



e-ISSN: 2319-8753 | p-ISSN: 2347-6710

IJIRSET

International Journal of Innovative Research in
SCIENCE | ENGINEERING | TECHNOLOGY

INTERNATIONAL JOURNAL OF INNOVATIVE RESEARCH

IN SCIENCE | ENGINEERING | TECHNOLOGY

Volume 12, Issue 5, May 2023

ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

Impact Factor: 8.423

9940 572 462

6381 907 438

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The journey of "Train to Pakistan" by Khushwant Singh from page to screen

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ABSTRACT: "Partition was a traumatic experience for me. I had off to Lahore expecting to live there, to become a lawyer or a judge; then to be harshly torn out and never really being able to go back. That was what put me to writing. I wrote Train to Pakistan," admits Khushwant Singh. The brutality of the separation was so terrifying that no one could ignore them while writing about that particular time. The narrative starts with the robbery and murder of Lala Ram Lal, the only Hindu family in community. The murders were a gang of Malli. Jugga and Iqbal were arrested for the same murder, which they did not commit. Upon their release from prison, they find out that the gang planned to attack a train carrying Muslims from Mano Majra to Pakistan and kill the passengers. Unfortunately, Nooran, Jugga's lover, is also on the train. The increase of violence was impossible to stop for both the magistrate and the police. Each of them planned to save the train, even though they knew it could cost them their lives. Iqbal was a man who struggled with his mind about whether to do something or not. Meanwhile, Jugga gave-up his life to rescue the train. "Train to Pakistan" shows how motivation of love and religion drive humanity to do the unthinkable, including heartbreaking acts. The rural populace has been forced into a system in which political, religious, and caste-based ideologies determine the worth of human life. A Sikh Jugga and a Muslim's relationship demonstrates how people can choose to be unique, love exists in all religions and that love has no language. The catastrophe may have been avoided by anyone, yet it would have resulted in his death. Some avoid, some think too much, and only one do the right thing without thinking about anything.

I. INTRODUCTION

Train to Pakistan (1956) is considered highly historical and realistic Indian literature as it deals explicitly with the plight of the Indian subcontinent, which was split into two states, India and Pakistan, shortly after gaining independence from British rule in the mid-20th century. Consequently, it confirms how much the people, especially the common people, suffered from the partitions that were not peaceful. Consequently, this study will represent one such catastrophe in relation to the transition to film or video, particularly with the advent of cinema in the early 20th century.

However, the main case that shaped the Pakistan Train is clearly presented in the treatment of the extent of the division and the circumstances that accompany it, such as the loss of the value of love, how the family will experience endless social distancing, how religions will not satisfy human need, even how lovers will be forced to give up love in favor of sacrifice. As a result depicting such traumatic situations was not an easy task, but it was possible through the efforts of famous artists such as Divya Dutta, Mohan Agashe, Rajit Kapur, Smriti Mishra, Mangal Dhillon and Nirmal Pandey.

II. KHUSHWANT SINGH AS SCREENWRITER

Khushwant Singh, a brilliant political writer, does not present easy subjects in his novels; he seems to be quite brilliant and astute in selecting subjects of great importance and value, such as the question of partition in his great realistic novel Train to Pakistan(1956). The novel depressingly evokes the fate of divisions in political and social terms. However, in order to adapt it for the screen, an environment must be created that resembles the village Singh chose in his novel. Rooks and his partners then set out to create an imaginative village with the same characteristics (trees, poor farmers, a train station, shepherd's huts, houses of prayer, pets and two lovers).

Pamela Rooks was originally intended to provide and populate the established village (border village) with large crowds of ordinary people to deal with the downtrodden of the aftermath and new brutalities that occurred during the Great Evacuation, which was one of the most heartbreaking and largest number of evacuations on the planet. Thousands of people from both in search of salvation, true identity, coexistence, social rights and economic security, the parties had to cross the border between the two countries every day. In such a cruel liquidation, a large number of



itinerant ordinary people died. Many of them were wantonly stripped of their property, homes and land to implement the colonial conception planned between the two countries by the British colony that ruled the Indian subcontinent for more than 400 years. Khushwant Singh skillfully used characters from all castes and religions in India to show the nature of peace and love that permeated public life in the Indian subcontinent. It was a mixture of rural purity and urban anarchy. He also focused on depicting the deadly chaos that characterized the evacuation process.

