



UNIVERSITI PUTRA MALAYSIA

***ENGENDERED VIOLENCE AGAINST WOMEN DURING PARTITION IN
BAPSI SIDHWA'S *Cracking India* AND AMIT MAJMUDAR'S *Partitions****

GABRIEL CLEMENT CHUA CHEN WEI

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By

GABRIEL CLEMENT CHUA CHEN WEI

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia, in
Fulfillment of the Requirements for the Degree of Master of Arts**

June 2016

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfillment of the requirement for the Degree of Master of Arts

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June 2016

Chairman : Ida Baizura binti Bahar, PhD
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The 1947 Partition of British India marked the birth of two new nations and yet, at the same time, it was one of the largest human mass migrations in modern history (Butalia, 2000). While this historical turning point has given rise to the literary genre of Partition fiction, notable early works in English, such as *Train to Pakistan* (1956) by Khushwant Singh (1915-2014) and *Sunlight on a Broken Column* (1961) by Attia Hosain (1913-1998), focused mainly on macroscopic issues such as religious differences and socio-political unrest. This study, instead, aims to examine literary depictions of engendered violence against women set during the 1947 Partition of India, described by Butalia (100) as one of Partition's "hidden" histories. It subsequently aims to discover the role of socio-cultural attitudes in stifling the voices of marginalised parties, notably those of women, in mainstream Partition narratives. In this study, engendered violence is described as a violation of women's bodies, sexualities and psyches by men in general, carried out in various forms such as abduction, rape, honour killings, forced prostitution, forced marriages, forced religious conversions and bodily mutilations. That being said, this study shall focus solely on female characters depicted as victims of such violence in two selected texts of Partition fiction in English. The texts chosen for this topic are the novels *Cracking India* (1991) by Bapsi Sidhwa (b. 1938) and *Partitions* (2011) by Amit Majmudar (b. 1979). Both texts are examined based on a textual analysis method as the scope is narrowed down to scenes in the novels where various forms of engendered violence against women during Partition are depicted by the authors. By applying a "new Partition" approach initially identified by Rosemary Marangoly George (2007), this study utilises the works of "new Partition scholars", namely Ritu Menon and Kamla Bhasin (1998) as well as Urvashi Butalia (2000) in delineating the concept of engendered violence against women during Partition as depicted in the selected texts. The study reveals that engendered violence against women during Partition, whether inflicted by men of the enemy or by men from within the community, has been depicted in various forms in the selected texts. In *Cracking India*, these include the abduction of Ayah, Hamida and the inmates of the Recovered Women's Camp; the rape of Ayah and the Muslim women of Pir Pindo; the forced prostitution as well as the forced marriage and the forced religious conversion of Ayah, as well as the mutilated breasts of Muslim women on the train from

Gurdaspur. On the other hand, in *Partitions*, these include the botched honour killing of Simran; the abduction of Simran and the human traffickers' other female victims; the rape of Simran; the attempted forced prostitution of Simran and the human traffickers' other female victims, as well as the mutilated Sikh women of Rawalpindi. All the aforementioned textual evidence reflects the common perception of the time, place and society that views women as symbolic constructions of male honour.



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk Ijazah Master Sastera

**KEGANASAN TERHADAP WANITA PADA PEMBAHAGIAN NEGARA
INDIA DALAM *Cracking India* KARYA BAPSI SIDHWA DAN *Partitions*
KARYA AMIT MAJMUDAR**

