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Reflections on Partition Literature - A Comparative Analysis of *Ice Candy Man* and *Train to Pakistan*

Umar ud Din, M. Kamal Khan and Shahzad Mahmood

Abstract

The subcontinent was turned into a diabolical region in August 1947 when the British announced the division of the subcontinent into India and Pakistan. Wickedness, violence, and pure evil erupted into powerful mass that soared out of control and consumed everyone that came in its path. Khushwant Singh's *Train to Pakistan* and Bapsi Sidhwa's *Ice Candy Man* describe the monstrosity of the events with such artistry that the tragedy comes alive.

The two novels were published with the gap of three decades. Still they share a lot of details while retaining their individuality as well. Instead of depicting the events in political terms, the novelists have provided human dimensions which bring to the event a sense of reality, horror and believability.

Bapsi Sidhwa narrates the story of upheaval of the 1947 partition of India through the eyes of a young Parsee girl Lenny growing up in Lahore. The character of Ayah is introduced to refer to several millions of displaced, looted and raped Hindus and Muslims during one of the harshest political phases in the history of the subcontinent.

While on the other hand, *Train to Pakistan* not only records man's bestiality, but it also proves that man is essentially humane and sincere. Even society's marginalized characters like Juggat Singh can be a ray of hope and life for the depressed and distressed souls.

Key Words:

Partition fiction, communal violence, trauma, abduction, intolerance

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Introduction

August 1947 marks the end of the British Raj in the Subcontinent. The departure of the British from the subcontinent led to the creation of two independent states, Pakistan and India. The division was based on two 'nation theory' with the argument that the Hindus and the Muslims cannot live together as one nation since both have distinct social, cultural and religious identities. The Muslim majority regions of Punjab and Bengal were divided, with west Punjab and east Bengal forming West and East Pakistan, and India in the middle of the two (Hassan: 1993). This resulted in massive and violent migration of the people across the divide. Muslims moved into Pakistan, and Sikhs and Hindus moved into India with the prospects of peaceful and better living, with their own religious as well as ethnic identities.

Ironically, this mass scale migration entailed crimes of unprecedented violence, murders, rapes and bestiality. It is very difficult to give an exact account of the people who became the victims of the partition trauma but its "impact can be compared to that of great war on Britain or the second world war on Japan and France" (Roy: 2009). Describing the monstrosity of the situation, Urvashi Butalia (1998) says that the partition left one million dead, 75000 women abducted and raped, and turning twelve million displaced into refugees status.

Unfortunately, the split between Pakistan and India served to heighten each other's hostilities instead of bringing peace in the region. Civil tension continued mounting for months: thousands of families were split apart, homes burnt down and villages abandoned. Some women were so embarrassed of the sexual humiliation that they refused to return home and opted for suicide. The destruction of families through murder, suicide, and kidnapping caused grievous partition trauma.

The Partition Literature

The tragedy of the partition encounter has given rise to fictional explorations with an attempt to define the inner turmoil and social complexes that plagued the subcontinent. The vast volume of partition fiction in English, Urdu, Hindi, Bengali and other languages of the Subcontinent faithfully records the gruesome human disaster in the wake of partition. The incredible suffering and bewilderment of the people of the subcontinent has been a favourite theme with the Indian and Pakistani writers.

Khushwant Singh's *Train to Pakistan* (1956), Atia Hussain's *Sunlight on a Broken Column* (1961), Rahi Masoom Raza's *Adha Gaon* (1966), Bhashma Sahni's *Tamas* (1973), Amitav Ghosh's *Shadow Lines* (1988), Bapsi Sidhwa's *Ice Candy Man* (1991), short stories by Saadat Hassan Manto and the poems of Faiz Ahmed Faiz are some such examples that attempt to give us an insight into the public frenzy, communal hatred, extreme disintegration and large scale sectarian violence.

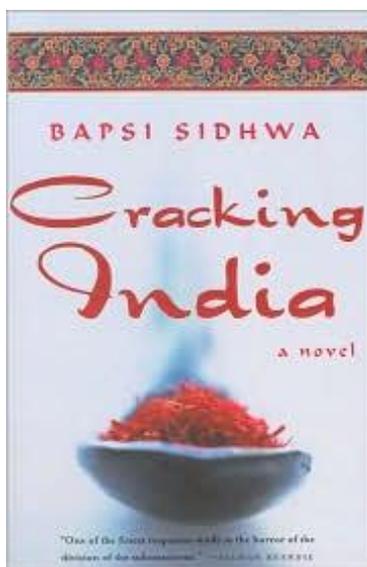
The Focus of This Paper

The objective of this paper is to compare the two partition narratives: *Train to Pakistan* by Khushwant Singh and *Ice Candy Man* (also published as *Cracking India*) by Bapsi Sidhwa.



