



## Urdu Studies

An international, peer-reviewed,  
bilingual research journal  
ISSN: 2583-8784 (Online)  
Vol. 4 | Issue 1 | Year 2024  
Pages: 123-133

# Ismat Chughtai, Women and Partition: Challenging Fanaticism

Huma Yaqub<sup>1</sup>

**Abstract.** Women have been worst sufferers in the violence that erupted in the wake of Partition but ironically not much has been written from female perspective in the literature of the time. Ismat Chughtai with her sharp wit, deep insight and great sensitivity has woven several engaging stories which narrate the trauma of Partition and its devastating effects on the female psyche. Besides dealing with two short stories of Ismat Chughtai i.e. “Roots” and “Fragile Threads,” this article will also focus on her play “Green Bangles” and her prose piece “Communal Violence and Literature” which not only reflect the carnage that was unleashed during the time of Partition but also offer a ray of hope through such exemplary women characters which become symbol of unity and brotherhood. The essay will examine how through these works Ismat Chughtai voices her concerns as a female writer and challenges intolerance while negotiating the concepts of home and nation.

**Keywords.** Partition, progressive writers, communal violence, intolerance, women, trauma

## Introduction

After more than two hundred years of British rule India gained Independence, though only to embrace distrust and communal intolerance towards fellow citizens, clearly visible in the devastating Partition riots. All the major political leaders failed to estimate the disastrous outcome of the Partition which uprooted humanistic values of love and brotherhood. Most heinous crimes motivated by fanaticism, hatred and violence were committed on either side of the newly created borders, to justify honour and to take revenge on the other community. Depredation, ransacking, preying and vandalising property prevailed in the aftermath of Partition. In this bleak

<sup>1</sup>Huma Yaqub, M.A., Ph.D. (A.M.U. Aligarh). Presently working as Associate Professor, Department of English, Maulana Azad National Urdu University, Lucknow Campus. Included in UGC-CARE List since October 2021  
Published on August 11, 2024  
<http://www.urdustudies.in>  
<https://creativecommons.org/licenses/by-nc-nd/4.0/?ref=chooser-v1>

scenario the Progressive writers upheld syncretic values and produced literature which endorsed communal harmony and voiced the concerns of the poor and the marginalised. Pondering on this issue Talat Ahmed writes:

India achieved freedom in 1947 but at a heavy cost. The dream of Independence was soured by the reality of partition. It cast a dark shadow, challenging every aspect of the progressive concept. Communal tensions had been so strong that they divided the country; the project of developing a popular demotic language based on a syncretic heritage became a casualty of this division.... In short, for all intents and purposes it appeared as if the progressive vision was destroyed on the embers of communal violence. Yet, surprisingly, the PWA survived the ravages of 1947, holding meetings and publishing journals and literature (142).

In her essay “Communal Violence and Literature” (“Fasādāt aur Adab”), Ismat Chughtai writes about the Partition and how it shattered the fabric of coherence in India leading to widespread communal violence which shook the foundations of humanity, love, compassion, and “anyone who obtained a measure of freedom discovered violence came alongside” (3). When the event of Partition affected “every aspect of life” (3) it also touched cords in the hearts of literary artists as well and much literature written during this time deals with riots and communal violence. She reflects that once the initial euphoria of gaining freedom subsided people realised the huge cost the nation paid for this Independence. Radhika Mohanram observes:

In the battle for supremacy between sustaining memories of independence or partition, it is the former term that is venerated while the latter term is almost absent in considerations of contemporary life, mediated as it is by the nation-states’ sense of history (11).

