



Reconstruction of Partition Narrative: A Postmodern Analysis of Khushwant Singh's Train to Pakistan

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Abstract

The notion of metanarratives has significant import in the depiction of the narratives built under postmodern conditions. They created a one-dimensional story of the turbulence and mayhem from the point of view of the partition of the subcontinent by framing it in the most terrible human tragedy imaginable. Instead of helping people deal with their feelings about the partition, this story just served to fuel their anger and make them more determined to get their own back. As a result, there was an insatiable want amongst readers for additional accounts of such events, preferably presented in the most dramatic and heroic fashion possible. Authors felt compelled to cater to the needs of the masses by producing works of popular literature. The only way to complete the assignment was to embellish the situations to the point where the public was satisfied. This current fad increasingly detaches its followers from reality. A distorted understanding of the partition had been constructed in their minds thanks to this material, seriously endangering their ability to reason. They had a one-dimensional view of the partition and associated it solely with the killing. Despite the fact that these tales promote violence and hatred, the partition literature is replete with examples of acts of compassion, charity, and humanity. There are fair and balanced depictions of the human side of partition. Khushwant Singh's Train to Pakistan is another example of the underappreciated stories that celebrate humanity and kindness. People on the subcontinent, who had previously lived in harmony, did not suddenly become violent or hostile; instead, they risked their own lives to protect those who were migrating and to aid those who needed assistance. A tremendous deal of kindness and sympathy is on display in this story, offering a softer, more human perspective on the standard account of the division. The present study investigates the alternative narrative of the partition narrative to depict the other side of the story graphed in the texture of bloodshed and butchery.

Keywords

Alternative Narrative, Meta-Narrative, Postmodernism, Partition Narrative.

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Introduction

The term "postmodernism" is often used to suggest a backlash against "modernism." Some of the hallmarks of postmodernism are opposition to realism and traditionalism. In contrast to modernism, postmodernism encourages diversity of thought and expression. There are no deliberate guidelines or venerable canons of thought in postmodernism. What's more, postmodernists' ways of thinking, acting, and even existing are fleeting. All of these concerns, in contrast to traditionalism, are destined to evolve. Postmodernism argues that there is no such thing as an objective truth in the world we live in. Some adherents of postmodernism hold the view that "we can no longer represent the historical past; but can only 'represent' our ideas and stereotypes about the past" (Jameson, 1991).

The postmodernists are well-known for their ability to present the real, in the sense of producing a real, and finally transforming something unrepresentable into a nostalgic accepted vision of the real. Postmodernists laud the building of such meta-narratives, which evolve into alternative views of the master narrative. In this deconstruction, scientific findings play a vital role by reducing these long-standing truths to their barest essentials. To generate postmodern conditions, where acceptability is established through language games rather than the 'real' or reoccurring real, this 'play' with the meaning is necessary.

According to Jean-François Lyotard's 'Postmodern Conditions,' the credibility of the grands récits¹ has been eroded to this point. In a postmodern context, when no meta-language serves as the dominant system of domination, the recognised truth is fragmented and decentralised. With the avant-garde movements that questioned the unity and independence of a literary work, Lyotard emphasises fragmentation and rejects totality. He conceptualises postmodernism as scepticism of overarching stories. To support his claims, he says that the facts are nothing more than myths or fables that the general public should accept at face value, despite the fact that the consequences of these myths and fables, when taken at face value, can be extremely harmful. It tells the story of cultural imperialism from the advent of Western culture onward. It is important to pinpoint its distinctive tone, which sets it apart from other imperialistic acts and is governed by a need for legitimization. The crisis of legitimacy, according to Lyotard, is the result of the poison of belief and ideology contaminating "meta-knowledge" (J.-F. Lyotard, 1984).

The postmodern situation poses a problem in the form of the idea that the truth can be deconstructed and questioned in the sense of claiming totality in the overarching story. This critique by Lyotard is a reaction to the enlightenment, which in turn gives rise to meta-narratives and enlightenment. Peace and prosperity are guaranteed by human history's march forward, but the twentieth century was the bloodiest in recorded history. Meta-narratives, in Lyotard's view, begin with a great story and then attempt to legitimate their claim by appealing to universal reason. The progress myth is legitimised into a super story.

