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**"THE WIND OF MADNESS" AND THE SEARCH FOR ORDER THROUGH DISORDER  
IN PARTITION NARRATIVES**

An honors paper submitted to the Department of English, Linguistics, and Communication  
of the University of Mary Washington  
in partial fulfillment of the requirements for Departmental Honors

Sarah C. Longenderfer

April 2015

By signing your name below, you affirm that this work is the complete and final version of your paper submitted in partial fulfillment of a degree from the University of Mary Washington. You affirm the University of Mary Washington honor pledge: "I hereby declare upon my word of honor that I have neither given nor received unauthorized help on this work."

Sarah Longenderfer  
(digital signature)

04/30/15

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ENG 449

Professor Shumona Dasgupta

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“The Wind of Madness” And the Search for Order through Disorder in Partition Narratives

The Partition of India was a seminal event in the country's history that created deep fissures in the structure of government and the communities that are still felt today. Excited to take the next step in an independent and peaceful country, government officials for the new Indian and Pakistani governments rushed the partition process, enacting the split before borders were even finalized and conducting fierce nationalist propaganda campaigns in order to demonize the other side and articulate their own, religiously based identity. This left millions of citizens homeless and confused on their citizenship, and thus chaos ensued. As Gyanendra Pandey explains in his essay “Community and Violence: Recalling Partition” (1997), “What took over in 1947 were these institutional pressures, this narrowness and this ambition, dragging ‘ordinary’ human beings down and bringing them to the brink of desperation” (Pandey 2041). This desperation led to such an incomprehensible level of violence that people, and especially writers, are still trying to understand what occurred to this day. Whether they experienced the violence or have been inspired by stories, authors such as Sadaat Manto, Amrita Pritam and Shauna Singh Baldwin are all trying to cope with how ordinary people could commit such acts on their neighbors as a way of healing from the trauma still deeply felt in Indian society. Their characters descend to madness as a way to find order and make sense of their new national identities, but they also use this liminal space to resist their social expectations and experiment a new type of freedom separate from those imposed by the new nations of India and Pakistan.

Madness is thus an escape, which means characters must eventually come back to reality, and it is also in the characters' reactions to their mad actions that the reader can try to understand the atmosphere created by the Partition of India. In trying to explain the past, the writers also use madness as a mode of social critique; how society must evolve to address such issues. While it will never be explained, the wind of madness during Partition defined the history of the two newly formed nations as well as the identity of its citizens for generations to come.

In order to understand why the citizens of India and Pakistan experienced such widespread temporary insanity through the violence that occurred during the Partition, it is important to note the atmosphere created by the unorganized and largely misunderstood act of partition. The Partition of India in 1947, while meant as a secular splitting of nations, was in actuality based on the religious differences between Hindus and Muslims. As Kavita Daiya explains in her book, *Violent Belongings* (2008), ethnicization of identity affected peoples' process of adjusting to the new governmentality and left many feeling like refugees or subjugated citizens (Daiya 13). The two parties governing the split, The Indian National Congress and the Muslim League, were so desperate to become autonomous by building completely new nations and creating distinct identities that they did not plan how to integrate people into their new countries and help them migrate. Within a matter of months, the process of separation was enacted, and on August 15, 1947 the two nations of India and Pakistan emerged before boundary lines were even finalized. Mass confusion ensued as many questioned whether or not they were Indian or Pakistani, creating an incomprehensible question of identity. As Pandey notes in his book, *Remembering Partition* (2001), the citizens were left with rumors and hearsay, with no official statements or aid coming from the government (Pandey 89). Living in this perpetual no-man's-land with no stability or support led to hysteria, where reason and non-

reason are closely linked. What is right and wrong became vague, and citizens lashed out violently against their neighbors. As Foucault notes in his book *Madness and Civilization* (1971), madness creates its own meaning in an attempt to find truth (Foucault 30). Foucault explains, “In madness equilibrium is established, but it masks that equilibrium beneath the cloud of illusion, beneath feigned disorder...the *wind of madness* that suddenly breaks lines, shatters attitudes, rumples draperies-while the strings are merely being pulled tighter- this is the very type of baroque *trompe l’oeil*” (34). In the case of Partition, madness was a formidable force that swept through a population in the form of a lifeboat, a hopeful step towards truth and order by going to the edge of disorder and starting afresh. Thus, citizens reacted to this incomprehensibility of a lack of identity and order through falling victim to the edge of reason. In other words, citizens attempted to find order and clarity through disorder and the haze attributed to experiencing moments of madness.

