

Literature and films-The Train to Pakistan

The novelist expresses herself through words, but the filmmaker does it through images. In this way, moviegoers may watch and hear the film. Beyond this, the form and style of a film are obviously different from that of a book.

A filmmaker's interpretation of an original work is more like a creative reconstruction than a literal translation. This is the essence of Khushwant Singh's *Train to Pakistan*, as shown in Pamela Rooks's cinematic adaptation.

The following individuals contributed to the production of *Train to Pakistan*

Film: Cinematic work: *Train to Pakistan* (1998)

Screenplay by: Pamela Rooks,

Director: The film was directed by Pamela Rooks with assistance from Khushwant Singh. The music was composed by Piyush Kanojia, Taufiq Qureshi, and Kuldeep Singh. Baba Buleshah, Kabir, and

Amrita Pritam wrote the lyrics.

Sunny Joseph shot the film.

Chhel Paresh designed the sets.

A.V. Narayan edited the film.

Sujata Narula was the production supervisor.

The cast included Rajat Kapoor, Mohan Agashe, Smriti Mishra, Divya Dutta, Mangal Dhillon, Suresh Jindal, and Mohan Agashe. Principal photography on the film began around fifty years subsequent to the tragic event. Finding a Punjabi village with traces of Muslim tradition became a challenge for the film crew. Lastly, to provide an impression of Mano Majra, a border village in 1947 between India and Pakistan, a couple of rural Punjabi villages were chosen to showcase pockets of Sikh and Muslim culture.

The Indian Censor Board put a hold on the film's premiere on August 15, 1997.

In 1998, Star Plus, a television channel, finally aired the film.

The picture was a smashing success at international film festivals in countries including Hong Kong, Zanzibar, Denmark, Beirut, and the US, and it was also released in the US, Sri Lanka, and the UK. The picture has the potential to win over skeptics.

Thematically, Singh's work was powerful and engaging, making it a difficult assignment to adapt it for the big screen. Neither the

train nor Jugga are introduced in the beginning of the film, in contrast to its printed equivalent.

On the contrary, the story starts with Hukumchand making his way to Mano Majra to assume the role of commissioning commissioner. The elderly Hukumchand remembers his time at Mano Majra as he sits in his enormous office vehicle. The story of Jugga's family history is told here. Jugga's dad was a notorious criminal. Even though Jugga was only a little boy at the time, he was executed. The execution of Jugga's father is shown to him when he is a little boy. How might this have influenced little Jugga to want to be just like his dad? While the story does touch on Jugga's paternal ancestry, it omits any mention of the young Jugga who witnessed his father's execution.

In the opening ten minutes of the film, Rooks attempts to establish Nirmal Pandey's character Jugga. In addition to sharing anecdotes about Jugga's past and present, Hukumchand recounts his fight with rival dacoit Mali. There was an open conflict between the two a few years ago.

In addition to being imprisoned, Jugga was hurt. According to the book, Jugga was forbidden to leave the community once the sun went down. He defies the rules, however, by going out into the field to see his Muslim sweetheart, Nooran. However, Jugga from Rooks visits Nooran at her residence. We saw him skulking down the terrace and into her house. They attempt a sexual encounter. The portrayal of the brawny Sikh dacoit Jugga, played by Nirmal Pandey, in "Bandit Queen" overshadows his performance here. The sexual devotion of Rooks' Jugga to Nooran is somewhat different from that of Singh's Jugga. Rooks' Jugga, in his conversation with Iqbal in prison, alludes to an unexpected conclusion.

The narrative ends with the locals observing the enlarged river, which has flooded, and the floating corpses.

The scenario has been described by Khushwant Singh using blue and grey brushstrokes. He has described the 65 villagers debating the matter and the bodies floating in the sea. This appears in the film as a long view in grave moonlight, shot in monochrome (blue and black). Astounded residents of Mano Majra watch as corpses float downstream in the inundated river. There isn't a single person or sound of water in this shot, and it's not even close-up. The locals hardly say anything to each other. What

heightens the terror is the use of monochromatic photography and the utter lack of sound.

The film's climax is dramatic and effective, and it stays true to the plot the whole time. This is where two shots that go parallel meet. It depicts a train trundling through the night toward Pakistan without any illumination or whistles. A lover's silent sacrifice is symbolized by the darkness in this scenario. As the Sikh militants prepare to write a tragic chapter in train history, a rope is fastened across the first span of the riverbed rail bridge in order to lower the Muslim passengers from the train's roof. With the span in his hands, Jugga is fearlessly attempting to sever the rope.

In the contrasting scene, we see Nooran and her blind father sharing a train carriage. Subdued orange light illuminates her. It feels like Nooran and the whole train are being pulled ever closer to hope, life, and sunrise with each cut of Jugga's Kirpan on the rope. Jugga is shown alone in the moonlight, while Nooran and the other passengers are shown in orange light. It alludes to what's upcoming for them. The train carrying Nooran continues on its journey without incident while Jugga, who was wounded twice, succumbs to his injuries and dies on the tracks.

The train that Singh rides aboard is a major plot point. Both life and death are potently represented by it. However, its repeated appearances in the film fall flat.

The second scene depicts the train's relationship with the Mano Majra people, set against the background of Amrita Pritam's lyrics.

The titles of the film were chosen by Pamela Rooks based on the train's arrivals, departures, and passing, as well as its relationship to the daily life in Mano Majra.

However, for viewers unfamiliar with the book, the lengthy shots do little to elucidate the daily life of the hamlet. Iqbal, a representation of utopian socialism, is brought by the train. Continues to go unrecognized. The train, known as the ghost train, is only visible when it departs from Pakistan.

The film's final sequence, in which Jugga assists the train transporting Nooran in passing to Pakistan safely over his lifeless body, gives the train the honour it deserves.

As the credits roll, we see the train continue its journey beyond the borders in a long shot. Unless we see it at the very end of the film, the long shots don't portray the train as a metaphor for life and death.

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Critical Reviewer Sudhir Bose makes some astute observations regarding the picture. He gives Rooks credit for keeping the novel's qualities intact in the film adaptation. Specifically, she remains neutral throughout the film, which contributes to its spare aesthetic and "un-emphatic voice" despite the pervasive tension in the images (1998: 38) The realistic plot and characters in Train to Pakistan, written by Khushwant Singh, are commendable. A nightmare that numbs the sensitivities, according to K. R. S. Iyenger.

Dr. Vandana Singh