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Pembahagian negara India di bawah jajahan British pada tahun 1947 bukan setakat menandakan kemerdekaan bagi dua buah negara baru, tetapi turut merupakan penghijrahan manusia yang terbesar dalam sejarah moden (Butalia, 2000: 3). Walaupun peristiwa ini juga telah mengilhamkan genre dalam bidang kesusasteraan yang digelar sebagai fiksi Pembahagian, karya-karya awal yang dikarang dalam bahasa Inggeris, umpamanya *Train to Pakistan* (1956) oleh Khushwant Singh (1915-2014) serta *Sunlight on a Broken Column* oleh Attia Hosain (1913-1998) secara amnya tertumpu kepada isu-isu makroskopik, seperti konflik yang tercetus akibat perbezaan agama dan keganasan yang berunsurkan sosiopolitik. Dalam nada yang berbeza, kajian ini bertujuan untuk menyelidik salah satu daripada aspek-aspek yang digelar oleh Butalia (100) sebagai sejarah-sejarah “tersembunyi” tentang Pembahagian negara India, iaitu paparan-paparan keganasan yang dilakukan ke atas kaum wanita semasa peristiwa perit tersebut dalam karya-karya sastera. Sehubungan dengan itu, kajian ini juga bertujuan untuk mengetahui secara mendalam peranan unsur-unsur sosiobudaya dalam pembungkaman suara pihak-pihak yang telah diabaikan dalam fiksi Pembahagian, terutamanya suara kaum wanita. Kajian ini turut mendapati bahawa keganasan terhadap wanita semasa Pembahagian negara India secara umumnya merupakan satu pencabulan terhadap tubuh badan, seksualiti serta jiwa raga kaum wanita oleh kaum lelaki yang diperlakukan dalam beberapa cara, umpamanya penculikan, pemerkosaan, pembunuhan sebagai pemeliharaan maruah, pelacuran secara paksa, perkahwinan secara paksa, pertukaran agama secara paksa dan pemotongan anggota-anggota badan. Bertitik tolak daripada hal ini, kajian ini hanya tertumpu kepada watak-watak wanita yang dipaparkan sebagai mangsa-mangsa keganasan sedemikian dalam dua karya fiksi Pembahagian yang dikarang dalam bahasa Inggeris. Karya-karya tersebut adalah novel-novel *Cracking India* (1991) oleh Bapsi Sidhwa (1938-) serta *Partitions* oleh Amit Majmudar (1979-). Kedua-dua karya tersebut dikaji melalui kaedah analisa tekstual dan hanya melibatkan adegan-adegan yang memaparkan berbagai bentuk keganasan terhadap kaum wanita semasa peristiwa Pembahagian negara India pada tahun 1947. Melalui aplikasi pendekatan “Pembahagian baru” yang diperkenalkan oleh Rosemary Marangoly George (2007), kajian ini merujuk

kepada kajian-kajian lalu oleh para cendekiawati Ritu Menon dan Kamla Bhasin (1998) serta Urvashi Butalia (2000) untuk mengutarakan konsep keganasan terhadap kaum wanita semasa Pembahagian negara India seperti yang telah dipaparkan dalam karya-karya terpilih. Kajian ini mendapati bahawa keganasan terhadap kaum wanita semasa Pembahagian negara India, biarpun dilakukan oleh kaum lelaki dari pihak musuh mahupun oleh kaum lelaki yang seummah, seperti yang dipaparkan dalam novel-novel *Cracking India* (penculikan Ayah dan Hamida serta penghuni-penghuni Khemah untuk Wanita Terselamat; pemerkosaan Ayah serta kaum wanita beragama Islam dari kampung Pir Pindo; pelacuran secara paksa serta perkahwinan secara paksa dan pertukaran agama secara paksa terhadap Ayah; adegan yang memaparkan payudara yang dipotong dari badan-badan wanita beragama Islam yang ditemui atas kereta api dari bandar Gurdaspur) serta *Partitions* (pembunuhan yang dirancang untuk Simran bagi memelihara maruah keluarga, agama dan ummahnya; penculikan Simran serta mangsa-mangsa para saudagar haram yang lain; pemerkosaan Simran; percubaan untuk melacurkan Simran serta mangsa-mangsa para saudagar haram yang lain secara paksa; badan-badan kaum wanita beragama Sikh yang dibinasakan di bandar Rawalpindi), adalah disebabkan oleh tanggapan masyarakat India Utara pada zaman Pembahagian bahawa kaum wanita merupakan simbol maruah kaum lelaki.

