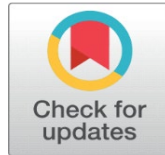
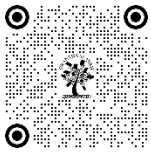


FILMS AND INDIA'S PARTITION: 1947 - 2024

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ABSTRACT

The research paper aims to study the partition films and the developments in the historiography and literature relating to partition, - so that a comparative analysis of both can be carried out. This will help us understand the intricacies of the evolving relationship between cinema and historiographical literature on partition. In the annals of cruelty and goriness, nothing compares to the destruction and theft of property, the abduction and ravaging of women, the unimaginable crimes, and the inconceivable inhumanities committed in the name of religion. Several issues have been addressed in films about the partition of India. These include women's vulnerability, the trauma of uprooting from one's home, the difficulty of mass migration, the difficulty of rehabilitation, the terror of physical violence, and the humiliation of being labelled a refugee. The treatment of women during the split was a significant concern. In recent years, much research has been done on how vulnerable women are to violence. Also, the irresponsible and shameful behavior of the British who shirked their responsibility in maintaining law and order in the country which they consistently looted for nearly 200 years not only tells the story of their rapaciousness and brutality but also but also their nefarious designs of divide and quit.

Keywords: Historiography, Cinema, Crimes, Women's vulnerability, Migration



Cinema has had a significant, multifaceted impact on people's lives since the turn of the 20th century. From the moment the Lumiere Brothers (Louis and Auguste) created the *Cinematographe*, cinema became a significant source of news, knowledge, and historical memory. Cinema is not only an effective tool for communication, but also a window into society, a catalyst for cultural change, a source of history, and a topic of interest. In recent years, there has been scholarly interest in seeing Indian film as a mirror of Indian culture and its value systems. In a way, the artistic sensibility, cultural sophistication, and social and political awareness of various elements of society are all reflected in these films, as are the defining characteristics of the socio-economic-political-cultural system to which they belong. In this context, the films on partition of India have portrayed the conditions of that period. The archival material cannot be the only source and basis of history-writing as it provides only the 'official side' of the details and doesn't provide detailed and diverse information about the socio-cultural and economic life of the common people. Today comprehensive qualitative changes have come in the orthodox viewpoint of history and history-writing, new dimensions have been added to the study of history and history-writing. The study of popular culture has gained momentum. Cinema is also a popular art and the impact of such an audio-visual medium is immense on the masses. So, in this way, an attempt would be made to read history on the celluloid as well as to view celluloid projections in their historical context.

Without a doubt, August 1947 marks a watershed moment in modern Indian history with the partition of India. Beyond just dividing the continent into two countries, the birth of India and Pakistan exacerbated the gulf between the two populations.

Academics who study history and social science have differing opinions on the partition of India. The question of the inevitability of partition has been discussed in academic debates. The paper aims to study the partition films and the developments in the historiography relating to partition so that a comparative analysis of both can be undertaken. This will help us understand the intricacies of the evolving relationship between cinema and historiographical literature on partition. Additionally, thousands of people being uprooted from their homes and their battle for life in refugee colonies are recurring themes in films about division. They portray the psychological effects of violence, as well as suffering, loss, and being uprooted from one's home. Hindi and Bengali films from 1949 such as *Lahore*, *Chhinamool*, *Megha Dhaka Tara* (1960), *Subarnrekha* (1965), *Garm Hawa* (1973), *Tamas* (1987), *1947 Earth* (1998), *Pinjar* (2003), *Partition* (2007, English), *Midnight Children* (2012, English), *Bhaag Milkha Bhaag* (2013), *Begum Jaan* (2017) *Toba Tek Singh* (2018), *Gold* (2018), *Bharat* (2019), *Swatantrya Veer Savarkar* (2024) are some that bring to mind the carnage known as Partition. In literature, Sadat Hasan Manto, Ismat Chughtai, Rajinder Singh Bedi, Amrita Pritam, Bhisham Sahni, etc. have contributed to the writings on the partition of India.

