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Agunpakhi and *Shiuli*: The Impact of Partition and the Influence of Communalism

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Abstract

Humanity today is on the brink of crisis under the grip of communal politics. In the aftermath of the Partition, the social and political landscape became increasingly unstable, plunging the country into multifaceted crises. Hasan Azizul Huq was an intensely self-aware artist in portraying the loneliness of human life and the starkness of reality. The emotions, sentiments, and terrifying uncertainties of people from both nations unfold with striking force in his novelistic vision. Through the literary and artistic framework, the novels *Agunpakhi* (2006) and *Shiuli* (2010) introduce a new dimension to contemporary thought. Owing to growing poverty, famine, urban complexities, and communal divisions, society and the nation have undergone severe fragmentation. These realities become vividly apparent in the deeper contemplations of human existence, reflecting the refined insight shaped by the author's thoughtful perspective. In the attempt to create ethnic and religious separations, many ended up denying their own birthplace, often as a forced consequence. The author's craftsmanship is remarkably skilled and analytically rich. Alongside state-level crises, the novels also reveal, sometimes through a psychological lens, the disorder and national distress caused by communal fragmentation. In portraying refugee life, class disparity, and human existence, the artistic form of these works is truly exceptional.

Keywords: Crises, existence, humanity, refugee, regime, safety.



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INTRODUCTION

In Bengali literature, Hasan Azizul Huq presents this crisis not merely as a historical document but also as a depiction of humanity's inner psychological and moral collapse. *Agunpakhi* and *Shiuli* appear as two distinct yet interconnected representations of displacement and refugee lives, offering different perspectives on the same underlying reality. From a theoretical standpoint, displacement refers to the condition in which an individual or a group becomes detached from their social, cultural, or psychological homeland, becoming relocated or a stranger even within their own space. This displacement may be physical or psychological. Refugeehood, on the other hand, arises when people are forced to seek shelter elsewhere due to political, religious, or military causes, and it primarily represents a crisis of legal and social identity. These two concepts are distinctly and precisely reflected in different contexts in *Agunpakhi* and *Shiuli*.

In *Agunpakhi*, displacement and refugee life are articulated through a profound and extended portrayal of post-Partition rural Bengal. Although the novel may not depict literal border crossings or overt refugee movement, its characters become psychological exiles within their own country. Religious divisions, fear, rumours, and suspicion gradually render village life unfamiliar even within the confinement of one's own home. Through this lens, *Agunpakhi* portrays a displaced mentality in which individuals lose faith in their society, neighbours, and humanity itself. Though rooted in their own land and soil, they are physically oppressed and mentally "refugees" in their homeland. Thus, in *Agunpakhi*, displacement primarily signifies moral and psychological uprooting, where a house exists but safety within it does not. Life becomes uncertain and unstable.

Partition Consciousness in the Illumination of the Literary Process

In reviewing the primary texts of *Agunpakhi* (Huq, 2006) and *Shiuli* (Huq, 2010), various literary theories and critical approaches have been employed to trace the development of Partition consciousness within Hasan Azizul Huq's narrative world. Critical interpretations, relevant historical texts, and contemporary responses to Partition literature inform this analysis. The study situates Huq's fiction within broader political science and sociological frameworks, recognising that the Partition of 1947 was not merely a territorial division but a structural transformation of identity, citizenship, and belonging (Chatterji, 2007; Talbot & Singh, 2009). Through

historical, social, and comparative methodologies, this section explores how Huq's novels articulate pathways toward human dignity amid the crises and limitations imposed by communal division.

A comparative analysis of displacement and refugee in *Agunpakhi* and *Shiuli* reveals that Huq closely examines Partition, war, and state reconstruction as interconnected historical processes. In both novels, displacement emerges not only as physical migration but also as an existential rupture in which identity itself becomes unstable. As scholars of Partition literature have argued, the most enduring consequence of 1947 was not only demographic dislocation but also the fragmentation of selfhood and community (Butalia, 2000; Pandey, 2001). Huq's characters embody this crisis of identity: individuals stripped of certainty become socially marginalised and politically invisible. Communities once rooted in land and memory are rendered insecure, their humanity reduced by communal categorisation.