From http://en.wikipedia.org/wiki/Khushwant_Singh

Both the novels have received worldwide recognition and admiration for documenting faithful representation of mutual hatred, mistrust and enormous upheavals culminating in the result of partition.



From <http://www.bapsisidhwa.com/home.htm>

The two novelists witnessed the partition turmoil themselves as Khushwant Singh was thirty at the time of partition and Bapsi Sidhwa was only eight years old in 1947. Khushwant Singh is a renowned Indian writer whereas Bapsi Sidhwa originates from Pakistan. Although they

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share the same theme of partition and post-partition turbulence in their novels, they upheld their own unique mirrors to reflect upon the physical tortures and psychological outbursts that became the order of the day when the division of the subcontinent into Pakistan and India was announced. Both the novels paint a vivid picture of the separation between the Muslims, Sikhs and Hindus in the summer of 1947. “The theme of exile, of belonging and non-belonging is a common link between writers from post-colonial cultures” (Bassnett: 1998).

This paper endeavours to explore the points of similarity and departure between these two classics of the post-colonial literature. In the two novels, i.e., *Ice Candy Man* and *Train to Pakistan*, all the events are based on facts but rendered into fiction with skilful artistry.

Plot Construction in *Train to Pakistan*

Train to Pakistan pictures a moving account of the tragedy of Partition, in the small Indian frontier village of Mano Majra. Mano Majra is a small village on the banks of river Sutlej. Predominantly a Sikh village, it houses both Sikhs and Muslims who have lived there for generations like brothers. The Sikhs are the landowners, the Muslims their tenants and the district magistrate is a Hindu, namely, Hukam Chand. It is a model of calm country life and inter-racial harmony. Into this peaceful setting, arrives a band of dacoits who rob and kill the local money lender - Lala Ram Lal (a Hindu). The police arrest the usual suspect - a local budmash (gangster) - Juggat Singh.

At the time of the incident, Juggat Singh was making love with his Muslim beloved in the fields. He is considered to be the strong suspect because of his former associations with the bandits, outlaws and the dacoits. Later, the girl also conceives his child. Arriving the day after the killing, the mysterious European-educated young man with the ambiguous name of Iqbal heads to the gurdwara (Sikh temple) to ask for a place to stay. He is also arrested in connection with the murder.

The simple lives of the inhabitants of Mano Majra are regulated by the trains which rattle across the nearby railway bridge. Partition and Independence do not really mean much to any of them until a strange incident happens. Hell breaks loose one day when a train from Lahore silently comes over the bridge at an unusual time and is found to be full of dead Sikhs. But the people swear it will not happen to them, they will not see harm come to their friends and neighbours. Soon, the people of Mano Majra are influenced by outsiders and corrupted to turn on their old friends.

A few days after the corpses have been burnt in Mano Majra, another such train follows. It is then when Mano Majra changes. It is then when the village becomes a battlefield of conflicting loyalties and with new refugees and mobs entering the village. Mano Majra is suddenly thrown into the harsh reality of mass exodus. What had previous been a rumour is now suddenly a reality. Plots are hatched, tales are spread of the death and destruction in other towns and villages, frenzy is whipped up very quickly. But, of course, the train to Pakistan is involved. Friends become foes and long lasting traditions of brotherhood and peaceful coexistence quickly vanish.

The Sikhs are ready to kill the Muslim neighbours. The Muslims decide to move to the refugee camps for survival. The Hindus and the Sikhs decide to take revenge upon the Muslims by killing all the passengers on board a train carrying the Muslim refugees fleeing India and heading to Lahore.

Aboard is also the beloved of Juggat Singh. He comes to know of the heinous conspiracy and decides to rescue the passengers. He does so but at the cost of his own life. Thus the passengers of the train escape a massive blow and reach the destination without any serious harm to them. Juggat Singh becomes a ray of hope and peace for all despite being an outlaw throughout his life.

