



REPRESENTATION OF POST-COLONIALISM ELEMENTS IN THE SELECTED NOVELS

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INTRODUCTION

Through themes, every work conveys a message. A message or opinion conveyed by the author through character, plot, images, conversation, thought, conflict and other literary devices are known as thematic representation. Themes have implied rather than explicit meanings. Love, hatred, vengeance, war, and other recurring themes can be found in any work of art. These themes have a universal message for people of all races, genders, religions, languages, and cultures. The reader can understand the different themes in work because of the artistic depiction. Because of the limitations of the screenplay, the writer uses a selection process for themes when converting the novel into a film screenplay.

Postcolonialism consists of various common motifs as well as themes such as racism, identity quest, cultural dominance, and many more. It has been observed that the majority of the postcolonial writers are established themes that are connected with the "*colonized*" and "*colonizer*" both aspects. For example, Chinua Achebe who is the most renowned post-colonial narrator and the work of the narrator mostly relies on the "*colonization of Nigeria*" which is the homeland of the narrator. The author specially defines its writings in the struggles which were faced by the Nigerians due to the expanded control of the British (Fang 455). Postcolonial literature is beneficial for the identification of the issues and consequences of the countries' decolonization and especially on the subjugated peoples' cultural independence and political views. On the other hand, it relies on the themes that are associated with colonialism and racialism.

"*Like home*" is one of the beneficial story themes which demonstrates the culture of the sharings while it totally relies on confidence because confident individuals cannot be

submerged by anyone and it also effectively reduces the chances of the scare. On the other hand, when it comes to poetry it defines things that are not obliged with reality. *Identity crisis* is another term that relies on two things such as death and love and it very effectively defines its power in the literature for a long period of time. Identity crisis portrayal challenges are beneficial for the readers because it totally helps a reader to think about its relationship with society and shed light on self-awareness at an optimum level (Strong 167). On the other hand, the main aim of this theme is to achieve self-realization. The hybridity theme is the collaboration of the two cultures such as western culture and the east culture on both post-colonial and colonial literature. This theme shows the common subjects of Africa and Asia and more specifically the found in the balance between the western and eastern culture in aspect of similar cultural attributes. Loss of identity is the main motif of the alienation theme and this theme comprises four different segments as self, others, labor product, and labor process.

Partition is another beneficial theme of the postcolonial and this theme of postcolonialism is very complex and violent. Partition is one of the best colonial themes which aims to demystify great stories with entertainment. Rootlessness relies on the individuals who migrate into a new region and their experience in the migration process. On the other hand, multiculturalism is another post-colonial theme that Kenner towards the members who are diverse from the society (Armstrong). This theme also maintained the dominant culture within the assimilation demands of the theme. Orientalism is voided by Edward and according to the founder, this theme relies on the western scholars' attitudes and perspectives. Postcolonial anxiety was coined by Sankaran Krishna in the year 1999 and it is the persistent desire around the third world states that considered the models equal with western enlightened liberal states.

Post-colonial literature is a broad term that encompasses the period following colonialism. The aftermath of decolonization is depicted in post-colonial literature, which examines the political, social, and cultural consequences. Displacement, otherness, Home, alienation, individual and national identity crises, rootlessness, resistance, hegemony, freedom, diaspora, space, ethnicity, and other themes are explored in post-colonial novels. Decolonization, or the political and cultural independence of people who have been formally colonized, is the subject of post-colonial literature. Chinua Achebe, V.S. Naipaul, Bharti Mukherjee, Amitav Ghosh, Kiran Desai, and Salman Rushdie are just a few post-colonial writers who have contributed to post-colonial literature.

Partition novels are a subcategory of post-colonial novels that explore the repercussions of partition on individual lives and the country as a whole. The partition of India in 1947 is still a fresh scar on the nation's psyche, eternally dividing the country. The British departed India, but not before planting the painful seeds of religious separation. Under the guise of patriotism, jingoism turned people violent.

Train to Pakistan is a historical book written by Khushwant Singh and published in 1956. It is set against the background of the 1947 partition of Pakistan and India, which resulted in the relocation of twenty million people and the deaths of over a million. Khushwant Singh strives to portray the partition of British India in numerous dimensions, bringing out horrors and terrors beneath it, rather than only telling the historical or political events surrounding it. It is located in postcolonial India. *Train to Pakistan* tackles a variety of postcolonial topics, including representation and resistance, linguistic abrogation and appropriation, racial difficulties, and hybridism, to name a few.

There are various types of themes such as “The Partition of India and Religious Warfare”, “Postcolonial Anxiety and National Identity”, corruption and power, Heroism and Honor, Masculinity and gender etc. that are related to the Novel *Train to Pakistan*, 1956. “Postcolonial Anxiety and National Identity” and Partition of India and Pakistan are the two main themes of this Novel. In this novel, the writer has shown the bloody partition of India (Bandhu, Sheetal, et al. 280). Due to religious violence, the people traveling from India to Pakistan were brutally killed. More than hundreds of religious rights between Hindu and Muslim, Sikh and Muslim, etc. have been occurred due to this partition. From the analysis of “Postcolonial Anxiety and National Identity”, it is seen that the main issue in this case was the identification of the nation. There were many Muslim people of India whose land has fallen in India and many Hindu who houses have fallen in the Pakistan.