Both *Agunpakhi* and *Shiuli* are rich in contemporary portrayals of society and politics while simultaneously engaging philosophical reflection. Huq presents communal riots and the contradictions of refugee life with sincere intensity. Class discrimination, hunger, social decay, and existential anxiety intersect within his narrative structure. His fiction captures the final days of undivided India and the gradual descent into communal hostility, echoing historical accounts that describe how political negotiations at elite levels translated into violence at the grassroots (Chatterji, 2007; Talbot & Singh, 2009). Women occupy a central position in his fictional universe, and through them the emotional and moral costs of Partition are revealed. The marginalised people of the Rarh region of Bengal are portrayed not only as passive victims but also historically wounded subjects struggling to preserve dignity amid rupture.

The female narrator in *Agunpakhi* does not desire division. For her, Partition based on religious separation represents not only liberation but also fragmentation. She resolves internally to remain attached to her land, even as communal discourse attempts to redefine belonging through religious identity. Her reflections suggest that when religion becomes a political instrument, individuals become estranged from society, nation, and even time itself. The intimate bond between husband and wife, which she perceives as indivisible despite individuality, symbolises a broader yearning for unity beyond communal categorisation (Huq, 2006). Her resistance

reflects what Anisuzzaman (2014) identifies as a humanist strand in Bengali literary consciousness that resists sectarian nationalism.

Hasan Azizul Huq consistently interrogates human roots, decision-making rights, democracy, and fragmentation within shifting state structures. The Partition of 1947 institutionalised communal division in the Indian subcontinent, leaving what historians describe as a “long shadow” over Hindu–Muslim relations (Pandey, 2001). Although British colonial rule formally ended, it left behind structural divisions that intensified communal consciousness. The escalation of discord following the Lahore Resolution of 23 March 1940, led by Muhammad Ali Jinnah, consolidated the political demand for a separate Muslim homeland (Talbot & Singh, 2009). Religious polarisation deepened thereafter, while Congress leaders struggled to balance nationalist unity with mounting communal pressures.

The emergence of the All-India Muslim League and the growth of separatist politics cannot be understood solely as British manipulation; rather, they reflected a convergence of elite political ambitions, colonial administrative strategies, and anxieties about minority security (Jalal, 1985). Ultimately, negotiations between the British, the Congress, and the Muslim League culminated in the division of Bengal and Punjab. This process produced what scholars describe as one of the largest forced migrations in modern history, accompanied by widespread violence (Butalia, 2000; Talbot & Singh, 2009).

Within the novelistic framework, the division of Bengal becomes a lived trauma rather than an abstract political arrangement. The narrator reflects on how demographic logic and majoritarian politics determined the allocation of territories, fragmenting Bengal along religious lines (Huq, 2006). Independence, achieved under the banner of the Two-Nation Theory, thus generated a new polarisation that deepened socio-economic inequality and reconfigured power structures. The creation of East and West Pakistan, separated geographically by India, intensified anxieties regarding governance, identity, and belonging.

The communal riots that accompanied Partition devastated ordinary lives. As historians document, violence unfolded in homes, marketplaces, trains, and villages, leading to massacres, looting, and displacement on an unprecedented scale (Butalia, 2000; Pandey, 2001).

In *Agunpakhi*, this violence is conveyed through images of houses plundered, valuables seized, and families expelled from ancestral homesteads. The narrator observes that countless individuals crossed borders in desperation, many arriving destitute after losing everything (Huq, 2006). Migration was rarely voluntary; it was compelled by fear and insecurity. Property owners and affluent families often faced particular loss, as attachment to ancestral land conflicted with the imperative of survival.

For the female narrator, Partition signifies not only riot and bloodshed but also the erosion of existential stability. Even when outwardly accepting the new state system, she experiences internal anguish and resentment. Her desire for peaceful coexistence briefly surfaces in moments of cautious optimism regarding relations between the newly formed states. Yet historical reality disrupts such hope. Renewed riots, communal hostility, and retaliatory violence shatter the possibility of normalcy. Landscapes once associated with home become marked by devastation, and survival itself becomes uncertain. Through this portrayal, Huq aligns personal trauma with documented historical catastrophe, transforming political history into intimate human experience.

Colonial Subjugation and State-Sponsored Oppression

Agunpakhi (Huq, 2006) and *Shiuli* (Huq, 2010) together form a wide social canvas that captures lived experiences under colonial rule and in its aftermath. Within these novels, the independence movement and anti-British struggle appear not merely as background history but as lived political consciousness. Huq portrays the growing antagonism between religious communities while simultaneously exposing the structural logic of colonial administration. Scholars have argued that British governance in India relied heavily on policies that institutionalized communal division and competitive political representation, thereby deepening social fragmentation (Chatterji, 2007; Pandey, 2001). In this context, communal hostility was not only accidental but also intertwined with colonial political strategy.

