The religious or social politics is majorly done away with in the narrative itself, hence the Marxist elements don't come out anywhere in the film. The flavor of grandeur has been made possible through crisp usage of camera and cleverly, the non-linear editing at play to give glimpses, one at a time.

- **Toba Tek Singh (2017)**

Plot: During his stay at a mental hospital, Bishan Singh develops close relationships with other patients. Things change, though, when he is forced to leave the facility because of the partition of India and Pakistan.

The film is written and directed by Ketan Mehta, with Udit Chandrau as the co-writer and is based on Saadat Hasan Manto's story of the same name. The film is a story of displacement in the most literal meaning of the term, and the pain it brings along even for the people who are not in their senses in a worldly way.

- 1) Home as existence: Patients in the mental asylum have been leading their lives with each other. The mental asylum is in Lahore, after partition a part of Pakistan. The asylum is their home. Now, the home has gradual meanings for the patients: for one,



they have been “thrown out” of their homes due to their illness or condition, and thus made this asylum their home for many years now. Now, when they have fully accepted the four walled asylum as their home, they are told that they are supposed to shift bases, because of their religious identity. The Sikhs and Hindu patients will have to move away to an asylum in India. Their very existence is being snatched from them. Their fellow mates, who were now their family, was being taken away. Amid all this, one of the patients is Bishan Singh (Pankaj Kapur), who along with living a content life in the asylum, misses his own village where he came from- Toba Tek Singh. He represents the entire India and the people on both sides of the border. His struggle is for identity, just like people on both sides of the border. Manto himself wrote: ‘I found it impossible to decide which of the two countries was now my homeland’ (Ispahani 1988). Coming to think of it, Bishan Singh represents mental disconnect from the land for a lot of people, and also Manto’s own personal experience when he also witnessed Partition. Home, overall has a meaning for all of the inmates in different ways- but more so than not, it is the asylum that is their homeland, their country, their only place of existence. The film tells how Partition divided every organization and brought out the agony of the people inhabiting or working in them. In the extreme last sequence of the film where Bishan dies between the two asylums, in a no man’s land area, Manto clearly expresses his own state of mind where to settle down- India or Pakistan, because for the people who got separated at the time of Partition, for them it was never about two countries- but only about belonging to a land. So, when Bishan dies in the no man’s land, the concept of home ceases for him, and only because he is representing the larger section of people, it ceases for them as well.

- 2) Madness as a metaphor: The film uses the madness of the inmates as a mirror for the madness of the outside world (Jokinen & Assadullah, 2019). As you go about the film, it is clearly told by Manto and emphasized by Mehta that madness has been used to convey the madness and insanity of the politicians in the so called intellectual society, and the inmates of the asylum actually talk sense. All those lunatics in the asylum who had at least some sense left were uncertain whether they were in Pakistan or India. If



they were in India, then where was Pakistan? If they were in Pakistan, how could it be possible when only a short while ago they had been in India, without having moved at all? (Manto 1955)

- 3) Theories employed: Narrative realism is ofcourse is filled to the brim and you see that in every scene, with contextual references all over. The visual realism however is questionable because of the usage of imagery or the production appeal used. Leaning positively towards being right in approach, it still lacks in terms of perfection to be achieved. The emotions are perfectly conveyed, wherein the audiences fully understand what the patients go through. The audience would laugh with them at their satires, and even feel bad for their state for the major part of the film. The story is deliberately obtuse on the details, which heightens the affect of disorientation for the reader (Khan, 2022). The background score aids in this, along with the camerawork. The Marxist theory elements work well in terms of the projection of inmates, all together. Although you have one protagonist to tell the story, all other also have an equal say.

- **Manto (2018)**

Plot: The movie is based on the life of Bombay-based Urdu author Saadat Hasan Manto, who is devastated when his family is compelled to flee to Pakistan as a result of the escalating animosity between Hindus and Muslims.

The film is written and directed by Nandita Das. The film tells the story of the celebrated writer in the pre and post Indian Independence era, particularly when Manto starts to feel disoriented in the place he currently is and even the one he migrates to.

- 1) Home- the nation: The notion of Home is extremely prominent in the film. At a time when Manto struggles to give his work recognition and fight charges of obscenity, he



also has to come to terms with the fact that his own country is now divided into two, and he just can't accept it. There is a scene in the film when it actually hits that India is no longer accepting towards Muslims is when his confidant and close friend, the actor Shyam Chaddha says- I could have even killed you. It gets Manto into a shock. All this while, he was quite clear that he would continue to live in Bombay, because this is India, and this is his country, suddenly faces this hostility from everyone around, even those who regarded him highly. In one sequence, when he migrates to Lahore, in 1948, he sees one man changing the name of a tea shop from a Hindu one to an Islamic one. As little it may seem, it is a big blow to the mental state of Manto who could never imagine something like this could happen to his home. Now, a city of melancholy, full of refugees and migrants, forsaken property and burnt buildings, surrounded by dead bodies lying on the streets, strange faces is now his home. His acceptance to his identity and existence here is not easy. He feels isolated and betrayed by the government, as an individual. This also makes him resort to alcoholism. The thought is also reflected in his 1954 story Toba Tek Singh, where he himself says that he couldn't figure out which of the two countries was his homeland- a term that is too profound to just name it. Manto's stories are known for his tradition of realism, verbal economy, reliance on internal elements, and especially his sudden, sometimes disturbingly uncertain endings (Akhtar and Flemming 1985). Manto starts to even hallucinate. Such is his condition, as an aftermath of Indian Partition, of losing one's country as a symbol of identity, to an extent that his family gets him admitted to a rehabilitation centre. The disconnect from the real home, forces him to mentally lose himself. However, he continues to write and comes up with some of his best works in this period.