Chughtai goes on to write in the same essay, about the role of Progressive writers in bringing to the fore stories full of pathos, heartache and loss, dealing with the trauma of the Partition as well as tales of enduring love and brotherhood. This literature helped douse the blazing flames – and this was the urgency of the hour rather than production of great works of art. Chughtai writes about the contribution of Ahmed Abbas, Krishan Chander and Sa’adat Hasan Manto, adding that Krishan Chander was able to look beyond personal biases and prejudices and by virtue of his art, he was able to “escape from his environment so that, away from the searing sights of these sorrowful victims, he could draw the other side of the picture” as well (9). She further ponders that at this time of immense crisis the nation “needed a leader more urgently than we needed an artist” and a responsible writer like Krishan Chander wrote “what was necessary, what was proper” (9). Contrary to such writings were the writings of reactionaries who wanted to “lament for their respective communities, thus encouraging and extolling the forces of factionalism” (10). Chughtai encounters the dilemma of classifying Sa’adat Hasan Manto’s *Siyāh Hāshiye* (“Black Margins”) and finally observes that it is “neither a masterpiece nor a timeless marvel, but it’s not garbage either” (14)

thus providing the readers a brief overview of the kind of literature that was produced in the wake of partition. It may be contested that Chughtai is not very generous in her appraisal of Manto's writings on the Partition. Referring to the brilliance of Manto's Partition stories Khalid Hasan in the "Introduction" to his book *Selected Stories: Saadat Hasan Manto* opines that "[n]o one has written about the holocaust of Partition with greater power than Manto" (xii). Manto shocked his readers out of the slumber by depicting the dark recesses of human mind and giving them a glimpse into the bottomless pit to which humans stooped. In *Life and Works of Saadat Hasan Manto* Alok Bhalla calls Manto's Partition stories "nightmares" unfolding the horrors perpetrated by man. He calls these stories "fragmentary and discontinuous" which "offer no consolation, no hope of emergence into a saner and kinder world" (xi-xii). Bhalla further observes that Manto's first set of stories about the partition, written soon after 1947,

... are vituperative, slanderous and bitterly ironic. They are terrifying chronicles of the damned which locate themselves in the middle of madness and crime, and promise nothing more than an endless and repeated cycle of random and capricious violence in which anyone can become a beast and everyone can be destroyed (28).

Amritjit Singh observes that "the Partition is a tragedy of multiple narratives, and any single historical account might cover just one geographical facet, or the perspective or bias of one particular region or community" (Singh et al xvi). Chughtai's final contention in "Communal Violence and Literature" is that literature written on communal violence or on the Partition cannot be brushed aside by calling it time specific as this literature also has certain enduring qualities as any good literature has and to produce it the only things required are "a sensitive heart and specific goals" (16).

### **Representing the Woman and the Trauma of Partition**

Women were the worst casualty of the Partition as they suffered the worst brutalities – they were raped, their bodies mutilated and traumatized psychologically in the wake of communal frenzy that engulfed the nation at that historical moment. They were seen as bodies to be violated or to disgrace and demoralise the 'other'. They were treated as objects meant to be vandalized rather than as human beings, as individuals in their own right, with respect and identity; their bodies became battlefields of political strife; they were denied agency to register dissent against the violence that was unleashed against them. Emotionally also, they were also often bore the brunt of the Partition, as showcased in *Garm Hawā*, the movie which was based on the unpublished short story by Ismat Chughtai. *Garm Hawā* is a film released in 1973 and where Amina, the daughter of the protagonist Salim Mirza, takes her own life after not being able to bear anymore the pitiful situation that she was in --- her first love, Qasim is sent to jail for not registering his entry into

India on his arrival from Pakistan and not carrying a passport, and subsequently when she finally gives in to Shamshad who has been wooing her for some time, it is revealed that his hand has been promised in marriage to a girl in Pakistan as part of a family arrangement (*Garm Hawā* 01:54:16-02:01:59). The key players in the event of the Partition were men who failed to foresee the long-term outcome of the hatred and also failed to contain the violence and its scale which was unprecedented in history. Urvashi Butalia writes that “the history of Partition, as I knew it, made no mention of women.” She adds: “The men seldom spoke about women. Women almost never spoke about themselves, indeed they denied they had anything ‘worthwhile’ to say, a stance that was often corroborated by their men” (126). She adds, “the history of Partition was a history of deep violation – physical and mental – for women” (131). It is this deep physical and mental violation that Ismat Chughtai addresses in her works. There are no gory scenes of violence directly played out in her stories or plays but there is a definite reference or mention of the Partition and communal violence that affected innumerable lives and haunted the memories of many more as nightmarish visions poisoned their daily lives.