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

The mystery of the women in the courtyard deepens. At night we hear them wailing, their cries verging on the inhuman. (Sidhwa 224)

‘Speak to them,’ a neighbour told me, ‘two of their sisters disappeared at the time.’ The way he said it, it sounded as if this was something to be ashamed of...it struck me that that awkward silence, that hesitant phrase was perhaps where the disappearance of the two sisters lay hidden: in a small crack, covered over by silence...in this silence lay the many hidden histories of Partition, the histories that have always hovered at the edges of those that have been told, the histories that describe the dark side of freedom. (Butalia 106)

The Partition of British India in August 1947, otherwise simply known as just Partition, marked not only the independence of India and Pakistan from colonial rule, but also holds the record for being the biggest human mass migration in world history, whereby an estimated 14 million people were uprooted from their homes as they crossed borders into newly-carved nations that befitted their respective religious affiliations (Basu, 2014). Subsequently, an estimated million lost their lives in the inevitable violence and atrocities that ensued (Hill et al., 2008), in which thousands of women, who found themselves at the wrong place and at the wrong time, were subjected to horrifying forms of engendered violence by men of communities in mutual enmity with theirs and also by their own men-folk (Menon and Bhasin, 1998; Butalia, 2000). Until recently, however, there is scant academic scholarship that provides in-depth examinations of engendered violence against women during Partition.

Partition remains to this day a paradoxical birthmark that presents itself as an ugly scar deeply etched within the identities of India, Pakistan and Bangladesh (Yusin, 2009), to the point that there is a literary genre devoted entirely towards analysing, portraying and depicting in particular its horrors and aftermaths (Roy, 2010), among other things. Indeed, as Menon and Bhasin have observed, “there is no dearth on the written material on the Partition of India” (3). However, many of these sources are at best macroscopic, focusing on politics, religious differences and fluctuating socio-cultural demographics (Bhalla, 1999; Butalia, 2000). This has compelled me to raise questions on whether anything microscopic, notably the impact of Partition on families and individuals, has been researched on or written about extensively. In this context, my initial main concerns are, “what about the women?” and “why are women being marginalised in Partition narratives?” As early as the 1990s, scholars, such as Ritu Menon and Kamla Bhasin (1998) as well as Urvashi Butalia (2000), have conceptualised engendered violence against women during Partition as part of their attempts to fill the gaps left by traditional Partition narratives, which Menon and Bhasin have considered to be overwhelmingly masculine

and patriarchal (11), a view also shared by more recent scholars such as Priyadarshini Dasgupta and Dibyabibha Roy (2013) in their exploration of early Partition fiction in Urdu.

In contrast, I have discovered that fiction has depicted what Butalia calls the “hidden histories” of Partition ever since the late 1940s, before the horrific aftermath of Partition itself had died down. In 1948, Pakistani author Saadat Hasan Manto (1912-1955) published *Siyah Hashye* (“Black Marginalia”), a collection of short stories in Urdu that explores the impact of Partition on families and individuals, a theme that he would revisit in later works, such as *Thanda Gosht* (“Cold Flesh”) (1950) and *Toba Tek Singh* (1953). This stream of vernacular Partition fiction also includes the Punjabi novel *Pinjar* (“The Skeleton”) (1950) by Indian author and poet Amrita Pritam (1919-2005); the Urdu novel *Bano* (“Little Sister”) (195?) by Pakistani author and playwright Razia Butt (1924-2012); the Hindi novel *Jhootha-Sachh* (“Lies-Truth”) (1960) by Indian author Yashpal (1903-1976); the Urdu short story *Lajwanti* (“Touch-me-not”) (1960 (translated edition)) by Indian author and screenwriter Rajinder Singh Bedi (1915-1984); the Bengali novel *Itihashe Stree Parva* (“The River Churning”) (1966) by Indian author Jyotirmoyee Devi (1894-1988); the Hindi novel *Tamas* (“Darkness”) (1974) by Indian author, playwright and actor Bhisham Sahni (1915-2003); the Bengali novel *Kalo Borof* (“Black Ice”) (1977) by Bangladeshi author Mahmudul Haque (1940-2008); the Hindi novel *Aadha Gaon* (“Half A Village”) (1984) by Indian author and screenwriter Rahi Masoom Raza (1925-1992); the Bengali novel *Purbo-Poshchim* (“East-West”) (1988) by Indian poet, author and scriptwriter Sunil Gangopadhyay (1934-2012) and the Hindi novel *Kitne Pakistan* (literally “How Many Pakistans” (titled *Partitions* in translated editions; not to be confused with the 2011 novel in English of the same title and theme by Indian American author and poet Amit Majmudar)) (2000) by Indian author and scriptwriter Kamleshwar Prasad Saxena (1932-2007).

