CHAPTER-VII

Conclusion

The Partition of the sub-continent in 1947 was the most auspicious incident in the History of Indian freedom struggle. It exaggerated millions of people on both sides of the new international border. Tens of thousands of people were killed and an equal number of people were rendered homeless and injured. The extraordinary migration that took place during those days has no parallel in history.

Whereas taking a brief assessment of the Partition it becomes clear that it was the Muslim communiqué launched by the Muslim League’s Two – Nation theory that gave birth to the immorality of Partition. In advance the Congress was not ready for any kind of division of the sub-continent. Nevertheless finally the leaders of Congress party were also circumscribed to accept it as it became an ‘inevitable Alternative‘. Thus the genuine responsibility of the Partition goes to Jinnah and his Muslim League, of course, Jinnah was not the first person to sow the seeds of separatist tendencies. It was smooth before 1867 that Muslims like Sir Sayed Ahmad, Choudhary Rahmat Ali and Muhammad Iqbal, in the latter period, tried hard to create a separate Muslim nation. The Congress, on the other hand, tried to maintain synchronization between the two communities. But unfortunately the Indian leaders failed to keep the Hindus and the Muslims together and in 1947 the vast Indian sub-continent was partitioned.

The enormous events in history have encouraged the novelists throughout the world to pen them down in fiction. For instance, Leo Tolstoy dealt with the Napoleonic wars in his world famous work War and Peace and Dickens wrote his A Tale of Two Cities on the background of French Revolution. Similarly, the 1857 Indian Mutiny has also been a theme of several English novelists. The Partition being an event of such an enormity, it is also dealt with by some Indian novelists writing in English and other regional languages.
On the other hand, though there are nearly fifteen novels on the theme of Partition, there is not a single novel of the enormity of either *War and Peace* or *A Tale of Two Cities*. The Indo–Anglian novelists have given stress depicting only on the human anguish and sufferings rather than inquisitive deeply into the historical and psychological causes that led to a schism in the human psyche. Approximately all novelists uneventfully depict the massacre, rape, bloodshed, arsoning and other inhuman atrocities committed by both the Hindus and Muslims. They are almost interchangeable from one Partition novel to another.

In the convinced universal characteristics in the Partition novels. The most perceptible of theme is the melodramatic element since the novels written on the theme of Partition are full of melodramatic descriptions. The novels like *Train to Pakistan* (1956), *Shadow Lines*, *Midnight’s Children* and *Azadi* (1978) are loaded with the exaggerated scenes. These are the descriptions of massacre, rapes, abductions and even the romantic love-affairs between the Hindu or Sikh men and Muslim women in all these novels. *Shadow Lines* is, perhaps an introverted example of a different type of novel where the melodramatic elements are covered. *When Freedom Came* (1992) is, perhaps an introverted example of a different type of novel where the melodramatic element is absent. The only consolation is that novelists like Khushwant Singh, Chaman Nahal, Amrita Pritam, K.S.Duggal, H.S Gill and Raj Gill were born on the Indo-Pak border. Therefore, their descriptions have become more or less realistic and authentic. They mainly accomplish the work of documentation but by a hair’s breadth try to analyse the nature of the incredible tragedy that struck people from all walks of life. Only Malgonkar, Sharf Mukaddam and Balchandra Rajan are the novelists born in south India, for away from the genuine scene of the accomplishment.

Every part of the novelist finds an uncertain solution to the Partition of communities and conflicts. It is a fictional or idealistic solution- love affairs between a Hindu or Sikh boy and a Muslim girl. In *Train to Pakistan* we have the love-affair between Juggat Singh, to execute the
heroic act of rescuing the train to Pakistan. In *A Bend in Ganges* too, there is a love-affair between *Dabi* a Hindu youth and *Mumtaz*, a Muslim girl. The love of Muslim girl brings about a change in the terrorist *Davi Dayal*. In *Azadi*, the novelist has portrayed the love-affair between *Arun*, a Hindu youth and *Nur*, a Muslim girl. These lovers are represented to bring about unity and organization among the militaristic communities. Consequently all the novelists have tried to prove that ‘love’ has the supreme value which can save the world and not abhorrence. This is their fictional solution. Though in *when freedom came* there is no such love-affair or illusory solution. This is their fictional solution.