III. THE IDEA OF ADAPTATION

In traditional translation, filmmakers stick to the original literary text as closely as possible, making whatever changes they deem necessary or relevant. These adjustments can be made in the service of the directors' interpretative intuition or stylistic interest, but often they also arise from the need to keep film's running time and budget reasonable and to safeguard the interests and tastes of the audience. When adapting a literary work for the big screen, scenes are typically added or removed as necessary; the characters are often complex; and settings are often changed to make them more visually interesting.

Cinema brings words to life with visual effects, music, sound, dialogue, acting, and the assemblage or combination of shots, commonly referred to as montage. It offers an endless field of arguments, discussions, debates and questions to the viewers who have read the novel and is a challenge for the director who tries to show the viewers something new compared to the original.

IV. THE STUDY OF ADAPTATIONS

It is true that adapted works may lose some elements of the original text, but what is more logical and significant is that, after adaptation and conversion, a cinematographic work can support the indispensable and absolute theme of the original manuscript. Also, no one can deny that filmmakers sometimes focus on unimportant subjects to incorporate into film adaptations. Therefore, such attention to emphasizing the material stored in the text may result in the omission of some important scenes from the original manuscript. According to Khalid Alqadhi: These statements or facts may be considered contributions to the film industry. An adaptation is a complete redesign that cannot be a copy of the original. It is a subjective interpretation of the text by the director on which he then builds his film in a unique way. It may emphasize some parts of the plot more than others, or it may develop a single movement, described rapidly in the novel, into a three-shot sequence with a discontinuity between shots, varying in speed and corners on purpose. The directors can recreate the setting or period of the novel, but they can also just keep the story's climax and its highlights and then shift the narrative to a different time period by adapting the narrative to a different timeline, rather than adapting the characters to the time of the novel. While no one can deny most adaptations' enthusiastic adherence to fidelity to the original setting, especially when it comes to adaptations of the classics, these endless alternatives are indeed the value that cinematography and aesthetics hold.

For the innocent people of the Indian subcontinent, the pain of evacuation creates a very somber atmosphere. The protagonist is Mano Majra, the setting of the novel because it is nature that fights against cruelty, divisions, evacuation, hostility and looting in Train to Pakistan(1956). All four parts of the story revolve around the dilemma of evacuation, leading to all the terrifying characters appearing on stage and in disaster-ridden minds. Although administered by Sikhs, the community is home to large numbers of Muslims and Hindus. After the atrocities on either side of the border separating them, the police chief splits the city in two, one for the Sikhs and the other for the Muslims.

Pandey and his crew managed to reconcile Singh's fantasy of a death train from Pakistan with a miracle train from India. According to Singh, the death train arrived from Pakistan with a large number of dead civilians.

Furthermore, Singh and even Pandey mentioned Mano Majra's tireless efforts to hide the horrifying sight of the dead bodies from the eyes of the villagers. The perspective of the soldiers and police shooting at the bodies reflected the true meaning of this horrific evacuation. Some of the villagers hid in secluded places to watch the soldiers' corpses fire, especially after they helped collect large quantities of firewood and kerosene for the same purpose. As a result, the official authorities in Mano Majra tried to prevent all terrible events between Muslims and Sikhs and at the end of the novel they ordered the Muslims to leave the village to avoid any imminent action.

Certainly the operator uses pictorial tactics to uncover the hidden extensions of the fictional. As a result, Pandey and Rooks had a perfect picture of the hidden lover (Juggut Singh) scaling the ladder to cast off the burial robes and save the innocent citizens crammed onto a train bound for Pakistan. As a result, the actors did an amazing job in their film portraying Singh's vision and courage.

