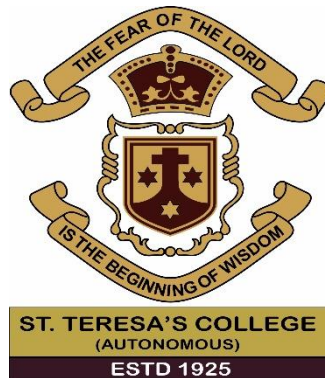


**A RE-READING OF KHUSHWANT SINGH'S *TRAIN TO PAKISTAN*
FROM A PSYCHOGEOGRAPHIC PERSPECTIVE**



*Project submitted to Mahatma Gandhi University in partial fulfilment of
the requirement for the degree of MASTER OF ARTS in
English Language and Literature*

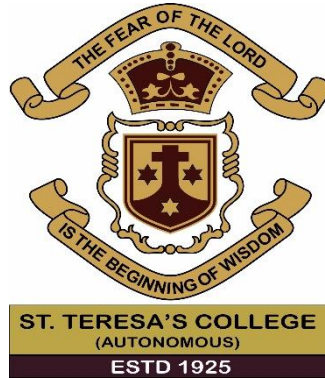
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March 2023

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I hereby declare that this dissertation entitled “A Re-reading of Khushwant Singh’s *Train to Pakistan* from a Psychogeographical Perspective” is the record of bona fide work done by me under the guidance and supervision of Ms. Lissy Jose, Assistant Professor, Department of English and Centre for Research, and that no part of the dissertation has been presented earlier for the award of any degree, diploma or any other similar title of recognition.

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CERTIFICATE

I hereby certify that this project entitled “A Re-reading of Khushwant Singh’s *Train to Pakistan* from a Psychogeographical Perspective” is a record of bona fide work carried out by Liya Sabu under my supervision and guidance.

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March 2023

An Abstract of the Project Entitled:
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The Partition in 1947, which led to the birth of modern India and Pakistan, was a catastrophic event that had devastating consequences on people residing in both the places. It resulted in the displacement of millions, leading to innumerable deaths and lasting trauma. The splitting up of the homeland created confusions and emotional imbalance on the natives of the respective lands. Psychogeography describes the effect of a geographical location on the emotions and behaviour of individuals. Literary psychogeography describes how a certain area of a city or landscape affects a person's psyche or how they project their inner sentiments onto their surroundings. *Train to Pakistan* is a historical novel in which Khushwant Singh through the depiction of the fictional village of Mano Majra conveys the trauma and violence inflicted on and by the people of both countries during the partition of 1947. The portrayal of trains as an integral part of their lives, reveals the psychological link between the land and their cultural behaviour. This project attempts to analyse *Train to Pakistan* (1956) by Khushwant Singh through a psychogeographical lens. The different ideas of psychogeography put forward by theorists like Guy Debord, Charles Baudelaire, Benedict Anderson, Merlin Coverly are included in the study. The study aims to analyse the emotional chaos and displacement that occurred to the citizens of India and Pakistan during the partition.

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Liya Sabu

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Introduction

Psychogeography emerged as a new domain of geographical studies in 1955 by the Marxist theorist Guy Debord in the course of his investigation on how different places affect the psyche and behaviour of people. Debord proposed imaginative and fun ways of travelling the urban environment in order to study its architecture and places. This idea was inspired by Charles Baudelaire, a nineteenth-century French poet and writer who coined the term "*flâneur*," which translates to "urban wanderer."

Psychogeography is the study of urban environments with an emphasis on people's connections to particular places and random routes. It was developed by members of the Situationist International and Letterist International, two revolutionary movements influenced by the ideologies and practices of those movements as well as Dadaist and Surrealist ideas. Debord was the founding member of the avant-garde movement Situationist International, which demanded a revolutionary change in everyday life by breaking down the barriers between culture and everyday life. When artists, writers, and filmmakers like Iain Sinclair and Patrick Keiller started employing the concept to create works based on strolling around locations, psychogeography became more prominent in the 1990s.

Debord defines psychogeography as the intersection of psychology and geography and as a critical lens for seeing and deciphering the psychological and behavioural consequences of urban space on an individual's consciousness. Van Tijen's concept, literary psychogeography, can be viewed basically as a literary representation of psychogeography, whereby literature is taken in the broadest sense possible. Literary psychogeography is different from psychogeography, as Tijen

defines psychogeography as the art that attempts to capture and comprehend the effect of the surrounding environments on the human mind and vice versa.

Literary psychogeography, which is defined as any writing that successfully captures the impact of a specific location in a city or geography on the human mind or a person's ability to project innermost feelings or emotions onto the outside world, is an expression of this phenomenon in literature. Popular fiction, comics, journalistic writing, songs, films, government reports, and ad slogans are all examples of texts with well-versed literary elements that might contain passages or fragments that capture "psycho-geographic moments" in a descriptive text. When all of these text shards are combined, it will be possible to "read" the life narrative of the (city) landscape and "chart" the changes in atmosphere and mood that have occurred.

Partition literature is one of the notable areas of psychogeographic study in which a clear connection between geography and psychology is identified. *Train to Pakistan* by Khushwant Singh is one such work in partition literature that portrays the changes brought through the partition of India, both in the geography of the state and the psychology of the mind. The partition has wounded the nation and also the minds of the people. The Partition of India occurred when the British Raj in South Asia was abolished in 1947.

After World War II, impetus grew in the protracted struggle to free India from the British Raj, which had underway since the Indian Mutiny of 1857. India wanted to be independent, but there was much tension between its various communities, like the conflict between the Muslim League with that of the Indian National Congress. It resulted in the emergence of two separate nations, India and Pakistan, in 1947, along with a shift in political boundaries and the distribution of other resources. The

Dominion of Pakistan, which at the time consisted of two regions on either side of India, is now made up of Pakistan and Bangladesh and the Dominion of India is now known as the Republic of India. Two British Indian provinces, Bengal and Punjab, were divided due to the alteration in political boundaries. The predominantly non-Muslim districts in these provinces were given to India, whereas the majority Muslim districts were given to Pakistan. The British Indian Army, Royal Indian Navy, Royal Indian Air Force, Indian Civil Service, railways, and the national treasury were among the additional assets that were partitioned. India and Pakistan officially became independent at midnight on August 14 and 15, 1947.

The division resulted in a massive death toll and an unprecedented migration between the two states. It strengthened the notion that safety was found among those of the same religion among the refugees who survived. In the case of Pakistan, it gave the Muslims of British India a tangible home that they had previously only envisaged. The migrations happened quickly and without much warning. Between 14 million and 18 million people, possibly more, are estimated to have relocated. Millions of people were compelled to abandon their homes and relocate to the other state, trudging across landscapes littered with corpses and uncertain of their future. The typical estimate of the excess mortality during the partition is between 200,000 and 1 million. The violent character of the split fostered antagonism and mistrust between India and Pakistan, which continues to impact their relationship today.

Partition literature portrays a nuanced picture of the catastrophe of partition, a challenging time in Indian history. It incorporates history, conflict studies, border studies, and politics. In Partition literature, the complex dynamics of the partition of India are recounted and explored from various perspectives, including its political but also its metaphorical and symbolic significance and consequences. Its ultimate

objective is to go beyond and, where necessary, refute the state's standardised, one-dimensional account of India's Partition.

Tracing through the life and experiences of the people of a fictional village Mano Majra, Khushwant Singh depicts the horrors of partition and how it changed the minds of innocent people through his novel *Train to Pakistan*. The novel was published in 1956. Khushwant Singh was an Indian novelist, solicitor, diplomat, journalist, and politician. He was inspired to write the novel from his own personal experience regarding the Indian partition of 1947. *Train to Pakistan* is one of his most famous works, and it was later made into a film under the same name in 1998.

Khushwant Singh was born on 2nd February 1915 and was named 'Khushal Singh'. He was born in Punjab and was educated in Delhi and London. He was awarded an LL.B. from the University of London. He worked for eight years as a lawyer in Lahore High Court and later joined the Indian Foreign Service. He was also appointed as a journalist in the All India Radio in 1951 and later worked with the Department of Mass Communications of UNESCO in Paris in 1956. Throughout the 1970s and 1980s, he served as editor of a number of literary and news journals as well as two newspapers. He served in the Indian Parliament's upper house, as a member of the Rajya Sabha, between 1980 and 1986.

Khushwant Singh received the Padma Bhushan in 1974, but he returned it in 1984, declaring his protest against Operation Blue Star, in which the Indian Army invaded Amritsar. He received the Padma Vibhushan in 2007, which ranks as India's second-highest civilian honour. Some of his acclaimed works include *The Mark of Vishnu and Other Stories* (1950), *The Voice of God and Other Stories* (1957), *The Fall of the Kingdom of Punjab* (1962), *Delhi: A Novel* (1990), *Declaring Love in Four*

Languages, by Khushwant Singh and Sharda Kaushik, (1997), *Truth, Love and a Little Malice: An Autobiography*, (2002), *The Portrait of a Lady* (2016), *Punjab, Punjabis & Punjabyat: Reflections on a Land and its People*, 2018 (it was posthumously compiled by his daughter Mala Dayal) etc.

