Multiculturalism in *PINJIR*: A semiotic Study

By:

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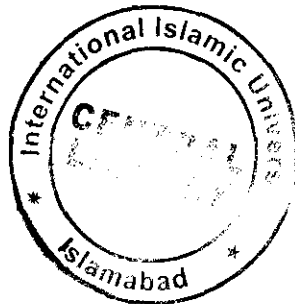
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I dedicate my work to all those who have encouraged me to keep going. Above all, this work is dedicated to my parents for their love and encouragement that has supported me in many ways. I am truly thankful to them.

Acceptance by the *Viva Voce* Committee

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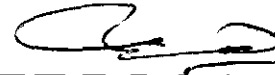**Dr. Muhammad Safeer Awan**
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CANDIDATE DECLARATION FORM

I, Hamza Hassan son of Khadim Hussain, registration number 192-FLL/MSENG/F10, candidate of M.S. (English) at International Islamic University Islamabad, do hereby declare that the thesis *Multiculturalism in Pinjir: A semiotic Study* submitted by me in partial fulfillment of M.S. Degree in the Department of English (Faculty of Languages and Literature) is my original work and has not been submitted or published earlier. I also solemnly declare that it shall not be submitted by me in future for obtaining any other degree from this or any other university or institution.

Date: 22/01/2015

Hamza Hassan

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Abstract

Pinjir is a story of struggle and crisis, the crisis of religions and various identities. The novel deals with symbolic understanding and representation of a culture of the native land. Identity crisis usually splits the humans in different complexes and divides them into different groups. These diversities among cultural identities led towards the concept of partition and the term of multiculturalism was introduced to support this partition. Politically, partition is the change of political borders separating from a territory to make a new homeland by the people of a different community. In this research, multiculturalism in *Pinjir* is analyzed in cultural, social and ethnic perspectives to trace the differences among the people of the sub-continent who had been leading lives together for thousands of years. Later on, the same social, cultural and ethnic differences led to the split of the country into two nation states. Pierce Model of semiotics is applied on the novel/film *Pinjir,* to trace the social, cultural, religious and racial signs and symbols to differentiate among different leading religions and creeds of the sub-continent. The research found out that different cultural symbols and signs recurrently represented different ideologies and cultural norms. These symbols are usually used by specific communities like *Kirpan, Chimtaa,* sign of *OM* and turban as well as marriages, festivals and religions are all presented through the set of specified symbols. The change in people's social setup also brings a change in their life style and symbols they want to represent themselves.

Chapter 1

Introduction

As the soil, however rich it may be, cannot be productive without cultivation, so the mind without culture can never produce good fruit. **Lucius Annaeus Seneca** (Krieger, p.98)

1.1   Multiculturalism

Multiculturalism is the demonstration of various cultures, applied to the demographic trends of a particular place, usually at an institutional and organizational level, e.g. school, business, neighbourhood, city or nation. It is termed as the representative of a native as well as an alien individual to develop everlasting relationships among ethnic, social and religious communities. It encourages the people of a community to contribute altogether in the social sphere by upgrading their economic status, ethnicity and individuality into a local cultural identity. The term multiculturalism has a wide range of meanings. Ranging from the rights of an individual to the various cultural groups, it entails equal rights to everyone. The policy to maintain equal cultural rights among people of multiple ethnic and religious groups is also a way of recognition for the authorities to address them according to the specific group interests. Therefore, we can say that the state also tries to uphold and define multiculturalism (Heywood, 2000). In any given society, whether eastern or western, different definitions of multiculturalism result in two different and apparently conflicting strategies. Firstly, it emphasizes relations and communication between different cultures. Secondly, it centers on multiplicity and cultural individuality. The perception of "Cultural exception" was projected in France in General

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Agreement in 1993. It was an instance aimed to support defensive local cultures prevalent among minorities or in small social groups.

Similarly, Cuban anthropologist Fernando Ortiz introduced a new term "Transculturation" in 1940 (quoted in Duno- Gottenberg, 2011). It represents a transaction of one culture with the other; whereas Mary Louise Pratt (1991) defined cultural clashes and operations by the term "the contact zone". Both of these strategies pertain to different aspects of culture to create its new forms. Multiculturalism can also be defined as a vivid multi-dimensional perceptive of cultural communication, isolation, transculturation and the contact zone.

According to Said (1979), Multiculturalism also stands for changes primarily in western societies after World War II when colonized nations of Asia and Africa started freedom movements. The colonized fought for their independence and demolished "physical" colonial system. Because of these liberation movements, the idea of multiculturalism emerged and the people created subjective racism after colonization. It is often seen that racism lies in the basis of multiculturalism. It firstly created an alienated being and then formed hatred against all those who did not fit into their own subjective definition of being normal. Meanwhile, the development of academic-ethnic-studies programs caused disputes in the classrooms and inferiority-complex-trapped minorities. Multiculturalism played a vital role in the world to protect individual identities and to create a livelihood and an acceptance among different cultures. Therefore, multicultural societies have more harmony and tolerance as compared to those which are not multicultural as indicated by Trotman (2002):

> Multiculturalism is valuable because it "uses several disciplines to highlight neglected aspects of our social history, particularly the histories of women and minorities [...and] promotes respect for the dignity of the lives and voices of the forgotten (Trotman, p.9).