Youth activism emerges prominently in the narrative world. Young men and women, driven by nationalist sentiment and the aspiration for liberation, willingly embraced sacrifice. Their resistance echoes the broader revolutionary movements in Bengal, where student activists participated in militant anti-colonial actions,

often at the cost of imprisonment or death (Sarkar, 1983). Huq integrates these realities into her fiction with striking intensity.

Through an observant and historically grounded narrative lens, the novelist depicts social crises alongside class consciousness and political awakening. Even adolescent figures are shown engaging in armed resistance against colonial authorities. The portrayal of a young girl who chooses death over capture reflects the spirit associated with revolutionary women such as Pritilata Waddedar, whose anti-colonial actions became emblematic of female political militancy in Bengal (Forbes, 1996). Rather than romanticising violence, Huq situates such acts within the broader desire for human dignity and national emancipation.

Colonial subjugation endangered public life not only through political repression but also through economic exploitation. The British Empire's commercial priorities intensified extraction and trade expansion in India, reinforcing economic dependency (Bayly, 1988). In response, boycott movements emerged, particularly during the Swadeshi and Civil Disobedience campaigns. Under the leadership of Mahatma Gandhi, mass civil disobedience became a central strategy of anti-colonial resistance (Brown, 1991). Huq's female narrator recalls that young men from her village defied colonial laws and were arrested, including her own son. His eventual release, followed by fatal illness, reflects the personal costs borne by families during political struggle. Through such episodes, Huq transforms national history into intimate domestic tragedy.

The political climate grew increasingly volatile in the decades between 1919 and 1930, a period marked by intensified revolutionary activities and repressive colonial measures (Sarkar, 1983). The trauma of the Second World War further destabilised colonial India. Military mobilisation, wartime shortages, and infrastructural militarisation profoundly affected civilian life (Khan, 2015). In *Agunpakhi*, wartime devastation is rendered through vivid imagery: aerodromes built on confiscated land, bombings near civilian settlements, and the constant fear of aerial attack. These fictionalised experiences parallel documented wartime militarisation in eastern India, especially following Japan's advance into Burma (Khan, 2015).

The character Karta embodies the psychological consequences of these overlapping crises. Ambitious yet

internally fractured, he struggles to reconcile himself with the aftermath of Partition. Though he relocates with his family to East Pakistan, he remains existentially unsettled. Partition, as historians note, produced not only territorial displacement but also enduring psychological dislocation (Pandey, 2001; Butalia, 2000). Karta's determination to preserve ancestral property and elevate his family's social standing reflects both resilience and anxiety within unstable socio-political terrain.

Simultaneously, broader crises, including wartime devastation and famine, intensified vulnerability. The Bengal Famine of 1943, exacerbated by wartime policies and administrative failures, resulted in catastrophic mortality and long-term economic disruption (Sen, 1981; Mukerjee, 2015). Such historical realities resonate in the novel's depiction of scarcity, fear, and moral decline. Yet Karta remains intellectually alert and socially engaged, eventually acquiring land and establishing himself as a respected community leader.

Ambition gradually transforms into a craving for authority. Karta defeats his Hindu rival and becomes Union President, undertaking infrastructural projects and presenting himself as a servant of the people. However, his later electoral defeat exposes the fragility of communal trust in a post-Partition society. Even where everyday coexistence persists, political narratives of division reshape perceptions and loyalties (Pandey, 2001). When village conflict erupts, Karta's fear reveals the deep insecurity generated by communal politics. His anxiety that violence may target him personally reflects the broader climate of suspicion that Partition entrenched.

The rise and decline of Karta's joint family mirror the trajectory of colonial and postcolonial upheaval. Economic prosperity initially flourishes through land cultivation and cooperative kinship. Yet social transformation leaves the female narrator confined within patriarchal expectations. Despite material growth, her agency remains restricted. Feminist historians have demonstrated that women's participation in nationalist and revolutionary movements did not necessarily dismantle entrenched domestic hierarchies (Forbes, 1996). Huq's narrator articulates this contradiction poignantly: although surrounded by political change, she experiences herself as constrained, directed, and deprived of autonomous identity. Her reflection questions whether obedience and self-effacement can ever constitute full humanity.

