

## **The Inclusion of Pain of Partition of India in the English Novels**

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### **Abstract**

The terrible drama of division occurred when India attained its freedom. It was one of the most horrific incidents in Indian history, shocking the whole country into revulsion and loathing. The political philosophy of Indian unity, fraternity, and unity—through which India attained freedom—remains a failure, and the new, opposing chapter in Indian politics began right after the country was divided. The division affected Indians all around the nation, making it more than just a historical event. The nation was given a new direction for its future by the split rather than by adhering to the Indian tradition's worldview. The long-held notion of religious tolerance was destroyed by the abrupt eruption of animosity between the groups, which had previously coexisted peacefully for millennia. The devastating aftermath of division was represented on two fronts: the senseless, murderous violence that ignited the nation during a period of huge migration and the geographic upheaval that caused millions of people's lives to fall apart. The nation's mental health was permanently damaged by partition, which resulted in a vastly divergent social and political culture.

*Keywords : Partition and Indian English Novels, English Literature and Partition*

## Introduction

Literature realistically depicts partition and its effects. Numerous authors who wrote in Indian English depicted the politics and carnage of the partition. On the Indian subcontinent, a number of books have been published on the Partition of India. The novelists whose works are the main focus of this research work include Khushwant Singh in *Train to Pakistan* (1956), Manohar Malgaonkar in *A Bend in the Ganges* (1964), Attia Hosain in *Sunlight on a Broken Column* (1961), Rajan in *The Dark Dancer*, Bapsi Sidhwa in *Ice-Candy-Man*, Chaman Nahal in *Azadi*, and Bhisham Sahni in *Tama*

India and Pakistan have a fierce rivalry as a result of the legacy of that traumatic division. According to Nisid Hajari, author of *"Midnight's Furies: The Deadly Legacy of India's Split,"* there were probably no two nations on Earth as similar as India and Pakistan at the time of partition. "Leaders on both sides desired that their nations form alliances similar to those between the US and Canada. Their cultures were highly similar, and their economies were closely related.

Britain's departure from India in 1947 contributed to the division of the country in part. Many of the policies they put in place produced the conditions that made division likely. However, the leaders of the Muslim League and the Indian Congress must also bear part of the blame for establishing conditions that prevented the two populations from coexisting in the same nation.

The British must accept responsibility for division because they failed to make significant reforms between 1909 and 1947 that would have given Indians access to true democracy and self-government. The Government of India Acts of 1909, 1919,

and 1935 all brought about only modest reforms and persuaded the Muslim populace that a free India would be ruled by Hindus.

### **Key Points**

Khushwant Singh attempts to capture the sense of brotherhood that prevailed between the two populations in the area in his book Train to Pakistan. Magistrate for the area is Hukum Chand. Iqbal, a knowledgeable party member, has arrived in Mano Majra and says he would put an end to the atrocities.

The arrival of a train carrying the bodies of Sikhs and Hindus who were killed in Pakistan radically alters everything. The Sikhs and Muslims of Mano Majra develop mutual mistrust as a result. The arrival of a second phantom train from Pakistan sends the residents of Mano Majra into a frenzy. The appearance of the young Sikh fanatics, who have really witnessed the murder and are ready for vengeance, further complicates matters. They plan to murder every passenger on the upcoming train to Pakistan at a meeting in the Gurudwara.

When Hukum Chand learns of the scheme, he becomes determined to stop the train because Haseena, his lover, is travelling on the doomed train, as well as because he wants to avert a senseless mass murder. In his desperation, he gets an epiphany and resolves to free Jugga and Iqbal in the hopes that either their love for each other or their idealistic opposition to the wicked scheme would help to foil the plot. His plan works out because Jugga makes up his mind as soon as he realises Nooran is also on the train.

He walks to the railroad tracks after receiving the priest's blessings at the Gurudwara, plays the part of a hero by severing the rope that the radicals had tied to

slow the train down, but in the process, he collapses and is run down by the train. Thus, although having a realistic setting and tone, the story ends on a high note by demonstrating the triumph of human ideals over the evil forces of inhumanity.

The way Manohar Malgonkar approaches communalism is a little more diversified and distinct in that it covers some specialised topics that other authors skip over. For instance, he concentrates on the split of the Army during the partition in his 1960 work *Distant Drums*. He describes how two Army officers named Kiran and Abdul Jamal end themselves on opposing sides. They later come to the realisation that friendship and allegiances have been reinterpreted in light of the new circumstances. However, the story also includes in-depth, emotional tales of the partition riots in Delhi against the backdrop of Army life.

Malgonkar's perspective becomes a little more rigid in his subsequent book, *A Bend In The Ganges* (1964), particularly when he examines the rising intercommunal tension during the country's division, which begins with family strife, rivalry, hatred, bloodshed, and murder. The book illustrates the tragedy of division. More than any other author, he takes aim at Gandhi's nonviolent principles. The domestic story of two people is presented in the opening pages of the book against the tense years of the independence movement. The focus then shifts to the mayhem, pain, and suffering that surrounded those crucial days. Malgonkar goes into great depth on how the Indian Freedom Movement's focus was changed from fighting British Imperialism to fighting Muslims and Hindus.

The challenging challenge of uncovering the psychological underpinnings of religious fanaticism is also covered in the book.

Indian novels published after the split have evolved into accounts of terror, rape, looting, hooligan violence, and murder. These books contrast the normal human decency and the insane behaviour of humans at such a crucial period. Let's examine how communal violence following partition was depicted in English-language Indian books.

Amrita Priam's *Pinjar* (1950), which Khushwant Singh translated as *The Skeleton*, was written shortly after the partition of India and appears to be the first objective account of the outcry of the victim of the catastrophe. During the partition, Amrita Pritam was forced to move from Lahore to India, which caused her to see bloodshed, lose confidence in people, irritate communities, and other things.

### **Conclusion**

The two main themes of partition novels are violence and sex. *Pinjar* (later titled *The Skeleton* in English) deals with the kidnapping of a Hindu girl named Puro by a Muslim guy named Rashid and the subsequent struggle of the lady to make sense of her existence. In this case, there are two levels of communal violence; on the level of intercommunity violence, a Muslim kidnaps, abducts, and forces a Hindu girl into marriage; and on the level of intracommunity violence, Puro is not welcomed back into her own family because of the scornful social attitude of her own community that she is now "impure"! What would she do next? Puro travels to Pakistan with Rashid and begins living a "new" life under the fictitious name of Hamida there. She even adopts the insane woman's son out of maternal worries. Coming as a victim, Puro battles valiantly as a brave-soldier with Rashid's assistance to protect her sister-in-law Lajjo from abuse and hardship.

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