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Portrayal of Women in Partition Cinema

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Abstract:

Partition of India was the biggest tragic event in the history of India which gave birth to a new nation “Pakistan” resulting in mass migration, uprooting the people from their lands and homes, causing communal riots and massacres on a large scale, abduction and rape of women, and all the miseries of migration. Many writers and filmmakers have tried to recapture those tragic happenings and have rendered them in a creative manner. In many cases women are portrayed as a prized possession or an object of desire in films and literary works. The theme of separation inspired many mainstream films like Henna, Veera Zara, Challia, Pinjar, Gadar ek Prem Kahani, Earth, Khamosh Pani, Mammo, etc. These films directly or indirectly dealt with the partition and the effects of post partition on the lives of women. The present research attempts to look at feminist aspect dealt with in films. The study will explore the issues of identity, displacement, forced conversions, sexual violence and their effects on women.

Keywords: Partition, Films, Feminism, Migration, Separation

Introduction

Background of Partition

India got Independence on 15 August, 1947, and with it, it faced partition on the basis of religion. This led to large scale migration and communal riots which scarred the memories of migrants. It was a political decision which affected the lives of thousands of people. Bodh Prakash in *Writing Partition: Aesthetics and Ideology in Hindi and Urdu Literature* writes, “The decision to partition India in the year of her independence was the outcome of a particular kind of political mobilization from the late 1930s. The stridency of Muslim League demands for the creation of a separate Muslim nation reached a crescendo by the 1940s. The British government’s espousal of divisive policies over a long period of imperial rule and its support to Jinnah’s communal politics also contributed to the creation of an extremely explosive situation. The League’s position that was the exclusive representative of the Muslims flew in the face of the Congress’ claim to be a national party representing the interests of all Indians. And while the British Government dithered, the League decided to prove its claims on the streets by announcing Direct Action Day. The Calcutta killings and the equally violent massacres in Bihar and Noakhali set the stage for the communal carnage that engulfed large parts of India. The speed with which Mountbatten, the last Governor General of India, executed the Partition Plan left people on both sides of the border vulnerable. Indifference to violence not directed against it, the government did not take strict action against the rioters by deploying the army, which was under British control. The

colonial power decided to divide and quit, leaving its erstwhile subjects to suffer the ignominy of rapes, abductions, killings and worse. While Punjab and Bengal were physically divided, there was large-scale migration of Muslims from Bihar and East Punjab, the United Provinces, and of Hindus from West Punjab, Sindh, Multan and the North West Frontier Province.” (Prakash)

Partition was a tragic event which caused massacre and migration on massive scale. According to Urvashi Butalia, “Never before or since have so many people exchanged their homes and countries so quickly. In the space of few months, about twelve million people moved between the new, truncated India and the two wings, East and West, of the newly created Pakistan.” (Butalia) A writer or an artist writes and produces what he sees around himself. Partition inspired many writers and filmmakers like Manto, Bisham Sahani, Khushwant Singh, Ritwik Ghatak, Shyam Benegal, Deepa Mehta, etc. Ritu Menon and Kamla Bhasin write, “As an event of shattering consequence, Partition retains its pre-eminence even today, despite two wars on our borders and wave after wave of communal violence. It marks a watershed as much in people’s consciousness as in the lives of those who were uprooted and had to find themselves again, elsewhere: indeed it sometimes seems as if two quite distinct, rather than concurrent, events took place at independence, and that Partition and its effects are what have lingered in collective memory. Each new eruption of hostility or expression of difference swiftly recalls that bitter and divisive erosion of social relations between Hindus, Muslims and Sikhs, and each episode of brutality is measured against what was experienced then. The rendering of the social and emotional fabric that took place in 1947 is still far from mended.” (Ritu Menon) Partition was a political event which resulted in loss of lives, home, identity, nation, a sense of belonging to a particular place and immense suffering of women. It was not only a physical division of a geographical area but also caused division of families which is often the main theme of the partition literature and films.

