

Tribhuvan University

Stereotype of the Muslim and Marginalized Sikh in Khushwant Singh's *Train
to Pakistan*

A Thesis Submitted to the Central Department of English, T.U.

In Partial Fulfilment of the Requirements for the
Degree of Master of Arts in English

By

Nidhi Narayan Joshi

Roll No: 31

Symbol No: 2806519

T.U. Regd. No.: 9-2-327-1703-2011

Central Department of English

Kirtipur, Kathmandu

August 2021

Tribhuvan University

Central Department of English

Letter of Recommendation

Mr. Nidhi Narayan Joshihas completed his thesis entitled “Stereotype of the Muslim and Marginalized Shikh in Khushwant Singh's *Train to Pakistan*” under my supervision. He carried out his research from May2021 to July 2021. I hereby recommend his thesis be submitted for viva voce.

Letter of Approval

This thesis entitled “Stereotype of the Muslim and Marginalized Shikh in Khushwant Singh's *Train toPakistan*” submitted to the Central Department of English, Tribhuvan University by Nidhi Narayan Joshi, has been approved by the undersigned member of the Research Committee:

Members of the Research Committee:

Mr. Hem LalPandey

Internal Examiner

Prof. Dr. Jib LalSapkota

External Examiner

Prof. Dr. Jib LalSapkota

Head

Central Department of English

Date: _____

Acknowledgements

First of all, I would like to express my sincere gratitude to my thesis supervisor Mr. Hemlal Pandey, lecture at Central Department of English, for his incessant co-operation, useful comments, advices, remarks, inspiration and engagement throughout the learning process of this master thesis. I pay him my hearty regards.

My profound gratitude goes to Prof. Dr. Jib Lal Sapkota, Head of Central Department of English, for frequent guidance and inspiration. Furthermore, I would like to thank Mr. Hemlal Pandey for his immense support and assistance in helping me for exploring potential subject for the thesis. Additionally, I am thankful to all the professors of the department for their contribution in my studies during the semesters.

Finally, I would like to acknowledge with gratitude, the support and love of my dearest parents – Mr. Rudra Lal Joshi and Mrs. Krishna Devi Joshi, my beloved friends – Mr. Suraj Acharya, Mr. Mohan Chalise, Mr. Dilli Bhatta and Mr. Prakash Bhatta. I am also thankful to my classmates for their direct and indirect contribution in making this thesis a reality.

August 2021

Nidhi Narayan Joshi

Abstract

This research paper explores the Muslim and marginalized Sikh suffering stereotype during the 1947 partition movement. It highlights perception of the contemporary government concerning two nation theory amid diverse popular will and investigates how the discriminatory conduct of bureaucracy leads the people living in Mano Majra to a tragic separation. Taking theoretical concept of Speech Act proposed by John Langshaw Austin and David Crystal, this research projects how Shushwant Singh's Train to Pakistan articulates domination of the mainstream politics on weaker tenants. Similarly, the same idea (Speech Act Theory) proposed by Kent Bach has also been included in the research. The entire research revolves around particularly two victims: Iqbal and Juggat Singh, who lose their voice and suffer a dire tragedy. The research also reveals monopoly of the elite class who live a sophisticated life being indifferent towards the political upheaval around.

Key words: stereotype, partition, religion, speech, nation

Stereotype of the Muslim and Marginalized Sikh in Khushwant Singh's *Train to Pakistan*

This research paper examines Khushwant Singh's *Train to Pakistan* and explores stereotype of the Muslim and marginalized Sikh people. Relationship between India and Pakistan has become a subject of global interest today. Both the nations hold their own ideologies and blame each other particularly on political, social, and religious grounds. Since the partition time the relationship has been deteriorating to the worst extent, however the elite groups in both the nations have always been benefitted one way or the other. As the marginalized communities living in boarder areas do not have access to the mainstream politics, the innocent villagers cannot realise whether it is independence or partition in the country. During the time Delhi is considered the coercive centre where leaders make decisions and impose their ideologies upon innocent people. During the partition movement it would be rational to know the intention of common people if they were expecting any kind of separation. Since the politics is entirely centralized and the power is in the hand of hard liners, nobody tries to realize what the ground level people actually want. People like Nathuram Godse are always against two nation theory. "Godse considered Gandhi to have been too accommodating to Muslims during the partition of India of the previous year". (544) They want one nation, one geography, and one government. This is why Nathuram Godse killed Mahatma Gandhi firing three bullets into his chest and abdomen.

In India, especially during 1940s, there is no good availability of modern communication devices like TV, mobile phone, laptops, etc., thus it is quite easier for the government to escape, people's reaction for or against the decrees, it makes. For

instance, the people in Mano Majra do not know the country has already been divided into two geographical sections – India and Pakistan. If they had known the matter earlier, probably the circumstances would have been different. It is Iqbal who brings the news of partition to the village. “I am a social worker, Bhaiji. There is much to be done in our village. Now with this partition there is so much bloodshed going on, someone must do something to stop it. My party has sent me here, since this place is a vital point for refugee movements. Trouble here would be disastrous”. (38) He is the symbolic representation of those few people who are well educated and are able to examine the contemporary politics. But the authority is afraid of such people since they may convince others not to obey the government. Iqbal is in a mission to observe the contemporary socio-political circumstances in the village. But the police arrest him with an intention to isolate him from the company of common people in the village. His own name – Iqbal, becomes a political issue as well as an advantage for the police. Since the name is common in all three communities it is easier for the police to argue that he is a Muslim, while Iqbal always argues that he is not a Muslim. The authority adopts a conventional way to identify whether someone is a Hindu or a Muslim. If a person keeps long beard and shaves his moustache, he is a Muslim. Likewise, if a person keeps both his beard and moustache long and wears a turban, he is a Shikh. But the case is different here. Iqbal has spent most of his time in Europe. He looks much like a European, hence it is difficult to recognize him just by focusing on his appearance. He looks different from other people around – he looks neat and clean, he is well educated, he is health conscious, and he is in the village since his party (People's Party) has sent him in some kind of mission. Moreover, he neither keeps beard or moustache nor wears a turban. Just because he is not a local resident and he says he is originally from Jhelum, a district in Pakistan, the police imprison