Similarly, the partition of British India is remembered as a horrific and deadly chapter in the history of the Indian subcontinent. The official history of the partition of British India portrays it as a symbol of a massive atrocity that resulted in the deaths of millions of people on both sides of the line and the displacement of millions more. As far back as anyone can

remember, this event in British India's history has been portrayed as something out of a nightmare. Countless books on both sides of the border project or support the overarching story of partition. Even so, there are works written by both Pakistani and Indian authors that reject the grand narrative of partition by their use of mood of description and gloomy details, showing instead the personal side of the event. Within the framework of Lyotard's theory of meta-narrative, the novel *Train to Pakistan* by Khushwant Singh is examined (Singh, 1958). The novel is examined from the point of view of discovering a humanitarian approach to the "other" by the "other" in the "other's" native place. The research questions are:

1. How is partition narrated in the Indo-Pak fiction?
2. How alternative narrative can be located in *Train to Pakistan*?

Theoretical Framework

The postmodern perspective is used in this qualitative study of Khushwant Singh's fiction. This study makes use of postmodern theory as proposed by notable theorists like Linda Hutcheon and Jean-François Lyotard, whose writings are considered as milestones in the history of Postmodernism. Hutcheon's idea of "histographic meta-fiction" and Lyotard's notion of "meta-narrative" have been used to demonstrate the concept regarding partition narratives within the framework of postmodernism. By using histographic meta-fiction and switching between aspects of 'constructed real' and accepted real, the author critiques the narrative's flux.

Postmodernism

Postmodernism is a convoluted and difficult term to define and limit. The goal of postmodernism is to call into question the modernist assumptions that have hitherto been taken as given. As a philosophical movement, postmodernism questioned the Enlightenment-era modernist dogma that had become commonplace in Western culture. The foundation of rational control is the hope for human progress, the wonders of science, and the innate potential of human reason to investigate the basic truth in social conditions (Boyne & Rattansi, 1990). As Butler (2003) puts it, "a loosely organised and quarrelsome political party," postmodernism is a phrase that encompasses a wide variety of academic critics, artists, philosophers, and social scientists. Anthropologist Melford Spiro defines postmodernism by saying that, "because objectivity is an illusion, science according to the ideological argument, subverts oppressed groups, females, ethnics, third-world peoples," referring to the claim that science is biased against these groups (Spiro, 1996).

Postmodernism evolved from a diverse social movement into distinct fields of study including art, philosophy, and architecture (Bishop, 1996). Nietzsche's theories on language, society, and truth clearly sparked all subsequent postmodernists' inquiries into the nature of knowing in the nineteenth century, where postmodernism first emerged (Kuznar, 2008). Truth, according to Nietzsche, is nothing more than an illusion about which one has forgotten that they were once sceptic because of its long use and repetition: truths are illusions about which one has forgotten that they were once sceptic because of their long use and repetition (Nietzsche, 1954).

According to Kuznar, postmodernists like Jacques Derrida, Michel Foucault, and other contemporary theorists investigate the scepticism about truth and the resultant relativism that begins with Nietzsche and continues through Max Weber, Sigmund Freud, and others. Postmodernism's core concepts—fracturing, deconstruction, fragmentation, plurality, and indeterminacy—are frequently what come to mind first, but it's important to remember that post-modernity is, in fact, a disjointed and dispersed form of thought. Numerous literary, artistic, and cultural movements that might be classified as postmodern can be traced back to the 1950s and 1960s. Postmodernism and the accompanying term "postmodern" enjoyed a period of widespread usage in the 1970s, 1980s, and 1990s in the societies of North America and Europe. During these three decades, the term "postmodern" became trendy, and the media's coverage of each new development or creative endeavour was often couched in postmodern terms. Almost everything that happened in the cultural sphere at the period, from Cabbage Patch Kids² and chaos theory³ to Band Aid⁴ and the Balkan wars⁵, was heralded as proof of the postmodern. Though less pervasive now, postmodern ideas and concepts are nonetheless crucial to contemporary disputes.

Jean-Francois Lyotard is widely regarded as the movement's theoretical forefather. *La Condition Postmoderne*, his critique of the state of knowledge in postindustrial cultures, is his most important theoretical contribution. Using binaries such as "discourse/perception," "universality/singularity," "rationality/irrationality," etc., Lyotard takes on Western philosophy and epistemology head-on in his critique. This, he reasons, is because the first of the aforementioned terms has always been given unquestioned primacy in conventional Western thought. As a result, Lyotard usually supports the language that the marginalised community uses.