Saadat Hasan Manto’s short story, “Toba Tek Singh” clearly demonstrates how this chaos could lead to temporary insanity through his incorporation of actual lunatics during the time of Partition. Manto shows that the lunatics, members of society supposedly unable to understand reason, are essentially the characters most clearly aware of the absurdity of the process of Partition. As the inmates acknowledge, “If they were in India, where on Earth was Pakistan? And if they were in Pakistan, then how come that until only the other day it was India?” (Manto 2-3). While these mad characters are marginalized and dismissed by society, they are the ones saying what everyone else is feeling, that they have been forgotten and are suddenly lost in the land they have always called home. As Kavita Daiya quotes from Victor Turner in her book, *Violent Belongings*, “Transitional beings are particularly polluting, since they are neither one thing nor another; or may be both; or neither here nor there; or may even be nowhere in

terms of any recognized cultural topography” (Daiya 17). In the excitement of creating two nations, such transitional beings are forgotten about, and this is important in Manto’s social critique. The actions of those in power do not reflect the majority who must live with these decisions and who may also see the reality more clearly. Thus, the majority loses all agency. The story ends with Manto noting, “There, behind barbed wire, on one side, lay India and behind more barbed wire, on the other side, lay Pakistan. In between, on a bit of earth which had no name, lay Toba Tek Singh” (Manto 10). The lunatic as well as the land holds the same name, leading to the confusion between this liminal space and the people’s identity with nowhere for them to go. The man known as Toba Tek Singh has no real identity, no home, and no power as a madman for he is essentially property of the state. Manto uses this madman to connect madness and the forgotten towns and people in them. The sacrifice of his body to the liminal space shows the sacrifice of sanity and identity that many Indians experienced in the botched up splitting of nations.

Here in the asylum as well, all the lunatics- Hindu, Sikh, and Muslim, live in harmony regardless of the religious differences amongst them. This was another reason that the atmosphere developed people’s unrest: within governmental talks over the impending Partition, there was no consideration taken for the large majority of citizens that had lived for centuries in relative peace and who had no desire to break apart. In order to grasp at legitimacy, the new Indian and Pakistani governments encouraged the demonization of the “other” religion, and this eventually percolated into the small communities. Pandey writes in *Remembering Partition* that “narratives of particular experiences of violence go towards making the ‘community’” (Pandey 4). Through this, Pandey reflects that often towns would hold onto stories of violence by the other side in order to create a stronger bond built in fear and hatred. As well, stories of “heroic”

violence towards the enemy religion could foster this strength. While not necessarily violent, the forceful relocation of madmen by hometown shows this desire to articulate the “us and them” mentality. On a larger scale, both pre- and post-Partition, both governments led strong nationalist campaigns that pitted the religions against one another (29). This is evident through the guards that were forced by the government to split apart the lunatics. While the government believed it was doing what was best for the nation, the unorganized and arbitrary splitting of India and Pakistan led to such great confusion and anxiety that the citizens struggled with how to respond and move forward as members of a brand new country.

Just as there were nationalist campaigns, smaller communities became stronger entities to grasp at stability. For many citizens, the incomprehensibility of a completely new world forced them into temporary insanity as a way to comprehend what was occurring, and this is what many writers focus on in trying to explain Partition violence. As Kavita Daiya in her essay “Honourable Resolutions” (2012) asserts, “Novels show how Partition was not only about creating new national borders but also about the reconfiguration of structures and meanings of family, nationality, citizenship and belonging, racial and ethnic identities, sexuality, community, and international politics” (Daiya 221). The citizens of India and Pakistan were forced to reconfigure all aspects of their lives after August 15. This overwhelming feat left many to the edge of sanity. Suddenly it had become necessary to construct a nationalist identity instead of a localized one. People developed “tunnel vision” by othering groups of people based on such nationalism to justify great hatred so they did not have to remedy their illogical hatred of the opposing group. Pandey asserts in “Community and Violence” that “Violence marks the limits of the community... Violence can only occur at or beyond that limit” (2037). This level of

violence cannot occur when a community is in harmony, but it also shows the lengths people went to gain some control over their identities by creating strict community loyalty.