Ice Candy Man

In *Ice Candy Man*, Bapsi Sidhwa describes the communal violence and the turmoil during the partition through the eyes of Lenny - an eight year old young Parsi girl from Lahore. Lenny's comprehension of the horror and pity hovering over the city of Lahore is told through the story of what happens to her beloved Hindu Ayah- Shanta. Lenny is lame and helpless. Ayah looks after her as her sister and takes care of all her needs. She takes her outside in the pram on Waris road and Jail road frequently. Ayah's sexuality attracts men of varying occupations and religions. Of these suitors, Masseur and Dilnawaz (the Ice Candy Man) have strong rivalry against each other to win the favors of Ayah.

Lenny is eye witness to the amorous advances of Ayah towards her suitors. She is also becoming conscious about the changing environment around her. The rumours of the division of India are in the air. Political gatherings are very common raising slogans against the British Raj while demanding an independent homeland for the Muslims.

One day the riots breakout in Lahore in a locality far away from Lenny's house. This leads to the killing of innocent people on both sides. The news of bloodshed spreads like wild fire. Soon the entire Punjab province is seen burning in the fire of hatred and communal violence.

In the meanwhile, Ice Candy Man, out of sheer hatred and jealousy, manages to kill Masseur and paves his way to get Ayah. One day he waits for his sisters on Lahore railway station. When the train arrives from Gurdaspur, everyone on the platform is shocked to see the ghastly sight. The train is loaded with mutilated bodies of Muslim passengers. There is no woman on board but sacks full of the beasts.

This ugly sight turns friendly Dilnawaz into a person possessed with frenzy and a desire to kill all the Hindus. He loves Ayah from the core of his heart but this train scene makes him forget all his loyalties and devotion for Ayah. He abducts Ayah and takes her to the Hira Mandi of Lahore. Ayah is forced to offer her body to appease the sensual desires of the visitors and Ice Candy Man plays the pimp. She is just Hindu for Ice Candy Man. After a few months, Ayah is forced to embrace Islam and Ice Candy Man marries her as he is in true love with her. Only the urge for vengeance transforms him into beast and the killer.

Later with the help of Lenny's relatives, Ayah is rescued from the prostitution house and she reaches the relief camp at Amritsar. Ice Candy Man also follows her across the Wahga border

into India. Lenny's delicate mind is shocked to see all this happening before her very eyes and she is unable to shun all these abominable realities.

A Contrastive Study

A careful study of the narratives of the two novels unfolds the fact that the horror and trauma in the subcontinent was unleashed only when the people on both sides of the divide happen to receive trains full of mutilated corpses. It is the train that is the sole cause of uncontrolled violence and bloody massacre.

Communal Violence

All the novels that are written in the backdrop of partition give a vivid account of the communal violence that erupted in the subcontinent when the British announced its division into Pakistan and India. The most affected area was the Punjab province since it was one of the two provinces that were divided into two halves. This led to huge migration from one city to another to seek a peaceful land for their survival while giving rise to unprecedented violence and crime scenes.

Lenny in *Ice Candy Man* says that she was "born with the awareness of war" (p.31). Besides the rivalry between Masseur and Ice Candy Man for Ayah's favours, there is a far larger conflict between India and Pakistan regarding who should live where.

Once it was decided to divide Punjab between India and Pakistan, rioting starts. Things just fell apart, and Muslims and Sikhs and their Hindu supporters became vengeful towards one another. Friends became foes. They killed and looted indiscriminately. Both sides were in the vice-like grip of frenzy beyond control. Passages describing bloodshed and murder highlight the brute in human beings. After Master Tara Singh's rousing address against the division of Punjab, the mob turns "maniac." Even the police were targeted. And then there is towering inferno in Lahore. Lenny observes:

The Sikhs milling in a huge blob in front wildly wave and clash their swords, kirpans and hockey- sticks and punctuate their shrieks with roars: Pakistan murdabad death to Pakistan! -- And the Muslims shouting: " So? We'll play Holi-with-their-blood - ". (p.134)

The terror the mob generates is palpable -- like an evil, paralysing spell. The terrible procession, like a sluggish river, flows beneath us. Every short while a group of men, like a whirling eddy, stalls -- and like the widening circles of a treacherous eddy dissolving in the main stream, leaves in its centre the pulpy and red flotsam of a mangled body. (p 135)

