

**Precarity in the Times of Partition: Personal vs Communal Love in Khushwant Singh's *Train to Pakistan* and Saadat Hasan Manto's "Gurmukh Singh ki Wasiyat"**

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**Abstract:** The paper studies how various shades of love respond to precarity in anarchic times by comparing the narrative representation of the aftermath of the Partition of the British colonized Subcontinent into independent countries of India and Pakistan in 1947 with particular focus on Sikh-Muslim relationships in Punjab as presented in Khushwant Singh's novel *Train to Pakistan* and Saadat Hasan Manto's short story "Gurmukh Singh ki Wasiyat." Employing Judith Butler's concept of precarity, the paper analyzes how both the writers sketch precarity in partition times ensuing in post-Partition communal violence and effacement of love. The selection of the texts is significant because Singh presents precarity in the multi-ethnic village of Mano Majra whereas Manto presents the city of Amritsar on fire, thus encompassing rural and urban life. Both the texts gradually unleash how the love between communities fades away precipitated by the increasing violence while personal love unflinchingly last even during the times of anarchy, irrespective of communal and religious differences. Jugga who is a Sikh by ethnicity sacrifices his life for his Muslim beloved Nooran and Gurmukh Sing assigns the responsibility of his unflinching gratitude for Mr Abdul Hayee to his son after his death. Whereas before the Partition personal and communal commitments were equally strong, the divergence takes place between the two due to the precarity after Partition that rifts communities apart but personal love remains resilient to socio-political pressures.

## Ayesha PERVEEN

### **Precarity in the Times of Partition: Personal versus Communal Love in Khushwant Singh's *Train to Pakistan* and Saadat Hasan Manto's 'Gurmukh Singh ki Wasiyat'**

Precarity exposes our sociality, the fragile and necessary dimensions of our interdependency. (Butler 148)

The Punjabis love people and they can pity. (Singh 75)

The fact is, both sides killed. Both shot and stabbed and speared and clubbed. Both tortured. Both raped. (Singh 8)

Mass migration was not the only after effect of the 1947 Partition of the Subcontinent into India and Pakistan (henceforward the Partition); it also resulted in brutal mass massacre. Many innocent people were looted, abducted, raped, maimed, burnt and killed in communal riots that unleashed in the wake of the Partition. The Partition is still remembered as a tragic historical event for the descendants of those families who were directly or indirectly affected by violence. It not only impacted people physically but tormented them psychologically as well. Jennifer Yusin contends that "one cannot talk about the Partition without referencing the unprecedented scale of communal violence and migration that claimed approximately one million lives and displaced approximately 12 million people during the summer of 1947" (Yusin 453).<sup>1</sup> The Partition ushered in "a geography of trauma" (454) and become "synonymous with an unprecedented explosion of communal violence and migration among communities of Hindus, Muslims, and Sikhs" (460). The masses of the Subcontinent failed to understand Partition as an ideological construct because the immediate reality they encountered was that of human suffering. The conceptual schema of the Partition created ambivalent feelings and made it difficult for people to immediately accept the newly created border. Therefore, the border inscribes the impact of history upon individual as well as collective identity of the people across the border.

Partition was a "bitter harvest" especially in the North Indian Punjab region. Punjab was a Muslim majority province with Sikhs as the second largest community (Talbot 37). The division of Punjab into Pakistani and Indian Punjab took place based on Muslim and Sikh majority areas respectively, which resulted in protests from both sides. Backed by political motives, the voice for unjust division took the shape of riots and organized violence. It is estimated that approximately one million were massacred and 10 million migrated across the border (37). Unlike other historians who focus on major political happenings, Talbot is reflective enough to analyze autobiographical and literary accounts to provide fresh insight through these literary sources because of their representation of the impact of the Partition on the common man (48). He succinctly divides the Partition's physical, psychological and ideological impact on the masses into four components: violence, abduction, migration and resettlement (37). Talbot's study establishes the significance of the Partition fiction because novelists captured the human agony unlike historians whose major occupation was to look at the decolonization of the Subcontinent and its further subdivision into India and Pakistan as mega events while the human suffering remained a subtopic for them.

