

Analytics of English Novels with Key Focus on Partition of India

Vandana

Research Scholar

Department of English

OPJS University

Rajasthan, India

Dr. Chhote Lal

Research Supervisor

Department of English

OPJS University

Rajasthan, India

The attainment of Indian freedom was followed by the tragic drama of partition. It was one of the darkest events in the history of India, which shook whole nation into disgust and hatred. The Indian unity, brotherhood and political ideology, through which India achieved freedom, remain failure and the new opposite chapter of Indian politics started from the very time of partition. The partition was not just a historical event but one which changed the lives of Indians throughout the country. It is the partition, which showed the different direction to the nation for future path rather than following the ideology of Indian tradition. The sudden outburst of the hatred between the communities, which had co-existed for centuries, disturbed the basic fabric of the nation, destroying the much-vaunted ideal of religious tolerance. The tragic effect of partition manifested on two fronts-the thoughtless and bloody violence, which set country ablaze at the time of mass migration and the geographical dislocation, which created disintegration in the lives of the millions of people. Partition left a permanent wound

on the psyche of the nation, leading to a significantly different social and political ethos. Partition and its impact realistically reflected in literature. In Indian English fiction many writers portrayed the politics and partition butchery. A number of novels in the Indian sub-continent have been written on the theme of the Partition of India. This unforgettable historical moment has been captured as horrifying by the novelists like Khushwant Singh in *Train to Pakistan* (1956), *A Bend in the Ganges* (1964) by Manohar Malgaonkar, Attia Hosain's *Sunlight on a Broken Column* (1961), Rajan's *The Dark Dancer*, Bapsi Sidhwa's *Ice-Candy-Man*, Chaman Nahal's *Azadi* and Bhisham Sahni's *Tamas* that are the key focus in this research work.

The legacy of that violent separation has endured, resulting in a bitter rivalry between India and Pakistan. "When they partitioned, there were probably no two countries on Earth as alike as India and Pakistan," said Nisid Hajari, the author of "Midnight's Furies: The Deadly Legacy of India's Partition." "Leaders on both sides wanted the countries to be allies, like the U.S. and Canada are. Their economies were deeply intertwined, their cultures were very similar."

Britain was partially to blame for the partition of India following their withdrawal from the country in 1947. Many of the measures they introduced created the circumstances whereby partition became likely. However, some of the responsibility must also rest with the leaders of the Indian Congress and the Muslim League for creating a situation whereby the two communities could not live together in the one country.

The British must take responsibility for partition for their failure from 1909 to 1947 to introduce meaningful reforms to allow Indians real democracy and control over their own affairs. All of the reforms under the Government of India Acts in 1909, 1919 and 1935 only gave limited reforms and also convinced the Muslim population that an independent India would be dominated by Hindus.

Khushwant Singh in his novel *Train to Pakistan* also tries to represent the bond of brotherhood which existed between the two communities in the village. Hukum Chand is the local Magistrate. Iqbal, an educated party worker, has come to Mano Majra, he claims to stop the killings. All this is changed drastically by the arrival of a train containing corpses of Sikhs and Hindus slaughtered in Pakistan. This results in mutual suspicions between the Sikhs and muslims of Mano Majra. The inhabitants of Mano Majra are in panic when a second ghost train arrives from Pakistan. Matters are further complicated by the arrival of the young sikh extremists who have actually seen the bloodshed and hence, are thirsty for revenge. At the Gurudwara , where a meeting is held, they decide to kill all the passengers on the next train to Pakistan. Hukum Chand learns of the plan, and he wants desperately to stop the train, not only because he wants to prevent a meaningless mass murder, but also because his beloved , Haseena, is on the ill-fated train. In this desperation he has a brainwave; he decides to release Jugga and Iqbal, hoping that either the love of the former or the idealism of the latter will do something to sabotage the evil plan. His idea pays off; for as soon as Jugga learns that Nooran is also in the train, his mind is made up. After seeking the blessings of the priest at Gurudwara, he goes to the railway tracks and fulfils his role as a savior by cutting the rope which the extremists had tied to decrease the speed of the train and in the process falls and is crushed by the train. Thus the novel, though naturalistic in its setting and tone, goes on to strike an ideal note in the end showing the victory of human values on the dark forces of inhumanity.

Manohar Malgonkar's treatment of communalism is a little more varied and unique in the sense that it treats some obscure points, left untouched by other novelists. For example, in his *Distant Drums* (1960), he focuses his attention on the division of Army during partition. He tells us the story of the two Army Officers Kiran and Abdul Jamal who find themselves on opposite sides. They go on to realise that under the changed circumstances friendship and loyalties have been redefined. However, in the backdrop of the Army life, the novel also embodies the moving accounts of partition riots in Delhi in detail.