him for the murder of Lala Ram Lal which he has not committed – it is mentioned explicitly in the text that a gang of dacoits forcefully enters Ram Lal's home and kills him a day before the arrival of Iqbal. Soon after the arrest the sub inspector himself realizes that Iqbal is not guilty because he had made a journey together with the policemen in the same vehicle. “I do not suppose you have any brains of your own! I leave a little job to you and you go and make a fool of yourself. You should have seen him before arresting him. Isn't he the same man who got off the train with us yesterday”. (65) They know he is the same who had got off the train the previous day. In spite of these evidences the police arrest Iqbal. On one hand they treat Iqbal very gently, for they know he is a well-educated man and not a culprit. On the other hand they do not release him before all the Muslims in Mano Majra migrate to Pakistan.

The writer in his novel has portrayed an imaginary village where three important religious groups reside peacefully. Imam Baksh recites 'namaj' without any fear despite the fact that Shikh people have their superiority in the village. Similarly, Meet Singh reads his holy scripture and performs his daily rituals; however there is never any conflict among the people in the name of religion. The people often organize meetings whenever there is any social issue to be discussed. Most often Imam Baksh including other people come to visit Meet Singh at Gurudwara. The people in the village have good sense of respect towards the elderly citizens whether they are Sikhs or Muslims. The only person who is considered a villain in the society is Juggat Singh. He is a tall man with robust personality. His father Alam Singh was given death penalty few years back for his anti-social activities. This is why the entire village calls him "badmash", and gradually it becomes a social stigma for him. He is in house arrest – he cannot go out after sunset, even if the case is urgent, he has to inform the 'lambardar' or local police. Despite his criminal identity in the village, he is

in love with Nooran – daughter of Imam Baksh. He usually disobeys the police and goes out of his house only to make love with Nooran. This instance symbolizes a perception of the young people in Mano Majra. Both Juggat Singh and Nooran are aware of their cultural identities. Nooran is usually afraid of her father – she knows her father will scold her if she is found with Juggat Singh. Whatever obstacles be there, she meets her lover though it is midnight, and makes love with him without considering any issues like caste, religion or future. Even Juggat Singh's dedication in this regard is noteworthy. The whole village calls him 'badmas', but no one can say there is any flaw in his love. He is rough in his appearance, he often speaks offensive words, his father was a criminal, but all these things can only shape common people's ideology to some extent without being able to prove him guilty. Throughout the novel he loves only Nooran. He never deceives her or breaks any promise. If he breaks anything, it is the hegemony of law and administration. In the novel it is mentioned that Juggat Singh is in house arrest, however the writer has not explained the motive. It is not rational to stereotype someone on the basis of their ancestral history. A doctor's child cannot be a doctor unless s/he completes medical studies. How can, then, be a criminal's son a criminal in absence of proper evidences? There is a murder case in the village for which the police catch Juggat Singh. The policemen arrest him despite the fact that they do not have any concrete evidence against him. This happens simply because there is lack of political consciousness among the people – nobody can defy government actions. Judiciary is poor during the time and the common people are not aware of even very ordinary legal provisions. People intentionally make him angry using provocative words and expressions. Such provocations are made sometimes by the dacoits, sometimes by the villagers, and sometimes by the police. A vivid instance can be observed when a gang of dacoits kills Lala Ram Lal

and throw a package of bangles towards Juggat's home. They say to him "Wear these bangles and put henna on your palms". (11) It happens typically in the Indian society – if someone asks a man to wear bangles, the matter may turn awfully serious. This expression is basically used to show someone inferior, less important, or to state that a man has lost his masculinity, even today in India. The dacoits know if they speak to Juggat in this manner, he will turn furious, and if he turns furious, he will lose his temper. In the course if Juggat Singh commits a single mistake, the police will catch him since he already has bad identity in the village. On the other hand, those who have committed the murder are roaming freely in the village. It is not clear why the police take no action against them. Even after realizing the fact, the police do not think it is necessary to do something because they obey only the magistrate. Neither the magistrate nor police have any idea concerning the murder. Just remembering Juggat Singh and his identity as 'badmash' they stereotype him and lock him behind iron bars. The contemporary society is very much simple – people are uneducated and they do not know what law is, what justice means, and what oppression is. They simply do whatever the government personnel want them to do.

Hukum Chand, the magistrate, is the most powerful person in the village. He is the magistrate and deputy commissioner of the district. When he steps out of his American car his orderlies undo his shoes. People do not dare see him with straight eyes instead they try to keep him happy in every possible way. Every evening the sub inspector makes arrangements for him. He brings girls and women who sing and for the magistrate and entertain him. Hukum Chand starts making love with one of the singers named Haseena who is almost equal to his own daughter's age. The whole village is in tragedy - people are compelled to leave their residents, the cattle are bellowing being left alone by their masters, everyone is weeping hopelessly,

but Hukum Chand is busy with Haseena. It represents a kind of trinity in which brothel, police administration, and politics appear complementary to one another.

