

### *Introduction to Literature and Cinema-Train to Pakistan Characteristic Difference*

One person expresses themselves through words, and another person expresses themselves through images. This means that people who watch films can see and hear it. The form and style of a book and a movie are also very different from one another.

No matter how different they are, Somdatta Mandal said, "It is a well-known fact that from the very beginning of this new art form in the 20th century, film-makers had to turn to literature, especially novels, for the story that their narration is built upon." (1905:45) For a filmmaker, adaptation is not the same as change; it is a creative reworking of the original. This is what you feel when you watch Pamela Rook's movie version of Khushwant Singh's book *Train to Pakistan*. The following people worked on the movie *Train to Pakistan* Film: *Train to Pakistan* is a movie from 1998. Authors of the screenplay were Pamela Rooks and Khushwant Singh. Musicians include Piyush Kanojia, Taufiq Qureshi, and Kuldeep Singh. Lyricists included Baba Buleshah, Kabir, and Amrita Pritam<sup>60</sup>. Cinematography was done by Sunny Joseph. Set design was done by Chhel Paresh. Editing was done by A.V. Narayan and Sujata Narula. The cast included Nirmal Pandey, Rajat Kapoor, Mohan Agashe, Smriti Mishra, Divya Dutta, Mangal Dhillon, M.S. Sathya, Suresh Jindal, and others. About fifty years after the real tragedy, filming for the movie began. It was hard for the production team to find a

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village in Punjab with pockets of Muslim culture. Finally, a few towns in rural Punjab were picked to show areas with both Sikh and Muslim cultures. This gave a look at Mano Majra, a village on the border between India and Pakistan that was built in 1947. The Indian Censor Board stopped the film's screening on August 15, 1997. Finally, the movie was shown on the TV station Star Plus in 1998. The movie also got good reviews at international film festivals in Denmark, Beirut, Germany, Hong Kong, and Zanzibar. It was also shown in the UK, the US, and Sri Lanka. The movie might get good reviews from experts. The ideas in Singh's book were very strong and interesting, and making it into a movie was not easy. In contrast to the book, the movie doesn't start with the train or Jugga. Instead, it starts with Hukumchand going to Mano Majra to become a Divisional Commissioner and take over.

### **Plot**

In his big office car, Hukumchand, who is getting old, thinks back to his time at Mano Majra. Here is where he talks about Jugga's family history. Jugga's dad was a crook. He was killed when Jugga was still a kid. As a child, Jugga is shown seeing his father get put to death. Must this have made child Jugga want to follow in his father's footsteps! The book talks about Jugga's father, but it doesn't talk about how Jugga watched his father die. From the very beginning of the movie, Rooks has tried to show us more about Jugga, played by Nirmal Pandey. While talking about Jugga's past and present, Hukumchand

*also tells the story of his fight with Mali, a rival thief. A few years ago, they fought in public.*

*Jugga got hurt and was also put in jail. The book says that Jugga couldn't leave the town after the sun went down. He does break the rule, though, when he goes to the field to meet Nooran, the Muslim woman he loves. But Jugga from Rooks goes to Nooran's house to meet her. From the balcony, he is seen sneaking into her house. They try to get close. The part of Nirmal Pandey as Jugga, the tough Sikh thief, seems to take second place to his role as a thief in "Bandit Queen." Singh's and Rooks' Jugga's love for Nooran is a little different in how they feel about her. When Rooks' Jugga talks to Iqbal in jail, he hints at a surprising ending.*

*In the very last scene of the book, locals watch the flooded, swollen river and the dead bodies floating down it. The story was told by Khushwant Singh with blue and gray lines. He talked about how the bodies were floating in the water and how 65 people were talking about it. In the movie, this is shown as a long shot in blue and black under a grave moonlight. It shows bodies floating down a flooded river while shocked people in the village of Mano Majra watch. In this scene, not a single body is shown up close, and the sound of the flood is not heard. They only say a few words to each other. The black and white shot and the lack of sound make it even scarier. The movie ends with a strong scene that doesn't stray too far from the main plot. There is a link between these two parallel shots.*

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On it, there is a train going to Pakistan at night, with no lights on and no whistle. It's like the darkness is a metaphor for the silent loss of a lover in this scene. A rope is tied across the first span of the rail bridge over the river so that Muslim passengers can be thrown from the roof of the train to Sikh extremists who are ready to make history. Jugga is being brave by trying to cut the rope while holding the span. The shot that goes along with it shows Nooran and her blind father in the same train car. She is shown in a dull orange light. Every cut Jugga makes on the rope with his Kirpan seems to move Nooran and the rest of the train one step closer to hope, life, and the sun rising. Jugga is by himself in the dark nighttime, and Nooran is with other people in orange light. It points to their near future. Jugga is finally killed when he falls on the tracks after being shot twice. Nooran is safe on board the train.

Singh's train is a main character in the book. It's a strong sign of both life and death. But for some reason, its many appearances in the movie don't make it seem important. In the second scene, Amrita Pritam's words play in the background to show the connection between the train and the Mano Majra people. The movie names were thought up by Pamela Rooks based on the comings and goings of the train and how they relate to everyday life at Mano Majra. But for people who haven't read the book, the long shots don't really show what life is like in the town.

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The train brings Iqbal, who stands for useless socialism. Still goes unnoticed. As the ghost train, the train is only seen when it comes from Pakistan. In the movie's last scene, Jugga helps the train carrying Nooran get to Pakistan safely, even though he knows he is dead. This gives the train the attention it deserves. The movie ends with a long shot of the train going past the border. Until the very end of the movie, the long shots don't show the train as a sign of both life and death.

### *In-Depth Reviews*

In his review, Sudhir Bose says some good things about the movie. He says, "It's a credit to Rooks that she kept the qualities when she turned the book into a movie." Specifically, she doesn't take a side, and the movie has a simple style and a "un-emphatic voice," even though the images are filled with stress (1998: 38). Khushwant Singh's *Train to Pakistan* is praised for how realistic it is and how well it shows the events and people. It is what K. R. S. Iyenger calls a nightmare that dulls the senses.

### *Long Questions:*

1. How are Iqbal and Jugga's personalities alike and different?
2. Think about the book's title.
3. Talk about what *Train to Pakistan* is about.
4. What do Meet Singh and Imam Baksh do in the book?
5. Look at what women do in the book.

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6. *What does Hukum Chand and Sub-Inspector do to try to save the Muslims of Man?*

Dr. V. Singh