Chughtai’s writings are mostly associated with women in Muslim middle-class families and their issues. Asaduddin writes that she “operates within a limited range i.e., confines herself, by and large, to the problems and portrayals of women only” (80). Moreover, she writes in a realistic mode about mundane the goings-on of everyday life. Rizvi writes that her realism

... is centred on the domestic lives of ordinary women who suffer multiple marginalizations, owing to the stereotypes that define their status within patriarchal familial setups in the private spaces of the household as well as in public, social spheres. Combined with a keen-eyed observation of the minutiae of mundane aspects of domesticity, Chughtai’s oeuvre stands testimony to her forward thinking, modern outlook: above all her works are infused with the truth and virtuosity of experience and ‘faith in [her] own convictions (65-66).

The texts under study will enable us to understand that although women are the primary concern in her writings, they don’t live in a vacuum and thereby it becomes the prime duty of a literary artist to lay bare the ugly realities around them and in doing so, Chughtai is also able to bring out the inherent fears and longings of a woman when she finds herself trapped in difficult circumstances. Chughtai’s story “Roots” (“*Jadain*”, 1952) and her play “Green Bangles” (“*Dhānī Bānkain*”, 1947) which appear in the collection *Quit India! and Other Stories*; sensitively portray how women were left out from the discourse of the Partition and little thought was given to their feelings and fears regarding the same. By raising her voice against orthodoxy and patriarchy Chughtai is able to express what lay within the deep recesses of the mind of a woman when she is being severed from her roots or when she is a reluctant participant in the violence unleashed by men to display their

power or to satisfy their inflated egos. Rakhshanda Jalil writes:

While it is true that her interest was in women and their daily lived lives, it is also true that she saw women in the larger social context. She wrote stories and plays on the communal tensions of the times – issues that did not concern women alone, but ones that can be viewed from a unique perspective because they come from a woman's pen (xxii).

She is at her ironical best when she begins the short story "Roots." The opening lines highlight how the worldview has changed with India's Independence as it brought with it the grim reality of the Partition – changing identities, loyalties, love and human bonds. India was burning and bleeding as communal violence spread like wildfire engulfing village after village and city after city and this was what the British had intended when they left the country:

Everyone's faces were ashen, no food had been cooked. It was the sixth day the children had been out of school and at home, making their own and every family member's life miserable. The same old scuffles, wallops, wrestling, somersaults, as if August 15 had never happened. The fools didn't realise that the British had gone, leaving as they departed a deep wound that would not heal for years to come.... (Chughtai 41).

Ismat Chughtai not only gives an insight into the female psyche but also negotiates the concept of home and nation. In the post partition scenario when millions got displaced and were rendered homeless as they crossed hastily drawn boundaries to reach their newly defined homeland, Chughtai's protagonist Amma, the aging matriarch of "Roots" refuses to leave her home and homeland as her family prepares to leave for Pakistan fearing for their lives in the wake of widespread communal riots and violence. All attempts to convince her to leave her country and to dissuade her from staying back were wasted: "Amma didn't budge, she was like the roots of a giant oak that remains standing in the face of a fierce storm" (50). Very effectively Chughtai narrates how homes filled with memories both sweet and sour, and joys both mundane and extraordinary, were dismantled "and in no time a well-organised house was reduced to varying bundles of different shapes and sizes; it was as if the luggage had feet and began hopping about" (49). Pondering over the idea of home Jasbir Jain writes:

Homecoming is associated with earlier memories of the lived space and brings with it warmth and restoration and has its own pleasures.... The return home brings about a conjunction between self and environment and builds a bridge across time.... But a violent, traumatic exodus brings about a total uprooting in which the very sense of being is annihilated (22).