The whole world is burning. The air on my face is so hot. I think my flesh and clothes will catch fire. I start screaming: hysterically sobbing -- how long does Lahore burn? Weeks? Months? (p139)

Ice Candy Man reports to his friends that a train from Gurdaspur has arrived in Lahore filled with murdered Muslims. He shouts, “Every one is dead. Butchered. They are all Muslims. There are no young women among the dead. Only two gunny bags full of women’s breasts” (p159). This act of violence against Muslim women spurs him to inflict violence on Hindu and Sikh women. He exclaims, “ I want to kill someone for each of the breasts they cut off the Muslim women” (p166). He satiates his appetite for revenge by kidnapping Ayah and forcing her to prostitute her body.

The pictures of this mass scale destruction and disaster can also be traced in *Train to Pakistan* as well. In the opening lines of the novel, Khushwant Singh says: “The fact is both sides killed. Both shot and stabbed and speared and clubbed. Both tortured. Both raped.” The peaceful and serene atmosphere of Mano Majra starts to crumble when a group of dacoits kill Ram Lal – the money lender. The situation is worsened when two ghost trains arrive from Pakistan, full of murdered Sikhs and Hindus. All of them have been gruesomely hacked to pieces. The severity of the situation can be judged from the fact that the fuel stock for pyre to burn the corpses was totally used and bodies could not be given cremation. A large number of dead bodies was buried in a big pit dug near the station.

Mother Nature also plays havoc in this hour of trial and trauma. During the monsoons, as the turbid floodwaters of the Sutlej River that borders the town begin to rise unchecked, the gory remains of Muslims killed in retaliation float by, joined by the carcasses of their still-yoked cattle and horses. Flocks of vultures hover ubiquitously overhead, ready to devour the dead.

Sikh villagers describe the panic in the following words:

An old peasant with a gray beard lay flat on the water. A child's head butted into the old man's armpit. There was a hole in its back. There were many others coming down the river like logs hewn on the mountains. (...) Some were without limbs, some had their bellies torn open, many women's breasts were slashed. They floated in the sunlit river, bobbing up and down. (p. 176)

Note that *Train to Pakistan* mentions the mutilated breasts of the bodies arriving from the Pakistani side, even as *Ice Candy Man* also uses the same reference. Apart from the mention of mutilated breasts on both the sides, the way Ice Candy Man expresses his determination and convincing his friends to take revenge upon the Sikhs and the Hindus, the Sikh leader in Mano Majra is also shown doing the same and invoking the Sikhs:

‘I’ll tell you what to do.’ He paused, looked around and started again. He spoke slowly, emphasising each sentence by stabbing the air with his forefinger, “for each Hindu and Sikh they kill, kill two Mussulmans. For each woman they abduct or rape, abduct two...For each trainload of dead, send across two... That will stop the killing on the other side. It will teach them that we can also play this game of killing and looting. (p. 162)

It is after these instigations, the Sikhs conspire to derail a train heading to Pakistan and tasking revenge upon the Muslims.

Thus, we see that both the novels give us a good account of what followed in the wake of post-partition trauma.

Victimization of Women

The partition narratives are testimony to the fact that the women of Sikhs, Hindus and Muslims were among “the greatest victims of religious and cultural persecution” (Pennebaker: 2000). On both sides of the newly created border, women were kidnapped, abducted, raped and brutally killed. Defilement of a woman’s body was considered to be the greatest dishonor that a family had to endure. And the violence inflicted upon women was equivalent to a sacrilege against one’s religion, country, and family. Recalling the chilling shrieks and moans of recovered women at the time, Bapsi Sidhwa asks herself, “Why do they cry like that? Because they are delivering unwanted babies, I’m told or reliving hideous memories. Thousands of women were kidnapped” (Sidhwa: 1997). It has become the norm of the victors that they tend to celebrate their triumphs on the bodies of women while crossing all the limits of humanism.

