



INDO-PAK PARTITION A CINEMATIC ANALYSIS

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ABSTRACT

The role of cinema in depicting the Partition of India and Pakistan, as it is one of the most traumatic and chaotic event which changed the lives of millions of people. The impact of it is still felt in the lives of people. To study the impact of cinema on the issue of Partition is the goal of this paper. In specific terms, the paper depicts the change in situations of minorities during homogenous and heterogeneous times in the same locale as depicted in the Indian cinema. Partition plays an important role in determining the fate of the minority community in such differing times. For this purpose, I have selected few Partition Cinema movies like Gadaar, Pinjar and Earth. These movies are based in different locales spread on both sides of the border. This will give us a holistic view of the locales in such conflicting times. I'll first introduce the overlapping of Partition and Indian Cinema. Later, I'll take into account the different times in selected films i.e. before Partition and at the time of Partition and the impact it made, especially, on the minority of the locale. In the analysis of each selected movie, I'll try to show the relationship between people of majority and minority and the sea-change after Partition.

INTRODUCTION

According to an article on the website www.preservearticle.com, 'Cinema has the ability to combine entertainment with communication of ideas. It has the potential appeal for its audience. It certainly leaves other media far behind in making such an appeal. As in literature, cinema has produced much which touches the innermost layers of the man. It

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mirrors the episodes in such a manner that leaves an impact on the coming generations. Cinema presents an image of the society in which it is born and the hopes, aspirations, frustration and contradictions present in any given social order.’ (<http://www.preservearticles.com/201106127879/essay-on-the-effect-of-cinema-on-our-society.html>)

The year 1947, the month August, the date 15th heralded the Independence of two nations Pakistan and India from the united India. The cataclysmic event of Partition deeply affected the social, political, economic and cultural lives of millions of people. In the words of Mushirul Hasan:

‘No other country in the twentieth century has seen two such contrary movements taking place at the same time. If one was a popular nationalist movement, unique in the annals of world history for ousting the colonisers through non-violent means, the other, in its underbelly, was the counter movement of Partition, marked by violence, cruelty, bloodshed, displacement and massacres.’ (Hasan, Mushirul).

According to Kavita Daiya, Accompanying the official Indian erasure of the violence of Partition has been the historiographical lacuna on the moment until recently. Despite the magnitude of violence that characterized the duality of independence from British colonial rule and partition into two nation-states for the Indian subcontinent in 1947, few scholars have studied the role of this essentially constitutive ethnic and gendered violence in colonial and postcolonial history.’ (Daiya, Kavita).

As Gyan Pandey has acknowledged, “[i]n much of the historiography of Partition, the history of violence has scarcely begun to be addressed.” (Pandey, Gyan).

Indeed, Urvashi Butalia has asked, “Why had the history of Partition been so incomplete, so silent on the experiences of the thousands of people it affected? Was this just historiographical neglect or something deeper: a fear, on the part of some historians, of reopening a trauma so profound, so riven with pain and guilt, that they were reluctant to approach it?” (Butalia, Urvashi).

Seeking to explain this silence, Purnima Mankekar has suggested that “perhaps the modernist language of social science and its myth of detached objectivity render the horrors of Partition difficult to analyze.” (Mankekar, Purnima).

Though the event of Partition is horrible, pain-giving and traumatic for the people of both countries, its representation is very little in both literature and cinema. The Partition affected all spheres of life including film. A number of actors and singers from one side moved to the other. For instance, film personalities like Noor Jehan, Zia Sarhadi and Ghulam Mohammed



left for Pakistan. Similarly, prominent Indian filmmakers such as Gulzar and Govind Nihalani, B R Chopra and Yash Chopra migrated to India from what became Pakistan. 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, Ian).

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 screenplays, thus creating an interesting fusion of literature with popular cinema.

According to Githa Viswanathan and Salma Malik,

'Both in India and Pakistan, cinema as a cultural production wields immense influence in the lives of the people and mainstream cinema has been deeply affected by Partition. By offering the potential for public mourning in a public space such as a theatre, cinema confronts the trauma of that cataclysmic event and Partition cinema in particular invests heavily in the private sphere of emotions and familial relations while also demonstrating that the private domain is already political.' (Viswanathan, Githa. & Malik, Salma).

