Trauma in Train to Pakistan

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Abstrct
Trauma being a terrifying up shoot of memory, especially memory that dwells in the deepest realms of human psyche, literature written with reference to such memories becomes a manifestation of the violent and the grotesque. India as a nation, too, has undergone this pain and suffering when the British declared the partition of the land into two parts-India and Pakistan. The trauma of partition is often associated with loss and grief, owing to the umpteen numbers of deaths, loots, rapes, riots, massacres, and displacements that occurred during the partition of the Indian subcontinent. This catastrophic event has earned the notoriety of being one of the most painful events in recorded history of India. Khushwant Singh, as someone who has lived through partition, portrays his disturbing encounter with the historical event in the novel Train to Pakistan in its ghastly details. This paper intends to focus on the impact of trauma on the psyche of the twin nations, namely India and Pakistan by making a definitive study of the characters from Khushwant Singh's 1956 novel Train to Pakistan from a postcolonial point of view. It aims at highlighting the evolution of the fictional characters in the backdrop of death, carnage and bloodshed that occurred during the partition of India and Pakistan.

Introduction

Trauma being a terrifying up shoot of memory, especially memory that dwells in the deepest realms of human psyche, literature written with reference to such memories becomes a manifestation of the violent and the grotesque. It is the pain and agony which reminds one of the distressing past and keeps on haunting the individual and sometimes even an entire nation as it ranges from personal memorial to national memorial. Such traumatic and perturbing memory of the

tormented self-forces one to express one's agony and anguish by rewriting the recorded history. India as a nation, too, has undergone this pain and suffering when the British declared the partition of the land into two parts-India and Pakistan. At the stroke of the midnight on 15 August 1947, India obtained its independence from the British rule; this moment of celebration was, however, marred by the horrendous events of partition. According to Jonathan D Greenburg, this partition of the sub-continent refers to "a set of interrelated historical events that remain fraught with intense emotional significance for millions who lived through them, and their children and grandchildren … 'partition' can be seen as a set of associations to which an individual has invested a high degree of psychic energy and identification …" (Greenburg, 2005, p. 90).The trauma of partition is often associated with loss and grief, owing to the umpteen numbers of deaths, loots, rapes, riots, massacres, and displacements that occurred during the partition of the Indian subcontinent. This catastrophic event has earned the notoriety of being one of the most painful events in recorded history of India. Khushwant Singh, as someone who has lived through partition, portrays his disturbing encounter with the historical event in the novel *Train to Pakistan* in its ghastly details. The trauma, distress, agony and anguish that millions of people endured during the Indo-Pak partition is, thus, voiced in the text by Singh. Looking at it as the scariest event in the history of India, Historian Urvashi Butalia describes the event as:

> 'Partition' corresponds to collective memories of overwhelming trauma: 12 million refugees fleeing their homes under circumstances of terror, panic, and ethnic cleansing; between several hundred thousand and 2 million people slaughtered; tens of thousands of women raped and abducted; countless individual acts of atrocity; hundreds of thousands more killed by nutrition disease. (Butalia, 2000, p. 3)

This paper intends to focus on the impact of trauma on the psyche of the twin nations, namely India and Pakistan by making a definitive study of the characters from Khushwant Singh's 1956 novel *Train to Pakistan* from a postcolonial point of view. It aims at highlighting the evolution of the fictional characters in the backdrop of death, carnage

and bloodshed that occurred during the partition of India and Pakistan. It, thus, explores the bi-national trauma of partition that "cracked British India into two unforgiving enemies, modern India and Pakistan" (Hai, 2009. p. 388).

As a text about partition, the novel *Train to Pakistan* makes one realize that though the event took place long back, the scars remain fresh in the collective consciousness of millions of people in both nations till date. It is about the 'trauma with its intolerable *presence* in the psyche' (Luckhurst, 2006, p. 505, emphasis original) that Khushwant Singh tries to explore. The writer relives his own sense of pain through the description of the utopian village of Mano Majra that is situated in the border of India and Pakistan. As Somini Sengupta observes:

