

# A Silent Subjectivity in the Partitioned Subject Nationalist Narrative in Khushwant Singh's 'Train to Pakistan'

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## **Abstract**

*This paper explores the historical events of 1947 independence and partitioned the colony into two nations which have also become the part of literature. Khushwant Singh's Train to Pakistan (1956) is the earliest novel in English written by an Indian about partition. It covers only the disorderly days of partition. After the announcement of partition, the trains were filled with Hindu and Sikh refugees, even the roofs were full of fleeing refugees. This novel describes the problems, pain and anxiety of that particular time of partition. Sikhs and Hindus on one side and Muslims on the other start a communal war, massacring train loads of people trying to decimate entire communities. A brief overview of Khushwant Singh's novel and a theorization invoking Frantz Fanon, Michel Foucault, and Giorgio Agamben—of the subject of a post-colonial and post-partition state. It also puts forward a more detailed analysis of Train to Pakistan vis-à-vis its historically contingent narrative as an articulation of a silence. To expatiate on this, I rely heavily on the works of Terry Eagleton, Edward Said, and Benedict Anderson. A silent subjectivity is presented in the partitioned subject along with the national narrative.*

**Keywords:** *Violence of Partition, Ghost Trains, National Divide, Sub-Continent, Silence, Pakistan and India.*

## **Introduction**

Almost all South Asian writers consciously or unconsciously touch upon the issue of the dreadful violence of 1947 when the subcontinent of India was cut into two parts Pakistan and India. The emergence of the two nations gave birth to two contending and contesting Diasporas. The partition of place, ferocity and displacement that ensued has been a topic of discussion and debate among scholars and writers ever since, leading to the production of a vast body of literature. Some scholars, writers, and theorists concentrate on the causes of violence, others concern themselves with the trauma and loss associated with the division of India, and still others focus on the reconstructive work undertaken by the dispossessed and the displaced. Consequently, over the last sixty years we find a shifting focus among authors who write of the history of Partition and related literature. While the creative writers of the Partition have written about the unprecedented violence and the



subsequent trauma of displacement and dislocation, they have also depicted the ability of the victims/survivors of the cataclysmic violence to relocate themselves by reconstructing their individual and collective lives. Khushwant Singh is one of the best social critics, political commentator, historian, novelist and known for his clear-cut secularism and outstanding wit. Sometimes regarded as a “cultured humanist,” Singh was proud of his British education, his command of the English language and his knowledge of English culture. During an interview with *Mahfil*, Singh remarks: “I think I’m among the exceptions because I’m really English, although I’m a Sikh. I’ve spent so many years in England”. (*Mahfil* Interview, 1968). *Train to Pakistan* is a novella (about 180 pages) covering about four months’ time, from June to September 1947, and containing less than a dozen characters. Divided into four parts-- Kalyug, Dacoity, Karma and Mano Majra; the novel has a conventional structure that follows a linear sequence of time, and focuses mainly on the events before during and immediately after the Partition. Singh explores what happens in microcosmic world of Mano Majra, which seems to represent the vast subcontinent, through a skillful creation of atmosphere, employment of irony and symbolism, and gradual increase of suspense in the plot much resembling that of a traditional realist novel. Singh himself says:

*“The beliefs that I had cherished all my life were shattered. I had believed in the innate goodness of the common man. But the division of India had been accompanied by the most savage massacres known in the history of the country...I had believed that we Indians were peace loving and non-violent, that we were more concerned with matters of the spirit, while the rest of the world was involved in the pursuit of material things. After the experience of the autumn of 1947, I could no longer subscribe to this view. I became... an angry middle-aged man, who wanted to shout his disenchantment with the world... I decided to try my hand at writing.”(Dhawan 12-13)*

Singh in *Train to Pakistan* represents the holocaust of 1947 graphically. When the novel opens, as news of murders and rapes and arson becomes more common, one morning, a “ghost train” loaded with corpses of Hindus and Sikhs arrives from Pakistan, disturbing the lives of the villagers as well as those of the incompetent and manipulative police officers and administrators. This event along with the murder of a Hindu merchant in the village creates intense suspicion, enmity, and violence. Sikhs and Hindus on one side and Muslims on the other start a communal war, massacring train loads of people trying to decimate entire communities. The novel ends with the heroic sacrifice of a young Sikh who gives his life in an effort to save his Muslim beloved.