Partition fiction in English, however, came into existence only a decade or so after the historical turning point, beginning with the novel *Train to Pakistan* (1956) by Indian author, lawyer and satirist Khushwant Singh (1915-2014), and followed by such novels as Indian diplomat, scholar and author Balachandra Rajan’s (1920-2009) *The Dark Dancer* (1958); *Sunlight on A Broken Column* (1961) by Indian author Attia Hosain (1913-1998); *A Bend in the Ganges* (1964) by Indian author Manohar Malgonkar (1913-2010); *Clear Light of Day* (1980) by Indian author Anita Desai (b. 1937); *Midnight’s Children* (1981) by British Indian author Salman Rushdie (b. 1947); *The Shadow Lines* (1988) by Indian author Amitav Ghosh (b. 1956); *Meatless Days* (1989) by British Pakistani author Sara Suleri Goodyear (b. 1953); *Cracking India* (1991; originally published as *Ice Candy Man* in 1988) by Pakistani author Bapsi Sidhwa (b. 1938); *Difficult Daughters* (1998) by Indian author Manju Kapur (b. 1948); *What the Body Remembers* (2000) by Indian Canadian-American author Shauna Singh Baldwin (b. 1962); *Can You Hear the Nightbird Call* (2006) by Indian Canadian author Anita Rau Badami (b. 1961); *Five Queen’s Road* (2009) by Pakistani author Sorayya Khan (b. 1962); *Burnt Shadows* (2009) by Pakistani author Kamila Shamsie (b. 1973) and *Partitions* (2011) by Indian American author and poet Amit Majmudar (b. 1979).

While the above lists may seem exhaustive, they reflect the vibrant history of how Partition has been depicted in fiction by authors from different countries that were affected

by the said historical turning point. Although only a small handful of the aforementioned titles depict engendered violence against women during Partition in graphic detail, Partition fiction in general has been credited by such scholars as Alok Bhalla (1999) and Rituparna Roy (2010) for not only providing alternative, unconventional and varied perspectives of Partition itself, but also for highlighting issues overlooked in traditional Partition narratives. The way I see it, however, the voices of women subjected to engendered violence during Partition still need to be further represented creatively.

In this study, I will specifically analyse depictions of engendered violence against women during Partition in two selected works of Partition fiction in English, namely *Cracking India* (1991) by Bapsi Sidhwa and *Partitions* (2011) by Amit Majmudar. Menon and Bhasin have postulated that engendered violence against women during Partition reflects the mentality prevalent in societies affected by Partition, whereby the traditional perception of women as commodities, gendered inferiors and constructions of male honour in particular, is identified as the main factor behind the engendering of such violence. Owing to the deeply patriarchal nature of societies affected by Partition, engendered violence against women during Partition is also revealed by Menon, Bhasin and, subsequently, Butalia, to be a taboo subject of sorts. In the selected texts, engendered violence against women during Partition is depicted in various forms or methods that are mostly inflicted by men from religious communities in mutual enmity with the victims’.