The indifference of the state towards the victims of the partition forms another theme in literature and cinema. Leela Fernandes in Routledge Handbook of Gender in South Asia refers to the work of Menon and Bhasin and writes, “The state, too, as the history of partition shows, duplicates the violence of fixing the value of a woman in terms of her sexuality and to treat her merely as currency in an honor economy. Das, Butalia, Menon and Bhasin draw our attention to the Recovery Operation of the Government of India, especially ‘The Abducted Persons Act’ passed in December 1949 in the Indian Parliament. They point out that, to begin with, the Act’s definition of an abducted person was a ‘male child of sixteen years or a female of whatever age’ (Menon and Bhasin 1998:71, emphasis added.) While the Act granted immense power to the police to intercept any person they considered abducted after March 31, 1947, it entirely failed to conceive of women as legal subjects with opinions of their own... Recovery and return to their ‘own countries’ and kinsmen did not have the same meaning and consequence for women in these varied circumstances.” (Fernandes)

“Through our readings of several Hindi and Pakistani Partition films, we found that the dominant trope is ‘loss’: of territory, lives, livelihood, property, honour, humanity, shame and values.” (Gita Vishwanath) Partition of India is a topic which keeps recurring in literature and

cinema. During partition women were the worst sufferers as they were sexually assaulted by the other community and murdered by their own kin to protect their honour. Some were abducted and forced to marry their abductor. Ritu Menon and Kamla Bhasin observe, “The most predictable form of violence experienced by women, as women, is when the women of one community are sexually assaulted by the men of the other, in an overt assertion of their identity and a simultaneous humiliation of the Other by ‘dishonouring’ their women. In this respect, the rape and molestation of Hindu, Sikh and Muslim women before and after Partition probably followed the familiar pattern of sexual violence, and of attack, retaliation and reprisal.” (Ritu Menon) In a way women were treated as objects of desire, possession and family honour. In literature and cinema this aspect has been dealt with in various ways. This study aims to explore all those aspects. To conduct the research content analysis of certain films will be adopted.

Review of Literature

Effect of Partition on Cinema

Partition had a strong effect on the literature and films. Tracing the footfalls of partition in literature and films in *The Indian Partition in Literature and Films: History, Politics, and Aesthetics*, Rini Bhattacharya Mehta and Debali Mookerjea-Leonard write, “The immediate footfall of the Partition’s representation in literature, theatre, and cinema is not insignificant. It is impossible to write a literary-cultural history of twentieth-century India, for example, without any reference to the stories of Saadat Hasan Manto (1912-1955), the poetry and fiction of Amrita Pritam (1919-2005), and cinema of Ritwik Ghatak (1925-1976). But beyond the international fame of these figures (Manto and Pritam have been translated widely; Ghatak has been inducted into the pantheon of world cinema, albeit long after his death), there are numerous writings in vernacular literature - still largely untranslated - that addressed the unprecedented violence and destitution caused by the Partition. Ghatak was part of the acting cast in the Bengali film *Chinnamul* (*The Uprooted*, 1950), directed by Nemai Ghosh, one of the early Indian films dealing exclusively with the Partition. *Chinamul*, a Bombay Talkies film, Lahore (Hindi/Hindustani, 1949), and *Natun Yahudi* (*The New Jew*, 1953) recall Indian cinema’s earliest instances of a direct engagement with the Partition, distinct from the much more mediated and mostly subliminal traces found from the 1960s onwards. Irrespective of the sustained popularity of a literary work such as Khuswant Singh’s *A Train to Pakistan* (1956), there was no sustained commentary on or interpretation of Partition in either literature or cinema. Ritwik Ghatak was the only director in the 1960s who created a cinematic aesthetic that could capture both the personal loss and the moral descent that the ‘refugee’ status brought upon an unsuspecting middle class. But Ghatak was largely unknown outside Bengal during his lifetime; it is only recently that subtitled versions of his films became available for public consumption. What are collectively often referred to as Ghatak’s Partition trilogy – *Meghe Dhaka Tara* (*The Cloud-Capped Star*, 1960), *Komal Gandhar* (*E-Flat*, 1961), and *Subernarekha* (*The Golden River*, 1962) – were not commercial successes; they did not create a sphere of influence even in contemporary Bengali art cinema.” (Rini Bhattacharya Mehta)