- 2) Theories employed: The colour scheme put to use makes the film extremely real, more inclined towards a monochromatic feel. The costumes and sets aid there. The works of Manto are directly giving strength to making the audiences feel that time. The narrative also infuses the dramatic representations of his stories, also shot in realistic manner. The dialogues spoken by Nawazuddin Siddiqui, who plays Manto in the film, reflect the attitude of the writer, thus making the audiences connect with the man and the flavor



of the film. The political ideas are many, more so, conflicting with Manto's ideologies about society, the people who inhabit and the cases he fights against.

Conclusions:

After analyzing ten films of Indian Cinema made on the backdrop of Indian Partition 1947, the researcher has arrived on the conclusion that the concept of home is not explored in all the films where Indian Partition lies at the backdrop. Since the Partition is remembered for many things including displacement, migration, women rapes and other atrocities against them like kidnapping or changing their identity, violence concerning people belonging to different religions, growing unemployment right after the Independence among others, the films carry different sentiments in the approach and essence. For instance Shaheed-e-Mohabbat Boota Singh and Gadar Ek Prem Katha are predominantly love stories while Tamas is primarily based on violence and caste representations not conforming much to the presentation of home. On the other hand, Train to Pakistan draws from real incidents but presents a fictional story and Bhaag Milkha Bhaag tells the story of an athlete through instances of Partition.

In films where the idea of home is put across, even that differs in how the maker presents the idea. Home stays true for an array of emotions ranging from the belonging to one's village or city or the country, with the notion of motherland, and the roots one has. The concept of home is explored at a mental level as well in some of the films, working metaphorically for the times in consideration. Tahader Katha explores the concept of home more as something that is closely associated with one's memory and how it is not easy to let go of the image of home that you once had, when you see it changed into something new. Similarly, but not exactly in the similar fashion is Toba Tek Singh which talks about memories of association with home and eventually clinging to the land, rejecting the idea to leave the place and migrate to other land, and not being able to figure out the difference between Pakistan and India, much like the actual mental state of writer Saadat Hasan Manto. Pinjar majorly throws light on the plight of women during those times deliberating on the basic existence and identity, by means of 'losing home and thus



Vidhyayana - ISSN 2454-8596

An International Multidisciplinary Peer-Reviewed E-Journal

www.j.vidhyayanaejournal.org

Indexed in: ROAD & Google Scholar

the identity' phenomenon. Garm Hava however talks about almost all nuances associated with the idea of home with- haveli, country, condition of people in the city, changing and changed views about the city, and not wanting to leave the country.

Talking of theories, not all films seem to follow the elements of theories. Among the four theories taken into consideration for the study of ten films, Realist and Apparatus majorly go hand in hand as the latter contributes to the former's appeal in a big way. Cognitive theory is employed majorly, even if not in the realist terms, but in times when a certain emotion has been directed at the audiences, it has been reciprocated. The films have also employed commercial and parallel form of making method, owing to the nature of approach- realist or formalist with the flavor that the maker wished to deliver. The concepts of Marxist theory have been seen to put to use majorly for the film adhering to Realist film theory, for the politics and the sense of society as a whole comes clearly through a realist approach compared to the formalist one.



References:

Akhtar, S., & Flemming, L. A. (1985). Is Manto Necessary Today?. *Journal of South Asian Literature*, 20(2), 1-3.

Benegal, S. (2007). Secularism and popular Indian cinema. *The Crisis of Secularism in India*, 225-38.

Bhattacharjee, N. (2013). 'We are with culture but without geography': locating Sylheti identity in contemporary India. In *Minority Nationalisms in South Asia* (pp. 53-73). Routledge.

Blanche, M. T., Durrheim, K., & Painter, D. (Eds.). (2006). *Research in practice: Applied methods for the social sciences*. Juta and Company Ltd.

Callamard, A. (2002). Refugee women: A gendered and political analysis of the refugee experience. In *Global changes in asylum regimes* (pp. 137-153). Palgrave Macmillan, London.

Chawla, D. (2014). *Home, uprooted: Oral histories of India's partition*. Fordham Univ Press.

Chowdhury, S. (2015). The Indian Partition and the Making of a New Scopic Regime in Bengali Cinema. *European Journal of English Studies*, 19(3), 255-270.

