

## Train To Pakistan: Exploring National Identity And Postcolonial Tensions In Partition Fiction

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### Abstract:

This research article seeks to bring forth the outcome of partition on the Indian Sub-Continent after India gained its independence in 1947 after the long rule of British colonization. It manifests how the colonizers sowed the seeds of hatred which led not only to unprecedented deaths and devastation but also the process of division of the Sub-Continent on communal and sectarian lines. The independence gave the two countries government systems with destroyed economies and a system without any establishment and experience. More than fifteen million refugees were forced to go to regions completely foreign to them. The hatred, communal riots between Hindus / Sikhs and Muslims completed the mission which demanded blood and human lives. Khushwant Singh's "Train to Pakistan" is an excellent and realistic story of political hatred, violence and communal riots during those chaotic and critical days that preceded and followed the partition of India. It tells the miserable tales of individuals and communities that were caught in the whirl of partition. Millions of people on both sides of the border who had been, like their ancestors, born and brought up on the same soil were forced to move only because they worshipped one God and not the other and here comes the question how communalism was one of the major aspects of the partition of India. Originally it is entitled *Mano Majra* which indicates static, while the present title "Train to Pakistan" suggests change. This maybe the reason that VA Sahane remarked

that the change of the title of the novel from “Mano Majra” to “Train to Pakistan” is in keeping with the theme of the novel. This study will try to look at the aspects of postcolonial anxiety, national identity and how these are related to an understanding of the political-historical fact of the partition.

Keywords: Partition, migration, violence, death, Pakistan etc.

### **Introduction:**

Khushwant Singh is recognized as an excellent Indian historian and novelist, an outstanding observer and social critic. He is known as a significant post-colonial writer in English language. Like many other novelists Singh also endeavors to explore political, social and contemporary realities of Indian life. In July 2000, Sulabh International Social Service Organization honored him with the ‘Honest Man of the Year Award’ for his honesty and courage in his ‘brilliant incisive writing’. He himself was an eyewitness to the horrors of partition of India. When once asked he said, “Partition was a traumatic experience for me. I had gone to Lahore expecting to live there, to become a lawyer or judge; then to be brutally torn out and never really being able to go back. That was what put me into writing. I wrote Train to Pakistan.”(The Hindu) Written in 1956, this was the first novel that was based on the theme of partition and freedom. This novel got him international admiration. Khushwant Singh was labelled as ‘the capital’s best known living monument’ by India Today. Khushwant Singh’s “Train to Pakistan” can be called the most extensive account of the components which compelled and guided the people of India not only gives an insight into their condition, their view of life but also evokes compassion with their desires, hopes, frustration and their failures. Singh’s remark about Kartar Singh Duggal’s Naunh te mas (The Nails and the Flesh, 1957) is equally applicable to his own novel: “It has masterly portrayal of peasant character and a skillful handling of a theme where a pastoral peace rapidly moves to a tragic climax of communal massacres. It is refreshingly free from bias.”(Singh, 198) In the novel Singh endeavors to look at the events from the perspective of the people of Mano Majra,

a tiny village which is regarded to be the setting of the novel. P.C. Car remarks, "Singh weaves a narrative around life in this village, making the village a microcosm representing a large world." The individuality in Khushwant Singh's writings is on account of his anger and disenchantment with the "...long cherished human values in the wake of inhuman bestial horrors and insane savage killings on both sides during Partition of the subcontinent between India and Pakistan in August 1947." (Harish 126) The novelist attempts to make the ensuing violence on both sides of the border, the very essence of the novel, demonstrated in brutal mass demolition as well as horrible consequences of partition on the nonviolent and peace-loving Muslims, Hindus and Sikhs of Mano Majra. As Warren French says, "Singh's terse fable suggests a profound disillusionment with the power of law, reason and intellect in the face of elemental human passions.... Singh is brilliant, sardonic observer of world undergoing convulsive changes; and his novels provide a unique insight into one of the major political catastrophes of this country" (French 818- 20). It is interesting to see that writers who have written in the partition event have praised Singh for "Train to Pakistan". Salman Rushdie remarks it as 'the only good book on the theme of partition' and Amitav Ghosh calls it 'a classic'. Critics like K.R. Srinivasa Iyengar, Meenakshi Mukherjee, William Walsh and Paul Brians have also felt it essential to give a great amount of critical attention and scope to "Train to Pakistan".