The Second World War introduced new global polarisation that reshaped South Asian geopolitics. Japan's occupation of Burma and subsequent military campaigns in the Indo-Burma frontier intensified militarisation in northeastern India (Khan, 2015). Troop movements, aerial warfare, and shifting alliances destabilised the region. Within the novel, these geopolitical shifts appear not only as distant events but also as immediate disruptions to village life and familial stability.

Ultimately, Huq presents colonial subjugation and wartime aggression as forces that fracture both public institutions and private relationships. The once prosperous family collapses after Karta's death, suggesting that authoritarian structures, whether colonial or domestic, produce fragile foundations. Through investigative artistic insight, the novelist reveals how imperial domination, communal politics, war, and patriarchy intersect to reshape human destiny.

The Subsequent Politics of Partition

The interrelationship between British wartime defensive strategies and the Indian nationalist movement exerted a decisive influence on the subsequent politics of Partition. War inevitably generates violence, instability, and psychological alienation, and the Second World War (1939–1945) profoundly reshaped global political structures. While Europe suffered immense devastation, the political geography of Asia was also fundamentally transformed. Burma, India, China, and Southeast Asia became interconnected theatres of military and strategic contestation. In 1942, Japan's occupation of Burma extended the conflict to India's northeastern frontier, particularly to the Kuki–Chin and Naga regions (Khan, 2015). This confrontation cannot be understood as purely military; rather, it reflected the convergence of British imperial defence policy, Chinese military engagement, and Indian nationalist aspirations.

In January 1942, Japanese forces advanced into Burma through Thailand and rapidly captured Rangoon, aiming to dismantle British authority in Southeast Asia and secure access toward India (Allen, 1984). Following the occupation, Japan collaborated with the Burma Independence Army and encouraged the activities of the Indian National Army under Subhas Chandra Bose. Bose's leadership internationalised the Indian independence struggle by aligning anti-colonial nationalism with wartime geopolitics (Sarkar, 1983). The northeastern frontier subsequently emerged as a critical

zone of Allied resistance. Chinese troops were deployed in western Burma, while hill communities such as the Kuki and Chin became deeply entangled in wartime operations. Many among them supported British forces and participated in anti-Japanese resistance, resulting in the destruction of villages, displacement of populations, and severe socio-economic disruption (Allen, 1984).

Japan's occupation of Burma transformed the India–China–Burma frontier into a strategic corridor of immense importance. British authorities constructed military bases and expanded infrastructural networks across Northeast India, reshaping patterns of governance and security that would outlast the war (Baruah, 2005). Wartime mobilisation also stimulated new forms of political consciousness among Kuki, Chin, and Naga communities, who began articulating distinct ethnic identities and territorial claims. In the post-war period, integrating these frontier regions into the emerging Indian nation-state became increasingly complex and contested (Baruah, 2005). The Partition of India in 1947 was therefore influenced not only by religious nationalism but also by wartime administrative priorities, frontier militarisation, and security considerations (Talbot & Singh, 2009). When Burma achieved independence in 1948, newly demarcated borders divided ethnic communities, placing segments of the Kuki and Chin populations within India and others within Burma. This division generated long-term border tensions and layered questions of identity and belonging.

Within this broader historical landscape, Hasan Azizul Huq's *Agunpakhi* (2006) demonstrates that imperial dominance, wartime crisis, and communal politics converged to destabilise everyday survival. Food emerges in the novel not merely as sustenance but also as a political instrument. Scarcity is depicted as historically produced rather than accidental. Scholars have shown that colonial economic structures, wartime procurement policies, and administrative failures contributed significantly to the Bengal Famine of 1943 (Sen, 1981; Greenough, 1982; Mukerjee, 2015). Food thus functioned as both material necessity and mechanism of control.

In the narrative, rural Bengal appears trapped between religious division and material deprivation. Hunger becomes both bodily experience and symbolic condition. The female protagonist's struggle to survive amid scarcity, fear, and communal unrest reflects the intertwined social and economic crises of the time.

Historical research indicates that famine intensified insecurity, migration, and communal tension in Bengal, indirectly shaping the political atmosphere preceding Partition (Greenough, 1982; Talbot & Singh, 2009). In this sense, the struggle for food parallels the struggle for land: both represent contests over survival and dignity within a collapsing moral and political order.

