

RESEARCH ARTICLE

Reclaiming History: Personal and Collective Trauma in Pinjar (2003) and Begum Jaan (2017)

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Abstract

Through Films such as Pinjar (2003) and Begum Jaan (2017), Indian Partition Cinema converts individual and collective grief into visual evidence that spans generations, therefore preserving the traumatic collective memories of the 1947 Partition. Pinjar shows the abducted women's anguish during Partition, revealing their strength and the impact of communal violence. While Begum Jaan is set in a brothel on the India-Pakistan border, it highlights the impoverished women's fight amid Political unrest. Although the Partition research has been studied extensively from the point of view of trauma and postcolonialism, the research on the application of trauma aesthetics in the creation of a gendered visual archive of memory in post-2000 Hindi cinema is less represented in the present scholarship. The majority of the research focuses on the application of trauma aesthetics in the testimonial literature or in earlier canonised films. This article addresses that lacuna by analysing how Pinjar and Begum Jaan translate personal anguish into communal, intergenerational memory through narrative structure, mise-en-scène, characterisation, and spatial politics. Methodologically, the study undertakes close textual and visual analysis informed by trauma theory, drawing particularly on Unclaimed Experience (1996) by Cathy Caruth and Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History (1992) by Shoshana

Felman.

Introduction

The partition of 1947 divided British India into two sovereign nations, India and Pakistan, primarily on religious lines. This historic event caused widespread bloodshed, enormous displacement, and loss of life as millions of Hindus, Muslims, and Sikhs were forced to flee across borders. The enormous socio-political impact resulted in long-standing tensions between India and Pakistan. Partition's trauma, which included personal losses, cultural upheaval, and community disturbance, left permanent scars on the collective memory of those impacted, impacting the political and social landscape of South Asia for many decades. It is essential to note that cinema is vital in the preservation of history, as it serves as both a documentary medium and a platform for reflecting on tragic events. Through storytelling, films convey the emotional and human aspects of history, providing spectators with an emotional link to the past. Cinema documents painful experiences by providing a venue for personal narratives, cultural memory, and community healing. It enables audiences to emotionally engage with past events, making historical experiences more accessible and comprehensible, and it alters public perception.

By depicting the hardships, courage, and agony of the people involved, films ensure that historical lessons are not forgotten and are remembered by generations to come. For this Purpose, *Pinjar* (2003) and *Begum Jaan* (2017) are selected; both films are dramatic and cinematic explorations of the pain and human suffering caused by the 1947 Partition. Both films focus on the lives of women who have experienced the horrors of violence, displacement, and loss during this turbulent period. *Pinjar*, based on Amrita Pritam's novel, depicts the impact of Partition on identity, belonging, and survival, whilst *Begum Jaan* tells a daring story of resistance amidst turmoil. These films were chosen for their emphasis on marginalised voices, particularly women, and for their ability to eloquently show the emotional and physical scars of Partition. The research goal of the present study is to examine how *Pinjar* and *Begum Jaan* portray the traumatic experiences of women through cinematic testimony that seeks to preserve memory and redefine history. The research question the present study seeks to answer is: How do these films portray the experiences of women in the context of trauma, and how do they redefine the course of history in the context of the 1947 Partition?

Relevant Theories

In "Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History," Shoshana Felman rethinks testimony not as a form but as an event, arguing that trauma is constituted as a crisis of representation in which the speaking subject is confronted with the aporias of language. This concept of testimony is certainly productively analytic when applied to particular moments or strategies of cinematic narration in films such as *Pinjar* (2003) or *Begum Jaan* (2017). In *Pinjar*, Puro's long periods of silence following her abduction may be

seen not only to indicate victimhood but also to enact Felman's notion that trauma resists speaking. Moreover, the fact that the camera zooms in on Puro's face, which remains isolated and dimly lit, transforms Puro's silence into a form of testimony that addresses the viewer as witness to trauma. Moreover, the absence of any dialogue in these sequences requires the viewer to consider what resists speaking, thus locating testimony in gesture, facial expression, or emotion rather than in speech or declaration. Similarly, when Puro chooses to remain behind as a form of ransom for abducted women, the sequence is filmed with minimal dialogue and an emphasis on visual stasis, thus underscoring the notion that testimony is located in choice or embodiment rather than declaration or speech. In this manner, the film enacts Felman's notion that witnessing is an ethical relay between survivor and witness, reconstituted in the film as a relay between character and viewer.