The Partition aftermath has been sketched in almost all literary genres, such as novels, poetry, short stories and film in all dominant languages of the Subcontinent, including Punjabi, Hindi, Urdu and English with particular emphasis on themes like trauma and loss (Kabir 177). Novelists on either side of the border use fictional space to create human-centered discourses and define the "other" identity in multifarious ways through the prism of their context (Sengupta 500). The nationalistic discourse from each country treats their people as "us" and the people across the border as "them" by mostly seeing the "other" as violent murderers. On the contrary, the novelists see the "other" as humans too. However, the Partition as a historical or traumatic event is treated differently in various novels. Sengupta discusses how Salman Rushdie's *Midnight's Children* (1980), Bapsi Sidhwa's *Ice Candy Man* (1988) and Amitav Ghosh's *The Shadow Lines* (1988) draw micro-history out of the larger

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<sup>1</sup> India and Pakistan not only got independence from the British after a long freedom struggle but also became two new countries through a divide of the Subcontinent on the night of 14th and 15th of August. Pakistan was created on the demand of the Muslims of the Subcontinent who did not want to live under the rule of Hindus after independence of India. A border was created by the British through dividing Muslim and Hindu majority areas into Pakistan and India respectively. As a result Muslims migrated for Pakistan and Hindus and Sikhs for India from those areas where earlier these communities lived together, for example, Lahore and Amritsar.

historical event of the Partition. She characterizes Sidhwa as a social historian who simplifies the complex reality of the historical experience, Amitav Ghosh a modern historian who separates personal history from official history through the use of irony and Salman Rushdie a postmodern historian who defies historiographical attempts through the conflicting tendencies present in his novel (512).

Whereas much literary scholarship is available on the treatment of the Partition as a traumatic experience, little has been said about the treatment of love in the times of the Partition across the border. This paper studies how Khushwant Singh and Saadat Hassan Manto present communal love and commitments as transcendental for those who genuinely commit even in the times of anarchy. Using Judith Butler's concept of precarity, the paper studies the gradual development of national spirit and its consequences on cross-border relations from an ethical perspective with particular reference to Muslim and Sikh communities. This is analyzed through the divergence that took place between personal commitments or love and communal or national commitments as recorded in Khushwant Singh's novel *Train to Pakistan* (1956) and Saadat Hassan Manto's short story "Gurmukh Singh ki Wasiyat" (1951). The texts have been selected as they depict non-political relationship between Sikh and Muslim communities before and after the Partition announcements, as well as the violence that erupted as a result of the division of the province of Punjab and led to the divergence between personal and communal love.<sup>2</sup> Butler believes that we face precariousness because we do not live together or face political chaos by choice: "We can be alive or dead to the sufferings of others—they can be dead or alive to us. But it is only when we understand that what happens there also happens here, and that "here" is already an elsewhere..." (Butler 150). The study will explore how Pakistani and Indian writers feel for the "here" and "there" as ours when political chaos intensified the differences.

The paper limits its engagement to the depiction of Muslim-Sikh relationships as communities in the province of Punjab. That is why one text each from India and Pakistan has been selected to represent the perspectives of both communities to balance out any biases. Butler contends that "precarity is to a large extent dependent upon the organization of economic and social relationships, the presence or absence of sustaining infrastructures and social and political institutions" (Butler 148). The rift in Sikh-Muslim relations was also a product of social and political institutions. They enjoyed long time brotherhood in India and the rift in relations before the Partition occurred due to endorsing the agenda of Congress or Muslim League—the Hindu and Muslim representative parties respectively. However, both the texts do not get into political othering of each community and restrict themselves to neutral perspectives about the Partition of Punjab. This study compares both the texts for their treatment of love, be it individual or communal. Both Muslims and Sikhs have been treated through the logic of "us versus them" by the authors but they convey respect for both the communities and view the political scenario as the major culprit. The texts become unique in that they uphold love and undermine hatred. The study is significant as very few studies exclusively focus on the positive relationships between Muslim-Sikh communities during the Partition because the mainstream Partition novels like *Ice Candy Man* by Bapsi Sidwa, *Tamas* by Bisham Sahni, *Azadi* by Chaman Nahal and *The Shadow Lines* by Amitav Gosh primarily focus on Hindu-Muslim relations.