1. POLITICS

Partition was seen as 'the logical and inevitable outcome of the irreconcilable opposition between Hindus and Muslims by proponents of the Two-Nation thesis.'¹ The 'Divide and Rule' strategy used by the imperial rulers was considered as having led to the division. The support for 'separatist politics' and 'reinforcing communitarian identities around shared values and symbols' by the Muslim League and the inability of the Indian National Congress to halt partition were also taken into account.² There is a focus on utilizing other sources in addition to the archives. In this endeavour, the history of the partition has been written using fresh materials like personal diaries, letters, pamphlets, memoirs, and oral sources in the form of interviews. Literature has been used as a source of history writing. Literature has also been used for film portrayals of the partition events.³ Understanding the complexity, inherent in the partition experiences, may be gained through studying how different themes of partition are portrayed in films.

The rapidity with which the British evacuated India demonstrates their inability to control the situation that eventually erupted into the communal firestorm of partition.⁴ Additionally, this "shameful flight" revealed their actual selves, when they felt no obligation, if there were no gains to be made.⁵ As further evidence of their callous disregard for their responsibilities, they appointed two boundary commissions, one for Punjab and another for Bengal, both of which were headed by British lawyer Cyril Radcliffe, who lacked any knowledge of Indian geography and consequently botched the task of dividing the region between India and Pakistan.⁶

The human hatred and bestial passion exhibited during this time, when religious frenzy in the guise of a colossus monster, swept away the entire landscape was a blot on humanity. In the annals of cruelty and goriness, nothing compares to the destruction and theft of property, the abduction and ravaging of women, the unimaginable crimes, and the inconceivable inhumanities committed in the name of religion. Films about the Indian partition have attempted to examine a variety of issues, including women's vulnerability, the trauma of uprooting from one's home, the difficulty of resettling in a new place, the difficulty of mass rehabilitation, the terror of experiencing physical violence, and the humiliation of being labelled a refugee.

2. FEROCITY

When the country was divided, there was a lot of intercommunity violence. The role of rumors in generalization of incidents and heightening of tension between both communities has also been highlighted. The way rumors were then politicized and the manner in which communities used these rumors as a justification to serve their own interests is also part of partition tragedy.⁷ The regulations of the state have always made it illegal to create films about controversial topics, and partition was no exception. As a result, few films were created about the issue of partition.⁸ In Punjab, the encounters were often more violent. 'Rape, kidnapping and killing' were the main components of India's partition.⁹ The explosive situation was described as "murder stalks the streets and the most amazing cruelties are indulged in by both the individual and the mob."¹⁰ In-depth researches have recently been done on vulnerability of women in times of carnage and violence. It has also been brought out that how the bodies of women were used as cherished goods by their captors and how communities got engaged in fighting over the bodies of women.¹¹ Kamlaben Patel, a social worker engaged in the rescue of abducted women, estimates that 75,000 women were kidnapped and raped during the brutal partition. She details this in her book *Mool Suta Ukhde* (Torn from the Roots).¹² Penderal Moon claims that by March 1948, six million Muslims and four and a half million Hindus had fled their homes.¹³ In both India and Pakistan, there were kidnappings of almost 100,000 women. Women, who were representative of communal honour, were harmed.

Studies on violence tended to focus mostly on Punjab.¹⁴ Mahatma Gandhi, who was 77 years old at the time of the partition riots, also travelled around the nation to soothe the emotions of his fellow citizens and put out the flames of division. Gandhi travelled 116 miles on foot and spoke at roughly 100 local assemblies during a seven-week trip.¹⁵

Partition also was not an exception to the rule that governmental procedures hinder filmmakers from tackling controversial topics.¹⁶ In the first several years of independence, only a few films were shot on these issues; they were *Chhinnamool* (1948), *Lahore* (1949), *Kashmir Hamara Hai* (1950), and *Kashmir* (1950). The film *Dharmputra* (1961) by Yash Chopra explored religious intolerance, extremism, and communalism in India at the time of division of India.¹⁷

Garm Hawa (1973) by M.S. Sathyu is another work that depicts the anguish of partition. Kaifi Azmi, who had ties with IPTA, wrote the screenplay based on a narrative by Ismat Chughtai¹⁸ and Shama Zaidi. It showed the struggles of a Muslim family living in Agra during and after partition, how they were torn between going to Pakistan and staying in India, and how they ultimately chose the latter.¹⁹ Govind Nihlani's *Tamas* (1987) was another seminal telefilm that dealt with the trauma of violence, personal grief, loss, and displacement from one's original location.

