

Love and Revenge in Khushwanctt Singh's *Train to Pakistan***Namita Panda**Asst. Professor, Dept. of English,
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Abstract: *Train to Pakistan* (1956), Khushwant Singh's literary debut originally published as *Mano Majra*, is a gripping story and it is this quality of the novel, which arrests the attention of the reader from start to finish. Throughout, the action sweeps one along. The characters are vivid and highly credible and Khushwant Singh keeps them going magnificently on two levels- their passion of love and revenge. Khushwant Singh, through this novel wants to convey that love doesn't believe in any barriers – social, political or religions. Love is governed by no religion and by no ideology. It is rather governed by the dictates of the heart which are above the reach of religious dogmas and racial prejudices.

Key words: *Khushwant Singh, Train to Pakistan, love, revenge*

Train to Pakistan (1956), Khushwant Singh's literary debut, originally published as *Mano Majra*, is a gripping story and it is this quality of the novel, which arrests the attention of the reader from start to finish. Throughout, the action sweeps one along. The characters are vivid and highly credible and Khushwant Singh keeps them going magnificently on two levels- their passion of love and revenge. The present novel depicts lively picture of the bestial (horrors enacted on terror haunted days of August, 1947, partition of India and sordid communal politics) incidents arising out of communal feelings which was a result of August, 1947 Partition and sectarian communal politics.

The partition of India has been one of the most traumatic experiences of our recent history. The traumatic experiences of the partition shook him to the core of his beings and the inhuman and savage killings of the innocent people evened his heart. The inner struggle and agony raging within him is reflected in the following remarks:

The beliefs that I had cherished all my life were shattered. I had believed in the innate goodness of the common man. But the division of India had been accompanied by the most savage massacres known in the history of the country.....I had believed that We Indians were peace loving and non-violent ,that we were more concerned with matters of spirit, while the rest of the world was involved in the pursuit of material things. After the experience of the autumn of 1947, I could no longer subscribe to these views. I became an angry middle-aged man, who wanted to shout his disenchantment with the world. (qtd.in Alexander p.44) ¹

The political partition has not only disturbed the Indian psyche but also its social fabric. The novelist has given an immaculate portrayal of the then prevailing atmosphere of hatred, distrust between Hindus and Muslims, violence, lying, bribery, hypocrisy, drunkenness, womanizing, unfair police and bureaucratic functioning, but at the same time the absorbing love – story of Jugga and Nooran, against the political background occupies a crucial place in the novel. They loved each other passionately despite belonging to two different religions and against the then existing dark political background of suspicion, fear and hatred among, Hindu, Sikh and Muslims. Khushwant Singh, through this novel wants to convey that love doesn't believe in any barriers – social, political or religions. Love is governed by no religion and by no ideology. It is rather governed by the dictates of the heart which are above the reach of religious dogmas and racial prejudices.

The story is set in Mano Majra, which was on the Indo – Pak border on the on the bank of Sutlej as a microcosm of the communal temper during the days of partition. The novel is based on the theme of partition in 1947. Like the whirlwind the mad act of partition was uprooting masses of humanity and throwing them across the border in heap after heap. The change of title of the novel is appositely striking and stimulus if it is judged keeping in mind the then prevailing situation. It is fairly clear that Mano Majra is the name of a fixed place where as 'train' stands for life. Train symbolises life. Train also reminds us of uprooting masses of humanity who are heading for a new destination i.e. Pakistan and vice versa, leaving their centuries of habitation for a new destination in the tormenting period of partition. The life in the village has a close connection with the timings of arrival and departure of the train. Before daybreak, the mail train rushes through on its way to Lahore and with its approach to the bridge, the driver invariably blows two long blasts of the whistle, which arouses villagers from their overnight sleep. There is another passenger train which comes from Lahore. Everybody is found to go back to their respective homes in the evening. There is yet another goods train which seems to say good night to the villagers. Its rhythmic movement during the day and night goes parallel with the sequence of events.

The leaders had sown the seeds of communal suspicion and partition was the result. The partition took place on August 15, 1947 and there was commotion across the country. Though the frontier between India and Pakistan turns a scene of rioting and bloodshed, village like Mano Majra remained strangely enough peaceful, since it had witnessed no major conflagration. Mano Majra had a peaceful composite life. Everything is quiet and normal in Mano Majra where Hindu, Sikhs and Muslims still live peacefully together as they have been living since time immemorial. The villagers represent true spirit of India. This is clear from the following lines.