Due to the legend of Mano Majra, Singh, one of the most difficult limitations Pandey and Rooks faced was playing with cinematic colors. Coloring the objects and elements of a literary work is undoubtedly a difficult task. Therefore, while most filmmakers and directors try to capture the true tone of the script, there is no escaping personal deviation in such an important work. Consequently, it can be argued that the color issues in Train to Pakistan are essentially two-dimensional. The former can be seen in a colored binoculars video, in which a bloated human corpse floats in a swollen river in the moonlight, watched by the callous residents of Mano Majra, and the latter is the final scene of the video, in which the train to Pakistan leaves without any light on a dark night. As a result, Rooks did a good job in the novel of conveying a comparable point of view. While not exactly like literature, it embodies a pictorial imagination that is very clear to the audience.

Because the pictographic concept involves teamwork, while the written word affirms an individual vision, centralizing a specific theme in a film adaptation is probably more of a challenge than presenting the same concept in a written endeavor. Because each item needs to be exposed, the video in this thread produces a clearer representation. Consequently, the director must compose with a variety of tools and settings, including a camera that records sound, light, darkness, and the colors of the sky from different daytime perspectives, as well as people and landscapes. As a result, the vision seems to vary from one actor to another, as well as from one theater to another.

V. SETTING OF THE CINEMA

Pamela Rooks and Nirmal Pandey search for a creative village to play Mano Majra in Singh's novel. They established Mano Majra, the border village and began to populate it with large numbers of people, domestic animals and simple mud huts. In his novel, Singh populates his village with Hindus, Muslims and Sikhs, and Brooks and Pandey follow in Singh's footsteps. Early on in their assimilation, they created an atmosphere of love, harmony, and calm among all people, regardless of caste, affiliation, or creed. This portrait was intended to commemorate the time before the partitions, when there was no hostilities or murder between peoples. Also, Singh managed to combine love and pain in his novel, and the film's producers did the same. In his village novel, Singh described the community environment as affirmative, claiming that Mano Majra is a piece of town. It has only three brick buildings, one of which is the residence of pawnbroker Lala Ram Lal. Two other Sikh temples and a mosque are the two most prominent structures in the area. The triangular common area is surrounded by three brick buildings with a large peepal tree in the central. The rest of the village consists of mud huts with flat roofs and courtyards with low walls opening onto narrow streets leading away from the centre. The paths quickly turn into paths that disappear into the fields. At the west end of the village is a pond surrounded by keekar trees. The Ram Lal is the only Hindu family in Mano Majra with around seventy households. Sikhs and Muslims make up the rest of the roughly equal group. Entire area surrounding the village belongs to the Sikhs; Muslims are sharecroppers who share the land with the landowners. Several street sweepers families are unsure of their religion.

VI. CHARACTER DIFFERENCE

Pandey and Rooks were able to choose appropriate uniforms for the characters based on their social status and religious affiliation. Lala Ram's family appears to be the only Hindu family in Mano Majra, as the other seventy families in the village are almost equally divided between Muslims and Sikhs. As a result, he dresses like an Indian. Iqbal Singh is a social worker obsessed with getting the villagers to accept the new ideological concepts that emerged after partition and independence. Nooran's father, Imam Baksh is Muslim, as is Nooran. As Singh's manuscript shows, Pandey treated Imam Bash like a blind man. As the mullah of the local village mosque, his position speaks volumes for his kindness and humility. He looks dressed like a Muslim. Malli is the antagonist accused of attacking Ram Lala's house as a bandit. He is shown in a particularly evil light, clad in dirty house clothes alluding to his vile, thieving behavior. He is arrested and Pandey can represent himself in prison. Also, Nooran is a Muslim teenager who is Jugga Singh's girlfriend. Jugga Singh is falsely accused of stealing from Ram Lal's house. She sympathizes with him and is reluctant to leave the village for fear of losing her feelings for him. She wears a headscarf and speaks Punjabi, an Indian dialect. In the village there are officials such as the sahib, the inspector and the chief of police and both are appropriately dressed. As such, Rooks and Pandey worked hard to ensure each character was appropriately dressed for their role.