Multiculturalism tries to restore a sense of entirety and separateness in human life and

thought, one can interpret it bi-dimensionally. The entirety is at the level of larger cultural set up where all smaller cultural units combine and participate to a coherent multicultural society. It refers to a theoretical approach and a number of policies adopted in many societies, which achieved a defacto single national identity during 18th and 19th centuries. Many nation-states in Australia, Asia and America like India, Canada and Australia are culturally diverse and multi-cultural in a descriptive sense.

1.2   The Partition of Sub-continent and Multiculturalism

The Indian Subcontinent was the biggest multicultural society of the world including Hindus, Muslims, Sikhs and Christians as the leading religious groups, while Urdu, Hindi, Sanskrit, Sindhi, Punjabi, Tamil and many more languages shaped different ethnic groups and cultures. The partition of India was based on religious, demographic and cultural differences that led to the creation of the Republic of Pakistan and the Republic of India at the midnight of 15th August 1947.

The partition was announced under Indian Independence Act 1947 on the basis of multicultural society. The two provinces Bengal and Punjab were having geographical issue so both of these were to be divided into India and Pakistan. Jayapalan (2000) writes about the partition that, the partition not only included the division and fixation of boundary but also included the assets of the government, the central treasury, weapons, civil services, army, navy, air force, railways and other administrative services.

The partition was criticized by many Indian scholars and resisted by Indian Congress. One of the leading congress figures is referred to by Ambedkar (1945):

> Mr. Savarkar... insists that, although there are two nations in India, India
> shall not be divided into two parts, one for Muslims and the other for Hindus;

> that the two nations shall dwell in one country and shall live under the mantle
> of one single constitution (Ambedkar, p.38).

The last British Viceroy, Lord Mountbatten attended both ceremonies for the transfer of power to Pakistan and India in Karachi and Delhi on 14th and 15th August simultaneously. Afterwards, Independence Day of Pakistan is celebrated on August 14 and that of India on August 15. After independence, the General Assembly of United Nations accepted Pakistan on 30th September 1947 as a new member.

The British government made a commission to fix the boundaries of Bengal and Punjab between both countries. The Chairman of the commission was a barrister of London, Sir Cyril Radcliffe, on whose name the borderline of India and Pakistan was named as Radcliffe line. India was formed by the regions with Hindu majority while Pakistan came into being on Muslim majority areas. Pakistan was based on two non-adjacent parts, East Pakistan and West Pakistan that were geographically separated by India. The picture portrayed by Spate (1947) indicates to the similar historical fact:

> The Punjab was the region of five rivers east of Indus: Jhelum, Chenab, Ravi, Beas, and Sutlej. In early 1947, the districts of Gurdaspur, Amritsar, Lahore, and Montgomery (Sahiwal) were all disputed. All districts (other than Amritsar, which was 46.5% Muslim) had Muslim majorities; albeit, in Gurdaspur, the Muslim majority at 51.1%, was slender, the claims (Congress/Sikh and Muslim) and the Boundary Commission Award made in Punjab in relation to Muslim percentage by Tehsils. The Boundary Commission consisted of two Muslim and two non-Muslim judges with Sir Cyril Radcliffe as a common chairman (Spate, p. 128).

After the fixation of boundary, a massive amount of population migrated from both sides of the border. Reddy et al have very obviously pointed out that:

> About 14.5 million people crossed the borders to what they hoped was relative safety of religious majority. Based on 1951 Census of displaced persons, 7,226,000 Muslims went to Pakistan from India while 7,250,000 Sikhs and Hindus moved to India from Pakistan immediately after partition. About 11.2 million or 78% of the population transfer took place in the west, with Punjab accounting for most of it; 5.3 million Muslims moved from India to West Punjab in Pakistan, potentially 3.8 million Hindus and Sikhs could have moved from

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West Pakistan to East Punjab in India but 500,000 had already migrated before
the Radcliffe award was announced (Reddy, Koneru, & Duggi, 2012).

In Sindh province only, there were good relations between Hindus and Muslims.

Therefore, Sindhi Hindus were expected to stay in Sindh. According to Markovits (2000), most

of them were living in Hyderabad, Karachi, Shikarpur and Sukkar with a population of

1,400,000. Many of the Sindhi Hindus had decided to leave for India fearing an uncertain future

in Pakistan. In contrast to Punjabi Hindus, Sindhi Hindus did not have to suffer a lot as they

remained safe and sound from looting, plundering and massacre. In spite of this migration, a

large amount of Hindu population had not migrated to India and they are still leading their lives

in Pakistan having a population of around 2.28 million as per Pakistan's 1998 census while

Sindhi Hindus in India were 2.57 million as per 2001 census quoted in

http://pakistanhinducouncil.org. As published by Zamindar (2007), their government set up

refugee camps for them and took the responsibility of their rehabilitation.