Words or sentences uttered up by a speaker have certain intentions behind. When a person speaks or writes to someone, s/he uses particular language composed of words, phrases, clauses, sentences, or symbols. But such a language structure not only has visible signs and symbols, but also abstract ideologies hidden under figurative veils. People often criticise others in implicit ways considering the euphemistic aspects of language. In the novel, *Train to Pakistan*, the police officers often stereotype Iqbal in this manner. They believe that Iqbal is a Muslim, however considering his sophisticated appearance they always choose pleasant vocabularies. When the sub inspector meets Iqbal in jail, he speaks to him by balancing the circumstances. He says, "Have I your permission to enter?" (77) As Iqbal nods his head and asks the officer what he can do for him, the response comes in an assertive style. The officer does not speak as rudely to him as he does to other prisoners. Instead, he says, "We are your slaves, Mr. Iqbal." (77) Although Iqbal knows why he has appeared so polite before him, he listens to him with some pride. If the officer had used any rude words, Iqbal would have turned furious. But the operation goes on smoothly since the officer is able to maintain equilibrium in his speech.

F.A. Shaikh in *A Discourse Analysis of Kushwant Singh's Novel Train to Pakistan* highlights how proverbs influence one's personality in a particular social setting. Shaikh presents an extract where Meet Singh is speaking to Iqbal about Juggat Singh: But how long can a snake keep straight? There is crime in his blood. (37)

He compares Juggat Singh to a snake – a creature which is known for its evil instinct. Meet Singh takes criminality as a heredity mark according to which a son of criminal should necessarily be a criminal. Despite the fact that Meet Singh has poor

conscience, he can influence the people in his community to a greater extent. Since he is a religious man, many people meet him during the prayer, and almost all of them have similar consciousness. Iqbal is an educated person. It's not sure whether Iqbal agrees with him or not, but as far as other people are concerned, no doubt, their psychology is always influenced by the rumour he creates.

In order to describe CDA, Ruth Wodakin *What CDA is About- A Summary of its History, Important Concepts and its Developments* describes Critical Discourse Analysis as a newly emerging, flourishing and overriding school of discourse, is a transdisciplinary approach to the study of discourse and discourse analysis, which views "language as a form of social practice and focuses on the ways social and political domination and how the distribution of social goods are represented and reproduced by text and talk semiotically. That is to mean, language is both socially representative, constitutive as well as "socially shaped" and shaping, and CDA has a keen emancipatory objective. (1- 13)

Khushwant Singh presents in his writing a true of nature and its various aspects like River Sutlej and 'keekar' tree present on pages in a very simple way. His characters are simple man and woman like Mullah, tenants, sweepers that are related to lower class. He sketches a beautiful and comprehensive picture of railway station and train where social life in Mano Majra is controlled by the arrival and departure of trains.

He also adopts some aspects of nature and summer season in his writing when he wrote the *Train to Pakistan* with its opening lines:

The summer of 1947 was not like other Indian summers. Even the weather had a different feel in India that year. It was hotter than usual and drier and dustier, and the summer was no longer. No one could remember when the monsoon

had been too late. For weeks, the sparse clouds cast only shadows. There was no rain. People began to say that God was punishing them for their sins. (9)

The writer intentionally brings aesthetic aspect at the outset of his novel because majority of the Indian people are involved in agriculture. Most of the farmers rely on monsoon rainfall and it decides what form the harvest take in future. It presents a picturesque reality of the people living in Mano Majra. It means the people do not have any control over the incidents that take place over there, whether it is socio-political or agricultural. The writer, here, gives an implicit clue to the readers that the people in Mano Majra are not responsible for the partition tragedy which takes place in the village. In this sense the culprits are those people who are invisible to the common people but are visible only to the people like Hukum Chand. It seems as if fate of the common people highly relies on the decision made by the mainstream politicians who live far away from the ground reality. "Monsoon" here represents God Indra(a God in Hindu mythology who causes rainfall). The God has power to cause rainfall but he is not fully aware of the earthly geography where the farmers reside. Somewhere the rainfall is heavier and somewhere it is no rainfall at all. But these things affect only the farmers – God is happy somewhere in heaven.

Khushwant Singh uses many adjectives in his writing and sentences like 'drowsy', 'old' men and women, 'heavy' night, and 'lecherous' kisses. He also uses animals' names like Lizard, Pig, Bitch to present the image of characters and their nature. There are several uses of interrogative and exclamatory sign in his sentences. He uses religious terms like Deification, Baptism, Wedding and Funeral.

He presents a horrible picture in a form of sentences before the eyes of the readers. In Train to Pakistan his writing is full of historical backgrounds, facts and romances. It is an exciting real exhibition of large scale bloodshed, murder and

dacoity. The coming of two train's loads of dead Sikhs and Hindus, burning and burying of the dead bodies is presented in very horrible and obnoxious manner and make everyday stunned. These horrible and terrible scenes are very pathetic and arouse feelings of revulsion.

It has a unique style and technique of linking sentences to living things with non -living things or machines. When he says that the arrival of the goods train is the symbol of retiring to bed. It is like saying good night. Singh has wonderfully portrayed in the Train to Pakistan the frame of historical novel, in that it gives a very vivid hedonic and hair rising accounts of partition of India, which gets indelibly fixed in the inner recesses of the reader's heart. Train to Pakistan portrays the real picture of hard life and the world where the evil acts triumphs over noble. He is a man of deep insight with his writing relates to real life and a great judge of real life.

