CHAPTER SIX

HINDUTVA IDEOLOGY

Literally 'Hindutva' means a way of life or a state of mind that is based on the cultural and spiritual ethos based on the spiritual systems that evolved from India. Hindutva is a philosophy like Communism or Socialism. The difference is that, whereas communism and socialism are materialistic philosophies intended to secure economic welfare of individuals, Hindutva is a spiritual plus economic philosophy founded and developed from ancient times in India for securing all round happiness of all individuals irrespective of social levels of individuals. The focus in this philosophy be it the ruler or the ruled is on the performance of duty and conformity to a code of conduct.

The word 'Hindutva' is not found in traditional lexicon. It was used for the first time by the national leader, V.D.Savarkar in 1923. Since then, the term has been used in different shades of meaning and placed at the service of a range of socio-political interventionist practices.
‘Hindutva’ or the state of being Hindu, the inhabitants of Sindhu Pradesh, is in many ways not very far from the English term ‘Hinduism’ i.e. the way of life of the Hindus or the inhabitants of the Greater India without the disparity of caste and creed. A Hindu Rashtra does not mean a theocratic state. A way of life, national tradition, concept of materialism, Sanatana Dharma, no scope for untouchability, secularism, patriotism are some of the fundamental features associated with the philosophy of Hindutva.

It denotes the Indian culture and Indianhood. There are a plenty of historical records to illustrate and demonstrate how Hindustan has, down the ages, been to mean India. For example, Sir Syed Ahmed, the founder of the Aligarh Muslim University, as calling himself a Hindu. It is not uncommon for a Muslim in many a Muslim country to call an Indian Muslim a Hindu because he belongs to Hindustan. Poet Iqbal’s words, ‘Hindu hain ham watan hai Hindustan hamara’ and Mahatma Gandhi’s prayer, ‘Ishwar Allah tere nam sab ko Sanmati de Bhagwan’ are more meaningful to convey the message of Hindutva.

Hindutva is not a religion as it does not convey the sense of ‘Hindu Dharma’. It is a state of being Hindu and a way of life as concluded and
accepted in the verdict of the Supreme Court, the apex seat of judiciary in India. According to Dev Pandhi a noted journalist,

“Hindutva, a word synonymous with psyche of people in India with offshoots enveloping the globe, is in the right perspective—a philosophy, a way of life. Mysticism spread in the world from Hindutva with civilization dating back to Aryan era.”

The Hindu concept of dharma is not just faith or religion, as it is commonly but mistakenly taken to be. Bett Heimann defines dharma as “total cosmic responsibility, including God’s, a universal justice far more inclusive, wider and profounder than any western equivalent as ‘duty’.”

The Hindus, in the original sense of the term were the inhabitants residing in Sapt – Sindhu region irrespective of caste and creed. The ancient ancestors of all the Aryan as well as non-Aryan inhabitants of this country without any consideration of social status, caste, and creed have been predecessors of Hindus or Indians. The greatest quality of the Hindus has been their power of liberalism, tolerance, adjustment and assimilation of all cultures whosoever come in contact with their faith and social life. Vedic religion, Buddhism, Vaishnavism, Shaivism, Jainism, Charvak philosophy,

etc. all social philosophies and faiths flourished in this country without any malice, prejudice and discrimination.

Since the issue of Hindutva is alive in the present political and social contexts, it is apt to explain in simple terms the basics of Hindutva and some of the Indian English novels in which the ideology of Hindutva is being represented.

Hindutva is nothing but the theory and practice of national and international politics as defined by *Sanatana Dharma*, known also as Hinduism. It is not a creed like Christianity or Islam, but a code of conduct and a value system that has spiritual freedom at its core. Any pathway or spiritual vision that accepts the spiritual freedom of others may be considered a part of *Sanatana Dharma*. As Sri Aurobindo described it, “*Sanatana Dharma* is also the basis of Indian nationalism.”

The basis of Hinduism or *Sanatana Dharma* is the quest for cosmic truth, just as the quest for physical truth is the domain of science. Hindutva is not necessarily limited to India or to those who consider themselves to be orthodox Hindus, although it reflects the main traditions of the land and the power of its inner soul or guiding spirit, *Bharat Mata* (Mother India).

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To make this clear, it is necessary to begin with a brief introduction to Hinduism that is not tied to any religious sect or group. Hinduism is not a church, nor is it a dogma. It does not rest on the authority of a single savior, prophet or scripture. It is the message and not the messenger that counts.

Historically, it has such intolerant forces that have been inherently hostile to Sanatana Dharma or Hinduism. In times as these—when threatened by forces of intolerance—it is necessary for Hindutva to become aggressive, to assert itself as a positive force for positive social change and for maintaining groups and individuals acting on its behalf must be stated with clarity and precision.

Hinduism is a Dharma; but Hindutva is a political formula. Transformation of Hinduism into a monolithic culture is Hindutva. Hinduism is not a clearly defined and restricted principle. It is neither restrictive nor prohibitive thought. But Hindutva is a more prohibitive and restricted ideology. Basically Hinduism is not conscious of itself. But Hindutva is conscious of itself. A codification of what is Hinduism is Hindutva.
Background to the Concept of Hindutva:

Even though all the ideals of Hindutva were not enumerated by Hindu leaders before Savarkar, still they have contributed a lot to the building up of this ideology. Especially contemporary Hindutva proponents try to identify their ideals by taking recourse to history and quoting the example of Hindu leaders like Vivekananda to show how they have drawn from his ideals, the basic tenets of Hindutva. There were also other Hindu leaders during the colonial rule, who contributed to bringing about the unity among Hindus. For instance, Bankim felt, “India was a subject nation for such a long period due to the Hindu philosophy of tolerance and lack of solidarity in the society.”

Ever since the British claimed their superiority the Hindus had developed self-pity, self-hatred and an excessive, even morbid spirit of self criticism. Bhikhu Parekh opines,

“Indians could take nothing for granted not even the basic right to respect themselves including their ways of life and thought. They had to justify

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themselves including their very existence, as a collectivity in terms of their
historical performance..." 5

Hindu society was facing not a socio-economic but a deep moral and
religious crisis as well. Some leaders felt that their degeneration was due to
Muslim rule. Leaders like Raja Ram Mohan Roy, Bankim Chandra
Chatterjee, Ishwar Chandra Gupta, Narmada Gupta, Ishwar Chandra,
Vidyasagar, Gokhale, Ranade, Tilak, Vivekananda and Aurobindo showed
keen awareness of the many evils that had entered the social fabric of
Hinduism and caused impediment in its growth and progress.

Raja Ram Mohan Roy was inspired by Muslim and Christian
influences but partly also by a study of the Vedas and the Upanishads. He
founded the Brahmo-Samaj where Hindus, Muslims, Christians, Parsees and
many others could assemble for common prayers on the basis of the belief in
the oneness of God. Rabindranath Tagore remained a faithful member of it
throughout his life. He wanted to weld together the Hindu and Western
points of view.