#### **Literature Review:**

The event of partition has left a dark memory in the heart of everyone. It has given deep wounds to the Indian people and they are still haunted by the trauma of the time and the horrific days continue to haunt the new India. The sufferings, pathetic experiences of that period are all presented in a realistic manner through "Train to Pakistan", a great novel by Khushwant Singh where the story is set at the time when the country was divided into two nations. The author wishes to show the sufferings of common people, pictures of terror of the subcontinent at that time of the violence. Singh himself had the experience of these horrific days, so the novel can be seen as a result of his own experiences and his hatred to the violence that he saw. Theoretical concepts from the postcolonial school such

as postcolonial anxiety, nation, national identity among others may be applied to the study of Partition and its aftermath as represented in Singh's novel. Sankaran Krishna (1999) refers to postcolonial anxiety as a persistent desire among Third World states to be seen as equal to Western/European models of the enlightened liberal state. This anxiety leads to 'mimetic constructions' of the European/Western social order where 'the story of what once happened in Europe constitutes the knowledge that empowers state elites as they attempt to fashion their nations in the image of what are considered successful nation-states' and national identity may be defined as a set of cognitions and emotions that express an individual's relationship with a nation (Barrett and Davis 2008; Blank and Schmidt 2003).

"National identity" is a subjective construct, differing from the concept of "nationality," which is an objective marker of an individual's belonging to a nation. Even though different communities are situated within the tragedy they blamed each other. But the fact is that it's humanity that suffered the most. The victims of that violent period cannot be given justice only through the statistical details of death. Literature upholds mirror to society reflecting images of pain and suffering that people had undergone in that gruesome act of violence and trauma. Mushirul Hasan comments:

"What political debate will never fully do-  
And the reason we so badly need literature-  
Is defeat the urge to lay the blame  
Which keeps animosity alive. Only literature  
Truly evokes the sufferings of the innocent."

The novel is indeed about the sense of guilt weighing heavily on the conscience of the community as well as of the individuals. Reviewing the book in The New York Herald Tribune Book Review, R.H.Glauber says: "Individuals redeem themselves, but the weight of guilt remains in the community."

“The novel *Train to Pakistan* is the realistic picture of Mano Majra before and after the partition of India and Pakistan.”(Dar, 2013).

Singh’s novel moves beyond a historical- political commentary of the most violent event in this part of the world and becomes a comprehensive portrayal of the human side of history – that people suffer the most at times when power politics are at play and individual lives are subjected to extreme trauma is made explicit on the manner in which the narrative unfolds - “Khushwant Singh portrays multiculturalism, political idealism, communal violence, pain, agony, trauma of partition, humour, bribery, hypocrisy, drunkenness, unfair police, bureaucratic functioning and customs, love and sacrifice.” (Gawain, 1998, Menoti, 2011, Sehwat, 2013).

‘Khushwant Singh’s searing novel *Mano Majra* (*Train to Pakistan*, New York, 1956), first made me aware of the human impact of Partition’s tragedy on Punjab’(2006). This is Stanley Wolpert’s first statement of ‘Acknowledgments’ in *Shameful Flight: The Last Years of the British Empire in India*. Wolpert’s comment, in a way, sums up the prominence of Singh’s novel as a partition text.

“The masses of different religions are freely looted, killed and women and girls raped” (Thakur, 2014).

Tank (2011) has reported that this is a politically dramatic novel that presents the grossness, ghastliness and total insanity of the two nation theory. Mohammad (2012) criticizes this novel in the light of post-colonial theory and compares it with *Ice Candy Man*(1988) by Bapsi Sidhwa. He compares the Muslim and Sikh women characters in the *Train to Pakistan*. “However people like Juggut Singh sacrifices his life in an attempt to save the lives of migrating Muslims for the sake of love for Nooran.”(Sehwat, 2013)

A close reading of the novel clearly shows that the dacoity at Lala Ram Lal’s house and murder of the moneylender are not merely accidental— these are a prelude to the swelling acts of murder and violence across the frontier which do not remain unretaliated. The depiction of the dacoity scene serves as a

‘prelude to the heinous crimes that are committed against the people in flight from their homes.’(Tarlochan, 89)