Hukum Chand narrates in true bureaucratic style how he reports of convoys of dead Sikhs and Hindus passing through Amritsar and how the Sikhs retaliate by attacking a trainload of Muslim refugees bound for Pakistan. The sub inspector allows himself to be sentimentally involved in the situation marked by communal passion whereas Hukum Chand, the more seasoned, experienced and balanced bureaucrat, does not lose his temper.

We must maintain law and order - he answered after a pause. If possible get the Muslims to go out peacefully. Nobody really benefits by bloodshed. Bad character will get all the loot and the government will blame us for the killing. No, Inspector Sahib whatever I would have done to these Pakistani's if I were not a government servant - we must not let there be any killing or destruction of property. (41)

This is surely an extremely sensible attitude on the part of an Indian bureaucrat. A

cigarette is placed in his lower lip and sends a thin stream of smoke. In his right hand he holds a cigarette tin and box of matches. He appreciates the Inspector and gives him a friendly slap on the back while the other still stands in attention. He speaks like a bureaucrat and behaves like a bureaucrat. Hukum Chand's love and sex with Huseena, a teenager prostitute, present a strong contrast to his early performance as a magistrate. "He expects to be entertained in a manner reminiscent of Punjabi feudal traditions whisky, music and sweet sixteen form the part of this entertainment ritual".

(84) Hukum Chand in *Train to Pakistan* blames Muslims:

Pakistani police and army took part in the killings. Not a soul left alive.

Women killed their own children and jumped into wells... 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. (22)

The magistrate who has dirty liaison with a Muslim girl, Haseena, almost his daughter's age, comments about Pakistanis that way. This is rather ironical. Hukum Chand blames Pakistani magistrates that they have evacuated Hindus from Pakistan and collected their properties and became millionaires overnight (23). This comment helps readers forecast about Mano Majra Muslims' property under the greed of the police. Later, in the novel, it really happens. Malli and his men with the consent of the police evacuate and loot the property. Much effort of the author is seen to have invested on forming "conscience collective" about Pakistani Muslims and ultimately forming nationalist mainstream narrative based on hatred to the other. Singh, as a partition writer, does not appear impartial, as he has claimed to be objective, is seen to be tilted to his community, in *Train to Pakistan*. His biasness against Muslims is psychologically propelled, as reaction formation of love towards secular India, which

makes him turn away from the object of hatred that at the same time involves a turning towards home. This is where things become problematic for Singh and he negotiates this problem by being critical to Hindu hard liners like Hukum Chand and Lala Ram Lal in the novel. Yes, it is evident in the text that the magistrate relapses into his thoughts after witnessing a truck full of human corpses. For a moment it makes a reader think Hukum Chand is not really a biased person. But it is only his fear – his anxiety towards his own security. He is afraid of people's reaction. He knows his own position may collapse in such demonstrations. The magistrate lives in Mano Majra where Muslim people have their residents. If those Muslims happen to see those corpses they may get provoked, and may turn furious towards the Hindu people. Death has always been an obsession with Hukum Chand. “As a child, he had seen his aunt die after the birth of a dead child”. (91) The picture of his aunt biting her tongue and bleeding at the mouth, her eyes staring at space, comes back to him in all its vivid horror. Later, when he grows up, he loses his daughter. And now the scene of a trainload of dead is reviving all those instances. But it does not prove his innocence in any way. The man who argues that Hindu women are sacred and they prefer death to molestation does not remember what he himself is doing with Haseena. He thinks purity is associated only with Hindu women. Even Imam Baksh has become a victim though the people in Mano Majra show him some pity and affection.

John Langshaw Austin, for the first time, studied language from different points of view and brought to notice that apart from true and false statements there are other possibilities in language, which fall under non-assertive categories that include questions, commands, exclamations, etc. He studied language from non-conventional point of view which is a kind of reaction to traditional view of language. Austin and John Searle contributed a lot to the speech act theory. Searle says “Speaking a

language is performing speech acts, acts such as making statements, giving commands asking questions, making promises and so on.” (16) George Yule defines speech acts as “Speech acts are actions performed via utterances.” (46) David Crystal mentions that identities exercise an influence on the way the speaker uses language – or has used language in the past. New standards, non-standards, informalities, and identities...” (7-11).

The analyses of speech acts in Khushwant Singh’s *Train to Pakistan* in terms of the theory of assertive speech acts presented by Searle offers a new perspective to study literary discourse, especially fictional discourse. While studying conversations of the characters the speech situation, illocutionary force and perlocutionary effect are kept at the center. The study of the linguistic interactions of the characters with the help of illocutionary force and perlocutionary effect is a novel way of interpreting fictional discourse and understanding the socio-cultural dimension. The highly marked assertive speech acts of the characters selected in *Train to Pakistan* have been analyzed meticulously. It is observed that the characters and speech situation in *Train to Pakistan* are interwoven on the background of the most gruesome historical event of the partition of the Indian subcontinent into India and Pakistan. It is represented by the microcosmic world of the border village, Mano Majra, a predominantly Sikh village, with Muslim families about equal in number. The Sikhs are peasants and the Muslims are tenants, some are weavers and potters. The social relationship between them is that of mutual respect and friendship. The analysis also brings out simplicity and forthrightness and finally helplessness of the villagers, their human concern, and fellow feeling.