Amma is overwhelmed by the memories of the past when she came to this house as a young bride and how each corner of the house is a witness to

the times gone by. Having given birth to ten children she recalls that “ten children had been brought forth from the womb which they had all abandoned today – as if it were an old snakeskin.” Amma’s children fearing for the safety of their families leave the old woman behind to fend for herself and embark on their journey towards the promised homeland “in search of peace and tranquillity, of grain that was four seers a rupee” (51). For Amma the question of homeland or country never crossed her mind, for her unquestionably her country was where she was born, where all her memories were clustered, where she had lived through all the joys and sorrows of life, where she got married and gave birth to ten children. Giving voice to the emotions of Amma, Chughtai writes:

“What is this strange bird called ‘our country?’ Tell me, people, where is that country that was ours, whose soil gave us birth, the land in which we grew up? If that isn’t our country, then how can a place where you live for a few days become your country? And who knows when someone will tell us to leave that place too, when we will be told ‘Go, found a new Country’ (49).

The character of Amma and her denial to leave her home in the wake of the Partition and violence reminds of the character of Ammā Jān, the aging mother of Salim Mirza in *Garm Hawā*. The movie depicts an Indian Muslim family dealing with the aftermath of the Partition and the severely hostile environment produced as a result of it, and are forced to face the reality of the times which they were previously trying their hardest to ignore. A parallel can be drawn between the mother of the protagonist in *Garm Hawā*, and Amma, the protagonist of “Roots”. Both the aging women deal with a great amount of misery as a result of the Partition. They are both, proud women who have lived fulfilling lives and are now forced to leave behind their homes, due to the anti-Muslim sentiment, in literal and metaphoric terms. In *Garm Hawā*, the protagonist Salim Mirza and his family are forced to leave their ancestral home after their house is attached by the governmental authorities as evacuee property,<sup>2</sup> and is taken over by the government. Salim finds it hard to find another house to live in as he faces discrimination as a Muslim. The family is forced to relocate to a much smaller house which is very hard on the aged mother. She refuses to leave the home she has known all her life. She tries to hold onto her old house as strongly as she could. In the new house she chooses to live in the room from which she could view her old house. Towards the end of her life, she suffers a stroke, and her last wish is to see her much loved house one last time. In the house full of echoes of the sweet memories of her life, she breathes her last (*Garm Hawā* 01:37:03-01:39:53). Comparatively in “Roots”, the home of Amma is taken away from her metaphorically. As she insists to stay back, her children whom

<sup>2</sup> Property abandoned by a citizen of India who had migrated to Pakistan at the time of Partition. In the movie the ancestral home of Salim Mirza was in the name of his elder brother Halim who had migrated to Pakistan without transferring the house to him and thus it was declared an evacuee property.

she bore and raised, leave her to die in her home. She refuses to leave the house which she had entered as a young bride and which was the centre of her entire existence. Though she does not leave her house, her home which is her family, is shattered. Her sons, their wives and her grandchildren pack up the house in bundles and boxes and leave for Pakistan. In the wake of the Partition their exodus is forced by the hostility of their neighbours who had once been their friends. After their departure, memories of the past haunt every corner of the house, and Amma is left in despair and fear for her family. Her torment ends only after the return of her family which transforms her dwelling back into a home.

“Roots” also deals with the shared syncretic history of Hindus and Muslims, narrated through the close friendship of Abba and Roopchandji, the next-door neighbour and family physician. The two families had stood through the vagaries of time and had been pillars of strength for each other in difficult phases of life but finally succumb to the poisoned atmosphere of partition times. As the story proceeds; we realise that this chasm created between the two families was only temporary and Roopchandji playing the role of the true guardian and benefactor finally brings the children back and mischievously retorts, “And, Bhabhi, today I must be paid my fees. Look, I’ve brought your good-for-nothing sons back all the way from Colony Junction. They were running away, the scoundrels! Didn’t even trust the police” (54).