The Khalistan Movement in the late 70s posed the problem of partition again leading to Operation Blue Star which was a military operation against Khalistanis hiding in the Golden Temple. This later led to the assassination of Prime Minister Indira Gandhi in 1984 and the communal carnage against the Sikhs throughout country, particularly in Delhi. This reminded the people of the happenings of partition and finds a reflection in literature and films. “The anti-Sikh riots in Delhi in 1984, following the assassination of Prime Minister Indira Ghandhi by her Sikh security guards, reawakened memories of Partition, and urged the necessity for the recognition of the intersections among violence, social relations, and the politics of manipulation. The revival of scholarly interest in the Partition in the late 1980s also coincided with (1) the tectonic changes in South Asian politics in the post-Cold War era, and (2) the increases significance of modern South Asia, India in particular, as a growing field of study in the US and the UK. India’s moves towards economic liberalization in the 1990s had radically changed the nature of the official discourse in the country, and so in 1997 it was possible for the Indian press and media to recall both Independence and Partition in an unprecedented manner.... The immensely popular television serial *Buniyaad* (The Foundation, 1986) and a multi-episode film *Tamas* (Darkness, 1986) recalled both the violence and the dispossession caused by Partition. In terms of form, *Buniyaad* retained the basics of the “development” soap opera that was already tested on Indian television viewers with *Hum Log* (We the People, 1984), with occasional crossing over to the cinematic melodrama that was the hallmark of Bombay-based Hindi cinema. *Tamas* was an art-theater production, with Om Puri in a lead role and directed by Govind Nihlani. Nevertheless, Doordarshan’s foregrounding of a fictionalized memory of the Partition – in the form of the mellowed *Buniyaad* and the visceral *Tamas* - must be considered as an endorsed official version, resonating with the overall politics of national integration.” (Rini Bhattacharya Mehta)

The Partition evoked interest in Anglo-American academia which foregrounded such texts as Bapsi Sidhwa’s novel *The Ice Candy Man* on which Deepa Mehta made her film *1947: Earth*. Rini Bhattacharya and Debali Mookerjea Leonard write, “The international reading of the Partition that originated in Anglo-American academia has led to the foregrounding of a different set of texts and positions. Texts such as Bapsi Sidhwa’s novel *The Ice Candy Man* (1988; retitled *Cracking India* in the US and published in 1991) and its cinematic rendition in Deepa Mehta’s *1947: Earth* (1998) have depended upon a global/post-global aesthetic that is still evolving. The participation of vernacular texts and narrations of the Partition from the local archives in South Asia in this global aesthetic will be the ultimate determining factor in what Partition will become to posterity.” (Rini Bhattacharya Mehta)

In Popular Hindi Cinema, Partition representations not leading to inter-ethnic marriages as a secular resolution and representation of refugee problems find expression in Kavita Daiya’s *Representations of War, Migration, and Refugeehood: Interdisciplinary Perspectives*, in Chapter *Refugees, Gender, and Secularism in South Asian Literature and Cinema*: “In popular Hindi cinema, Partition is most directly invoked and addressed through its legacy of (a) the Kashmir conflict and/or (b) the vexed issue of minority Muslim citizenship.... In thinking through partition representations that do not resort to the trope of inter-ethnic marriage as secular resolution, a turn to the register of art-house films of New Cinema as in

the work of Shyam Benegal is productive. In particular, his somewhat critically neglected yet award-winning 1994 film *Mammo* is an especially important representation of the female refugee of the 1947 partition in South Asia.” (Daiya)