### **History and Fiction**

Several novelists interrogated the hard-core realities of Indian politics, Communal violence, refugee's plight along with human anguish and sufferings. Novelists like Krishan Chander, Rajender Singh Bedi, Qurratulain Hyder, Yesh Pal, Rahi Masoom

Reza, Kamaleshwar, Amrita Preetam, Badi-uz-Zaman, Bapsi Sidhwa, Nasim Hijazi, Krishna Baldev Vaid, Abdulla Hussein, Balachandra Rajan, Manohar Malgonkar, Attia Hosain, Vikram Chandra, Salman Rushdie, Rohinton Mistry and many others, have profoundly rendered an illuminating vision of the complexities of Indian Partition. They created a variety of characters and by those characters, the writers revealed the core actualities of Partition. Popular novelists, short story writers, dramatists, historians and researchers have paid attention on the relevant historical events, the role of British rulers, the role of Hindu-Muslim leaders, the role of common people, exploitation, rape, murder and abduction of women; the utter social instability, fanaticism, refugee rehabilitation, recovery and resettlement, communal violence and barbaric activity of the involved religious groups. All vital spheres of writers faced various unsolvable problems of Indian Partition but they have also tried to search the root cause of Partition providing their own set of alternative solutions. There are enormous literary narratives dealing with the intensity of Indian Partition like: Salman Rushdie's *Midnight's Children* (1980), Kamaleswar's *Partitions* (2000), Bapsi Sidhwa's *Ice-Candy-Man {Cracking India}* (1988), Khushwant Singh's *Train to Pakistan* (1956), Manohar Malgonkar's *A Bend in the Ganges* (1964), Intizar Husain's *Basti* (1979), Amitav Ghosh's *The Shadow Lines* (1988), Bhisham Sahni's *Tamas* (1974), Manju Kapoor's *Difficult Daughters* (1998), Athia Hosain's *Sunlight on a Broken Column* (1961), Nasim Hijazi's *Khak aur Khoon*, Krishna Baldev Vaid's *The Broken Mirror*, Rahi Masoom Reza's *Half Village*, Abdullah Hussein's *The Weary Generations*, Balachandra Rajan's *The Dark Dancer*, Amrita Pritam's *Pinjar*, Vikram Chandra's *Sacred Games*, Jyotirmoyee Devi's *The River Churning (Epar Ganga Opar Ganga)*. These novelists have delineated the complexities of Indian Partition depicting Hindus, Sikhs and Muslims relationship. Communal violence, socio-cultural differences, religion and its practices. Women exploitation, rape, murder and abduction before/after Partition, exposed the bitter and unforgettable refugee agony, British imperial policy of divide and rule taking advantage of the Hindu-Muslim leaders immature political differences

### **Importance of Historical and Cosmopolitan Research**

The study shows that the tendency of Partition writers has significantly changed in the last sixty years or so, exhibiting less and less the pain of diasporas, and opening up more and more to a cosmopolitan mode of living in the contemporary world. To arrive at this conclusion, the study draws upon works on Indian history by historians (Gyanendra Pandey, Ranajit Guha), trauma theorists (Cathy Caruth, Dominic La Capra), postcolonial and diasporas theorists (Vijay Mishra, R. Radhakrishnan), and theorist of cosmopolitanism (Kwame Anthony Appiah). For instance, Caruth and La Capra to contribute insights into the trauma of the characters who suffered the violence of Partition; it uses Pandey to read the history of Partition from the subaltern point of view; Mishra to understand the subjectivity and identity of diasporic people; Radhakrishnan to analyze the multiplicity of allegiances and identities of fictional characters, and Appiah to understand their cosmopolitan consciousness. Gyanendra Pandey rightly points to the

