International Journal of Social Science and Human Research

ISSN (print): 2644-0679, ISSN (online): 2644-0695

Volume 09 Issue 05 May 2026

DOI: 10.47191/ijsshr/v9-i5-134, Impact factor- 8.361

Page No: 4638-4643

Gendered Violence and Trauma in Partition Narratives: Reading Bedi's "Lajwanti" And Manto's "Khol Do"

Dr. Deepshikha Routray[1], Ranjit Mandal[2], Dr. Shruti Das[3]

[1]Assistant Professor, Department of English SCS College, Puri, India https://orcid.org/0000-0003-4517-9449

[2]Lecturer in English Rural Institute of Higher Studies, Bhograi, India https://orcid.org/0009-0000-5900-0230

[3]Professor and Former Head, PG Department of English Berhampur University, India https://orcid.org/0000-0002-6148-1093

ABSTRACT: The violence that followed the partition of India and Pakistan in 1947 is considered one of the biggest human-induced disasters of the last century which still haunts both the nations. The politics behind rehabilitation following the Inter-Dominion agreement in 1947 and Recovery Act in 1949 has categorically ignored the humiliation and trauma of the victims. According to the historian, William Dalrymple "Partition is central to modern identity in the Indian subcontinent, as the Holocaust is to identity among Jews, branded painfully onto the regional consciousness by memories of almost unimaginable violence." The partition of India and Pakistan involved mass migration, communal violence and rape, a disaster that displaced fifteen million people and killed more than a million. Men killed the women of their families to save them from dishonour while many women killed themselves to protect their honour. In fact, women were expected to commit suicide after being sexually violated as their families castigated them as impure and dishonourable. Gendered violence was normative on both sides of the border since women were considered to be the honour of a family and humiliating women was easier. These women were bereft of agency and dehumanized. Even till date history has remained silent about the gendered violence and looked at the partition of India mostly from a male-centric perspective. This paper will study the trauma induced in the women participants by the horrendous human disaster of the partition of India, which was an act of politics, by way of reading the disaster discourse in fictional narratives. As cases in point, this paper will analyse two short stories, namely, Rajinder Singh Bedi's "Lajwanti" and Saadat Hasan Manto's "Khol Do" (Open it) to understand the unspeakability of trauma in the light of contemporary trauma theories.

KEYWORDS: Acts of Politics, Partition, disaster discourse, trauma, gendered violence

INTRODUCTION

The Partition of India in 1947 is a political event that split the subcontinent of India into India and Pakistan and is one of the most devastating man-made disasters in history. The effects were widespread and long-lasting, leaving deep scars for both countries; it displaced almost 15 million people, unleashed communal violence and saw an unprecedented rise in gender-based violence. The political reasons for Partition, including the process of decolonization, the divisions between religions and the policies of the British Empire, have been studied extensively; however, the human consequences of Partition, especially those for women whose bodies became the site of honour, revenge, and politics, have been largely ignored in the histories of Partition. This paper aims to critically discuss many aspects of gendered violence and trauma during the Partition through the analysis of two short stories, "Lajwanti" and "Khol Do" (Open It) by Rajinder Singh Bedi and Saadat Hasan Manto respectively.

Acts of Politics: The very nature of the partition was based on performative and insincere politics of a perpetual conflict between the two new nations but the most grievous losses were sustained by the human sacrifices, especially women. The haste with which this division was undertaken was reflected in the conduct of Sir Cyril Radcliffe, the British barrister who was responsible for setting the boundaries between India and Pakistan. This was done in five weeks by a man who had no familiarity with the cultural, geographical or socio-political complexities of the subcontinent, and was using out-of-date maps, faulty census data and a lack of understanding of the land and its people. W.H. Auden's poem *Partition* conveys the idea of the Partition through an extremely hasty and mindless approach which mirrors the superficial and indifferent manner in which the Partition was implemented by Radcliffe. Not only was it a political split, it was a human tragedy. Auden's verse conveys the detachment with which Radcliffe approached this monumental task:

Unbiased at least he was when he arrived on his mission,
Having never set eyes on this land he was called to partition
Between two peoples fanatically at odds,

With their different diets and incompatible gods. (lines 1-4)

The British political leadership, in its eagerness to rid itself of the responsibility of India, prioritized expediency over human lives. Radcliffe's ignorance of the cultural, economic, and social fabric of India, as well as his seclusion from the general populace, exacerbated the situation. Communal tensions, already simmering due to British divide-and-rule policies, boiled over, resulting in massacres, forced migrations, and one of the bloodiest episodes in South Asian history. However, the most deeply affected victims of this event were women, whose experiences of trauma and violence extended far beyond the immediate political consequences of Partition. The gendered violence that occurred during this time was not simply incidental but rather integral to the way in which the partitioning of India was enacted and experienced. Partition cannot be fully understood without acknowledging the gendered dimension of its violence. The communal riots that ensued turned women into pawns in a brutal game of honour and revenge, their bodies used as symbols of victory or defeat by rival communities. Both Hindu and Muslim patriarchies viewed women's chastity as the emblem of communal honour, leading to widespread abductions, rapes, and brutalities that often went unspoken in official historical records. Women were commodified, and their suffering was either erased or subsumed into a larger narrative of nationalistic and religious conflict.

Gendered Discrimination: "Lajwanti" by Rajinder Singh Bedi highlights the ordeal faced by women who are abducted, found and then treated with harsh discrimination and humiliation on their return. Lajwanti is a story that represents the situation of many women who, after being brought back into their families, were considered tainted or impure, reflecting the pervasive patriarchy that was the foundation of both Hindu and Muslim societies. The recovered women, or those who claimed that they were "not about to take back . . . Muslim leftovers!" (Bedi 26). They were viewed as dirty, and unsuitable for reintegration into their previous lifestyles. Bedi's portrayal of a woman who is not just physically assaulted during her abduction, but also emotionally and psychologically assaulted when she returns to her community, is a moving testament to the suffering endured by victims of sexual and gender-based violence. Her narrative is a tragicomic tale of recovery, in that although she now has her right to freedom, her life has been forever altered by the violence imposed on her, her identity transformed by social expectations and communal shame. Saadat Hasan Manto's "Khol Do", on the other hand, exposes the extent to which women were dehumanized in this era. Manto's story of Sakina, a young girl whose body becomes a victim of sexual violence and political neglect, is one of the most shocking literary narratives of Partition. In "Khol Do", Manto tells the truth with brutal realism, as she reveals the unimaginable horrors women experienced, many times from the very ones who should have protected them. A harrowing tale like Sakina's serves as a condemnation not only of the violence of Partition, but of what was done to women's bodies to make them expendable in the cause of political and communal goals. The violence done to Sakina, and to many other women such as her, is a reminder that women were treated like objects in the patriarchal story of Partition, their voice silenced and their identity erased.

The rush of the Partition made men into barbarians who sought revenge and women into battlefields where values of honour/dishonour were played out. This was a violence stemming from patriarchal values, that made the bodies of women become symbols of communal pride. Lynne Layton notes, "The price of [the male subject's] unity and sovereignty is paid by women and other Others, whose subjectivity goes unrecognized" (107). This idea was tragically translated into the attitudes of people of both sexes when Partition came, and often women's suicides were treated as acts of honour and not as a natural consequence of the patriarchal and violently divided society. Even the most ardent proponents of non-violence and ethical leadership like Mahatma Gandhi, recommended that women in cases of sexual violence should commit suicide to preserve their honour. The notion of 'patriarchy' with the emphasis on chastity and death over life is an indication of the extent of gendered violence and social complicity that existed during Partition. Gandhi's words show how deeply entrenched these ideas were, "I have heard that many women who did not want to lose their honor chose to die. Many men killed their own wives. I think that is really great because I know that such things make India brave" (qtd. in Mookerjea-Leonard 24).