Theme of Partition in Cinema

Though many literary works dealt with the theme of Partition, it was not taken up immediately in cinema. There was not a single film made on partition till 1960s. Yash Chopra's *Dharmputra* (1961) is considered to be the first film dealing with partition though a year before *Chaliya* was released which was also set in backdrop of partition. In *Encyclopedia of Post-Colonial Literatures in English* edited by Eugene Benson and L.W. Conolly, Rashmi Doraiaswamy traces the development of films on partition, “The theme of the partition of the sub-continent into India and Pakistan in 1947, although dealt with in literature, was not immediately taken up by cinema. Ritwik Ghatak, one of the few who did so, took up the theme of the Partition of Bengal consistently in his films (some of which were adapted from literary works in Bengali). In 1973, M.S. Sathyu made *Garam Hawa* (Hot Winds) based on a story by Ismat Chughtai, about the effect of the Partition of the Punjab on the members of a Muslim family in Agra. The first film to be based on this theme in Indian-English fiction, however, was Khushwant Singh's first novel *Train to Pakistan* (1956) which was adapted by Pamela Rooks (1997). It tells the story of the frontier town of Mano Majra in which Sikhs and Muslims lived in harmony, until Partition tore them apart. Deepa Mehta explored émigré Pakistani writer Bapsi Sidhwa's *Ice-CandyMan* (1988), published as *Cracking India* in the USA, in *Earth* (1999), the second film in her trilogy of the elements *Fire, Earth and Water...*” (Eugene Benson)

In *Narratives of Gendered Dissent in South Asian Cinemas*, Alka Kurian writes about the impetus provided to writers and artists by anti-Sikh riots taking back memories to 1940s, “As for fictional representations of the holocaustic partition, while their output remained sporadic for almost four decades after the event, the rise of the 1980s sectarian violence in Punjab and the 1984 anti-Sikh murderous riots in Delhi brought back memories of 1940s. Although people said, “We didn't think it could happen to us in our own country... this is like Partition again” (Butalia, 1998:5), they always held the Other responsible for looting, killing, or raping. These incidents provided the impetus for a new generation of artists and writers to re-examine the underlying causes for the region's simmering communal discontent that threatened to spill out through the slightest crack. This laid the foundation of a new genre of writings and filmmaking practices identified as ‘Partition Literature’ and ‘Partition Cinema’ that attempted to examine the spectre of the terror and the politics of religious difference. The most representative writers of the Partition Literature range from Singh (1956), Rushdie (1980), Manto (1987), Sidhwa (1988), Bhalla (1994), and Lahiri (2000). Moreover, films such as *Tamas* (Dir. Govind Nihalani, 1987), *Earth: 1947* (Dir. Chandraprakash Dwivedi, 2003) are some of the most well known films in the category of Partition Cinema. Sabiha Sumar's *Khamosh Pani* (2005) constitutes one of the newer additions to this series of films.” (Cinemas)

Revisiting 1947 through Popular Cinema: A Comparative Study of India and Pakistan by Gita Vishwanath and Salma Malik describes how the 50th anniversary of Independence

provided further opportunity to study the political aspects and gender perspectives on partition: “The defining moment of Partition has been the focus of academic attention in India since 1997, a year which marked 50 years of independence for India and Pakistan. Studies abound on the political aspects that led to Partition (Moon 2005, Page 2005, Hasan 2005), gender perspectives on Partition (Butalia 1998, Bhasin and Menon 1998), Partition and memory (Pandey 2003, Kaul 2001) and representation of Partition in literature (Bhalla 2006).” (Gita Vishwanath)

Before partition there were two major centres of filmmaking – Bombay and Lahore. After partition many performers had to make choices to migrate. Partition caused insecurity in the Muslim actors who chose to stay back in India. Ian Talbot gives example of Dilip Kumar who adopted this screen name to get acceptance among the audience. According to Gita Vishwanath and Salma Malik, Ian Talbot notes that even in secular India the Muslim actors felt apprehensive of the audience's acceptance and therefore functioned with Hindu names. He cites the example of Dilip Kumar who adopted this screen name and even refused to perform roles of Muslim characters with the exception of Mughal-e-Azam as the secularism portrayed in the film matched the Nehruvian thought of those times (Talbot 2000: 58). Novelists and writers whose prose and poetic writings form much of the content of the Partition cinema had had a direct experience of this horrific event. The works of several writers across the borders who lived through the horror of Partition such as Khushwant Singh, Qurutulain Haider, Saadat Hassan Manto, Saifudin Saif, and Bapsi Sidhwa have been adapted to film screen plays, thus creating an interesting fusion of literature with popular cinema. (Gita Vishwanath)