need to write the history of Partition from the victim's point of view and to focus on the trauma and loss suffered by millions, instead of recounting the story of the march of progress and modernity as official historiographers do. He recognizes the role of cultural politics as crucially important for the rewriting of Partition history which finds no space in the nationalist histories (Indian, Pakistani, British). The official histories, Pandey says, not only remain indifferent to the popular construction of Partition as the division of linguistic communities, villages, houses and families, but also ignore the meaning of Partition for those who lived through it, and the trauma it produced. For Pandey, textbook histories merely concern themselves with the shadow of Partition. He emphasizes the inclusion of "little histories," long neglected by the academic history so as to have a better insight into Partition. The novels analyzed in this study can furnish good source materials for Pandey's revisionist history. Pandey is well aware that in their representation of violence, some writers use the "prose of otherness" to demonize the people from the other community but he seems to overlook the politics involved in the narration of the victims themselves who consciously or unconsciously valorize their own community, people or nation while disparaging the other.

For Ranajit Guha, the colonial state was a paradox--dominance without hegemony. In its nationalist version, too, the colonial state exhibited coercion rather than persuasion, as Indian politics was structurally divided into two domains--the elite and subaltern--and the Indian bourgeoisie was unable to integrate the life and alternative hegemony. Although Guha rightly describes the dictatorial nature of British rule and historiography, this is not the entire truth. Guha overlooks the role played during the British Raj by communal violence, indoctrination, and false discourses of knowledge termed Orientalism by Edward Said. A member of the subaltern studies group of scholars like Pandey, Guha maintains that Indian historiography suffered, because like the British who did not represent the voice of the Indian masses, the Indian nationalist elites marginalized the masses and did not allow their voice to be heard. I consider that the fictional works in this project provide access to the kinds of "little histories" called for by subaltern historiography. These theories undoubtedly provide a strong basis for reading many of the Partition novels productively. However, I think, another fruitful approach could be to consider R. Radhakrishnan's theory of the more open kinds of identities of diasporas' characters. His theory takes us beyond binary of colonized and colonizer and addresses a wider range of characters that come from diverse social locations. His theory that Diasporas have created rich possibilities for understanding different histories and backgrounds will help us analyze, understand, and interpret the actions and motives of characters under study (especially, Ghosh's characters who have many roots and many pasts), leading towards the consideration of their cosmopolitan qualities.

### **Research Objectives**

- To highlight the issues related to the partition, described in the selected text.
- To present the real picture of the incidents happened during partition.
- To project and highlight the emotions and feelings of Nationalism on both sides of the borders.

### **Research Questions**

1. How Khushwant Singh presents the real historical events of 1947 partition in his novel *Train to Pakistan*?
2. How subjectivity and nationalism is projected in Khushwant Singh's *Train to Pakistan*?

### **Theoretical Framework**

This project is structured so to reiterate the way nationalism informs subjectivity and to assert that, like Latino studies' border subject, the partitioned subject ought to be theorized and studied within the framework of the Lacanian barred or split subject. It offers a history of the 1947 Partition of India, a brief overview of Khushwant Singh's novel, and a theorization—invoking Frantz Fanon, Michel Foucault, and Giorgio Agamben—of the subject of a post-colonial and post-partition state. It also puts forward a more detailed analysis of *Train to Pakistan* vis-à-vis its historically contingent narrative as an articulation of a silence. To expatiate on this, I rely heavily on the works of Terry Eagleton, Edward Said, and Benedict Anderson. Lastly, it presents the culminating argument on the need to acknowledge (if only because an authentic articulation is impossible) the silence of the partitioned subject; the premise of my argument here not only utilizes the works of Jacques Lacan and Jacques Derrida, but also attempts to marry the theories of Gayatri Spivak and Antonio Viegó among others.

### **Analysis and Discussion**

Khushwant Singh was born in Hadali (now in Pakistan) in 1915. After his education in Lahore, Delhi and London, he started practicing law in Lahore. His career was cut short due to the partition. He along with his family left all the belongings and properties in Lahore itself and migrated to India. Nine years after the holocaust, in 1956 he published *Train to Pakistan*. N. Radhakrishnan notes the view of Singh in his article "Partition":

"I think it (*Train to Pakistan*) is a documentary of the partition of India, an extremely tragic event which hurt me very much. I had no animosity against either Muslims or the Pakistanis but I felt that I should do something to express that point of view." (Radhakrishnan, 1984)

