



INDIAN WRITERS DISSOCIATIVE WRITING AND ANALYSIS

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The linguistic structure of Indian literature forces us to consider the many histories of the state and its surroundings. The complex paths of nationalism and colonialism paved the way for modern Indian literature, which weaves historical narratives into artistic expression. Indian writers and legends have been influenced by the rise of independent India in many ways. Modern Indian literature is influenced by the religious, socio-economic confusion, divisions and divisions that have underpinned the political discourse of Indian society for the past 200 years. The partition of Indian land was very dangerous and took a long time. A revolution in the 19th century changed the writing styles of some Indian languages. The hatred and hatred that was provoked lasted for decades. Dissertation texts are writings that reflect the content of Dissertation. A new literary movement in the 20th century that can be compared to literature on the Holocaust, refugees, etc. of the movement in the post-colonial world During the 20th century, the world saw many divisions, including those between Israel and Palestine, Ireland and England, Germany (and of course of its integration), former Yugoslavia, Korea and Vietnam, etc.

The territorial division has caused great problems for people on both sides, and people's lives have been in limbo for a long time. A collection of articles in many languages refer to the human nature of these injuries. However, reflections are multifaceted because each new geographic region has its own spatial and cultural characteristics. In each case, a stronger government implements or oversees a separatist plan at the expense of a weaker one, creating a "national moment" that leads to renewed or new national identities. The territorial division has caused great problems for people on both sides, and people's lives have been in limbo for a long time. A collection of articles in many languages refer to the human nature of these injuries. However, reflections are multifaceted because each new geographic region has its own spatial and cultural characteristics. In each case, a stronger government implements or oversees a separatist plan at the expense of a weaker one, creating a national moment that leads to renewed or new national identities.

The default is multi-partition history. Although it started with the founding of the nation-states and the end of colonialism, it was established as a literary genre and established in the 1970s. In the complex ways of nation-state Over time, the breadth of divisive literature also became a site of contention for socio-political contests and cultural discussions. India is a country that has been divided into three separate divisions to form three independent states. According to the analysis of the schedule, the events of 1905, 1947 and 1971, and the new nation-states of India, Bangladesh and Pakistan, affected South Asia. The

process of decolonizing India was completed with the division of British India into the provinces of Bengal and Punjab. It is clear from this intricate process of socio-political and cultural development that language has a significant impact on how historical realities are integrated or disintegrated. Major components of this language-driven identity are Sindhi, Bengali, Hindi, Punjabi, and Urdu, which in still in the public consciousness a little sense of nationalism that is matched by literary endeavours. The reality of riots, bloodshed, refugee crises, psychological pain, and ultimately the legacy of loss has rocked the generation of Indian writers who have lived through the Partition catastrophe. Although it is widely acknowledged that about one million people died, academics have asserted that between two and three million people died; also, 75,000 women from various groups were raped, kidnapped, or went missing. According to recent studies, about 14.5 million people moved between East and West Pakistan (known as "Muhajir" and "Adbastu") and about 3.5 million disappeared. After thirty years, the migration to the eastern border continued until 1971. It shows how much death is still going on due to the partition process - "a complex human tragedy and trouble". From the "Great Calcutta Massacre" to the Nokhali Riots of 1946, strange and terrifying events took place all the way from Amritsar to Lahore, creating an impossible choice between the creation of a new, independent India and division of land.

This genre is mostly short stories and novels, but some plays and poems have been written about Partition. Although it would be difficult to list all the names here, some of the entries are very popular with readers and are highly recommended. Urdu and Hindi writers were the first in this field. Saadat Hasan Manto, the greatest writer on the history of partition in India, captured the people's reaction to partition while living the violence, instability and pain of partition in in his own life. Stories like *The Ghost of Thanda*, *Toba Tek Singh*, *Khol Do* and *The Dog of Titwal* can be interpreted as the greatest tributes to the pain of Partition ever written on the Indian scene. Faiz Ahmad Faiz wrote poetry with regularity during the riots. Many epitaphs were written by some Urdu and West Indian writers, such as the short story of Krishan Chander ("*Peshwar Express*"), Qaratolan Haider (*Agh Ki Daria*, 1959), Yashpal (*Jota Sach*, 1958), Naseem Hijazi (*Khak Aur Khoon*), Rehi Masoom Reza (*Ada Gaon*), Manohar Mangunkar (*Khem Der Gange*, 1964), Razia Bhatt (*Bano*), Intizar Hussain (*Basti*, 1979), Amrita Pitam (*Pinjar*, 1950), Bhisam Sahni (*Tamas*, 1987), K.S. Dougal (*Ma Peo Lay*, 1974), Khuswant Singh (*Train to Pakistan*, 1990), Kamalswar (*Kitne Pakistan*, 2000) and others. women's life KS Duggal released a collection of poems called *Band Derwaze* (1959) and a collection called



Dhoya Hoya Booha (Half Closed), after fifty years of separation.