The majority of novels dealing with Partition's beast are at odds with humanity and communal attitudes, which are ultimately defeated by secularism. Many of the stories conclude with love and goodness triumphing over the evils of the time. They start with communal harmony and progress to misunderstandings, misinterpretations, doubt, suspects, disharmony, and man's moral degeneration. All of the stories, however, come to a peaceful and relaxed conclusion with eternal love, fraternity, and brotherhood.

The current research focuses on four novels: Khushwant Singh's *Train to Pakistan* (the first major Indian English novel on Partition), Bapsi Sidhwa's *Ice-Candy Man* (the major

work of a Pakistan-based Parsee female writer), Amrita Pritam's *Pinjar* (a Punjabi, Hindi novel depicting problems faced by women in the pre-Partition and post-Partition period), Salman Rushdie's *Midnight's Children*, and Milkha Singh's *The Race of My Life: an autobiography*.

DISCUSSION

In the novel, “*The train to Pakistan*”,

"*The train to Pakistan*" is a novel that was published in the year of 1956 and was written by Khushwant Singh. This is a historical novel that has portrayed the different shades and the colors of the partition between India and Pakistan. This novel has been concentrated on the particular fictional village that is Mano Majra village. In this novel there mainly two shades of themes have been shown particularly. The joy of getting freedom and the melancholy of leaving the motherland and going to some other land has been shown beautifully (Widayati, 15). The perfect mixture of their joy and melancholy has been portrayed by showing the emotion of the common people in that village.

The collision between the Sikhs and the Muslims has also been portrayed aesthetically. These two communities used to live happily and peacefully in the same village. After the occurrence of the partition, there was also the start of rage and the manager of these two communities happened. The novel has also shown the upcoming manipulative nature of villagers by the influence of British councils. The main themes of this novel were the peace and the happiness that used to occur regularly before the occurrence of the partition (Murray, 400). The after-effect of their news of partition in that village and the reaction of the villagers along with it was also shown.

In the novel, “*Ice-candy man*”

This novel is also known as "cracking India" and was published in the year of 1988 in England. The writer was Bapsi Sidhwa and the novel has mainly focused on the incidents that had happened at the time of the partition between India and Pakistan mainly. This is also a patriotic novel that portrays the different colors and the themes of the incidents that have happened while partitioning. Where the main character of the story is a village girl who is very beautiful and simple and has got stuck by Tyne attack of polio. The main theme of this book is the awakening of sexual emotions (Hanukkah, 13). In this book, the different desires

of the people have also been portrayed beautifully to show the lust and the desire of an individual.

The impact of partition has arisen the other emotions in the men such as rage, anger, revenge, and the desire to kill the people with whom they are used to living together. Here, in this village, after the occurrence of their news of partition, there is also the start of the communal misbalance. The Muslims were up to killing and doing sexual abuse with the other communities (Furuseth, 98). The Muslim community started killing and raping the Hindus that were present in that village. The main theme of this novel is revenge and rage.

In the novel, “*Pinjar*”

Pinjar" is a novel based on patriotism and was published in the year 1950 and was written by Amrita Pritam. The novel mainly says the story of a Hindu girl who has been abducted by a Muslim boy. The communal differences that have occurred after the abduction of the girl were shown. The girl refused to marry that boy and was returned to her parent's house. Due to the social facts in the practices that had been practiced at that time, her parents refused to accept the girl (Indriani, 32). The context of the film has also shown the time of partitioning of India. The communal differences that have been created have been shown in this novel aesthetically.

The main consequence of this novel was to show the melancholy of the individual due to the occurrence of the partitioning. Different types of emotions that have been seen in this novel are the fear of the society, the toxicity that is mixed in love, the helplessness of the girl, the revenge emotion of the individual, and the game-changing emotional change of that Muslim boy. The differences in the social practices in different communities have also been shown in his novel (Wang, 900). This is the true example of rage, anger; toxicity, love, and helplessness of the characters are living in that time, in that situation.

In the novel, “*Midnight’s Children*”,

Midnight's Children" is a novel that was published in the year of 1981 and was written by Salman Rushdie. This novel has also shown the rules and regulations that have been maintained by the citizens of India. This novel has also shown the consequences of partition and the effect of partition upon the common people of India. This novel has shown the realistic consequences of India at that time. There are 3 different parts of this novel and

the different parts portray the different situations and stages of patriotism at that time (Dubowska, 28). This novel has shown the existence of the supernatural powers of three individuals as well.