Gita Vishwanath and Salma Malik say that there are different phases in representations of partition with the second phase starting in the seventies and they quote Bhaskar: ‘The work on Partition really began after 1984. Before that, there were novel, short stories but there wasn't any sustained discussion on these issues in films.’ She divides work on Partition in Indian cinema into three phases. The classification is useful for us in tracing the trajectory of the topos of Partition in Hindi cinema. The initial 15 years after the Partition (1947-62) form the first phase. The common narratives in this phase were those of migration, abducted women and their recovery. Yash Chopra's Dharamputra (1961) was the first movie that addressed the communal crisis as well as Partition as a social and political reality. Bhaskar notes that the film addressed the issue of Hindu fundamentalism in Partition which was for its time quite radical...The second phase is that of the 1970s which gave space for the surfacing of concealed emotions by dealing with repressed issues in society - amongst these was Partition and communal conflict. The art or parallel cinema movement with giants such as Kumar Shahani, Mani Kaul, M S Sathyu, Shyam Benegal, Govind Nihalani and others was at its height in this period. Two of the best known Partition films came out of this period: M S Sathyu's Garam Hawa (1977) and Govind Nihalani's television serial Tamas (1989). The third and last phase is that of the 1990s with the demolition of the Babri masjid followed by the Bombay riots, which negotiated issues of identity, secularism and citizenship. Bhaskar observes that subjects considered taboo for nearly 40 years were being talked about openly: preconceived stereotypes and prejudices against one another, communal and racial sentiments, rise of Hindutva and erosion of secular values. (Gita Vishwanath)

Gita Vishwanath and Salma Malik say that the recurring themes in the post-partition cinema are those of separation within a single family or between lovers: “The recurrent themes in most post-Partition cinema in both India and Pakistan of films made after 1947 are separation within a single family, or between lovers - both of which could be read as metaphors for the division of land and people during Partition. Thus, the family-as-nation trope, central to Partition films, abets audience identification. A romanticised pre-Partition era, the apportioning of blame to politicians, the heroism of individuals, the triumph of love, violent and bloody scenes of Partition – these are some of the leitmotifs of the Partition film.” (Gita Vishwanath)

They say that recent researches demonstrate the acts of violence were also perpetrated for other reasons such as loot, capture of property and abduction of women: “Hindi cinema tends to paint all acts of violence that it depicts with the brush of communalism. Recent research on Partition has demonstrated that several acts were local in nature, carried out for reasons other than genocide: loot, capture of property and abduction of women (Brass 2006). The abduction of Puro, later known as Hamida in Pinjar and the betrayal of Shanta in Earth 1947 are quite clearly not entirely communal in nature. Rather, these acts are made possible by the existing situation of those times. However, since the dominant focus of the films is on the religious divide, such subtleties are invisibilised. All the same, films brought to fore the concern over the abduction of women during Partition, a topic that remained largely taboo in families.” (Gita Vishwanath)

There is another strategy employed by the filmmakers, i.e. portraying the lives of the people before and after partition, how their families got affected by it. “Shyam Benegal's Mammo is one such film. The film depicts the travails of common people who wish to cross the borders to visit their relatives. Displacement, the consequent identity crisis, and the coldness of immigration procedures form the core of this film, which focuses on the continued impact of Partition rather than the violence that immediately followed it. (Gita Vishwanath)

Thus, we see that it is not the partition of India in 1947 only that provoked the writers, filmmakers and other artists to portray the tragedies of partition but the anti-Sikh riots also provided further impetus to study the problem that still continues to divide our people.