The story offers an alternate reality in dark and grim scenario which was festured with distrust and violence. It gives a ray of hope that the two communities can still co-exist with peace and harmony. Discussing the writings of Chughtai, Khalil-ur Rehman Azmi elaborates that “her genius is such that she wrote a most unusual story of the Partition: “Jadein” (“Roots”). Here she has elaborated her sincerity of emotion and sensibility of unusual things while remaining true to her roots” (166). Further elaborating on Chughtai’s writing style and acknowledging her contribution to Urdu literature Azmi writes:

Ismat’s prose writings evoke deep aesthetic and creative responses, besides being brisk and satirical in their dealings. Her tone and tenor are perfectly suited for novels and afsanas. No other writer can compete with her for the high-quality wit and attractiveness that she manifests in her stories. Her writings have given a whole lot of new words, idioms, proverbs, and illustrations concerning women to the Urdu dictionary (166).

Another important work of Ismat Chughtai which deals with communal violence during the Partition is “*Dhānī Bānkain*” (*Green Bangles*). The play begins ten years before the Partition and climaxes in the year 1947 to foreground how India’s Independence was foreshadowed by scenes of violence and bloodshed. Chughtai’s skill lies in the fact that without depicting scenes of violence directly on the stage she succeeds in projecting the evil and insidious atmosphere of the time. Isabella Bruschi observes in *Partition in Fiction: Gendered Perspectives* that “Women novelists hardly ever dwell on

detailed descriptions of torture or slaughter, of the suffering multitudes of the migrants exposed to threats and vexations of every kind, as men do..." (288).

The two families of Brij Narayan and Hamid Ali are the few sane voices who held together the ideals of friendship and harmony. The three women who struggle to live up to this legacy of love and harmony are Hamid Ali's wife Ayesha, Braj Narayan's wife Roopa and their daughter-in-law Lakshmi. The three women in the play are constantly living under the threat of losing their near and dear ones in the communally charged atmosphere of partition and pre-Partition years. In Scene One, when the *minhāran*<sup>3</sup> is putting green glass bangles in the hands of Roopa and Ayesha, the three of them hear voices of "Kill...kill...catch him...catch him!" (116) The *minhāran* updates the two women regarding the prevailing tension in the city and how there are people on a killing spree and then adding horror to her tale she expresses that these people are "ghouls, evil spirits" and further adds that "they're Satan's followers, and one day, one day they'll kill all the humans and then they will rule." (115) The worst fears of Ayesha and Roopa come true when a boy rushes into the courtyard and informs them that he has been witness to the killings of Braj Narayan and Hamid Mian as they fall victim to communal violence caused by rising tensions between the Hindus and the Muslims during the pre-Partition times and now their bodies are being brought in a lorry. Scene One ends with the shattering of green bangles of Ayesha and Roopa who lose their husbands to the riots. In the Indian tradition green glass bangles are considered as symbols of marital status and prosperity for women and their breaking is considered as an indicator of widowhood. Scene Two indicates the passage of ten years and the year marked on the calendar is 1947. We find that the two women i.e. Roopa and Ayesha after collecting the scattered threads of their lives have come to terms with their tragedies and are happily spending time with their grown-up children Suraj and Khursheed. Suraj and Lakshmi are happily married and are expecting their first child, whereas Khursheed is still enjoying his bachelorhood. The *Minhāran*'s revisiting Roopa's house brings back the ugly and terrifying images of the past. Roopa becomes almost hysterical and is unable to cope with the disturbing memories as they are being played out in the present as well. *Minhāran* further goes on to narrate several heinous crimes that were committed during the Partition, adding horror to the tragedy she tells that "They killed children in front of their mothers, raped girls in front of their brothers and fathers." (128) The play questions the very idea of taking revenge on innocent people and children and how people can become worse than animals when they are consumed by the fire of religious fanaticism and can kill those with whom they might have spent many cherished moments. The play makes mention of the Noakhali and Bihar riots, places which were witness to the worst violence that happened during partition. Ayesha registers her anger and frustration on the pathetic situation when she questions that "what kind