> Just days before the official birth of independent India and Pakistan in August 1947, Khushwant Singh, a lawyer then practicing in the High Court in Lahore, drove alone across what would soon become a bloody frontier and arrived here at his family's summer cottage in the foothills of the Himalayas. From here, along nearly 200 miles of eerily vacant road, he would drive on to Delhi and, on its outskirts, encounter a jeep full of armed Sikhs, who would boast of having slain a village full of Muslims. In the face of such ghastly swagger, Mr. Singh, also a Sikh, would realize that he would never return home to Lahore, for what he had just heard was a chilling echo of what he had heard on the other side of the soon-to-be border, except that there Sikhs and Hindus were the victims. That solitary drive would also give shape to "Train to Pakistan," Mr. Singh's slim, [the] seminal 1956 novel … (Sengupta, 2006, np)

In the text, Mano Majra is a tiny representation of secular India, a village with a multi-religious population that includes Hindus, Sikhs and Muslims as its villagers. But the peaceful village witnesses the reverberations of partition when a train with 'a ghostly quality' (TP, 1956, p. 82) from Pakistan comes to its station with its bogies loaded

with dead Sikhs. Soon the village turns into a battlefield and all signs of humanity, good will, and universal brotherhood are given an unceremonious burial.

The partition leaves a deep mental wound in the psyche of the newly divided nation; as the author portrays the lived experiences of the characters- 'the wound of mind-the breach in the mind's experience of time, self, and the world- is not, like the wound of the body, a simple and healable event […]' (Caruth, 1996, p. 4). Written in the backdrop of the terrifying partition, the text represents the social as well as the psychological depiction of the contemporary society as well as of the individuals. As Singh goes on to describe the violent events from the days of partition, the text ceases to merely 'be the artistic resolution of a literary plot, yielding pleasure to the reader,' and becomes 'an effect that serves to cover over the unresolved conflicts of power, class, gender, and diverse social groups that make up the real tensions that underlie the surface meanings of a literary text' (Abrams, 2009, p.185). The novel explores the heart and soul of each and every character that undergoes the trauma of partition. It depicts the *'dark staunch naked barbaric bitter and dirty truth of Indian Independence, which we call DIVISION. After all, not everyone got what they wanted'* (Gautam, 2014, np, emphasis original). Though the personal experiences of all the characters are different, but the trace of trauma can, undeniably, be found in each character's psyche. The characters act and react to the situations in their own way but the effects of the violence during partition seems to affect them collectively. Consciously or unconsciously, they undergo the same psychological bewilderment that seems to alter their worldview for better or for worse. As Carl Jung opines:

> […] in addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix), there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals. (Jung, 1996, p. 43)

The rendezvous of Singh, while recreating the grotesque history of the newly independent nation, 'is limited by trauma and the complex process of recovery from trauma' (Schultermandl, 2007, p. 83). Though he struggles to come out of the excruciating memory of the past, the reverberation of the collective trauma keeps on floating in the author's mindscape. As Jane Kilby observes that trauma is 'not experienced at the time of its occurrence but later as a haunting presence,' (Kilby, p. 2002, 217) the postcolonial selves in *Train to Pakistan* are incessantly haunted by the terrifying past. They are unable to shed the trauma off their shoulders even though they have survived the onslaught of violence perpetrated by the newly *othered.*

Written in the conventions of a historiographic metafiction, *Train to Pakistan* tries to distinguish between the *past event* and *present belief*. With the historical representation of the event, which can be assumed to be loaded with many historical facts and fictions, the novel challenges 'any naive realist concept of representation and any equally naive textualist or formalist assertions of the total separation of art from the world'(Hutcheon, p. 6). This new critical insight takes one to the deeper root of one's personal and national history. The writers dig their buried history to relieve themselves of the trauma that holds them back. A fresh perspective provides novelists with new ways of conceptualizing trauma and shifts attention away from the question of 'what is remembered of the past to how and why it is remembered' (Whitehead, 2004, p. 3).

