
ETHNIC AND CULTURAL CLASH IN KHUSHWANT SINGH'S *TRAIN TO PAKISTAN*

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Abstract

Train to Pakistan (1956), Khushwant Singh's first novel mirrors the contention of societies and ethnic savagery. This viciousness among Muslims and Hindus began from Calcutta (Kolkata) and ended up infectious to reach Mano Majra, a multi-ethnic town on the outskirts of Pakistan. The anecdotal town Mano Majra has a railroad station, a Gurudwara and a mosque. Before the mob every one of the general population in the town was flawless. In any case, the mob has made them befuddled and gone up against ethnically and socially. There is an unmistakable reference likewise to the multi-ethnicity in Mano Majra. It is reflected through intense religious devotion of one's own. There is another reference to public free for all. Muslims despise Hindus and Hindus loathe Muslims. This inclination has quite recently begun from the day of the segment. Opportunity battle keeps its solidarity yet the opportunity welcomes fracture. In *Train to Pakistan*, communalism might be the venturing stone and Hindu-Muslim inclination is the point of convergence. It tends to be said that *Train to Pakistan* depends on the struggle of societies and ethnic brutality. The whole story is woven around the mutual mob attack between Hindus (counting Sikhs) and Muslims.

Keywords: *devotion, enmity, discrimination, multi-ethnicity, humanism, communalism.*

Khushwant Singh's *Train to Pakistan* (1956) novel mirrors the contention of societies and ethnic savagery. It depends on the injury and catastrophe of the memory segment of India in August 1947. It is extremely a record of the contention of societies and conflict of savagery between two races, Muslims and Hindus, brought about by an intense feeling of fundamentalism. The truth of the matter is featured in the following words:

MuslimssaidtheHindushadplannedandstarted the killing. According to the Hindus, the Muslims were to blame. The fact is, both sides killed. Both shot and stabbed and speared and clubbed. Both tortured. Both raped. (1)

This viciousness among Muslims and Hindus began from Calcutta (Kolkata) and wound up infectious to reach Mano Majra, a multi-ethnic town on the fringe of Pakistan. There was a

message that the legislature was intending to transport Muslims from Mano Majra to Pakistan for their wellbeing and security. Hindu-Muslim inclination ended up intense. Muslims slaughtered Hindus and Hindus slaughtered Muslims. Incalculable Hindus and Sikhs in the North West Frontier were compelled to be destitute and fled to their separate network regions. They were transported by bullock trucks, Lorries, even on rooftop highest points of trains. Others were compelled to pass by railways. Right around a million of them were dead. All of Northern India was in the arm, in fear or sequestered from everything.

The anecdotal town Mano Majra has a railroad station, a Gurudwara and a mosque. There is likewise the place of the moneylender Lala Ram Lal."There are only about seventy families in Mano Majra, and Lala Ram Lal's is the only Hindu family. The other are Sikhs or Muslims, about equal in number" (2).

Before the mob every one of the general population in the town was unblemished. In any case, the mob has made them confounded and defied ethnically and socially. There was common social amicability among the Hindus, Muslims, Sikhs, and Christians who visited the town. There was a little settlement of retailers and sellers at the railroad station. They were to supply explorer's nourishment, betel leaves, cigarettes, teas, rolls, and sweetmeats. This demonstrates the nearness of decent social comprehension in the town.

The author portrays another scene of religious contact. Muslim Mullah at the Mosque sings "Allah-o-Akbar" and Sikh minister in Sikh sanctuary succeeds them. This setting demonstrates the culturally diverse contact and connection to ethnicity. There is the side effect of social and religious congruity in the town where individuals of various factions, races, and religions live respectively.

The author attempts essentially to recover the period when Sikh-Muslim hostility achieved its peak with the division of Punjab. There is a disastrous incongruity that sublimates the intense social contrast of the discourse made by the Magistrate to the S. I. of police:

"Do you know," continued the Magistrate, the Sikhs retaliated by attacking a Muslim refugee train and sending it across the border with over a thousand corps? They write on the engine "Gift to Pakistan!" (21)

Making an endeavor to portray different social contacts, Singh rises of the religious impulses of the focal character Hukum Chand, the religious justice. He himself is socially tangled. He speaks to the clashing perspectives of Hindus and Muslims. Before it, he himself is engrossed with world culture venturing towards humanism. Juggut Singh is another character who is accomplished and social laborer. He is an image of numerous societies and speaks to the creator as a self-portraying character. Iqbal is likewise an informed Muslim relocated from Pakistan. The general population there talks hybridized Urdu-Punjabi language. This reality demonstrates the social uprightness in per-parcel India.

Any brutality in a multi-social and multi-ethnic culture whenever is stimulated from the social battle. Another religious association set up for the sake of patriotism and culture is the RSS association. This association is viciously unfriendly to Muslim or the counter Hindu individuals. Their exercises additionally structure some portion of the reason for the social clash. There is a reference to the distinction in the frames of mind of the Hindus and the Muslims towards their own particular womenfolk. "We Hindus never raise our hands to strike women, but these Muslimshavenorespectfor the weaker sex" (23).