In a country with mass illiteracy, film is a very strong mass media to communicate the message. Film is not in isolation from the literature in India. It is difficult to separate them, especially the films based on Partition of India and Pakistan. The reason is that many films about Partition are based on novels and many novelists are script-writer too. For example, writers like Saadat Hasan Manto, Ismat Chughtai, and Rajinder Singh Bedi often used their film work to support their literary endeavors. They were aware of the social impact of the cinema on the illiterate people of India and Pakistan. To many, Partition is a subject best forgotten by the people, and second, because it carried a rather unconventional storyline.

According to a Pakistani film analyst Omar Adil, this lack of cinematic coverage of the Partition of Bengal largely was due to the fact that mainstream moviemakers were not only based in Lahore and Bombay, but also that the bulk of people associated with cinema in the shape of writers, directors, actors and lyricists also hailed largely from Punjab, and what they brought out on cinema appealed largely to an audience that could personally as well as culturally identify itself with the milieu.⁸

This brings in the issue of locale, milieus, places, etc. in which the Partition movies are set. The locale will form the background for the audience to predict certain things in well-advance like the culture of the people, their traditions, their lifestyle, their community,

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minority and majority community based on religion, etc. Partition as a conflicting event disturbs the traditional set-up of the locales depicted in the selected movies. Gyan Pandey has noted the enduring shape and new form of the contemporary focus on Partition in the Indian public sphere for the negotiation of national belonging and ethnicity: “Journalists and other commentators in India invoke Partition whenever there is a major instance of inter-community strife; and local administrators have been known to describe pre-dominantly Muslim localities as ‘little Pakistans’ . . . On the state’s side, the question of minorities in India—Sikh, Muslim and at times even Christian—has continued to be handled in the light of the ‘lessons’ of Partition.” (Pandey, Gyan).

The fanatics of the religion of Hindu and Muslims played a major role in partitioning the people of the two countries. They did such brutal act with the hope that they will reap good fruits of it but in vain. A number of authors and film directors, artists, lyricists, etc. have faced the trauma and tried to insert it in their creative works like novel, short story or even in film. For instance, the cinema of Ritwik Ghatak is obsessed only with the theme of Partition. Ritwik Ghatak writes in *Rows and Rows of Fences*,

“To me it was the division of a culture and I was shocked. During the Partition period I hated these pretentious people who clamoured about our independence, our freedom . . . I just kept on watching what was happening, how the behavior pattern was changing due to this great betrayal of the national liberation. And I probably gave vent to what I felt. Today I am not happy, and whatever I have seen unconsciously or consciously comes out in my films.” (Ghatak, Ritwik).

Satyajit Ray comments on Ritwik Ghatak –

‘Thematically, Ritwik’s lifelong obsession was with the tragedy of Partition. He himself hailed from what was once East Bengal where he had deep roots. It is rarely that a director dwells so single-mindedly on the same theme. It only serves to underline the depth of his feeling for the subject . . .’. (Ray, Satyajit).

Gyanendra Pandey in his work *Remembering Partition: Violence, Nationalism and History in India*, comments on the unrepresentability of violence. But Jasbir Jain in her *Reading Partition / Living Partition* argues that though it is true that violence cannot be represented as such ‘literature goes beyond the empirical reality, beyond treaties and wars and probes the silence of the human mind.’ (Jain, Jasbir). A number of creative writers and film-makers have made genuine and original efforts in portraying the violence during the Partition of India and Pakistan. A number of movies have been made portraying this violence. They are – Garma Hawa, Hey Ram, Gadar, Pinjar, Train to Pakistan, Tamas, Earth 1947, etc.

1947 – EARTH

This movie was directed by Canada-based Indian film director Deepa Mehta. The movie was based on the novel *Ice Candy Man* by Bapsi Sidhwa. The movie and novel both are set in Lahore sometime before the Partition. The news of Partition kept on coming but no sure knowledge was available with anyone. The novel was narrated from the perspective of the small Parsee girl Lenny Sethi. The movie too is narrated by her in flashback sequence. In other words, the “subjective camera” (Mulvey, Laura) predominates in the entire movie. This ‘... draw(s) the spectators deeply into his position, making them share his uneasy gaze.’ (Mulvey, Laura). For a better understanding of the Partition and its concerns, I’ll select three scenes in the movie which depict different stages in the process of Partition.