In the text, as the characters undergo the traumatic event of partition, the event which can also be considered as a 'cultural trauma,' (Kabir, 2005, p. 178) the perspective of the characters towards life, religion, brotherhood, and compassion undergoes radical change. As the partition significantly affects the cultural psyche of both nations, India and Pakistan, it takes the proportion of a cultural trauma which seems to alter the cultural existence of the communities of the twin nations. Such a trauma replaces the mutual love and sympathy once held between communities in spite of the religious and ethnic differences. The writer explores a range of emotions that the characters undergo during the disconcerting event of partition. The partition witnesses the transformation of characters that marks the volatility of human nature. The characters in the text such as Juggut Singh, Nooran, Iqbal, Hukum

Chand, Prem Singh, Sunder Singh, Haseena and hundreds of others have their share of pain, torment, suffering and distress owing to partition as they make their 'tryst with destiny' (TP, 1956, p. 185). The physical as well as mental torment owing to partition where 'on both sides villages are plundered and burnt, men and women are mutilated and sexually tortured, and trains of migrants crossing in opposite directions arrive full of dismembered bodies and gory sacks containing sexual organs, […]' (Hai, 2009. p. 399) the characters go through excruciating pain that leaves its permanent mark on their hearts and spirits.

Writing from the postcolonial perspective of creating a mythical old order of the world before partition, Singh depicts the utopian village of Mano Majra as the setting of the novel. The villagers of Mano Majra are unaware of the echoes of partition and reside in an uneventful and content life. The secret affair between the protagonist Juggut and the Muslim girl Nooran, the womanizing nature of District magistrate Hukum Chand and the brotherhood between Hindu, Sikhs and the Muslims in the village are all atypical of a village untouched by the vices of unrest. The villagers are unaware of the fact that:

> 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 fight. By the time the monsoon broke, almost a million of them were dead, and all of northern India was in arms, in terror, or in hiding. (TP, 1956, p. 2)

Mano Majra is an example of the serene village that could stay untouched by the communal conflict during the partition. The village thus becomes the metaphor for undivided India that has no boundaries, neither physical nor otherwise. The village has its own God, a god that does not distinguish or divide people by the religion they follow. The humanitarian village remains a contrast to the event of partition the occurrence of which is based on ethnic and religious differences. As Singh would describe:

> This is a three-foot slab of sandstone that stands upright under a keekar tree besides the pond. It is the local deity, the *deo* to which all the villagers-Hindus,

> Sikh, Muslim or pseudo-Christian-repair secretly whenever they are in a special need of blessing. (TP, 1956, p. 3, emphasis original)

But Mano Majra is transformed into a battle field once it receives the ghost train from Pakistan loaded with dead Sikhs. The peace-loving villagers become each other's enemies once the echoes of partition affect them. As Singh describes: 'Everyone felt his neighbour's hand against him, and thought of finding friends and allies' (TP, 1956, p. 124). During the partition, numerous trains exchange between India and Pakistan with dead bodies, bodies that were no more Sikh or Muslim, but just dead. The mobs on either side of the border had killed the refugees who boarded trains while trying to flee to the other country. Violence and bloodshed in the name of religion thus overpowered humanity and compassion. The ghost trains obliterate all the emotions, sentiments, and sympathy from the hearts of the people of undivided India which is now cut into two pieces of land. Singh observes that the night Mano Majra received the train full of dead bodies, 'That evening, for the first time in the memory of Mano Majra, Imam Baksh's sonorous cry did not rise to the heavens to proclaim the glory of God' (TP, 1956, p. 89). The horrific experience of receiving hundreds of dead bodies, to burn it with kerosene and wood and then to have a faint acrid smell of searing flesh is in excess of mental anguish for the people of Mano Majra. The serene scene of the village Mano Majra gets wiped out as it encounters the reverberations of communal disturbances. The recurrent news of the arrival of more ghost trains and more massacres of Hindus and Sikhs change the hearts of Mano Majra populace. Violence and the grotesque thus become an everyday affair in the village of Mano Majra that once was an abode of peace and harmony.

Being severely dejected by the scorch of summer, Mano Majra dreadfully waits for rain. But the rain, quite contrary to the hope of people, brings nothing but 'earthworms, ladybirds and tiny frogs […] myriads of moths' (TP, 1956, p. 98) and the terrible flood of blood and gory in the river of Sutlej. As Hukum Chand, the district Magistrate remembers, 'A thousand charred corpses sizzling and smoking while the rain put out the fire' (TP, 1956, p. 99). Along with the flood in the river, the rain brings the terrifying and unwelcome sight of the

massacred bodies of Sikhs and Hindus. Singh describes the scene that the people of Mano Majra encounter in the river of Sutlej:

> An old peasant with a grey beard lay flat on the water. His arms were stretched out as if he had been crucified. His mouth was wide open and showed his toothless gums, his eyes were covered with film, his hair floated about his head like a halo. He had a deep wound on his neck which slanted down from the side to the chest. A child's head butted into the old man's armpit. There was a hole in its back. (TP, 1956, p. 151)

In this context, one can find the inadvertent parallel between the anxious waiting for rain with the waiting for independence. Like the rain, which brings a momentary relief to the people from hot and humid summer, and also brings flood and destruction, Independence, too, is soon followed by despair, desolation, and devastation in the form of partition.