Train to Pakistan gives a human face to one of the bloodiest episodes in the histories of the two countries by focusing on how division affected the people on the ground and on the lives of common individuals as they were uprooted from their homes. In his broad view, Khushwant Singh employs the train as a symbol. The enormous devastation during the liberation and partition in 1947 has been linked to Indian railroads. *Train to Pakistan*, a typical partition story by Khushwant Singh, conjures visions of the "ghost train" during partition. The deadly division and intergroup violence that caused many Hindus and Sikhs to migrate to India and Muslims to Pakistan are depicted as filling the trains as they arrive at their termini. The violent incidents that involve trains and large numbers of body presage, outbreaks of terrible violence and tremendous slaughter that remind readers of the partition of India are also referenced in the book. When India was divided in 1947, the railways transported millions of Muslims and Hindus. Indian trains have a sordid history of being connected to acts of intergroup violence. For example, the Samjhauta Express shattered the peace between the two countries when it was attacked at Deewana. The Sabarmati Express was set ablaze when Hindu activists were killed at Godhara, which sparked the Gujarat riots in 2002. Trains were, therefore, crucial to the history of the partition, and Singh convincingly illustrates how "the train" served as a timetable and a complete almanac for the inhabitants of Mano Majra.

Before the partition of 1947, Hindus, Muslims, and Sikhs coexisted peacefully, withstanding instances of hostility. But religious and cultural divisions

became insurmountable as a result of partition, and families were compelled to leave their homes and relocate to locations deemed safe for followers of their particular religion. The relocation process, however, was dangerous in and of itself since extremists were looking to profit from the confusion. These impromptu evacuations happened on crowded trains, on foot, and by cart. The ensuing civil conflict between Hindus and Muslims will eventually ensnare these refugees who had fled the turmoil in an attempt to flee it.

The arrival and departure of the supply trains governed daily life in many villages, including Mano Majra, where the core of the narrative is set. The trains became increasingly erratic as the conflict went on and frequently carried much more refugees than the little villages could accommodate. Fear crept into the countryside and permeated every part of their life as the upheaval in the country's centre rapidly reached the rural communities.

When the village's Muslims are told to leave, the tenuous religious harmony in the community is soon shattered. Families that have spent generations residing in Mano Majra are deported with only the goods they can carry after being stripped of all of their property. The military has plans for the Sikh and Hindu populations as well, as they are called upon to participate in an attack on the upcoming train to Pakistan. In response to the military's bullets strafing the train, the villagers were asked to ambush and kill any passengers who attempted to flee. The locals' realisation that the next train will be carrying people from their own hamlet rather than Muslim citizens emphasises the tragedy of this scheme.

Train to Pakistan is a classic work which examines issues of alliance, love, and religion while addressing the partition of India, which is still important today.

According to Singh, there are neither pure good people nor pure bad people in the area. Jugga, a man with many flaws, stands up for the notion that, even when the cost is great, people can choose a different route during times of political and religious conflict. The study of the precise rules and particular impacts of the physical landscape, whether purposefully planned or not, on people's feelings and behaviour is what psychogeography could set out to do. So, the term "psychogeographical," which retains a nice amount of ambiguity, can be used to describe the conclusions drawn from this kind of research, their impact on emotional states, and even more broadly, any circumstance or behaviour that seems to exhibit the same sense of exploration.

The fictional village Mano Majra itself becomes the central character of the novel, as the story revolves around the changes occurring in Mano Majra as part of the partition. Tracing threads from all characters' relation to their space, *Train to Pakistan* emerge as a powerful criticism against the hegemonic constitution of space. The novel is also a harsh criticism of the patriarchal and traditional impositions in the lives of villagers that promotes this spatial dissimilitude and against those who ask them to fight against their own brothers and sisters. The spatial separateness that resulted from partition gave rise to different constitutions of power, and language became a stringent mechanism exercised by the powerful to promote and perpetuate this spatial imbalance. Therefore, space is the overriding theme of the novel.

This project constitutes two chapters. The first chapter, "Deciphering Psychogeography", traces the evolution of psychogeography, its major exponents, ideologies and themes. It traces the evolution from the early models of psychogeography that aim at challenging the differences between culture and everyday life to the account of the contemporary concerns of how space and landscape affect the psyche and behaviour of people related to that particular place.

The second chapter, titled "A Nation at the Crossroads: Situating *Train to Pakistan*", analyses the novel of Khuswant Singh from a psychogeographical perspective by tracing the lives of people of the fictional village of Mano Majra before and after the partition of India. This chapter analyses how the trains act as a metaphor for change brought in through partition. Trains were assisting people during the partition to lead somewhat orderly and punctual lives. The compartmentalisation of space or land based on religious and political distinctions resulted in the creation of two independent nations in 1947. An investigation of the lives of the villagers of Mano Majra through a psychogeographical lens helps to understand the correlation between psychology and geography.

This study is an attempt to draw a parallel between the physical partition and mental changes that occur in the minds of people who are directly affected by it. In unequal power relations and politics, it is always the ordinary working-class community that suffers the most. An interrelated study of private and public divisions of spaces discloses the real power struggles in a partitioned society.

Chapter 1

Deciphering Psychogeography

Human beings interact with various communities, cultures and economics. Human geography analyses different patterns of human social interactions with the environment and spatial dependencies. It analyses the relationship among people across time and space. One of the most fundamental geographical ideas is the concept of "space." Space is a basic, ineliminable dimension of existence that shows up in all facets of material, psychological, and social life. It cannot be immediately experienced, making it a merely dimensional category. Hence, space is a fundamental component of all representations, and all representations of space need a medium (such things or events) through which their presence may be felt. Moreover, spatial notions are crucial for rational cognition and may perhaps be the basis of rationality itself. As a result, spatial metaphors pervade all aspects of thinking, even those that aren't often thought of as having a spatial component. Geographical space is frequently viewed as land with a connection to ownership, whereby space is viewed as either property or territory. The use of space affects how people behave. The creation of a conceptual framework for addressing the distribution of things and occurrences in space underpins the entire discipline and philosophy of geography. A society is made up of people who collaborate for the benefit of the region and live in close proximity to one another.

Today, space and place are no longer seen as the stable backdrop for the dynamic operations of time but as active participants of social change. As Edward Soja wrote more than 30 years ago to contest the firmly established assumption of "time as richness, life, dialectic, the revealing context for critical social theorization" (Soja 1989, 137), and of history and biography as their privileged modes of discourse,

“‘life-stories’ have a geography too; they have milieu, immediate locales, provocative emplacements that affect thought and action. The historical imagination is never completely spaceless [...]” (Soja 1989, 10). Space is not associated with any value. Contrarily, a place is more than simply a physical location and may be thought of as a space that has been shaped by social interactions. There is no restriction and no limit to the size of a place. It might be a town, a district, a region, a school, etc. In actuality, there is a "place" in a "space" that has been imbued by human experiences with goals and meanings. Psychogeography is the study of landscapes by focusing on the people’s relationship with specific locations and spaces. It traces the connection and interdependency of psychology and geography.

Guy Debord, the founder of the avant-garde organisation Lettrist International, is credited with developing psychogeography, and his own definition of psychogeography is "the study of the specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals” (Debord 61). Earlier, the concept of space was not taken into consideration for studies like that of time or culture. It is with the advent of modernity that the idea of space gained more importance and became the subject of study in discourses of psychology and humanities. A new sensibility of "modernism" was being defined in art and literature during the time periods when spatial relativity and general relativity first appeared on the scene at the start of the 20th century and following World War I, respectively. The first published discussion on psychogeography was in the Lettrist journal *Potlatch* (1954), which included the article named *Psychogeographical Game of the Week* discussing the concept of psychogeography. Aspects of Dadaism and Surrealism served as inspiration for the Lettrists' reinvention of the metropolis.

Psychogeography emerged as a new domain of geographical studies in 1955 and was created by the members of the Situationist International and Letterist International, revolutionary movements influenced by Dadaist and Surrealist thought as well as Marxist and Anarchist theory and the attitudes and practises of those movements. The Letterist International (LI) was a Paris-based collective of radical artists and cultural theorists between 1952 and 1957. As a split from Isidore Isou's Lettrist group, it was founded by Guy Debord and Gil J. Wolman and later re-joined by Jean-Louis Brau and Serge Berna. They could be seen as French counterparts of the American Beat Generation, particularly in the form it took during the same period, and were still having the adventures that would inform their later works and ideas. They differed in other ways, such as their complete rejection of spirituality, but they shared a blend of intellectualism, protest, and hedonism.

Psychogeography was a strategy created by the Situationists Internationale (SI), a small but influential French avant-garde art collective from the 1950s and 60s that demanded a revolutionary change in everyday life. The Situationist International (SI) was an international organisation of social revolutionaries made up of intellectuals, artists, and political thinkers of the avant-garde. From the time of its founding in 1957 until its dissolution in 1972, it became well-known across Europe. The Situationist movement was an international association of writers and artists who challenged the distinctions between high culture and ordinary life on aesthetic, philosophical, and practical grounds. As one of their manifestos declared: "We want the most liberating change of the society and life in which we find ourselves confined". Even though initially it focused specifically on urban landscape, every space and place is given equal importance in contemporary studies of psychogeography.