5. Bhikhu Parekh, Colonialism, Tradition and Reforms: Analysis of Gandhi’s Political Discourse, London:
Sage, 1989, p.29.
Vivekananda propagated Hindu philosophy without direct political overtones. He felt, “the Indian nation must be a union of those whose hearts beat to the same spiritual tune.” He interpreted Karma as non-traditional social service, Jnana as the message of strength and efforts to help others. He converted the religious ideas of the Hindus into Hinduism to make it powerful enough to the claim of its superiority to others as it never conquered nor shed blood. He spoke of iron muscles and nerves of steel to develop united muscular and aggressive Hinduism. At the same time he was critical of caste and gender oppression, mass poverty, superstition, and Brahminical tyranny.

Lala Lajpat Rai, on the other hand, held that Hindus were a nation as they represented a unique civilization. Hardayal in 1925 spoke Hindu Sanghatan, Hindu Raj and Shuddhi. Dayananda Saraswathi, being influenced by Islamic thought espoused monotheism; denounced idol worship and held that there was no knowledge beyond the Vedas.

In 1875 Dayananda Saraswathi founded the Arya samaj. His demand that all Hindus, and not only the three highest castes, should have the right to study the sacred book, loosened the bonds of caste and weakened the hold of

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idolatery besides denigrating the priestly tyranny of the Brahmins. His book ‘Sathyarth Prakash’ was a commentary on the Vedas. Aurobindo agreed with Vivekananda that spirituality was the bedrock of Indian culture. In his three large volumes entitled ‘The life Divine’ he has tried to put forth a synthesis between the ancient Hinduism of the standard sacred books and the modern world of sciences. Dr. Radhakrishnan, on the other hand, may be described as a Hindu modernist, to him, Hinduism is an attitude rather than a creed.

Ranade as the founder of the ‘Prarthana Samaj’ or Prayer Society felt the need to preserve the creed, traditions, literature, philosophy, modes of life and thought of Hindus. He felt the need to change for the better by slow and gradual absorption and assimilation, not by sudden conversion and revolution. Therefore Hindus from Tagore to Nehru, and from Gandhiji to Ranade, united in saying that they wanted to reform and reshape their own religion.

However, generally understood, Hinduism was not a religion to which a Hindu subscribed but largely whatever he had come to believe and practice. So Hindus could not become a nation. Islam also had shaped the beliefs and practices of Hinduism. Therefore, Hinduism had a vague and
diffused identity consisting of countless schools and sects sharing little in common.

But many others argued that over the centuries the Indian civilization had moulded and provided a common bond between the different Hindu sects and schools. It was said that all Indian communities shared a common ‘ethos’ as the alien religions like Islam and Christianity were indigenized, and bound together by deep civilizational bonds. Therefore religious diversity was nothing but the inner nature and spirit of Hindutva, which gave the minorities full legal and cultural protection.

Therefore, there were diverse opinions concerning the concept before Savarkar formulated the concept of Hindu, Hinduism, and Hindutva. It is certain that no such thing as Hindu religion existed in the literature of India. Even the ‘Hindu’ was not defined properly. It was defined by those who were not Hindus. Such a diffused state of affairs existed of Hindutva in a concise manner.

**Savarkar’s Formula of Hindutva:**

Savarkar’s formulation of Hindutva was the result of the ideological influences exerted by different sources. His family was well known for the Sanskrit scholarship and kept him well informed of Mahabharatha, Ramayana,
Ballads and Bakhars on Pratap, Shivaji and the Peshwas. To him Hindu, Hindustan, and Hindutva are not mere words but a civilization and a history. Hindutva especially includes not only the spiritual or religious history of our people but the history in full pervasion. Hindutva is not particularly theocratic, a religious dogma or a creed but includes all the departments of thought and activity of the whole being of the Hindu race. He felt, “Hindutva has been moulded for forty centuries by prophets and poets, lawyers and lawgivers, heroes and historians who thought, lived, fought and died just to have it spelled.”

Savarkar felt that Hindutva includes the religious bond of Hinduism and goes beyond. It includes the social, moral and economic aspects as well. So Hindutva is the notion of an organic socio-political body knit together by three bonds of territorial belongingness, blood or birth, and culture. The denotation of the word, ‘Hindu’ is the central theme of the concept of Hindutva. He says, “Hindutva is a derivative word from the Hindu.”

Savarkar considered the ritual belief and caste as irrelevant to the concept of Hindutva; what was more important to him was Hindu solidarity. He felt that in Hindustan, the Hindus were a nation and other people were

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8. Ibid., p.81.
communities and numerically therefore minorities. Savarkar holds that the ancient and modern history of the Hindus is common. They have common friends and enemies and have faced common dangers and won battles in common. Hindus are welded together through the process of assimilation, elimination and consolidation and in particular by the bond of common fatherland (pitrubhumi) and common holy land (punyabhumi). Hindus can truly claim to be a nation as they have common country, race, religion and language which together entitle the people to form a nation.

Apart from the festivals and cultural forms of the Hindus which are common, the Vedic rishis are their common pride, their grammarians- Panini and Patanjali; their poets- Bhavabhuti and Kalidasa, their heroes- Ram and Krishna. Shivaji and Pratap, Guru Govind and Banda are sources of common inspiration. Devanagari script has been the common vehicle of the secret writing since centuries in the past. He exhorted, "......Not only Kalidasa or Bhasa but, Oh Hindus! Ye possess a Ramayana and Mahabharata in common- and the Vedas!"  

Savarkar feels that India is as dear as it has been the home of the Hindu race, the cradle of our prophets and heroes and Gods and godmen.

Otherwise there may be many a country as rich in gold and silver as India. He asserted,

"Hindustan is a Fatherland and Holy land to us- not because it is a land unlike any other land in the world, but because it is associated with our history and has been the home or our forefathers wherein our mothers gave us the first suckle at their breast and our fathers cradled us on their knees from generation to generation."10

Although Savarkar did not totally reject the territorial concept of nationhood, he modified it by asserting that in the formation of nations, religious, racial, cultural and historical affinities count more than their territorial unity. He made a distinction between a state and a nation. He rejected the notion that whoever came to India, the Arabs, the Jews, the Russians, the Germans, the Portuguese, the Greeks formed a nation together with the Hindus as they also lived in India. He felt that only the Indian State could be formed in the absence of common religious, social, cultural and historical bonds with the other communities and the Indian nation.

The concept of Hindu Raj is not based on Hinduism but on Hindutva. He never wanted a theocratic state based on the laws given by ancient Indian thinkers like Manu or Shankaracharya. He never said that he would use

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Manusmrithi to deal with the depressed classes or the relationship between a man and a woman. He said that the term, 'Hindu State' corresponded to the terms- the German State, the Japanese State, Afghan State, etc.