Mano Majra, a fictional village in Khushwant Singh's *Train to Pakistan*, appears to be a religiously diverse frontier village, so it is not surprising that Rook has temples for both Hindus and Sikhs, as well as a mosque for Muslims, to demonstrate a spiritual representation of that village mentioned in the Singh novel. The common people of this village are unaware of rapid social and political changes that have taken place in their village, so they live like a beehive, helping each other and not caring about their own interests.

However, after the establishment of a police station, a train station and the arrival of a social worker in the village, the sudden and rapid changes begin to make them take them seriously. The wise citizens of the city begin to study and feel the consequences of current events, stories of evacuations, displaced persons and terrible events that happened across borders on both sides. As a result, the town's idyllic pastoral life sadly turned into more devastating images.

VI. THEME OF PARTITION IN TRAIN TO PAKISTAN

Khushwant Singh's novel *Train to Pakistan* paints a picture of the bestial atrocities that took place on India-Pakistan border during the August 1947 partitions. It tells the dreadful story of the partition of India and Pakistan and the events that followed, remembered as one of the darkest chapters in human history. Just before independence, India was divided, causing major unrest across the continent. Independence resulted in one of bloodiest massacres in Indian history in, driving 12 million people from their homes and killing almost half a million.

The shocking and frightening events of 1947 shook people's faith in innate human beings. For Khushwant Singh, it was a time of great disappointment and crisis of values, a worrying and disintegrating time in his life. The faith he had held all his life was shaken. He says I believed that we Indians were peaceful and non-violent, that we were engaged in spiritual things while the rest of the world was busy chasing after material objects. After the experiences of the fall of 1947, I became an angry middle-aged man who wanted to show the world his disappointment. I choose to attempt writing.

The fierce and toxic effect of the division and the outrage it aroused found realistic expression in the vicious attack on *Train to Pakistan*. Originally titled *Mano Majra*. The novel presents, with bold and unflinching realism, a brutal tale of political hatred and violence during the turbulent and memorable days before and after the partition of British India, when the spirit of social madness and fervent zeal for self-expression fueled and dealt with the masses. Every citizen was involved in the Holocaust. Nobody could stay away; no one could be trusted to be impartial. It is true that the divisions of the country have spread across the country, and in novel Singh attempts to view events from the perspective of the residents of *Mano Majra*, a small village that was to form the backdrop for this novel.

Khushwant Singh recreates a small village in rural Punjab and its residents during that fateful summer when they are finally struck by a wave of refugees and bloodshed in the communities of Bengal on the northwestern border. Many common men and women are perplexed, persecuted and torn apart. The government's decision to move all Muslim families out of *Mano Majra* and into Pakistan is the most upsetting portion of the book. Confused villagers are overwhelmed by events. Muslims leave within ten minutes with the smallest of belongings, and non-Muslim neighbors don't get a chance to say goodbye. The whole scene is painful on many levels; above all, the poverty in which these people lived, the uncertainty into which they were thrown, and the darkening of people's humanity. The *Train to Pakistan* is Khushwant Singh's biggest hit. It is one of the greatest post-war Indo-English realist novels. It has a well thought out design, a well thought out storyline, a compelling narrative and beautifully crafted characters. It has many significant features of the symbolic framework, the eloquent atmosphere of, and a powerful means of expression and style. Khushwant Singh has correctly portrayed the true picture of the negative effects of division and people's suffering. Khushwant Singh raised his unique mirror to reflect on the physical torture and mental explosion that ensued when the subcontinent was divided into India and Pakistan. He paints a vivid picture of the partition between Hindus, Muslims and Sikhs in the summer of 1947. The novel briefly describes the issues of independence and partition of and uses them as way to examine other issues which then appear as a larger picture of desolation and bloody birth of nations.