> Most of those refugees who settled in Punjab (Pakistan) came from Indian
> Punjab, Haryana, Himachal Pradesh, Jammu and Kashmir and Rajasthan. Most
> of those refugees who arrived in Sindh came from northern and central urban
> centers of India, Uttar Pradesh, Bihar, Madhya Pradesh, Gujarat and Rajasthan
> via Wahga and Munabao border, however a limited number of muhajirs arrived
> by air and on ships. People who wished to go to India from all over Sindh
> awaited their departure to India by ship at Swaminarayan temple in Karachi and
> were visited by Muhammad Ali Jinnah, the founder of Pakistan (Zamindar,
> P.52)

Most of the refugees were much affected because of poverty as well as disconnection

from their traditions and culture. The government of India recognized Sindhi language as a

fifteenth official language of the country with both Arabic and Hindi scripts in 1967. The bulk of

Urdu speaking migrants from Bihar and Assam settled in Karachi in southern Sindh as well as in

Hyderabad, Sukkar, Nawabshah and Mirpurkhas while a large number of them lived in Lahore,

Multan, Bahawalpur and Rawalpindi. As many as 540,000 were rehabilitated in Karachi, out of

these two-third were urban. According to the data provided by Zamindar (2007), the population of Karachi rose between 1947 and 1953, from around 400,000 to more than 1.3 million.

A Hindu Maharaja Hari Singh ruled Jammu and Kashmir, although Muslims were in majority with 77% of the total population. Without will of the local people, he annexed the state with India that became the basis of Kashmir conflict as well as the reason of 1948 war between India and Pakistan. Now, one-third part of Kashmir is annexed with Pakistan known as Azad Pakistan while the other two-third part is administered by India also known as Occupied Kashmir. After the passage of more than six decades the problem still exists and a serious issue for both the countries.

The partition of India and Pakistan influenced multiculturalism in many ways which was primarily a reason behind the partition and it gave birth to another kind of multiculturalism after the partition among local communities and the migrants from India to Pakistan. The interaction between both the communities resulted in creation of Pakistani culture with religion as an integral part. Today, the cultural differences like livelihood, dressing and cuisine between major population of India and Pakistan are very less.

1.3   *Pinjir*

Pinjir is regarded among the leading novels in Punjabi language by Amrita Pritam. The partition of India is the basic theme of the novel and different characters depict different cultures. The novel *Pinjir* is a representative text of multicultural society and religious contrasts. Such ethnic, religious and social differences later led the people towards conflicts and multicultural aspects became a reason for the partition of India. *Pinjir* contains all ethnic, religious and cultural differences which are depicted in different scenes of the film.

The story of the novel revolves around the life of Puro, a young Hindu woman around the partition time of 1947. Puro's family lived in Amritsar but her parents decided to visit their ancestral village Chattovani to look for suitable grooms for Puro and her sisters. Rattoval was a nearby village of Chattovani where Ramchand lived. Puro was engaged to the wealthy and prosperous Ramchand. She used to visit pastures and fields along with her friends. During these visits, her laughter also attracted the ears of a Muslim youth, Rashid. He fell in love with her at first sight. Puro felt his chase and terror rustled in her mind. A generation ago, Puro's granduncle had kidnapped Rashid's grandaunt. Rashid's family had aimed at taking revenge.

Rashid was not only compelled to seek revenge but he had also fallen in love with Puro. Therefore, he kidnapped Puro who was never at all happy with him. One evening, when he was in deep slumber, Puro got a chance to run away. She fled towards her home but her parents denied accepting her. As they were residing in a Muslim majority area so they were quite afraid being attacked by the Muslims. She got back disappointingly and made her way towards the nearby well to end up her life. However, Rashid was already waiting for her there. He caressed Puro and got her back towards his home.

Few months later, Puro's parents married Trilok to Lajjo, Ramchand's younger sister while Ramchand was married to Puro's younger sister, Rajjo who resided in Rattoval while Puro's entire family moved to Amritsar. Rashid valued Puro as his beloved and gave her honour and respect but Puro's feelings were not those of a wife. Few months later, she gave birth to a beautiful child who was named as Javaid.

In those days, British government announced the partition of India. As Amritsar was included in India, so Puro's family was safe while the villages of Ramchand and Puro fell in Pakistan. Ramchand's family had to migrate towards India. Few days back Trilok visited them;

he had left Lajjo at her home and took Rajjo to his home in Amritsar. The riots started on both sides of the border. Ramchand's father was lost in the riots while Ramchand, Lajjo and their mother left the house hurriedly in the burning fire. They set out on their journey to India with one of the caravan of Hindus and Sikhs which was attacked by the rioters. Lajjo was kidnapped in this riot and her helpless brother and mother left behind mourning.

Puro and Rashid were still abiding in Sakkadali village. She came to know that a caravan of refugees from Rattoval was staying in their village for a night. She hoped to see Ramchand for the last time. She visited the camp disguising to be a village woman to sell some food to the refugees. There she found Ramchand in distressed condition; he too recognized Puro and told her about the marriages and kidnapping of Lajjo. Puro was grieved when she came to know about Lajjo as her brother's wife. She promised to search for Lajjo. Puro disguised herself as a saleswoman and from morning to evening she used to roam in the village's homes to sell blankets but her main purpose was to find any clue about Lajjo. One day, she found Lajjo, she patted her and convinced her to come out at the night when all others were asleep. At night, Rashid waited for her near village's well and took her to another village, where afterwards Puro came and both shared their past memories. They took Lajjo to Lahore where Ramchand and Trilok had come to receive Lajjo on Wahga border.