Before presenting the comparison of treatment of love and violence during precarious times in both the texts, it is pertinent to have a look at the plot, especially "Gurmukh Singh ki Wasiyat" ("Gurmukh Singh's Will") as the story does not have ample literary critiques available in English language.<sup>3</sup>

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<sup>2</sup> Whereas Hindus and Muslims were primarily in conflict, Sikhs were the third largest community in the Subcontinent or United India under British colonization. Sikhs sided with the Hindus while the division was taking place and decided to be a part of India. Majority of the Sikhs lived in the United Punjab, therefore, Punjab had to be divided into Indian and Pakistani Punjab. Few works talk explicitly about Sikh-Muslim relationship although all three communities have often been discussed generically with major focus on Hindu-Muslim conflicts e.g, *Ice Candy Man* by Bapsi sidhwa presents all three communities amicably living together in Lahore till the Partition, resultant migration and violence transform friendships into hostilities. *Azadi* by Chaman Nahal focuses on Hindu-Muslim relations. *Tamas* by Bisham Sahni simply focuses on atrocities committed by Muslims on Hindus and Sikhs. One novel and one story have been chosen as they focus on Muslim-Sikh relations exclusively, therefore on the Partition of Punjab (one province, with most migrations) and their plots conform each other.

<sup>3</sup> A very authentic translation of the story is not available as most of the translations of Manto's stories in English have been criticized for one reason or the other (Bhala 19). For example, Khalid Hassan simply changes the title of the story to "Assignment". Therefore, in this article direct references to the Urdu version of the story is used, with phrases translated into English by myself, wherever necessary. The title of the story can be translated into English as "Gurmukh Singh's Will" or "Gurmukh Singh's Last Wish". The Urdu word 'Wasiyat' means a person's guidance to

In "Gurmukh Singh ki Wasiyat" Manto sketches the increasing communal violence in the city of Amritsar, as a result of which both Hindus and Muslims start migrating to safer places. However, all of them perceive this migration as a temporary arrangement with the expectation that as soon as the violence comes to an end, they will move back to Amritsar. Mian (Mr) Abdul Hayee, a retired judge, turns out to be the best example of hope against hope in such circumstances. His eleven year old son named Basharat, seventeen years old daughter named Sughra and seventy years old servant named Akbar also reside with him. As a precautionary measure, he collects a good quantity of ration when the riots start and remains quite positive. However, Sughra is not very calm as she can observe one fourth of the city burning, from the third story of her house. As her father assures her not to be afraid of the happenings around, Sughra hardly ever expresses her fears in front of him. However, when electricity gets disconnected and water flow discontinues in water pipes, she eventually shares her concerns with her father. Staunch in his belief, he still tells her not to worry as the temporary chaotic circumstances will get better with the passage of time. However, the circumstances do not improve. All other Muslims in the neighbourhood migrate. Unfortunately, Mian Abdul Hayee suffers a paralyzing stroke and Sughra desperately searches for doctors who are no longer available, due to violence and migrations.

On the Eid-ul-Fitr day, there is a knock on the door. Sughra and Basharat are frightened but Abdul Hayee through his impaired speech asks them to open the door as Gurmukh Singh must have come. Basharat confirms the presence of a Sikh who, however, is not Gurmukh Singh but Abdul Hayee asks her to open the door. Sughra is familiar with Gurmukh Singh, but forgets his expected visit this Eid. Her father had helped him get rid of a false allegation and since then he brings sawayiaan (vermicelli) every Eid as a token of gratitude. However, outside, there is a young man who introduces himself as Santokh Singh, son of Gurmukh Singh who has brought vermicelli as his father who died a month ago took a commitment from him that he would deliver vermicelli to Abdul Hayee every Eid then onwards. Sughra is highly impressed by the commitment and compassion and accepts the packet. While he steps away and Sughra is indecisive whether to ask him for arranging for a doctor or not, she observes four men with kerosene oil and fire objects asking Santokh whether they should now put the house on fire as he is done with his commitment. Santokh shrugs his shoulder, conveying "do whatever you like" and departs (Manto).