Such a pairing of women's honour and national honour—this is what Gandhi said—was not confined to any one community or to any one leader; it was a feature of both the Hindu and the Muslim patriarchy. Women's bodies became symbols of the purity/impurity line, the self/other line and, therefore, carried the brunt of the violence unleashed during the Partition. The victimisation of women did not stop here, as it was extended through legal and political mechanisms, including the Abducted Persons (Recovery and Restoration) Act of 1949. The act aimed to retrieve women who were abducted during the violence and bring them back to their communities. Still, the act took women's agency away, treating them as objects to be returned to their religion, whatever their family's wishes or their own might be, despite their personal wishes or the families they had formed in their abductions. By the time the act was repealed in 1957, more than 20,000 women had been recovered, but in a way that was politically acceptable but emotionally and psychologically traumatic for those involved.

This paper examines the intersections of gender, trauma and violence of the Partition through the story of "Lajwanti" and "Khol Do". The narratives reflect the unimaginable tragedy of women caught up in the battle of nationalist and patriarchal ideologies, whose bodies were the victims of collective suffering. This paper also critically examines the narratives to see how they reflect the profound trauma inflicted on women's minds by Partition, and the potential for enhanced engagement with these marginalized histories through fiction. In foregrounding the voices of the marginalised, these stories are a much-needed corrective to the

dominant discourses of Partition that have been viewed through the lens of patriarchy and nationalism, thus offering a complex and nuanced look at the interplay between gender, violence and trauma in this cataclysmic event.

While women who committed suicide were considered brave warriors, the traumatic survivors were treated with discernment and given a tainted status, as per the patriarchal morality of both religions and States. "Lajwanti" is a story that brings out the duality and hypocrisy of the system. The narrative discloses how these women who were reunited with their lost families actually faced humiliation by those original family member since they were considered tainted. The trauma is writ large as these hapless women are mentally tortured, held responsible for being alive even after being abducted and raped. Lajwanti was filled with a persistent sense of unease and uncertainty, which gradually solidified into a cold, inescapable realization. This shift occurred not because Sunder Lal had mistreated her, but because he had begun treating her with excessive gentleness. (Bedi 29). The story underlines the gap between the politically ideal and the real. The treatment meted out to the women survivors upon their return in the story "Lajwanti" can be read as a saga of trauma endured by women who were recovered as part of a political agreement but rejected by their families and communities. Lajwanti was not given the opportunity to express her trauma, even though she deeply wished to share everything without holding back. Though her husband comforted her by saying she wasn't at fault and that society was to blame for its lack of respect for women like her, he skillfully avoided truly listening to her. As a result, Lajwanti was unable to fully voice her feelings.

As stated by Mookerjea-Leonard in *Literature, Gender and the Trauma of Partition: The Paradox of Independence* (2017), "Here was a highly elaborate process of myth-making whereby feminine sexual purity became the transcendental signifier of national virtue" (27). She further notes that, "The woman's body thus functioned as a boundary protecting the nation and the community's collaborative interests" (27). Addressing the violence that primed the nexus between the purity-requirement and the nation, Sangeeta Ray notes:

The raped female body encompasses the sexual economy of desire that is denied the mythologization of the purity of one's own ethnic, religious, and national gendered subject. The inevitability of rape leaves women with the "choice" of committing suicide so that she can be accommodated within the narrative of the nation as legitimate and pure, albeit dead, citizen. Those who survive rape are refused entry into the domestic space of the new nation. … The purity of the family mirrors the purity of the nation, and the raped woman cannot be the vehicle of the familial metaphor that enables the narration of the nation. (28)