In writing the novel Khushwant Singh has to put all his own experiences and his instincts as a historian together and to combine it with his fiction writing skills and to form this masterpiece, is definitely not an easy job to do. As K.R. Srinivasa Iyengar remarks: “It could not have been an easy novel to write. The events, so recent, so terrible in their utter savagery and meaninglessness, must have defied assimilation in terms of art.”(1962; 1996:502)

### **Partition Fiction and Train to Pakistan:**

The partition fiction mainly narrates the worst passion in the human heart. The partition fiction tells about human experiences, their sufferings and how they dealt with the partition and its consequences. The whole partition literature talks about the painful story of the millions of people on both sides of the new borders who had to flee from their homes. The corpus of partition literature can rightly be called as the ‘Literature of Anguish or the saga of pain.’ This literature gives emphasis to different aspects of partition and the issues it has given birth to. Partition literature is also widely known as ‘Riot Literature’. This literature gives a report of all the historical events of partition and everything that is associated with it presenting the pictures of terror along with the shocking account of human dilemma at the subcontinent at that time of violence. So the partition novel is a unique collection of political, historical, tragic aspects and also presents human psychology which represents bloodshed and violence. These novels discuss about a large period of history and thus it offers a broad viewpoint of the largest migration in the history of mankind. Thus a partition narrator presents the catastrophe of the event of partition before the eyes of the present day generation. These significant historical fictions has an important role to play not only in foregrounding the mere event, but also to offer its political and human facets ,as to show how people managed to deal with the trauma and how they resemble their lives after the great displacement. Many writers have written about these traumatic experiences in their

works. Manohar Malgonkar's "A Bend in the Ganges" is one such work. Some other works are Manju Kapoor's "Difficult Daughters" and Bapsi Sidhwa's "Ice Candy Man" also known as "Cracking India" etc.

In the summer of 1947, with the partition of India a large number of Muslims, Sikhs and Hindus had to give up all their belongings and flee from their own places, own homes on each side of the newly formed border between India and Pakistan. But in these crucial times there remains a small village, Majo Majra where there is peace for the time being. It has only three brick buildings- a mosque, a gurudwara and the Hindu moneylender Lala Ram Lal's house. There takes place a dacoity which results in the murder of Lala Ram Lal. After the dacoity, Malli and his gang pass by Juggut Singh's home, often called 'Jugga' who is known as the most dangerous man in the village. To involve Jugga in the dacoity they throw stolen bangles in the courtyard of Jugga's home. But at that time Jugga is not at home. He is with Nooran, the mullah and weaver Imam Baksh's daughter. Jugga and Nooran hear gunshots being fired at the village and they see five robbers coming who are on their way to the river and Jugga recognises the gang's leader- Malli. The morning before the dacoity the new magistrate and deputy commissioner, Hukum Chand, arrives at Mano Majra and he asks the sub inspector about religious conflicts in the village. But the sub inspector replies that the villagers don't even know about the partition as there is still peace and there have not been any "convoys of dead Sikhs" like in the nearby village. Then the sub inspector informs him that Juggut Singh is the most dangerous man in the village but Nooran keeps him out of trouble. Chand asks him to arrange a prostitute for him and that's how he comes to meet Haseena. The next morning the train from Delhi to Lahore arrives and a young man steps out and from his manners it is visible that he is not from the village. Iqbal then goes to the gurudwara and asks Meet Singh if he can give him shelter for some days. Meet Singh then comes to know that Juggut Singh is being searched by the police because they have found stolen bangles in his courtyard. Meet Singh says Jugga has run away which makes it clear that he has committed the crime. Meet Singh is not disturbed by the murder but by Jugga robbing his own village.

Later Iqbal comes to meet Banta Singh, the village lambardar and Imam Baksh. They are in favour of the British and ask why they have left India which makes Iqbal irritated and he asks them if they want to be free. Then the Muslim man replies that freedom has nothing to do with them, it is only for the educated people. The peasants now will only go from being the slaves of the British to the slaves of educated Pakistanis or Indians. After his conversation with the men Iqbal thinks he can do nothing in a land where people's heads are full of "cobwebs". He then thinks that to prove himself as a leader he should do something big like going on a hunger strike or get himself arrested. The next morning along with Jugga, Iqbal too gets arrested. The subinspector gets Iqbal stripped and finds Iqbal is circumcised which is a sign of being Muslim and declares him to be a member of the Muslim League.