Khushwant Singh's *Train to Pakistan*, on the other hand, has many characters who fabricate the main plot and subplots. The novel's main plot begins with the murder of Lala Ram Lal, the only Hindu family's head in the fictional village of Mano Majra. Juggut Singh, also known as Jugga, is the village rogue and is arrested as a suspect along with Iqbal who just landed Mano Majra. Both Jugga and Iqbal are innocent because Jugga was busy making love with Nooran—the Mullah's daughter at the time of murder and Iqbal arrived Mano Majra after the murder. Iqbal Singh is an educated atheist who arrives at Mano Majra to organize the villagers for the People's Party of India. Both of them were arrested on the orders of Hukum Chand, the Magistrate in the newly created country. While both of them are in custody, conflicts begin to arise in the village. The reason is the arrival of two trains full of Sikh dead bodies. To avoid any attacks on Muslims, it was decided to send the village Muslims to Pakistan by train. Meanwhile, a Sikh group full of anti-Muslim sentiments decides to sabotage the train. At that time, Jugga was in the Chundan Nuggar jail. Chand releases both Jugga and Iqbal to stop this massacre. When the train starts moving, Iqbal gets drunk while Jugga sacrifices his life to save Nooran, his beloved, who is in the same train.

Both Singh and Manto are the literary custodians of the social history of the pre-Partition Subcontinent and the post-Partition India and Pakistan as they present it from a micro perspective of common persons' lives. However, both the writers present a similar perspective with different artistic treatment i.e., how the sanity of communal love is metamorphosed into the insanity of communal hatred fueled by rumours, mob frenzy and manipulations of interest groups. Still in this "kalyug" (chaos) as Singh names one of the parts of his novel, there are personal commitments that persist to the degree of becoming unflinching devotion as Juggut Singh saves Nooran by sacrificing his life. Gurmukh Singh guides his son to continue his gesture of gratitude for Mr Abdul Hayee even after his (Gurmukh's) death. Personal love and dedication remain steadfast but the insensibility spread by chaos overcomes communal love as migrations as well as mass killings continue taking place. Butler contends that "the unmanageability of dependency at the level of politics" can create enormous "fear, panic, repulsion, violence, and domination" (149). Both Manto and Singh throw light on such unmanageability created by politics resulting in violence. Taking a diachronic approach to the study of

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his predecessors or family members before death about following a certain path or fulfilling a certain wish made by him/her. For the want of an apt synonym for 'wasiyat', the original Urdu title is used throughout the paper.

these events, they still emphasize that love overrules hatred created by geographical and ideological divides. This paper studies different shades of love, i.e., love for land, love for family, heteronormative love, transcendental love, love as gratitude, love for neighbors and love for community through presenting a comparison of the selected works. The study also discusses the metamorphosis of the shades of love like love for community turning into love for nation thus culminating in a metamorphosis into hatred for the other community. Similarly, Jugga's heteronormative love metamorphoses into transcendental love that enables him to sacrifice his life for the beloved and her community.

The love for "home" reverberates in the settings Singh and Manto choose for both the texts. Both texts lament the loss of home resulting from the Partition migration. Whereas Singh draws a fictional village on the border of Indo-Pak Punjab and names it Mano Majra, Manto takes up the real city of Amritsar as setting wherein almost an equal number of Muslims and Sikhs resided. Mano Majra is Sikh dominant so a Sikh perspective can be seen in the novel. Amritsar, which had an almost equal number of population of Sikhs and Muslims gives a glimpse of Muslim predicament in the wake of the Partition. Butler contends "There are, as we know, antagonistic ties, wretched bonds, raging and mournful modes of connectedness. In those cases living with others on adjacent lands or on contested or colonized lands produces aggression and hostility in the midst of that cohabitation" (149). While this aggression forces communities to migrate, it further intensifies the love of homeland. Mian Abdul Hayee in "Gurmukh Singh ki Wasiyat" is so much in love with his city and home that he keeps delaying migrating. Fate schemes to bury him in his homeland as his paralysis stroke makes the migration impossible and the imminent fate shown in the story is that of burning alive. The Muslims in *Train to Pakistan* do not want to leave their beloved village but are forced to migrate as a better option in the given circumstances. It is interesting to note that 'home' is not a country for them but their respective villages and cities so far due to communal love other than their houses that become home due to familial love.