Therefore, Hindutva to Savarkar constituted all those aspects and aspirations which the word 'nationalism' comprised. In other words, it is almost identified with an ethos, a bhavna which emanated from the collective experience of the nation.

To Savarkar nationalism was an inevitable step towards the goal of humanity and pan-human state. He considered the humanity as the religion and patriotism of Hindustan. He devoted his energy to Hindu nationalism to consolidate them for the realization of the ideal human state. He also makes a distinction between justifiable nationalism from an unjust and harmful one. If a community defends the just rights of a particular community against the unjust demands of another community, it is justifiable nationalism. It is harmful only if that community tramples upon the just rights of another community. Therefore, Hindutva to Savarkar meant equitable nationalism.

Savarkar's Hindutva ideology was not only nationalistic but rational and revolutionary in outlook as it took into account the ultimate peace and
prosperity of the Hindu society. He asked the Hindus to break the shackles
that hindered the progress of the Hindu society. He asked them to annihilate
the belief in highness and lowness of birth, support intercaste marriages,
give up caste ridden vocations, familiarize themselves with reconversion,
popularize temple entry and Pan-Hindu dinner.

**Hindutva and Modernity:**

Savarkar's 'Hindutva' is a modern ideology. When he said that the
Hindu Raj should be based on the concept of Hindutva, he meant a nation
which grows out of the historical and cultural background but incorporating
science and secularism as its two wings. He wanted that the national
majority, after whom the state is named, must follow its bent, must grow
according to its nature and blood by reconciling their past with the present,
shaping its future in the light of science. None should terrorize the national
majority into shaping its present or future.

**Hinduism:**

Hinduism is only a derivative, a fraction, a part of Hindutva. Savarkar
considers Hinduism as the religious belief of Hindu people. He says,

"Hinduism means the 'ism' of the Hindu and as the word Hindu has been derived
from the word Sindhu, the Indus, meaning primarily all the people who reside in
the land that extends from Sindhu to Sindhu Hinduism must necessarily mean the
religion or the religions that are peculiar and native to this land and these
people.”

He felt that the term Hinduism has been wrongly used for Sanatana
Dharma or Hindu Dharma alone. Hinduism to Savarkar meant all the
religious beliefs that the different communities of the Hindu people hold.
Hinduism is narrower than the concept of Hindutva. It connotes the theology
and ritualism of the Hindus.

Even though Savarkar never used the word, Sri Aurobindo gave the
clearest exposition of the rights and duties underlying the nationalism
growing out of Sanatana Dharma, or what is now called Hindutva.
According to David Frawley:

“Hindutva is practical, sometimes political manifestation of the spiritual tradition
that we call Hinduism. It is not simply Hindu politics or Hindu nationalism, but
the dharmic political approach born of Hinduism or Sanatana Dharma. It is not
bound to any sect or religious group- though it draws its inspiration from India’s
ancient heritage.”

‘Hindutva’ is the political ideology of The Hindu Mahasabha which was founded in 1915 with a view to create the awakening amongst the Hindus against the policies pursued by the British imperialist rulers of India. In a word, it can be said that the highly preferential treatment accorded to the Muslims by the Government in matters of civil appointments and increasingly voracious appetite of the Muslims for more favours encouraged by the British policy of favouring them led the communally minded among the Hindus to think of strengthening and integrating the Hindu community by establishing the Hindu Sabha.

The idea of Hindus being a nation was further developed by V.D.Savarkar and became a watchword of the Hindu Mahasabha. The concept of Hindutva on which his programme is based may be regarded as his chief contribution to political thought. It forms the basis of the philosophy and programme of the Rashtriya Swayamsevak Sangh which is another important organization of the Hindus.

The best way to understand ‘Hindutva’ is to compare it with the word ‘Hinduism.’ According Savarkar the term ‘Hinduism’ means ‘the schools or system of religion the Hindus follow, whereas the term ‘Hindutva’ is more comprehensive, and embraces within its meaning not only the religious
system of the Hindus but also their culture, and language, and the social and political aspects of their life. He describes it as 'more or less akin to Hindu polity', and says that its exact translation would be 'Hinduness'.

Its connotation or significance includes, first and foremost, love for and devotion to Bharat Bhoomi as the common Fatherland and Holy land of the Hindus; next, acceptance of the Hindu culture, and lastly, some reference to race. It is assumed that the Hindus have developed, through the ages, some common racial features which distinguish them from other peoples of the world.

It may be added that deep devotion to the cause of Hinduism and attachment to the concept of Hindutva do not mean that Savarkar is the enemy of Islam or hates the Muslims. He has always stood for Hindu-Muslim unity; but not on terms dictated by the Muslims.

Despite his forceful advocacy of Hindu Rashtra or Hindutva, Savarkar was not a narrow-minded communalist; he was endowed with a broad mind and large vision. His thinking was permeated by the spirit of universalism. It was natural for him to combine love for Hinduism with devotion to India; his heart yearned for the progress and welfare of India of Hindustan as a whole. His universalism did not stop with India; the frontiers of his country
were the limits of the universe. Hindu Rashtra was not the ultimate object of his efforts; his goal was a Pan-Human State.

It should be evident from the foregoing account of his life, activities and policies that Savarkar is no believer in the Gandhian doctrine of non-violence. To him relative non-violence is a virtue, but absolute non-violence is sinful and immoral.

Savarkar always stood for an undivided and indivisible Hindustan from the Indus to Assam and Kashmere to Kanya Kumari as the Fatherland and Holy land of the Hindus, and therefore was most naturally opposed to the Muslim League demand for the division of the country. He appealed to his countrymen to wake up and organize a whirlwind campaign against the attempted move to vivisect the country. Savarkar’s Herculean efforts however failed to produce any results, and Pakistan became a reality in 1947. The Hindu Sabha still swears by the cry of Akhand Hindustan; it however does not suggest any method of re-uniting Pakistan with India and restore its geographical integrity.

From the preceding discussion, it becomes clear that the Hindutva ideological formation attempts to constitute the Indian Nation as per the desired formulations, and direct the social and political processes
accordingly. According to these formulations nationalism is seen as a bond that unites people distinguishing them from others. The elements of that bond constitute shared language, culture, history, unity, religion, race, etc. The votaries of Hindutva argue that Hindus are a nation as they share a common culture, religion, etc. They further assert that since Hindus are a nation the religious minorities must submit themselves to the cultural and political dominance of the majority.

The Hindutva ideology has received a substantive treatment in the Indian English fiction. In this context, Raja Rao’s *Kanthapura*, Chaman Nahal’s *Azadi*, and Khushwant Singh’s *Train to Pakistan* are chosen for the analysis to show the treatment of Hindutva ideology.

**KANTHAPURA: As a Hindutva Discourse**

Raja Rao’s *Kanthapura* (1938) is a narration of Hindu view of life and politics. The novel is narrated by Achakka who is a typical Hindu old woman. The point of view of life and politics presented in the novel is characteristically the Hindu.