Modernism claims a propensity for unifying models and conceptions along dichotomous lines. Lyotard claims that such unified theories are inherently violative of the singularity of meanings and, in particular, phenomena due to their underlying structurality. The combination of logic and authority is inextricable (J. Lyotard, 1992). Since this is the case, it's safe to assume that meta-narratives depict rationality triumphing over irrationality. (Best, 1991) understands that Lyotard's approach is to analyse the meta-narratives from within, following clues in the structure's own contradictions and fractures.

Deconstructing meta-narratives is crucial to Lyotard for three reasons. He contests widespread assumptions about what constitutes development, progress, and the truth. He has doubts about the veracity of the meta-narratives that generate the postmodern conditions where long-standing ways of thinking are the primary product of such narratives.

By de-centering the subject and discourses and adopting a fresh perspective on where singularity might be found in our acquired knowledge, Linda Hutcheon accepts the challenge posed by Lyotard's thesis, which is crucial to postmodern art. This is a criticism of Lyotard's penchant toward harshness. Lyotard's "reversal of all values," she argues, is universalist since it upholds a position in which proposed particularity is uncertain. Sorists have rightly pointed out that it is very proper to criticise meta-narratives and that the human contexts in which we make sense of the world are crucial to our understanding of how those narratives are to be interpreted.

A sense of acceptance and rejection coexist in the postmodern narrative text. Certain forms of speech are not condemned by them. Postmodernist literature dissects the position and questions these meta-narratives.

Since the partition story and the subsequent massacre are inextricably linked in the literary context of "postmodernism," this study primarily focuses on these criticisms and explores the meta-narratives in the process of narrativizing the event.

Textual Analysis

Partition of the subcontinent has inspired countless works of literature from both Pakistani and Indian authors. Particularly depicted are the communal, aggressive, heartless, and inhumane aspects of the events surrounding partition. As a result of this meta-knowledge-based approach to the split, a grand-narrative of animosity and hostility was developed. Both Pakistan and India made concerted efforts to create a national narrative to promote and justify their ideas. They took advantage of people and spread a unified story of animosity and hostility. As a postmodern thinker, Lyotard delves into the meta-narratives and discovers that they are fabricated for political ends. *Train to Pakistan* uses the postmodern idea of rejecting meta-narratives to dismantle meta-narrative of the partition as a violent event.

The novel, 'Train to Pakistan' by Khushwant Singh, provides ample evidence by displaying the humane acts witnessed in the course of partition. Magistrate, Hukam Chand, shows his conviction to sub-inspector saying, "if possible, get the Muslims to go out peacefully. Nobody really benefits by bloodshed. There must be no killing just peaceful evacuation" (Singh, 2000, p. 21). Being Hindus, both Magistrate and sub-inspector reiterate to fulfill their duties in the most unbiased and neutral manner. Hukam Chand knows that the evacuation of the Muslims from the Sikh village is indispensable as riots have already broken out across the country. Therefore, he orders sub-inspector to make proper arrangements for the peaceful Muslim evacuation. He does not harbour any feelings of prejudice against the other communities, especially the Muslim. His comment that 'nobody really benefits by bloodshed' delineates his vision that is based on respect for human values and sanctity of human life. He has a staunch belief that blood demands blood and oppression begets oppression. He addresses the exploiters of the opportunity as 'bad characters'. Hukam Chand wants peace at every cost. He wants sub-inspector to ensure peace without shedding blood.

When Iqbal, the social worker, inquires Meet Singh about the social relation between the two communities, Meet Singh replies "Here next door is a Muslim Mosque. When I pray to my Guru¹ Uncle Imam Baksh calls to Allah" (Singh, 2000). The existence of the mosque and the Gurudwara² adjacent to each other manifests peaceful co-existence of both the communities and of no religious strife. Everybody is free to practice his religion. There exists a cultural cohesion that cannot be compromised by religious elements. There is mutual respect and tolerance for each other's religion. Both Meet Singh and Imam Bakhs represent each religious entity. When harmony reigns between the two leaders, there is no

¹ A Sikh God.

² The place of worship of the Sikhs.

communal enmity among the villagers. Tolerance is the only force to keep the people amiable and harmonized.