In early September a train arrives at the station but no one gets off. The officers ask the villagers to give woods, kerosene and the villagers can't find a reason why all of a sudden they want these things. When in the evening the breeze starts to blow it carries the smell of burning wood, kerosene and burned flesh. Hukum Chand gets very disturbed by watching all these and he calls for Haseena for comfort. The next morning the sub inspector informs Hukum Chand about forty or fifty Sikhs entering the village. Knowing that Jugga has identified the members of his former group and his leader Malli who are Sikhs but Chand wishes if they were Muslims and thinks that knowing Iqbal as a member of the Muslim League it will prompt the Sikhs of the village to send away the Muslims. Chand then asks the sub inspector to set Malli and his gang free. He asks the commander of the Muslim refugee camp to send trucks to evacuate the Muslims of Mano Majra. After some days the sub-inspector comes to the Chundunnugger police station and asks the head constable to ask the villagers if they know anything about what the "Muslim Leaguer Iqbal" was doing in Mano Majra. When the head constable does the same it makes the villagers puzzled because they think that "an urban babu", Iqbal has nothing to do with the dacoity. But his words somehow manage to make a change in the mind of the villagers. Banta Singh suggests that the Muslims should go to the refugee camp until things get back to normal. Imam Baksh then tells Nooran

then they have to leave and hearing this Nooran runs to Jugga's home which makes his mother annoyed. But when she comes to know that Nooran is pregnant her behaviour changes. After the Muslims leave, Malli and his gang ransack the Muslims's houses. In the rising water of the Sutlej River, Banta Singh and other villagers see dead bodies of men, women and children. That evening in the gurudwara a young boy leader encourages fellow Sikhs to massacre the Muslims who will be on their way to Pakistan. After his release Jugga visits the gurudwara and asks meet Singh to read a prayer. When the train approaches the men see a huge man climbing the bridge and it is Jugga. As the train comes closer he starts to cut the rope and finally he breaks it with his teeth. He gets hit by bullets and falls to the ground. The train then goes over his body, to Pakistan.

#### **Post Colonial Anxiety and National Identity in Train to Pakistan:**

Postcolonial theories may be visible as kinds of resistance to colonial practices and simultaneously as paradigms of emancipation assisting the colonized. They offer each intellectual and sensible approaches to assist the colonized, the silenced, the excluded, and the oppressed apprehend the character of the domination which has been imposed upon them and the approaches wherein their identities are built through regimes of power. Specifically, postcolonial theories are geared toward studying the legacy of colonial regimes of domination and their residual political, socio-economic, and mental results on formerly colonized and postcolonial societies. Of unique significance is how those theories examine the way in which postcolonial societies conflict with their collective identities and how they comprise or reject the Western norms and conventions. One of the disputed problems with post victimization is the question of identity and culture. Nowadays with the rise of migrant numbers, hybrid nations, and constitutions of states with totally different cultural diversities, the question of identity came to the surface. Theorists have paid an excellent attention to identity issues. Franz Fanon's argued concerning the implications of colonialism and also the amendment fashioned by the expertise of immigration. For

Edward Said, the central purpose of identity construction is the ability to resist and to recreate oneself as a postcolonial, anti-imperialist subject. *Train to Pakistan* narrates how the partition of India not only split the nation geographically but also divided the British colonial era from that of postcolonial independence. Instead of the religious conflicts whose seeds were sown by the British, some characters in the novel think that India was better off under British rule. Singh describes India as a place which is trying to determine itself after colonial rule and striving to make its own way for their growth. Singh also endeavors to show that with the partition of India there comes the question of national identity. What does it mean to be Pakistani? What does it mean to be Indian? And these questions were mainly pressing on the Muslims who were forced to leave India for Pakistan because of their religion. Through the character of Iqbal Singh, a political worker, Singh presents the longing for Indian independence and growth without the presence of the British. Iqbal does not trust the British to defend India from violence. He also recoils from his way his cellmate, Juggut compares English women to "houris" or angels, and Indian women to "black buffaloes", Iqbal feels disgusted about such thought. When Banta Singh, the lambardar who joins Meet Singh to meet Iqbal and asks Iqbal why the English left India, in reply to this Iqbal describes that their departure is related to their fear that the country would turn against them sooner or later, evoking the indefinite example of "the mutiny of the Indian sailors against the British during the Second World War. Though "independence" is an abstract concept to Iqbal's listeners, but he has this thinking that the idea of political freedom can work as the foundation to promote a new economic reality, a system in which less Indians have to suffer from poverty. However, there are some instances which show some characters liking the British. For example, Banta Singh talks about how he fought with the Allied Powers on behalf of the British in World War I, he also says that other Indian soldiers liked the English officers and thought that they were better than the Indian." Meet Singh adds to this and talks about his brother, a havildar, or sergeant, who says that all of the "sepoys" are happier with English officers than with Indian and that his niece still receives gifts from London from his "brother's colonel's mem-sahib. The language they use only