Moving on, I shall analyse my chosen topic with the “new Partition” theory identified by Rosemary Marangoly George in 2007 as its framework. That being said, the focus of this study is to not only provide a clear and organised outline of the said depictions based on the forms or methods of such violence, as recorded by Ritu Menon and Kamla Bhasin (1998) as well as Urvashi Butalia (2000), but also to embark on an analysis of the topic with strong emphasis on gender and history. Therefore, I hypothesise that Sidhwa’s and Majmudar’s depictions of engendered violence against women during Partition in their respective novels can be conceptually analysed, effectively.

1.2 Statement of the Problem

In the previous section, I have hypothesised that depictions of engendered violence against women during Partition by Sidhwa and Majmudar in *Cracking India* and *Partitions*, respectively, can be conceptually analysed through a delineation of such violence based on its various forms or methods. As a result, in order to problematise engendered violence against women during Partition based on its conceptualisation by scholars such as Menon and Bhasin as well as Butalia, it is necessary to analyse how specific forms or methods of such violence are depicted in the selected texts, rather than how specific characters in the selected texts are depicted as victims of engendered violence against women during Partition.

While there is admittedly substantial academic scholarship on Sidhwa’s depiction of engendered violence against women during Partition in *Cracking India*, notably on the atrocities committed against the Parsee child protagonist Lenny’s Hindu nursemaid Ayah and, to an extent, Ayah’s replacement, the Muslim Hamida, I have discovered that

Sidhwa's depictions of engendered violence against women during Partition in her novel have not been examined as thoroughly in the academe, of which I will provide a more in-depth description in the following section. Moreover, I have also learned that the majority of these previous studies have not only highlighted engendered violence against women during Partition as part of an interplay involving more macroscopic elements such as politics and nationalism instead of, for example, gender and/or sexuality; many of these previous studies' examinations of engendered violence against women during Partition are somehow generalised through a character-driven analysis, rather than a conceptual outline based on, for instance, different forms or methods of such violence, too, which I have suggested earlier.

In contrast, to the best of my knowledge, there is yet to be noteworthy academic scholarship on Majmudar's *Partitions*, a point that I will elaborate on in further detail in the following section as well. The way I see it, this is a gap in academic scholarship on Partition fiction in general.

1.3 Justification of Text Selection

In the previous section, I have stated that little or no academic scholarship on Amit Majmudar's *Partitions* exists. My justification for choosing *Partitions* therefore rests heavily on the grounds that many issues raised in the text have yet to be discovered through the analysis of this novel, especially by examining Majmudar's depiction of Simran Kaur, the survivor of a premeditated honour killing and therefore a victim of engendered violence during Partition. My initial research had so far resulted in only two academic studies, in which the novel is described as an example of a recent work of Partition fiction that offers a thorough portrayal of the plight of the marginalised, ranging from the Untouchables to women and children (Heidegger, 2012), besides being identified, more importantly, as an example of Partition fiction written by an author who has no recollection or experience whatsoever of the event (Saint, 2015).

In contrast, Sidhwa's *Cracking India* (1991) is a well-researched work of Partition fiction in English that depicts Partition through what Paromita Deb (2011) has described as "the subaltern eyes" of an eight-year old girl crippled by polio, who belongs to the affluent minority community of Parsees in pre-Partition Lahore, a cosmopolitan city that eventually becomes part of Pakistan, post-Partition. It is also hailed as the first work of Pakistani fiction in English to deal with the issue of Partition (Mann, 1994), considering that it was originally published in 1988 as *Ice Candy Man* and therefore preceding the release of another Pakistani Partition novel in English, namely Sara Suleri Goodyear's *Meatless Days* (1989), by a year.