Some of the many incidents that bring to mind the bloody partition of India are the riots of 1984 and killings of Sikhs across the country, the riots in Bombay in 1992, the Godhra massacre and subsequent violence, the communal violence in the Mau district of Uttar Pradesh in 2005 and again in Muzaffar Nagar in 2013, and the numerous communal conflicts that have occurred in various parts of India over the years. Those who experienced or saw the brutality of the perpetrators or the victims' mental suffering will never forget the horrific vengeance meted out to them.

3. GENDER RELATIONS

The questions of sexuality and gender relations are some other themes that have been in focus in recent times. The situation of women during the partition was a major factor. There has been a lot of research done recently on the subject of women's susceptibility during times of violence and slaughter. The role women's bodies played in the battle between communities and how their captors saw them as treasured commodities²⁰ is seen in films like *Lahore* (1949), *Train to Pakistan* (1997), *1947 Earth* (1999), *Hey Ram* (2000), and *Pinjar* (2003). Jingoism during India-Pakistan cricket matches, according to Suvir Kaul, is the "unfinished business" of partition.²¹ Women are said to have plunged into wells to commit suicide rather than have males of other faiths or groups ravage their "honour." The film *Tamas* (Darkness, 1987) brought an 'iconic meaning' to such a moment by its depiction of a similar event when women jumping into a well to save their dignity. It is also shown in the 2003 film *Khamosh Pani* (*Silent Water*). Men also murdered women of their own communities in order to protect their reputation from marauders. Forced conversions and weddings were further forms of brutality. Films like *Khamosh Pani* (2003) and *Pinjar* (2003) deal with the subject matter of raped women who go on to marry, convert to faith and settle down with the men who raped them. They had to sacrifice their identity and their family ties to stay alive. The matter of women's sexuality and the ways in which they have been denied their sexuality has been the subject of recent studies. Concerns have been expressed about the treatment of women and whether or not their preferences were taken into account when official policies were formulated during the violence of division.²² *Train to Pakistan* (1998) recounts the partition of India. The protagonist is a village gangster who is in love with a Muslim girl. The film also depicts that when a train arrives, carrying the dead bodies of Sikhs, the village is transformed into a battleground, and the police is unable to stop the growing surge of aggression. The train, in a way, became a symbol of displacement and violence.

The psychological impact of seeing acts of violence and bloodshed was also a crucial factor to consider. As adults, partition victims took community concerns more seriously and developed a more nuanced perspective. Several of these individuals have contributed to literature and cinematic kaleidoscope by sharing their stories and perspectives. This has also contributed to a deeper comprehension of separation. Some famous persons who were witness to the partition of India made significant contributions to the film industry by sharing their own experiences and insights through the medium of films. Some of them are Govind Nihalani, Shyam Benegal²³ Ritwik Ghatak, Gulzar, Bhisham Sahni to name a few.

Another facet with broader implications was the problem of uprooting and relocation. Not only do they face economic hardship and physical violence, but they are also stigmatized as foreigners in their own country.²⁴ These are additional areas where contemporary research on the history of memories has delved very extensively. By March of 1948, 4.5 million Hindus and 6.0 million Muslims had fled the country, according to Penderal Moon.²⁵ Some films have portrayed this deep-felt agony in a sensitive manner like *Chhinnamool* (1948) of Nemai Ghosh, *Tamas* (1987) of Govind Nihalani, *Pinjar* (2003) of Dr. Chandraprakash Dwivedi and *Khamosh Pani* (2003) of Sabiha Sumar.

4. DISLOCATION

The colonial indifference to the partition of India and the ensuing carnage was graphically shown in *Chhinnamool* (The Uprooted, 1951). It was a watershed moment in the evolution of India's socially aware film industry because it demonstrated the filmmakers' genuine interest in the country's urgent socio-economic issues.²⁶ The film was shot in the years 1948-49 but because of some censor troubles it was finally released in 1951. The video focused on the plight of those displaced as a result of partition, as well as the bloodshed that followed and the resulting hunger and poverty. Not only was the subject matter contemporary, but it mirrored the pain and desperation of the millions of Indians who had been forced to leave their homeland. It was, in fact, the first film on the partition of India and, undoubtedly, a neorealist attempt to put things in perspective. The cast of the film was non - professional and some of them were even real refugees who had migrated from other areas after the partition. The majority of the film was captured on location, with concealed cameras and spontaneous filming by taking advantage of whatever available opportunities.²⁷