Trilok suggested Puro to accompany them towards India and she should start a new life. She, however; refused to accompany Trilok to India. She was already merged into a busy life with her two sons and husband. She told Trilok that she was very happy that Lajjo had joined him and she had fulfilled her duty. She was now a mature woman and never wanted any further disturbance in her life. She said to Trilok, "Whenever a kidnapped and lost girl is returned to her family, feel that Puro has also returned to her family" (Adabiyat, 2010). Ramchand also

supported Puro and felt that she had accepted Rashid. She bid farewell to Ramchand, Lajjo and Trilok with tearful eyes.

1.4 Research Methodology

Qualitative tools of research with Pierce Model of semiotics as the basic framework are used for this study, with novel/film as the primary data. This research explores how a culture is represented through different modes and how culture manifests itself in religion, tradition, and norms. Every religion comes with different symbols or signifiers and the representation of different religions is made through different signs. With the advancement of technology and knowledge coupled with the presentation of new theories, human's medium of expression has also worked in different genres of literature as novel, poetry, drama and film. The researcher has adopted a theoretical/critical approach of semiotic analysis that aims to study signs and the ways they operate for the purpose of communication in different genres; here the focus is mainly on film, fiction, and their comparison.

The researcher is employing critical theory, particularly in taking up such issues as cultural identity, cultural relativism and representation particularly in the novel *Pinjir*. Semiotics, which is the study of signs is the most suitable theory so far available for exploring how various signs, verbal and visual, are used in the films. It is significant to point out here that most of the cultural representations in the film and novel are termed as rough and inaccurate from a certain perspective. Cultural, socio-political scenario and even psychological bents are presented in a way that can be put into a question. The purpose of this study is also to analyze the film *Pinjir* semiotically and to judge the representation of culture, tradition and its differences from original fiction. Though we know that India is regarded as the land of multicultural society, therefore

Muslim, Hindu and Sikh cultures are termed as the leading religious cultures resulting in hybrid or mixed identities and ideologies. Later on, cultural conflicts along with other reasons resulted in the partition of India, and its people were divided from a large country into different regions based on ethnicity, religion or a separate culture. Film and fiction are analyzed according to this consideration as being the central focus of this study.

1.5 Semiotics

Semiotics or semiology in Saussurean terms is the study of signs and sign processes (Semiosis). It deals with signs, titles, similarities, analogies, metaphors, symbolism, significations and communication. One system of signs, we all know, is language. Film also uses a kind of language made up of sounds and pictures as well as everybody in the world understand the language of film.

The term, which was spelled *semeiotics*, derives from Greek, (*sēmeiōtikos*), "observant of signs" derived from Greek word *sēmeion* meaning "a sign, a mark" (Liddell & Scott, 2007) and it was first used in English by Henry Stubbes in 1670 in a very precise sense to denote the branch of medical science relating to the interpretation of signs. John Locke used the terms *semeiotike* and *semeiotics*:

> All that can fall within the compass of human understanding, being either, first, the nature of things, as they are in themselves, their relations, and their manner of operation: or, secondly, that which man himself ought to do, as a rational and voluntary agent, for the attainment of any end, especially happiness: or, thirdly, the ways and means whereby the knowledge of both the one and the other of these is attained and communicated; I think science may be divided properly into these three sorts (Locke, p.342)

Locke then elaborates on the nature of this third category, naming it (*Semeiotike*) and explaining it as "the doctrine of signs" in the following terms:

> Nor is there anything to be relied upon in Physick, but an exact knowledge of
> medicinal physiology (founded on observation, not principles), semiotics,
> method of curing, and tried (not excogitated, not commanding) medicines
> (Locke, p.346)

Ferdinand de Saussure viewed the most important area within semiotics as belonging to the social sciences:

> It is possible to conceive of a science, which studies the role of signs as part of
> social life. It would form part of social psychology, and hence of general
> psychology. We shall call it semiology (from Greek semeîon, 'sign'). It would
> investigate the nature of signs and the laws governing them (Chandler, p.132)

In nineteenth century, Charles Sanders Pierce (1839–1914), a renowned logician who founded philosophical pragmatism, defined *semiosis* as an irreducibly triadic process wherein something, as an object, logically determines or influences something as a sign to determine or influence something as an interpretation or *interpretant*, itself a sign, thus leading to further *interpretants* (Bergman & Paavola, 2003). Semiosis is logically structured to perpetuate itself. The object can be quality, fact, rule, or even fictional (Hamlet), and can be (1) *immediate* to the sign, the object as represented in the sign, or (2) *dynamic*, the object as it really is, on which the immediate object is founded. The *interpretant* can be (1) *immediate* to the sign, all that the sign immediately expresses, such as a word's usual meaning; or (2) *dynamic*, such as a state of agitation; or (3) *final* or *normal*, the ultimate ramifications of the sign about its object, to which inquiry taken far enough would be destined and with which any actual *interpretant* can at most coincide. His *semiotic* covered not only artificial, linguistic, and symbolic signs, but also semblances such as kindred sensible qualities and indices such as reactions. As quoted in Semiotians and their work;

> Ferdinand de Saussure (1857–1913), the "father" of modern linguistics,
> proposed a dualistic notion of signs, relating the signifier as the form of the
> word or phrase uttered, and to the signified as the mental concept. It is important
> to note that, according to Saussure, the sign is completely arbitrary, and i.e. there
> is no necessary connection between the sign and its meaning. This sets him apart

A sign consists of two components, the *signifier* and the *signified*. The *signifier* in the language is defined as a set of speech sounds while *signified* is defined as an idea or concept, which is the meaning of a sign. The concept of Saussure, which influenced the structuralists greatly and implies that meaning is constructed by human mind and expressed in the language. According to Peter Berry, Language constitutes our world; it doesn't just record it or label it. It is also important to note that according to Saussure, the sign is completely arbitrary, i.e. there was no necessary connection between the sign and its meaning. Whilst for the linguist Saussure, semiology was a science which studies the role of signs as the part of social life, for the philosopher Charles Peirce, semiotic was the formal doctrine of signs, which was closely related to logic. For him, a sign is something which stands to somebody for something in some respect or capacity. He declared that every thought is a sign.