The opening scene of the action of the novel is the arrival of the band of robbers to Mano Majra. Juggat Singh, the resident of Mano Majra, is not among them

though he is considered a part of their gang. The robbers tease him by throwing bangles at his doorstep. They have come to loot and rob Lala Ram Lal, the local baniya. The spearman says:

Jugga could give the bangles to that weaver's daughter of hisThey would look well with those large gazelle eyes and the little mango breasts". (15)

The spearman explicitly teases Juggat Singh in his absence but implicitly he envies him for his liaison with Nooran, a weaver's daughter. The spearman mocks what Juggat would do with the bangles. He predicts that Juggat would give bangle to his beloved, Nooran. The addresser also describes the beauty of Nooran, indirectly suggesting how Juggat is infatuated with her. The illocutionary force implicitly indicates how the addresser is gloating over the physical features of the young girl, and, may be, envies Juggat Singh for keeping relations with Nooran. The intentionality of the spearman is to make his conversational partners laugh.

Observing the presence of Malli and his men in the village one can draw a social portrayal of the village. Malli has strong domination in the village where he with his band loots weaker people. Their criminal identity is evident in the text which appears sometimes in the form of murder and sometimes in the form of comments they make for Nooran. Here the noteworthy thing is Juggat Singh has been associated with the band forcefully on the ground of false suspicion. This is true that both Juggat Singh and Malli have certain behavioral aspects in common. Both of them speak offensive words and retain aggressive tendencies, however if we scrutinize the matter deeply, we find each of them having different intention behind. Malli and his men speak offensive words in order to dominate Juggat Singh, whereas Juggat Singh speak such words only to overcome his pain while the policemen beat him and while Malli tries to instigate Juggat when meets him in jail. Malli says, "Is there any message we

can convey for you? A love message maybe? To the weaver's daughter?" (121) Going through the interpretation of these questions, on the literal ground, one could argue that Malli has good concerns for Juggat Singh, and this is the reason why he is asking him to convey Nooran some message. But here the action performed by these questions is different. According to Kent Bach, "almost any speech act is really the performance of several acts at once, distinguished by different aspects of the speaker's intention: there is the act of saying something, what one does in saying it, such as requesting or promising, and how one is trying to affect one's audience". (134) Here Malli has only one thing in mind. He has to say something to Juggat Singh so that he can regain his prestige in the eyes of his companions. The companions have recently witnessed how Juggat Singh scolds Malli. For the purpose he chooses a name – Nooran, and speaks about her in a satirical way. He knows Juggat Singh would never tolerate his beloved's name being uttered by someone like Malli. Another important name he includes in his question is 'weaver'. He does not say "Nooran" directly, instead says "the weaver's daughter". In the Hindu dominated Indian society a weaver is usually considered a low-class citizen whose job is to make fabric by weaving fiber together. This is the profession which a Sikh or a Hindu upper class would always consider untouchable. All these things hit Juggat deeply inside and then makes him react furiously at Malli himself. These are the factors which provoke a plain person to stereotype Juggat Singh for no reason.

In the novel, Khushwant Singh's characters belonging to different religions invoke God as an integrated divine entity but each God maintains his/His identity. The multi-religious group chants in unison, "Ya Allah". "Wah Guru". This chant suggests the desire of the multi-religious group for communication to a divine entity common to all. The chant shows the potential of dialogue between the people as the

divine entity becomes a symbol of communication. These religious symbols are a source of communication among the heterogeneous religious communities of the Indian populace. There is also a dialogue among the call to prayer of Muslims, Hindus and Sikhs. Singh shows the possibility of coexistence when he describes the location of mosque in close affinity to the Gurudwara and the Hindu temple. The spatial closeness between the temple and mosque also suggests that the two communities live in harmony. The places of worship instead of creating differences become instrumental in engaging people into a dialogically religious discourse. Subsequently, these religious symbols become the force behind division as well. At the same Gurudwara, where anyone could find refuge, plans of execution of Muslims are made. A young boy tries to provoke Sikh people with some confidence. Caressing the holster of his revolver he says “Is this a Sikh village?” (155) Singh portrays how this animosity is bred by outsiders and the villagers abandon their lifelong affiliation to their fellow villagers as soon as they are incited. The symbols of worship and the relics, which were never considered antagonistic, merely different prior to infiltration of the mob, are seen as malicious. Yet, there are shared symbols which keep the different communities connected.

The diversity of voices is present in single characters too. This is an inherent quality of the character, Iqbal; he stands for all three religions as well as religious ideals. Theoretically, Bakhtin urges the need for “diversity of languages” (2). As Robinson writes, “an active and engaging understanding of other’s discourse incorporates the other’s perspective into one’s frame”, leading to possibility of “learning from incorporating the other’s discourse making dialogue” in turn “possible” (2). Thus, a novel becomes a “site of heteroglossia because it can represent multiple speech genres, debates of a time period and bring perspective into

fuller understanding of each other” (2). Singh’s voice is seen as a depiction of all voices whereas maintaining his Sikh voice yearning for dialogue. As opposed to the historian Jaswant Singh, another Sikh historiographer, who writes that Sikhs demanded a separate state on the pretext that they owned most of the land in Punjab, Khushwant Singh as a fiction writer does not either support or uphold such demands. Jaswant Singh writes, “fearing that Gandhi was going to accept the League’s demand for Pakistan, the Sikhs had come out with their demand for Sikhistan”, with “areas where they had their toil turned waste land into rich agricultural farms, and in which the bulk of their landed property was located, should be constituted into a separate Sikh state”.(3) However, no such claim is made by either of the Sikh characters in the novel *Train to Pakistan*. In fact, villagers celebrate plurality of languages and beliefs.