The wide-ranging predisposition of the majority of the novelists seems to deliberate on the physical vivisection of India. In these novels we observe the historic migration of millions of people across the new border which provides the novelists with bits and pieces to describe the violent scenes in a melodramatic manner.

While these novels depict only the tribulations of Partition and are loaded with the scenes of atrocities, there is scarcely an endeavor at analyzing the ideological clash which encouraged people to hate one another. But in *Train to Pakistan, Shadow Lines, Midnight’s Children* and *Azadi* novelists have attempted to discuss the historical and philosophical causes which were responsible for Partition. But in *A bend in the Ganges*, Malgonkar has attempted to discuss the historical and philosophical causes which were responsible for Partition. The novelist here challenges the very philosophy of Gandhi`s non-violence. He suggests that *Ahimsa* actually led to more violence than full scale *War of Independence* involving death and destruction with the portrayal of characters like Gian and Dabi, Chaman Nahal has shown that Gandhi`s way of fighting were not understood by typical Indians and hence the movement was an utter failure. Though, novelist does not sustain terrorism as an answer to the Gandhian philosophy of *Ahimsa*. The most important characters in the *Shadow Lines* discover, explore, develop, and finally evaluate the concept of freedom. The narrator stands outside the frame of events, but within the same continuum. Salman Rushdie’s *Midnight’s Children* (1980), is explicitly postmodernist in
its rewriting of the past from a given summit of reference; in this case, the 15th of August, 1947. In rewriting the if’s and but’s of Indian history in terms of flight of the imagination, magic, realism, and myth, Rushdie acknowledges the complication that seems to characterise the Indian subcontinent. In organizational clash between the Rastriya Swayan Sevak Sangh and the Muslim Estional Guard, however he shows that in their approach both the organizations were destructive and not constructive. Chaman Nahal has very objectively dealt with the psyche of Muslim of India who had no alternative but to reconcile them with the situation. Except these two, the other Partition novelists seem to be contended with the description of violent scenes of killings and rapes.

The novel *Train to Pakistan* does not depict heroic characters nor does it use a human protagonist as the mouthpiece of the writer’s own philosophy. The focus of attention is a realistic portrayal of the social, communal and cultural life of the people which is doomed to devastation by a sudden political decision to Partition the country.

Commencing among the translations from Indian languages into English the novels *Twice Born Twice Dead* by K.S. Duggal, *The Skeleton* by Amrita Pritam and *Kites Will Fly* by Bhisham Sahani also deal with the Partition issue originally in Indian languages. Amrita Pritam’s novels are noteworthy for they provide not only a female angle to the Partition issue, but it deals with the predicament and the complex fate of the abducted women across the Pakistani border. Unfortunately, translation situation as it is in India, today not many translation of such novels deal with the Partition issue.

One more striking feature of these novels is the use of the symbol of train. All the novelists have used the train as the symbol of destruction and death. In fact the train as it symbolises a continuous activity and it brings two places and people together. But in the novel on Partition, the train becomes the mass of carrying corpses of thousands of men, women and
children from this side to that and vice versa. Thus, in the normal course of time the train symbolizes hope and safety, but dissimilar to the anticipation the train here symbolises death and destruction.

During the days of Partition trains were the only available means of transfer of population between the newly created Pakistan and what remained of the Indian sub-continent. Thus, when the historic migration occurred it was the train which played a very significant role. The very title of Khushwant Singh’s novel is ample testimony to this. Similarly, Chaman Nahal’s Azadi and other novels in which we find the trains crossing the borders of the two nations, taking masses of people to safety only to be attached by the enemy to murder abduct and rape. Thus, the train provides the novelists with an opportunity to highlight the gruesome tragedy of Partition.

In Train to Pakistan, Azadi and other novels we come across several trains bringing dead bodies of Muslim to Pakistan. In the course of time the train is recognized as the ‘ghost train’. The train is the predominant metaphor throughout the novel. It brings in an atmosphere of terror. It is also the symbol of industrialization and the materialistic age which has led to the destruction of humanistic values.