Once in this mode of passion, though, often violence was perpetrated against people of the same religion. Described as moments of “evil passions,” the trauma of the unfolding events and the chaos surrounding them were not based solely on religious/ethnic hatred. Butalia (2000) writes of the epidemic of women abducted and raped by men of their own religion, causing a conundrum for those attempting to demonize the other side (Butalia 146). Instead of isolated mistakes though, it is more likely that this violence is due to the level of homogeneity inherent in the identities produced at this time; men were not individualized, but they instead reflected the stereotype identity inherent in their religion and new nation. They became fiercely masculinized and were expected to perform the expectations of violent support for their religion. Instead of raping women from the opposite religion as a symbol of disrespect for said religion, men acted out against everyone due to the blurring boundaries of what was acceptable. Aggressors were ultimately less concerned with the woman’s religious identity and more fixated on the performative expectations of their newly acquired nationalist identity. In short, they felt they must follow others of this identity in performing violent acts because it somehow proves their membership as Pakistani or Indian. Lack of compliance would be equivalent to saying that you are not loyal to the group. Manto’s short stories “The Return” and “Colder than Ice” both focus on this issue. In “The Return,” the coalition of men sent to rescue Sakina wind up raping her—turning from saviors to aggressors. In his essay “Madness and Manto” (1994), Stephen Alter notes, “Manto shows how men pretend to act out of a sense of honour and piety but are reduced to bestiality and violence” (Alter 95). To show that the volunteers are only representative of a larger population, Manto purposely characterizes them as a homogenous group. In response to

Sirajuddin's enquiry into whether the men have found his daughter, for example, Manto writes, "'We will, we will,' they replied all together" (Manto 13). Whenever the soldiers speak, it is as one, and there are no descriptions to identify them as separate entities. This shows how they are so consumed by their search for a new way to identify themselves that they are nameless and thus are able to separate themselves from humanity, hiding behind this national façade of community based solely on their religion.

In "Colder than Ice," Ishwar Singh arrives home in a daze after disappearing for days. A Sikh man, he grasps his kirpan, the dagger that symbolizes his Sikhhood, which foreshadows the violence to come. The juxtaposition of the sexualized actions he performs with his wife and the eventual story he tells of raiding and almost raping a dead girl is meant to shock, but it is also meant to show that ordinary citizens were not in their right minds. As Kalwant Kaur, his wife notes, "You are not the same person you were eight days ago" (Manto 25). His own confusion on why he participated in rioting and murdering is evident when Ishwar explains, "Kalwant, jani, you can have no idea what happened to me. When they began to loot Muslim shops and houses in the city, I joined one of the gangs" (Manto 28). Just as was noted with the soldiers in "The Return," Manto uses Ishwar's blind allegiance to the group and lack of individuality to show how citizens committed such violent acts against their better judgement. The nationalist campaigns by the governments only fed into this need for group identity. These campaigns greatly militarized and promoted the average citizen to become a warrior for their new nation when many did not even have strong ties to their newly developed country, and this is what Ishwar is reacting to. Ishwar's explanation does not include great pride in fighting for his country, nor is he able to verbalize reasons for what he does, he just unconsciously follows the crowd that has been trained to fear the Muslims and fight back.

As Pandey writes in *Remembering Partition*, “To be a true Muslim in India at this time [pre-Partition] was to be prepared to lay down one’s life for Pakistan. Anyone who was unable to contemplate such sacrifice for religion and nation was no Muslim at all, but a ‘renegade, a ‘quisling’ and a ‘kafir’ (non-believer)” (Pandey 29). With such strong pressure coming from the government, it is only too clear how citizens felt stressed to the point of a psychotic break. Urvashi Butalia writes about the difference between trained soldiers and citizens in her book *The Other Side of Silence*, writing that unlike soldiers, ordinary citizens are not desensitized and trained how to kill. In order for citizens to fulfill their “duties” as a true nationalist and define their new identities, they briefly detached from humanity and became less human. Once they recovered, though, citizens had to find a way to reconcile what they did (Butalia 58). Ishwar Singh exhibits this militarization through his actions. Becoming just another member of the crowd, he momentarily breaks from reality in order to assert himself as part of the “true” Sikhs who will fight to assert his legitimacy. Real life citizens grasped for a way to comprehend and make sense of their new lives, like Ishwar, when their world seemingly flipped upside down. Whether it was through the breakdown of community identity and the subsequent othering through tunnel vision that allowed them to turn against their neighbors, or a more performative violence that followed no logic other than the lack of individuality that developed through assertions of nationalist identities, citizens used temporary insanity as a way to comprehend the incomprehensible occurring in their lives.