The novel *Train to Pakistan* is both a symbolic and political novel. The train itself is a symbol, of movement, of the mass exodus of people. When we talk of partition we can immediately get all the inferences and images of the trains fully loaded with people. The train has other connotations as it can be represented in other multitudes of people who are heading for other safer destinations. On the partition of the sub-continent, most of the people headed to migrate from India to Pakistan and vice-versa. So the train carries the significance of carrying people of different communities and religion in one way. All the diverse religions are varied in the train which carries millions of people who seek for refuge and safety. As the writer entitles the novel "Train to Pakistan" it conveys a direct message to the audience that people migrated to Pakistan but at the same time it does not reveal from where they migrate. It can be the writer's strategy to antagonise Muslim people so that one could say the Muslims chose their destination themselves. If a train is going to Pakistan, one should accept that the people are interested to go to Pakistan. Hence it conveys an implicit

message that the Muslims were not interested to stay in India; if it was not so the train would make journey from Pakistan to India and the title would be like 'Train to India'.

Train to Pakistan is a historical novel by Khushwant Singh published in 1956. It recounts the partition incidents that take place in different parts of India particularly in Calcutta, Noakhali, Bihar, Punjab, etc. The writer deploys an imaginary village called Mano Majra where different kinds of people reside maintaining mutual peace and cooperation. There are about seventy families in the village. Lala Ram Lal's is the Hindu family. The others are Sikhs and Muslims, about equal in number. The Sikhs own all the land around the village; the Muslims are tenants and share the tilling with the owners (2).

From the description it becomes evident that the Muslims are always considered outsiders in India. Though all the people have been living together in the same village for a long period of time, only the Sikhs own land but the Muslims are tenants who appear inferior to rest of the people. It supports the people retaining anti-Islam ideology to argue that the act of Muslim people migrating from India to Pakistan is a natural phenomenon – they never had land in India. Despite the fact that Muslim people have equal contribution during the independence campaign the Hindu extremists stereotype Muslims people on different occasions.

The story takes a considerable turn when a band of robbers go to rob Lala Ram Lal. While the robbers are on their way to Ram Lal's house they make various mocking comments on Juggat Singh. The man with the torch looked at one of the spearmen and said " You have the bangles for Jugga?" (6) The robbers are clever enough to entrap Juggat Singh in an evil conspiracy. The robbers know there can be a police investigation after they loot Ram Lal. They know if the policemen look for

evidences they should find something like a package of bangles at Juggat Singh's home. Since the image of Juggat Singh is not good in the village the police will not hesitate to catch him for the case if they find anything against Juggat Singh. After a short journey the robbers reach Ram Lal's home and one of them start to pound the door with the butt of his gun. ' Oi' he shouts. ' Lala!' They open the door forcefully and enter the room. A robber snatches gold, silver bracelets, anklets and earrings from the hand of an old woman, and then kicks her away. Then they drag Ram Lal out by his legs. One of the men lunges at the crouching figure with his spear. Ram Lal uttered a loud yell and collapse on the floor with blood spurting from his belly. After the incidence the band disappears for a long time and appears again only in the end, when all the Muslims migrate to Pakistan. The authority is so poor that they cannot catch the culprits. Instead the policemen catch Juggat Singh only because he was out his house that night. He is on probation – that it is forbidden for him to leave the village after sunset.

Mano Majra is also known for a rest house just north of the railway bridge. One morning before the dacoity in Mano Majra the rest house has been done up to receive an important guest – Mr. Hukum Chand, magistrate and deputy commissioner of the district. As soon as the magistrate steps in the rest house he starts knitting a plot against the Muslim people. He speaks to a sub inspector: Do you know, the Sikhs retaliated by a Muslim refugee train and sending it across the boarder with over a thousand corpses? They wrote on the engine "Gift to Pakistan!"(21).It is explicit that the magistrate is trying to provoke the policemen for a riot. He means there should be a similar attitude among the Sikh people in Mano Majra. The policeman is just like a puppet who always agrees with the magistrate, whatever the proposal be. After listening to him the sub inspector speaks: The Sikhs are not doing their share. They

have lost their manliness. They just talk big. Here we are on the boarder with Muslims living in Sikh village as if nothing has happened (21). This dialogue between the magistrate and the sub inspector reveals how jealous the two are of the peaceful environment in Mano Majra. They do not seem happy to see Muslims and Sikhs living together. Another instance in the same conversation gives us a further clue which helps us get the ideological portrayal of Hukum Chand. He says to the inspector, " Your principle should be to see everything and say nothing" (22). Policemen are supposed to maintain peace and justice in the society. They should not discriminate anyone on any ground. But here the magistrate himself has biased attitude, and he imposes his ideology on the junior officers who hold poor rationale. He is asking the officer not to say anything! Later the same magistrate who on one hand retains extreme hatred for the Muslims, on the other hand, does not hesitate to establish sexual relationship with a young Muslim girl – Haseena. He puts his arm around her waist. He pulls her onto his lap and begins to play with her hair. He is the same man who says "Our Hindu women are like that: so pure that they would rather commit suicide than let a stranger touch them". This double standard fairly proves Hukum Chand a corrupt man. If he really respects girls and women, why then he starts affair with the young Muslim girl. It is his presence in the village which victimises the Muslim residents in the village.