<sup>3</sup> (f); vendor of bangles



of revenge is this? You hit the knee and it's the eye that gets poked. Atrocities are committed in Noakhali and those in Bahar have to suffer for them.” (129)<sup>4</sup>

The violence around them has turned Roopa, Ayesha, and Lakshmi into nervous wrecks. Having lost their husbands; Roopa and Ayesha's whole world are their sons Suraj and Khursheed and when the city is reeling under violence and bloodshed the safety of the young men is weighing on the mothers as they are haunted by nightmarish visions of their sons getting killed by bloodthirsty mobs flaring shiny knives in their hands. Like-wise Lakshmi is also haunted by visions of her husband Suraj being killed by the rioters and becoming a widow as her green bangles are also shattered and sacrificed at the altar of communal violence.

Chughtai's play highlights the patriarchal structure of Indian society where a woman is at the receiving end, she has no purpose in life once her husband dies. It deals with the pitiable condition of women within the four walls of the house, where they are found constantly waiting either for their husbands or sons to return home safely in an atmosphere poisoned with hatred and disharmony. Although confined to the space of her home she has little control over the violence that has engulfed around her and trapped in its throes she flutters to free herself and moans and writhes in pain fearing for the safety of her husband or her son and is driven towards hysteria and melancholy on hearing each new incident of hatred and violence. The play ends with Lakshmi having nightmarish visions of Suraj being killed and in that moment of extreme agony and horror she challenges an unseen crowd not to touch her as she is carrying a new life in her womb, “[a] pregnant woman is a goddess, don't insult the goddess” she warns; as this will bring death and ruination to earth (142). In that moment of hysteria Lakshmi finally announces the birth of a “new world” where “falsehood and deceit dividing people will be erased” and where “[b]rothers will be united once more” (143).

### Working towards Transformation

Another important story in the collection *Quit India and Other Stories* is “Kachche Dhāge”, (“Fragile Threads” 1963) which takes its symbolism from the cotton yarn woven by Gandhiji on his spinning wheel; this strong tool of the non-cooperation movement which won us Independence has now been reduced to mere symbolism as leaders are busy weaving these fragile threads on Gandhi Jayanti to pay their tribute to the Father of the Nation and absolve their souls of all the sins of the past:

Today, in his memory, followers of ahimsa are spinning cotton to soothe his soul. Important ministers, senior officials, owners of mills, black marketeers, wheelers and dealers have all gathered on a single platform to purify their souls (78).

<sup>4</sup> Massive riots broke out in Noakhali, Bengal in October 1946 primarily targeting the Hindu population of the region. These riots triggered communal riots in Bihar in late October the same year which were now aimed at the Muslim community.

The narrator's Mamujān (maternal uncle) is also one such leader who is trying to cleanse himself on the occasion of Bapu's birthday by spinning yarn. Not only has he fooled the people of his country but also exploited his wife by having illicit relations with other women who are also victims of his power and wealth. Far removed from all such people are those who have gathered at Lal Bagh and Parel; those who are not spinning the yarn but have imbibed the true message of *ahimsa* (non-violence) and are standing united at Kamgar Maidan for peace and paying true homage to Gandhi and his ideals:

Here, under the guidance of conscionable, industrious class, labourers maimed by shutdowns, students trampled under the weight of unaffordable fees, and clerks and teachers ground down by low salaries and the high cost of living, have gathered, determined to stand in peace against a third world war (85).

Kamgar Maidan has been turned into a site for protest and contestation to fight against all forms of oppression and to establish peace in the world. Talat Ahmed rightly observes:

The setting of the strike scene – mills owned and managed by Indians – encapsulated the sense of grievance to progressive writers." He further elaborates that "Nationalism for these writers did not simply mean a replacement of white rulers by brown ones" but entailed "a root and branch transformation if social and economic relations were to become less exploitative (67).