1.6 Statement of the Problem

Pinjir is an apt representation of the multicultural society where culture and its manifestations have great potential of analysis through symbols, systems and signs. How the scrutiny of various cultural norms and different modes of expression, signifying various leitmotifs in the movie can help to develop a new way of understanding, such a work is the focus of this study. The hypothesis and the study is an exemplification to design an approach towards the analysis of such a semiotic work in Pakistani context.

1.7 Research Questions

a. How does *Pinjir* portray multiculturalism regarding Islam, Hinduism and Sikhism through signs, symbols and colours?

b. How far is *Pinjir* a true representation of socio-political and religious scenario of the time?

1.8   Significance of study

Very few Pakistani researchers have worked in the field of semiotics. The topic of Partition as portrayed in the textual and cinematic medium lacks investigation, particularly through the prism of literary theory. My research work will analyze the partition of India literally and the language of signs and symbols linguistically and semiotically.

1.9 Chapter Division

Chapter one is a general introduction to the multiculturalism, semiotics, issues central to the partition of the Sub-continent, introduction of the novel/film, research objectives and methodology. In chapter two, the relevant literature is critically reviewed which include various sections such media representation of culture and cultural studies, film and film studies. Indo-Pak multiculturalism as well as the partition portrayed in different forms of arts, is also its part. In chapter three, data collected from the primary sources (the novel and the film) is analyzed according to critical theories of multiculturalism and racism as well as religious perspectives. In chapter four, the findings of the research according to Pierce's Model of semiotics are given in the detail. In the last, the conclusion of this research is drawn keeping in view the research questions and the basic concerns of this study.

Chapter 2

Literature Review

Religions and Representation

This study encompasses different fields and aspects which are supportive and emphasizing for this research. In this chapter, there is critical discussion about the disciplines of Mass Media, Media studies, Culture, Culture studies, Film theory and Film studies as well as this chapter also discusses about Indo-Pak multiculturalism with a focus on different forms of the arts depicting the partition of sub-continent and the role of partition in forming a new cultural identity with an influence of religion. At the end of the chapter, the topic of misrepresentation is also discussed to show the other face of the media.

These disciplines are related to each other and one is supporting the other as well as few of these became the part of the studies as the ideas sprout out. Mass media is a grand discipline with Media Studies as its subject. Culture of any particular area, nation or country is closely related to Media because it spread out with the support of it and captures over the minds of the others to be a part of their society. Later Culture Studies became a discipline when it was considered necessary to study any culture for its improvement, promotion and development. The forms of the arts like poetry, novel, music, drama, film, theater and dance are intimately related to the culture of any particular area as well as to the Culture Studies. This research is both on the novel/film therefore film theory as a part of the culture studies is also discussed in this particular chapter. As Film Theory cannot be discussed without the discipline of Film Studies therefore the discipline of Film Studies is also the part of this chapter.

As Literature Review studies the previous works about the particular topic, discipline and research therefore the focus has been made on Indo-Pak multiculturalism which is the main study of this research. Along with it, under the subheading of Partition depicting in different forms of Arts, the previous works about the partition of subcontinent has been discussed in different genres of arts like poetry, prose, music, dance and paintings by the writers, poets and artists of different languages and regions. Misrepresentation is the last heading of this chapter with emphasize to discuss the other face of the media.

2.1 Expression in Mass Media

Mass media refers collectively to all media technologies with an intention to reach a large number of audiences via mass communication. In broader terms, mass media can be divided into two categories; electronic and print media. The electronic media consisting of television, film, radio, movies, CDs, DVDs and some others like cameras or video devices transmitting their information electronically. The other forms of media are considered as print media which consists of newspapers, magazines, brochures, newsletters, books, leaflets and pamphlets. The photography can also be included in print media as it is a medium, which uses visual representation for communication. The billboards, signs, placards placed inside and outside of commercial buildings/objects like shops/buses, flying billboards, blimps and skywriting or other kinds of outdoor media is also termed as the mass media. Apart from these broader categories, Mass media also refers to an organization PEMRA that controls all these technologies, such as television stations or publishing companies. Moreover; mobile phones, computers and internet are referred to media of new era. Internet also became very important and vast category under the umbrella term of mass media in its own right, due to many services such as email, websites,

blogging, internet and online TV which are vastly used in modern world. This is an evident from the fact that many mass media outlets have a presence on the web such as news, advertisements and other services to capture a large number of audiences.