.....a three-foot slab of sandstone that stands upright under keekar tree beside the pond. It is the local deity, the *deo* to which all the villagers-Hindu, Sikh, Muslim or pseudo-Christian-repair secretly whenever they are in special need of blessing. (TTP.10)

When the first stories of atrocities reach, the peace-loving inhabitants of Mano Majra are not at all affected by what happens in the country. They are blissfully ignorant of the rampant killings spread all over the North of the country. They ignore the stories and prefer to live in the world of their own, sharing joys and sorrows of each other's. In spite of the partition, it has maintained harmony.

The Independence that India attained doesn't appear to have carried any sense to the people in the country side like Mano Majra. It is indeed startling to look into what village Lambardar and a Muslim in the village comment on the issue of freedom to Iqbal Singh, a social reformer, who raises a question as follows :-

Why don't you people want to be free? Do you want to remain slaves all your lives (TTP. 62)

Lambaradar answers-

Freedom must be a good thing, But what we will get out of it? Educated people like you, Babu Sahib will get the jobs the English had. Will we get more land or buffaloes?(Singh 16) (Singh p.62) ⁵

People in Mano Majra, though illiterate and superstitious, are God fearing and religious. They love in amity with each other and have their own code of morality in which friendship counts everything else. But as a result of the partition, refugees start flowing to India from Pakistan. They bring with themselves unnarratable sad stories of displacement, arsons, murders, rapes and so on. Furthermore people of Mano Majra witness how the communal forces from Pakistan send a trainload of dead bodies of Sikhs and Hindus. Also the river Sutlej is discovered with corpses of Hindus. The only Hindu Ram Lal was murdered. All these things led to the rise of tension. Mano Majra which has so far been a place of exemplary communal amity is now touched by the religious frenzy. The police want to maintain law and order situation. It wants the Muslims to go to Pakistan for their safety. But at this juncture of time also their peaceful co-existence draws our attention when Muslims feel utterly broken as they are compelled to leave the land of their and their ancestors' birth. The dark clouds of suspicion and fear arise among the Sikhs and Muslims, who ever lived together for centuries, yet the inner feeling of brotherliness have not dried up and they meet for consultation, and the scene of their crucial meeting is both intensely human and heart touching.

Such a man is Imam Baksh, when he is asked to leave Mano Majra for Pakistan otherwise he will be tortured by Sikh refugees, he is moved and tears trickle down his eyes, Imam Baksh wiped a tear from his eyes and blow his nose in the hem of his shirt says: "What have to do with Pakistan? We have born here. So were our ancestors. We have lived amongst you as brothers". (TTP.153)

When after much deliberation, all come to conclusion that in the interest of Muslims themselves, it will be better to leave the village, Imam Baksh says:

All right, if we have to go, we'd better pack up own bedding and belongings. It will take us more than one night to clear out of homes it has taken our father and forefathers and grandfathers hundreds of years to make. (TTP.148)

Parting is a tragic affair. Khushwant Singh has made a poignant description of the parting scene in *Mano Majra*. No Indo-English writer of fiction has ever taken up the traumatic issue of India's partition and death with it so vividly and lucidly as Khushwant Singh in *Train to Pakistan*. In this regard Bharati Butalia observes as follows- "Partition was surely more than just a political divide or a division of properties, of assets and liabilities. It was alsoa division of hearts". (Butalia p.8)⁸

Following lines of Lambardar depicts crucial juncture shows no sign of any animosity.

Yes you are our brother. As far as we are concerned, you and your children and grand children can live here as long as you like. If anyone speaks rudely to you, your wives or your children, it will be us first and our wives and children before a single hair of your heads are touched. But chacha, we are so few and the strangers coming from Pakistan are coming in thousands. Who will be responsible for what they do. (TTP126)⁹

To be on safe side, the Muslims decide to go. Khushwant Singh artistically depicts the conflict in the mind of Muslims, tension and turmoil on the eve of the departure of Muslims from *Mano Majra*. These thoughts come alive in the following lines where they deluded themselves that soon peace will prevail in *Mano Majra*.