A similar phenomenon is seen in *Begum Jaan*, directed by Srijit Mukherji. The literal border between the brothel and the rest of the nation, as drawn by the government, is a direct embodiment of the concept of trauma as historical rupture proposed by Felman. Moreover, the government's process of surveying and demarcating the land is depicted in stark, almost documentary-style frames, juxtaposed with the more intimate settings of the women's quarters. Scenes of the women standing up against their eviction are depicted from low angles, which makes their physicality more prominent, as their bodies are used to represent historical address. The climactic scenes of rebellion, depicted in slow motion, transform the women's collective resistance into a testimony seeking to be acknowledged by both the authorities and the audience. Here, the concept of testimony is applied to the level of collective trauma, which is an extension of Felman's concept of trauma.

Another text, "Unclaimed Experience" by Cathy Caruth, further enhances the understanding of the concept of trauma as seen in *Pinjar*, as it theorises trauma as an event that is belated, or delayed, as well as being structurally unassimilable. *Pinjar* itself is an embodiment of trauma as an event that cannot be fully comprehended at the moment of its occurrence but manifests as repetitions of the traumatic event. This is evidenced by the non-linear passage of time and the visual motifs of locked doors, thresholds, and barren lands, which repeatedly interrupt the otherwise linear progression of the plot. Furthermore, the transitions between different scenes are quite abrupt, moving from one scene of domesticity or violence to the next, which is also in keeping with Caruth's idea of the dislocation of time in the experience of trauma. The change in the status of Puro from being a daughter to an abducted woman and finally a reluctant wife is not accompanied by a smooth psychological transition but is interrupted by emotional pauses, which is in keeping with the idea of trauma not being assimilated into the rest of the narrative.

In the context of *Begum Jaan*, this notion of unclaimed experience is spatialized, as the actual division of the brothel by the border line results in a fragmented mise-en-scène, which visually represents the division between the corridors, doorways, rooms, etc., symbolising the actual impossibility of integrating the past and the present to form a unified self. This back-and-forth between the women's longing for a pre-Partition stability and their actual

encounter with their impending displacement represents an actualisation of the notion of belatedness of the traumatic experience. This sudden silence following these violent confrontations also reminds us of the repetitive nature of the traumatic experience, which, according to Caruth, is the most important aspect of the traumatic experience itself. As "Borders & Boundaries: Women in India's Partition" reminds us, "the traumatic experience itself often reveals itself as an experience of rupture and repetition," and both films represent these notions in their own way.

Through these scene-specific strategies, it is clear that the films not only actualise the notions of the traumatic experience as represented in the theories of Felman and Caruth but also operate with these notions to present their own narratives in film language. These close-ups, spatial fragmentation, non-linear editing, and the performers' silence could be said to represent the traumatic experience, the rupture, and the unclaimed experience itself. By actualizing the theory of the traumatic experience in film language, *Pinjar* and *Begum Jaan* not only transform the actual event of Partition in India's history but also transform it into an actual experience, inviting the viewer to participate in this actual act of witnessing this experience, thus becoming a part of the actual act of witnessing this fragmented notion of self, memory, and history itself.

A Testimony of Abduction, Resilience, and Identity in *Pinjar* (2003)

The Partition of British India in 1947 was especially hard on women. After violence between groups, society kidnapped, raped, forced women to change their religion, and then kicked them out. In *Borders & Boundaries: Women in India's Partition*, it says that violence against women was a way for communities to show their honour, and women's bodies became battlegrounds for national and religious identity. *The Other Side of Silence* shows how often families threw away women who had been kidnapped after they were rescued. This is an example of how patriarchal thinking made them "polluted" forever. Chandraprakash Dwivedi directed *Pinjar*, which is based on Amrita Pritam's novel. Puro uses these historical events to make an emotionally charged drama.

The movie's close-up shots of the kidnapping scene, which were not meant to be dramatic but instead composed of broken shots, quick edits, and muted sound, show that trauma is more about shock and uncertainty than excitement. Trauma theory posits that instances of extreme violence disrupt communication, as illustrated by the close-ups of Puro's face following her capture. The camera shows her face in a still, shocked state instead of using dramatic language. The repeated images of thresholds, locked doors, and barred windows add to the idea of the "pinjar", which stands for both literal imprisonment and the internalised confinement that patriarchal and communal laws create. The movie doesn't just show Puro's sadness; it also shows it through its setup. The frame is filled with muted earth tones, and instead of lively village life, there are boring landscapes. The harsh light casts long shadows that show how broken her identity is. The movie uses clothes and changes in space to show how this break happened. Puro's forced conversion and name change are like a way

of getting rid of her old self. Before the Partition, she wore bright colours, but after it, she wore darker colours. This part makes it seem as though she lost her sense of belonging and social identity. The part where her birth family won't let her come back is very important. The still frame, the distance between the people, and the soft music in the background all make the rejection feel even worse. This moment makes me think of Butalia's historical accounts of women who were denied the right to return to society. This scene gives the movie's story a real historical basis. *Pinjar* makes it harder for people to be victims by slowly building up Puro's weak agency at the same time. The fact that she chose to help other women who had to leave their homes and stay with Rashid instead of going back to her family is shown through stillness and quiet thought rather than loud arguments. The lack of triumphant music in this last conversation shows that action is morally complicated and limited, not just freeing.