There is an unmistakable reference additionally to the multi-ethnicity in Mano Majra. It is reflected through intense religious enthusiasm of one's own. Iqbal Mohammad identifies with Islam social gathering, Iqbal Chand to Hindu Kafer and Iqbal Singh to Punjabi. Extensively, Iqbal contacts to three networks - Muslim, Hindu, and Sikh. It is on the grounds that he is a social laborer who ought not to have segregation of culture and ethnicity. He feels that the carnage and savagery brought about by the parcel ought to be restricted. So he takes a few appearances in a few networks.

Meet Singh is another character who is especially against the Christian ethical quality. They have trades of their spouses and they move and drink in the clubs. These are especially against Hindu and Muslim sets of accepted rules. With fluctuated types of way of life, nourishment propensities, social traditions and religious stands of various races the town is loaded with disarrays and showdowns. So soon after the segment, it is hard to hold public agreement. Murdering, taking, ransacking and assaulting of ladies have turned out to be normal episodes. The whole town is socially upset, religiously incoherent and socially disjointed.

There is another reference to collective free for all. Muslims detest Hindus and Hindus detest Muslims. This inclination has recently begun from the day of the segment. Another feeling of solid ethnic clash is felt in the distinction of feeling between the Sikh and the Gurkha. One shocking scene of butchery and slaughtering is exhibited by the writer:

The other day fourSikhSardarsinajeepdrove alongside mile long column of Muslim refugees walking on the road. Without warning, they opened fire with their stun guns. Four stun guns! God alone knows how many they killed. (73)

There is likewise a reference to the religious obsession of the Muslims and the Sikh. This is sounded in the summon to God, "Yah Allah. Wah Guru, Wah Guru" (84). Meet Singh addresses Wah Guru, Wah Guru in his conjuring while Imam addresses Yah Allah, Ya Allah. Be that as it may, nobody meddles with another. This is the impression of social contact which is

additionally the reason for social battle.

In the part "Mano Majra", the peak of the story, it is uncovered that the train has come to with brimming with bodies. To see this, the general population present in the station feel miserable and defenseless. Furthermore, this terrifying scene is portrayed as:

When it was discovered that the train had brought a full load of corpses, a heavy brooding silence descended on the village. People barricaded their talking in whispers. (124)

Hindus and Sikhs are escaping from their homes in Pakistan to shield in Mano Majra. Presently a train heap of Sikhs slaughtered by Muslims has been incinerated in Mano Majra. This is the reasonable case of a social showdown. At the point when the train touched base at the Mano Majra station, the Sikhs solicited one from the locals to bring the Lambardar. Inside a couple of minutes, the town reverberates. "All Muslims going to Pakistan come out at once. Come! All Muslims. Ouat once" (141).

The above episode demonstrates that the general population having a place with all networks are horrendously terrified of one another's a way of life. At the point when the Muslims leave their homes with their baggage to go to Pakistan, whatever is left of the general population in the town turn out to see them off. Their separating winds up agonizing to both the networks. Despite the fact that they are ethnically unique presently, yet at the same time, their regular culture before Partition frequents their psyches. Their comprehension was good to the point that one was moved by the other's hopelessness. The author gives a striking image of their sweet relationship. "The Sikhs watched them till they were out of sight. They wiped their ears off faces and turned back to their homes with heavy hearts" (145).

Opportunity battle keeps its solidarity, however, the opportunity welcomes discontinuity. The greater part of the feelings of the ethnic clash and social contrasts managed in this novel have been communicated in the writer's volumes of A History of the Sikhs (1963). The finishing up some portion of the novel subtitled KARMA introduces a reasonable picture of the public mob and its outcome. Both Sikh fighters and Muslim Pathan troopers linger on the stage connecting with themselves in the official purposes.

In her book The Twice-Born Fiction: Themes and Techniques of Indian Novels in English (1972), Meenakshi Mukherjee communicates that sentimentalism is a vital factor in the public mob. This excites savagery. All the while political obstruction is another factor prompting mutual disturbance. This is glaring precedent in Bhisham Shani's Tamas (1975) and Amitav Ghosh's The Shadow Lines (1989).

In *Train to Pakistan* communalism might be the venturing stone and Hindu-Muslim inclination is the point of convergence. Sikhism is totally threatening to Muslim. There is visit reference to opposition among Sikhs and Muslims. Both the networks of Sikhs and Muslims continue plundering, stealing, ransacking and killing one another. Both the races are at blades drawn.

It very well may be said that *Train to Pakistan* depends on the struggle of societies and ethnic viciousness. The whole story is woven around the common mob between Hindus (counting Sikhs) and Muslims. The writer has intricately talked about the distinction in the ideas of religion when all is said in done and Sikh, Muslim, Hinduistic conviction and Christianity specifically. Fundamentally the story is produced on the mutual conflict among Sikh and Muslim in the wake of the parcel. The writer demonstrates the passing pictures of partitioning India and its impact on horrid reality. Setting all these social clashes and ethnic viciousness as glaring instances of destroying humankind and the world, Khushwant Singh most likely needs to propose annihilation of such underhandedness things at the expense of affection and comprehension inside mankind.

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