Many Partition narratives focus on women’s experiences during the Partition because, essentially to this period, women were viewed as symbols of national honor. In *Violent Belongings*, Daiya writes, “it is urgently necessary to explore the intertwined and pluralized discursive emergence of both masculinities and femininities, and their performance and

deployment in conjunction with other discourses about class, ethnicity, and heterosexuality, in order to expose the pressures of nationalism on the lived experience of gendered embodiments” (Daiya 63). Women were viewed as objects of purity and placed on a pedestal that no human could live up to, and this is essential to studying the idea of a new nationalism. Caught up not only in the strong religiously based nationalism but also in this view of national purity, families were terrified of the possibility of their women being raped or abducted by men of the other religion. This fear was based in reality, as significant violence against women did occur, but often men panicked and enacted violence unnecessarily against the women in their own families as a way to protect them against being soiled by the other group. As Butalia asserts, “Killing women was not violence, it was saving the honour of the community” (Butalia 284). Families would “martyr” their women, encouraging them to kill themselves or allow themselves to be killed, as a way to save the community. Using words like martyr, though, shows how people separated themselves from the reality of what they were doing, going temporarily insane in order to make it possible for them to complete the actions they were convinced were necessary to assert the purity of their nationhood and protect their community. The character of Papaji in *What the Body Remembers* shows how, in an act of desperation, people committed acts unperceivable within a normal frame of consciousness. As the enemy closed in on their home, Papaji murders Kusum, his daughter-in-law, to preserve the family’s honor. As he explains, “I called to Kusum- she was on the terrace, watching the kerosene torches flame in the hands of the move at the edge of the village. I took her into my sitting room and told her what Sant Puran Singh said we Sikhs must do, and that I had to do it now. She understood. Always she made no trouble” (Baldwin 456). His daughter Roop’s reaction perfectly exhibits the reasoning behind such actions, when she thinks “*Revati Bhua was right- Papaji thinks that for good-good women,*

*death should be preferable to dishonour*" (456). Papaji is in a daze while telling the story, still not fully back to reality and unable to face what he did as anything more than his duty. Affected by the symbolic view of women as well as belief in his patriarchal role as head of the family, he takes Kusum's silence for consent. As Misri notes in her essay "The Violence of Memory" (2011), Roop's thoughts also fill in the gap left in the male narrative (Misri 12). This act of violence towards his own daughter-in-law shows Papaji's desire to assert his identity as a Sikh. Throughout the book, he moves from a more pedagogic view of his Sikh identity to performative, allowing his Sikhness to define himself and his actions. He is pushing reality away in order to grasp at something, a physical act, that he feels will give him control over his life.

Women were not always the victims of madness, though. Some women used this "other" space as an act of resistance that allowed them to subvert their expected roles in favor of freedom during the Partition of India. As Roop from *What the Body Remembers* attempts escape with her children and servants, she does just that. In contrast to Kusum, Roop's character always pushes the boundary of being the perfect, submissive, and pure wife. This comes to fruition, though, when she is captured by the Muslim mobs. With her world falling apart, she temporarily forgets all her training as "good-good wife" and goes into instinct-mode. She takes control of her life and instead of martyring herself or allowing herself to be raped or abducted, Roop fights back:

Fury rising like bile within her, she scratches at their shoulders and backs, she pulls at their hands, tries to pull them away from Jorimon. Still she has to stand behind and just to left or right so that each man sees her from the corner of his eye, sees her and knows this is no servant who speaks. Anger, pure heat of anger like molten steel within her. Does this anger violate rule number three?- 'Never feel angry, never never never. No matter

what happens, never feel angry. You might be hurt, but never ever feel angry’.” (421-422)

Roop recognizes her role as passive and pure symbol of the nation, but decides to completely disregard this identity. In order to achieve this though, she must temporarily break from sanity by fighting back, speaking up and not letting the men use her. This insanity allows Roop to not only save herself but her entire group, which questions whether or not insanity is necessarily negative. Similarly, Roop and other women cure and heal the broken men after the Partition. Because they found strength and agency in the madness of the events, they must nurse their men who cannot face their new reality and changing roles. Thus the women continue to have power and influence in society even if it is subtle. While it is a space separate from reality where people can perform acts of questionable morality, madness is also a place for resistance of expected social norms and freedom from these rules.