Pre – Partition Sequence:

The major part of the movie is based in Lahore in the pre-Partition period. In the opening, a number of props are used by the director to display the people’s beliefs about the Partition of India and Pakistan. For instance, Lenny, the Parsee girl, smashes a plate on the floor and asks her puzzled mother, “Can you break a country?” The mother tries to comfort the disturbed girl by calling such things as rumours. It is not the childish innocence that thinks about the Partition. The airs of Lahore were filled with the scent of Partition. Some found it murky, some found it bizarre while some other found it like a fantasy. Shanta, the Ayah of Lenny, in her talks with Lenny mother questions her about the imminent Partition. But she has her own belief about it. She argues that ‘a big canal is to be made to separate India and Pakistan and hence the Partition won’t take place too early.’ (1947 - *Earth*). She talks with the same innocence that Lenny was talking. The camera objectively portrays the innocence i.e. cause and irritation i.e. effect of the same.

The opening introduces us to all the major casts of the movie. Nandita Das plays the role of Shanta, the Ayah of Lenny. Lenny is played by Maia Shethna, the Masseur Hasan by Rahul Khanna and the Ice Candy man Dil Nawaz by Amir Khan. They all get together for a lunch at an inn and discuss the topic of Partition. The group includes Sikhs, Hindus and Muslims. They hardly have the idea of separating from each other. Their talks are an indirect reference to what was to happen in the future. As Laura Mulvey writes in *Visual Pleasure and Narrative Cinema*, ‘Going far beyond highlighting a woman’s to-be-looked-at-ness, cinema builds the way she is to be looked at into the spectacle itself.’ (Mulvey, Laura). Deepa Mehta does his exactly. She depicts Shanta (Nandita Das) as the group and spectators love to watch her, in the charm of her black beauty in the Indian traditional saree. Nandita Das plays with the emotions of the gathering as she very-well knows that they all are fascinated by her black beauty. But she loves the Masseur the most. In the garden, she intentionally lets her pallu of the saree fall down so that the male of the group can see her cleavage. ‘The cinema satisfies a

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primordial wish for pleasurable looking,' as Laura Mulvey explains, 'but it also goes further, developing scopophilia (pleasure in looking at another person as an erotic object) in its narcissistic aspect.' (Mulvey, Laura). It is not this scene but a lot of romantic talks, songs like "Ritu aa gaye re / Ritu chha gaye re" having a lot of erotic message, kite-flying with physical nearness between Ayah (Nandita Das) and Dil Nawaz (Amir Khan), etc. is portrayed with the same purpose.

With this, one more incident needs to be cited along with this. The dinner given by Mr. Sethi to British officer, Mr. Rogers the English Inspector General of Police, is attended by a Sikh Mr. Singh (Gulshan Grover) too. The English Inspector informs about the imminent Partition which enrages the Sikh. The camera keeps on revolving around the group sitting till Mr. Rogers and Mr. Singh come to talk with each other directly for a word feud and later physical attack. The entire narration is from the perspective of Lenny who hides beneath the table when the dinner was going on.

To sum up, we can say that the pre-Partition scene prepares us for the coming Partition. The verbal feud between British and the Sikh gentleman and that between the group members of the Ayah indicates that the people were aware of the devil's coming but deliberately avoided the talk about it. The same situation has forced the writers of great talent to avoid the topic of Partition to be inculcated in their fictions too. The relations of the group of Ayah are not so tense as to excite them against each other so as to result in physical violence. But this is just the opening, a pre-Partition scene, which prepares the audience for the onslaught of the violent Partition riots in Lahore.

Partition Sequence:

With a sudden shift in the movie, Deepa Mehta depicts people carrying loads of burden on their heads and in carts and moving out of Lahore. This scene speaks too many things. The camera takes an objective position, just depicting what's going on without any involvement of any character. The moving of people with a sad background music is what the camera shoots. It is the time of Partition, when people were forced to take side on basis not of their relations or culture or religion but on basis of the fanatic outrage of the locale in which they lived till that time. Lahore was considered as the cultural capital of Pakistan with Muslims in majority and Hindus controlling the major businesses with Sikh and Parsee in minority. The minority of Hindus and Sikhs were forced to migrate from Lahore due to the threat to their lives. A number of people are depicted moving towards the refugee camps. The Muslims at Lahore Railway Station are waiting for the train from Gurdaspur, Punjab. The train comes with refugees but with dead refugees, all Muslims males and four sacks of women breasts. The train full of dead bodies is always portrayed as the one responsible for the violence in the place where it reaches. Deepa Mehta is a very bold director. She portrays the coach full of

dead bodies, as to portray such scenes may repel the audience. Laura Mulvey's view of depicting what the audience desires is broken in this scene. The entire scene is depicted from the subjective view of Dil Nawaz who remains emotionless.