Internet and broadcast is termed as an effective and powerful way of communication and these have more impact on the audience than all other modes of communication. In modern era, internet became a powerful way of communication as it is a source of getting excess to both electronic and print media at a time. One can watch any TV channel or program live on any website as well as at the same time; he can read any article, newspaper or magazine on the other website. The above discussion can be summed up in the words of Niklas Luhmann (2000),

> The term 'mass media' includes all those institutions of society, which make use of copying technologies to disseminate communication. This means principally books, magazines and newspapers manufactured by the printing press, but also all kinds of photographic or electronic copying procedures provided that they generate large quantities of products whose target groups are yet undermined. (Luhmann, p.37).

The term 'Mass Media' is having a lot of dimensions and aspects covering different ways of communication in one way or the other. This topic opened new aspects to the people and it was termed as a discipline and subject and later introduced in different institutions as 'Media Studies'.

2.1.1 Media Studies

A Media study is an academic discipline, which deals with the content, history and effects of various kinds of media, it is termed as the combination of social studies and humanities but mostly it deals with mass communication, communication sciences and communication studies.

Most of the production and journalism courses incorporate media studies content but academic institutions often establish separate departments and these distinctions vary across borders. The essential definition of media studies involves the study of media effects. There exist different strands in media studies like television studies, film studies and print media.

The study of the effects and techniques of advertising forms a cornerstone of media studies. The philosophers such as Plato or Aristotle thought that there must be some connection between a signifier and the object it signifies. Other than Saussure, key figures in the early development of semiotics were the American philosopher Charles Sanders Peirce (1839-1914) and later Charles William Morris (1901-1979), who developed a behaviourist semiotics. Leading modern semiotic theorists include Roland Barthes (1915-1980), Algirdas Greimas (1917-1992), Yuri Lotman (1922-1993), Christian Metz (1931-1993), Umberto Eco (1932) and Julia Kristeva (1941). A number of linguists other than Saussure have worked within a semiotic framework, such as Louis Hjelmslev (1899-1966) and Roman Jakobson (1896-1982). According to Chandler (2006);

> Semiotics began to become a major approach to cultural studies in late 1960s, partly because of the work of Roland Barthes. The translation into English of his popular essays in a collection entitled *Mythologies*. Barthes declared that 'semiology aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all of these. (Chandler, p. 8)

Media Studies as a discipline covers a lot of dimensions, aspects and studies of the modern media. Semiotics as modern literary theory also affects on media and therefore it is closely related to media studies. A Media study represents a society and the society is related to culture and the culture too becomes the part of it in one way or the other.

2.1.2 Culture

The term 'culture' is used in the meanings of soul or mind which acquires most of its later modern meanings in the writings of the eighteenth century German thinkers like Immanuel Kant and Johann Gottlieb Fichte who developed Rousseau's criticism of modern liberalism and enlightenment.

Various theorists have given their separate opinions about the term and tried to include all those aspects of human life, which can be brought under an umbrella of this word. The definition presents culture as a medium in which we exist and thus tries to cover every aspect of our lives making it even more difficult to pin it down to some specific phenomenon. According to Sigmund Freud (1886); the trend to violence is an instinctive, autonomous, instinctual temper in man. It constitutes the powerful obstruction to culture while according to Mahatma Gandhi; A nation's culture resides in the hearts and in the soul of its people. Culture of the mind must be submissive to the heart. No culture can live if it attempts to be exclusive.

Edward Said (2005), in the introduction of his book *Culture and Imperialism* has attempted to cover the various aspects of the term by adopting two different things. He writes:

> First of all it means all those practices, like arts of description, communication, and representation, that have relative autonomy from economic, social and political realms and that often exist in aesthetic forms, one of whose principle aims is pleasure (Said, p. 127).

The term culture is quite complicated and reason for the difficulty in defining it, is that, there is a disagreement that which of the things should be included or excluded from this term.

> The term "culture," which originally meant the cultivation of the soul or mind, acquires most of its later modern meanings in the writings of 18th-century. Two primary meanings of culture emerge from this period: culture as the folk-spirit having a unique identity, and culture as cultivation of inwardness or free individuality. (Velkley, p. 19)

Culture is also defined as an excellence of taste in fine arts and humanities as well as the human knowledge, belief, and behaviour that depend upon the capacity for symbolic thought and social learning or it is defined as the set of shared attitudes, values, goals and practices that characterize an institution, an organization or a group.

British anthropologist Edward Taylor was one of the first English-speaking scholars to use the term culture in an inclusive and universal sense.

> Processes, customs, opinions, and so forth, which have been carried by force of habit into a new state of society different from that in which they had their original home and they remain as proofs and examples of an older condition of culture out of which a newer has been evolved (Tylor, p. 16)

The impact of culture in human lives and its importance in daily life later introduced a discipline of 'culture studies' at an organizational and an institutional level and many universities introduced this discipline at their concerned institutions.

2.1.3 Cultural Studies

As an academic discipline, a cultural study evolved during middle of the twentieth century and was principally concerned with the nature of mass culture and workings of culture industries. In the introduction to the second edition of his book *The Cultural Studies Reader*, Simon During (2003) contends that the discipline of cultural studies is a "field within multidisciplinary" and that other disciplines like politics, geography and literature should be incorporated in it.