elevates the British over the Indians. Their comments are based on the personal interactions with the British officers. From their remarks it becomes clear that they believe that the English had superiority and that's why they are better suited to lead India- a notion which frustrates Iqbal. Unlike them, Iqbal describes the British as "a race of four-twenties" in reference to Section 420 of the Indian Penal Code which "defines the offence of cheating". If the British were trustworthy, he says, they "would not have spread their domain all over the world". Iqbal, being critical about the British and his calling them "cheats" is his attempt to show the others to see them as flawed and not as the superior rulers as some Indians regard them. Iqbal is an educated man who has access to the British ruling officers and as a result of his higher social connections this becomes very difficult for him to understand the fears of poorer Indians. Indeed, Imam Baksh further explains that the departure of the British will make little difference for the poor. He believes that educated people like Iqbal will get the jobs like earlier, while poor Indians- "once slaves of the English- will simply be slaves of the educated Indians- or the Pakistanis" So people like Imam Baksh's has a negative outlook for India after independence is a negative one which shows that there will always be a class of people over whom others will rule. So there are some characters in the novel that think that the British gave the country an established structure which becomes evident from the conversation among Iqbal, Meet Singh, Banta Singh and Imam Baksh. From the conversations of Iqbal, Banta Singh, Meet Singh and Imam Baksh, the author tries to show the nature of uncertainty many people felt after India gained its independence. Even after knowing the cruelties of the British, some people believed that British gave the country a system, a structure that India would never have had. From these conversations the author tries to show the nature of postcolonial anxiety- and how self-doubt, lack of education etc., made a successful post-Independence government look increasingly elusive.

#### **Partition: Its Religions and Political Contexts:**

Khushwant Singh's historical novel "Train to Pakistan" is set in a small village, Mano Majra, during the summer of 1947, the year in which the ill-famed bloody partition of India took place.

Singh uses the village of Mano Majra, once an "[oasis] of peace," to show how once there was peace but it suddenly turned into violence during that violent period. Singh points out that the violence that broke out from India's partition had less to do with outside influences and more to do with the readiness of people to submit to the pre-existing prejudice and hatred. At first, we can see that Mano Majra, , is joyfully unaware of the chaos surrounding it in spite of its nearness to a railway bridge that connects India with Pakistan. For example, when the magistrate Hukum Chand asks the sub inspector what "the situation" is like in Mano Majra, he replies that he is not sure if anyone "even knows that the British have left and the country is divided into Pakistan and Hindustan. He says that some of the villagers know who Mahatma Gandhi is, but he doubts that anyone is aware of Muhammad Ali Jinnah. But this blissful unawareness suddenly turns in favour of furious violence, however, when a train load of dead Sikhs arrives from Pakistan at the Mano Majra train station. When the train schedule goes awry which causes passenger trains to arrive unusually late, this is the first sign that marks that things are changing in the village. Mano Majra, which uses the arrival and departure of the trains to set its daily schedule, this disturbs the routine or order in the village. The second sign is the arrival of the "ghost train" from Pakistan, which makes the villagers suspicious that something is wrong. Finally, Sikh officers arrive in the village and ask the villagers to give all the wood and kerosene they can give. At first villagers have no idea why the soldiers need these materials, but later they smell the stink of burning wood and kerosene mixed with that of burned flesh. When the dacoity at Lala Ram Lal's house happens, the head constable asks if anyone has spoken to "a young Mussulman babu called Mohammed Iqbal who's a member of the Muslim League." But the villagers find it strange why the policeman thinks that an educated, middle-class man would be a suspect in a dacoity, and begin to suspect that the Muslims have sent Iqbal as a spy. The head constable's questions succeed in dividing Mano Majra "into two halves as neatly as a knife cuts through a pat of butter," revealing how easily people can be dominated to distrust those whom they call friends. After the monsoon, when the rainwater causes the Sutlej River to rise, the village is exposed to another incident of violence. The villagers gets to see several people floating in the