The most abhorring scene in the novel *Ice candy Man* is the abduction of Ayah. Muslim mobs show up at Lenny’s house in search of the Hindu Ayah (p.190). Ayah is kidnapped by Ice Candy Man and the mob. She is forced to prostitute her body and coerced into having sex with Ice Candy Man. Ice Candy Man successfully strips Ayah of her identity as a woman and as a Hindu. Whatever love he has for Ayah is smothered by his complete subjugation of her. He keeps her in the *kotha* (brothel) even after marrying her. Although Ayah escapes her abductor, but even with her family in Amritsar, she will be marked by her defilement during partition. Thus, she will suffer the psychological and emotional outbursts forever. This is true of Hamida - the new ayah of Lenny. She depicts a woman who has been besmirched and subsequently discarded by her family. Godmother tells Lenny about Hamida that she was kidnapped by the Sikhs. People “can’t stand their women being touched by other men (p. 227). Lenny is tormented by the wailing of a recovered woman at the refugee camp near her house.

In *Train to Pakistan*, Khushwant Singh gives a similar account of atrocities being inflicted upon women of other religions. He tells the tale of a young girl - Sundari. She was going to Gujranwala with her husband on the fourth day of her marriage. Her arms still covered with red lacquer bangles and her palms bright with henna (mehndi), she is happily day-dreaming on her way to her new home when the bus on which they are riding is attacked by Muslims. Her husband is stripped naked and dismembered before her eyes; she is gang-raped.

The mob made love to her. She did not have to take off any one of her bangles. They were all smashed as she lay in the road, being taken by one man and another and another. That should have brought her a lot of good luck. (p. 147)

Apart from such horrible accounts, we learn from both these novels that the ghost trains carrying the dead bodies also carry sacks of women’s breasts. The amputation of breasts of women is one of the most gruesome injuries faced by the women. Many women died trying to avoid sexual violation, preserve their chastity, and protect their religious and family

honour. Some women set themselves ablaze and sometimes all the women in family committed mass suicide.

Romance

The two novelists appear to be similar in introducing the element of romance to the historical subject. Both of them want to give a coloring of imagination to the realistic depiction of the history of partition. Both the novelists develop the love story between the individuals of diverse religious and ethnic identities. *Ice Candy Man* and *Ayah* is a good example of such representation where Ice Candy Man is a Muslim suitor of the Hindu Ayah.

The narrative of *Train to Pakistan* is woven around the love affair of the Sikh gangster Juggat Singh and his beloved Nooran – the daughter of the village priest. Both these love affairs vary considerably. Whereas Ice Candy Man is responsible for deserting, kidnapping and defiling his beloved Ayah, Juggat Singh averts mass destruction being inflicted upon the Muslim passengers aboard the train to Pakistan just because his beloved is also amongst the passengers fleeing to Pakistan. Juggat Singh does not care for his own life and sacrifice it to save humanity at large.

Commenting upon this heroic role played by Juggat Singh, Sisir Das (1995) says:

The revenge plan of the Hindus to blow up the train is aborted by the notorious gangster Jugga, whose beloved Nooran, the daughter of a Muslim weaver, also was aboard the train. Love triumphs over hatred: it is the love of an individual for another individual that saves the train. The train went over him and went to Pakistan. (p 374)

In contrast to the Ice Candy Man and Ayah's love affair, there are numerous accounts of other love affiliations in *Ice Candy Man*. Love exists in its many forms and faces throughout the book. There is the cruel, pitiless face of love, and the warmth of the love between Godmother and the child, Lenny, the caring and nurturing love between Ayah and Lenny, and between the mother and Lenny. Even Slave sister and Godmother, in spite of their constant bickering, have a strong bond. Love takes an awful shape when Ice Candy Man allows Ayah to be kidnapped by the mob. There are different forms of love in the novel - love of religion, love of land, love of power. With regard to Ice Candy Man, his love constantly changes its shape and role. He himself changes frequently. He is a slippery character. Ice Candy Man shows that side of love which is obsessive. A lot of cruelty is perpetuated in the name of love and crimes of passion are exonerated because it was done for love. The love between Godmother and the child - an unconditional love - is the purest love presented in the novel. Thus, love is a great force in public affairs as it can either inflict or avert the miseries to be faced by the people.

Children and the Psychological Trauma of Partition

During the tragic history of partition, vicious acts were not confined only to the adults. Even children were also exposed to same violent and angry world. They too could not escape the harsh realities. Those children who were lucky enough to survive the partition were haunted

by the horrible memories so much so that they were physically and psychologically handicapped forever.