Methodology

To conduct this research I have selected one film randomly from each decade starting from 1960s till 90s:

1. Chhalia (1960)
2. Garam Hawa (1973)
3. Tamas (1988)
4. Mammo (1994)

Content Analysis

In Chhalia Shanti is married off to Kewal on the eve of Partition. Shanti's parents and husband Kewal shift to Delhi from Lahore but Shanti is left in Lahore. When the trouble of

partition started Shanti's in-laws fled quickly to India saying they will come back for her. But they did not return. It indicates how quickly her in-laws fled to save their own lives leaving their daughter-in-law at the mercy of her own fate. At this point Abdul Rehman, a pathan, helps her and protects her. She is forced to share roof with Abdul Rehman who has a sister of Shanti's age in India. When Shanti returns after five years her parents and her husband Kewal refuse to accept her. Even her mother is forced not to identify her at the instructions of her father. Her father gets to know that some girls have come from Pakistan and one of them is Shanti, he refuses to accept her back due to the fear of the society. He shrugs off the responsibility by saying that it is upto her father-in-law whether he accepts her or disowns her. Shanti's mother could not accept her because she could not go against the wishes of her husband.

Kewal disowns his own son from Shanti as he identifies himself as Anwar. Shanti is emotionally torn apart and tries to commit suicide when Chhalia who is an outcast saves her. Disowned by her own family she becomes dependent on Chhalia. The film shows the vulnerability of women at the time of riots. The film takes a romantic turn and shows that Sakina, Abdul Rehman's sister was saved by a Sikh old man. On the other hand Chhalia who is not aware of his own religious identity saves Shanti. On the day of Vijaydashmi Shanti and Kewal reconcile. Though Chhaliya gives her refuge and falls in love with her, he does not force her to accept him. The film poses some sane questions before the audience which people did not consider during the partition.

Garam Hawa

The film traces the impact of partition on the family of Salim who chooses to stay in India after partition. His daughter Amina is engaged to Kazim. Kazim goes to Pakistan to find work. However, he is forced by the family to stay in Pakistan and marry some other girl there. He returns back to India to marry Amina but gets arrested and is deported to Pakistan. Amina is heart broken. Her family pushes her towards Shamsad. After initial reluctance she accepts his courtship. But Shamsad's parents also force him to marry someone else. After this second betrayal Amina commits suicide.

On the other hand Salim Mirza's mother is forced to leave her family's ancestral house. When she gets to know that they have to shift to some other house she hides herself in the attic. Her attachment to her house was the same as someone's to her/his own land. So we can see a parallel between the two: people being forced to leave their country and Salim's mother being forced to leave her ancestral house where she came as a newly wedded daughter-in-law. She could not understand the legalities and the causes why they were forced to leave their own house. The sense of displacement is strongly projected through her character. When her condition worsens Salim takes her back to her house on a palanquin. She recalls her memories of her first trip to the haveli and how she came there as a bride. She dies in her ancestral house.

Tamas

The film presents a very realistic portrayal of partition. It has many female characters and the film presents the situations faced by different women at the time of partition. Kammo, wife of

the protagonist, Nathu is pregnant at the beginning of the story. Nathu's old mother lives with them. When the riots started his friends suggested him to leave the old lady behind at home and go to some safer place with his wife. Though he doesn't take immediate action on the advice of his friends, he thinks, for a moment, to leave his mother behind. The incident suggests how elderly and women like Kammo were vulnerable in such situations. On the other hand Liza, the wife of the Deputy Commissioner has witnessed war in England. When the riots break out she feels helpless as she could not do anything to stop them. In another village, an old couple, Harnam Singh and Banto have to leave their house because they are the only Sikh family. Suspecting danger Harnam Singh repeatedly tells his wife Banto that in case of danger he would shoot her first and then himself. They take shelter in a Muslim house where Rajjo opens the door for their help despite being suspicious of them. Rajjo tells them that her husband might help them and give shelter for one night but her son is not like that. When her son finds out he attacks the couple but she tries to save them. Finally, she shows them the path which leads the couple towards a nearby Gurudwara where they meet their daughter. Situation is tense in Gurudwara too. Young men get killed in the riots and women fearing molestation commit suicide by jumping into the well. Kammo, Harnam Singh and Banto are left in the Gurudwara. Later, they move into a refugee camp, and Rajjo finds out that Nathu has been killed. Again, women are mute spectators, and dependent on their male members of the house for their security. However, they try to help the members of other religious communities on humanitarian grounds.