Not many people slept in *Mano Majra* that night. They went from house to house – talking crying, swearing love and friendship, assuring each other that this would soon be over. Life they said would be as it always had been. (TTP.153)

Here we come through the pathetic scene where people feel utterly broken as they are compelled to leave the land of their and their fore fathers' birth. They are uprooted. They do not know where to go. This is the place where they have been living for centuries. This is the village, where both Sikhs and Muslims had lived together for years together and now they have to leave the village. So on the day of departure they visited each other and hoped that everything will be alright. This shows that even on the day of departure, their inner stream of brotherliness have not dried up. The exodus in the novel gets a clear picture in the following lines:

Hundreds of thousands of Hindus and Sikhs who had lived for centuries on the Northwest frontier abandoned their homes and fled toward the protection to the predominantly Sikh and Hindu communities in the east, they travelled on foot, in bullock

carts, crammed into lorries, clinging to the sides and roofs of trains. Along the way- at forts, at cross lands, at railways station riots-they collided with panicky swarms of Muslims fleeing to safety in the West. The riots had become a rout. By the summer of 1947, when the creation of the new state of Pakistan was formally announced, ten million people –Muslims and Hindus and Sikhs-were in flight. (TTP.9)

Soon after the Muslims were vacated, Situation worsened day by day. Khushwant Singh often criticizes both the communities being so vindictive with each other. He does not take sides of any community. It is reflected in the following lines-

Muslims said the Hindus had planned and started the killing. According to the Hindus, the Muslims were to blame. The fact is, both sides killed. Both shot and stabbed and speared and clubbed. Both tortured. Both raped. (TTP.9)

This tear-jerking scene is also seen in the following lines

The shouting and clamour would continue until long after the train had left the station. The same thing was repeated again and again, till the compartment meant for fifty had almost two hundred people in it, sitting on the floor, on each other, or standing in the corners. There were dozens outside perched precariously on footboards, holding on to the door handle. There were several people on the roof. The heat and smell were oppressive. (TTP.52)

The writer points out how non- violence was discarded and how the composite living, the Sikh, Muslim brotherhood in Mano Majra was shattered over right. Suddenly every Sikh in Mano Majra becomes a stranger to every Muslim and vice versa. Khushwant Singh laughs at people both Sikhs and Muslims who in the pre-partition days had been living peacefully and blissfully, ignorant of the happenings around in the wake up partition but soon after cataclysmic incident of partition, they become enemies of each other and the persons, whom they were addressing as brothers and sisters, now treat them as their enemy. Khushwant Singh wants his readers to realize that violence will not do any productive. He wants to cleanse the mind of the people and tries to unite people and tries to unite cleanse the mind of the people and tries to unite people irrespective of caste, creed and religion to fight against the communal conflict which is a social evil.

In a lecture at the Expo delivered at Montreal he had out lined his personal credo and although it may not be treated as his philosophy of life, it contains never the less view of life and awareness, which are implicit in his writings. “Whatever its limitations, whatever its frustration, love is the greatest, the most exhilarating experience of life. (International expo)

The value of love is the essence of his novel *Train to Pakistan* in spite of its portrayal of dark rigid realities and grim horror. Jugga, who knit and knot the tapestry of the novel, has

unwavering love for Nooran, a Muslim girl of the village. Jugga was a robust man but very emotional and sentimental by heart. Because of Jugga's criminal record, he was not allowed by the Police to leave the village after the sunset. Jugga Singh's deep love for Nooran Proves to be to be boon to the police who feel that what they could not do, the beauty of Nooran had done in binding Jugga and keeping him rooted to the village. Jugga used to meet his beloved Nooran at night in the field. At night, when his mother asked him where he was going, he said – "To the field, Last night wild pigs did a lot of damage". (TTP.12)

Even though he was warned by his mother that he was on probation and he should not leave the village after Sunset and if he would be caught, he would be sent to jail. But finally went to meet his Muslim lover taking risk.

Jugga, the self confessed ruffian was very sure that if his absence from the village was discovered, he would be in trouble with police. But that did not bother him as much as the trouble the girl would be in.

When he was arrested on the ground of suspect and was asked where he was on the day of Ram Lal's murder he cleverly hides the fact saving the prestige of Nooran .His silence about the cause of his absence from his home on the night of Ram Lal's murder, reminds us of the Italian novelist Ignazi Silone's *The secret of luck*. Like the peasant Luck, he also prefers imprisonment to protect the honour of the girl, he loves.

Similarly in an another incident when Mali, an ignoble, violent dacoit comments on Nooran, Juggat Singh attacks violently on the way to prison. Mali provokes him by assaying mockingly – "Sat Sri Akal, Sardar Jugga Singhji". Is there any message we can convey for you? A love message may be? To the weaver's daughter (Singh p.121)²⁰

Jugga Singh becomes very angry and jumped at him like a tiger and shook his head firmly and forcefully by gripping his hairs. In the scuffle, Mali began to bleed and spat on his face.