The narrator's reflections suggest that hunger transcends ideological boundaries. When faced with starvation, religious distinctions lose their immediate authority before the urgency of bodily need. Famine scholarship similarly emphasises that hunger erodes social cohesion and reshapes relationships within communities (Sen, 1981). Under such pressure, neighbours may become competitors, and moral frameworks shift under the weight of necessity. In *Agunpakhi*, deprivation intensifies vulnerability and magnifies the destructive consequences of communal politics.

The devastation of the Second World War further amplified these crises. Wartime requisitioning, transportation breakdowns, and militarisation disrupted agricultural production and food distribution networks across eastern India (Khan, 2015). Huq represents war as a consuming force that transforms belief systems, alters geography, and destabilises historical continuity. Through the narrator's consciousness, global catastrophe is internalised as intimate trauma. War appears as an all-encompassing fire that dissolves conventional distinctions between truth and falsehood, virtue and vice, beauty and ugliness. In such a landscape, civilisation itself seems threatened with erasure.

Thus, the subsequent politics of Partition emerge not only from religious ideology but from the layered effects of imperial warfare, frontier militarisation, economic manipulation, and famine. In *Agunpakhi*, these macro-historical processes are filtered through domestic life and female subjectivity, converting geopolitical upheaval into lived human experience. Hunger, land, war, and religion converge to shape a fractured yet enduring consciousness that defines the Partition era.

Challenges: Political Conditions of Hindus and Muslims

In *Agunpakhi* and *Shiuli*, Hasan Azizul Huq presents the intertwined lives, social structures, and political realities of Hindus and Muslims in Bengal through a unified narrative vision. He renders with profound characterisation how fragile and exposed the existence of

both communities became in the aftermath of the 1947 Partition. The themes of religious division, ethnic hostility, and identity crisis therefore acquire a deeply emotional and historical resonance in Bengali literature. Scholars of Partition literature have noted that the event was not simply geopolitical but also profoundly psychological, reshaping subjectivity and communal belonging (Butalia, 1998; Pandey, 2001). In Huq's fiction, crisis and compassion emerge not merely as narrative elements but as reflections of historical rupture.

Both novels portray the tension between Hindu and Muslim communities alongside social fragmentation, economic deprivation, suspicion, and the collapse of once-intimate human relationships. Partition was not merely a redrawing of borders; it fractured consciousness and destabilised long-standing cultural interconnections (Chatterji, 2007). Kolkata, once a vibrant centre of intellectual exchange and composite culture, became increasingly fragmented and estranged in the post-Partition period. As historical research demonstrates, the communalisation of politics in Bengal intensified anxieties and hardened religious identities in urban and rural spaces alike (Jalal, 1995; Pandey, 2001). Huq captures this transformation through subtle narrative techniques that reveal how religious and political entanglements deepened fissures in Hindu-Muslim relations and triggered lasting human and political dislocations.

Huq's empathetic and layered narrative structure weaves together multiple social dimensions. In *Agunpakhi*, the effects of Partition are foregrounded within rural Muslim society, while *Shiuli* shifts the lens to urban Kolkata and its communal tensions. After 1947, Kolkata became demographically Hindu-majority, and this demographic shift reshaped everyday social relations. Historical accounts confirm that many Muslims migrated to East Pakistan, while those who remained often experienced marginalisation and insecurity (Chatterji, 2007). Yet attachment to land and memory prevented many from leaving. This emotional rootedness, despite rising hostility and uncertainty, reflects what Urvashi Butalia (1998) describes as the "intimate trauma" of Partition, where belonging and survival come into painful conflict. In *Agunpakhi*, the flow of time and the pressure of history are embodied in the voice of a Muslim woman, an unnamed mother shaped by the trauma of displacement and fear. Identity, central to human stability, becomes precarious when social and political structures fail to provide security. As scholars argue,

Partition produced a profound crisis of identity in which individuals found themselves estranged within their own homelands (Pandey, 2001). The protagonist's isolation and anxiety over land loss symbolise the broader political marginalisation of Muslim communities in post-Partition Bengal. When individuals feel alienated from their own soil, survival itself begins to lose meaning, an experience that mirrors the existential condition of refugees and minorities described in Partition historiography (Butalia, 1998).