The novel begins narrating the intermerging of religion and politics. For instance, the *Ganesh-jayanthi* was celebrated with the contribution of
money from the people of Kanthapura. It was observed in a grand manner under the leadership of Corner-House Moorthy, who had gone through life like a noble cow, quiet, generous, serene, deferent and brahminic.

There were reading parties and camphor ceremonies every evening, and the young men performed a drum and sitar bhajan. They had invited Jayaramachar to perform Harikatha. Jayaramachar, a funny Harikatha-man who narrated a Harikatha-story mixing religion with politics. As narrated by Achakka,

"'Today,' he says, 'it will be the story of Siva and Parvati.' And Parvati in penance becomes the country and Siva becomes heaven knows what! 'Siva is the three-eyed,' he says, 'and Swaraj too three-eyed: Self-purification, Hindu-Moslem unity, Khadder.' And then talks of Damayanti and Sakunthala and Yasodha and everywhere there is something about our country and something about Swaraj. Never had we heard Harikaths like this."

The social formation is centered not around politics but on religion. The central consciousness of life is religion. The meaning of existence is defined only through the path of religion. That is why the narrator presents a political story from a religious point of view- the point of view of sacrifice and self-realization that is characteristically Hindu in nature.

The novel typifies and exemplifies the Hindu view of life where nothing else is more important than accepting self-realization. For Achakka, the narrator the action that goes on in the novel is profoundly religious in nature. The reason why she has involved herself into this action is because of her belief that this action makes her soulful. This sentiment is expressed by the narrator, Achakka somewhere in the novel when she says, “We have lost this sister, we have lost that; but it is ....we have gained in spiritual strength.”(P-160)

This idea of gain in cultural trade of loss and gain through loss is characteristically a Hindu idea. The Hindu myths and Puranas ultimately speak of this story of self-realization. For instance, Mahabharatha is a story of great spirituality as much as it is the story of the struggle for power. Kanthapura thus, through its narrator presents this central consciousness of religion or spirituality being the core of existence.

The novel also sees the movement of time through the Hindu view of life. Time does not move in the novel the passing of month or the passing seasons. The narrator notices the flow of seasons. She celebrates when Karthik has come to Kanthapura.
"Kartik has come to Kanthapura, sisters. Kartik has come with the glow of lights and the unpressed footsteps of the wandering gods; white lights from clay-trays and red lights from copper-stands, and diamond lights that glow from the bowers of entrance-leaves; lights that glow from the banana-trunks and mango twigs, yellow light behind white leaves, and green light behind yellow leaves, and white light behind green leaves; and night curls through the shadowed streets, and hissing over bellied boulders and hurrying through dallying drains, night curls through the Brahmin Street and the Pariah Street and the Potters' Street and the Weavers' Street and flapping through the mango grove, hangs clawed for one moment to the giant papal, and then shooting across the broken fields, dies quietly into the river." (P.87)

Here is a poetic description of how the night descends in the village Kanthapura. Kartik is the month of gods and the month of lights.

There are other festivals too the Swing Festival, of the Goddess, Gauri's Festival, the Rama Festival, the Krishna Festival and the Ganesh Festival. At religious ceremonies like Sankara-jayanthi, and on the occasion of the recitation of Harikatha, Sankar-Vijaya and bhajans, women cook the choicest delicacies. The corporate life of the entire community revolves around an endless cycle of pageants, festivals and carnivals.
Even magnificent political and social activities become grandly celebrated festivals in which the spirit of the rural people is the same even if the occasions happen to be different. They take a dip in the river and cook payasm and chitranna on the occasion of the Mahatma’s manufacture of salt “as though it were Gauri Festival.” The picketing of toddy booths too demands a celebration with the help of drums and trumpets.

The people in Kanthapura are more religious-minded, more god-fearing. Hinduism, being an accepted way of life, directs the activities of the people. The villagers have a strong faith in god, as also in the local deity, Kenchamma, the goddess of Kanthapura. She protects the people in times of difficulties.

The core of the narrative, therefore, is a Hindutva narrative. The novel presents three dimensions of Hindutva: liberal Hindutva, advocated by the main character of the novel, Corner House Moorthy, the extremist Hindutva advocated by Bhatta, and the conservative or traditional Hindutva represented by a minor character, Advocate Shankar.

Moorthy who went on practising Gandhi’s liberal Hindutva in his village, Kanthapura, had gone through life like a noble cow, quiet, generous,
serene, deferent, and Brahminic. He gathers the momentum in the village through his activities towards the nationalist movement.

“So Moorthy goes from house to house, and from younger brother to elder brother and from elder brother to the garnadfather himself, and – what do you think? He even goes to the Potter’s quarter and the Weavers’ quarter and the Sudra quarter, and I closed my ears when I heard he went to Pariah quarter. We said to ourselves, he is one of these Gandhi-men, who say there is neither caste nor clan nor family, and yet they pray like us and they live like us.” (P-15)

He takes keen interest in organising the various Jayanthi and festivals, namely, the Shankar Jayanthi, the Rama festival, Krishna festival and the Ganesha festival. When Moorthy asks for a rupee for organizing ‘Harikatha’, no one denies. Everybody in the village supports him.

The extremist Hindutva is advocated by Bhatta who is one of the most interesting men in Kanthapura. He is the first Brahmin of Kanthapura who is very much needed for conducting the rituals and ceremonies in the village.

“Bhatta is the First Brahmin. He would be there before it is hardly eleven – his fresh clothes, his magnificent ashes and all – and seated on the veranda he would begin to make the obsequial grass-rings. Such grass-rings and such leaf-cups too! Never has anything better been seen. And it was so pleasant to hear him hum away the Gita. The walls could have repeated it all.” (P-28)
He 'began life with a loin cloth to his waist, and a copper pot in his hand' went on adding 'several acres of the peasants' lands to his own domain'. Today Bhatta means money and money means Bhatta. For with increasing prosperity Bhatta loses interest in his priesthood. It was so difficult to get him for an obsequial dinner or a marriage ceremony.

The traditional Hindutva is advocated by Shankar. He is a lawyer practising at Karwar court who follows the principles of Mahatma Gandhi. He does not take a single false case and insists his client to swear before him that he is not the criminal. In the words of narrator Achakka,

"And everybody knew, Sankar was an ascetic of a man and had refused marriage after marriage after he had lost his wife, and everybody had said, 'This is not right, Sankar. You are only twenty-six and you have just put up the Advocate's signboard, and you will soon begin to earn, and when you have a nine-pillared house you will need a Lakshmi-like goddess to adorn it,' but Sankar simply forced a smile and said, 'I have had a Lakshmi and I, a sinner, could not even keep her, and she has left me a child and that is enough'." (P-101)

Sankar is a man who never went against the traditional Hinduism.
Thus, the novel, Kanthapura is a representation of Hindutva ideology in all its manifestations: liberal, conservative and hard-line. Some of the key tenets of Hindutva ideology presented in the novel can be noted as follows:

- Religion is the central consciousness of life, nothing else. The meaning of existence is to be drawn from the pursuit of religion.