Happening the whole, the novels under discussion are repetitive in their descriptions of violent scenes of atrocities have almost become exchangeable from one novel to another. Train to Pakistan reads like a film story, Shadow Lines, Midnight’s Children and Azadi. However a deal with the idea of logical clash between violence and non-violence, Azadi is stuffed with the scenes of in human atrocities. But all these novelists deal with the theme of Partition on a surface level and in a somewhat unsophisticated manner. To sum up, these novels have not been able to improve upon the Dickensian formula of the historical romance.
A significant consideration of the Partition novels reveals that the Partition of the Indian subcontinent was an unprecedented political event in the history of India and that the Partition novels are authentic portrayals of the contemporary political relation as literature consistently records human life. The historical event of the atrocious tragedy of the Partition in 1947 in the wake of freedom is unsurprisingly reflected in the novel, the most seismographic form of creative literature.

Beginning the epigrammatic appraisal of the history of the Partition it becomes clear that mainly it was the Muslim separatism manured by the communal Muslim League’s *Two Nation Theory* and the *divide and rule* policy of the British that resulted in the Partition. Originally, though the Congress was not ready for any kind of division of India, finally the leaders were constrained to accept it as an `inevitable alternative` though the humiliation of the Partition goes mainly to Jinnah and his Muslim League, he was not the first man to sow the seeds of separatist tendencies. It was even before 1867 that some Muslim leaders visualized a separate Muslim nation. Later on the antagonistic tendencies of Hindus and Muslims on the grounds of religion and the increasing dominance of Hindus and Sikhs in politics, administration, education and economic affairs widened the emotional rift between them. Unfortunately, the Indian leaders failed to keep the Hindus, Sikhs and Muslim together and resultantly it was in 1947 that India was partitioned.

The novels on Partition are political in nature a species of historical novel grounded in political realism of the recent past, almost a contemporary past, great events in history have inspired novelists to fictionalize them. The Partition a historical event of magnitude has been grappled with by the Indian novelists writing in English and other regional languages. Though the Partition novel (which is a political novel) is a species of historical novel, it is realistic to the core and has in it a very little scope for the passionate element. However, it need not necessarily be a dry and drab political chronicles but can be a creative work of fiction. And since the historical novel is in part mainly a product of the *Romantic Movement*, it is difficult for a writer
to evoke stark political realism through the medium of fiction. Fictionizing realism is perhaps the most difficult task for a creative writer. Again, for those witness-turned-writers, the writing is all the more difficult and challenging.

Our study of the novels shows the most of the novelists are from North India and comparatively a few from the south on the basis of community. The novelists fall into three groups-Hindus, Sikhs and Muslims and that a majority of the novels are by Sikhs. Of all Attia Hosain is so far the solitary woman novelist, and that a Muslim. Amrita Pritam is of course another great woman novelist in Hindi and Panjabi communities. Parsees and Christians rarely find a place in the novels as authors or characters.

As regards the approach of the writers, it is clearly seen that they show noteworthy neutrality and legitimacy in the treatment of the sensitive theme. The reason for this is perhaps the novelists have inherently and instinctively imbibed the spirit of objectivity. And though, some of them are the `witness-turned-writers`, they depict the tragedy with restraint and impartiality. They admit that all communities are equally guilty of the holocaust and all have an inherent evil element in them. Here it must also be noted that all novelists irrespective of their religion or community condemn the British rulers for their divisive politics and their inherent egocentricity and judiciousness. They do not fail in exposing the routine corruption on the part of government machinery - the officers, police and even the military personnel. They also blame the selfish leaders for their act of betrayal of the people and bring to light the real nature of the various political parties. At the same time an optimistic note of the predominance of healthy human relations is sounded through episodes of love, sympathy and companionship, notwithstanding chaotic conditions of violence bloodshed and deterioration of human values.

The recent communal riots following the demolition of the Babri Masjid which led to wide-spread bloodshed in both the communities is a glaring example of this fact. What have we
done to prevent the recurrence of such gory events in the future? We cannot rest in peace until we tame the monster of communal frenzy by creating mutual trust and fellow feeling among the people of all communities residing in India. The agony of the author of *Train to Pakistan* must be removed and his disturbed soul must be set at ease by our avowed mission to stay together in peace as one nation, one community despite divergent religious faiths and beliefs. India is a garden with variegated flowers of different hues and fragrances; all the more beautiful because it is so.

Our hope lies in Iqbal’s immortal humanistic and patriotic lines:

*Religion does not preach*

*Hostility among people*

*We are all Indians*

*And India is our home.*

“Majham Nahin Sikhata

Aapas Mein bair Rakhana

Hindi Hai ham, Watan hai,

Hindostan Hamara.”

…………xox-----xox---xox………….