A final example of this act of resistance is found in the character of the Mad Woman in the novel *Pinjar* by Amrita Pritam. This woman enters the village where Hamida, the main character, resides and lives a life completely separate to the expectations of the village. She is described as naked, solitary, but most of all, happy, free, and devoid of religious identity. The narrator notes, “Many gave her their old shirts to cover her naked bosom. She would pluck off the buttons and tear up the shirt...At times, she even discarded her *salwar* and walked about without a stitch of clothing. Then some woman would cover her waist with an old *salwar* and another would drape her breasts with a discarded shirt. And the process would start all over again” (Pritam 50-51). The woman symbolizes an “other” reality, of breaking away from expectations and resisting acceptance of the role as symbol of national purity. She is stripped down naked and free of all constraints, and while at first the women of the town resist this

suggestion of freedom, the town comes to accept her and care for her as she is, showing the Mad Woman gives hope to their desire to break out of their own roles. While women experienced the Partition in many different ways, many used this time of madness to subvert their own expected roles within the nation instead of allowing themselves to be made victims.

Once the chaos surrounding Partition settled down, people once again looked towards stability and those that perpetrated violence had to face what they did. For many, it was impossible to fathom how so many people could completely change and commit such violent and immoral acts against their own communities, and thus a collective forgetting occurred (*Remembering Partition* 183). The time of nationalist fervor and demonization of the other religion gave way to order and sanity that led many to question the basis they had created for their national identity. As Pandey writes in *Remembering Partition* of the sense of shame evident in so many Partition narratives, “This shame too is related in part to the effort to reconstitute community- to rethink the ‘us’ of the story in the fragile moment when a new idea of community collides with the breakdown of earlier senses” (197). As he recognizes, the temporary insanity, or breakdown of senses, during the Partition lead to the inevitable moment of realization. It was the breakdown of community that lead to so much violence, and thus it is its reconstitution that brings back normalcy to the lives of both Indian and Pakistani citizens. Often, citizens were unable to face what they did, and would continue to “other” and assert that only their enemies enacted such violence (199). This insanity they experienced thus became a separate identity within themselves that they could not face. As Papaji from *What the Body Remembers* tries to grapple with his abandonment of the women who cared for him, his shame and inability to come to terms with his actions are evident: “Papaji’s face is that of a man who made a terrible choice, and will live with it till it solidifies within him, becomes a part of his being from life to life. *I*,

*too, have done things I cannot recount with pride. Each of us has betrayed something, someone, or a part of ourselves”* (Baldwin 460). Roop’s italicized thoughts give light to the sentiments of the nation. Roop must also try to understand the murder of Kusum despite the different stories she is hearing (Misri 9). As Alok Bhalla (1999) notes of both authors of Partition narratives as well as citizens, “It is imperative that we make...a self-conscious attempt to develop a twofold vision in which, even as we remorsefully accept our culpability in the evil of those days, we record stories about events and people which are instinct with pity and thoughtfulness” (Bhalla 3119). While it may be difficult, characters as well as the real citizens they represent must attempt to remember the events of Partition violence and their culpability in order to fully come to terms with their actions. The Partition was a time of dislocation from reality that led people to abandon those they loved or even themselves, and this created a moral dilemma at the reconstitution of the nation.

Each of the narratives in this essay give a slightly different view of the Partition and uses madness in their own unique way. Included are First-Generation writers publishing their works immediately following Partition who are influenced by what they experienced first-hand, but there is also a writer a bit removed, writing based on research and stories passed down through families. By analyzing both groups’ works, it is evident that experiencing the madness and trauma of such violence influences the way narratives are written. Manto wrote his works within ten years of the Partition. Jalal recognizes in his book *The Pity of Partition* (2013) that Manto was overwhelmed by the violence and chaos he experienced all around him, but as astute as he was, he realized that this level of dislocation and social upheaval can totally eradicate normal order and ethics. Instead of writing from a point of view trying to judge or trivialize the madness into something fleeting, Manto objectively wrote all his characters as vulnerable to this madness

as a way to explain it less as a disease and instead more as an aspect of humankind that all must overcome (Jalal 24). Manto's struggles to come to terms with what he experienced meant that he had to believe that humanity could never be destroyed, but there could be momentary lapses. For Manto's characters, though, this theme of the pervasiveness of lunacy and the vulnerability of all human beings to influence is very strong. The volunteers sent to save lost women in "The Return," for example, are unable to resist the desire to take advantage despite their initial wish to help. As Manto explained it, "Humanity is a heart, and every person has the same kind of heart. If you want to cool the fires of your animal passions by violating the honor of a neighbor's girl...If your heart is dark and burned out, it is not your fault. The makeup of society is such that every roof is suppressing a neighbor's roof, every brick another brick" (Jalal 126). Through their experiences, First-Generation authors of Partition narratives experienced this vulnerability and are more sympathetic to how the social atmosphere of the Partition gave rise to the degeneration of morals.