As aforementioned in the previous section, much has already been analysed about the novel, particularly the significance of its child protagonist to the narrative as well as Sidhwa's graphic depictions of engendered violence against women during Partition, both of which will be revisited later on in my literature review. However, with the exception of the abduction of Ayah and Hamida as well as the rape of Ayah, other depictions of engendered violence against women during Partition in the narrative, such as the rape of

the Muslim women of Pir Pindo, the plight of the inmates of the Recovered Women's Camp as former victims of abduction as well as the forced marriage and forced religious conversion of Ayah, have been somewhat overlooked in the academe. In my view, this is indeed a gap in academic scholarship on Sidhwa's critically-acclaimed Partition novel that I hope to fill through the findings obtained in this study. That being said, the relevance of *Cracking India* as part of the corpus for my study is relatively high, due to such a gap.

More importantly, however, the selected novels, namely *Cracking India* by Sidhwa and *Partitions* by Majmudar, contain depictions of a diverse range of engendered violence against women during Partition, including abduction, rape, honour killings, forced prostitution, forced marriages and forced religious conversions as well as bodily mutilations. Both texts also provide an insight into the socio-cultural attitudes of that time towards victims of engendered violence against women during Partition, which I believe is significant in exploring the impact of such violence on the victims themselves, as depicted in the selected texts. In the following section, I shall introduce my conceptual framework to provide a better understanding of this study.

1.4 Conceptual Framework

Initially conceptualised by Partition scholars Ritu Menon and Kamla Bhasin (1998) as well as Urvashi Butalia (2000), acts of engendered violence against women during Partition are carried out in various forms, notably abduction, rape, honour killings, forced prostitution, forced marriages, forced religious conversions, bodily mutilations, murder, forced impregnation and even forced adoption, in which elderly women are forced to acknowledge their perpetrators as their sons for the latter to gain access to the material wealth of the former (Butalia, 107). That being said, with the use of George's (2007) "new Partition" approach, I wish to employ a gendered and historical understanding of my topic, which will be further elucidated on in chapter three. Specifically, it is hoped that the main issues of my topic, namely the literary depictions of engendered violence against women during Partition as tools by men of different religious communities to demoralise and subsequently destroy each other, as well as the socio-cultural attitudes of that time towards victims of such violence, can be analysed through such a framework. The following section shall introduce the methodology of this study.

1.5 Methodology

Essentially, this study relies on a textual analysis of the selected texts, namely the novels *Cracking India* (1991) by Bapsi Sidhwa and *Partitions* (2011) by Amit Majmudar. Where my study is concerned, two important studies come to mind, namely *Borders and Boundaries: Women in India's Partition* (1998) by Ritu Menon and Kamla Bhasin, as well as *The Other Side of Silence: Voices from the Partition of India* (2000) by Urvashi Butalia. These two studies have proven to be highly integral to my own because they take on the form of oral historical narratives based on interviews with Partition survivors as well as the social workers who helped rehabilitate them. More importantly, the authors of the aforementioned studies are also responsible for conceptualising engendered violence against women during Partition through their respective readings of the said historical turning point.

Lastly, tertiary sources also play an important role here. The most widely-used forms of such sources are journal articles and previous academic studies related to my topic, selected texts and conceptual frameworks, which I have obtained online as well as from university libraries, such as those of Universiti Putra Malaysia (UPM), Universiti Malaya (UM) and Universiti Kebangsaan Malaysia (UKM). The following section contains my research objectives, guided later, in another section, by their matching research questions.

1.6 Research Objectives

The research objectives of my study are as follows:

1. To examine the authors' depictions of engendered violence against women during Partition in the selected texts;
2. To discover how society's treatment towards victims of engendered violence against women during Partition are depicted by the authors in the selected texts;
3. To explore the authors' depictions of the impact of engendered violence against women during Partition on female characters in the selected texts.