*Train to Pakistan* was the first novel written on the theme of partition by an Indian in English. It received high acclaim and appreciation from every quarter. It is set in an archetypal Indian village called Mano Majra. The novel has a fine merge of characters – officials, ordinary people, a political worker, some rationalist and goons. Juggut Singh, the protagonist of the novel is a blend of a hero and a villain. The names created by Singh are suggestive and have got allegorical significance. 'Imam' means religious, 'Meet' means affectionate, 'Iqbal' means fortune, 'Hukum' means order, 'Nooran' means luster and 'Haseena' means beautiful. It is a common fact that most of the partition writings deals with interreligious love relationship. Singh's *Train to Pakistan* too paints a love affair between a Sikh boy and a Muslim girl. Juggut Singh was a Sikh who was profoundly in love with a Muslim girl called Nooran. It resulted in

Nooran bearing his child in her womb. The partition drew away Nooran and other Muslims to Pakistan. Juggut Singh was freed from his confinement on the very same day, when the Muslims of Mano Majra were to be taken to Pakistan by train.

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."* (Foucault, 1991)

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" (TTP 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."* (Parikh, 2002)

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. There was a railway station at Mano Majra. A few trains ran through this station. One among them was the train that ran between Lahore and Delhi. The village had its rhythm of life in tune with the trains those passed through Mano Majra. After the announcement of partition, the trains were filled with Hindu and Sikh refugees, even the roofs were full of fleeing refugees. One day in the early September, a ghost train reached Mano Majra. It came from Pakistan. It was filled with corpses of men, women and children.

*"God is merciful. We have escaped it so far. The convoys of dead Sikhs have been coming through at Amritsar. Not one person living! The Sikhs retaliated by attacking a Muslim refugee train and sending it across the border with over a thousand corpses. They wrote on the engine, Gift to Pakistan."* (TTP 20-21)

Then the sub-inspector narrated another incident that took place in the markets of Sheikhpura and Gujranwala and how Pakistan police joined hands with the Muslim Mob in killing Hindu and Sikh refugees. Some women killed themselves and their children by jumping into wells. Many of the wells in that area were filled with corpses. The dead bodies were removed from the train and were carried on *crude bamboo stretchers* to a leveled ground. The bodies were thrown one above the other. A police officer came to Mano Majra and ordered the people in Khushwant Singh's *Train to Pakistan*: "Everyone get all the wood there is in his house and all the kerosene oil he can spare" (TTP 125). With the wood and kerosene collected from Mano Majra, a mass cremation was done near the station. Khushwant Singh's *Train to Pakistan* describes the manner in which those corpses were burned: "Red tongues of flame leaped into the black sky. A soft breeze began to blow towards the village. It brought the smell of burning kerosene, then the wood. And then – a faint acrid smell of searing flesh" (TTP 127). Even Hukum Chand, deputy Commissioner of the district was bewildered and frightened. There were more than a thousand dead bodies in the train and on its roof. Mano Majra alone did not experience this revulsion but all the places on the border line witnessed this type of nightmarish event. Alexander says:

*"The beliefs that Singh had cherished all his life were shattered. He had believed in innate goodness of the common man. But the division of India had been accompanied by the most savage massacres known in the history of the country. . . . He had believed that Indians were peace-loving and non-violent. . . . After the experience of the autumn of 1947, he could no longer subscribe to these views."* (Alexander, 2002)

The onset of forty to fifty Sikh refugees from Pakistan created a tensed atmosphere. Though Muslims of Mano Majra offered them food, there was a panic that they might start killing Muslims of Mano Majra in vengeance to the pains that they underwent in the hands of Muslims in Pakistan. The guiltless people of Mano Majra did not think that they had to pay a heavy penalty for the freedom that they never yearned for. Even the officials and police had their own hands in supporting such people of their own religion.