The writer and psychogeographer Wilfried Hou Je Bek defines that, “Psychogeography is the fact that you have an opinion about a space the moment you step into it, and this has as much to do with the space as with our hardwired instincts to determine if it is safe (Bek 53)”. In the word psychogeography, “Graphy” is derived from the Greek word “graphein” which means to write, a decidedly polysemic word. Etymologically "geos" in Greek means the earth and the Latin prefix "psyche" (breath) adds a zest of the soul to the mix, linking earth, mind and foot. Psychogeographic writing can be thought of as an alternative way of reading the city. Wilfried Hou Je Bek calls it “the city-space cut-up.” Psychogeographers function to decode urban space by moving through it in different ways.

According to Debord, psychogeography should look at the specific effects of the geographical environment on the emotions and behaviour of individuals because geography examines how environmental factors (such as climate and soil composition) impact a civilisation's economic systems and, in turn, the worldview that such a society may adopt. To complete this ambitious investigation, Debord and his fellow scholars recommended drifting. Some of the elements of drifting ethics that we have already begun to test in the underdeveloped cities of our time include the practice of de-familiarisation, the awareness of incompleteness and fragility of life and how they are projected onto the mental plane, along with creativity and forgetfulness. In other words, psychogeography was an open-ended, deliberately vague phenomenon designed to encourage people to explore their environment, usually the streets of a city, as a way to open themselves up to play and chance and ‘turn the whole of life into an exciting game’.

Psychogeography has also been credited with having been influenced by the *flâneur* concept, which was first introduced by Charles Baudelaire and later

expanded upon by Walter Benjamin. Debord's concepts were influenced by Charles Baudelaire's poetry and its exaltation of the *flâneur*—the (usually urban) walker, explorer, and thinker. The ultimate goal of Guy Debord was to unite the two main "ambience" elements that, in his perspective, defined the values of the urban landscape: the soft ambience, which is made up of light, sound, time, and the association of ideas, and the hard, or the real physical buildings. With the play of the soft ambience being actively taken into account in the representation of the hard, Debord's concept combined the two realms of opposing atmospheres. An opportunity for the activity that was before limited to the individual alone is now created by the increased space.

The *dérive* and *détournement* were two practices that were essential to psychogeography. The term "*dérive*," sometimes known as "drift," refers to a method of moving quickly across a variety of environments while being aware of psychogeographical impacts and engaging in playful-constructive behaviour. This makes it distinct from the traditional ideas of travel or strolling. *Détournement*, or literally "turnabout," is the deliberate reuse of various pieces, such as pictures or text, to create something new from the components that already exist.

Psychogeography frequently presents as a hazy concept that defies description since it seems to contain so many disparate, seemingly unconnected components. A few recurrent traits can be identified within this jumble of concepts, occasions, and identities. Among these, walking is the first and most noticeable action. The act of walking is primarily an urban affair, and in cities that are frequently hostile to pedestrians, it inevitably becomes an act of subversion. The names of these people may change, but they include the wanderer, the stroller, the "flâneur," and the stalker. Examples include the nocturnal expeditions of De Quincey, the surrealist wanderings

of Breton and Argon, the Situationist "derive," and the heroic treks of Iain Sinclair. By avoiding well-travelled paths and visiting the outskirts and neglected regions that are frequently ignored by city residents, walking encourages quick circulation and provides a street-level perspective that challenges the official depiction of the city. Walking thus becomes associated with psychogeography's distinctive hostility to governmental power. This radicalism isn't just limited to the demonstrations in 1960s Paris; it can also be found in the dissenting spirit that fueled the works of Defoe and Blake, as well as in the outspoken criticism of London's government found in the writings of modern psychogeographers like Iain Sinclair and Will Self.

The idea of walking has played a crucial part in psychogeographical texts, whether it be in the sense of *flâneur*-like observation or in the political sense of subverting the autonomy of the automobile. The *Arcades Project* by Benjamin, written between 1927 and 1940 and published posthumously in 1999, popularised the idea of the *flâneur*, which was first introduced by Baudelaire in *The Painter of Modern Life* (1863) and is fundamentally linked to leisurely wandering without a specific destination and artistic documentation of events taking place against the backdrop of urban space. Situationist International took a different approach when they reintroduced the idea of the *flâneur*. They attempted to inject political motive and a sense of strategy into the *flâneur*'s stroll. Their cherished coinage for *flâneur* was that of *dérive*, which may lack a clear destination but is not without a purpose.

The *dérive* process is a tactical tool for rebuilding the city, positioning the walker in a revolutionary, subversive position, and pursuing a political agenda of questioning the autonomy of urban space. Walking offers the chance to watch and comprehend the life of the disadvantaged segment of society, which is why psychogeography reiterates the value of walking during the age of the automobile. In

contrast, the officers in authority remain passive and indifferent to the changes that start happening in the village. The police and authorities were busy with their own entertainment and pleasure that they failed to stop the atrocities.

The distinction between voyeur and walker made by Certeau in *The Practice of Everyday Life* (1980) requires special attention in this context. Although a walker has a street-level viewpoint, a voyeur residing in a skyscraper has a panoptical, god-like perspective. The metropolis seems to the voyeur looking from above as a great wholeness. The banality of the perspective of a *voyeur* who fails to notice the seamy side of the life and conditions of the common people becomes evident here. In contrast, Certeau's *walkers* at street level "live 'down below'.... They walk – an elementary form of this experience of the city; they are walkers, Wandersmänner, whose bodies follow the thicks and thins of an urban 'text' they write" (Certeau 93). The voyeur suppresses the marginalised by viewing the city as a harmonious whole and failing to recognise distinct individuals. The walker, on the other hand, produces a highly dynamic interaction between himself and his spatial surroundings, leading to the investigation of street life, thanks to his firsthand knowledge of the city.

Psychogeography also exhibits a humorous sense of teasing and deceit in addition to the act of walking and the spirit of political radicalism. Psychogeography, which has origins in the avant-garde movements of the Dadaists and Surrealists, and its practitioners offer a historical irony that frequently serves as a welcome contrast to the portentousness of some of its more jargon-heavy proclamations. If psychogeography is to be viewed literarily as the point where psychology and geography converge, then there is one more trait that can be discovered in the quest for fresh perspectives on how to understand our surroundings. Through a process known as "banalisation", our familiar surroundings can become dull and monotonous,

and psychogeography aims to combat this. As they try to elucidate the true nature of what lies beneath the flux of daily life, psychogeographers and their writings, all share the idea of the city as the location of mystery.

Attempts to construct psychogeography within the context of past explorations of the city were dismissed by Debord, who was vehemently protective of his creation. Since then, however, psychogeography has resisted being confined to a specific time and place. By eschewing the suffocating rigidity of Debord's Situationist doctrine, it has discovered a resurgence of interest as well as historical legitimacy in practices that go back several hundred years before Debord's inception.

Gothic depictions of the city naturally arise from this perception of urban life as fundamentally strange and unknowable. In light of this, the literary tradition of London literature, which serves as a forerunner of psychogeography and includes authors like Defoe, De Quincey, Robert Louis Stevenson, and Arthur Machen, tends to paint a uniformly bleak picture of the city as the scene of crime, poverty, and death. In fact, psychogeographical research continues to be characterised by a focus on crime and lowlife in general, and the current resurrection of gothic forms has contributed to this. Sinclair and Ackroyd are particularly representative of this tendency to dramatise the city as a place of dark imaginings. A fascination with the occult is linked to an antiquarianism that sees the present through the lens of the past and leads to psychogeographical study that increasingly constricts a horizontal movement over the terrain of the city with a vertical plunge through its past. In this way, modern psychogeography is both a geographical investigation and a kind of local history.

Although the phrase first appeared in the 1950s, we can actually trace its origins all the way back to gothic depictions of the city and even to Daniel Defoe, who could be considered the father of the psychogeographic analysis of urban space. Because, in essence, the story of London and Paris is the genesis of psychogeography as a movement. Later avant-garde, neoist, and revolutionary organisations evolved during the 1990s, when situationist theory gained popularity in artistic and academic circles, and they have developed psychogeographical praxis in various ways. These organisations have contributed to the creation of modern psychogeography, especially through the resurgence of the London Psychogeographical Association and the founding of The Workshop for Non-Linear Architecture.

The two aspects of Defoe's contribution to the history of psychogeography are as follows: first, his 1719 novel *Robinson Crusoe* introduces a character who haunts the story's later events and also offers an intriguing point of intersection with the development of psychogeography. A further connection between Defoe and the flaneur and urban nomad in Patrick Keiller's films and other works is made by the figure of Robinson. However, Defoe first introduces London as the most resonant of all psychogeographical settings in his *Journal of the Plague Year* (1722)—the first psychogeographical report—and makes it the most well-known.

Key figures who were responsible for the psychogeographical revival include writers such as Iain Sinclair and Steward Home, and also their often unacknowledged forebears, Blake, De Quincey, Baudelaire and Benjamin. They hold that rather than being the result of a certain period and location, psychogeography is the result of the collision of several ideologies and traditions with intertwined histories.