VII. LITERATURE AND CINEMA

The novelist uses words as a means of expression and the director uses images as a means of expression. The film is thus seen and heard by the viewer. In addition, there are notable differences in form and style between the novel and the film. Filmmakers have had to turn to literature, and novels in particular, to continue to provide them with the fundamental ingredient on which their narrative is based, which is the story. For a director, an adaptation is not a conversion but an artistic reconstruction of the original. Filming began some fifty years after the actual drama. Singh's novel was thematically strong and compelling enough, and bringing it to the big screen was difficult task. Unlike its printed counterpart, the film begins with neither a train nor Jugga. Instead, it begins with Hukumchand leaving for Mano Majra to take the post of Division Commissioner. In his large company car, Elder Hukumchand reminisces about his past experiences at Mano Majra. Here he talks about Jugga's family history. Jugga's father was highwayman. He was hanged when Jugga was a child. As a child, Jugga witnesses his father being sentenced to death. It was necessary to influence the psyche of Jugga's son so that he could follow in his father's footsteps! The novel describes Jugga's father, but not Jugga's son, who sees his father die. Rooks attempted to build the character of Jugga, played by Nirmal Pandey, himself for the first ten minutes of the film. While reminiscing about Jugga's past and present, Hukumchand also talks about his battle with Malli. The two fought an open battle a few years ago. Jugga was wounded and imprisoned as well. The book says that Jugga was not allowed to leave the village after dark. But he breaks the law and meets Nooran, his Muslim girlfriend, in the field. He sneaks into her house from the terrace and tries to intimate. Rooks Jugga's sensual love for Nooran is little different than Singh's Jugga. Rooks Jugga's announces an unexpected ending by speaking to Iqbal in prison. In the final scene of the novel, the villagers observe a swollen river and a floating corpse. Khushwant Singh narrated the scene with strokes of blue and gray. During the discussion, he gave details of the bodies floating in the water. In the film, it's a long monochrome shot in the moonlight. It shows a corpse floating in a flooded river, watched by the shocked residents of Mano Majra. Not a single body in this scene is shown up close, nor can the rush of the tide be heard.

The villagers only exchange a few words. This silent, monochromatic shot amplifies the horror. The final scene gives the film a solid conclusion without deviating from the main story. Two parallel planes are combined here. He has a train, no lights, no whistle, going through dark night to Pakistan. Darkness in this scenario serves as a metaphor, a metaphor for a lover's silent sacrifice. A rope is attached to the first span of a railway bridge over a river to drop Muslim passengers from the roof of the train onto waiting Sikh activists to tell a tragic story. Jugga, holding the span, bravely tries to cut the rope. A parallel shot shows Nooran in a compartment on the same train as his blind father. She is depicted in a dull orange light. Each strum of Kirpan Jugga seems to carry Nooran and the train a little bit further towards hope, towards life, towards dawn. In this scene, Jugga is alone in the moonlight and Nooran is in the orange light with other passengers. This portends their near future. Jugga, shot twice, eventually falls dead on the tracks and the train carrying Nooran rolls on safely with his life. Singh's train is a main character in the novel. It is a powerful symbol of life and death. But somehow his frequent appearances in the film don't quite live up to his weight. The train's relation to the people of Mano Majra is shown in second scene with the text by Amrita Pritam in the background. Pamela Rooks used the arrival, departure and transit of trains and their connection with the daily life of Mano Majra to give titles to the films. But somehow the long shots don't succeed in explaining everyday life in the village to those who haven't read the novel. The train carries Iqbal, a symbol of futile socialism. It still remains undiscovered. The train only attracts attention when it arrives from Pakistan as a ghost train. The train is given its due credit in the film's final scene where Jugga helps the train carry Nooran to cross Pakistan safely on her dead body. The film ends with a long shot of the train leaving the borders. Except for the final picture, long shots do not depict the train as a representation of life and death.

VIII. CONCLUSION

The evacuation chaos is widely regarded as one of the largest global migrations of the entire 20th century, as evidenced by the Train to Pakistan in both manuscript and film form. Both Singh and Rooks used the novel's political and social elements to portray the true colors of the Indian subcontinent's division into India and Pakistan shortly after independence. As a result, Singh was able to develop an idea based on very human thinking and Rooks was able to skillfully translate the concept into a cinematic universe that accurately depicts the disaster. Because it could depict the suffering of defenceless civilians, the British empire's resentment towards both India and Pakistan, the victory of love over hatred, the nobility of sacrificing, and the tragic thread of evacuation, the adaptation of Train to Pakistan into such a graphic environment is regarded as a great achievement.



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