There is no overt violence at all in the picture; the only time the indicated violence comes close to being shown on screen is when the villagers try to evict themselves from the mansion they have been living in.²⁸ Hidden violence such as uprooting, relocation, famine, poverty, hunger, and a loss of identity are all present in the film. The theme struck a chord at the heart of the uprooted. Sunipa Basu comments that after partition the view of refugees from East Bengal, impoverished strangers coming to Calcutta, touched a chord in Ghosh. His formative years had been spent in Dacca, in East Bengal and he could empathize with these people. He saw the resistance in terms of exploiters and the exploited. He realized disapproval must be registered, and could think of no superior medium than the one in which he worked. His assessment of political situation brought him this awareness that partition was ethically indefensible and politically immoral.²⁹

Regarding the constraints, the finance was scarce; the actors had never acted in films and some of the refugee actors had never seen cinema; as a lot of outdoor work was required the studio gave them only obsolete machinery; trouble in getting authorization to shoot in certain areas; and un-official pre-censorship gave a jolt to the shooting as the home department examined the script, found it extremely objectionable and wanted to stop the shooting. After the film was completed, the censors wielded their scissors happily.³⁰ Despite these obstacles, the film really turned out to be an authentic portrayal of tribulations of violence and migration coupled with misery, dejection, hopelessness and impotency to alter the callous world around oneself. It was a courageous effort to make such a realistic film to register a protest against the prevailing situation. The spontaneity of the film was also because it was mostly a single- take film as they could not afford to do retake. The documentary quality of the film was further attested by the fact that a number of shots were taken of the 'real' streets, 'real' refugee camps and Sealdah station with a camera hidden in a van. Ritwik Kumar Ghatak also acted in the film. In spite of the hurdles raised by the Censor Board, B.N. Sircar, the Chairman of the Board, took a strong stand in favour of the film and salvaged many of the priceless documentary shots for posterity.

Chhinnamool found its patrons in the form of Russian film masters Vsevolod Pudovkin and N. Cherkassov who had come to purchase Indian films for exhibition in the Soviet Union. Pudovkin's positive response when he said, "Here I see your people, here I see your country... Artistically it is the best among the pictures I have seen in India" was a great source of consolation as well as success to Nemai Ghosh.³¹ Sovexport purchased the film to show it in the U.S.S.R., the first Indian film to be so honoured. It was simultaneously released in 181 theatres in USSR.³²

The sense of loss of their birthplace and the consequent suffering in the city, when they became refugees, is vividly portrayed in the film. Mrinal Sen commented that *Chhinnamool* was undoubtedly timely for more than one reason - viewing this film; one would see a certain conviction and a certain faith in a newer kind of cinema that was unknown to movie makers of Calcutta and metropolitan spectators. Though it failed commercially yet one could read on the faces of a minority audience the undergoing of a new experience.³³ Indeed, Mrinal Sen's observation further attests to the courageous attempt to break free from the cinema of conventions and traditions.

The purpose of *Chhinnamool* is to shed light on the "social structures, political institutions, and economic relations" that contribute to people's subjugation.³⁴ When the elderly woman stubbornly refuses to sell her home and go to Calcutta, it's a pivotal moment in the movie. The elderly woman was a genuine immigrant who refused to take acting lessons and constantly said, "I know the pain of leaving home."³⁵ Her portrayal of the character was not only impressive but authentic. The music at that point is very haunting, creating a mood of separation and melancholy. Some of the images in the film serve the documentary quality of *Chhinnamool* – train filled with human beings like locusts in a field, people stranded on railway platforms with their tired and pessimistic faces, impoverished naked children walking and lying with their skeletal frame of body and faces of people expressing more horror than shock – contributing to the new experience of

de-glamorization. The film makes symbolic references throughout. The bird's nest and light aren't just random props; they're typical metaphors in the language of the film's subjects.³⁶ They represent the upheaval caused by the violent partition of their homeland and the waning optimism of the displaced masses in the face of the cooperation of colonial and Indian interests. A sequence with peasants on a train to Calcutta finishes at a station when the railway switches tracks, symbolizing a new chapter in their life. When emigrants' lands are measured and sold to Hindu and Muslim moneylenders, for example, it is a metaphor for the partition of India.