Another definition of the discipline psychogeography is provided by Merlin Coverly in his book *Psychogeography*: “And in broad terms, psychogeography is, as the name suggests, the point at which psychology and geography collide, a means of exploring the behavioural impact of urban place”(Coverly 34). As the term indicates, psychogeography examines how we relate to space, both how we create it and also how space defines and constructs us. The reciprocity between the psyche and space is perhaps most strongly felt in cities, especially in older towns, where layers of history are discernible. However, even in modern cities, we can still sense the influence of past acts and events that have left their mark on both the city's consciousness and its physical structures.

According to Debord, psychogeography is the nexus of psychology and geography and a critical lens for seeing and interpreting the psychological and behavioural effects of urban space on a person's consciousness. The findings of these studies and records can be utilised to encourage the creation of a new urban environment that “both reflects and facilitates the desires of the inhabitants of this future city, the transformation of which is to be conducted by those people skilled in psychogeographical techniques” (Coverley 89).

The term literary psychogeography, coined by Van Tijen, can fundamentally be seen as a manifestation of psychogeography in literature. While psychogeography, according to Tijen, “is the art that tries to record and understand the influence of the outer environment on the human mind and vice versa,” literary psychogeography is

the expression of this phenomenon in literature, whereby literature is taken in its widest possible sense: any writing that manages to capture the influence of a particular part of a city or landscape on the human mind, or a person's

projection of inner feelings or moods onto the outer environment. Well-versed literary texts, poetry, novels or theatre plays, but also popular fiction, comic books, journalistic writing, songs, films, official reports and advertisement slogans, all these can have fragments or passages that capture 'psycho-geographic moments' in [a] descriptive text. All these scattered text fragments, when put together, will make it possible to 'read' the life story of the (city) landscape, to 'map' its changes of atmosphere and mood. (Tijen 42)

Due to the involvement of subjective experiences in the creation of literary space, city space, as depicted in literature, is unavoidably a representation and an interpretation of actual space. The idea of "threefold mimesis" proposed by Ricoeur can be used to comprehend the relationship between literary and physical space. The idea depends on three different types of mimesis, as described in *Time and Narrative* (1984): *mimesis1*, *mimesis2*, and *mimesis3*. Prefiguration is a term used to define *mimesis1*, which discusses prior knowledge of the actual place before giving it a shape in a literary work. The construction of the literary place requires the author to have a prior awareness of the actual space and personal experiences inside it. A configuration is a form of *mimesis2*, which focuses on constructing the literary world by drawing on the author's subjective experiences. The fundamental problem of *mimesis2* is the act of writing that purposefully arranges the narrative components derived from the author's subjective experiences to transform the real world into a literary space. Finally, *mimesis3* "marks the intersection of the world of the text and the world of the hearer or reader" (Ricoeur 71) and affects the formation and understanding of the real world. As "[t]he represented world, however realistic and truthful, can never be ... identical with the real world it represents" (Bakhtin 86), the way that cities are depicted in literature produces a reality all its own. As reality and

fictitious depictions of the latter interact, something new is created through literary representations of cities.

Hence, literary psychogeography or psychogeographical writings—particularly psychogeography in written form—contain aspects that describe a mood caused by geographic surroundings or, conversely, the other way around. Although psychogeography was first theorised in the 1950s, its fundamental components can be found in the works of English authors Daniel Defoe (1660–1721), William Blake (1757–1827), Thomas De Quincey (1785–1859), Robert Louis Stevenson (1850–94), Alfred Watkins (1855–1935), and Arthur Machen (1863–1947), as well as Charles Baudelaire (1821–67) in France (Coverley). Iain Sinclair (1943–), Peter Ackroyd (1949–), and Will Self (1961–) are three successful contemporary psychogeographers who engage with the subject in their literary works in a variety of ways. They hold that rather than being the result of a certain period and location, psychogeography is the result of the collision of several ideologies and traditions with intertwined histories.

The idea of ‘imagined community’ is also evident in the theory of psychogeography. According to Benedict Anderson's argument in *Imagined Communities* (1983), the country is an imagined political community that is, by definition, sovereign and constrained to an extent. It is imagined because one individual cannot possibly know everything about a country's economics, geography, history, or other aspects of life. Even the smallest nation has more reality than can be known by any one person. Anderson also emphasised that imagined is not the same as false or fabricated; rather, it is the unselfconscious practice of abstract thinking. The imagined community is powerful because it is its own authority, was established in its own name, and creates its own people, whom it considers citizens. This is different

from royalty, which derives its legitimacy from the divine. The idea that all residents, regardless of class, race, or colour, are bound together by a strong horizontal comradeship makes the nation akin to a community. Anderson claims that the readiness of its believers to give their lives for this community is a key characteristic that distinguishes this kind of comradeship.

The goal of psychogeography is to peel back the layers of human habitation, which are thickest in cities, in order to expose what is concealed and what lies between the fissures in human history. Walking, the oldest form of human pilgrimage, is combined with reverie, dreams, and reclamation to explore the relationship between the self and space. Rendering the invisible visible is an act of politics. Like journalism, psychogeography uses connections, patterns, and metaphors to unearth and make the invisible visible. There has never been a greater pressing need to write about space and how we fit in it as humans. We are watched over from the minute we leave our houses until we reach our destinations, herded into patterns of sociality through both conscious and covert means, and compelled to abide by both the visible and invisible laws that regulate our behaviour. This is especially true of metropolises.

Intellectuals examine the breadth, depth, and complexity of the geographical imagination as it is portrayed in texts on geography as well as in images, paintings, films, novels, poetry, performances, monuments, and buildings. They demonstrate how competing imperatives, such as morality and aesthetics, mentality and materiality, perception and practicality, interact to form both the locations that are depicted in literature and photographs as well as those that are built on the ground. In addition, the meaning of maps may involve actively realising or reshaping those worlds on the ground in addition to representing them on paper, with implications for relationships between people and place, land and life. Maps are considered to be the

primary media of the geographical imagination and are understood as artefacts as well as images, which are physically made no less than the material worlds they envision. In the same way, landscapes which is another key area of geographical inquiry, are seen as something that may be both experienced and imagined, as well as seen and lived in, and as generated by both cultural and natural processes. These investigations show that actual landscapes are a medium in and of themselves that shape our perception of the world rather than simply being a projection of our own ideas and pictures of lifeless nature. Geography is a significant visual discipline and form of knowledge, and psychogeography matters in the realm of inquiry involved with interpreting and evaluating people's location in the world, both literally and emotionally.

Chapter 2

A Nation at the Crossroads: Situating *Train to Pakistan*

Nationality and patriotism are sensitive emotions for the citizens of every nation, and even minor disputes and conflicts regarding the boundaries trigger a sense of dissatisfaction within the respective countries. Even though these imaginary boundaries between countries are created to develop a sense of togetherness among citizens of one nation and to differentiate them collectively from the "other", it could also become the reason for conflicts and war. Human psychology is closely linked to their respective geography, and the space they dwell in matters a lot. Narrated against a carefully evoked historical background, the novel *Train to Pakistan* (1956) by Khushwant Singh portrays the catastrophe unleashed during the partition of India in 1947. The unique realisations and geographic segregation become mysterious and ambiguous in a world of uneasy surveillance and hegemony. When space becomes a designated category, it limits the possibilities of complete mobility of a human being. Tracing the lives of the people in the fictional village Mano Majra, belonging to different religious backgrounds, the novel offers a critique against the histories of geographical prejudices that still exist even after decades of partition between India and Pakistan.

The sectarian bloodshed that occurred during the partition of India in 1947 is represented in Kushwant Singh's book. Singh's *Train to Pakistan* is unique among works of literature on the partition as it presents the events of partition in a realistic manner. Singh originally intended to use the name of the village, "Mano Majra," for the book's title but changed his mind in light of how important trains are to the story in favour of *Train to Pakistan*. This iconic novel was released, after nine years of partition, in 1956. It occurs in Mano Majra, a Sikh and Muslim-dominated community

near the northwest boundary. The communities have coexisted peacefully for many generations. However, when the notion of 'imagined communities' crept in as part of the partition, the villagers—who have always treated one another as a family regardless of faith—find themselves abruptly embroiled in a brutal socio-political conflict that threatens to split their hamlet in two. “Partition severed economic and social links, destroying the political, ecological, and demographic balance it had taken the subcontinent hundreds of years to forge”. (Jalal 63)

The split and formation of two different nations after the Partition of 1947 can be best understood with reference to the idea of the imagined community put forward by Benedict Anderson in his book *Imagined Communities* (1983). The idea of the "imagined community" is directly related to Benedict Anderson's writings on the 'nation'. According to Anderson, a nation is an "imagined community", and a nation's identity is a construct created in connection to geographical and administrative categories through symbols and rituals. National identities are inextricably linked to and shaped by many means of communication. The country is considered an imagined community since the majority of its citizens will never meet most of the other citizens but nonetheless have a sense of belonging to the same group of people. Members of a country frequently believe they are part of a brotherhood with which they identify, despite their physical distance from one another.