A detailed comparison of the setting of both the texts is important to configure Sikh-Muslim relations at the time of Partition. *Train to Pakistan* is set in Mano Majra, a small fictionalized village on the borders of current India and Pakistan. It is situated half mile away from river Sutlej, the largest river in Punjab, which had a railway bridge over it at that time. The railway line that connects Delhi and Lahore, i.e., India and Pakistan, also acts as an alarm clock for the inhabitants of Mano Majra. This is because the morning train gives a wakeup call and the evening train a call to sleep for the people of Mano Majra. Apart from the passenger train from Delhi to Lahore and vice versa, goods train stops at Mano Majra for unloading. The time period is 1947 summer and spans till monsoon and flooding of River Sutlej, which seems to be the few months before and right after the Partition as migration began with the announcement of the division. Mano Majra was a remote village from the frontier and therefore it was one of the few that remained peaceful (8). Whereas the setting of the Singh's story's is imaginary, Manto's story's setting is the real Amritsar, on the border of Punjab. Amritsar had an almost equal number of Muslims and Sikhs, and same was the case for Mano Majra (Singh 8). However, they went to India as per the Partition division plan. Both the texts graphically represent the situation in any Sikh-Muslim village or city right after the Partition, the closeness and mutual love of the communities and the shift that took place due to the Partition in the attitudes and behaviors intentionally or unintentionally. Mano Majra and Amritsar represent the "us versus them" binary taking shape based on religious and political ideologies with Mano Majra having Sikhs as a majority and Amritsar having Muslims in majority. Thus both the texts convey the predicament faced by each community that had to migrate. Although, Hindus are not in majority but passing references are present through characters like Lala Ram Chand in *Train to Pakistan* and Gorand Tamil in "Gurmukh Singh ki Wasiyat" as well as the migration of Hindus living in Muslim vicinity of Amritsar and rioters who shout slogans of "har har maha dev."

The "us versus them" binary can be seen in the living arrangements of the Sikh and Muslim communities who will be treated as neighbors. Farming is the major occupation of both Sikhs and Muslims of Mano Majra with Sikhs as landowners and Muslims mostly as tenants. The only Hindu family living there amongst 70 houses of Sikhs and Muslims is that of Ram Lal whose mansion is the only brick building other than that of a gurdwara and a mosque. The presence of both a gurdwara and a mosque in the form of elegant buildings represents freedom of worship in the village i.e., mutual respect for each other. The villagers lived together for centuries and loved each other as a fraternity. The residents have no knowledge of whether the British had even left or not. They love each other and are strongly committed to each other. For example, Meet Singh is upset if Jugga was Ram Chand's murderer (as suspected) as both belonged to the same village and killing your fellow villager was disgraceful even for dacoits in Mano Majra (Singh 42). So, even dacoits must spare their fellow

villagers. This reflects that the inhabitants of Mano Majra initially see themselves as a single community, but Partition divides them through an "us versus them" logic. Both the writers present their communities as "us" in their works. Manto's story sketches Sikhs and Muslims relationship as the main theme of his story but the main characters, Abdul Hayee and Sughra are Muslims. The setting shows it to be a town with Muslims in a respectful position as Abdul Hayee is a judge by occupation and renders a favour to Gurmukh Singh. Use of the surname "Mian" which shows respect and can be translated as Mr in English reflects Abdul Hayee's prestige in Amritsar.