The dreadful circumstances in Delhi's refugee camps, and the humiliation of mankind by humanity, have been described in certain works as well.³⁷ Ritwik Ghatak's work focuses on the theme of partition, and he examines the effects of this division on the upheavals experienced by individuals and their families.³⁸ Ritwik was highly influenced by Bijen Bhattacharya's play *Nabanna* dealing with social realities - social oppression, exploitation and struggle. The economic downfall of Bengal, as a result of the partition of India, is a central issue in *Megha Dhaka Tara*, *Komal Gandhar*, and *Subarnarekha*, as do the mass exodus of its inhabitants and the ensuing struggle of its inhabitants to survive in refugee camps.

Ghatak's trilogy was a scornful condemnation of human decline and a loss of moral fibre.³⁹ This trilogy provides a "scathing indictment" of the insanity of the division.⁴⁰ For them, separation is something that goes on over time. According to Urvarshi Butalia, it is the lingering aftereffects of historical atrocities, traumas, migrations, and lack of a stable home that permeates the present.⁴¹ Ghatak illustrated the plight of the refugees for whom division threw a shadow over their prospects for a better future.⁴² There is a palpable sense of loss and longing for a unified Bengal, as well as the anguish of uprooting, throughout Ghatak's works.⁴³ His films mirrored his angst at not having a place to call home. The pain of 1947's cultural shock was too much for him to bear. Roots of Bengali culture, he said, were severely damaged by the division.⁴⁴ It's possible to see his search for a new identity as a refugee as part of a bigger attempt to show the dynamic between the new classes ushered in by urbanization and the machine revolution, on the one hand, and their old way of life, on the other.⁴⁵

The problem of uprooting and moving somewhere afresh is another facet that has broader implications than merely geographical. In addition, the sorrow and trauma of being labeled a refugee in one's own country are additional characteristics that have recently been the subject of in-depth research in the histories and memories of individuals.⁴⁶ Ghatak portrayed a 'degenerate reality,' one that tore mankind away from their culturally peaceful and conventional pasts and gave rise to a politics of violence, deception, hate, destruction, and dehumanization. Ghatak, in a sense, translated his own anguish into a universal viewpoint that might be felt in India, Poland, Vietnam, Palestine, Germany, Korea, or any other country that has known the anguish of separation and the "bleeding scar of an overnight border."⁴⁷ According to Ghatak, he saw the plight of refugees as the fragmentation of a culture.⁴⁸ His documentary film on the Oraons of Chhotanagpur, is an attempt to preserve the culture of a community for posterity.

Sound was a crucial element in the film's composition, and Ritwik Ghatak utilized it effectively. It commented on and analyzed "the immediate dialogical and narrative context, in addition to amplifying the impact."⁴⁹ The whiplash is a common literary metaphor for shame, and it is used as such in *Megha Dhaka Tara*.⁵⁰ Ghatak also used the device of deep focus photography⁵¹ to place his characters firmly in their social environment.⁵² In *Komal Gandhar*, he portrayed the politics of partition via the lens of a once-unified but now split and involved in a nasty politics theatrical troupe, while in *Megha Dhaka Tara* and *Subarnarekha*, he represented the corruption of ethics in the context of India's division.⁵³ His films mirrored the people's ferocious assertion of their individuality and will to survive.⁵⁴

Meghe Dhaka Tara (The Cloud Capped Star, 1960) is a story of a family that has been the victim of the partition of India and becomes a refugee in their homeland. Set against the background of Calcutta of the 1950s, the family struggles to meet their expenses. The selfishness of the family members points towards a society devoid of sensitivity and idealism.⁵⁵ Another character's acceptance of a market-oriented job when he has become tired of seeking a job as an aspiring physicist also reflects the state of affairs at employment levels in the country. The failure of the state to provide suitable jobs to the masses and the eagerness of private companies to recruit such bright minds to fulfill their capitalist aspirations was a grim reminder of the conditions of those times. The female protagonist's final outburst before she dies is 'But brother I too desired to live; I love to live: I will live'⁵⁶ is reflective of a reality in which how people struggle and throttle their aspirations owing to the weight of expectations from them – to become good daughter, good sister, good citizen.