The partition of India occurred when the British Raj in South Asia was abolished in 1947. It resulted in the emergence of two separate nations, India and Pakistan, along with a shift in political boundaries and the distribution of other resources. The predominantly non-Muslim districts in these provinces were given to India, whereas the majority Muslim districts were given to Pakistan. The division resulted in a massive death toll and an unprecedented migration between the two

states. Millions of people were compelled to abandon their homes and relocate to the other state, trudging across landscapes littered with corpses and uncertain of their future.

Partition literature portrays a nuanced picture of the catastrophe of partition, a challenging time in Indian history. It incorporates history, conflict studies, border studies, and politics. In Partition literature, the complex dynamics of the partition of India are recounted and explored from various perspectives, including its political but also its metaphorical and symbolic significance and consequences. Its ultimate objective is to go beyond and, where necessary, refute the state's standardised, one-dimensional account of India's Partition.

The myriad experiences of humans are portrayed in the literary depiction of the Partition of India. Furthermore, it challenges the nation's arbitrary nature and delves deeply into questions of class, gender, religion, marginalisation, and the purpose of existence. In the pages of fiction, the frailty of our humanity and the depths to which we are willing to stoop come alive, compelling us once more to consider the idea of civilisation itself. In the novel *Train to Pakistan*, Khuswant Singh effectively portrays the idea of "imagined community" by tracing the gradual change in the attitudes of the people of Mano Majra during the course of partition and the conflicts arising from it. Partition severed their bonds of brotherhood and hospitality to an extent. The initial bond of brotherhood that they shared with their neighbours, irrespective of their religion, changed, and that bond was poisoned by enmity against each other.

The summer before, communal riots, precipitated by reports of the proposed division of the country into a Hindu India and a Muslim Pakistan, had broken out in Calcutta. Within a few months, the death toll had mounted to several thousand. Muslims said the Hindus had planned and started the killing.

According to the Hindus, the Muslims were to blame. The fact is, both sides killed. Both shot and stabbed and speared and clubbed. Both tortured. Both raped. From Calcutta, the riots spread north and east and west: to Noakhali in East Bengal, where Muslims massacred Hindus; to Bihar, where Hindus massacred Muslims.... Hundreds of thousands of Hindus and Sikhs who had lived for centuries on the Northwest Frontier abandoned their homes and fled towards the protection of the predominantly Sikh and Hindu communities in the east. (Singh 1)

Singh compares the intensity of religious tensions to that of summer's heat.

The author compares the strong summer heat to that of the alteration in Muslim-Hindu relations brought about by India's Partition. The onset of the monsoon season later than usual coincides with an increase in violence that is so intolerable that people evacuate their homes. Usually, the monsoon season brings relief from the summer's heat. But the season after partition was not favourable for many as Muslims fled to Pakistan in search of their new habitat, while Sikhs and Hindus stayed in India, which they claimed. The groups "[run] into" one other during this forced separation, showing how they share a common experience of migration and displacement despite their determination to live in hostility. "The riots had become a rout, and the only remaining oases of peace were a scatter of little villages lost in the remote reaches of the frontier. One of these villages was Mano Majra" (Singh 2).

Mano Majra is a fictional village created by Khuswant Singh in *Train to Pakistan*. The author has used a fictional village to realistically portray the conditions of people on the outskirts of India during the partition. Mano Majra was situated on the banks of the Sutlej River, on the borders of India and Pakistan. It was a village untainted by religious discrimination and socio-political chaos. To an extent, the people there were unaware of the terrors hatched during the initial days of the partition. They remained innocent and pure. Mano Majra was a place where people from different religions and even those without religion lived harmoniously.

Mano Majra is a tiny place. It has only three brick buildings, one of which is the home of the moneylender Lala Ram Lal. The other two are the Sikh temple and the mosque. ... There are only about seventy families in Mano Majra, and Lala Ram Lal's is the only Hindu family. The others are Sikhs or Muslims, about equal in number. The Sikhs own all the land around the village; the Muslims are tenants and share the tilling with the owners. (Singh 2)

The geographical distribution of the people of Mano Majra depicts their psychology of coexistence. The three structures in Mano Majra stand for the three different religious groups present there. Also, how the property is divided demonstrates how the caste structure in the hamlet is founded on religious observance. Ram Lal belongs to a small minority, although his fortune derives from his lender function. Due to their lack of property ownership, Muslims are the least privileged group in society; nonetheless, the Sikhs could not maintain their farms without their assistance. Although the structure of the system is hierarchical, co-dependency also underlies it. Mano Majra is an oasis or a space where there is relief from the constant hostilities. They even have a local deity for worship, irrespective of

their religion or position. It shows their deep regard for traditions and reverence neighbourhood.

there is one object that all Mano Majrans- even Lala Ram Lal- venerate. This is a three-foot slab of sandstone that stands upright under a keekar tree beside the pond. It is the local deity, the *deo* to which all the villagers- Hindu, Sikh, Muslim or pseudo-Christian repair secretly whenever they are in a special need of blessing. (Singh 3)

Hence the village was known for its harmonious coexistence. But the slow changes in the atmosphere of the village are depicted through the arrival of two characters, Mr Hukum Chand and Iqbal. Both the characters portray two different perspectives of the village, and their arrival and activities in the village could be connected to the idea of *flâneur* introduced by Charles Baudelaire. Situationist International took a different approach when it reintroduced the idea of the *flâneur*. They attempted to inject political motive and a sense of strategy into the *flâneur's* stroll. Their cherished coinage for *flâneur* was that of *dérive*, which may lack a clear destination but is not without a purpose. The *dériveur*, on the other hand, is conducting psychogeographical research and is anticipated to return home, having observed the ways in which the regions crossed resonate with specific moods and ambiances. The outcomes of this research serve as the foundation for the situationist redesign of the city. Hence both the characters Mr Hukum Chand and Iqbal can be considered as undergoing the process of *dérive*, were they visit the village for the political benefits and needs respectively.

The *dérive* process, a strategic instrument for remaking the city, puts the walker in a revolutionary, subversive position, pursuing a political goal of challenging the independence of urban space. Iqbal, who was sent from Delhi to advice people

and solve their problems, if any, finds the growing tensions between the villagers after his single walk through the village. The authorities try to control him by imprisoning him for no reason. Walking offers the chance to watch and comprehend the life of the disadvantaged segment of society, which is why psychogeography reiterates the value of walking during the automobile age. In contrast, the officers in authority remain passive and indifferent to the changes happening in the village. The police and authorities were busy with their entertainment and pleasure that they failed to stop the atrocities.

The distinction between *voyeur* and walker made by Certeau in *The Practice of Everyday Life* (1980) helps to distinguish the characters Hukum Chand and Iqbal in the novel. By seeing the city as a cohesive whole and failing to recognise individual differences, the *voyeur* suppresses the marginalised. Nonetheless, the walker creates a very dynamic relationship with his physical surroundings, and because of his firsthand familiarity with the city, this contact inspires an exploration of street life. Although a walker has a street-level viewpoint, a *voyeur* residing in a skyscraper has a panoptical, god-like perspective. The metropolis seems to the *voyeur* looking from above as a great wholeness. He is

lifted out of the city's grasp. The streets no longer clasp [His] body.... When [he] goes up there, he leaves behind the mass that carries off and mixes up in itself any identity of authors or spectators.... His elevation transfigures him into a *voyeur*. It puts him at a distance. (Certeau 92)

Mr Hukum Chand, the district's magistrate and deputy commissioner, and the police officers are the *voyeurs* of the novel, who always maintain a safe distance from the problems and indulge in their own personal pleasures. Moreover, they also restricted the 'walking' of Iqbal, who had the knowledge and potential to educate the

villagers. Iqbal was an educated young man from Delhi. He had a clear idea of India's condition and was sent to resolve the conflicts from within. When the conflicts of partition slowly start projecting onto the lives of the people of Mano Majra by arresting Iqbal, the *voyeurs* let the horrors unleash in Mano Majra due to a lack of proper foresight. The indifferent attitude of the officials is evident through these lines,

'I don't mind your taking whatever you do take, within reason, of course- everyone does that- only, be careful. This new government is talking very loudly of stamping out all this. After a few months in office their enthusiasm will cool and things will go on as before. It is no use trying to change things overnight.' (Singh 21-22)

The subinspector has a jaded and stereotyped perception of people who do not share his faith in Hinduism. He disregards the fact that Sikhs and Muslims have lived side by side in villages like Mano Majra for generations, has strong personal ties that transcend religious differences, and believes that the Sikhs are weak for accepting the Muslim presence. He explains their friendship regarding a business deal, revealing his cynicism. The topic of police corruption is discussed here the most overtly. The Sikh and Hindu ruling class does not want Muslims in India but is eager to profit from those who do. A culture of mistrust characterises every level of government.

The people of Mano Majra could not read a newspaper or stay current on current affairs since they were illiterate. Also, they are too underprivileged to own radios. Chand believes the villagers' seclusion and naiveté will keep religious conflict at bay. However, he ignores the potential that their ignorance might make them more susceptible to rumour and rabble-rousing. The fact that Chand exploits a prostitute is additional proof of his depravity. The author also employs Chand's car to demonstrate

the passage of time and make a subtle allusion to Chand's luxury, in addition to the arrival and departure of the trains.