In "Lajwanti", the psychological and emotional turmoil of Sunder Lal, the husband, reflects broader social and political tensions regarding the treatment of abducted women during the Partition of India. The assumption that these women would be brought back broken is a sad indictment on the treatment that these survivors were given by society, as if they were nothing more than a symbol of trauma and a symbol of dishonor. Whereas "the husbands, parents, or siblings who refused even to recognise" (Bedi 18), Sundar Lal went and brought her back. Once she returned, however, his attitude towards her was very different. From this point onwards he "no longer called her Laju but Devi" (27). When Lajwanti seems better than before her abduction, it comes as a shock to Sunder Lal, who has been living with the narrative of being a victim of the abduction. This change in his mindset reflects the conflict between the patriarchal expectations and women's realities. Individual and national dilemmas of reunion are as revealed in the story. Sunder Lal's reaction is indicative of patriarchal indoctrination which sets the standards for women's purity and honour over men. He doesn't understand why she would return if she was happy with her captor demonstrates the extent of his understanding of her agency. This means that women such as Lajwanti were caught between two oppressors; one being the abductor who may treat her better than is expected, and a second being her husband, who, under social and religious pressure to accept her back, does so with reservations and confusion. The government's involvement in forcing Lajwanti to come back complicates the tale of the reunion, especially when the husband suspects that she was subjected to such treatment. Questions it raises include how the state itself can help mediate these personal and traumatic experiences. The idea of such meetings to heal the social fabric is being undermined by the government's participation, which is only reinforcing the objectification of women, as they are seen as symbols of national integrity, not as individuals with their own wishes and problems. Bedi's narrative critiques the social and political structures that dehumanize women, reduce them to symbols of honour or shame, and neglect their autonomy. By presenting Sunder Lal's inner conflict, the story lays bare the psychological impact of Partition on both men and women, while challenging the rigid gender norms that continue to govern interpersonal relationships.

The story sensitively depicts the plight of abducted women during the violence and upheaval of the subcontinent's partition in 1947. The discourse is prototypical of all the reunion stories of Partition. The women caught between the teeth of "hope and fear" (51) tremble bereft of will or agency and the men are cast in sainthood, brainwashed temporarily to accept the women back into their households. Lajwanti's husband, Sunder Lal, was a prime member of the Rehabilitation Committee and hence wanted to set an example by accepting his wife back. He explained the *shastras* to men who considered taking back their abducted wives as picking up leftovers of Muslims of Pakistan. Yet, he, Sundarlal, the abusive husband of Laju, who went missing during the conflict, is himself subjected to the unsettling emotional transformations that attend the acceptance of his wife back into his home. The man who prayed for his wife's return and swore that he would abstain from violence towards her, if she was returned to him, is shocked at his first glimpse of Laju at the Wagha border. He is upset on seeing Lajwanti in a Muslim dress but the spirit of the moment makes him accept her. He did this because it would deify him, likening him to the Hindu God Rama who had accepted

his wife, Sita, after she had been abducted by Ravana. He promises not to beat her or be violent with her. In fact he calls her "Devi", a goddess in the likeness of Sita. Ironically, no one asks Lajwanti how she feels about the whole incident. Lajwanti:

… wanted to tell Sunder Lal of her experiences and by her tears wash away her sins. But Sunder Lal would not let her broach the subject. At night she would stare at his face. When she was caught doing so she could offer no explanation. And the tired Sunder Lal would fall asleep again (52-53).

Lajwanti's secret remained locked in her breast and her trauma continued. It is evident that as a prime member of the Rehabilitation Committee, Sunder Lal had rehabilitated his wife but had not accepted her in reality. She was inanimated in her deification as "Devi".