1.7 Research Questions

It is hoped that, by fulfilling my research objectives, I may be able to answer the following research questions:

1. How is engendered violence against women during Partition depicted by the authors of the selected texts?
2. Is post-Partition society on the whole antagonised or stereotyped by the authors of the selected texts with regards to its treatment of women who were subjected to engendered violence during Partition?
3. Are women who were subjected to engendered violence during Partition depicted in *Cracking India* and *Partitions* as wholly damaged by their experiences?

1.8 Significance of the Study

At this point of introduction, it is interesting to note here that, while my topic focuses on depictions of engendered violence against women during Partition in fiction, one of my selected texts is written by a man. Although Shumona Dasgupta (2011) postulates that depictions of engendered violence against women found in earlier works of Partition fiction written by men, namely *A Bend in the Ganges* (1964) by Manohar Malgonkar and *Azadi* (1975) by Chaman Nahal, are a "voyeuristic representation of sexual violence as erotic spectacle" (30), this study attempts to investigate whether the same can be said of Majmudar's depictions of such violence in his novel *Partitions*. Also, the fact that Majmudar's *Partitions* is a relatively new novel with little or no academic scholarship on it is yet another point of great significance.

As for *Cracking India*, although Sidhwa's depictions of engendered violence against women during Partition have been analysed in the past, as stated in my justification of text selection, I wish to contribute to the scholarship on this text by providing a more conceptualised insight on how engendered violence against women during Partition is depicted by Sidhwa in her novel. Furthermore, as recalled, my study also attempts to provide detailed analyses of depictions of engendered violence against women during Partition in the novel that have been somewhat overlooked in the past.

Additionally, this study examines how engendered violence against women during Partition is depicted through George's (2007) "new Partition" approach, in which she argues that depictions of such violence can be analysed outside the nationalist narrative and explored through a more gendered trajectory. I consider this to be a significant part of my study because, according to George, the tone of many "new Partition" studies, even by those who have attempted to examine Partition through a microscopic lens, such as Menon and Bhasin (1998) as well as Butalia (2000), is still inevitably nationalistic, as opposed to being purely gendered or diasporic. In the following section, I shall describe the limitation of my study to clarify the parameters within which my topic is confined.

1.9 Limitation of the Study

At this point of introduction, it is imperative that I briefly discuss the extent or range of Partition fiction in English within the parameters of my study. To begin with, my study is limited to only two selected texts of Partition fiction in English, namely *Cracking India* by Sidhwa as well as *Partitions* by Majmudar.

It is important for me to subsequently state that, within these two novels, my analysis is limited to the authors' depictions of engendered violence against women during Partition in their respective novels, implicit and explicit alike. As such, in *Cracking India*, my analysis will be centred on specific parts of the text, such as the abduction of Ayah and Hamida, the rape of Ayah and the Muslim women of Pir Pindo as well as the forced prostitution and subsequent forced marriage and forced religious conversion of Ayah, among others. In *Partitions*, I will narrow my analysis of the novel to the premeditated honour killing of Simran Kaur, the abduction of Simran Kaur and the human traffickers' other victims, the rape of Simran Kaur, the attempted forced prostitution of Simran Kaur and the human traffickers' other victims as well as the photograph of mutilated Sikh women in the Muslim-majority Pakistani city of Rawalpindi.

In this section, I would also like to state that the framework of my study is limited to the "new Partition" approach initially identified by Rosemary Marangoly George (2007). Although George postulates that the "new Partition" approach is grounded in the feminist school of thought due to the large scale of feminist scholarly contribution involved, notably from Menon and Bhasin (1998) as well as Butalia (2000), I would like to stress at this point that my study does not examine fictional depictions of engendered violence against women during Partition through a feminist perspective. Rather, my study is an examination of how engendered violence against women during Partition is depicted in fiction can be viewed as an example of what Butalia terms as Partition's "human

dimensions” (6) and “hidden histories” (106) or, to put it more accurately, the accounts of those whose respective sides of the story have been marginalised or overlooked in mainstream Partition narratives. In the following and final section, I will provide definitions for a list of terms unique to my study.