The camera's constant gaze turns her choice into a testimony, making the audience a witness to a morally questionable statement of selfhood in the face of structural violence. The music in the movie makes the feelings stronger without taking over the story. During times of separation and migration, sad music plays, and during times of deep psychological break, silence reigns. This reinforces the idea that pain is too big to be put into words. Non-linear editing, especially in scenes that show the contrast between family love and modern isolation, shows how the past keeps coming back. This is known as the persistence of unassimilated experience in trauma research. Communities don't show violence clearly; they suggest it instead. There are views filled with smoke, people running away, and broken glances of chaos that show how bad the damage is while still keeping the focus on each person's point of view.

This creative constraint corresponds with Menon and Bhasin's assertion that women's trauma frequently manifests through fragmented, incomplete memories rather than cohesive narratives. *Pinjar* questions history that puts political deals ahead of real sorrow by showing things from Puro's point of view. The video shows how violence hurts not only people's bodies but also their families, their culture, and their sense of who they are. Puro's mental battle between her Hindu background and her required Muslim identity is a clear example of the widespread problem of belonging that millions of people face. Different groups make different claims about her body, but her final moral stance does not accept simple group divisions. The film skillfully turns historical horror into a human witness by using visual symbols, a few words, and embodied performance. It greatly improves a more complete version of the Partition history by showing that abducted women are not just symbols of shame; they are also complicated people trying to stay alive, remember, and keep their dignity. *Pinjar* is both a cinematic memorial and a critical intervention because it uses close visual analysis and established feminist historiography to ensure that the stories of women who were silenced remain significant parts of the cultural memory of Partition.

***Begum Jaan* (2017) – Defiance and Survival in the Margins**

The Radcliffe Line, which was drawn in 1947, changed a lot about land, sovereignty, and belonging. The effects were worst for poor groups, especially women, whose bodies became symbols of national fear and collective honour. The movie *Begum Jaan* by Srijit Mukherji makes the geopolitical split feel more real by depicting a brothel right on the new border. This turns a place that people look down on into a strong sign of being in between. The movie doesn't just show the brothel as a brave place to fight back; it also shows it as a place where people are weak, work together, and stand up for themselves. Colonial officials examined the property and marked a line across the brothel's courtyard. This case shows that the choices people make about how to make maps can have real effects on their lives. Wide shots of women on open, contested land are not the same as close-up shots that show how national politics and personal experience don't match up. The brothel exemplifies the instability produced by Partition; nonetheless, a rigorous analysis must recognise that its symbolism may lead to over determination.

It does a good job of bringing together the violence of division into one place, but it could also reduce the lives of displaced communities to a single, melodramatic story. *Begum Jaan* is shown to be a strong leader, and she shows her disobedience by being physically strong and speaking harshly. When you take pictures of her from a low angle, she often appears taller, making her seem like a counter-sovereign authority who stands up to officials from both India and Pakistan. People who don't like this stylised view of resistance are the critics. They say that the movie switches between feminist assertion and nationalist melodrama, and that it sometimes makes martyrs seem romantic instead of looking at the systemic reasons why people are left out. The women in the brothel are all strong, but their strength is shown through spectacle, slow-motion images, a louder background score, and organized fights, that make the emotional effect stronger but sometimes make pain look good.

The movie talks about how people are treated differently because of their gender and class. This is clear in scenes where officials treat the women like they don't matter. This demonstrates the influence of respectability politics on the criteria for national membership. Some researchers, on the other hand, say that the story may hide real hierarchies and conflicts in these places by focusing on a group of sex workers that is mostly supportive and works well together. This makes it seem as if socioeconomic problems are easier than they really are. The movie makes you feel even more stuck by using dark lighting, narrow hallways, and tight framing. This shows how dangerous it is for women to live in a country that is both patriarchal and newly split up. But these same aesthetic choices can also make people feel like victims, which makes it hard to give them power while keeping them safe at the same time. The costume design, with bold yet worn clothing, conveys rebellion visually.

It also reminds people that performance is what makes identity, and that film traditions show resistance. The borderland setting shows a broken identity. The women's country, religion, and way of life are all changing simultaneously. They don't want to leave because they feel like they belong there. It is important to think critically about whether the film's focus on group sacrifice perpetuates a tragic cycle that links women's suffering to national grief, a

theme similar to earlier Partition melodramas. The video clearly shifts the focus away from high-level political debates and toward real life by showing women on the margins of society. But the way it uses dramatic tension and a moral divide between the brothel and the state might make the history less clear. Some people are also talking about whether the story mostly uses the women as symbols of the country's violated body instead of showing them as fully developed people with goals that go beyond just resisting. Let's not forget how good the movie is at making people care about other people.