Cultural Studies is grounded in critical theory and literary criticism. It concerns political nature of contemporary culture as well as its historical foundations, conflicts and defining traits. It is distinguished from cultural anthropology and ethnic studies in both objective and

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methodology. Cultural studies approaches subjects holistically, combining feminist theory, social theory, political theory, history, philosophy, literary theory, media theory, film theory, film/video studies, communication studies, political economy, translation studies, museum studies and art criticism to study cultural phenomena in various societies. Thus, cultural studies seeks to understand the ways in which meaning is generated, disseminated and produced through various practices, beliefs, institutions and political, economic or social structures within a given culture.

According to Grossberg & Radway (1995), due to change in political scenario and class system, politics and culture in United Kingdom also changed and the scholars at the Centre for Contemporary Cultural Studies turned to the work of Antonio Gramsci, an Italian thinker of the 1920s and 30s. Gramsci modified classical Marxism, emphasizing culture as a key instrument of political and social control. Cultural Studies concerns itself with the meaning and practices of everyday life. Cultural practices comprise the ways; people do particular things in their daily life.

Society as an integral part of Cultural Studies plays an important role to provide new aspects and scopes. Cultural Studies is closely related to literary theory, media theory, film theory and all these theories are a part of the discipline of Cultural Studies.

2.1.4 Film Theory

Film theory aims to explore essence of cinema and provides conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers, culture and society. Film theory cannot be associated with film criticism though there can be some differences between the both. In 1906, French philosopher Henri Bergson's rejected film as an exemplification in contrast of mind in his essay *L'illusion cinématographique* and *L'évolution*

créatrice. Later on, the philosopher Gilles Deleuze revisited the concepts of Bergson combining them with semiotics of Charles Sanders Pierce.

According to Stam (2000), early film theory arose in silent era and was mostly concerned with defining the crucial elements of the medium. It largely evolved from the works of directors like Germanic Dulac, Louis Delluc, Jean Epstein, Sergei Eisenstein, Lev Kuleshov and Dziga Vertoy and film theorists like Rudolf Arnheim, Bela Balazs and Siegfried Kracauser. These individuals emphasized how film differed from reality and how it might be considered a valid art form. Weddle (2003) focuses that; In 1960s and 1970s, film theory took up residence in academia importing concepts from established disciplines like psychoanalysis, gender studies, anthropology, literary theory, semiotics and linguistics. In late 1980s and early 1990s, film theory achieved much prominence in American universities.

During 1990s, the digital revolution in image technologies has had an impact on film theory in various ways. Television writer/producer David Weddle suggested film theory as practiced in early 2000s is a form of bait and switch, taking advantage of young, film makers in Hollywood film making who used film theory terms like *'fabula'* and *'syuzhet'*. Weddle (2005) also quotes Roger Ebert's opinion that, Film theory has nothing to do with film. In 2008, German filmmaker Werner Herzog suggested

> Theoretical film studies have become really awful. That is not how you should study film. Abolish these courses and do something else which makes much more sense." (Herzog, 2008)

2.1.5 Film Studies

It is an academic discipline introduced in the twentieth century with new concepts that deal with various theoretical, historical and critical approaches to films. It is sometimes submerged with media studies and often compared to television studies. According to Dyer

(2000), it is less related to advancing and modern technologies in the production of films but it is mostly concerned with exploring the narrative, artistic, cultural, economic and political implications of the cinema while Sikov (2010) is of the view, it seriously deals with the critical approaches for the analysis of production, theoretical framework, context and creativity. Film studies often include study of conflicts between the aesthetics of visual Hollywood and the textual analysis of screenplay. *Screen, Cinema Journal* and the *Journal of Film and Video* are the leading academic journals publishing film studies work (Mettee et al, 2005).

Film studies is considered as a separate discipline and is closely related to it, regarding the critical theories such as psychoanalysis, feminism and Marxism. It exists only with the creation of film theory because that critically analyzes it as an art and the modern film became an invention and industry only in late nineteenth century. Early film schools focused on the production and subjective critique of film rather than on critical approaches, history and theory used to study academically. Fink (2001) reiterates that, in the beginning, the concept of film studies was introduced to analyze the formal aspects of film regarding production and creation. In 1919, Moscow Film School was established in the world to focus on films. They were the first one to offer the film in 1932 as a discipline. Universities started to implement different forms of cinema related curriculum with a distinction between an abstract and practical approach. *The Deutsche Film Akademie Babelsberg* (German Film Academy Babelsberg) was founded in 1938 and Willi Forst and Heinrich George were among the lecturers.

A movement away from Hollywood productions in 1950s turned the cinema into a more artistic independent endeavour. It was the creation of the acuter theory, which was asserted as the director's vision and art. It prompted film studies to become truly considered academically worldwide in 1950s.

There were no individuals that created the criteria for film studies; rather the growing community of film industry and academics began to criticize, document and analyze films, eventually conforming the concepts of film studies that pertain to artistic academia. With the success in the first half of the twentieth century, prominent persons in the film industry could become an endowment source for the schools focusing primarily on films, creating location for film studies as a discipline.

In the present era, film studies exist worldwide as a discipline with specific schools dedicated to it. Many universities and Arts colleges contain courses specifically based on the analysis of films. According to Grieveson (2008), the growing technologies such as 3-D film and YouTube films are now concretely used to teach a reflection of culture and arts.