- The meaning of existence is not acquiring material plenty, but of acquiring self-realization. Therefore, the gain in life comes through self-sacrifice.

- Society is organized around the Varna system, but the system is flexible and on occasions humanism prevails.

- The conservative and the radical are also part of the overall view of life. Hindutva is just one thing; it is a combination of many things at the same time: liberal humanist, conservative and reactionary, and hard core jingoist.

AZADI: Hindutva Under Attack

Chaman Nahal’s Azadi (1975) is one of the classic examples in which Gandhi and Nehru’s liberal Hindutva comes under attack. It presents the
transformation of Hindutva and the impact of partition on Hindutva ideology.

The first part of the novel shows the peaceful life of Lala Kanshi Ram’s family in Sialkot which is turning into the grim struggle of migration. The second part shows the communal riots in Sialkot making the Hindus suffer robbery, rape and massacre. There is a realistic and effective presentation of scenes in this part like the horrible condition in the refugee camp in Pakistan, the queer parade of naked Hindu women in Narowal, the attacks of the Muslim fanatical mobs on Hindu refugees, etc.

Set in Sialkot, the novel, Azadi begins with a presentation of life lived in harmony. Chaudhuri Lala Kanshi Ram, the central character has lived a calm existence for the last so many years. He has built up a cosy existence with a large family. The family has lived a life dictated by the traditional tenets of Hindu view of life. But when the partition occurs, a change takes place. The calm and placid water of their existence is disturbed by the chaos of partition. The family and many other Hindu families undergo trauma of partition.

The novel deals with the theme of the partition of India that held the subcontinent in a nightmare of horror, communal bloodshed, mass
massacres, rapes, abductions, and the vast influx of refugees. It is a moving saga of the division of the Indian subcontinent into India and Pakistan and the accompanying disaster that hits these two newly-declared independent countries in 1947. Spanning the period from the announcement of the Cabinet Mission Plan on June 3, 1947 to the ‘aftermath’, the murder of Mahatma Gandhi on January 30, 1948, the novel dramatizes the impact of the momentous events of political history on a few individuals. The Hindutva concept of ‘One Nation and One Culture’ is shattered to pieces with the partition of India. It is well expressed in the words of the novelist, Chaman Nahal:

“The theme was with me all the time. I think that historically, politically, ethically and morally partition was wrong. I believed and still believe that we are one nation, one culture. When the tragedy of partition took place, I was not mentally prepared to write about it. Time had to pass for bitterness to be assuaged.”  

Nahal, while writing Azadi, strongly felt that the partition of India was unfortunate, politically motivated and full of forced exile. Recalling those desperate days, he wrote:

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"[...]. I had been personally exposed to Gandhiji during the last few months of his life. After 1947, he made Birla House in New Delhi his home. Our family by then had migrated from Pakistan to Delhi, and it was possible for me to attend Gandhi's prayer meetings on most evenings. And what caught my eyes was the immense humility of the man. Many of us amongst his listeners were angry young men who had lost everything in Pakistan, including the dear ones who were assassinated in the riots. And we asked Gandhi angry questions. To which he never gave an answer without making us feel that our pain was his pain too. I also saw how plain and ordinary Gandhi was to look at: short-statured, thin, with rather common features."^15

This shows that the novelist was not happy with the partition of India and he poignantly expressed the feelings of anguish and anger about it in Azadi which is predominantly a political novel. The novel opens with the following lines:

"It was the third of June, 1937. This evening, the Viceroy was to make an important announcement. That's what Lala Kanshi Ram told his wife Prabha Rani, whose education had become his task. Lala Kanshi Ram was not too literate himself – it is doubtful if he ever finished high school. But life had rolled him

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around, misfortunes had come and gone, and this had given an edge to his intelligence."^16

Lala Kanshi Ram, the protagonist of Azadi, becomes a spokesman of the Hindus who are deeply disturbed by the unprecedented political event. He has been leading a contented life in Sialkot as a grain merchant. He has also bought a few acres of land in his native village. He has a pious and beautiful but illiterate wife, Prabha Rani whom he tries to educate perpetually. He has a daughter, Madhubala and a son, Arun. He has been living in a rented house belonging to Bibi Amarvati. He is a spirited Hindu who has great respect for Vedic philosophy. He knows Sanskrit, Hindi, and Punjabi sufficiently well. A member of Arya Samaj, he has great admiration for Hindu culture in general.

The novel gives an account of the migration of Lala Kanshi Ram and his family to India which has neither accommodation nor work for the vast hordes pouring in everyday. In fact, this novel gives one of the most comprehensive fictional accounts of the partition holocaust in Indian English literature.

Azadi, in three parts - The Lull, The Storm and The Aftermath, is a fictional biography of the family of Lala Kanshi Ram, caught in the crossfire of partition. The first part of the novel, The Lull begins with the portrayal of Lala Kanshi Ram, who has built a small world of his own happy, prosperous, and contented life. His life is a success story of an ordinary human being. The Storm describes this horror of partition in authentic and vivid details. The Aftermath is a presentation of Lala and his family’s superhuman efforts to recreate the normal, routine existence and to find fresh roots. The novel ends up with a presentation of their really finding the rhythm of life again, in India.

Lala Kanshi Ram observes with very keen interest the political turbulence that is going on in India during the pre-Independence years. Like all other Indians, especially Hindus, he hopes that India will achieve freedom sooner or later. He knows that Gandhi and Nehru and the other Congress leaders are trying their best to oust the British people from the country. But alas, their hope is not realized totally. Like Kanshi Ram, the members of his family and the neighbouring families listen to the radio regularly to learn the latest developments in the political arena. They fear about the creation of Pakistan which would create several problems for the
country. He articulates his fear about the partition to his wife, "everything will be ruined if Pakistan is created." (P-34)

Chaman Nahal offers a very subtle picture of Kanshi Ram's fear about the partition, the liberal attitude of Gandhi and Nehru and the consequent problems that they will have to face:

"And why this reference to freedom in plural? Didn't that mean they were thinking of Pakistan? And the Congress leaders- what trust could you put in them? Didn't Gandhiji and Rajaji themselves as much as offer Pakistan to Jinna in 1944? They were the ones who put the idea in his head, if you ask me. ......Gandhi, by going to him, not only gave Pakistan a name; he gave Jinna a name too. ..... Lala Kanshi Ram's last hope of peace on the sub-continent seemed to be giving in too." (Pp.34-35).