In his next novel, *A Bend In The Ganges* (1964), Malgonkar's attitude becomes somewhat more rigid, especially when he analyses the rising communal tension during the division of the country starting with family feud, rivalry, hatred, bloodshed and murder, the novel depicts the tragedy of division. He attacks the Gandhian values of non-violence rather more vehemently than any other novelist. The novel begins as the domestic tale of two characters against the background of the tense years of freedom struggle. Then it switches over to deal with havoc violence and agony that accompanied those fateful days. Malgonkar describes in detail how the Indian Freedom Movement was diverted from the fight against the British Imperialism to a fight against Hindus and Muslims. The novel also deals with the difficult task of tracing the psychological dimensions of religious fanaticism.

Indian novels written on partition have become documents of horror, arson, rapes, looting, hooligan, murder. These novels juxtapose basic human goodness and insanity of people during such a critical time. Let us survey how Indian novels in English captured and represented communal violence after partition.

Written soon after the partition of India, Amrita Priam's *Pinjar* (1950), translated as *The Skeleton* by Khushwant Singh seems to be the first dispassionate narrative of outcry of the sufferer of the event. Amrita Pritam had to migrate from Lahore to India during partition which made her witness violence, lost human faith, enraged communities and what not.

Violence and sex are two major motifs in partition novels, *Pinjar (Later The Skeleton in English)* too, takes up abduction of a Hindu girl, Puro, by a Muslim man, Rashid, and how the woman struggles to make sense of her life. Communal violence, here, operates at two levels; one at the level of inter-community violence i.e. a Muslim kidnaps, abducts, forcefully marries a Hindu girl and at the level of intra-community violence: Puro is not accepted back in her own family due to the scornful social attitude of her own community that she is "impure" now! Where would she go now? Puro goes with Rashid to Pakistan and starts living a "new" life as Hamida in all unfavourable circumstances. She even adopts a son of a mad

woman out of her motherly concerns. Came as victim, Puro fights hard as brave-soldier with the help of Rashid to save her sister-in-law Lajjo from harassment and plight.

Bibliography

- [1] Abbas, K.A., Blood and Stones, Bombay, 1947.
- [2] Abbas, K.A., Cages of Freedom and other stories. Bombay: Hind Kitabs Ltd. 1952.
- [3] Abbas, K.A., Rice and other stories. Bombay: Kutub. 1947.
- [4] Abbas, K.A., Sardarji, 1948.
- [5] Abbas, K.A., The Black Sun and Other stories. Delhi: Jaico Publishing House, 1963.
- [6] Abbas, K.A., The Gun and Other Stories. New Delhi: Arnold Heinemann. 1985.
- [7] Abbas, K.A., The Walls of Glass. New Delhi: Himalaya Books. 1977.
- [8] Abdul Kalam Azad, Maulana. India Wins Freedom. New Delhi: Orient Longman Ltd., 1988.
- [9] Alamgir Hashmi, "The Crow-Eaters : A Noteworthy Novel," Ibid., p.137.
- [10] Amitav Ghosh, The Shadow Lines (1988).
- [11] Amur, G.S. Manohar Malgonkar. New Delhi. Arnold Heinemann, 1973. Print.
- [12] Anand, Mulk Raj (1968) Death of A Hero. Delhi: Hind Pocket Books.
- [13] Andrew Rutherford, The Literature of War : Fine Studies in Heroic Virtue (Hong-Kong : Mcmillan, 1978), p.3.
- [14] Asani, Shyam M. New Dimensions of Indian English Novel. New Delhi: Doaba House, 1987.
- [15] Asghar Ali Engineer, On Sociology of Communalism, 2003.
- [16] Aziz, K.K. History of Partition of India. Vol. I-IV. New Delhi: Atlantic Publishers & Distributors, 1995.
- [17] Baldwin, Shauna Singh, What the Body Remembers (2001). Anchor: ISBN 0-385-49605-2
- [18] Basham, A.L. A Cultural History of India. Delhi: Oxford University Press, 1975.
- [19] Batra, Shakti. A Stylistic and Semantic Study of two Partition Novels. Delhi: Ivy Publishing House, 2000.

ISSN (Online) : 2348 - 2001

International Refereed Journal of Reviews and Research

Volume 6 Issue 3 May - June 2018

International Manuscript ID : 23482001V6I3052018-04

(Approved and Registered with Govt. of India)

[20] Bhagwat S. Goyal, ed., "Nahal's Azadi: A Review" Culture and Commitment Aspects of Indian Literature in English, (Meerut, Shalabh Book House 1984).

[21] Bipan Chandra, Communalism in Modern India, Vikas Publishing House Private Ltd., New Delhi, 1984