The main character "Saleem Sinai " has seen that all the children that have been taking birth between 12 a.m to 1 a.m have the ability of supernatural powers. This novel has also shown the cultural factors that have been practiced at the time and the religious thoughts and the vows that were practiced regularly at that time. The practice of the "witch culture" was also practiced at that time. The superstitious beliefs of the individuals have never been shown in this novel (Widayati, 100). The impact of patriotism on the common people and the main character ahead has also been shown in this novel.

In the novel, "*The Race of my life*",

"*The race of my life*" is an autobiography, was written by Milkha Singh, and was published in the year of 2013. His parents were killed at the time of the partition of India and he has seen that in his eyes. To serve the nation he has joined the army, where the super of his battalion has identified his athletic skills. He was then trained to run regularly to take part in athletics to represent India (Hanukkah, 13). During regular practice, the killing scenes of his family were informed by his eyes which have helped him in maintaining his dedication in the track.

He has also chosen this to show patriotism and love toward the nation. This novel has beautifully shown the different shades of a Persian such as love towards his parents, patriotism, dedication, and the effect of hard work. This is the only way he has chosen to show respect and love towards India. This novel has also shown the passion, love, and rage of an individual (Murray, 50). He has won the race without having any proper gear of running and was able to defeat other nations in that battle was also shown.

Conclusion

The portrayal of migration – the displacement of millions of people across the Indo-Pak border – is a prominent feature of these novels. The story of migration, or pre-migration and post-migration refugee camps, is told in a heart-wrenching manner in all four novels. Along with migration, the authors have not forgotten to include descriptions of heinous acts such as looting and arson, as well as murders, kidnappings, and rapes that occurred in the

most heinous manner during this period. Only dead bodies of those migrating to India were carried on the ghost train. The abduction of Hindu girls in the refugee 'Kafila' by Muslims in *Pinjar* and a similar train arriving at Lahore Railway station from Gurudaspur carrying corpses and sacks full of chopped breasts of women in *Ice- Candy Man* are just a few of the many examples.

Three of these novels also depict the loss of identity that both men and women experienced during the Partition movement. In *Ice-Candy Man* Shanta, Lenny's Hindu Ayah is turned into a prostitute and renamed 'Mumtaz' by the *Ice-Candy Man*, and Pooro is rechristened as Hamida in *Pinjar*. These characters refuse to accept their new identities and live a quiet existence. They don't fight back because they're either alone in the enemy's horde or are unable to react. What matters, however, is their 'desire to live,' to survive, and to continue living. Death is something that no one wishes to experience. Pooro was the only one who could adjust to his new situation and cope with life. Sahni departs from Harnam Singh and Iqbal in order to take his story to a new level. Shanta is rescued and rehabilitated, as opposed to Pooro, who was given the opportunity to return to her family but turned it down. Shanta continues her quest to reclaim her former identity, with the possibility of crossing the border to rejoin her people.

During the holocaust, all of the novels highlight the higher literate class, bureaucrats, imperialists, and communists' retreating steps, rejection of action, or disinterest. Hukumchand, Iqbal, Richard, Shethi couple, Pooro, and Ramchand's parents all appear defeated and retreat when action is required. Instead, because of their second or third place in the hierarchy, illiterate, semi-literate children and those from the economically lower class, who are also in more trouble, emerge as heroes in their own little spaces.

For example, Jugga, a local Hindu dacoit, risked his life to save the whole train going to Pakistan; Lenny and her God Mother find ways to help the Ayah; Harnam Singh and Banto are assisted and provided protection by Rajjo, a Muslim lady; and Laajo is helped to flee her intended victims by Rashid, the Muslim kidnapper of Pooro. These acts can be described as a love and fraternity motif that exists among India's and Pakistan's less educated and economically disadvantaged. The upper class disregards the emergency and the mediocre act for the sake of love and brotherhood in all four novels.

The central theme of all of the novels is 'love,' which serves as the driving force behind the text's climax. For example, in *Train to Pakistan*, Jugga's love for Nooran motivates him to risk his life in order to save his beloved, and as a result, the entire train bound for Pakistan is saved; in *Ice Candy Man*, the protagonist, *Ice Candy Man*'s love and affection for Shanta motivate him to act as an antagonist, a villain, and abductand rape Shanta in order to possess her; and in *Pinjar* Pooro's abduction by Rashid, love is one of Pooro's hatred turns into admiration as the novel progresses. She begins to recognize his inherent good qualities, and instead of returning to India to join her Hindu family, she chooses to stay with him. Interestingly, love and affection bloom between the rival communities – Hindus, Muslims, and Sikhs – in each case, without exception.

All of these novels were adapted into films by experienced or upcoming but ambitious filmmakers and their teams after a significant period of time had passed since their publication. They might be able to help the novel reach non-reader groups through the silver screen, as cinema has grown in popularity as a source of information and entertainment, owing to its sole capability: moving, talking visuals.

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