The Viceroy's announcement on the partition of the country creates a mental shock to the Hindus and the Sikhs who begin to worry about their future safety and peace. But the news creates a lot of jubilation among the Muslim population. Both the Hindus and Sikhs on the one hand and the Muslims on the other become suddenly aware of their separate identities. Whereas the non-Muslims feel insecure and fearful, the Muslims jubilate over partition by shouting slogans like 'Pakistan Zindabad! Long live Pakistan!' etc. They illuminate their houses with countless earthen lamps,
and take out processions in the main lanes of Sialkot. They display their joy by bursting the fire crackers, dancing, mock-fighting and singing and by forcibly taking the procession through the Hindu Mohulla where Lala Kanshi Ram and his friends live. Sialkot was a city of Muslim majority and many Hindu Mohallas had installed gates to protect themselves. Arun, Niranjan and Suraj Prakash were apprehensive of a visit from some prehistoric monster,

"The procession came down Trunk Bazaar, and stopped outside the eastern entrance to the street. It was a wild sight. The mob was in a transport which exceeded pain or hysteria. As far as you could see, the bazaar was a sea of heads. They were split into many small groups, and before each group there were two or three drummers [...]. Many of them were dancing the Bhangra, the Punjab dance of Victory [...]. And together they shouted, 'Pakistan Zindabad! Long live Pakistan.'" (P-8)

The very next day, the Viceroy announced in a press conference that the date of freedom would be declared a little later because of the appointment of a boundary commission to decide the precise boundaries of Pakistan and India. Lala Kanshi Ram was very hopeful about Sialkot, his hometown that it would never go to Pakistan side. But this wish proved futile and remained unfulfilled.
The Hindus and the Muslims begin to hate and fear each other suddenly with some rare exceptions like Lala Kanshi Ram and Chaudhari Barkat Ali who had attended Gandhi’s speech at Ramatlal in 1929. Both of them were deeply impressed by Gandhi’s views on Hindu-Muslim unity, home industry, nationalism, Purna Swaraj, non-violence, self-discipline and self-sacrifice and had sworn to be life-long friends and never thought of the communal barrier between themselves.

Whereas Chaudhari Barkat Ali represents sensible and humanistic Muslims, Abdul Ghani, the hookah-maker represents the irrational and fanatic Muslims. As soon as partition is declared by the government, he feels ecstatic about it and begins to hate and defy all the Hindus including Lala Kanshi Ram. He asks Lala Kanshi Ram that when he is leaving Pakistan:

“Why do you want me to leave, Abdul Ghani?” said Lala Kanshi Ram. ‘We have been good friends- for years we have been such good friends!’ Abdul Ghani was taken aback at this. He had other nasty things he wanted to say to Lala Kanshi Ram; he couldn’t bring one of them out. Deflated, he sat on the wooden platform and looked at the ground. Remembering he was speaking to a kafir after all, he flared up again. ‘I want you to leave because you’re a Hindu, and you don’t believe in Allah.” (P-128)
Thus, even the good friends begin to drift apart because of the communal hatred aggravated by the partition of the country. Hindu philosophy of *vasudaiva kutumbhakam* and living together has been broken because of this partition.

The people of the Punjab in general and of Sialkot in particular who were until then only Punjabis and who “spoke a common tongue, wore identical clothes, and responded to the weather, to the heat and the first rains, in an identical manner” (P-48), suddenly become conscious of their religious and ethnic roots, of their being Hindus or Muslims, of their belonging to the majority or minority communities. The feeling of hostility naturally runs high all over the north-western and eastern regions of India. What happens in Sialkot and the neighbouring areas thereafter becomes the tale of every village and town in the affected region.

The situation in Sialkot worsens, and events take place with monstrous rapidity and suddenness. With the influx of the Muslims into the city, crying hoarse their tales of woe and destruction at the hands of the Hindus on the other side of the border, communal tension mounts up in Sialkot, and what were at first only sporadic acts of murder and looting and arson subsequently explode into massive and organized violence by the
Muslims. A sizable majority of the Hindu families of Sialkot shift to the newly-set up refugee camp for safety, and those residing in Bibi Amar Vati’s two houses on the Fort Street also move there on August 2, 1947, under Lala Kanshi Ram’s leadership. This lull in their lives, however, turns out to be only brief and deluding, for what happens to them in the course of their journey to the Indian border is incredibly painful and humiliating. The foot convey, including Lala Kanshi Ram, his wife, Prabha Rani, and their son, Arun; Padmini and her daughter, Chandini, Bibi Amar Vati, her son, Suraj Prakash, and daughter-in-law, Sunanda Bala, and their children, Bhavna and Nava Kant; Sardar Teja Singh and his daughter, Isher Kaur, and thousands and thousands of others, leave Sialkot for Dera Baba Nanak on September 24, 1947. It passes through Gunna Kalan, Pasrur, Qila Sobha Singh, Manjoke and Narowal, through ‘a living inferno’ as it were, through a route littered with dismembered human limbs and skeletons, discarded clothes, turbans and female headgear, battered steel trunks, umbrellas and walking sticks, and by the time it reaches the Indian border it is only a demoralized mass of humanity’. With Suraj Prakash having been killed and Chandini abducted by the Muslim marauders, what is left of Lala Kanshi Ram’s team, all shattered and dazed, comes to Amritsar, and from there it moves on to
Delhi where, in the face of severe ordeals, the families settle down to piece together the bits of their precarious existence.

Lala learns to transcend the narrow ideal of communal harmony and his mind is now ruled by pity, compassion and love. The hardships that he faces to find accommodation in Delhi increases his moral responsibilities, and his sorrow over the death of Gandhi is deep and penetrating. His individual consciousness has in the end matured and developed into a national consciousness, rather we can say that he has attained a purely humanistic consciousness.

Arun, Kanshi Ram’s son was feeling very hopeless. Arun and Nur, the daughter of Choudhari Barkat Ali, were in the same college and both of them were like minded youths. They were deeply in love with each other. For the sake of Nur, Arun was prepared to embrace Islam, he could embrace even death. But the politicians intervene. He knew the conspiracy of the politicians behind the whole move.

After the Boundary Commission’s award was announced on 17 August, everyone knew where he stood – on a part of Pakistan, or of India. Violence in Punjab reached an unprecedented pitch after the announcement of the award. For Lala there was no way out but to leave the land with the
members of his family. He managed to move into the already packed tents. From Dera Baba Nanak, Lala’s family moved swiftly to Amritsar and from there to Delhi.

Lal Kanshi Ram had agreed to come to Delhi as it was the seat of the Government. All the leaders lived there and he found the thought, exciting. He also thought that there would be opportunities for starting a good business. But his welcome was bleak. He saw only unknown and unfriendly faces on the platform. It took him several hours to reach the officials receiving the incoming refugees. Lala could not get accommodation for his family and the people with him. For the next three days he searched every single locality in Delhi. He dared not go to New Delhi, but he visited each of the areas in old Delhi. The family stayed at the Railway Station. Thus, moving from place to place in search of accommodation, Lala got tired and pale and now it seemed there was no blood left in him. Never before in his life had he felt so exposed, so naked and so defenceless.