From this and many other scenes we come to know that Jugga, who is treated as ruffian by the civilized society, possess a soft heart for his beloved, Nooran and who is ever ready to take a risk of his life.

The rough Jugga, a self confessed ruffian when came to know that some Sikh youth have many more nefarious plans of bloodshed .They were a planning to attack the train near the bridge, which was taking Muslims of Chundunnugger and Mano Majra to Pakistan to vent their anger against Muslims.

Realising the seriousness of the plan, Jugga Singh, who has altruistic traits decided to prevent attack, if necessary at the risk of his own life. Juggat Singh is hit by the bullet of the marauders and succumbs. And the Train to Pakistan reaches its destination safely.

. Jugga makes his supreme sacrifice for his love, Nooran, who along with others of her caste were going to Pakistan by the train by saving it from being derailed. Thus initially Jugga's love for Nooran was mere personal physical love but it is transformed into the love for the entire train load of Muslims. At the time of crisis the lover in him takes a prominent decision of rescuing his beloved but was eventually shot by his co-religionists.

Shahane (1972) comments on the character of Jugga Singh and says – One finds a rare combination of the criminal and the lover, which is baffling aspect of the realities and complexities of life. He embodies the ambivalence of moral values. (qtd.in Dubey p.40)²²

Jugga Singh whom people treat as a ruffian turns to be an altruist at the end. His physical love transforms in to sublime love. His endeavour to rescue his beloved was plainly a personal interest which in turn becomes national. In this context S.K Dubey's remarks are very much appealing.

In the sacrifice of Jugga Singh the novelist intends to inform the readers that the overpowering urge for violence in men may be resisted only by the force of love, which drives the hero of the novel, Jugga Singh, to avert mass killings by laying down his own life. (Dubey p.3)²³

It is by sacrificing his life that protagonist tries to assert that hatred or bitterness have helped none in the world. It is through the character of Jugga Singh that Khushwant Singh wants to say that bitterness create more problems in the society. In this context his approach is intellectual, logical and convincing. It is due to his unflinching love for her lover; a criminal becomes a humanist and finds his real identity in the hearts of the readers. He becomes a crusader of non violence and communal harmony.

The novelist has immaculately brought out the divergence between truth and pretence. Be it Magistrate like Hukum chand or a change agent like Iqbal or religious leader like Meet Singh seem to be concerned at the emerging the then prevailing troublesome situation but in reality, they are the hypocrites (sanctimonious) who can only preach non-violence, but unable to actuate it.

Following conversation between Meet Singh and Iqbal clearly proves this

I have done all I could. My duty is to tell people what is not. If they insist on doing evil, I ask God to forgive them. I can only pray. The rest is for the police and the Magistrate and for you. (TTP 23)

These so called social reformers, who want to insulate Mano Majra from communal agitations, aim at saving their own skin in any critical situation. It is very ridiculous to see that this very social worker has come to Mano Majra to bring social change; and if situation demands then he

was ready to sacrifice his life. But in reality when situation really needs his sacrifice, he is found to be brooding on profit and loss. He considers martyrdom is meaningful only when there are people to watch. Following lines clearly depicts this.

“If there were people to see the art of self-immolation as on a cinema screen, the sacrifice must be worthwhile.”(TTP 148)

He further says,

Imprisonment is enough. Nothing more to try. Why should he risk his life for a cause.....There would be no one to see this supreme act of sacrifice.....They would just strip him and see.Circumcised, therefore, Muslim. It would be an utter waste of life! And what would it gain? (TTP147).

From many instances it is quite apparent that newspaper headlines are his only ambition. He always dreams of the glory he can achieve by being imprisoned. He dreams of being a hero by coming to public's eye. Iqbal pretends that he has lot of compassion for the villagers but it never gets translated into his actions. His ideology remains confined to his words only. When he talks to the bhai Meet Singh about the village after coming back from prison, his tone is quite neutral and dry. While talking to him, Iqbal is busy with his petty “kit-bag” and its contents. Also he keeps himself engaged in inflating his mattress. When he was told about the deadly conspiracy of Mali and others, the derailing the train taking Muslims to Pakistan, he tells to bhai Meet Singh stretching himself on the mattress and tucking the pillow under his armpit, “You can ‘let this happen!.....the people on the train are the very same people they were addressing as uncles and aunts, brothers and sisters.”(TTP.192)

When bhai Meet Singh expects him to do something as he thinks Iqbal can do something because he is an educated young man,Iqbal replies: “Me? Why me?” Asked Iqbal with a startled innocence, “what have I to do with it? I do not know these people. Why should they listen to a stranger?” (TTP p.24)

Then Meet Singh reminds him of his prior resolution with which he had come to the village.Ironically and satirically, he had come to the village to make them aware of their slavery, regarding their ignorance of their own power but it seems he himself is afraid of facing them. He is a coward; an escapist who only wants to save himself from the wrath of the youth. This is very clear from the following lines.