Gendered Experiences of Trauma: Judith Herman's Tri-Phasic Model of Trauma Recovery in *Trauma and Recovery: The Aftermath of Violence—From Domestic Abuse to Political Terror* (1992) presents a structured process for overcoming trauma. The model emphasizes three key areas: (i) confronting and discussing the disturbing memories, (ii) processing and working through the traumatic experiences, and (iii) reconnecting with others in healthy ways. All the phases are essential to healing but in the story of Lajwanti, as portrayed by Rajinder Singh Bedi, all these phases are jumbled. Her husband Sunder Lal refuses to talk about Lajwanti's trauma, and does not acknowledge or validate it. The avoidance is partly due to the social and religious pressure and also because Lajwanti's return has to be done in silence, honouring Sunder Lal, while ignoring her right to speak about her suffering. Lajwanti's inability to tell her story is complete denial of the first step in Herman's recovery model, in which survivors must remember and face their own traumatic experiences so that they can begin to heal. Lajwanti is denied the agency to deal with her trauma, to ease her psychological stress, when she is silenced. By preventing Lajwanti from telling her story of abduction and abuse, Sunder Lal also blocks essential second phase of recovery – processing and making sense of the traumas. Lajwanti doesn't get to see or reflect on what happened to her, doesn't get to feel any emotions and doesn't have the chance to have a catharsis. Rather than being understood and processed, her trauma is internalized and not talked about. It not only extends her psychological suffering but also mirrors the general perspective on abducted women during Partition when emphasis was laid on restoring honour to the family and the community rather than women's healing from their violent experiences. Lajwanti's third phase, reconnecting with people, is also problematic. She reunites with Sunder Lal in physical terms but not in emotional or understanding. Sunder Lal's refusal to view Lajwanti as an agent and a person with trauma further encloses Lajwanti. Around her lives the reunion as being rehabilitated, but actually Lajwanti is a stranger, and she cannot build new relations. Her forced return to her husband is due to political motives and social pressure, but it also reflects the lack of true healing or reconciling in the wake of her abduction. In such situations, as in Lajwanti's, the political and cultural demands of post-Partition India and Pakistan made women's individual needs for trauma recovery secondary, and Herman's postulates are completely upended.

The social restoration of kidnapped women, which was part of the state's rehabilitation programme, was aimed at restoring social order, and could, if it were necessary, accentuate the trauma further. These women lost their voice and agency, and were placed in circumstances that denied them emotional healing. Their trauma was not recognized and acknowledged in the name of national honour and communal identity and they became just symbols of the suffering of the community, not individuals deserving healing. Lajwanti is thus emblematic of the thousands of women in post-Partition India and Pakistan who were "rehabilitated" with the reuniting with their lost families but lacked an opportunity to admit or deal with their suffering. Emancipation was a state already obtained through these reunions, which were not really about recovery but about an endless re-subjugation of women, to ensure they would continue to be dominated by the same structures that had failed them in the first place. Lack of psychological support and the denial of personal expression made these so-called reunions even more acts of violence and deepened the trauma, instead of solving it. The overall narrative of Lajwanti is a strong critique of the shortcomings of social rehabilitation strategies and a call to attention of the personal toll to women which has been politically leveraged and for which recovery has not been regarded. The rehabilitated women remain in "chronic Shock" and their sense of worthlessness distorts their reality and inscribes in them a permanent sense of shame. N. Palmer in the essay "Feminist Practice with Survivors of Sexual Trauma and Incest" explains:

'Chronic Shock' as a way to understand the long-term interpersonal effects of rape. Unlike trauma models, which focus on horror and fear associated with the physical violation, this approach makes the violation of trust that accompanies sexual assault, whether through blatant violent attack or subtle coercion, primary. Chronic shock is the result of an experience of real or threatened force accompanied by an internalization of worthlessness and is experienced by the victim as feelings of intense shame or even as a distortion of reality (qtd. in Wasco 312).

Survivors are pushed to this state of shock when they are denied emotional space to recover. Trauma can cause disorganisation in thinking and impaired judgement as their view of the world is psychologically shattered. We can find a similar situation in Sadat Hasan Manto's signature story of partition induced trauma, "Khol Do" or "Open It". The story revolves around a father's frantic search for his seventeen-year-old daughter, Sakina who has been abducted while they were travelling as a part of the migratory movement related to partition. The writer does not see the perpetrators as Hindu or Muslim, Hindustanis or Pakistanis, he simply portrays them as human beings with all their barbarity. The volunteers who promised the father that they would find Sakina do not

rehabilitate her but rather violate her and leave her to die. When she is finally recovered from the railway tracks she is all but a corpse "deathly pale" (75).