### Conclusion

Chughtai's oeuvre challenges intolerance and hatred and celebrates love and brotherhood. Her writings reflect the importance of unity, love and peace in a world which was falling apart due to religious intolerance and bigotry and where humanity was put to shame by dastardly acts of violence. Her characters; particularly, her women, emerge as symbols of love and harmony representing the true spirit of India's syncretic *Gangā-Jamunī* heritage. These characters are strong, determined but at the same time, they are connected to one another, by the fragile threads of familial relationships. Chughtai's work stands testimony to woman's attachment to her family, home and homeland and also speaks volumes about her sense of responsibility towards society and her country at large, as she addresses these important issues and tries to establish peace. Her writings are devoid of ornamentation and her characters emerge from daily lived experiences and thus have a distinct tangibility around them. Her characters are not driven by parochialism; rather they herald the birth of a loving and peaceful world.

### Works Cited

Ahmed, Talat. *Literature and Politics in the Age of Nationalism*. New Delhi, Routledge, 2009.

- Asaduddin, M. "Alone on Slippery Terrain: Ismat Chughtai and Her Fiction." *Indian Literature*, vol. 36, no. 5 (157), 1993, pp. 76-89. JSTOR, [www.jstor.org/stable/23339708](http://www.jstor.org/stable/23339708).
- Azmi, Khalil-Ur-Rehman. "Ismat Chughtai: An Individualistic and Quirky author". Translated by Huma Mirza. *An Uncivil Woman: Writings on Ismat Chughtai*, New Delhi, Oxford University Press, 2017, pp. 163-169.
- Bhalla, Alok. *Life and Works of Saadat Hasan Manto*. Shimla, Indian Institute of Advanced Studies, 1997.
- Bruschi, Isabella. *Partition in Fiction: Gendered Perspectives*. New Delhi, Atlantic Publishers, 2010.
- Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Penguin Books, 1998.
- Chughtai, Ismat. "Communal Violence and Literature". *My Friend My Enemy*. Translated by Tahira Naqvi, New Delhi, Women Unlimited, 2015, pp. 3-16.
- \_\_\_\_\_. *Quit India! and Other Stories*. Translated by Tahira Naqvi, New Delhi: Women Unlimited, 2017.
- Garm Hawa*. Directed by M. S. Sathu, performances by Balraj Sahni, Geeta Siddarth, Badar Begum, Jamal Hashmi and Farooq Shaikh. Film Finance Corporation and Unit 3 mm, 1973.
- Hasan, Khalid. "Introduction". *Selected Stories: Saadat Hasan Manto*. Gurgaon, Penguin Books, 2007, pp. ix-xiv.
- Jain, Jasbir. "Lost Homes, Shifting Borders, and the Search for Belonging." *Revisiting India's Partition: New Essays on Memory, Culture, and Politics*. New Delhi, Orient Blackswan, 2016, pp. 21-34.
- Jalil, Rakhshanda. (Ed.) "Introduction" in *An Uncivil Woman: Writings on Ismat Chughtai*. New Delhi, Oxford University Press, 2017, pp. xi-xxvii.
- Mohanram, Radhika "Specters of Democracy/ The Gender of Specters: Cultural Memory and the Indian partition." *Revisiting India's Partition: New Essays on Memory, Culture, and Politics*. New Delhi, Orient Blackswan, 2016, pp. 3-20.
- Rizvi, Fatima. "Gender, Modernity, and Nationalist Sensibility in *Terhi Lakeer*." *An Uncivil Woman: Writings on Ismat Chughtai*. New Delhi: Oxford University Press, 2017 pp. 61-88.
- Singh, Amritjit et al. *Revisiting India's Partition: New Essays on Memory, Culture, and Politics*. New Delhi: Orient Blackswan, 2016.