The love of a neighbor becomes an ethical responsibility in times of lawlessness. "If we try to understand in concrete terms what it means to commit ourselves to preserving the life of the other, we are invariably confronted with the bodily conditions of life and so, a commitment not only to the other's corporeal persistence but to all those environmental conditions that make life livable" (Butler 147). We see the shades of such unflinching commitments as mentioned by Butler in the selected texts. The metamorphosis of communal love into hatred becomes explicit in the last chapter, "Karma," in *Train to Pakistan* when a religious agitator group enters Mano Majra, and sows the seeds of hatred in the hearts of the villagers and refugees, urging them to take revenge on the Muslims. Initially hesitant, the villagers conform to stand by their community against Muslims. This is how the communal love falls a victim to political propaganda. Talbot contends that partition violence resulted from the manipulation of naïve people by power groups to serve their nefarious aims (41). Thus the villagers conspire to kill all Muslims who would travel in the train going from Jullundhar to Pakistan as it would pass through Mano Majra. Fifty men join hands to execute the conspiracy. Meet Singh and Lumbardar reflect "unflinching commitment" in their love for their neighbors. They stay out of conspiracy and show unflinching love their Muslim brothers although the morals like theirs got extinct from the land. While Meet Sing and Lumberdar commit for the other community, but the rest of the villagers fail to do so. On the other hand, almost all Muslims have migrated from Amritsar and no help is available. However, Singh shows law still present and taking some good decisions while Manto reflects the lawlessness in Amritsar as no doctors are available from any community like Gorand Tamil or Dr Ghulm Mustafa, no more fire brigades visit, and electricity and water are disconnected.

The love for family is explicit in "Gurmukh Singh ki Wasiyat" like father—daughter, brother—sister love and even master—servant affiliations. While Abdul Hayee is a very responsible father, Sughra is an extremely caring daughter. Sughra is full of concern for her father's treatment and the family remains united in the times of anarchy. The love between Sughra and her brother Basharat is also obvious. When she sends him out to look for a doctor and he is back afraid of being murdered, the love and care of the sister for the brother is explicit. Even Santokh's commitment to his father in fulfilling his wish cannot be undermined as he at least fulfilled it though his pragmatics failed to understand the logic behind his father's wish under the pressure of the riotous groups. Manto's representation of Santokh is more complex as his character is contrasted his father Gurmukh Sing. While the former is the second generation with weaker loyalties, the latter displays unflinching commitment to his savior irrespective of any religious differences. The time span of companionship also matters. If Gurmukh and Abdul Hayee had seen years of mutual love and respect between Sikhs and Muslims, Santokh grew up in an air of suspicion for the other community further aggravated by the majority of rioters, wherein he may not take any stand. Therefore, he departs after handing over vermicelli to Sughra (fulfilling the desire of his father only in its literal sense) thus leaving the house on the mercy of the rioters who stand ready to perform their ideological duty i.e., burning the house. "The possibility of whole populations being annihilated through either genocidal policies or systemic negligence follows *not only* from the fact that there are those who believe that they can decide whom they will inhabit the earth with but because such thinking presupposes a disavowal of an irreducible fact of politics: the vulnerability to destruction by others that follows from a condition of precarity in all modes of political and social interdependency" (Butler 148). All Muslims in Amritsar are now vulnerable to death and destruction and even the ethical commitment of late Gurmukh Singh cannot change the situation.

However, in *Train to Pakistan*, we see heteronormative love becoming more powerful than family commitments, for example, Jugga would not care about his mother's feelings while in love with Nooran. Similarly, Nooran's act of loving Jugga can be interpreted as a deception to her father and community because of the inter-faith relationship. Nooran is an attractive dark girl with darker eyes (Singh 27). The dacoits find her seductive with her "tight shirt showing off her breasts and the bells tinkling in her plaits and the swish of the silk" (Singh 12). Nooran is head over heels in love with Jugga to the extent that she can leave her father for him. It is a shock for Nooran when she gets the news from her father that they will be leaving for Pakistan next morning. She rushes to Jugga's house who is still in prison and finds it bolted from outside. She opens it, goes inside and waits until Jugga's

mother walks in. Nooran tells her that she is in love with her son and is admonished in return as not fit for her peasant Sikh son being the daughter of a Muslim weaver. "Go to Pakistan, leave Jugga alone," she asks Nooran (Singh 121). Nooran asks her to tell Jugga that she is going to be the mother of his child and convey him farewell "Sat Sri Akal." His mother asks her to go, if Juggut needs her, he will find her wherever she is. Thus, Nooran has no other choice except to leave for Pakistan with her father. On the other hand, Jugga thinks leaving his mother alone if she had not kept Nooran at her house and is simply infuriated when he gets to know that all Muslims have been asked to leave by Malli and other dacoits who have looted their belongings too. Jugga seems to be a reflection of what Butler calls "...even in situations of antagonistic and unchosen modes of cohabitation, certain ethical obligations emerge" (150). However, Butler considers these obligations arising out of social life and not personal commitments like that of Jugga. My study emphasizes that Jugga stands for ideals "toward which" communities "must struggle, which involve a passage through the problem of violence (150)."