Bapsi Sidhwa has focused on this aspect of tragedy as well through the characters of Lenny and Ranna. In one of the incidents, Lenny witnesses a Sikh mob attacking the streets, burning buildings, and fighting with Muslims. Lenny's eyes focus on a man tied to several vehicles and then viciously torn apart:

[Her] eyes focus on an emaciated Banya wearing a white Gandhi cap. The man is knocked down. His lips are drawn away from rotting, *paan*-stained teeth in a scream. The men move back and in the small clearing, his legs sticking out of his dhoti right up to the groin - each thin, brown leg tied to the jeep. (p 145)

At first, Lenny is upset and terrified; however, when she returns home she is curious and is eager to know the meaning of what she has seen. Lenny "selects a large lifelike doll" and begins to fiercely tear it apart until "the cloth skin is ripped right up to the armpits spilling chunks of greyish cotton and coiled brown coir" (p148). By doing this, Lenny is "inflicting her psychic pain on a physical body, and is then able to return to a sense of everyday life normality and survive in the traumatic experiences she is exposed to. Lenny's physical re-enactments prove her total confusion with the world around her. The innocence of her child mentality holds her back from reaching a true understanding of the events she is witnessing.

The abduction of Ayah reflects Lenny's childhood innocence falling a prey to the wicked world around her. She blames herself as responsible for the kidnapping of Ayah. Thus she suffers most intensely throughout the course of the novel.

Ranna's encounters in the village of Pir Pindo entail substantial physical and psychological damage. Ranna, being such a small boy, is innocent to the capabilities of men and is thrown into a world where he is a stranger to violence and brutality. Ranna suffers a great deal of pain at the hands of others; he has a massive gash in his head, spear punctures in his legs, and extensive body damage from his flight to safety (p 213). It would be difficult for any child to fathom a reason for why this is being done to him or her; however, Ranna accepts his wounds and easily adapts to a will to survive. While Ranna's physical wounds will heal, the scars left behind will forever remind him of the treacherous day when his family was stolen from him. Every atrocity that he witnesses is imprinted on his mind forever.

Ranna recalls his father's death:

There was a sunlit sweep of curved steel. His head was shorn clear off his neck. Turning once in the air, eyes wide open, it tumbled in the dust. His hands jerked up slashing the bleeding stump of his neck. (p 213)

Ranna's ability to re-enact such a gory scene proves just how cemented the events are in his mind. Ranna remembers every detail of his father's head, his bodily actions, and his blood- a sight that he will retain forever.

Bapsi Sidhwa presents a detailed account of the psychological and physical tortures that the innocent souls suffer at the hands of the cruel world around them. However, Khushwant Singh does not touch upon this aspect of the partition devastations. He only upholds an adult's mirror to reflect upon the complexities of the partition.

Goodness of Human Character

Partition fiction in English and in English translation, on the one hand, records man's bestiality and savagery and, on the other, the vast volume of it underlines that man is essentially sincere, committed to upholding humanity to survive and sustain itself. In partition fiction, some characters, indeed, stand for universal goodness. Iqbal, Juggat Singh, Lenny's family members, and Imam Din are some such gems that sparkle even in the darkest clouds of violence, hatred and communal riots.

Juggat Singh and Iqbal in *Train to Pakistan* are socially marginalized individuals but they represent the sunny side of life. Iqbal is against the exploitation of the poor by the rich. He is against the partition of India. He believes that no good to the people of India and Pakistan will come out of this partition, violence and the transfer of population. He is the man who requests repeatedly Meet Singh, the priest in the Guruddwara at Mano Majra, to stop the violence and killings. He comes to know that near the bridge at Mano Majra, the Sikhs and the Hindus are planning to attack the train that will carry Muslims of Chundun Nager and Mano Majra to Pakistan. This plan of mass-destruction will take place under the aegis of the militant boy leader. Iqbal passionately requests Meet Singh:

You cannot let this sort of things happen! Can't you tell them that the people on the train are the very same people they were addressing as uncles, aunts, brothers and sisters? (pp. 159-60)

His vision of life registers the ultimate triumph of man's human values over the menacing lunacy overtaking the country during time of the Indian partition in 1947.