The banality of the perspective of a *voyeur* who overlooks the seamy side of the life and conditions of ordinary people becomes evident here. They only care about their own material pleasures and political power in society. The *walker* Iqbal experiences the harsh reality of city space which thrives on inequality, injustice, and atrocities against the marginalised section.

According to Debord, psychogeography is the nexus of psychology and geography and a critical lens for seeing and interpreting urban space's psychological and behavioural effects on a person's consciousness. The findings of these studies and records can be utilised to encourage the creation of a new urban environment that “both reflects and facilitates the desires of the inhabitants of this future city, the transformation of which is to be conducted by those people skilled in psychogeographical techniques” (Coverley 89).

While psychogeography, according to Tijen, “is the art that tries to record and understand the influence of the outer environment on the human mind and vice versa,” and literary psychogeography is defined as any writing that successfully captures the impact of a specific location in a city or landscape on the human mind or a person's ability to project inner feelings or moods onto the outside world, is the manifestation of this phenomenon [sic] in literature. In literary psychogeography, according to Coverley, “the topography of the city is refashioned through the imaginative force of the writer” (16). In the novel *Train to Pakistan*, Khushwant Singh narrates the conditions of the particular village Mano Majra before and after partition through the fluctuations in the arrival of trains which was an integral part of the villagers. Hence the village, ‘Mano Majra,’ in itself can be considered the

protagonist Kushwant Singh's novel that undergoes many changes, and all other characters that appear in the novel seem secondary. "Mano Majra has always been known for its railway station" (Singh 3).

Kushwant Singh skilfully crafted the novel in such a way that the major incidents in the novel are somehow associated with the movability, arrival and departure of trains and not to a stagnant place. Trains are an inevitable part of their lifestyle. Since most villagers are illiterate, they base their daily schedule on the arrival and departure of the trains. One of the few facets of modernity that they can use is the trains. Mano Majra is not frequented by railways. There are zero stops on express trains. Only two of the several slow passenger trains and freight trains are the sole regular customers. Despite having few products to send or receive, Mano Majra's station sidings are sometimes filled with rows and rows of waggons of goods trains. Every time a goods train passes, gathering new waggons and removing old ones takes hours. The whistling and puffing of engines, the banging of buffers, and the clanking of iron couplings can be heard throughout the night when the countryside is shrouded in darkness and silence. Since trains became an essential part of their way of life, they added a unique element. Usually, rural areas are thought of as having rickshaws, bullock carts, and buses as modes of transportation, but in this village, trains serve as a symbol of the country's progress or technological development.

All this has made Mano Majra very conscious of trains. Before daybreak, the mail train rushes through on its way to Lahore, and as it approaches the bridge, the driver invariably blows two long blasts on the whistle. In an instant, all Mano Majra comes awake.... The mullah at the mosque knows that it is time for the Morning Prayer. He has a quick wash, stands facing west towards Mecca and with his fingers in his ears cries in long sonorous notes, 'Allah-o-

Akbar'. The priest at the Sikh temple lies in bed till the mullah has called. Then he too gets up, draws a bucket of water from the well in the temple courtyard, pours it over himself, and intones his prayer in monotonous singsong to the sound of splashing water. (Singh 4)

These specific timings demonstrate how contented the population of Mano Majra were prior to the partition. Their awareness of train schedules and their entwined existence with the timing of the trains that cross the Sutlej River illustrate the significance of trains in the village. The break of dawn is informed by the trains in Mano Majra. The religious leaders used it as a time marker to organise their prayers, and the common folk used it as a natural clock to schedule their daily activities. Therefore the trains in Mano Majra act as a secular time marker day in and day out. During the day, "by the time the 10:30 morning passenger train from Delhi comes in, life in Mano Majra has settled down to its dull daily routine. Men are in the fields. Women are busy with their daily chores. Children are out grazing cattle by the river" (Singh 5), and later "as the midday express goes by, Mano Majra stops to rest. Men and children come home for dinner and the siesta hour. When they have eaten, the men gather in the shade of the peepul tree and sit on the wooden platforms and talk and doze" (Singh 5). It accurately depicts the life and its reliance on the trains that pass through the area. The train represents the 'peace of the village' in Mano Majra's everyday routine.

City space, as portrayed in literature, is necessarily a representation and an interpretation of actual space since subjective experiences are included in the production of literary space. Ricoeur's concept of "threefold mimesis" may be utilised to understand the connection between literary and actual space. According to *Time and Narrative* (1984), there are three varieties of mimesis: mimesis1, mimesis2, and

mimesis³. Mimesis¹, which talks about having knowledge of the real location before giving it a shape in a literary work, is also known as a prefiguration. The creation of the literary setting necessitates the author's prior knowledge of the real space as well as their own experiences there. Mimesis² includes the types of configuration that concentrate on building the fictional world using the author's own personal experiences. Writing that consciously organises the narrative elements drawn from the author's subjective experiences to turn the actual world into a literary place is the core issue with mimesis², according to some scholars. Lastly, mimesis³ influences the construction and comprehension of the actual world by "marking the junction of the world of the text and the reality of the hearer or reader" (Ricoeur 71). Khushwant Singh similarly follows the concept of "threefold mimesis" in *Train to Pakistan*, where he depicts the real historic events that happened during Indian partition through a fictional perspective. The events that happened in Mano Majra during partition is no different from what happened in many of the villages on the outskirts of India and Pakistan during the same. Giving a fictional name to the village in fact makes it universally appealing. With literary portrayals of cities, something new is generated when reality and imaginary images of the latter interact. Khushwant Singh tells the tale of *Train to Pakistan* in the third person. To illustrate the concepts of harmony and cohabitation, followed by uncertainty and chaos, he employs the framework of trains arriving and departing.

Trains and their timing were very much imprinted in the minds of the people of Mano Majra. It became a part of their culture and geography. The trains were more than just a means of transport for the villagers; they played a pivotal role in scheduling the social as well as domestic lives of the villagers. It symbolises their harmony, where Sikhs and Muslims have coexisted peacefully for ages despite the

horrors occurring outside Mano Majra in the name of the partition. Hence the trains become a metaphor for psychogeography. Psychogeography studies landscapes, emphasising how individuals interact with particular places and random routes. It is the investigation of the particular impacts of the physical environment, whether or not it is planned consciously, on people's feelings and actions. Geography deals with how natural forces affect a society's economic structures and, consequently, the corresponding conception of the world that such a society may have. In literary psychogeography, according to Coverley, "the topography of the city is refashioned through the imaginative force of the writer" (16). In order to comprehend the dominant power structure in society, it is essential to understand how streets are named. After partition giving a new name to the newly formed area, such as Pakistan or Bangladesh, hurts its citizens' feelings and triggers them.

Nevertheless, such naming frequently results in poor neighbourhoods for particular communities, which could ultimately damage the friendly attitude of cohabitation in urban settings. Research on the politics of place naming has made it abundantly evident how close it is to social exclusion: "Toponyms, like all place representations, are expressive and constitutive of the politics of citizenship, conferring a greater degree of belonging to certain groups over others" (Alderman and Inwood 212). The simple act of naming can formulate a hierarchy of belongingness among the residents of a particular society. In *Train to Pakistan*, since the partition and naming of two separate countries, the religious minorities of each country, who used to live in harmony, started doubting each other and complaining to each other about who committed the worst. The villagers of Mano Majra are no different from this situation. Partition and formation of two countries lead to the labelling of its citizens regarding their religious beliefs as friends or enemies of the other.

According to Debord, psychogeography should examine the specific effects of the geographical environment on the emotions and behaviour of individuals. It studies how we interact with space, including how we make it and how it defines and constructs us. Cities, especially older ones where history is evident, may be where the reciprocity between the mind and space is felt most powerfully. But even in contemporary cities, we can still detect the impact of earlier deeds and incidents that left their stamp on the city's consciousness and its built environment.

The goods train takes a long time at the station, with the engine running up and down the sidings exchanging wagons. By the time it leaves, the children are asleep. The older people wait for its rumble over the bridge to lull them to slumber.... It had always been so, until the summer of 1947. (Singh 6)

Thus the trains act as a metaphor for change brought in through partition. Later we see that, as the timings of the trains get disrupted, a sense of uneasiness creeps into the villagers' minds, and soon, they find themselves amidst an abyss of religious hate. Trains were assisting people during the partition to lead somewhat orderly and punctual lives. Unaware of it, trains were constantly at the back of their minds, serving as a type of mobile clock tower in the town to warn them of specific chores. The arrival and departure of trains in the village of Mano Majra serve as a compass and a light source for the series of significant events described in the novel.