It shows long, close-up shots of fear, anger, and solidarity to prompt people to consider how being displaced affects them emotionally. This broadens public memory beyond the traditional male-centred accounts of Partition. The threat and actual destruction of the brothel show how dangerous nationalist movements can be for people's lives. It means that when you set limits, you often leave out people who don't fit the usual definitions of citizenship. *Begum Jaan* powerfully illustrates the convergence of gender, class, and political turmoil. A critical reading reveals an equilibrium between feminist critique and melodramatic nationalism, a synthesis of testimonial ambition and aesthetic spectacle, and a contribution to ongoing dialogues regarding the representation of marginalised women in Partition cinema, not merely as passive victims but as subjects of contention in the cinematic reinterpretation of history.

Comparative Analysis of *Pinjar* and *Begum Jaan*

Pinjar and *Begum Jaan* offer significant yet distinctive cinematic examinations of women's trauma during the 1947 Partition. A systematic comparison framework that examines narrative structure, representation of agency, spatial politics, cinematic style, and ideological positioning elucidates their points of consensus and contention.

Narrative Structure: *Pinjar*, directed by Chandraprakash Dwivedi and based on the book *Pinjar*, is a linear, character-driven story that follows Puro's kidnapping, forced conversion, and slow negotiation of who she is. The story moves forward through deep psychological growth, focusing on inner growth and emotional growth. Srijit Mukherji's *Begum Jaan*, on the other hand, has a group of characters who live in a brothel. The story moves forward despite political problems, such as drawing boundaries. This makes the story more tense and event-driven.

Agency Representation: In *Pinjar*, the agency grows slowly and in ways that aren't always clear. Puro's resistance is fragile, moral, and worked out with others. Her final choice shows that she has some freedom even though she has some limits. The movie is about how hard it is to survive mentally, showing that being in charge is more emotionally complicated than obviously heroic. In contrast, *Begum Jaan* promotes agency through collaborative action and performance. The women are politically active because they are united, speak out, and fight back. Here, agency is clear and strong, often expressed through vigorous debates and public acts of resistance.

Spatial Politics: Each movie uses space in its own way. *Pinjar* uses homes, doorways, and rural settings to show how people feel trapped and out of place. The word “cage” keeps coming up, suggesting how people might feel trapped in their minds and social lives. In contrast, *Begum Jaan*’s drama takes place in a borderland area, where the brothel itself becomes a microcosm of the political divide that occurred during Partition. The spatial division of territory externalises suffering and converts location into a centre of political conflict. Movies’ Style and Tone: The soft colours, slow tempo, and close-ups in *Pinjar* make you think about silence and inner pain. Its classical theatre structure encourages empathy that comes from within. *Begum Jaan*, on the other hand, uses bright lights, colourful costumes, strong speech, and dynamic framing to make the setting feel like a theatre and full of emotion. The way violence and resistance are shown is clearer, which gives the show a defiant tone.

Both movies question the male-dominated history of the Partition, but *Pinjar* makes pain more relatable by focusing on individual experiences. This makes people think about how their identities are divided and how to make moral choices. *Begum Jaan* talks about the fight against political and patriarchal power. She stresses the importance of being united and resisting. So, *Pinjar* values private sadness, while *Begum Jaan* values public defiance. Both movies add to the cinematic memory of Partition in different ways: one does so through subtle psychological testimony, and the other through strong collective resistance. They all show different parts of the trauma that women have been through in the past.

Conclusion

Pinjar and *Begum Jaan* are both important works in the study of Partition films, showing how Partition changed people’s lives. This study highlights the narratives of marginalized women, illustrating how contemporary Hindi cinema reconfigures historiography from state-centric political accounts to gendered, lived experiences of trauma. The principal academic contribution is the formulation of a comparative framework that regards these films as visual testimonies, thereby enriching trauma theory and feminist historiography in cinematic analysis. The discourse elucidates how cinematic form, via spatial politics, mise-en-scène, and narrative structure, enables remembrance and establishes intergenerational repositories of grief and resilience. The study contests simplistic victimhood frameworks and recognises the development of “fragile” and collective agency in contexts of historical violence. For Partition cinema studies, the implications are twofold: firstly, post-2000 films necessitate renewed critical examination as venues for ethical spectatorship and memory work; secondly, narratives centring on women are essential for a thorough understanding of Partition’s cultural repercussions. These films, therefore, broaden the methodological and theoretical parameters of the discipline while emphasising cinema’s lasting influence on the construction of collective memory and historical awareness.

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