Komal Gandhar (1961) deals with the progressive theatre movement in Bengal in the 1950s. It is not just theatre in cinema, but theatre as cinema, cinema as theatre.⁵⁷ The theme of the shattering of dreams and the inability to achieve unity where the social fabric is being threatened is also evident. The resolution is achieved by personal optimism and compassion overcoming the social contradictions.⁵⁸

While rioting in Pakistan, the film *Tamas* depicts the massacre and exodus of Sikh and Hindu families to India during the partition of India. Both facets – a compassionate aspect of humanity that can endure a slaughter and a frightening side of politics are on display. *Bhaag Milkha Bhaag* (*Run Milkha Run*, 2013), which is based on the life of the Flying Sikh Milkha Singh, also depicts the agony of violence and relocation that victims of partition endured.

5. UPROOTED

Ghatak's yearning for East Bengal (East Pakistan) is reflected in the theme of the refugees in his trilogy *Megha Dhaka Tara*, *Komal Gandhar*, and *Subarnarekha*.⁵⁹ Moreover, his films were a protest against the ruthlessness of oppression and miseries of life which were quite rampant in society.⁶⁰ He never reconciled to the partition of India and always thought in terms of cultural integration.⁶¹ His films depict the tale of 'degeneration, alienation and rootlessness' created by uncertainty towards independence and the growing poverty and misery of the masses.⁶² In *Subarnarekha* the airstrip sequence, a dilapidated aircraft and a deserted airstrip are the remnants of the destructive Second World War, a reference to contemporary destructive forces and present-day reality.⁶³

Ghatak's use of deep focus photography, *mise-en-scene* with its novel application of space and volume, the placement of characters within the frame, and the variations in the tone and pitch of the sound effects have been done in a controlled manner to counterpoint, not harmonize with the image.⁶⁴ Ghatak approaches his subject with absolute directness and makes effective use of melodrama as also of traditional fables to express a revolutionary urge.⁶⁵ Ritwik Ghatak's films are steeped in the material resources of a pre-industrial, pre-cinematic culture of which theatre remains a vital element: the repository of a wide spectrum of residue ranging from the most primeval forms of tribal and folk expression to the emergent realist idioms of modernism.⁶⁶ The heightening of the tragic with the blend of gesture and image is something that Ritwik Ghatak brought to a great accomplishment in his films. In *Megha Dhaka Tara*, the counter-pointing of gesture with individuality - the huge close-ups of the female protagonist, the one striking close-up of her brother after his return to house - is a central device by which Ghatak releases the epic within the theme.⁶⁷

Subarnarekha portrays contemporary social reality. The political and historical forces had displaced a large section of humanity from their homeland and occupations and exposed them to severe struggle, strife, and misery to sustain them.⁶⁸ The film, a parody of the hopes and dreams of the masses in their new home, is set in a refugee colony, sarcastically dubbed Navajeevan (new life). The protagonists become representatives of millions of faceless and nameless people who have become victims of this partition and its consequences.⁶⁹ *Toba Tek Singh* (2018) of Ketan Mehta also depicts the double jeopardy of the trauma victims of a mental asylum regarding their future citizenship.

The ineffectiveness of the political and administrative system in dealing with the riots and the ensuing chaos is also shown in these movies. Anarchy and the full collapse of law and order in the state are shown in these films as a consequence of the power vacuum left behind following a political standoff. The state could not control the disruptive elements who unabashedly mocked the law-and-order machinery. Moreover, at places protectors of law and order collaborated with the anti-social elements in committing heinous crimes against the vulnerable humanity.