Under these traumatic circumstances, the protagonist Juggut Singh is charged with murder and is put behind the bar. When the Muslims from Mano Majra are forced to leave the village for the sake of their lives, Juggut Singh loses his love Nooran to partition. As they leave the village that had been their home since eternity, the pain of the departure echoes in the voice of one of the Muslims who says: 'What have we to do with Pakistan? We were born here. So were our ancestors. We have lived amongst you as brothers' (TP, 1956, p. 133). The trauma of losing one's home forever is thus echoed in the text. The characters are profoundly affected by both the sudden loss of their homeland and the witness of the extreme violence of partition. Innumerable memories drift in the psyche of incalculable refugees on both sides of the divided nation whose hearts pain at the idea of leaving their homeland forever. As one of the refugees, in the text, sobs:

> […] if we have to go […] It will take us more than one night to clear out of homes it has taken our fathers and grandfathers hundreds of years to make. (TP, 1956, p. 135)

The idea of fleeing from one's country is never permanent in the collective psyche of the expatriates. During partition, there are numerous refugees who come back to their own countries to fetch back their relatives, property, or belongings. In the text, Prem Singh goes back to Lahore to fetch his wife's jewellery. But little does he imagine that in the post-independence Pakistan, he is no more a human being but only a Hindu. His religious identity makes him an offender in his erstwhile nation and thus he is punished to death that waits for him in the shape of 'a dozen heads with fez caps and Pathan turbans' (TP**,** 1956, p. 185).

The trauma of losing something valued is reflected in the character of Juggat Singh who, too, loses his love Nooran during the partition. In spite of his assumed lack of warmth, under the turmoil of partition, it is only Juggut Singh who decides to save the passengers of the train that is supposed to go to Pakistan with the Muslim refugees. That he does it with a faint hope of getting back his lady love Nooran does not make this act of his any less heroic. In spite of being humiliated by the other gangsters who throw bangles on him to brand him a coward, Juggut Singh makes his mark with the loss of his life and reclaims peace in his village. Though Khushwant Singh is too quick to end the novel to acknowledge Juggut as a hero, Juggat Singh redeems himself under the unbearable trauma during partition He goes with his instinct and act for the upkeep of peace rather than only to react passively to the contemporary events of violence and hatred.

In the text, thus, Juggut Singh symbolizes the presence of humanity in the epoch of hatred and communalism whereas Nooran, the love of Juggut Singh is a representation of many women of undivided India who suffered during the partition in 1947. Pregnant with the love child of Juggat Singh, Nooran is traumatized to know that she has to leave her own village forever and go to Pakistan. Here the woman's plight is brought together as the plight of the nation. As the nation has been divided into two parts, Nooran is also divided into two parts. It is her body and her heart. Her heart remains in India with Juggat Singh whereas her displaced body goes to Pakistan. As the 'victims of religious ideologies,' (Kanganayakam, 2008, p. 396) women were physically, mentally and emotionally violated and tormented during partition. As a postcolonial writer, Singh brings forth this fact to the

forefront through the portrayal of Nooran, one that emphasizes the loss and deprivation women were subjected to during the traumatic event of partition. As a text written in the postcolonial tradition, *Train to Pakistan* 'concerns itself with these types of counter-narratives– texts that represent how women's bodies and identities became the focus of nationalist discourse' (Kanaganayakam, 2008, p. 396).

In the text, Sundari is a reference point for the woman's body which has been subjected to torture and defacement during the partition. Sundari, newly married and dreaming of a happy life with her husband, is gang-raped in front her husband by a mob of Muslims. Singh describes:

> She did not have to take off any of her bangles. They were all smashed as she lay in the road, being taken by one man and another and another. (TP, 1956, p. 187).