Juggat Singh, a social marginal at Mano Majra, who lives at the outskirts of the village, is a diehard daredevil. He is involved in several train robberies, car hold-ups, dacoities and murders. The police arrest him for being suspect in killing Ram Lal - the Hindu money lender. He is put behind the bars. When the communal tension reaches the point of outburst at Mono Majra, i.e., when the Sikh and Hindu fundamentalist forces plan to attack the train near the bridge carrying the Muslim migrants to Pakistan, the local police inspector on the instruction of Hukum Chand, releases Juggat Singh from the police custody. Juggat Singh after his release comes to know the blueprint of the train attack by the boy leader. He also comes to know that Muslims along with Imam Baksh and his daughter Nooran will be travelling to Pakistan by that train. The social marginal, Juggat Singh, rises to the occasion and decides that he should save those Muslims travelling by that train. Khushwant Singh introduces the love story between Juggat Singh and Nooran in *Train to Pakistan* to show that the religious difference between Juggat Singh, and Nooran, a Muslim, does not stop Juggat even from the sacrifice of his own life to save the life of Nooran. Khushwant Singh concludes his novel thus:

The engine was only a few yards off, throwing embers high up in the sky with each blast of the whistle. Somebody fired another shot. The man's body slid off the rope, but he clung to it with his hands and chin. ... The rope had been cut in shreds.... The engine was almost on him. There was a volley of shots. The man shivered and collapsed. The rope snapped in the centre as he fell. The train went over him, and went on to Pakistan. (p. 172)

By the time the indescribable height of communal violence reaches Lahore in *Ice Candy Man*, the Parsee family decides to be neutral, i.e., they will not take any sides with either the Muslim League or the Indian National Congress. The members of the Parsee family, particularly Lenny's mother and grandmother, are very much concerned about the plight of the minority people. It is Godmother who manages to recover Ayah from her abductor and arranges for her to move her to the refugee camp at Amritsar. Not only that, they get the services of Hamida to replace Ayah as the nanny of Lenny. Hamida too is the victim of savagery and is discarded by her family. But the humane attitude of the Parsee family offers her an opportunity to forget all her past trauma and relive as an active member of the society. In short, it is these characters who, amidst the mind searing brutality, are interspersed with delicate visions of immense compassion and humanity. These are ready to serve the cause of humanity at large irrespective of their religious, ethnic or political identities.

Film Productions

The narrative accounts of the partition trauma provided the film producers enough scope to recapture the harsh memories of the division of the subcontinent. Many of the film writers draw their inspiration from the literary sources. 'Earth 1947' (1999) and 'Train to Pakistan' (1998) are the visual representations of the *Ice Candy Man* and *Train to Pakistan* respectively. Both the films succeeded in winning admiration from the experts and the viewers. *Train to Pakistan* was directed by Pamela Rooks and the movie was nominated in Cinequest San Jose Film Festival 1999 in the best feature film category. 'Earth 1947' was directed by Deepa Mehta and leading role of Ice Candy Man was played by Aamir Khan. It is also a must watch movie to have closer look at how the earth is divided and the innocence is destructed.

Conclusion

It is appropriate to say that Bapsi Sidhwa and Khushwant Singh have successfully created a discourse to bring the turbulent past to the forefront of society. The novels encompass the issues of independence and partition, using it as a means to explore other issues which then emerge as the larger picture of the devastation, bloody birth of nations and continued problems. The novelists have astutely reproduced the racial, religious, socio-economic and political biases which led to the historic bloodshed, plundering, defiling and disintegration of the society.

Both the writers belong to different generations. They agree on the point that if the educated people have taken a right step at right time, then there would not have been such a massive bloodshed in the subcontinent. The novels are autobiographical in nature. *Ice Candy Man* truly reflects how the child narrator (Lenny) perceives the world around her and is haunted by

the psychological outbursts of the brutality of the events. *Train to Pakistan* gives an adult's faithful account of the treacherous world and its complexities that surround the characters.

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Umar-ud-Din, M.A., M.Phil., Ph.D. Participant (Applied Linguistics)
Department of English Language and Literature
UMT, Lahore
Punjab, Pakistan
umariqra@yahoo.com

Muhammad Kamal Khan, M.A., M.Phil., Ph.D. Participant (Applied Linguistics)
Department of English Language and Literature
UMT, Lahore
Punjab, Pakistan
mkkamazai@hotmail.com

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Umar ud Din, M. Kamal Khan and Shahzad Mahmood

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Shahzad Mahmood, M.A., M.Phil., Ph.D. Participant (Applied Linguistics)
Department of English Language and Literature
UMT, Lahore
Punjab, Pakistan
thetarok@yahoo.com