Two sisters of Dil Nawaz are killed in the train massacre. The massacre starts in Lahore but Dil Nawaz still controls his rage, which comes out when he, with Hasan, Ayah and Lenny, watch the riots. He enjoys whenever Hindu's house is burnt. Little Lenny watches this scene and is terrified and the terror is symbolized by tearing apart of her cotton toy.

The movie portrays the importance of life. The Ayah compromises her love for Hasan and agrees to marry the Ice-Candy Man as he threatens to become violent if she is to leave him. He tells her, "I'll let my inside animal (desire to kill Hindus) released." (1947 - *Earth*). The Partition scene depicts the full-blooded massacre at its peak. The rage of the people is boiling after trains keep coming.

The Post-Partition Sequence:

Lahore is depicted by Deepa Mehta alike other locales in Pakistan and India. The minorities are feeling unsafe and are taking support of whatever they can. In the aftermath of Partition, the Hindus are getting converted to Islam or Christian. This saves their life. For instance, Hari becomes Himmat Ali. The mob forces him to chant the Islamic kalama and even checks his circumcision. Deepa Mehta's movie depicts a very rare incident in the movie. In such times, love episodes are not a match to the chaotic situations. But the love episode between Ayah and Hasan and Hasan's consent to become a Hindu and elope to Amritsar is a rarest of the site in Partition movies on any side of the border. Again the bold director does not hesitate to portray the love scene in detail through the eyes of Lenny. Though it does not happen but the reference to it is a rare one, as Hasan belongs to the majority of Lahore and not to the minority. With this, the servant in Sethi's house Imam Din takes a false oath of Allah to save the Ayah but he is not able to do so. Amir Khan with a cunning smile gets to know about the hideout of Ayah and gives her to the mob. The mob abducts her and her fate will be alike that of millions of women abducted by the opposite religious side. The post-Partition scene is a reflection on the few good soul people across the partitioned countries. Such scenes are desire-fulfilling for the fanatic minded people and the insertion of a woman in it fulfills not only their religious thirst but also their masculine prowess.

The post-Partition period is depicted by a number of incidents of arson, rape, murder, etc. The scene in which a house is on fire, the fire extinguisher comes to stop the fire. But instead of using water, it uses petrol, which excites Dil Nawaz who states that it might be a Muslim. People were forced to take sides in such time or they'll be raped and murdered like Ayah and Hasan respectively.

The desire for vengeance can be seen in the close-up shot of Dil Nawaz who enjoys the burning of Hindu house. The camera keeps shifting between Dil Nawaz's emotions depicted by his eyes and the scene of killing the Muslim man. Deepa Mehta has worked very meticulously with the Mr. Perfect of Bollywood. This scene is best proof of it, in which the emotions of satisfied can be felt by any one who has lost a near dear in such situation. Neelam Raisinghani comments on this drastic change in the character of Dil Nawaz in her essay "Wounded India in Deepa Mehta's *1947-Earth*" –

'The once charming Ice-candy man, vying for Ayah's affection, is inexorably drawn into the communal rhetoric and hatred. The loss of his sister and the trainload of the dead drag him to the lowest possible stage of human life. He admits, "Hindu, Musalman or Sikh, we are all bastards. All beasts, like that caged lion which scares Lenny Baby lying in wait for the cage to open." Lenny in the end asks him "Who's guarding the lion?" He replies "Nobody". This is symbolic how no one has any control over the bloodshed and communal frenzy.' (Raisinghani, Neelam).