Butler contends that "we cannot understand cohabitation without understanding that a generalized precarity obligates us to oppose genocide and to sustain life on egalitarian terms" (148). Both the texts depict a lifetime dedication of a Sikh to a Muslim because they consider it their ethical responsibility. In Manto's story, it is the gratitude of Gurmukh Singh for Abdul Hayee while in *Train to Pakistan* it is the young blood love of Juggut Singh for Nooran. It is Gurmukh who takes his dedication for Mian Abdul Hayee to his grave and guides his son to continue doing so after his death. However, the next generation shares the anarchic vision in the wake of the Partition, and Santokh's decision represents the Sikh community's decision to join Hindus after the division plan is announced. Gurmukh dies but loyalty does not and Juggut loses his life to save Nooran as he is not a man of hollow words. The other's need is their visceral concern even if they perish for it. Hukum Chand when informed about the plot of attacking Muslim train gets Jugga and Iqbal released to save the train. Iqbal Singh who is considered to be a political reformist as well as an educated person simply keeps himself away from the mess. It is Jugga, the village rogue, who takes the responsibility to avert the attack. Iqbal is a foil to Jugga, demonstrating that so-called refinement or education does not help in the time of crisis and blind love comes to rescue. Jugga's heteronormative love for Nooran stands the test of time and transforms into transcendental love while communal love becomes frail in the times of anarchy. Jugga's act of sacrificing his life for Nooran and other Muslims travelling on the train in *Train to Pakistan* makes him the protagonist of the novel. Jugga's sacrifice proves that individual commitments remained more powerful during the post Partition violence. "The rope snapped in the centre as he fell. The train went over him, and went to Pakistan" (Singh 165). Love is not where you get returns; it is transcendence. Thanks to Jugga and Nooran, other Muslims on the train are saved too. Jugga reflects what Butler expects from interdependent communities "...bound to one another, in passionate and fearful alliance, often in spite of ourselves, but ultimately for ourselves, for a "we" who is constantly in the making" (150). And an exact opposite can be seen in "Gurmukh Singh ki Wasiyat" where irony of fate makes Gurmukh Singh die, Mian Abdu Hayee paralyzed and Santokh weak enough not to save his father's savior. So the story ends on a different note—the Eid day becoming the day of doom.

## Conclusion

Although love for home, family and neighbor is present in most of the Partition novels, the texts selected for this study represent resilience for love and commitments which can be found in few fictional accounts. For example, in Bapsi Sidhwa's *Ice Candy Man*, Hindu Ayah Shanta is betrayed by her wooer and lover the Ice Candy Man who is a Muslim. She is abducted by a group of Muslims because she is a Hindu and later on taken to the red-light area. Similarly the love of Arun who is a Hindu and Noor who is a Muslim in Chaman Nahal's *Azadi* does not prosper because faith becomes a barrier. Although Noor tries to convince him to convert to Islam for staying together in future, he considers leaving his family and religion too big a price to pay for marrying Noor. On the other hand, in *Train to Pakistan* and "Gurmukh Singh ki Wasiyat" personal commitments outshine communal commitments in the times of anarchy. While the characters "... struggle in, from, and against precarity" (Butler 151), Gurmukh Singh stays committed even after his death and Jugga secretly fulfills his commitment to Nooran by defiling the plot of his community about Muslim massacre in the train. In the times of lawlessness, personal love and commitments remain the method in madness; wherein communal interaction is all madness. The heteronormative turned transcendental love outshines communal commitments which are overshadowed by political ideologies and resultant violence. Although many other Partition novels and stories represent Sikh-Muslim clashes, *Train to*



*Pakistan* and "Gurmukh Singh ki Wasiyat" are a tribute to the mutual respect both communities have for each other even today.

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