In the chapter 'Kalyug', the men of village gather at Gurudwara to discuss the changing scenario after the advent of the "ghost train". The ghost train that came from Pakistan was littered with dead bodies and it was kept aloof from the Mano Majra and there was an air of strangeness about the train. Their assembly at the Gurudwara shows their close relation and their mutual strive to seek a solution for the calamity faced by the whole village. Imam Baksh is addressed as "Chacha³" by the whole village and he enjoys an elderly respect. They are at Gurudwara to discover the mystery of the ghost train. They call the present situation "Kalyug" - the darkness. People do not display a foggy sign of any communal malice rather they are looking for a way out to get out the present turmoil. Although they seek God's mercy in their own ways yet it does not offend the Sikhs sitting in Gurudwara. Their relationship is dominant in their social structure and their religions do not harm their relations. The uniformity of their social structure enables them to think alike and to seek the way out of the common threat to their existence. The ghost train is a threat to their societal structure that binds them together is in the presence of the prevalent communal disharmony that has the potential to tatter the entire social fabric.

Meanwhile a caravan of refugees from Pakistan arrives at the temple of Mano Majra seeking refuge. The sub-inspector reports to the magistrate, Hukam Chand, about the plight of the refugees at Mano Majra:

"No, sir, the situation is well in hand up till now. These refugees have not last much is Pakistan and apparently no one molested them on the way. The Muslims of Mano Majra have been bringing them food at the temple (Singh, 2000, p. 58)."

The safe arrival of the Sikh caravan from Pakistan manifests that the humane elements are not non-existent across the border: Pakistan. The bloodshed, loot, plunder and molestation were rampant across the subcontinent. Despite, all the killing spree and plunder across the border, some people were endangering their lives to rescue the refugees en route. They were performing merely their human obligation without having any material design. They were not exploiting the helplessness of the migrators rather they were aiding them to get across the border safely. They rendered their service to humanity by ensuring the safety of the non-Muslims migrating to India. It indicates the society across the border was not totally devoid of humanity and goodness. Mano Majra hosts the migrated Sikhs amicably and they are housed at the gurudwra. The riots have not shaken their strong faith in humanity as the humane elements of their nature dominate their religiosity.

The Magistrate is worried about the safety of the Muslim community of the village and he is hiding the incident of massacre of the non-muslim passengers boarding the ghost train. He also ordered the police to dispose of the mutilated dead bodies of as many as fifteen hundred people. He fears that news may provoke the sentiments of the Sikh dwellers of the neighboring villages and the Muslim dwellers may have the same fate as the travelers of the ghost train. He is determined to protect their lives but he is also conscious that their forced migration is unavoidable. He can facilitate them only by providing ample security. Magistrate further insists on the safe exodus of the Muslim community by ordering sub-

³ Paternal Uncle. An addressing term to call an elderly person in Punjab.

inspector to make them evacuate the village at the earliest: “we must get the Muslims out of this area whether they like it or not. The sooner the better” (Singh, 2000, p. 87). This order of the magistrate may tune a sense of oppression or injustice among the Muslim dwellers of the area as they are ignorant of the potential menace of the stay and that the magistrate is compelled to take such harsh step on humanitarian grounds. He believes that one’s conscious effort must be guided to the immediate ends like saving life when imperiled. Hukam Chnad’s “immediate problem was to save Muslim lives. He would do that in any way he could” (Singh, 2000, p. 88). He hatches a plan to evacuate the Muslims who were ignorant of the expeditiously mounting situation and of their impending doom. He orders sub-inspector to release Malli, the local goon and to keep Jugga budmash⁴ and Iqbal jailed. He also orders the sub-inspector to propagate Iqbal as a Mussulaman⁵ naming him Mohammad Iqbal and as a Muslim leaguer and to “send a word to the commander of the Muslim refugee camp asking for trucks to evacuate Mano Majra Muslims” (Singh, 2000, p. 87). Such steps are taken to execute the plan so that the Muslims of his district may be avoided from the impending calamity. He appears to be a little cunning but he is executing the emerging scenario quite manipulatively. His astute orders have the propensity to bear amiable results ultimately in the favour of the inhabitants of Mano Majra generally, and the Muslims specifically. The safe evacuation of the local Muslims is his chief end and he is all determined to achieve it. He is trying to escape looming catastrophe and wants to attain more goodness. His intentions are good and humane, however.

