



THE GARDEN OF SOLITUDE, OUR MOON HAS BLOOD CLOTS, AND THE HALF MOTHER ARE JUST A FEW OF THE STORIES FROM KASHMIR.

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Basharat Peer's 2009 book *Curfewed Nights*, in particular its enlarged memoirs, fiction, and other works, serve as an inspiration for modern English-language literature from Kashmir. In his book, Peer bemoans the fact that individuals from practically every conflict region have shared their tales, including Palestinians and Bosnians, and that he felt compelled to write about his own traumatic experience. Basharat Peer is praised by the author of *The Garden of Siddhartha* Gigoo, who writes that Peer's "novel soared to fame after nearly 20 years of political instability." In terms of the development of art, twenty years is nothing. *Curfewed Nights* was significant because readers from the West as well as Kashmiris and Indians read it. Additionally, he claims that there had previously been Urdu poetry and short stories, some of which had been self-published, but not novels or memoirs. A Kashmiri who has personally experienced the pain of unrest believes that *Curfewed Nights* is a very strong discourse about Kashmir. Peer describes the suffering that Kashmiris had to endure in the face of the unrest with great poignancy. He uses historical examples to paint the Muslim community of Kashmir as long-term victims of oppression and bloodshed. He uses art to assist his audience understand his memories of the fight. Peer courageously exposes the false innocence of the Indian government in general and the crimes committed by its army in particular while exposing the harsh truth of his state to his readers. He claims that he was once persuaded to enlist in the army but ultimately gave in to his parents' pressure. Peer abandoned the armed uprising and joined the intellectual opposition as a result.

Curfewed Nights only gives readers a partial picture of Kashmir because it ignores the Kashmiri Hindu or Pandit migration; Rahul Pandita fills in the gaps in his dramatic English book *Our Moon Has Blood Clots: A Memoir of a Last Home in Kashmir*. It tells the story of the 1990 Pandit exodus. Pandita turns to history to explain how Kashmir and the Kashmiri Hindus came to be.

He derives information about Kashmir's past and the connections that formerly existed between its many populations from widely held stories as well as from his forefathers. In this sense, Pandita appears to resurrect a Kashmiri-inspired identity in the face of the danger posed by a foreign country, including its traditions, culture, language, etc. The majority of Pandita's narrative was created using his acute recall. It's remarkable that the author's brother Ravi, who suffered unjustly as a result of the unrest, has a memoir dedicated to him. Although the story is compelling, there is an underlying incoherence that suggests the incoherence of the Pandit identity. The memoir offers a multifaceted perspective on the evacuation. Pandita describes to his readers the stress of having an unexpected visitor knock on their door. The writer's eyes are filled with tears in response to the scenario, which is all the emotion he can muster. *The Garden of Solitude* by Siddhartha Gigoo also emphasises the suffering the Pandit community through during the exodus in 1990. The opening lines of the book are as follows:

All I can think about right now is being alone in a garden, eating ricecrumbs.

The first sentences establish the tone of the book and serve as its kind of epigraph. Gigoo describes the isolation that the exodus brought into the lives of the Pandits while addressing the Morning a morsel of rice in the evening. various effects of the exodus. The relationships between Kashmiri Pandits and Muslims that had existed looked to be completely destroyed by the exodus. He offers his readers with a world that is unpredictable and unexpected—a world where yesterday's buddies are now tomorrow's adversaries. When a Muslim woman says, "May God destroy the seed of Pandits," it represents a particularly extreme act of hostility. The narrator's trip to Ladakh provides all the chaos and confusion in this painful story a purpose.

The knowledge in the Lama's comments alludes symbolically to the writer's wisdom, who created the novel out of the suffering that came with exile. *The Half Mother*, Shahnaz Bashir's debut book, is about the suffering and brutality that the people of Kashmir have through at the hands of the Indian army. *The Half Mother* tells the depressing story of a woman by the name of Haleema. It centres on the excruciating anguish and identity conflicts Haleema experiences after the army abducts her kid, who was her sole

hope for survival. Haleema progressively loses everything that could protect her identity. She thus becomes a symbol of tragedy because she loses her one and only unborn child. Unarmed but powerful nonviolent/peaceful protests in Kashmir's Himalayan area from the 1990s, as well as an explosion of authors, academics, columnists, bloggers, and journalists who are dedicated to chronicling Kashmiri history, have restored the armed insurgency. Since the release of Basharat Peer's *Curfewed Night*, powerful fiction and non-fiction have been coming out of the valley. The young Kashmiri writers Mirza Waheed, Siddharth Gigoo, Shahnaz Bashir, and Rahul Pandita portray daily occurrences in their works. The main result of their publications is the fact that the populace has embraced the narrative (about Kashmir). Therefore, Kashmiris tend to have higher expectations if a Kashmiri writer presents his or her work related to Kashmir. People begin to believe that their story—how they saw things and perceived them—will finally be presented to the world, free from the security paradigm's lens through which Kashmir has been seen as a strategically important land populated by less important, expendable individuals.

Works Cited.

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