As one *othered* by gender, women are easy victims during events of trauma in the history of a nation. Critic Kali Tal observes that: 'the raped female is quite literally assumed to be "unspeakable," since rape has historically been constructed as a crime not against a person, but against property (belonging to the fraternity of fathers, brothers, husbands)' (Tal, 1996, p. 155). During the traumatic events, the violation of woman's body has been a concurrent practice in the respective nations. The woman turns out to be an easy target during the violence where her body becomes the metaphor for the nation. Singh describes the shame and disgrace of women as:

> Sikh refugees had told of women jumping into wells and burning themselves rather than fall into the hands of Muslims. Those who did not commit suicide were paraded naked in the streets, raped in public, and then murdered. (TP, 1956, p. 128)

The violation of the female body is constructed as the violation of the nation. The women thus remain no more just women as they incarnate the nation. By capturing and ravishing the *other's* women's bodies, the mob believes it has punctured the dignity and honor of the *other* nation. During the partition of India, the bodies of unfortunate Hindu,

Muslim, and Sikh women were violated, branded, and tattooed with religious symbols and nationalistic slogans such as "Pakistan Zindabad," "Hindustan Zindabad." By getting their bodies imprinted with lifelong trauma and humiliation, the women 'became the respective countries, indelibly imprinted by the Other' (Menon and Bhasin, 1998, pp. 43-44).

During the partition, the mob thus makes it a point to ravish the women in front of their father, brother or husband or to kill the children in front of their parents. It symbolizes the aggressive concern of showing the lack of masculinity of the *other* community to protect their sisters, daughters and wives. In the case of Sundari, too, she is gang-raped by a bunch of Muslims in front of her husband. The eagerness of the mobs to testify the husband as an effeminate is complete when they circumcise him. Singh describes: 'Not just the foreskin: the whole thing was cut off' (TP, 1956, p. 187). Here the sexual violation of the newly wedded Sundari symbolizes the violation of numerous hopes and dreams, of Sundari the person as well as the violation of the dignity and honour of millions of women who encounter similar fate during partition. Further, by cutting off her husband's penis, the mob negates any possibility of the return of normalcy between the couple and stamps its victory over Sundari's bruised self.

In the text, one can notice that apart from the victims of riot, rape and murder, there are others too who are victimized by their fates. The brave Sikh Sunder Singh, who is an army officer in Sindh, flees to India along with his wife and three children. While migrating from Sindh to India, the refugees face inconceivable impediment and predicament and the same fate implies to Sunder Singh too. Their train, which contains over five hundred men and women in a compartment meant to carry '"40 sitting, 12 sleeping,"'(TP, 1956, p. 187) is stopped in a station for four days and the plight of a father to see the pain of hunger in the eyes of his children makes Sunder Singh vulnerable. Khushwant Singh describes:

> Sunder Singh's children cried for water and food … Sunder Singh gave them his urine to drink. Then that dried too. So he pulled out his revolver and shot them

> all … and Amro, four months old, who tugged at her mother's dry breasts with her gums and puckered up her face till it was full of wrinkles, crying frantically. Sunder Singh also shot his wife. (TP, 1956, p. 187)

But the cruel game of fate does not end here because the moment Sunder Singh tries to shoot himself the immobile train starts moving only to let Sunder Singh live with penitence and contrition all through his life. The partition, thus, not only breaks the nation into two lands but also breaks bountiful of lives, families and relationships into myriad of pieces.

Even Hukum Chand, the District Magistrate, portrayed as an emotionally detached person, is affected by the emotions and trauma when he witnesses the train from Pakistan loaded with bogies full of dead Sikhs. The terrifying sight of the dead bodies ceases the objectivity of the Magistrate who no more is able to hold his sense of detachment from worldly affairs. The event makes him the quintessence of the numerous government officials who stayed behind reticent during partition in spite of the terrifying riot and bloodshed in the newly free nation. Singh would describe:

> But a trainload of dead was too much for even Hukum Chand's fatalism. He could not square a massacre with a philosophical belief in the inevitability of death. It bewildered and frightened him by its violence and its magnitude. (TP, 1956, p. 92)

The gruesome situation of partition brings Hukum Chand closer to the Muslim prostitute Haseena. Though being infamous as a womanizer, Hukum Chand's empathy and concern for the security of Haseena, who belongs to the communal minority group during partition, explores the undefined inner psyche of a human being that was profoundly exaggerated by the traumatic situation of partition. The upsetting and tormenting scene of the 'ghost train' leaves Hukum Chand a mute spectator and the scene keeps on coming back to haunt him time and again. Singh describes the ghastly scene as:

> There were women and children huddled in a corner, their eyes dilated with horror, their mouths still open as if their shrieks had just then become voiceless … There were bodies crammed against the far end wall of the compartment, looking in terror at the empty windows through which must have come shots, spears and spikes. (TP, 1956, p. 90)

The impact of such distress on the mind and spirit leaves Hukum Chand all alone and speechless. The turbulence of seeing the old Sikh peasant die before his eyes makes it difficult for him to share his trepidation with his fellow beings. As Schultermandl would describe, 'Trauma is not easily communicable; in fact it is often not graspable for the person who experiences it, much less for others' (Schultermandl, 2007, p. 84). Though Hukum Chand is the supreme authority in the village of Mano Majra, the train from Pakistan and its following circumstances turns him into a weak and vulnerable being. As someone having enjoyed the power of authority, Hukum Chand feels immobilized under the trauma of partition. As the author describes, 'Hukum Chand slid off his chair, covered his face with his arms and started to cry. Then he raised his face to the sky and began to pray' (TP, 1956, p. 188).

During the partition, Iqbal, the social worker loses his dignity and self-respect as he is stripped by the police to check his circumcision or the lack of it and thus ascertain his religion. His physical as well as mental distress makes him feeble and fragile. Singh illustrates: 'He wished he could get out of this place where he had to prove his Sikhism to save his life' (TP, 1956, p. 172). The circumcision would decide the fate of Iqbal as it would be the proof of his religious identity. During partition, circumcision, thus, played an awfully crucial role to distinguish between Muslims and non-Muslims. Such communal politics leaves Iqbal too stunned to react to the situation. After being informed about the changes in Mano Majra, the terrible circumstances of partition gives Iqbal an opportunity to prove himself as a leader but he, who is more concerned about his own wellbeing than about the society, chooses to merely debate over the topic rather than take any action to change the situation for better. Iqbal, in the text, thus symbolizes the Janus-faced political community of the

nation whose communal identity is not revealed and who is too obsessed with its personal traumatic state to act on the social front.

The immensely traumatic experiences during partition make the Sikh villagers of Mano Majra plan to attack the train that would be carrying the Muslims from Chandunnugar to Pakistan. Singh observes: 'Some villagers who had only recently wept at the departure of their Muslim friends also stood up to volunteer' (TP, 1956, p. 160) to kill their own friends. Though one of the villagers Meet Singh objects to the attack and says: 'The train will have Mano Majra Muslims on it […]'(TP, 1956, p. 159). The effect of pain, suffering and trauma is so strong, profound, and effectual that the goodwill is quickly replaced by immense abhorrence, revulsion and hatred.

The literature on the tragic memory of partition, thus, evokes the nostalgia where the "'partition's meaning and memory have been constituted, and reconstituted"(Greenberg, 2005, p. 90). It witnesses numerous deaths, riots, massacres that explore the human minds, hearts and their different dimensions. Simultaneously, the bestiality of human beings is juxtaposed by the goodness of heart that has been represented by the character of Juggut Singh whose personal as well as social trauma drives him to sacrifice his life to save numerous other lives. The sense of loss grips the entire nation; the loss of country, the loss of home, the loss of dignity, the loss of honour, the loss of family, the loss of love and the loss of life. Women, as subalterns in a violent world, both socially and communally, are considered as chattel which can be bought, sold, given away, taken away and violated by men. Under such circumstances and such tremendous turmoil, the characters either enact or react. While at times the reaction is passive such as that of Iqbal, contrarily, Juggut Singh acts on his instinct and saves a train carrying refugee Muslims to Pakistan. Khushwant Singh, thus, goes down his memory lane to depict the psychological trauma and turmoil of the characters in the context of partition of the Indian sub-continent.

The pain and agony that invade the numerous unfortunate lives of undivided India is thus portrayed through the experiences of several characters in *Train to Pakistan*. The characters have their own personal agony as well as are driven by the communal anguish which

has been forced upon them during the partition. The trauma they undergo has been conceptualized by the author with his narratives. Under such circumstances, trauma, here, is convoyed with dread and terror. As Singh observes, '"These days one should be grateful for being alive. There is no peace anywhere. One trouble after another […]'" (TP, 1956, p. 101).

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