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Train 47: Textual analysis of partition and minority

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Abstract

In order to understand the process of partition as visualized by writers we need to transverse through the media space. It is an important agency shaping our thought process and trying to help us discover various notions and labels being used to discuss the tragedy which had transpired against innocent victims. These individuals were targeted as it was considered inevitable that Hindus and Muslims were separate entities whose identities need to be clustered using religion and geographical contours to shape living spaces as nations.

Keywords: Partition, memories, culture, nation, identity and violence

Introduction

This work is a fictional account which has been scripted by Chaudhary Iftikar Virk. His work exhibits deeper insights into life of mortals who faced religious frenzy, brutal killings, monster attitude which reflected unaccountable atrocities committed on children, women and others. This further paved the way for sense of despair, deprivation and denial of safe passage to these individuals to their promise land by religious fanatics. The telefilm provides us with cultural space, along with political articulations, which created gaps between families and communities. The work has closely interwoven complexity of issues by simplifying detailing of issues relating to gender and sexuality eroding values related to honour, trust and gesture of kindness. In some instances we could observe religious aggression turning into hatred portrayed through various facets and forms as given in various situations as reflected in this telefilm.

This telefilm Train-47, further analyses the partition journey of Muslims who having lost their homes are travelling to unknown destination which was promised by political leaders and called as Pak Zammen Pak Watan Pakistan. The passengers travelling in different bogies of the train have grievous injuries along with mental agony because having left behind memories of cherished homes. The first scene describes shouting of lady having lost her baggage while catching the train. The man after listening to commotion in the train renders a beautiful couplet full of passion and concern.

Allah Reham Kare Maine Apna beta Kohya Kisi ne Beti
Allah ne Hammara Mulk Adaha Kiya
Hamari Apni Jannat
Jaha Izzat Pyaar Hoga Mohabaat Hogyi
In Saanjhi Kabroo Se Sooraj Arrooj Hogah Inshaan Allah.

Further a descriptive scene emerges with sounds of chattering as people tend to weave their stories and trying to provide consolation to each other.

Zakhm Nahi Baartein Hai
Allah ki Raha Par Joh Marteeh Hai Von Murde Nahi Hoothe

Passangers and copassangers try to intervene in talks and figuring out

Thumare Saath koi Hai
Mere Saath Bi Kohi Nahi

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Old man trying to talk to a child whose face is having injuries and visibly shaken trying to portray what happened at his home when raiders raided their home. It was morning the child recalls and her mother suggesting him that if you want to be pious muslim you should recite kalma. In lieu of your religiosity she would be preparing sweet dough and eat it before father arrives at home. The child states that my mother was burnt alive and sister abducted by the raiders and I saved my life by hiding behind the animals shed. Eventually I ran to save my life and got into this train. Somehow, after rest I would lodge complaint with Allah Mian.

Insaano ko Bakkro Ki Tarah Zibbah Kiya
Saab Logon par Lashon Ke Bhoj The

Rehmat ali old man states that

Junoob se Shamal ki Taraaf
Yeh Hijrat Nazaariyati Hai

In backyard we have left over the history.

Suniahe Subhae Azaddi
Suniahe Arze Pakistan.

People are recounting their stories Abba and Bahi Saheed Huye Wataan Ke naam Paar

Another co-passenger Ahmed Aziz tells his story in a nut shell he was supposed to get married to her uncles daughter who was rich man who enjoyed immense power in local congress circles. He was himself drawn towards the teachings of Qaid-E-Azaam Muhammad Ali Jinnah as result of which there was a difference in their perspectives about concept of nation, nationhood and identity. Ahmed Aziz fondly recalls about Wataan Ke Khawaab and idealist perspective from nation based on purity of soul and truthfulness.

His uncle who was having his own idealism supported by congress credentials stated that Taqseem Nahi Ho Sakti, Hindustan Hamara Jism Hai Further He Portrayed His Emotions By Rendering That Saab Ek Hai Libass, Zubaan, Sakaffat Aur Tehzeeb.

This untimely division of the nation also fractured the family ties as he was forced by his in laws to divorce his wife and his children were also not allowed to accompany their father.

The train moves swiftly through the spaces which were green and melodious but yet behind these green spaces were lurking sinister elements who were trying to kill these innocent travellers because everywhere it was violence accompanied by bloodshed.

A woman passenger recounts stating that:

Mere Sar Da Saiyan Mar Diyan
Meri Ladkiyon Cheek Pukaar Rahein Thi Unki Lasshion Dekhi.

An old man recalls that: Allah Ne Hamaara Mulk Addah Kiya Hai

Hamaari Apni Jannat
Nah Koi Ghar Jalega Nah Koi Tutegaye.
Izzat Hogyi, Pyaar Hoga, Ek Doosre Ka Maan Hoga

Personal narratives of people provides us with how socially placed individuals at different levels within society recalls their journey.

In Saanjhi Kabroo, Se Suraj Arooj Hoga,
Thodi Der main Lahore
Apni Bahoein Mein Sameth Legha.

A small girl cries shouts by saying that water she is having in her cup has impressions of blood. Further a lady pictures a story of violence meted on her family members as when they were celebrating the arrival of new comer in their brother family however they were surrounded by religious fanatics who came and killed everyone. She somehow managed to escape.

Mein Apni Nazroon Se Sab Hothe Dekha,
Zakhm Nahi Baar Paiynghe
Inshalallah Saab Theek Ho Gayegah

Someone sitting behind next to her spoke.

Another character is portrayed by middle aged man who lost his wife and daughters who had gone to attend mehndi ceremony in the Neighbourhood. He was not able to bury his family members. In fact one his close friend suggested him to move away quickly to Pakistan and he would perform the last rites.

Islam Ilam Ka Nahi
Imaan Ka Naam Hai

Iss Hijrat Se Humne Naya Zammana Shuru Karna Hai and finally the train enters the boundary of Pakistan and Lahore is just nearby and all people thank Allah for providing safe exit and help them reaching their destined place.

Conclusion

Thus portrayal of sensitive subject by using media space has been an important way of acknowledging the role of social history in placing the narratives of people largely within public domain. This provides us an eye to understand interaction between different actors their roles as part of family and community at large.

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