Once again in the Custodian’s office, Lala Kanshi Ram tried his best. There he tried in vain to conceal his tears which were brimming over his eyes. He was weeping openly. His watery eyes looked through space at nothing. Arun felt that his father could find a house. That evening they
moved to Kingsway Camp on Alipur Road. They were now in brick hutments and not in tents. He did not give up his attempts to find out a permanent house allotted by the Rehabilitation Office and for this he visited ‘P’ Block several times which was the seat of the Delhi Administration. While coming back home at Kingsway Camp bus stop, he sensed much tension in the Bazaar. Reaching the camp, he was told of Gandhiji’s assassination by a fanatic Hindu. He heard Jawaharlal Lal Nehru on air:

“It was no ordinary light, he said, it was a most extra-ordinary flame. It was gone and India was plunged into darkness” (P-362)

Thus, Azadi is depicts of Hindutva ideology from two points of view. First, there is a detailed presentation of Hindu existence. Then the novel presents an inversion of this existence and a gradual hardening of the ideology under the trauma of partition. The politicians made Lala Kanshi Ram a nowhere man, a castaway along with a number of people like him as houseless wretches and refugees. In the name of “Azadi” they played different roles and partitioned India into two nations – India and Pakistan. Thus, one can sum up in a single simple sentence that Azadi is not only the story of Lal Kanshi Ram but millions of people like him. This novel portrays the tragic exodus vividly.
TRAIN TO PAKISTAN: A Crisis of Hindutva Values

Khushwant Singh’s *Train to Pakistan* (1956) is another novel representing Hindutva ideology. Though the novel has been discussed in Chapter Four for the assessment of the Nehruvian Ideology, it is further taken up for the interpretation of the impact of hardcore Hindutva ideology. It is believed that the partition of the country into India and Pakistan the handiwork of Nehru and Jinnah which resulted in the killings of thousands of Muslims and Hindus on both sides of the border.

The novel is a study of the impact of the partition on a community also narrating the story of the inadequacy of the lack of political will, and the inadequacy of the governmental power in terms of the men and material to stand up to the tragedy of such proportions.

The novel narrates the story of a village called Mano Majra set in India during the turbulent period of partition, and the beastie act of the Hindu fanatics which had shaken the faith of all the sensitive and thinking people of India.

The novel is story of violence, bloodshed and the final act of forgiveness. The novel alongside keeps presenting the images of Hindu view of life continuously. The novel begins with the presentation of a life lived in
harmony in an Indian village mostly occupied by the Hindus close to the border.

The novel like *Azadi* is a presentation of a liberal Hindu existence gradually hardening. But unlike *Azadi*, *Train to Pakistan* ends up on a note of hope and so liberal Hindutva. Because Jugga or Jagat Singh, the central character cannot kill people any more. He allows train carrying thousands of Muslims to sail across to Pakistan. There are recurrent images of the Hindu view of life and of Hindu mind in the novel.

It is the story of a village on the India-Pakistan border with its Sikhs, Muslims and Hindus, caught in the holocaust of the partition. It represents a microcosm of the communal temper of the country following the Partition—the mindless fury of communal terror, the apathy of the corrupt officials, the inhumanity of the Communist theoreticians, the passionate outbursts of the religious fanatics, and the servility of the fearful time-servers.

The action of the novel spans a few weeks of the fateful days of August and September in 1947 in Mano Majra, a border village, with a river fringing it and a railway bridge spanning the river. Though the frontier between India and Pakistan turns a scene of rioting and bloodshed, everything is quiet and normal in Mano Majra where Hindus, Sikhs and
Muslims still live peaceably together as they have been living since times immemorial.

“Train” has been used as a significant symbol in the novel. A veritable almanac and time-guide for the people of Mano Majra in normal times, it acquires sinister dimensions when its smooth running in and out of the village is disturbed in the wake of partition:

“Trains became less punctual than ever before and many more started to run through at night. Some days it seemed as though the alarm clock had been set for the wrong hour. On others, it was as if no one had remembered to wind it.”

The irregularity of trains presages disturbance in the smooth and quiet life of Mano Majra. A train which comes from Pakistan at an odd time in the morning with heaps of mangles dead bodies of Hindus and Sikhs, sets in motion the dark forces of violence and revenge, and leads to the attempted massacre of Mano Majran Muslims leaving for Pakistan by a train— from which the novel derives its title. It is to let this train carrying his Muslim mistress Nooran pass safely through to Pakistan that Jugga sacrifices his life. “Train” thus becomes a crucial symbol in the life of Mano Majra.

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The quiet life of the village is suddenly disturbed when a local moneylender, Ram Lal, is murdered. Juggat Singh, a tall, handsome, and robustly-built farmer, known as a bad character in the village is suspected and arrested for he is found absent from his house at the time of the incident and is unable to explain the cause of his absence. Along with him is also arrested Iqbal, England-educated and Communist-inspired young man who has been sent by the People’s Party of India to preach Hindu-Muslim unity and stop bloodshed in the villages of the Punjab. He, being a stranger in the village, is suspected to be a Muslim Leaguer and is remanded to police custody.

Meanwhile the condition in Mano Majra deteriorates further and its time schedule starts going wrong because of the sudden irregularity of trains. People whisper about a train which comes from Pakistan at an unusual hour, carrying dead bodies of Sikhs and Hindus. Simultaneously are heard rumours about Muslims being slaughtered in Patiala, Ambala, and Amritsar, mosques being demolished, and the holy Koran being torn by infidels. Soon the village becomes a battlefield of conflicting loyalties. Though Mano Majrans still pledge to protect their Muslim brethren, yet afraid of the angry and aggrieved refugees from Pakistan, they shift them to the refugee camps.
As the flooded Sutlej brings the dead bodies of more Hindus and Sikhs, tension rises in the village.

The communal fire is fanned by the young Sikh boys who come from outside and incite Mano Majrans to take revenge upon Muslims. They succeed in getting the support of bad characters like Mali and dacoits of his gang who had earlier murdered the local moneylender and now hope to reap a profitable harvest by the annihilation of Muslims. They conspire to fire at the training taking refugees to Pakistan and tie a rope across the bridge to drag the Muslims down the roof of the running carriage.

The events now start moving fast and the fate of natives of Mano Majra was affected adversely by the catastrophic events of partition. The arrival of the ghost train full of dead bodies at Mano Majra worsened the situation. The dark clouds of fear and disbelief grew sharply among the Muslims, and Sikhs who lived together for centuries. Their mutual brotherliness started vanishing fast between the both communities. Muslims evacuated their houses for taking shelter at Chandannagar camp, and thereafter to be transported to Pakistan.

Hindu fanatics decided to take revenge upon Muslim for what Muslims have done to Hindus in Pakistan. Nooran, who is with Jugga's
child, goes to his mother for shelter but she was almost to go to the refugee camp. Hukum Chand also comes to know that Haseena too would be on the train which is likely to carry Muslim refugees to Pakistan from the Chandannagar camp to Pakistan. At such a crucial moment, both Jugga and Iqbal are released.