water, they see stab wounds and the mutilated breasts of women, which makes it clear for them that these people have been massacred. This also makes it clear that hundreds of Sikhs and Muslims were killed in Pakistan before sending to India on the "ghost train". This incident is the reason why many Sikhs engage in violent action and also take part in the plan to kill Muslim refugees going to Pakistan. But there are people in Mano Majra like the local bhai, Meet Singh, who does not submit to hatred. He tries to tell his fellow Sikhs that their Muslim neighbours should not be blamed for the action of Muslims across the border but this appeal goes in vain. When a group of Sikh soldiers arrives with rifles, one of whom-a boy leader invites people to engage in killings to seek revenge in response to the massacres of Hindus and Sikhs in Pakistan. He appeals to the male villagers to kill "two Musulmans" for "each Hindu and Sikh [the Muslims] kill." Meet Singh says that this does not make any sense as the Muslims of Mano Majra do not have any connection with the violence in Pakistan. However, the bhai's words inspire Juggut Singh, former robber well-known for violence. Juggut goes to Meet Singh and asks Meet Singh to read him a prayer and asks if the prayer is good, the priest tells him that the Guru's word is always good and it helps those who do good. Juggut goes on to "do good" by sacrificing his own life in order to save the train full of Muslim refugees. Through this, the author is trying to show that only language alone cannot either cease or encourage violence but, dominating suggestions like that of the head constable to the villagers, language can act as a force that encourages people to act on already existing desires. Singh does not want to give blame on any particular religious group for the occurrence of the violence during partition, Singh demonstrates the complexity of humanity during a time when people were simplified to their religious allegiances. Singh, through the story of India's partition tries to show what happens when people submit to their baser instincts and Juggut's cutting the rope and giving his own life displays that humanity is also capable of extraordinary acts of courage and heroism in the face of hatred and violence.

#### **Conclusion:**

Partition fiction by itself constitutes a generic form in the context of Indian Writings in English; it makes an effort to represent the historical facts through the prism of fiction. Nevertheless, the context remains true and it is this that provides an interesting study to the readers allowing them to have a grasp of the underlying politics of nation and national identity formation that is constituted in violence. Human relationships and its value seem to undergo resultant alteration as the political facts of lives change. Khushwant Singh's novel presents a truthful representation of the events of the partition and its aftermath in the lives of the people situated in that moment of history. Khushwant Singh best illustrates the tragedy of the partition through the contrasting patterns of the scenes before and after partition, and indirectly points to the lack of vision of the Indian leadership who didn't succeed in predicting the outcomes of division and cope with the situation even after Churchill prophesied of bloodshed. Although community disunity was not a hallmark of rural Indian life, it was initially constructed by the British government as part of a policy of "division rule" and then unintentionally by the nationalist leaders. Khushwant Singh's "Train to Pakistan" is one of the finest and realistic novels to come out of the trauma of Partition. Singh has accurately portrayed the actual picture of partition, its consequences and people dealing with all these. The division of the sub-continent into India and Pakistan brings with it physical torture, psychological outburst, communal riots and Singh upholds his unique mirror to reflect upon all these factors. The novel in short portrays the issues of Independence and partition using it as a means to explore other issues which then emerge as the larger picture of the devastation and bloody birth of nations. It also shows how human love can transcend all man-made barriers and boundaries to confront and overcome such adversity. Partition not only brings out the brutality, inhumanity of mankind but also brings acts of kindness, courage and selflessness. The train to Pakistan and the train from Pakistan become the symbols of man's brutality, man's inhumanity to man, man preying upon man. But the Mano Majrans like Juggut Singh show love, kindness and fellow feeling towards the Muslims who sacrifices his own life to save them. So without any doubt we can say that "Train to Pakistan" is a brilliant example of partition fiction and this novel

totally does justice to the partition fiction form. Joan F. Adkins has great praise for the novel when he says, "Khushwant Singh's *Train to Pakistan* deserved a high position in Indo Anglian literature."

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