In *Shiuli*, Huq refines the exploration of Hindu–Muslim relations within the urban framework of Kolkata. The novel becomes a human chronicle of suffocating citizenship, fractured memory, and urban alienation. The post-Partition city struggles to redefine itself, and politics intertwined with communal suspicion erodes previously interconnected lives. As scholars of Bengal's urban history observe, the refugee influx and communal politics reshaped Kolkata's social fabric, producing new hierarchies and anxieties (Chatterji, 2007).

Violence and displacement stand at the core of both novels. Rather than depicting violence merely as spectacle, Huq presents it as embedded within social reality. Historians emphasise that Partition violence was not only episodic but also systemic, transforming social consciousness and everyday interaction (Pandey, 2001). In Bengali literary tradition, Partition and humanitarian catastrophe recur as persistent motifs; however, Huq rearticulates this history with renewed ethical sensitivity.

The religious, territorial, and political conflicts surrounding Partition resulted not only in the division of a state but in a deep erosion of shared human values. Fragmentation, domestic, social, psychological, becomes the central motif of both novels. The existential anguish of refugee life and the trauma of displacement threaten the foundations of human dignity. Partition scholarship similarly underscores how violence generated long-lasting psychological scars, especially among women and marginalised communities (Butalia, 1998).

Although Huq does not explicitly dramatise Partition events in *Agunpakhi*, he evokes an atmosphere of pervasive unrest through rumour, fear, revenge, and uncertainty in rural society. Scholars note that rumours and anticipatory fear played a decisive role in escalating communal violence during 1947 (Pandey, 2001). In *Shiuli*, the postwar and post-Partition condition is symbolically represented through gendered violence and

the widening divide between village and city. Violence thus operates not only externally but also internally, as a manifestation of psychological and existential rupture.

The female protagonist in *Shiuli* becomes a metaphorical refugee, displaced not only geographically but also emotionally and socially. In both novels, “refugee” signifies more than physical displacement; it denotes the erosion of dreams, security, and identity. The broader historical context further intensifies this crisis. The Second World War destabilised Bengal's economy and politics, culminating in the catastrophic Bengal Famine of 1943 (Sen, 1981). Wartime policies and administrative failures deepened scarcity, corruption, and social breakdown.

Huq reflects this wartime devastation through a stark portrayal of suffering. Rather than stating that war simply arrived, the narrative suggests that it intruded into the most intimate spaces of life, disrupting food supplies for children, depriving the sick of nourishment, and leaving the elderly without sustenance. From the districts emerged starving, diseased, and skeletal bodies moving toward the city in desperate processions (Huq, 2010). This depiction aligns with historical documentation of famine-stricken populations migrating en masse to urban centres (Sen, 1981).

Gendered violence forms another defining dimension of the novels. The narrative space becomes simultaneously a site of oppression and resistance. *Shiuli*'s shattered existence reflects the broader suffering of women within patriarchal and communally fractured societies. Partition historiography consistently emphasises how women's bodies became symbolic battlegrounds of communal honour and political revenge (Butalia, 1998; Pandey, 2001). Within such a context, freedom becomes elusive, and survival itself becomes an act of resistance. Communities subjected to continuous psychological trauma become immobilised, yet Huq's narrative insists on recognising this suffering as both testimony and critique of post-Partition society.

CONCLUSION AND RECOMMENDATIONS

Conclusion: *Shiuli* presents an urban portrayal of refugee life, where displacement is not merely psychological but also overt and physical. The novel's protagonist, *Shiuli*, is a woman who, in postwar society, emerges as a symbol of destitution and homelessness, having lost family, love, and social dignity. She survives on the margins of the city as a refugee woman for whom independence is

neither liberating nor attainable. Although Shiuli is a woman, she embodies the voice of protest of a marginalised human being. Despite being a citizen of an independent nation, she suffers from deep insecurity. Her repeated attempts to find shelter expose the emptiness of citizenship itself. She is by no means a defeated individual; rather, her refugee condition is not only the result of displacement but also a searing testament to the erasure of women's existence within a patriarchal society. Through both direct and indirect analysis, it becomes evident that the refugee experience in *Agunpakhi* is internal and philosophical in nature, while *Shiuli* presents a more concrete and physical reality. Together, they represent two facets of Partition's trauma: on one side, the pain of division, and on the other side, fragments of an incomplete society still waiting for liberty.

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