Considered a First-Generation author, Amrita Pritam lived during the Partition and wrote *Pinjar* in 1950, but the book is a perfect intermediary between the first and second generations. Her own life, filled with her struggles to reconcile various feminist and religious aspects of her identity, show her desire to understand the Partition and its effects on the social atmosphere surrounding post-Partition India and Pakistan, especially concerning women. She believed that telling stories steeped in history could not just retell history, but interpret what occurred (Jain 4994). In order to understand how the events of the Partition could occur, Pritam chose to look at the years leading up to Partition. Instead of idealizing society as a peaceful community, her main character is abducted and her family abandons her, exemplifying how Indian society has had deeply-rooted beliefs in the purity of women and family honor much earlier than the 1940s. Alok

Bhalla writes about this in his essay “Memory, History and Fictional Representations of the Partition.” Authors like Manto are sympathetic with the sufferers and try to idealize the past. The father in “The Return” is so happy to have his daughter back, for example, that he appears to completely ignore her evident rape. Bhalla writes, though, of the next generation of writers, such as Pritam, whose main concern is “not with bearing witness, but with the fate of the survivors of those genocidal days” (Bhalla 3125). Pritam focuses on how the survivors cope with the violence and injustices performed on them. Her Mad Woman character, who has been raped by unnamed men, refuses to be victimized by society and lives as she chooses. For Pritam, her female characters’ resistance and strength attempt to subvert the idea that women had to succumb to being a victim during this time. Characters like the Mad Woman and Pooro take their victimhood and subvert it into tools for resistance, as Pooro shows in choosing to stay with her husband and in using her Muslim identity to save Lajo.

The final author, Shauna Singh Baldwin, is separated from Partition by generations and lives in Canada, dubbing her a “Third World Cosmopolitan” by Lisa Lau in her essay “Making the Difference” (2005) (Lau 240). This creates a confusion of identity as Baldwin writes as someone part of the South Asian culture but also somehow separate. While she represents the madness of Partition similarly to the First-Generation authors in that her characters are all susceptible to falling into ethical dilemmas, Baldwin’s focus is more on the female experience. The temporary insanity of Papaji is framed by the fear of the arriving Muslims soiling his daughter-in-law, questioning the deeply held beliefs of female purity in India. While Manto felt he was simply a recorder of what happened, the later generations focus more on the bigger picture, by attempting to chastise the social environment of India and how the Patriarchy victimized women in order to understand what they never experienced. Roop’s resistance

through madness is thus meant to show that only through this dramatic break from sanity can she escape from her social role as victim. While all the authors represented use madness to show how their characters were attempting to find their way through chaos and the upheaval of everything they knew, their processes and focuses were distinct based on their level of intimacy with the Partition experience. For Manto, the violence was inexplicable and overwhelming, but he could also understand that living in a constant state of fear and confusion will make anyone susceptible to lapses in moral judgment. Pritam and Baldwin focus more on the victims and how the construction of gender roles was exploited during this time of insanity. Madness, as a trope, is buried in deep confusion. The authors' attempts to unravel how thousands of people could lose sight of their humanity tends to lead to more confusion, but by analyzing their relationship with the Partition, fictional use of madness becomes more clear.

To conclude, the theme of madness in Partition texts is multifaceted, utilized to show characters attempting to find clarity and articulate their new identity as well as to resist the prison of their social roles. Despite its many uses, though, all the authors wrote about Partition madness as a way to come to terms with the fall of humanity. Instead of demonizing one side or blaming the government, though, it is important to note how violence has interacted with civilizations throughout history. The incomprehensibility of life after the Partition of India was both a source of madness for some and a chance at freedom for others, notably women, who could have a chance at articulating new gender roles and gave agency to others. While madness was an escape for characters to explore different aspects of their identity, it also brought remarkable change for those generations to follow, and thus the winds of madness bring with it progress.

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