GADAR: EK PREM KATHA

Released in 2001, *Gadar* was a commercial hit directed by Anil Sharma. The movie is about a Sikh boy named Tara Singh (Sunny Deol), a truck driver, and a Muslim girl Sakina (Amesha Patel), daughter of a famous industrialist Ashraf Ali Khan (Amrish Puri). Both met for the first time in the college of Sakina where she makes fun of Tara's singing talent by pretending as a deaf music teacher. Later she arranges for a song singing of Tara in their annual function. The main story starts after declaration of Partition when Ashraf Ali is forced to leave Punjab with his family for Pakistan. He tries to take away as much as possible but was not able to take Sakina. She was rescued from the Sikh mob by Tara who marries her, has a boy and lives happily. Ashraf Ali returns in their happy life to bring in chaos. He takes Sakina to Pakistan but leaves Tara and his son in India. This forces Tara to go to Pakistan. He rescues her after a very tough ordeal of physical strength. The movie had a happy end, unlike *1947 Earth*. The emotions are aroused by the dialogue and scene presentation which can make any one a fanatic while watching the movie. The audiences cheer each dialogue and punch of Sunny Deol, as if he is beating not a Pakistani but Pakistan itself. This is a major reason for the success of the movie. In this movie analysis too, alike the previous one, I'll make analysis of the movie based on three sequences – Pre-Partition Sequence, Partition Sequence and Post-Partition Sequence.

Pre-Partition Sequence:

The movie depicts this sequence in two parts – one in a flashback and another in a present one. In the flashback sequence, Sakina and Tara Singh meet for the first time in the college campus of Sakina. The atmosphere is full of mirth, joy, mischief, harmless befooling and

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rising of the emotions of love. This part of the movie is shot with the background of girls playing the school campus, archaic building of the school, lush-green plains, green trees, gardens, etc. Anil Sharma maintains the green background, a symbol of prosperity, in the background throughout this sequence in the movie. The music of the movie makes it even more poignant to enjoy this part of the movie. Songs like “Me nikla gaddi le”, “Ud ja kale kauva”, etc. with the beats provided by Uttam Singh makes the experience even more enticing. The strain of Partition is not seen a bit in this sequence, which was seen in Deepa Mehta’s *1947-Earth*. Another sequence in this part is after Tara and Sakina get married. It takes place in the period after Partition. The couple enjoys a blissful marriage life, enjoy love-making, are blessed with the birth of a boy and has no trace of Past Partition. The celebration of the festival of Baishakhi is depicted in full pomp and color. Even after marriage to a Sikh, Sakina is not shown to change her religion as it happened in most of the locales in other literature and movies of Partition. Anil Sharma reads the mind of audience very well in depicting such melodious and harmonious sequences in the movie. The director depicts what the audience wants to see.

The locale in this sequence remains only in a village in Punjab, India. The pre-Partition sequences are interspersed by Partition which is again a traumatic event. The happy life of the couple with nice gold ornaments for the bride and a healthy Tara indicate that they have overcome the torment of the Partition, as both have suffered from the pains of Partition – Tara lost his family members including father, mother and two sisters while Sakina also lost her entire family though they will come back in the other half of the movie. Generally, one such happy sequence is present in traumatic movies but the presence of two is a rare occurrence in Hindi Partition movies. This makes the movie a unique one, which can be seen in the box office collection of the movie, which was more than all of its contemporary movies. The director makes use of props like color, bright dresses for the actress, bright make-up, festive drums, etc. to depict the happy part of the movie.

Partition Sequence:

This sequence opens the movie. The locale is Pipla Distt. Miya Wali (West Punjab), Pakistan. It brings to light the fragile harmonious relationships between the Hindu and Sikhs with Muslims on both sides of the border. The opening scene is of a father advising his daughters to eat poison but never to allow a Muslim male to rape her. The words are too traumatic even for the Muslim male who hears and is a family friend of this Sikh family. Gullu Khan can’t bear the trauma of the Partition and wishes that the Sikh family stays in Pakistan but he understands this is impossible. The majority in the Pakistani locale tries uselessly to prevent the minority Sikh family to leave the place. But there is no solution to this crisis except migration. Anil Sharma poignantly depicts the scene with a huge line of migrants walking to reach the railway station. Alike Deepa Mehta, Anil Sharma does not

hesitate to portray the violent scenes of train loaded with dead bodies, rape of girls, bloodshed, etc. The entire scene is objectively shot with toggle between the victimizers, whose eyes were full of anger, and victims, whose eyes were full of fear and trauma.