Many writers who lived during the partition have argued about it. In his new book, *A Gujrat Here, A Gujrat There* (2017), Krishna Subti recently revealed how the strange memory of his childhood friend's murder during Partition has shaped his life. Now we can see a pattern due to the thematic structure of separatist violence and its ambiguity. However, the division theme used in modern fiction shows new trends after decades of stability. The muscle that has been bought has taken the place of the painful region. Restitution, transfer of property, border construction and citizenship are some of the issues that will be addressed. On the other hand, Bengali writers have achieved this feat only recently. However, Bandopadhyay's three voices of Tarasankar, Manik and Bibhutibhusan are seen side by side. The artist who best captures the Partition phase with the most human vulnerability is Ritwik Ghatak. Let Dhaka Tara, Kumalgandar and Subarnalatha be remembered for years to come. Honesty anchored refugee time in Nemai Ghosh's *Chinnamul*. Writers like Jibananda Das (*Jalpahiati*), Amarendra Ghosh (*Bhangche Sudhu Bhangche*), Narendranath Mitra (*'Palanko', Chenamahala*), Amiyabhusan Mazumder (*Nirbas, Garh Srikhandra*), Santa Sen (*Pitamahi*), Annadasankar Ray (*Krantodarshi*), Narayan Sanyal (*Bakultala PL Camp*), Sunil Gangopadhyay (*Arjun, Purba Pashchim*), Samaresh Basu (*Saodagar, 'Adab'*), Jyotirmayee Debi (*E-par Ganga O-par Ganga*), Atin Bandopadhyay (*Nilkantha Pakhir Khoje, Manusher Gharbari, Iswarer Bagan Trilogy*) Gour Kishore Ghosh (*Jal Pore Pata Nare, Prem Nei*), Prafulla Ray (*Kea patar Nouko, Satodharay Boye Jay*), Debes Ray (*Barisaler Jogen Mandal, 'Refugee'*), Shirsendu Mukhopadhyay (*Ghunpoka*), Hasan Azizul Huq (*Aagunpakhi*), Amar Mitra (*Dhulomati*), Dashami Dibase, Kumari Megher Desh Chai) contributed to the corpus.

Internationally renowned Indian English writers or NRI writers have also used the partition subject as the main idea in their works of fiction. Several notable authors include Bapsi Sidhwa (1989) for *Ice Candy Man*, Amitava Ghosh (1988) for *The Shadow Lines*, Jhumapa Lahiri (1999) for *Interpreter of Maladies*, Shauna Singh Baldwin (2001) for *What Body Remembers*, and Rohinton Mistry (2001), for *A Fine Balance*. There are several examples of non-fiction and autobiographical works that have been published in the decades that have followed, either in Bengali, Hindi, or English. Dayamayeer Katha a Sunanda Sikder, *Sunlight on a Broken Column* av Atia Hossain, and Supuri Boner Sariav Sankha Ghosh.

Since the 1950s, Indian Partition history has advanced significantly. It was devoted to "high politics" for the first fifty years, but as time went on, fresh perspectives on caste, feminism, and other issues were added. The non-fiction narrative continues with argument and counterargument, ranging from *Pakistan or Partition of India* (1945) by B.R. Ambedkar, *Awake Hindustan!* (1945) by Dr. Shyamaprasad Mukherjee, *Divide & Quit* (1961) by Penderal Moon, *Freedom at Midnight* (1975) by Larry Collins & Dominique Lapierre, to *India Wins Freedom* (Moulana Abul Kalam Azad). Hiranmoy Bandopadhyay wrote *Udbastu* in Bengali, detailing his

experience working as a government officer in charge of rehabilitation.

Another enormous individual effort to investigate records of refugee rehabilitation and their status in West Bengal is Parfulla Chakrabarty's *The Marginal Men*. Numerous biographical narratives have been written, such as *Bharat Keshari Jugapurush Shyamaprasad* by Tathagata Ray, *Amar Jibon O Bibhagpurba Banglar Rajniti* by Abul Hashim, *Jukto banglar Sesh Adhyay* (on Fazlul Huq) by Kalipada Biswas, and *Amar Dekha Rajniti Panchas Bachor* by Abul Mansur Ahmed. Notable works include the following: *Vazira Faizala-Yacoobali Zaminder's The Long Partition*; *Yasmin Khan's The Great Partition*; *Anam Zakeria's The Footprint of Partition*; *Aanchal Malhotra's Remnants of a Separation*; *Anannya Jahanara Kabir's Post Partition Amnesia*; *Pippa Verdi's (From the Ashes of 1947)*; *Jaya Chatterjee (Bengal Divided, Spoils of Partition)*; *Ayesha Jalal (The Sole Spokesman, The Pity of Partition)*; and etc. Third-generation writers have attempted to fictionalize Partition, as evidenced by works like as *Bhaswati Ghosh's Victory Colony* (1950), *Anjali Enjeti's Parted Earth* (2021), and *Nisid Hajri's Midnight's Furies* (2015).

CONCLUSION

Readers and academics worldwide have paid close attention to partition literature during the past few decades. A vast body of literary works about the Indian subcontinent that were divided three times need to be read again in the current light. There are a ton of writings in the partition literary categories in Hindi and Urdu. In contrast, because they haven't been translated into Hindi or English, Bengali works about Partition are a little hazy on a national level. There has been a noticeable zeal in this sector lately for the exploration of fresh storylines from Partition literature translated into English. In South Asia, the Partition theme is thriving thanks in large part to agencies and publishing organizations. However, new genres like *Borderland studies*, *Migration studies*, *Dalit studies*, *Memory Studies*, and other interconnected state affairs evolved after Partition as a result of the complicated trajectories of the Partition in the Indian subcontinent and its neighboring countries. As a result, it appears that the emphasis has moved to typical border lives with various strata of subsistence. A rereading of Partition literature might be seen as an exposition of the new existence of the Indian subcontinent after 75 years of independence.

WORK CITED

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