6. PORTRAYAL OF PAKISTAN IN FILMS

Shaheed-e-Mohabbat Boota Singh (*Shaheed-e-Mohabbat*, Punjabi, 1999), which is based on the true tale of Boota Singh and Zainab⁷⁰, is an attempt to show Pakistan in a new light. Understanding Pakistan via its representation in Hindi films is also crucial for several reasons. In recent times, the portrayal of the anti-India agenda of Pakistan has been an important element of certain films. *Gadar: Ek Prem Katha* (2001) is groundbreaking in this regard since it presents a criticism of Pakistan that is absent in earlier Hindi films. Even though Indian filmmakers were aware of the malicious actions of Pakistan's spy service, Inter-Services Intelligence (ISI), they never made a clear statement condemning Pakistan. In this film, the protagonist is more vociferous in his anti-Pakistan tirade, dialogues are fierier than ever before and the accompanying violence also demonstrates a desirable anti-Pakistan stance. This anti-Pakistan rhetoric answers certain important and interesting questions regarding the acceptance of Pakistan as a terror-patronizing state. The changing perception towards Pakistan is also evident in some other films like *Hindustan Ki Kasam* (2001), *16th December* (2002) *Maa Tuihe Salaam* (2002) *Hero: Love Story of a Spy* (2003), *Qayamat* (2003), *Zameen* (2003) and *Deewar: Let's Bring Our Heroes Back* (2004). Moreover, these films not only explicitly refer to nefarious activities of I.S.I. but also refer to Pakistan as a patron of terror. At the same time, one can also view *Veer Zara* (2004) which is a sympathetic portrayal of love across borders.

Begum Jaan (2017) also deals with the life of prostitutes living in a region that is still undecided whether it will be part of India or Pakistan. Their anxieties, vulnerability, and resistance during the times of partition are very well portrayed in the film. *Gold* (2018) depicts the tribulations in the arena of hockey when the partition splits the players of the hockey team and the coach has to begin his search again for new players to complete the Indian team. *Bharat* (2019), has the background of partition and deals with the love and commitment of a son for his father. The film also shows an initiative by the media whereby lost relatives on both sides of the border could be reunited. *Swatantrya Veer Savarkar* (2024) also provides the details relating to the partition of India.

Closely related to the theme of partition are the Hindu-Muslim relations in independent India. The way some of these films resort to stereotyping by depicting a close bond between a Hindu and a Muslim who act as representatives of their respective communities. Moreover, a Hindu is shown sacrificing his life for his Muslim friend or vice-versa, thereby emphasizing the bond of love and trust between communities. The exhibition of 'human nature' by representatives of both communities in times of crisis indicates how humanity transcends religious bigotry and fanaticism. Javeed Alam refers to them as "gestures of kindness."⁷¹ But by depicting such stereotypes, only external bonds are shown and no unconventional issues are touched upon by a majority of filmmakers.

The analysis of the reflections on various aspects of socio-cultural-political structure in cinema by using cinema as a source of history-writing to analyze the socio-political reality of that period and its historical study while investigating its social basis is an attempt to raise certain issues. To raise the theoretical-practical questions associated with the use of cinema as a source of history-writing within the confines of Indian historiography and the possibility of the use of cinema as a raw material for history of partition of India have been the objectives of this study. Sources like Diaries, letters, pamphlets, memoirs, and interviews are only a few examples of the various types of materials that have been used to write this history and provide fresh perspectives to the discussion of partition. In addition, the trauma of partition has been partially projected through Hindi films' depiction of violence against weaker members of society, feelings of loss and dislocation, chauvinism and mistreatment of women, mass displacement and economic hardship, and other atrocities committed in the name of the religious divide.

CONFLICT OF INTERESTS

None.

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None.

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- Sumit, Sarkar *Modern India 1885-1947*, Macmillan India Ltd., Madras, 1983, P. 452
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- Urvashi Butalia, *The Other Side of Silence...*, P. 169
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- Guha, Ramachandra, *India after Gandhi: the History of the World's Largest Democracy*, Picador, 2007, P.9
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- Kaifi Azmi was a poet and writer who was closely associated with Indian People Theatres' Association (IPTA) formed in 1943 and aimed at creating a theatre not only for the people but also of and by the people. IPTA also involved itself in production and exhibition of certain films.
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Deep Focus Photography /Cinematography DFC or Pan Focus Cinematography. Contribution of Gregg Toland was immense in deep focus cinematography, the individual shot and the action recorded within it came to be of primary importance. DFC tended towards long duration sequences, the avoidance of cutaways and reaction shots, and the employment of a meticulously placed camera that only moved when necessary, and the use of unobtrusive virtually invisible editing. The cultivation of crisp focus throughout an unprecedented depth of field in the scene photographed. Deep focus in Bazin's words "brings the spectator into a relation with the image closer to that which he enjoys with reality."

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