Jugga goes to the village and comes to know that Nooran is likely to go to Pakistan along with other refugees. He also comes to know that Hindu fanatics here planned to blow up the train in which she would be travelling for Pakistan. He climbs on the steel spans of the bridge and slashes the rope connecting the explosive material with his ‘kripan’ and saves the train to protect her Nooran. In the process, he is killed by the Hindu saboteurs by gun shots. This tragic scene, full of suspense, has been presented in the novel with perfect artistic excellences.

The plot and the narrative sequence of Train to Pakistan are divided into four parts: (a) “Dacoity”, (b) “Kaliyug”, (c) “Man Majra”, and (d) “Karma”. The title is suitable to the situations and thematic concerns of the novel, which presents a minute observation of a turbulent phase of Indian history and the social affairs of communal clashes.
The first section constitutes a truth-like description of a dacoity committed in Man Majra. The second part symbolizes ‘Kaliyug’, a Hindu religion’s and theological concept. ‘Kali’, the goddess of strife, decides the destinies of men in “Kali-yug”. The third part “Man Majra” presents the microcosmic views of India and its history during the days of partition of India. It also suggests the reign of “Kali”. The fourth part of the novel entitled “Karma” is highly significant. The word “Karma” in Sanskrit means “an act or deed”. According to belief of Hindus and Buddhists, the word Karma implies the person’s action in its successive cycles of existence.

Social tension in Train to Pakistan arises out of the action and interaction of two communal divisive forces. It presents the social milieu of rural Punjab along with religious harmony, social fraternity and cultural tolerances, which is threatened by sudden outcome of hatred, disbelief and suspense. Anger replaced affection. Love alternates with love and desire alternates with greed. The traditional, social and religious stratification is overridden by the communal feelings. Sikhs are mostly land owners and Muslims are the land labourers. There is only one Hindu family in the Mano Majra. The peaceful atmosphere of Mano Majra often echoed with the calls of Muslim Presents “Allah-ho-Akbar”. The Sikh priest recited his prayers at
‘Gurudwara’ in sonorous singsongs resembling the sounds of splashing water.

Khushwant Singh is an apt painter of gestures and manners presenting vivid and effective description. He highlights the anguish and resentment of common Indians as existing during the days of partition. They were of opinion that Indians under influence of Mahatma Gandhi are adopting soft and sympathetic attitude towards Muslims but Muslims on the other hand are showing inhuman and cruel attitude towards Hindus.

The difference of mindset and behavioural feature between Hindus and Muslims have been presented ironically through the opinion of Hukum Chand, who says,

“I know it all. Our Hindu women are like that: so pure that they would rather commit suicide than let a stranger touches them. We Hindus never raise our hands to strike women, but are we to do about it? How long wile it be before it starts here?” (P.21)

Unable to stem the tide of violence and finding themselves helpless, police authorities release Jugga and Iqbal of whose innocence they are by now fully convinced. When Jugga learns of the conspiracy and comes to know that the train is carrying his beloved Nooran and other Muslims of
Mano Majra, he climbs over the bridge and diverts the attention of the conspirators by cutting the rope meant for killing Muslims. The train of Muslim refugees passes over to Pakistan without any damage but Jugga dies, being shot by his ‘co-religionists’. The heroic sacrifice of Jugga who is treated as a ruffian by the civilized society poses a challenge to it and unmask its hypocrisy and duplicity. The following passages are the example for the same:

“..... But we Hindus are not like that. We cannot really play this stabling game. When it comes to an open fight, we can be a match for any people. I believe our R.S.S. boys beat up Muslim gangs in all the cities.” (Pp. 19-20)

“..... Our Hindu women are like that: so pure that they would rather commit suicide than let a stranger touches them. We Hindus never raise our hands to strike women, but these Muslims have no respect for the weaker sex.” (P-21)

Another interesting aspect of *Train to Pakistan* seems to revolve round the idea of the Hindu Trinity. The Hindu Triad or the *Trimurti* is composed of the God Brahma (the creator), the God Vishnu (the preserver), and the God Shiva (the destroyer). Brahma is also the supreme God of post-Vedic Hindu mythology, and in later pantheistic systems he is the Divine Reality, of which the whole universe of matter and mind is only an external manifestation. The symbolic interpretation of the roles of the three main
characters in Train to Pakistan seems to follow this three-dimensional philosophical postulate of the Hindu Triad. Hokum Chand, the human bureaucrat is the preserver, whereas Iqbal Singh, the communist, is the destroyer. Juggat Singh plays a dual role of the creator and the destroyer. He destroys only to create again and thus symbolizes the triumph of good over evil within him and also the concept of renewal. His soul, like that of the phoenix, rises from its ashes only to proclaim that at least this Train to Pakistan is a symbol of hope and light amidst the cruel world of darkness and despair.

Thus, Train to Pakistan presents the horror accompanying the transfer of population as a sequel to the independence and partition of India. It remains the most forceful and exquisite of the creative works born out of the agonized torments and travails of body and spirit endured by the sacred soil of the five rivers.

The novels make a vivid representation of the Hindutva ideology. As has been noted already, the presentation of Hindutva ideology is as diffused as Hindutva is. There are three dimensions to the presentation of the ideology (ideologies?) in these novels: liberal humanitarian, conservative traditionalism and hard core jingoist. The characteristic features of all these
facets of Hindutva or the Hindu view of life are held out for representation in these novels.

Indirectly also, these novels represent a Hindu view of life. The ending of all these three novels is more or less similar in terms of the attitudes presented, that is, the attitude of sacrifice which is at the core of the Hindu view of life.

In Kanthapura, there is a sense of resignation at what has happened. The village has been completely destroyed. There is neither a man nor mosquito left in the village by the end of the novel. But the villagers have a sense of resignation though their lives are broken, their minds are full. The sense of fulfillment is the over pervading tone at the end of the novel.

The same is the case with Azadi. Chaudhuri Lal Kanshi Ram has lost everything - his family, business, relations, friends, everything. He has gone through the most horrible experiences. He is a mute witness to rape, murder, and naked parading of women - everything one is not supposed to see. But with all that Lala Kanshi Ram is able to hold his balance. He is able to rise above all these happenings. In fact, he has a sense of resignation to life now. Because he knows life now. Thus, the overwhelming sense at the end of the
novel again is a sense of self-realization which is at the core of Hindutva or Hindu view of life.

The same is the case with *Train to Pakistan*. Like *Azadi*, *Train to Pakistan* is also a presentation of life uprooted because of partition. The life lived undergoes a great transformation under the heat of violence. Revenge is the order of the day. But Jagat Singh is able to rise above this violence and allows the train to pass smoothly. He cannot see bloodshed anymore. This sense of forgiveness in the midst of bloodshed and horror is a characteristic expression of Hindu view of life.

Thus, the presentation of Hindutva ideology (ideologies?) though unconscious and unintentional is fairly comprehensive in Indian English fiction.