The Sikh family is brutally killed and the daughter is raped in the train. Their brother, Tara Singh (Sunny Deol), is waiting for them in Punjab, India. What happens when the train comes and how Tara Singh reacts is not depicted. He is shown running with a sword in his hand and mercilessly killing Muslims running away to Pakistan, as a part of his revenge. On the other side, in the same city, the minority Muslim family of Ashraf Ali (Amrish Puri) is upset with inclusion of the Amritsar city in India as they paid heavily to the leaders to shift it to Pakistan. They are arguing heatedly with the Sikh policemen who have been there to escort them safely to railway station, from where they can leave for Pakistan. Later, they leave for the railway station, as the Hindu mob attacks their mansion. They are safely escorted to the railway station but they face Tara Singh with a sword. On seeing Sakina (Amesha Patel), Tara Singh prevents himself from killing them but Sakina is left stranded on the platform due to crowd and attack of Hindus.

Later, she is identified by a Sikh Hindu who tries to molest her with a group of other Sikhs but is prevented by Tara Singh who even marries her by marking her hair-plait with his blood, a symbol of true marriage. His dialogue is very effective due to the words used and more so due to his delivery of dialogue –

Musslamani, Musslamani, lo ab ye ho gay Sikhadi. Ab agar kissne isske taraf ek aankh ‘uthakar bhi dekha to, to me usski annkhe nikal lunga.’ (*Gadar*).

The words are so emphatically spoken that the people leave him and Sakina. Later, when attacked by another mob in his house, he shouts in a similar emphatic manner to fear away the attackers. The camera, with a close shot of Sunny Deol’s eyes, depicts the fire in him. The sequence is more poignantly directed by Anil Sharma when he depicts the heap of dead bodies, Sakina running away to prevent herself from the fanatic mob, killing of people on railway station without looking who that person is, etc. The camera records all the movements minutely like trickling of blood, splashing of water, etc.

The Partition sequence portrays two similar efforts made by majority communities on different sides of the borders. In Pakistan, Gullu Khan makes a vain effort to stop the Sikh family, as he is himself not physically and mentally strong to fight out his own people. In India, Tara Singh is physically and mentally much fitter than Gullu Khan, his friend too, to stop his community from raping and killing Sakina but also has the courage to keep her in his house though he is surrounded by Sikhs and Hindus who are blood-thirsty of Sakina’s blood. The perspective seems a partial one so as to evoke the feelings of hate for Pakistanis in the movie and create a feeling of nationalism for the fanatic Hindus and Sikhs who watch the

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movie. Anil Sharma succeeded in this strategy far too well. The desire of the audience is fulfilled as they watch a Sikh help a Muslim girl but a Muslim fails to do so.

The Post-Partition Sequence:

In the post-Partition sequence, the twist arises in the movie. The happy honeymoon of Tara's family comes to an end when Sakina learns that her father is alive and is in Pakistan. She decides to go to Pakistan with her family but by machinations of Ashraf Ali only she was able to go to Pakistan. The entire scenario changes and she is been seen as a victim of Sikh sexual and mental harassment. Tara Singh is denied visa and hence he enters Pakistan illegally and finds his wife with the help of his friend Gullu and Darmyan Singh. His little son is a constant companion of his. The real part of this reel comes when Tara meets his wife but Ashraf Ali proposes change of religion for Tara if he wants to stay with her. In front of a mob of Muslims, Tara gets ready to accept Islam but is forced to say "Hindustan Murdabad". This tests his limits and he lifts a water pump to kill a person, which shocks the mob and allows Tara to run away. The later stunts of Tara and his escape from Pakistan are a mere fantasy only. He rides a truck, kills a number of Pakistani policemen and army men and remains unhurt. As Laura Mulvey states, '... the position of the spectators in the cinema is blatantly one of repression of their exhibitionism and projection of the repressed desire on to the performer.' (Mulvey, Laura). This entire sequence is a fulfillment of the repressed desires of those Indians who still want to fight violently with the Pakistanis. This satisfies their ego of defeating their enemies though in a cinema hall, a place of 'the extreme contrast between the darkness in the auditorium and the brilliance of the shifting patterns of light and shade on the screen helps to promote the illusion of voyeuristic separation.' (Mulvey, Laura). The audience forgets where they are due to the ambience of the cinema hall but they remember the revenge they are taking. In short, this is exactly what Laura Mulvey states, 'the cinema has structures of fascination strong enough to allow temporary loss of ego while simultaneously reinforcing the ego.' (Mulvey, Laura).