Bhaiji when people go about with guns and spear you can only talk back with guns and spears, if you cannot do that back with guns and spears. If you cannot do that then it is best to keep out of their way. (TTP 169)

As in *I shall not hear the Nightingale*, Sabhrai visited Guru, in Train to Pakistan when Jugga Singh takes a decision for sacrifice, similarly he also visits Gurudwara to seek guidance from Guru. The author reveals the character of Jugga symbolically when Jugga goes to Gurudwara in the night, "In dark he looks larger than ever."(Singh 198).In the darkness of anarchy and madness all around, he looks bigger and brighter. He has come to hear Guru's words. As he was illiterate he asked Meet Singh to invoke Guru's blessings for him. The bhai reads from the Morning Prayer as morning is to take place. In other words the forces of darkness in the form of Mali and his companions are to be defeated because of Jugga. As morning brings new hope, Jugga is the hope for humanity in his own way. He has now transcended his earthly character. After meet Singh finished reading the scripture he wanted to know the meaning. Meet Singh explains:

If you are going to do something good the Guru will help you, if you are going something bad, the guru will stand in your way. If you persist in doing it, he will punish till you repent, and then forgive you. (TTP 183)

Unlike the chicken-hearted hero Iqbal, Jugga is never anxious for a headline in the newspaper. He represents true Sikh who may not understand the words of Guru Granth Sahib very well but he understands the implications of the sayings very well. He does his bit of duty for his beloved without bothering for his own life. He is concerned with his duty towards others. He does not think of the distant future but for the immediate future. He is selfless, generous and truly God-believing person. Thus readers may infer from the characters of Jugga Singh that despite his waywardness, he finally proves that love is excellent in excellency. It is the supreme power which can transform a criminal into an ambassador of peace.

The train went on to Pakistan, safely because of Jugga Singh, a life time criminal, who made the supreme sacrifice of his life for his lover. This incident transforms him into a martyr. His metamorphosis from a hard core criminal in to a life saver reminds us of the saint Valmiki, who was a dacoit in his previous life like Jugga Singh but in the course of time he became metamorphosed into a great sage, who wrote the holy epic Ramayan and as a result he is remembered and worshiped by all. Similarly Jugga Singh also captures hearts of millions. Jugga Singh though a criminal, seems to be very instrumental in translating his message of brotherhood and love into action and touching the hearts of millions of readers. His message of universal love will resonate in the world for ever. In this connection V.A shahane says-

The triumph of love, humanism, faith is the innate goodness of man in a moment of real crisis and a challenge marks the central significance of the novel. (qtd.in Dubey 32)

Hukum Chand is a magistrate and Deputy Commission of the District is another interesting character portrayed by the writer. His character has two facets. On one hand, he has been portrayed as an individual and on the other hand as a representative of the bureaucracy which

aims at saving his own skin even in critical situation. He is honest and dedicated to his official duty but seems to be unmoved by the commercial violence which was spreading like cancer in the entire country. And as a human being he is corrupt, keep himself indulged in sex with a teenage sex worker, drinks wine and dances.

His hypocrisy comes alive when on the weak of partition, Muslims were evacuated from Mano Majra, and he reveals his views as follows –

Let them get out, but be careful they do not take too much with them. Hindus from Pakistan were stripped of all their belongings before they were allowed to leave overnight. Some on our side have not done too badly either (TTP 32)

However yet another facet of his personality comes in front of the reader, when he is found to have illicit affair with Haseena, a teenaged dancing girl of his daughter's age. Every character in Khushwant Singh novels has a distinctive message to convey to the society. On one hand where Jugga Singh spreads message of universal brother hood, it is through the character of Hukum Chand, Khushwant Singh tries to paint men's animalism. Again it is through Hukum Chand's multidimensional character; Khushwant Singh wants to remind us of the ugliness of a human mind. In this connection Khushwant Singh's portrayal of Hukum Chand character which is suffering from crisis of values is highly remarkable. The personality trait which Hukum Chand exhibits still can be seen in our society.