*Train to Pakistan* documents, sometimes symbolically, the gory violence unleashed in the village of Mano Majra and its neighborhood. With almost equal numbers of Sikhs and Muslims, Mano Majra, has only about seventy families including that of the Hindu Ram Lal (TTP 2). At first, the villagers, who have been living together for centuries, and who have only simple wants and desires, are not even aware of what is

happening outside their village. They follow their religion and tradition and carry on with their daily chores. The Sikh priest waits until the Muslim prayers are over. "Then he too gets up, draws a bucket of water from the well in the temple courtyard, pours it over himself, and intones his prayer in monotonous singsong to the sound of splashing water" (TTP 4). Of this multi-religious society where people show mutual respect for each other and their deities, Singh writes:

*"But there is one object that all Mano Majrans even Lala Ram Lal--venerate. This is a three foot slab of sandstone that stands upright under a keekertree beside the pond. It is the local deity, the deoto which all the villagers--Hindu, Sikh, Muslims or pseudo-Christian--repair secretly whenever they are in special need of blessing."* (TTP 2)

The novel employs the train as the central symbol of Mano Majran life and activities. Mano Majrans regulate their lives according to the schedule of the trains as they cross the bridge nearby. They wake up, go to work, return from work, and go to bed in time with the arrival or departure of trains at their station. "By the time the night goods train comes in, Mano Majra goes to sleep with the echoes of the prayers of the mullah and the Sikh priest in the air" (TTP 4-5). The train thus signifies the rhythm of life, as well as the emerging splintering, displacement, and movement of a community. Intimations of tragedy come to the routine life of Mano Majrans in the form of a disruption of the train schedule. Thus, when the "ghost train" laden with fifteen hundred dead bodies arrives, "The village was stilled in a deathly silence. No one asked anyone else what the odor was. They all knew. They had known it all the time. The answer was implicit in the fact that the train had come from Pakistan" (TTP 84). People have heard about the bloody acts on the frontiers and sense the impending catastrophe in the village: "People barricaded their doors and many stayed up all night talking in whispers. Everyone felt his neighbor's hand against him, and thought of finding friends and allies" (TTP 117). The bond of brotherhood that knit together the village Sikhs and Muslims for centuries gives way to distrust and hostility. The sight of the dead bodies of their Sikh and Hindu brethren, the stories of Sikh refugees in their village, who have fled Pakistan to avoid persecution by Muslims, and rapidly spreading rumors in the village about Muslim cruelty fan the fire of communal hatred in the local Sikhs, leading them to acts of violence against their former Muslim friends. Partition violence thus separates the Muslim population from the Sikhs and Hindus. "Having decided to send the Muslims to Pakistan to maintain order in the village, the local administration makes preparations first to place them temporarily in a refugee camp nearby. With the administration offering to provide security to the Muslims" (TTP 134-136). They are gradually forced to leave to avoid bloodshed in the village. The split is completed by the village administration, which cuts the villagers into two halves for the evacuation of the Muslims. Singh writes: "The head constable's visit had divided Mano Majra into two halves as neatly as a knife cuts through a pat of butter" (TTP 120). The Sikhs in the village later take steps so that

“not one Muslim family is left in Chundunnugger,” but all flee to Pakistan (TTP 157). Collins and Lapierre summarize the sheer horror that took place on these trains:

*“Those train-loads of wretched refugees became the prime targets of assault on both sides of the border. They were ambushed while they stood in stations or in the open country. Tracks were torn up to derail them in from of waiting hordes of assailants. Accomplices smuggled into their compartments forced them to stop at pre-chosen sites by pulling on the emergency cord. Engineers were bribed or cowed into delivering their passengers into an ambush... There were periods of four and five days at a stretch during which not a singled train reached Lahore or Amritsar without its complement of dead and wounded... [one] train-load of dead and wounded rolled into the railroad station [...and] blood seeped out from under the doors of each of its silent compartments.” (Collins & Lapierre, 1975).*

While describing the partition holocaust, Khushwant Singh stands unbiased. He presents an unprejudiced account of the partition calamity. D.K. Chakravorty in his article “The Theme of the Partition of India in Indian Novels in English” comments on the impartial stand of Khushwant Singh in the following way: “Evidently the author does not take any side. He is admirably free from partition attitude. Throughout this novel we find his balanced and unbiased attitude” (Chakravorty, 1987). A truck full of fleeing Muslim soldiers from Amritsar to Lahore killed a number of Sikhs who were walking along the road to reach India from the recently created Pakistan. They stabbed some naive Sikh pedestrians and hastened their truck. The same way the Sikhs and the Hindus committed atrocities over the Muslims. All these incidents began to perturb the state of affairs of Mano Majra. The release of Mali and his band in the middle of Mano Majra created fear and anxiety. Mali and his men began spreading the rumor that Lala Ram Lal was killed by Muslim criminals, but they were the factual killers. They put a knife on the homogeneity of the Muslims and the Sikhs. They unleashed a reign of terror in Mano Majra. To add fuel to the fire, the Sikh refugees who reached Mano Majra started to speak of the ruthless and vicious killings of the Sikh men, women and children by the Muslims in Pakistan. They often congregated in the temple and narrated their woes to others. The Muslims felt that they were insecure in Mano Majra. The Muslims, who had earlier decided to stay in Mano Majra, were forced to migrate to a refugee camp. They found that they were not protected in the land where they had lived for generations.