The trauma of sustained violence and resilience is poignantly evident when the girl, Sakina, is brought to the hospital, after being found in a dead-like state. Sakina was in such a condition that she would not respond to anyone or any stimuli. Her trauma was so deep that she could not even recognize her father. The poor man was desperate when something shocking happens. The doctor in the hospital points at a window and asks Sakina's father Sirajuddin to 'open it,' instantly "Sakina's body stirs ever so faintly on the stretcher. With lifeless hands she slowly undoes the knot of her waistband and lowers her salwar" (76). This act of Sakina is a trauma response. She was thus far numb to whatever was happening around her and whoever was present. Yet her violated body and mind responded to the command "Open It". Pathetically, she failed to contextualise the meaning of 'open it'. Her response was an act of submission to the horror of being raped again and again. Her gesture at the end of the story narrates the barbaric treatment meted out to her. Sakina's inability to differentiate between the hospital setting and the violent circumstances of her past reveals how deeply her psyche has been fractured. The command, which may have been innocuous, triggers her trauma response, highlighting how violence has become ingrained in her being (Herman 264). She is no longer able to interpret commands or actions outside the framework of violence and abuse, illustrating the dehumanizing effect of sexual violence. Her body, which had been rendered numb to everything else, responds to the familiar cue of subjugation, symbolizing the depth of her suffering and the extent to which her autonomy has been obliterated.

Sakina, the character in Manto's story, represents how women are subjectified, objectified and violated by the barbarism of men who took the opportunity of partition to violate women and were excused by the ideology of politico-social justice. The eight young men who were working as volunteers to find and rehabilitate the women separated due to partition of the two countries and who went to rescue women didn't spare the young girl who belonged to their own community. After mass raping her multiple times they left her unconscious to die on the railway tracks. For those men, a woman who was violated by the men of another community did not deserve to live. Thus, the men who raped Sakina were volunteers tasked with rescuing women, yet they viewed her violated body as something that could be further used and discarded. Moreover, an already violated woman can be guiltlessly violated again and again. This mentality of excusing repeated violations reflects the dehumanization of women during Partition, where their bodies became battlegrounds for communal and political ideologies. This indicates that Partition was not simply about communal conflict but also about the broader patriarchal structures that commodified women's bodies (Shahjadi and Aggarwal 646).

Manto's depiction of Sakina's subject matter not only is a personal tragedy, it is a rebuke to the social and political environment that facilitated such horrendous acts. The Partition resulted in a fractured situation, in which violence, especially against women, was accepted and justified (Menon and Bhasin 86). The argument of political and social justice for sexual violence shows, how during Partition, women were used as instruments to promote political and social cause. Manto's story provokes us to question the mechanisms by which women's trauma is ignored or forgotten in the service of political or communal justice. The violence women experienced during Partition extends beyond the chaos, as does Sakina's story; it was integral to how power was exercised and bodies were controlled. Butalia points out that "little reflection [is found] in written history" of this nature of Partition, such as the division of families, the maintenance of friendships across borders, and the effort to rebuild lives, but all of these "were essential to our knowledge of Partition" (7). Thus, Sakina's story is a dramatic reminder that the act of being physically rescued and/or reunited with the family is not necessarily enough when it comes to making peace with the emotional trauma that can linger long after the shooting has stopped.

Boston-based Dutch psychiatrist and pioneering PTSD researcher, Bessel Vander Kolk, argues that in trauma survivors:

… the parts of the brain that have evolved to monitor for danger remain overactivated and even the slightest sign of danger, real or misperceived, can trigger an acute stress response accompanied by intense unpleasant emotions and overwhelming sensations. Such posttraumatic reactions make it difficult for survivors to connect with other people since closeness often triggers a sense of danger. (qtd. in Popova)

This makes the trauma survivor either less able to detect danger or more likely to misperceive danger where there is none as in the case of Sakina, who misappropriates the doctor's command/request to her father and takes him to be another perpetrator of violence.