The peace of Mano Majra is disturbed by the murder of the Hindu moneylender Ram Lal by a group of dacoities. The initial act sets off a chain reaction of intergroup violence. Until then, the trains that signified their well-organised life started bringing in the news of partition and thousands of refugees. The trains "were crowded with Sikh and Hindu refugees from Pakistan or Muslims from India. People perched on the roofs with their legs dangling, or on bedsteads wedged between the

bogies" (Singh 34). People were running for their life; all the trains were filled with doors and windows jammed with heads and arms. Passenger trains leaving and entering Pakistan depict massacres, murder, violence, terror, dead bodies, and other terrible crimes. Magistrate Hukum Chand offers the following information about terrifying incidents involving trains:

Do you know, '... 'the Sikhs retaliated by attacking a Muslim refugee train and sending it across the border with over a thousand corpses? They wrote on the engine "Gift to Pakistan!" (Singh 21)

According to Lapierre Dominique, it is a reference to an actual incident of a train, "Ten Down Express", which was filled with dead bodies and featured the note on its back, "This train is our freedom Gift to Nehru and Patel" (343). These incidents demonstrate that both nations traded dead people in trains for the neighbouring nation. Even though the people of Mano Majra did not understand the depth of the horrors happening outside their village, they could sense it through the irregularities of the timings of their trains. The village elders are aware that something is wrong but cannot explain it. Nevertheless, when a trainload of dead Sikhs comes from Pakistan at the Mano Majra train station, this joyful ignorance swiftly turns in favour of wrathful violence. Singh demonstrates how this sad incident feeds a vicious cycle of animosity and violence combined with a pre-existing bias.

The railway bridge represents the ongoing relationship between India and Pakistan, which endures despite the partition and ongoing religious hostility, as well as the advantages and disadvantages of modernity. The bridge, constructed during India's colonial era and as a physical link between India and the newly formed state of Pakistan, is the only example of Western-style infrastructure in the little village of Mano Majra, which has hardly any roads.

Its position as Mano Majra's exclusive access to the outside world is highlighted by the daily trains that traverse it, carrying people and commodities. However, the bridge is not simply the route through which Mano Majra obtains supplies; it is also one of how the remote and usually quiet village is drawn into the unrest that has overtaken nearby and far-off cities. A train carrying refugees crosses this bridge on its way to Pakistan, and at the end of the novel, it serves as the location of a Sikh plot to murder those travelling on the train. The bridge thus highlights both their intrinsic relationship and the religious tensions between the two countries.

Due to terrible events on both sides of the border of newly formed nations India and Pakistan, the well-timed trains during the pre-partition period that indicated progress, activity, company, expectations, and journeys into new partnerships started to be delayed.

Early in September, the time schedule in Mano Majra started going wrong. Trains became less punctual than ever before and many more started to run through at night. Some days it seemed as though the alarm clock had been set for the wrong hour ...People stayed in bed late without realising that times had changed and the mail train might not run through at all. Children did not know when to be hungry, and clamoured for food all the time. In the evenings, everyone was indoors before sunset and in bed before the express came by-if it did come by. Goods trains had stopped running altogether, so there was no lullaby to lull them to sleep. Instead, ghost trains went past at odd hours between midnight and dawn, disturbing the dreams of Mano Majra. (Singh 81)

Train delays and irregularity are signs of indiscipline, inactivity, distrust, and unrest. Also, trains run at odd hours, which gives off the impression that something is strange and unsettling. Within the humanities and across its borderland with the social

sciences, there has, over the past twenty years, been a pronounced turn to a range of geographical questions, with a lexicon of words like place, space, mapping, landscape, locality, globalism, environment, and region obtaining new meanings through dialogue and collaboration, sometimes independently of geography as a subject, more recently. The de-centring of the human subject and the rise of ecological criticism are some of the sources of this new geographic sensibility. Other sources include a post-colonial consciousness of zones of cultural dominion and resistance, the recasting of grand social narratives of development as explicitly environmental ones, the re-framing of subjectivity and cultural identity in terms of position and perspective, and the re-framing of knowledge (including self-knowledge) in terms of location and movement. Hence, in *Train to Pakistan*, Khuswant Singh uses the timings—that is, the arrival and departure of trains in Mano Majra—to define shifts in cultural subjectivity and ecological changes.

One morning, a train from Pakistan stopped at Mano Majra through the railway station. At first glance, it looked like the trains in the days of peace. No one sat on the roof. No one clung between the bogies. No one was balanced on the footboards. However, somehow, it was different. There was something uneasy about it. It had a ghostly quality. (Singh 82)

When a phantom train arrived in the middle of the day at Mano Majra, the train, which was still associated with harmony, actually carried acts of murder. They saw what was happening at the station while standing on their roofs. They could only make out the train's black top running from one end of the platform to the other. The rest of the train was hidden by the station building and the railings. The arrival of the phantom train not only suggested death but also disturbed their daily activities. Its

anonymity and "ghostly quality" generated doubt and fear in them that they were triggered with curiosity and horror. The government officials and police officers tried to keep it a secret and keep the villagers in the dark, creating a general commotion in the village. The police officers asked the villagers to contribute tons of firewood and kerosene oil without explaining correctly. Nevertheless, officials' actions to hide the reality from the villagers turn futile when something unexpected happens. They sense the smell of burning human flesh.

The northern horizon, which had turned a bluish showed orange again. The orange turned into copper grey, and then into a luminous russet. Red tongues of flame leaped into the black sky. A soft breeze began to blow towards the village. It brought the smell of burning kerosene, then of wood. And then—a faint acrid smell of searing flesh. The village was stilled in a deathly silence. No one asked anyone else what the odour was. They all knew. (Singh 88)

A deathly silence engulfed the village. Nobody else enquired as to what the smell was. Everyone was aware. They had always been aware of it. The fact that the train had come from Pakistan gave away the solution. That evening, Imam Baksh's resounding voice did not ascend to the sky to exalt the glory of God for the first time in Mano Majra's memory. Hence the arrival of a single ghost train demonstrated the horrors of partition to the people of Mano Majra, which toppled their life from then. The arrival of the trainload of dead bodies changed the life of Mano Majra's forever. They, too, started getting agitated by the aftermath of partition and the racial conflicts between Muslims, Hindus and Sikhs in India and Pakistan. The words of Magistrate Hukum Chand, who witnessed the trainload of dead bodies, describe a panoramic succession of darker and redder voiceless, terrified images, including a man grasping his intestines, women and children with fear-dilated eyes, toilets clogged with young

men's corpses, and most vividly, the image of the old peasant in the bright sunlight. Hukum Chand found it impossible to process this heartbreaking scene. Hukum Chand was entirely exhausted from the day's effort. His fatigue was not physical. The sight of so many dead had initially brought on a cold numbness. All of his emotions were dead in a matter of hours. Even Hukum Chand's fatalistic attitude could not handle a train full of corpses. He found it difficult to reconcile a massacre with his philosophical view of death's inevitable conclusion. The intensity and magnitude of violence bewildered and worried him.

During the partition, these trains served as a hearse, shocking people to death with graphic visions of passengers being brutally murdered and causing them to flee in fear and unbearable separation pain. Following the ghost train's arrival in Mano Majra, a mass cremation occurred. The village fell into a dark, brooding quiet when it was realised that the train had brought a full cargo of bodies. Many people remained up all night conversing in whispers and barred their doors. Moreover, for the first time, the people of Mano Majra became aware of the communal violence and felt that their neighbours' hands were raising against them. This broke the harmony and peace in the village, and they slowly started the communal conflicts and confusion at large. For the first time, they became aware of their caste and thought of finding friends and allies belonging to their same religious community. Hence the ghost train created a sense of segregation in the villagers' minds.

Muslims sat inside their homes and remembered the rumours of Sikh atrocities against Muslims in Patiala, Ambala, and Kapurthala that they had previously heard about but discounted. They had heard stories of ladies stripping off their veils and parading through busy streets to be raped in the marketplace. Many have committed suicide to evade their would-be ravishers. They had heard of copies of the holy Quran

being destroyed by unbelievers and mosques being desecrated by pigs being slaughtered on the premises. Suddenly, every Sikh in Mano Majra changed into an outsider with malicious intentions.

Psychogeography originates in the avant-garde movements of the Dadaists and Surrealists, and its practitioners offer a historical irony that frequently serves as a welcome contrast to the portentousness of some of its more jargon-heavy proclamations. Suppose psychogeography is to be viewed literarily as the point where psychology and geography converge. In that case, one more trait can be discovered in the quest for fresh perspectives on how to understand our surroundings. Through a process known as "banalisation", our familiar surroundings can become dull and monotonous, and psychogeography aims to combat this. As they try to elucidate the true nature of what lies beneath the flux of daily life, psychogeographers and their writings, all share the idea of the city as the location of mystery. Here the people of Mano Majra are stirred by the peaceful coexistence of Sikhs and Muslims.

The partition of India and Pakistan at large and the arrival of the ghost train with tons of dead bodies from Pakistan affected the psyche of Mano Majrans'. They suddenly turn suspicious of each other and start questioning their particular action and the terrible actions performed by their community in both countries. Muslims started discussing the atrocities committed against their community by the Sikhs in various parts of India and how the Sikhs disrespected the things they held of high value. Hence they started viewing every Sikh in Mano Majra as an enemy clan. Similar was the case of the Sikhs of Mano Majra. They are angered by the cruelties committed by Muslims in Pakistan. Hence a notion of enmity and psychological segregation occurs in the minds of Mano Majra.