The head constable’s visit as per magistrate’s orders splits Mano Majra into two bigoted halves. People were made conscious about their religion and the atrocities being committed against their community fellows across the border. They started harbouring ill feeling and suspicions against one another. A group of Sikh peasants gathers at the house of lambardar⁶ at night. They asked Banta Singh, the lambardar, about the suspicious identity of Iqbal and they were much concerned about the “zulum”⁷ in Pakistan. One of the youths exasperatedly seeks the opinion about the local Muslims and calls them snakes who stung the people who have been feeding them for generations. Meet Singh replies to him, “What have they done to you? Have they ousted you from your lands or occupied your houses? Have they seduced your womenfolk? Tell me what have they done?” (Singh, 2000, p. 107). This sound and telling argument of Meet Singh assuaged the gathering. Being an ecclesiastic, he preached peace and let not the savage side of his brethren work. One sane voice from the elders of the village prevails upon the villagers and they are reminded of their common past. The Muslims and the Sikhs of Mano Majra have been living with each other for generations like brothers. Despite all their religiosity, the Sikhs rekindled the dormant feeling of brotherhood and humanity. They are all resolved to help and accommodate their Muslim fellows in the time of trial.

For lambardar, another lurking hazard was the housing of the refugees who were coming in bulks and he could not refuse them from housing there as it was not a matter of temporary hospitality but thought to be a sacred duty to help the homeless people. It was

⁴ A scoundrel or a hoodlum

⁵ A synonym in Urdu for Muslim

⁶ Headman. A government official at a village level who keeps land record and is considered to be the head of the village

⁷ Oppression

his duty to accommodate the refugees in the village and it was only possible if the Muslims evacuate the village as the evacuated houses were being given to migrants. It was very tough to ask one's old village fellow to go. He finds himself helpless at it and thinks, "Loyalty to a fellow villager was above all other considerations" (Singh, 2000, p. 109). There is not a single person who could say to his Muslim village fellows, "Brothers, you should go away from Mano Majra" (Singh, 2000, p. 109). Meanwhile, Imam Baksh, with two other Muslim fellows, comes in and stops at the threshold. The lambardar asks them to "come in" as he holds the lamp towards them. They greet each other, "Salam⁸, Chacha Imam Baksh.....'Sat Sari Akal⁹,Lambardara. 'Sat Sari Akal', answered the Muslims. People made room for them and waited for Imam Baksh to begin" (Singh, 2000, p. 110). The arrival of Imam Baksh ensures his faith in the lambardar. This also shows the harmony which they have been having for generations and the custom of the village of troubleshooting as a uniformed body. All the Sikh at the lambardar's house call him 'Chacha' and greet him 'salaam' and Imam Baksh greets them 'Sat Sari Akal'. It shows the social reciprocity, religious tolerance and cultural harmony. A shared sense of respecting each other's religious norms is an indication of an ideal interreligious society and the greetings in other's way do not hurt their religiosity. The term 'Chacha' a linguistic term signifying cultural harmony, love and reverence for the elder. The prompt permission to 'come in' exhibits the warmth of trustworthiness and it also shows the height of the confidence. The act of making room for Imam Baksh and his Muslim fellows by all the Sikhs evinces the honour for the Muslims and is the same as making room for them in the village they have been living for centuries.

Imam Baksh asks the people, gathered at the house of lambardar, what is their decision about the Muslims of Mano Majra? This question silences all, anyhow, lambardar replies, "why ask you?...." This is your village as much as ours" (Singh, 2000, p. 110). All the surrounding villages, tells Imam Baksh, have been evacuated except Mano Majra and they will also leave the village if the lambardar assents. Lambardar finds it hard to respond to Imam Baksh's question, nevertheless, one of the younger Sikhs replies hesitatingly,

"It is like that, Uncle Imam Baksh. As long as we are here nobody will dare to touch you. We die first then you can look after yourselves." 'Yes.' Added another warmly, 'we first, then you. If anyone raises his eyebrows at you we will rape his mother.' Mother, sister and daughter,' added the others (Singh, 2000, p. 111).

'This is your village' is a vivid auspice of the common belongingness. It is quite arduous for oneself to bid farewell to the place one belongs to. They belonged to Mano Majra. They could not detach the village from their beings. The humane gesture of the lambardar gives a sense of equality and still counts them a part of the village and does not display any ill will, rather let them decide amiably. The strong sense of companionship is also a factor that dissuades him to be 'other'¹⁰ to them. This humane act incites everyone's humanity and fills them with compassion as they also vow to help their Muslim fellows even at the cost of their lives. This spirit of sacrifice and honouring a fellow human being without caring about his religion is incredible. They have close relations which are well cultured in them that have grown up

⁸ The Muslim way of greeting others meaning 'peace be upon you'.