CONCLUSION

The rehabilitation efforts after the Partition of 1947 were not acts of compassion but political maneuvers that further entrenched the victimization of women. Through the analysis of "Lajwanti" and "Khol Do", this paper has critically engaged with the multiple layers of gendered violence and trauma experienced during this period. Both Lajwanti and Sakina exemplify how women became passive symbols of national and patriarchal honour, stripped of their agency and treated as tools to assert political power. Their bodies became the battleground upon which political objectives were pursued, with sexual violence serving as a deliberate strategy to dehumanize and control. This study also represents how the violence inflicted on women during Partition was not limited to the physical acts of rape and abduction but extended into a lingering socio-political trauma that offered no space for

healing. The systematic erasure of these experiences from public memory reflects the broader politics of silencing and forgetting that continues to obscure the extent of this human catastrophe. Women like Lajwanti and Sakina were not only physically violated but subjected to a cultural and political framework that denied their right to recover, trapping them in cycles of stigmatization and silence. By reframing Partition as a deeply gendered catastrophe, this paper moves beyond viewing it as a mere geopolitical event. It explores the enduring nature of trauma and the ways in which political ideologies exploit women's bodies to assert control, perpetuating cycles of violence long after the conflict ends. The socio-political culture that followed Partition did not facilitate healing, instead it sustained the shock of violence, leaving the scars of gendered trauma unaddressed. Seven decades later, the unresolved trauma of Partition continues to fuel political agendas, with the hatred that ignited the violence still flaring up in moments of national crisis. Women, who were robbed of their agency during Partition, remain the most invisible and silenced victims of this political event. Their stories reflect an understanding of trauma and dehumanization in postcolonial discourse and challenge the politics of memory that seeks to suppress the reality of Partition's gendered violence.

REFERENCE

1) Auden, W. H. "Partition." Poeticous, 1966, www.poeticous.com/w-h-auden/partition. Accessed 15 Sept. 2024.
2) Bedi, Rajinder Singh. 'Lajwanti', in Muhammad Umar Memon (ed.) An Epic Unwritten: The Penguin Book of Partition Stories. Penguin Books India, 1998.
3) Butalia, Urvashi. The Other Side of Silence: Voices from the Partition of India. Duke University Press, 2000.
4) Herman, Judith Lewis. Trauma and Recovery: The Aftermath of Violence--From Domestic Abuse to Political Terror. Basic Books, 1992.
5) Layton, Lynne. "Trauma, Gender Identity and Sexuality: Discourses of Fragmentation." American Imago, vol. 52, no. 1, Spring 1995, pp. 107-125. JSTOR, www.jstor.org/stable/26304374.
6) Manto, Sa'adat Hasan. "Open It!" The Annual of Urdu Studies, translated by Muhammad Umar Memon, vol. 27, 2012. https://www.rekhta.org/urdustudies/volumn.
7) Mookerjea-Leonard, Debali. Literature, Gender and the Trauma of Partition: The Paradox of Independence. Routledge, 2017.
8) Popova, Maria. "The Science of How Our Minds and Our Bodies Converge in the Healing of Trauma." The Marginalian, 27 June 2016, https://www.themarginalian.org/2016/06/20/the-body-keeps-the-score-van-der-kolk/.
9) Shahjadi, and Monika Gupta Aggarwal. "The Intersection of Gender and Religion: Women's Experiences of Partition Violence." *An Online Peer Reviewed / Refereed Journal*, vol. 2, no. 8, Aug. 2024, www.theacademic.in.
10) Wasco, Sharon M. "Conceptualizing The Harm Done By Rape." Trauma, Violence, & Abuse, vol. 4, no. 4, 2003, pp. 309–322., https://doi.org/10.1177/1524838003256560.

There is an Open Access article, distributed under the term of the Creative Commons Attribution – Non Commercial 4.0 International (CC BY-NC 4.0) (https://creativecommons.org/licenses/by-nc/4.0/), which permits remixing, adapting and building upon the work for non-commercial use, provided the original work is properly cited.