The novel ends with the great sacrifice of Juggut Singh. What could not be done either by Hukum Chand or Iqbal was carried on by Juggut Singh. When the young militants along with Mali’s gang and the volunteered refugees were prepared to kill the Muslims who were bound to Pakistan in a train were saved by Juggut Singh. He climbed on a steel span where a wire rope was tied to sweep away the Muslim refugees who were on the roof of the train. He took his Kirpan and began to cut off the wire rope. Singh’s

*Train to Pakistan* describes his great sacrifice in the following way: “He went at it with the knife, and then with his teeth. The engine was almost on him. There was a volley of shots. The man shivered and collapsed. The rope snapped in the center as he fell. The train went over him, and went on to Pakistan” (263). The budmash became the unknown savior not only to his beloved Nooran and his unborn child but also hundreds of Muslims who travelled by the train. If not Juggut Singh, all would have been killed. Throughout the novel are found, incidents relating to murder, killing, mass burials and trains filled with human corpse. Singh uses the trains as well as the Sutlej as the symbols of horror and carriers of human corpse. Earlier the trains that passed through Mano Majra brought life. The people knew their timings only through the passing trains. But now, the trains that passed through Mano Majra had a ghastly look. They were loaded with human corpses. Similarly, the Sutlej was the largest river in the Punjab. Its water irrigated vast vicinity. But during the time of partition it flooded with blood and corpses of human beings and cattle. Thus, both the trains and the Sutlej became agents and messengers of death.

### **Conclusion**

Khushwant Singh's *Train to Pakistan* does not aim to give a mere picture of partition horrors but it is concerned with humanity. He wants people to realize the mistakes of partition and not to replicate such a mistake again. In the preface to *Train to Pakistan*, Singh writes, “The only conclusion that we can draw from the experience of the partition in 1947 is that such things must never happen again. And the only way to prevent their recurrence is to promote closer integration of people of different races, religions and castes living in the subcontinent” (TTP 155). He is objective in his approach and does not blindly charge any sect. He has given a dramatic closing to the novel. The partition had varied facets in it – political, religious, economic, social, physical, psychological and emotional. The partition came in the company of joy and sorrow. The freedom of India and the birth of a new nation called Pakistan brought joy and celebration; but the economical, physical, religious, psychological and emotional agonies experienced by ten million people were the saddest occurrences in human history. There were between five hundred thousand to one million deaths during the massive population switch over.

The 27th October 1947 issue of *Time* magazine in its cover page carried a self-hurting goddess Kali with the caption “India: Liberty and Death”. A freedom won through non-violence had sadistic partition killing even the victor of non-violence, Mahatma Gandhi. The chief component of the partition was the geographical separation of the Indian sub-continent into the Domain of Pakistan (Pakistan) and the Union of India (India). The Bengal Province was divided into East Bengal and West Bengal and was given to Pakistan and India respectively. After the partition, all the princely states were incorporated either with Pakistan or with India. Khushwant Singh has presented the events of partition of the Indian sub-continent witnessed many enforced evacuations. The people did not desire to go to an unknown place leaving their relatives, friends and

things. At the same time, there was great peril for the Muslims to remain in India and for the Sikhs and the Hindus in Pakistan. Ten million people, who migrated to unfamiliar places, had deep bangs in their hearts. Many women were kidnapped by outsiders; and those women were molested and possessed by many men. Some were forcefully converted, married and made to bear children for strangers. There was crucifixion at every moment of their lives and that agony remained with them till they died.

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