Dahiya'Seim, S. (2020). Themes, Symbols and Metaphors of Partition in Indian Literature: A Critical Analysis of Bhisham Sahni's Novel *Tamas*. *Strength for Today and Bright Hope for Tomorrow* Volume 20: 2 February 2020 ISSN 1930-2940, 91.

Daiya, K. (2011). *Violent belongings: Partition, gender, and national culture in postcolonial India*. Temple University Press.

Dwyer, R. (2022, August 17). 'Garm Hava' Showed the Dilemmas and Choices of Muslims in 1947 and Remains Relevant Even Today. *The Wire*.

<https://thewire.in/film/garm-hawa-showed-the-dilemmas-and-choices->



of-muslims-in-1947-and-remains-relevant-even-today

Gautam, R. S. (1947). Resisting Partition: Home as nation in Rahi Masoom Reza's Adha Gaon.

Goundar, S. (2012). Research methodology and research method. Victoria University of Wellington.

Grant, A. (2018). What is Bollywood? A Brief History of Indian Cinema from 1913 to the Present.

Ispahani, M. (1988). Saadat Hasan Manto. Grand Street, 183-193

Jha, T. (2018, August 1). Pinjar Review: The 'Other' Side of the India-Pakistan Partition. Feminism In India. <https://feminisminindia.com/2018/08/01/pinjar-movie-feminist-review/>

Jokinen, T., & Assadullah, S. (2019). Saadat Hasan Manto, Partition, and Mental Illness through the Lens of Toba Tek Singh. Journal of Medical Humanities, 1-6.

Kaul, S. (2002). Remembering partition: Violence, nationalism and history in India. Journal of Colonialism and Colonial History, 3(3).

Khan, A. (2022, June 17). Partition, Literature, and History: a Personal Reflection on 'Toba Tek Singh' and 'If They Come for Us'. SOAS History Blog. <https://blogs.soas.ac.uk/soashistoryblog/2022/06/17/partition-literature-and-history-a-personal-reflection-of-toba-tek-singh-and-if-they-come-for-us/>

Magik India. (2022). Indian Cinema

Malkki, L. H. (1995). Refugees and exile: From "refugee studies" to the national order of things. Annual review of anthropology, 495-523.



Manto, Saadat H. (1955). "Toba Tek Singh," In Phundne, edited by SaadatManto, 7-20.

Lahore: Maktabah-e-Jadid.

McDowell, C., & Morrell, G. (2010). Displacement beyond conflict: challenges for the 21st century. Berghahn Books.

Menon, J. (2013). The performance of nationalism: India, Pakistan, and the memory of partition. Cambridge University Press.

Mohanram, R. (2016). Cultural Memory and the Indian Partition. Revisiting India's Partition: New Essays on Memory, Culture, and Politics, 3.

Mookerjea-Leonard, D. (2005). Divided Homelands, Hostile Homes: Partition, Women and Homelessness. The Journal of Commonwealth Literature, 40(2), 141-154.

Pareek, P. (2018). Trauma of Partition in BhishamSahni's "Tamas". International Journal of Engineering Technology Science and Research IJESR.

Rathore, G. (2020, September 24). Critical Analysis Of GarmHava: The Ambivalent Identity Of Indian Muslims.

<https://feminisminindia.com/2020/09/24/garm-hawa-ms-sathyu-film-analysis-muslim-identities/>

Roy, K. (2014). Partition of British India: Causes and Consequences Revisited. India Review, 13(1), 78-86.

Sarkar, B. (2009). Mourning the Nation. In Mourning the Nation. Duke University Press.

Saxena, C. (2022). Out of motherland, in to (wards) homeland: Partition and the everyday (ness) of dis-placement in This is Not that Dawn (2015). Geoforum, 131, 196-205. USE IN

INTRO

Sen, U. (2018). Citizen refugee: forging the Indian nation after partition. Cambridge University Press.



Vidhyayana - ISSN 2454-8596

An International Multidisciplinary Peer-Reviewed E-Journal

www.j.vidhyayanaejournal.org

Indexed in: ROAD & Google Scholar

Sharma, M. (2009, January). Portrayal of Partition in Hindi Cinema. In Proceedings of the Indian History Congress (Vol. 70, pp. 1155-1160). Indian History Congress. USE IN INTRO

Sharma, R., & Velath, P. M. (2021). Encountering 'Identity': Refugee Women and the Partition of the Subcontinent. *Journal of Migration Affairs*, 4(1), 95-109.

Shirodkar, M. (2020). The legacy of divide: Presence of partition memories in contemporary Indian cinema 2012-2017 (Doctoral dissertation, University of Southampton)

Siddique, S. (2017). Rustic Releases: Vernacular Cinema and Partition Temporality in Lahore. *Third Text*, 31(2-3), 477-496.

Sileyew, K. J. (2019). Research design and methodology (pp. 1-12). Rijeka: IntechOpen.

Sklar, R., & Cook, D. A. (2020). History of Film. *Encyclopaedia Britannica*.

Whitehead, A. N. (2011). *Religion in the Making*. Cambridge University Press.

White-Spunner, B. (2017). *Partition: The story of Indian independence and the creation of Pakistan in 1947*. Simon and Schuster.