For our perspective, the revenge is a fantasy but it is not a concern. The gathering of the mob, forcing Tara to accept Islam and his acceptance are much significant events in the post-Partition sequence. In a locale with Muslim majority, this was a natural phenomenon but the escape of Tara and his family is something a unique experience to see on the silver screen. Again the bias remains in the movie so as to allure the Indian audience to watch the movie in the theatre. This type of one side view results in making the movie a commercial success but it may not remain for a long time in the memory of the people. *Gadar* can be seen more as a love story, as the title also reads it, in the Indian locale with the background of Partition of India and Pakistan.

CONCLUSION –

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Indian cinema has always catered to the demands of the Indian audience. Partition has been a sting and a stigma on the Indian conscience. A number of efforts has been made successfully to dilute this trauma of half of the Indians who were directly involved in this shattering event of the history of mankind. Various films try to put forward a perspective of those who experienced it from the lens of those who either experienced it by themselves or from the lens of others who have narrated it. The films selected are to cater to the public taste so as to relive the trauma of Partition. It is not for the purpose of bringing back the trauma as recalling such poignant issues has always increased the rift between the two communities involved viz. Hindus and Muslims but to fill this rift between two communities.

The films on this issue depict a number of similarities and differences. For instance, both the films selected depict a number of fire incidents and a major part of the crisis is depicted in the yellow shade, a shade indicating fire. Fire was rampant in the locales of such films. Each of the locale either in India or Pakistan in the Pre-Partition sequence depicted the cultural and social interaction between people of different religions and castes. There was no animosity at all between them. Though the talks were on-going about the imminent Partition but signs of violence were completely absent from these locales. During the Partition sequence, there are similar scenes like migration of minorities, rape and murder, killing and arson in public by one majority community, trains full of dead-bodies, etc. The train full of dead-bodies is a catalyst in Partition movies, as all the violence starts just after the coming of such a train. It ignites the violence in different locales but the coming and going of such trains never stop.

The two movies selected differed from each other in few respects. For instance, *Gadar*, depicts the majority Sikh boy Tara Singh not only rescuing the Muslim girl Sakina but even taking care of her, marrying her with her will and even going to Pakistan to bring her back from her parents. The victory of Tara Singh is an epical one. Completely opposite of this is depicted in *1947 – Earth*. The majority Muslim boy, Dil Nawaz, blackmails the Hindu girl, Shanta, to marry him to save her life. In the movie, the girl is forced to do so. Similar events like conversion of religion from Hindu to Muslim or Christianity are also been shown. The will and wish of the minority people are not considered in the movie. In the end, Dil Nawaz informs the Muslim mob about the whereabouts of Shanta, who abduct her and rape her. This movie is unique as it shows the desire of Hasan to change his religion to minority Hindu for the sake of Shanta though he is not successful in it. On the other hand, *Gadar* depicts no change of religion either from majority to minority or vice versa. Tara Singh agrees to accept Islam but due to the violence, it does not happen. Love plays a prominent role in both movies, which makes the entire story a reel story rather than a real story. Thus, to conclude, we can say that both movies have done a good job to give a particular view of the Partition, one from Indian locale and another from Pakistani locale. The views are biased in both movies as Muslims are portrayed as villainous characters. All Hindus and Sikhs are good men while most of the Muslims are bad men. This is not the real view of the Partition. Even the movie

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1947 – *Earth* is not able to create a proper view of the Muslims during the Partition. The movie which depicts a better view of Hindus and Sikhs is a better commercial success. This can be inferred from these two movies. The story of Tara Singh may be a fantasy but it evokes the feelings of hate and revenge among the people who have or are trying to subdue their inferior feelings for the others. The more the arousal of such feelings, the better is the box-office collection. Gadar collected more revenue than Amir Khan's Oscar-nominated movie *Lagaan*. The movie 1947 – *Earth* fails to bring out such feelings but rather just excites one to hate the Muslims as in the character of Dil Nawaz. Hence, it is not a big commercial hit. Concluding the paper, I can firmly say that the Partition may have been over since decades but such movies make them alive and most of them in the wrong sense.

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