The Sikhs were furious and agitated. "Never trust a Mussulman, they said" (Singh 128). They had been cautioned by the previous guru that Muslims had no allegiances. It was told that the Muslims killed hundreds of thousands for no other reason than refusing to join Islam; the killing of kine had desecrated their temples; and the holy Granth had been torn to pieces. They also executed two of their Gurus, assassinated another and butchered his baby children. In addition, Muslims have never been known to respect women. In Mano Majra, a trainload of Sikhs killed by Muslims had been burned. Sikhs and Hindus had to seek refuge in Mano Majra after being forced to evacuate their homes in Pakistan.

Merlin Coverly, in his book *Psychogeography*, describes that "And in broad terms, psychogeography is, as the name suggests, the point at which psychology and geography collide, a means of exploring the behavioral impact of urban place"(34). As the term indicates, psychogeography examines how we relate to space, how we create it, and how space defines and constructs us. So the trains become the psychogeography element that informs the people of Mano Majra about the conflicts and shapes their minds accordingly. As if this suffering was not already horrific enough, another ghost train arrives from Pakistan, shaking Mano Majras' to the core. Like the first ghost train, the second arrived in 'deadly silence'. "There was no lights on the train. The engine did not whistle. It is like a ghost" (149). Along with the arrival of the second ghost train full of dead bodies, mutilated dead bodies floated in the Sutlej River. All these horrific events shook the psyche of the villagers, and they questioned their own values and belief systems.

The village was known for its brotherhood and hospitality. "They could not refuse shelter to the refugees: hospitality was not a pastime but a sacred duty when those who sought it were homeless" (132). Moreover, they valued the brotherhood

more than anything. "Loyalty to a fellow villager was above all other considerations" (132). Nevertheless, later when they are caught up in the communal conflicts, the young minds of Mano Majra are triggered by the officials to act against these values. They are aroused to retaliate and seek senseless revenge.

For each Hindu or Sikh they kill, kill two Mussulmans. For each woman they abduct or rape, abduct two. For each home they loot, loot two. For each trainload of dead they send over, send two across. For each road convoy that is attacked, attack two. That will stop the killing on the other side. It will teach them that we also play this game of killing and looting. (Singh 157)

Hence the young people of Mano Majra were ready to embark on the path of revenge, leaving back their traditional values and ideologies. One of the elderly leaders of Mano Majra, *lambada*, comments that; "Property is a bad thing; it poisons people's minds" (142). This bears the essence of the theory of psychogeography that there is an imaginary connection between the geography and psychology of a particular area. To an extent, the changes in a particular geography affect the mind and thought processes of the people residing in that area.

Guy Debord placed a high value on comprehending the dynamics of the connection between city space and people from the perspective of the collision of geography and psychology in his definition of psychogeography. In order to encourage the development of a new urban environment that reflects and facilitates the wants of the people of the future city, Debord's goal was to document the emotional and behavioural impact of urban space on individual awareness. Famous Canadian geographer David Ley observes how environments and behaviour are mutually dependent, stating

a neighbourhood takes its character from the values and lifestyles of its residents; however, reciprocally, its personality is also a context that acts to reinforce and narrow a range of human responses. (143)

Experts have conducted many studies in the behavioural approach to geography to understand better how metropolitan environments' "personality" affects both individual and group behaviour. The residents of Mano Majra in *Train to Pakistan* are not bereft of this behavioural effect of topography on the human mind. They even join the group of dacoits and plan to attack the train leaving for Pakistan with the people of their village on board. As topography can humbly impact human psychology, the authority has always sought to control it. The novel *Train to Pakistan* has undoubtedly touched upon a sensitive issue associated with India- Pakistan partition and concomitant social exclusion and migration of people based on their religious inclinations. Some topographical references in the text can be analysed as foregrounding the emotional bankruptcy of so-called materially aristocratic people.

The psychogeographical texts' critical engagement with cities is infused with an understanding of the *genius loci*, or "spirit of place", through which "landscape, whether urban or rural, can be imbued with a sense of the histories of previous inhabitants and the events that have been played out against them" (Coverley 33). However, the authors might provide a vision of a location influenced by their distinctive imagined topography. Khushwant Singh uses a fictional village on the borders of India to portray the real-life problems that happened during the partition. He depicted the actual historical events that occurred during the partition of 1947 in *Train to Pakistan*. The imaginary village Mano Majra gives a universal appeal, as it would have been the condition of any village during partition, confused, looted and torn apart.

True to the spirit of psychogeography, Khushwant Singh's *Train to Pakistan* is found to record the transformations taking place in the village in the form of the division of geographical areas, murder of the Hindu man in the village, Ram Lal, segregation of people based on their religions, the arrival of Hindu refugees, looting of the homes of Muslims, migration of Muslims people to Pakistan, riots and the arrival of dead bodies.

Conclusion

The historical novel *Train to Pakistan*, by the Indian author Khushwant Singh, which came out after nine years of partition, portrays the cruel, gritty realities of Indian independence. The communal violence that occurred during India's 1947 partition is described in the book. Singh's *Train to Pakistan* stands out among writings on the partition because it presents the events of partition in a realistic manner. It is set during the 1947 division of India, which resulted in the creation of the nations of Pakistan and India, and it concentrates on the effects of partition on the general populace as they were uprooted from their homes.

The location of the Mano Majra population reveals their psychological cohabitation. The three buildings in Mano Majra represent the three various religious organisations that are present there. Also, the division of the property shows how hamlet's caste system is based on religious practice. Yet they lived in harmony, as one couldn't thrive without the help of the other. Co-dependency also forms the basis of the system's hierarchical structure. Moreover, irrespective of their religious belief systems, they even had a common local deity, *deo*.

The concept of 'imagined community' introduced by Benedict Anderson is evident in this work as through the segregation of geography by partition, a sense of national or community consciousness arises, which was absent till then. A nation is an "imagined community," and a nation's identity is a construct connected to geographical and administrative categories through symbols and rituals, according to Anderson. Many forms of communication both influence and are intricately related to national identities. As most of the country's residents will never meet most of the other residents but nevertheless feel a feeling of community, the country is regarded

as an imagined community. Although being geographically separated from one another, citizens of a country usually feel that they are a member of a brotherhood with which they identify.

Psychogeography has also been credited with having been influenced by the *flâneur* concept, which was first introduced by Charles Baudelaire and later expanded upon by Walter Benjamin. The characters of Mr Hukum Chand and Iqbal are representatives of the *voyeurs* and *flâneur*, respectively. The police officers and Mr Hukum Chand, the district's deputy commissioner and magistrate, are the voyeurs since they constantly keep a safe distance from the issues and engage in their own pleasures. They also restricted Iqbal's ability to "move," despite the fact that he had the capacity and expertise to teach the people. Young and educated from Delhi was Iqbal. He was dispatched to end the internal problems since he had a thorough understanding of India's situation. Due to a lack of sufficient planning, the voyeurs allowed the horrors in Mano Majra to break out when the partition disputes began subtly reflecting into the lives of the residents of Mano Majra with the arrest of Iqbal.

The metaphorical representation of change introduced by partition is provided by the trains. Initially, the regular timing of the arrival and departure of trains, along with their rhythmic movements and long whistles, depicted the rhythmic life of people in Mano Majra. Trains, which served as a sort of mobile clock tower in the town to alert people to certain responsibilities, were part of their subconscious mind. While the country was divided, trains let people lead fairly organised and punctual lives. Later, we see that when the train schedules become erratic, a feeling of unease begins to seep into the villagers' brains, and before long, they find themselves engulfed in a sea of religious hatred. The succession of important events portrayed in the story is illuminated by the arrival and departure of trains in the town of Mano

Majra. In 1947, two independent states were formed as a consequence of the partitioning of space or land based on differences in politics and religion.

Understanding the relationship between psychology and geography is made easier by looking at the lives of the Mano Majra people via a psychogeographical lens.

Psychogeography, according to Debord, is the nexus of psychology and geography and serves as a critical lens for seeing and understanding the psychological and behavioural effects of urban space on a person's awareness. In essence, literary psychogeography, as defined by Van Tijen, may be seen as a literary depiction of psychogeography, where literature is interpreted broadly. Literary psychogeography is distinct from psychogeography, according to Tijen, who defines psychogeography as the study of the impact of the environment on the mind and vice versa.

The literary representation of the partition of India captures the wide variety of human experiences. It also raises issues of class, gender, religion, marginalisation, and the meaning of life while challenging the nation's arbitrary character. Fiction forces us to re-evaluate the concept of civilisation itself by bringing to life the weakness of our humanity and the lengths to which we are prepared to go. Throughout numerous centuries, the villagers coexisted in harmony and depended on one another to thrive. The religious conflict in the cities appeared to be going place far away until the first phantom train arrived as the train was loaded with numerous corpses, Christians, Muslims, Sikhs, and Hindus of Mano Majra who considered each other as brothers were shaken to their core. The second train that comes soon after brings further changes to the village. Their pure relationship of kinship and brotherhood becomes polluted with doubt and enmity against each other.

The novel helps the readers in realising the fact that events that were considered different and unconnected are connected in a way. The concept of the space suggests how it is a powerful tool in unifying and segregating people belonging to different cultures and communities.

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