⁹ The Sikh way of greeting others meaning 'God is the ultimate truth'

¹⁰ Stranger, not one of them in terms of townfolk.

like real kinfolk. This long-preserved harmony bespeaks their humanity. This upright and magnanimous behaviour brings tears in Imam Baksh's eyes. He says,

“What have we to do with Pakistan? We were born here so were our ancestors. We have lived amongst you as brothers.” Imam Baksh broke down. Meet Singh clasped him in his arms and began to sob. Several of the other people started crying quietly and blowing their noses. (Singh, 2000, p. 111).”

The warmth of love and nearness overwhelms Imam Baksh but at the same time, he is also fearing the pains of displacement. Their whole life revolves around Mano Majra. It does not matter whether Mano Majra is given to India or to Pakistan, they want to live in Mano Majra only. ‘In 1947, there was no doubt in my mind I would opt for Pakistan’, says writer Khushwant Singh. But leaving the birthplace was better, though not easy, than living under the dagger” (The Hindu Folio, August 1997). It has never been easy to unearth oneself from one's soil especially the place where one has spent one's all life or has all the precious belongings like ancestor's graves. It becomes further painful when that place has given so much love and peace. Imam Baksh laments the time which is detaching the people who have been living like brothers.

The lambardar comes forward and offers them to stay forever. He also vents his concern over the continuous coming of the ‘strangers’¹¹ from Pakistan who are in thousands and it is his responsibility to accommodate them. He also tells him that some villages were sieged by the irresistible violent armed mob. At this, Imam Baksh once again seeks their advice to which lambardar responds:

“Uncle,’ said the lambardar in a heavy voice, ‘it is very hard for me to go to say, but seeing the sort of time we live in, I would advise you to go to the refugee camp while this trouble is on.’”If you decide to stay on, you are most welcome to do so. We will defend you with our lives (Singh, 2000, p. 112).”

Lambardar is very much mindful of the widespread violence across the country but still he offers them to stay. He calls the refugees “strangers’ that shows the uniformity of both the communities. Though Lambardar is Sikh, yet he treats the Muslims of his village as his own kins. On the contrary, the Sikhs who are coming from across the border are strangers to him. His affection towards the Muslims is on the basis of the love and brotherhood which they have been enjoying for ages. A sense of companionship makes them alike. When Imam Baksh decides to go to the camp he bursts into tears. “He got up and embraced Imam Baksh and started to cry loudly. Sikh and Muslim villagers fell into each other's arms and wept like children” (Singh, 2000, p. 112). This mourning and embracing are twofold in its meaning. First, it signifies the embrace of two races who are lamenting and consoling each other. Secondly, it displays the inhumane side of the partition that divided the loved ones. In the last part of the novel named ‘Mano Majra’, a group of Sikh fanatics arrives at Gurudwara and provokes the villagers by exploiting them religiously. Local assailants like Malli concede to them and are ready to abet them. They hatch a design to attack the train full of Muslim migrators that will go to Pakistan. They tie a rope across the track on the fence of the bridge which will wipe the passengers off sitting on the roof of the train. Sub-inspector conveys the plot to the magistrate who orders him to release both Iqbal and Jugga