Hukum Chand's promiscuity does not limit self to a specific age group. Readers do not approve or appreciate Hukum Chand as a human being as he is corrupt, keeps himself indulged in sex with prostitute, drinks wine and dances, liaison with Haseena, a girl of his daughter's age. His lechery could be easily seen in the words of Khushwant Singh –

He stared at the girl who sat sheltered from the light. She was only a child not very pretty, just young and unexploited. Her breast barely filled her bodies. They could not have known the touch of a male hand. The thought that she was perhaps younger than his own daughter, flashed across his mind. He drowned it quickly with another whisky. Life was like that. (TTP 39)

His inner conscience pricks him from committing the sins by remembering his daughter but he brushed it aside quickly by consuming more liquor. Memory of his daughter also did not evoke emotions as it should. So he continued his lecherous activities with the teen aged prostitute. This perversion is presented vividly by the novelist.

“He stroked his thighs and belly and played with her little unformed breast. He started to strike mildly and affectionately on her hair with a vague sense of fulfillment”. (TTP 39)

Duplicity of his character comes alive when he wants Haseena to be careful in those disturbed days of sectarian violence. When Haseena being teenager is not worldly wise, acknowledges by saying that no one can harm even a single hair of hers as long as the protection of a powerful magistrate like him is available for her. So in her reply Hukum Chand says –“I am ready to lay down my life for you”. (TTP 45)

V.A. Shahane has rightly observed the contrast and comparison of the love of Jaggat and Hukum Chand with Haseena in these lines “Jagga’s genuine involvement with Nooran is based on strong emotion; whereas Hukum Chand’s association with Haseena is a transitory, superficial and casual relationship”. (qtd.in Dubey 43)

Although at some point readers find Hukum Chand as an ignoble fellow, but when he decided to release Jugga from the jail on the fateful night of the Muslim refugees leaving Mano Majra for Pakistan, their dejection turns into appreciation. We find the element of romance which in turn prompts him to order the sub-inspector to free Jugga from the jail so that he can save Nooran from being killed by the Sikhs of the village.

Because he knew that he himself cannot save Nooran, so indirectly he sets free Jugga from the jail. In this context Walsh writes –

Mr. Hukum Chand, magistrate and deputy commissioner, for all his tastes for skin-lotion, perfumed talc and young girl hired from venal guardians, his administrative cunning and corrupted conscience, yet surprises us with an authentic basic human kindness- even a sort of innocence.(38)(Walsh 99)

A deep analysis of the novel reveals that Khushwant Singh has skillfully painted the insignificant into significant. Jugga Singh, the axis of the novel will be the most appropriate example in this context. His heroic qualities are so skillfully and emphatically highlighted that Khushwant Singh’s character Jaggat Singh or Hukum Chand gradually, develop, quite convincingly into proper Hero. Each hero begins as an immature lover, searching for identity and self realization and in the end they grow into a self possessed and matured lover. Their platonic love is transcended into sublime love. Jugga sacrifices his life for a noble and higher cause. His self centred love becomes multicentred. Jugga’s life starts with an inferno and ends with paradise. It seems as if Jaggat Singh realizes the beauty of suffering and laid down his life for his Muslim love Nooran. It would not be an exaggeration to state that Juggat Singh has emerged himself as Jesus Christ like figure at the end of the novel.

It was hatred born out of the partition that disturbed the peace and harmony of the tiny place Mano Majra, but it was sacrifice supported by love which brought back faith in the place. That is why Juggat Singh succeeds in making a lasting impression in the mind of the readers and this is due to the impact of love that impelled him to act and assert himself in an effective way, even if it means burning his own hand. Harish Raizada rightly observes:

The heroic spirit of man is revealed in the novel not by men who are considered religious and respectable in the public and supposed to have innate goodness but by a man like Jugga Singh who is treated as a confirmed ruffian. (qtd.in Alexander)

In this well-conceived plot Khushwant Singh shows how partition took place and the situation at the end turns out to be different from the one at the beginning of the novel. The title itself is suggestive of journey. In the first part of the novel, people travel smoothly, slowly and unharmed from Delhi via Mano Majra to Lahore and vice versa. In the later part of the novel, quick and anxious journey is depicted. Hindus and Sikhs, who travel from Pakistan to India, travel for the last time. On the contrary, Muslims who are sent to Pakistan from India are sent alive because of the sacrifices of people like Jugga. So, one can see the element of romance in this apparently pragmatic plot.

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