Next morning a train arrives at the station and there gets off a young man. Since he is new to Mano Majra he does not know where to go. The stationmaster tells him that there is a Sikh temple nearby in a village. So, the young man goes out of the station and heads towards the village. After a short journey he reaches a gurudwara and steps into the open door. There he meets an old Sikh. As the old Sikh asks him his name, the young man says "Iqbal". The old man himself makes a prediction that it

should be Iqbal Singh. Since Iqbal has been in foreign countries for a long time he has few religious feelings. He does not think it is necessary to reveal his surname, so it remains a mystery throughout the story whether he is Iqbal Muhammad or Iqbal Singh. But Meet Singh – the old man has already accepted him as a Sikh. Later this mystery becomes a cause for Hukum Chand and policemen to stereotype him till the end. It is not a big thing in the village even if someone is not a Sikh. Meet Singh himself has some secular ideology. "Tell me, do other social workers come to this village?" Iqbal asks to stop Meet Singh's interrogation. ' Sometimes the Americans padres come.' 'Do you like their preaching Christianity in your village?' ' Everyone is welcome to his religion. Here the next door is a Muslim Mosque. When I pray to my Guru, Uncle Imam Baksh calls to Allah' (39). These lines suggest us that the local people in Mano Majra do not have anti-Islam ideology. It is only because of Hukum Chand in the beginning and a young soldier in the end, Hindu-Muslim clash takes place in Mano Majra.

On examining the text in a deeper level, it can be observed that the whole story revolves around Iqbal wants and what Hukum Chand does not want. Iqbal argues that he is a social worker and thus he wants to stop bloodshed which is going on in different parts of India. Mano Majra is still safe however. He does not want any dire incidence to take place there. On contrary, Hukum Chand wants something to happen, so that the Muslims will automatically leave the village. This is why Hukum Chand orders the sub inspector to arrest Iqbal for the murder of Lala Ram Lal. He does not want the Sikhs and Hindus to live peacefully together. Iqbal is a social worker, so his concern centres on welfare of the society. But Hukum Chand is a magistrate, so he wants to go with the government's consent, which means partition. Iqbal strives for transparent politics, whereas Hukum Chand imprisons Iqbal and

wants to keep all the villagers voiceless.

Iqbal, the man who is in a mission to rescue the innocent people, himself falls in a trap. Two constables come into the gurdwara and then go up onto the roof where Iqbal is sleeping. They shake him rudely. One of them filled in the blank spaces on a yellow piece of printed paper and holds it in front of Iqbal's blinking eyes. "Here is warrant for your arrest. Get up" (35). Iqbal is confused! But he is a well-educated man – he is aware of basic law procedure. 'You have no right to arrest me like this,' he shouts. He knows the constable has made the warrant right in front of him. Iqbal's confidence, aggressive attitude and a different accent make the constables feel uneasy. Now, the two think perhaps they have made a mistake. But they cannot make any decision on their own. In fact, the constables are only obeying the senior. They are not sure whether they are doing good or not – they simply do what the sub inspector make them do, and the sub inspector does what the magistrate makes him do. It is possible that the magistrate is afraid of Iqbal's sophisticated nature. Since he is educated and has already established relationship with the local people, it is probable that he can direct them against the government consent shattering the dream of two nation theory.

At the time the two constables are sent to arrest Iqbal, some others are sent to arrest Juggat Singh. The policemen surround his house from all sides deploying constables armed with rifles as if they are in position to catch a very dangerous terrorist. Juggat Singh's feet are put in fetters and handcuffs are fastened on his right wrist while he sleeps. Juggat Singh's mother comes in and sees her courtyard full of armed policemen. She insists on saying " he did not do it. He did nothing. In the name of God, I swear he did nothing" (59). But it goes all in vain – nobody is ready to agree with her. The head constable asks his men to search the rooms and the barn. Four constables start looking around the house emptying steel trunks and tin cans. In a few

minutes they find a spear without much difficulty. The head constable, addressing Juggat's mother, say " I suppose this has been put here by your uncle" (60). The police operation is not as systematic as it is in the present-day society. The policemen have already designed their mind set. For such ordinary country people arrest warrant is not mandatory – no FIR, no court proceedings, not a single formality is necessary. It is up to the policemen – whoever they want to arrest, they just arrest. Here Juggat Singh becomes a victim. When the policemen do not find anything against Juggat Singh, they just pick up a spear and take him away.

While the sub inspector talks to Hukum Chand regarding the two prisoners, he often calls him by using a hyperbolic expression – "Cherisher of the poor." Such hyperbolic expressions are used for him almost by all the people in the village. This is quite ironical that a person who dominates the poor most is being venerated this way. How can he be a cherisher of poor while he keeps sexual relationship with a poor girl of hardly sixteen? How can he be a cherisher of poor while he gives order to penalize an innocent Sikh peasant – Juggat Singh? "Cherisher of the poor" the sub inspector says again when he meets Hukum Chand to tell him about Iqbal. "He says he has been sent by the People's party. But I am sure he is a Muslim Leaguer. They are much the same. We would have to arrest him in any case if he was to mischief so near the boarder. We can charge him with something or other later" (69). The sub inspector does not show any documental proof but declares himself that Iqbal is a Muslim. It is not necessary that one should be a Muslim if he has any connection with People's Party. One hearing this the magistrate says " Fill in the warrant of arrest correctly. Name: Mohammed Iqbal, son of Mohammed something-or-other, or just father unknown. Caste: Mussulman. Occupation: Muslim League Worker" (69). This is quite dramatic to charge someone with this kind of imaginary offence. Iqbal has

several times claimed that he is not a Muslim – in fact he says he does not have religious feelings – he is much of secular type. On the other hand, religion is a matter of one's belief or faith. Sometimes a person can have faith on more than one religion. But he cannot be stereotyped on such a basis. Here, the magistrate is asking his officer to correct the warrant by himself. It is like wherever the answer is not sure write what the magistrate believes it ought to be. This kind of generalization is made more by the sub inspector. He asks Iqbal why he does not go and do his propaganda in Pakistan. This makes Iqbal angry. "You are a Muslim. You go to Pakistan" (77).