1.10 Definition of Terms

In this section, I have compiled in alphabetical order the list of terms unique to my study, of which each is accompanied by its definition.

1.10.1 Engendered Violence against Women during Partition

Initially conceptualised by Menon and Bhasin (1998) and reiterated by Butalia (2000), engendered violence against women during Partition refers to acts of violence inflicted exclusively on women and girls amidst the communal violence of Partition, by men from religious communities in mutual enmity with theirs as well as by men from within their own families and communities. The highly sexualised nature seen in most forms of such violence, notably rape, the amputation of breasts, knifing open of the womb and tattooing of religious emblems and/or slogans onto the forehead or genitalia, is meant to bring great humiliation to the victim’s community and religion as well as the victim herself.

1.10.2 “New Partition”

A multidisciplinary theory initially identified by Rosemary Marangoly George in 2007. It can be generally applied to academic scholarship on the 1947 Partition of British India as well as in literary criticism to analyse works that either address Partition or Partition-related issues, or are set against the backdrop of Partition.

1.10.3 Partition Fiction in English

A genre of fiction in English that includes works, which either address Partition or Partition-related issues, or are set against the backdrop of Partition. Rituparna Roy (2010) has identified *Train to Pakistan* (1956) by Indian author, lawyer and satirist Khushwant Singh (1915-2014) as the first novel in English on Partition. Other notable examples include the novels *Sunlight on A Broken Column* (1961) by Indian author Attia Hosain (1913-1998); *A Bend in the Ganges* (1964) by Indian author Manohar Malgonkar (1913-2010); *Clear Light of Day* (1980) by Indian author Anita Desai (b. 1937); *Midnight’s Children* (1981) by British Indian author Salman Rushdie (b. 1947); *The Shadow Lines* (1988) by Indian author Amitav Ghosh (b. 1956); *Meatless Days* (1989) by British Pakistani author Sara Suleri Goodyear (b. 1953); *Cracking India* (1991; originally published as *Ice Candy Man* in 1988) by Pakistani author Bapsi Sidhwa (b. 1938); *Difficult Daughters* (1998) by Indian author Manju Kapur (b. 1948); *What the Body Remembers* (2000) by Indian Canadian-American author Shauna Singh Baldwin (b. 1962); *Can You Hear the Nightbird Call* (2006) by Indian Canadian author Anita Rau Badami (b. 1961); *Five Queen’s Road* (2009) by Pakistani author Sorayya Khan (b. 1962); *Burnt Shadows* (2009) by Pakistani author Kamila Shamsie (b. 1973) and *Partitions*

(2011) by Indian American author and poet Amit Majmudar (b. 1979), as well as the short story *A Real Durwan* (1993) by Indian American author Jhumpa Lahiri (b. 1967).

1.10.4 “Shame-fear-dishonour Syndrome”

Based on the concept of *lajja-bhaya* (Sanskrit for “shame-fear”) coined by Sri Lankan anthropologist Gananath Obeyesekere (b. 1930), the term is used by Menon and Bhasin, specifically in their study on the honour killings of women during Partition as a form of engendered violence against women, to highlight the perception of women as constructions of male honour in communities affected by Partition, in which the violation of women is magnified as violation of religion and community, reflected in the justification used by men who have killed their womenfolk “honourably” to prevent violation in the hands of the “Other” when flight to safety is no longer an available option.

1.10.5 The “Other”

A term used by Menon and Bhasin in their conceptualisation of engendered violence against women during Partition, to signify men from religious communities in mutual enmity with their victims’ who have perpetrated and partaken in such violence. Occasionally, the term is also used interchangeably by Menon and Bhasin to refer to the men-folk of victims of engendered violence against women during Partition, notably in their examination of the honour killing of women as a form of such violence.

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