Mammo

While the other films deal with the direct impact of partition, this film shows the aftermath of the partition on the two sisters who got separated during partition. One starts living in India and another in Pakistan. Mammo is thrown out of her house in Pakistan by her relatives over property issues. Therefore, Mammo comes to meet her sister, Fayazi, who is living in India with her grandson, Riyaz. She stays in India on temporary visa and as it expires she is deported to Pakistan. Here, the insensitivity of the authorities is shown. The Inspector who comes to deport Mammo says "Why they stay in India? What would they get?" Kavita Daiya in her chapter Refugees, Gender, and Secularism in South Asian Literature and Cinema in the book *Representations of War, Migration, and Refugeehood: Interdisciplinary Perspectives*, writes, "There are multiple abandonments depicted in the filmic narrative--Mammo's abandonment by her in-laws and Riyaz's abandonment by his father to be raised by his grandmother. In this shared marginality to normative structures and institutions of family, Mammo and Riyaz form an affective economies of this peripheral existence eked out by these two widowed Muslim women and a grandson/grandnephew, whose familial relationships cannot grant Mammo refuge or citizenship in her country of birth. The sequence when she is deported is poignant: a female constable tells her, 'Why are you crying? You are going to your own home'. In a close-up shot of a sobbing Mammo, we see her ask, 'My home is here; this is my earth. What would you lose if you gave me two measures of land?' Although she eloquently rejects the structures of citizenship that forcibly construct the Pakistani nation as her home here, her articulation of belonging is powerless within a system of nation-states." (Daiya) Twenty years later, Mammo comes back, and in order to stay with Fayazi and Riyaz, she has to fake her death.

Conclusion

The films dealing with Partition have shown the grim realities faced by the people. Some of them were based on Partition literature, like *Garam Hawa* and *Tamas*, which were in turn based on some real life stories witnessed by the writers. However, some of the films have tried to incorporate some light hearted moments in the story to provide comic relief to the audience. These stories deal with a sense of displacement, attachment with the place where protagonists lived, loss of identity, vulnerability and dependency on the male members of the family or the person who is providing refuge, indifference of the state towards victims (as in *Tamas*, *Garam Hawa* and *Mammo*). In the film *Garam Hawa* Salim Mirza's mother refuses to part with the haveli where she came as bride and spent rest of her life. On the other hand, Shanti loses her home and identity. Chhaliya gives her refuge but he is not aware of her past or her identity. Women are vulnerable in times of trouble. In *Tamas* when male members were getting killed outside the Gurudwara females commit suicide by jumping in the well. In another instance Lalaji's wife is concerned for the safety of her daughter when the riots broke out at night. Similarly, in *Chhaliya* Abdul Rehman saves Shanti from the rioters. The indifference of the state machinery is also shown in some of these films. In *Tamas* the auditor at the refugee camp is not interested in listening to the story of the victims. He is simply interested in knowing how many people died and how much monetary loss they suffered. Thus, in Partition films, we see the agony and plight of people undergoing migration, getting uprooted from their lands, from their homes and hearth, their loved ones having been killed, their economic miseries being exacerbated, women being disowned by their own loved ones and being the worst victims of riots and partition. The religious divisions among our people are a recurring phenomena and we have to be wary of them if we have to protect the unity our country and its people. Films on partition have in a big way contributed to the harmony and goodwill among our people and women's plight has remained their major concern.

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