¹¹ Sikh refugees from Pakistan

as the sub-inspector fears the lack of policemen who shall not be able to cope with the situation. Furthermore, available policemen were Sikhs and the sub-inspector was sure that they would not obey his orders against their own community. The magistrate thinks that Jugga alone has the capacity to deter the attack of the religiously charged goons. He loves Nooran, the daughter of the weaver Imam Baksh, who will also be boarding on the train. Magistrate's strategy works as Jugga is ambitious to save his beloved. When Jugga reaches Mano Majra he hears about the train sacking plan, he decides to quell it. Before going to the railway track, he goes to the Gurudwara to have some verses recited from the scripture. "Bhai, he whispered, I want the Guru's word will you read me a verse?"....."It does not matter what you read. Just read it" (Singh, 2001, p. 150). The magistrate releases Jugga not to save Nooran, the beloved of Jugga, but to save the whole train loaded with the Muslim refugees. He manipulatively urges Jugga to rescue his love as in saving Nooran he will save the whole train. This shrewd move is humane, however, as it was the only possible and available option for him. Jugga goes to the Gurudwara to seek some divine favour as it is believed appropriate before performing a noble deed. He goes to Gurudwara to summons up courage and fortitude to perform this perilous but sanctified act. He is resolved and has come all out to save the train from the planned attack. Good doers are blessed by God especially who save humanity and their noble actions bear noble ends and are honoured. Jugga is such one doer who has realized it and is all resolved to quash the heinous design. He alone stands out tall against his own community that shows his valour and firm determination. When everyone else is preoccupied to serve an attack on the train, he singles out himself as the most humane being who is determined to save humanity at any cost. He has freed himself from the domineering effects of caste and creed and is left with one single passion- compassion. In the destructive and wild moments, he stands composed and humane. Fanatics gather and anxiously wait for the train that is going to Pakistan full of Muslim refugees. They are all set to attack the train. Suddenly, they notice Jugga on the top of the steel span.

He was tugging it. He went at it with a knife then with his teeth. The train was 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 (Singh, 2000, p. 157).

When Jugga climbs on the bridge pole, he actually elevates himself as a human being and seems to be a high statured man standing among dwarfs. His act of cutting the rope shows his effort of eroding the strains and trails of hatred and fanaticism. Moreover, this rope is a signifier of compartmentalization among the human beings and Jugga by cutting the rope rejects this compartmentalization and validates the equality of human beings irrespective of their religion. As Chirantan Kulshreshtha notes, "Jugga's act of love and sacrifice silhouetted against the backdrop of hatred and violence, towers above the communal differences and lends a meaning to the general aimlessness of life in the partition days" (Kulshreshtha, p.152). Nooran is the Jugga's motivation and her love has ennobled him and bred in him compassion and humanity. He happily sacrifices his life for the sake of love and humanity. Jugga saved thousands of Muslim lives at the heart of communal frenzy, butchery and bloodbath. His physical love transcends to divine and selfless love of humanity. Not only does he save the lives of others but also sacrifices his own life at the hands of Sikh maniacs. He stands humane while others go wild. He was the rare sane voice which was not tolerable

to the fanatics. A budmash frees humanity from the attack hatched by the nobility. A criminal turned humanist finds his ultimate salvation in the service of humanity.

Conclusion

Postmodern concepts established by Jean-Francois Lyotard are applied to the politically motivated grand narrative of partition. Lyotard's method of calling into question the widely accepted metanarratives break down the unity of the truth and substantiates the polysemic nature of reality. It undermines modernist assumptions about how to put together a story, and it constructs a complex, multifaceted grand narrative. In addition to showing one side of the partition, these works also show the opposing side, which is sometimes downplayed or neglected in the haste of metanarrative constructions. These sections, illustrating the compassionate side of the partition narrative, may be found in the aforementioned books, which also provide confirmation of the other, more comprehensive narrative's softer and kinder features. Despite the fact that these narratives promote violence and hatred, there is substantial evidence in the partition literature that demonstrates acts of compassion, kindness, and humanity. There are facets of the divide depicted in these tales that have not yet been investigated. Despite the fact that numerous works depict situations other than violence, no reader ever seems to focus on them. Humane perspectives on the partition have been presented in such well-rounded accounts. These narratives give voice to the untold accounts that celebrate humanity and kindness. This section of the literature about the partition explains the compassion simply in terms of human sympathy during the times of chaos. The long-standing peace on the subcontinent didn't suddenly change into panic or animosity; instead, people risked their own lives to aid one another and ensure the safety of those who were migrating. A tremendous deal of kindness and sympathy is on display in these stories, offering a softer, more human perspective on the standard account of the division. This research highlights depictions of individuals assisting one another, regardless of their religious beliefs, their race, or their ethnicity, during this difficult period. Jugga, standing in for all of mankind, denounces the hate-fueled metanarrative that was developed against the backdrop of partition. By challenging any absolute fact, his struggle proves that there are many possible truths. The myth of the bloody event of partition is dismantled owing to his selfless act, revealing hitherto unrecognized aspects of the situation at the time of communal strife. As such, it demonstrates humanity, compassion, and goodwill while further solidifying the multifaceted nature of the reality of partition. Accordingly, this study reaches its conclusion by reconstructing a new narrative of the partition narrative by establishing an alternative narrative of the partition narrative.

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