Hilal Ahmed points out in his article what Gandhi said in his prayer meeting of 12 September 1947: Let us know our dharma. In the light of our dharma, I would tell the people that our greatest duty is to see that the Hindus do not act in frenzy, nor the Sikhs indulge in acts of madness. . . . I appeal to the Muslims that they should open-heartedly declare that they belong to India and are loyal to the Union. If they are true to God and wish to live in the Indian Union, they just cannot be enemies of the Hindus. Mahatma Gandhi agrees with the notion of partition, but he never appears as a Hindu extremist. He never says Muslims should go to Pakistan. Instead, he believes in pluralism and asks the Muslims to stay native if they like. But here speech of the sub inspector reveals out how the regional officers distort philosophy of Mahatma Gandhi and stereotypes Iqbal.

Sixty years of empirical research has taught us much about stereotypes. Stereotypes can arise from, and sustain, intergroup hostility. They are sometimes linked to prejudices based on race, religion, gender, sexual orientation, nationality, and just about any other social category. They can serve to maintain and justify hegemonic and exploitative hierarchies of power and status. They can corrupt interpersonal relations, warp public policy, and play a role in the worst social abuses,

such as mass murder and genocide.

Khushwant Singh's *Train to Pakistan* is the earliest novel in English written by an Indian about partition. It was first published in 1956 as *Mano Majra* when

Khushwant Singh was forty. Foucault writes:

But there may be another reason that makes it so gratifying for us to define the relationship between sex and power in terms of repression: something that one might call the speaker's benefit. If sex is repressed, that is, condemned to prohibition, nonexistence, and silence, then the mere fact that one is speaking about it has the appearance of a deliberate transgression. A person who holds forth in such language places himself to a certain extent outside the reach of power; he upsets established law; he somehow anticipates the coming freedom.

The novel abounds with the description of the partition holocaust. Khushwant Singh himself felt a great mental agony at the ghastly human tragedy of partition. *Mano Majra* village was dominated by the Sikhs; there were also Hindus and Muslims. They had all lived peacefully together since time immemorial. The sub-inspector informed to the deputy commissioner in *Khushwant Singh's Train to Pakistan*, I am sure no one in *Mano Majra* even knows that the British have left and the country is divided into *Pakistan and Hindustan* (30). Bharati A. Parikh says in *Train to Pakistan: Humanity at Stake* says:

The novel sets the tone of forthcoming doom. The naked dance of death moves forward unabated; the puny politicians failed to gauge the devastating impact of horror and holocaust on the minds and lives of millions of citizens...

The death lurks all around. (55)

It covers only the disorderly days of partition. Peace-loving *Mano Majra* entered

into a world of chaos with the killing of Lala Ram Lal. Five dacoits entered the village and killed Lala Ram Lal, the moneylender of the village. Through Lala Ram Lal's killing the author sets the note for the horrors that are going to follow a suit. Though he was killed by the dacoits, Malli and his men, two innocent persons became scapegoats for the action. Though the village had heard of the communal troubles that have taken place in the other parts of the district, it had not experienced any partition violence. With the killing of Lala Ram Lal and the arrest of Iqbal and Juggut Singh Mano Majra too began to experience the partition trouble.

1947 Partition is a tragic mark in the history of India. This mark is, in fact, a wound which still reminds us the then brutality and atrocity in which both Sikhs and Muslims bore an irreparable loss. It was the separation in which one member of the family left the other. It is in fact an ideological movement based on two nation theory. The definition of the term 'nation' had different essence during the 1940s India, unlike what it means today. An American political scientist Benedict Anderson characterised a nation as an "imaginary community". No doubt, the Hindu nationalists gave priority only to Hindu people and considered them nation. Further, the contrast was based on the religious ideology of people. During the time nation meant an organized group of people who followed a particular religion. For instance, Indian leaders believed that there should be only Hindu people in their country and similarly, the Muslim leaders believed that there should be a separate geographical territory where only Muslims would live. Between these two fundamentalist ideologies innocent people appeared like a scapegoat. It did not matter what people like Meet Singh and Imam Baksh wanted. On contrary, what people like Hukum Chand wanted really mattered a lot. These issues have been analysed in the research paper by examining the text with the help of ideas posed by the scholars particularly John Langshaw Austin, John Searle

and Kent Bach.

Work Cited

Austin, J. L. *How to Do Things with Words*. Clarendon Press, 1962.

Ahmed, Hilal. *What Gandhi Thought of Muslims and Why that Makes Him Our Contemporary*. The Print, 17 June, 2020.

Anderson, Benedict. *Imagined Communities*. Verso Publications, 1983.

Bach, Kent. *Speech Acts*. Routledge Encyclopaedia of Philosophy, Web. 10 Feb. 2014.

Crystal, David. *The Stories of English*. Penguin Books, 2004, pp. 7-11.

Foucault, Michel. *We Other Victorians*. In *The Foucault Reader: An Introduction to Foucault's Thought*, by Michel Foucault, edited by Paul Rabinow, Longman.

Penguin Parikh, Bharati. *Train to Pakistan: Humanity at Stake*. Ed. Indira Bhatt. *The Fictional World of Khushwant Singh*. Creative Books, 2002. Print.

Robinson, Andrew. *In theory Bakhtin: Dialogism, polyphony and Heteroglossia*,

Theory, New in Ceasefire, vol. 3, no. 3, pp. 1-4, July 2011.

Ruth, Wodak. *What CDA is About- A Summary of its History, Important Concepts and its Developments*. Methods of critical discourse analysis, Sage. 2000, pp. 1-13.

Singh, Khushwant. *Train to Pakistan*. Orient Longman, 1956.

Yule, George. *The Study of Language*. Cambridge University Press. 1985. p 46.