2.2 Indo-Pak Multiculturalism

Sub-continent is considered as racially, culturally, linguistically, ethnically and religiously, the most enriched area of the world where the people of different creeds as well as the people belonging to different cultures, traditions and languages are leading their lives. According to 1961 Census of India, more than 1652 mother languages are spoken in the country along with more than 35 mother languages spoken in Pakistan and Bangladesh. The mother languages are rooting from any major language of the area. According to Mohammada (2007), Sub-continent was the home of two major language families: Indo-Aryan and Dravidian while many of the languages, which merged into sub-continent culture, were the languages of invaders mostly belonging to Austro-Asiatic or Tibeto-Burman language families. The culture of India has been shaped by its long history, unique geography and diverse demography. The languages, religious beliefs, creeds, arts, literature, traditions and customs vary from area to area. The

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diverse sub-cultures are spread all over the sub-continent and traditions are several millennia old. In present India, the word *multiculturalism* is not much familiar but the term *diversity* is more commonly used but the caste system still exists.

The majority of population led Sub-continent with Hindus making a majority, followed by the Muslims as the second major population along with Sikhs, Christians, Buddhists, Baha'is, Jain, Jew, Judaism, Zoroastrian and Parsi. The religion of Islam took roots from the land of Arab in 7th century, so the Arabic culture is predominantly indicated as the Muslim culture. The rapid expansion of Muslims in various parts of the world merged up in Arabic culture with local cultures and those became the part of the Muslim culture. According to Bose & Jalal (2004), The Persian, Turkish, Indian and Pakistani cultures have the glimpses of Arabic culture and these are termed as the leading Muslim cultures of the world. Islamic culture is a debatable term because Muslims now are leading lives in many parts of the world, so different areas have different cultures. The classic heartland of Islam is Arabia, Middle East, North Africa, Egypt, Iran, central Asia and northern India and Pakistan but commonality among all these cultures indicate them an Islamic culture. It is the term used when religion is the dominating part of any region otherwise; culture of every area differs in many aspects. Reza (2012) is of the view that Islamic culture generally includes all the practices, which are followed in the religion by the followers like Quran, Prayer (Namaz), Fasting, Hajj and all other compulsory parts of the religion.

The most of the parts of sub-continent differ in the livelihood, clothing, language, accents, culture, cuisine, architecture, music, religious places, customs, traditions, literary styles and festivals. This multicultural society later led the country towards the partition.

Dalmia & Malinar (2003) focuses that, after the partition of Sub-continent, as the country was divided into different parts, same as the culture and other cultural aspects were also changed

on both sides of the border. In India, Hindi dominated as the leading language while in Pakistan

Urdu got the status of national language but English remained as an official language on the both

sides. Islam became the leading and followed religion in Pakistan and Hinduism and Sikhism

became the leading religions on the other side of the border while the minor religions like Parsi,

Christianity, Jewish and Zoroastrian can be found on either side of the border, which failed to

make their unique or leading majority due to less in number.

2.2.1 Partition depicted in different forms of Arts

The partition of Sub-Continent availed a new topic to writers and migration of millions of

people compelled them to pen their painful stories in different languages and in scenario of

different cultural backgrounds. Roy (2011) evaluates that, *Clear light of day* (1980) by Anita

Desai, *The Shadows Lines* (1995) and *The Hungry Tide* by Amitav Ghosh, *The dark dancer* by

Rajan Balachander, *Partition* by Amit Majumdar, *Portrait of a lost city* by San Anand, *Violent*

belongings by Kavita Daiya, *Looking through Glass* (1995) by Mukul Kesavan, *Cracking India*

(1991) by Bapsi Sidhwa, *Train to Pakistan* by Khushwant Singh, *Sleepwalkers* by Joginder Paul,

Whose Story..? by Gulzar, *A Golden Age* by Tahmima Anam, *The owner of Rubble* by Mohan

Rakesh and *The train has reached Amritsar* by Brisham Sahni are the leading novels in English

literature regarding partition.

According to Bhatia (1996), Urdu Literature is also enriched with the incidents of

partition, *Basti* by Intizar Hussain, *Aagaan* by Khadija Mastoor, *Aag Ka Darya* by Quratulain

Haider, *Naya Qanoon* and *Toba Tek Singh* by Saadat Hassan Manto, *Uddas Naslain* and *Nadar*

Logg by Abdullah Hussain, *Khuda Ki Basti* by Shaukat Siddique, *Ya Khuda* by Qudrat Ullah

Shahab, *Lajwanti* by Rajinder Singh Bedi, *Aur Insan Mar Gaya* by Rama Anand Sahgar, *Tamas*

by Brisham Sahni are regarded as well knitted novels on this topic. Along with English and Urdu languages, the renowned journal *Adbiyaat*, published by Pakistan Academy of Letters discusses the writers of local languages like Punjabi, Sindhi, Hindi and Bengali who also narrated sad and heart-rending stories of the partition. *Pinjir* by Amrita Pritam in Punjabi is narrating a story of partition.

Similarly, the painters portrayed the freedom movement, the famous personalities of the freedom movement, the assassination of humans and the bloodshed during the migration after the partition of India. Satish Gujral is considered as the leading painter to portray the miseries of the partition. Along with him, M.F. Hussain, Tyeb Mehta, S.H. Raza, Rabindranath Tagore, Bhabesh Sanyal Chandra and Amrita Shergill also used colours to portray the miseries of the people. Ali (2000) is of the view; along with Indian painters, Pakistani painters A.R. Chugtai, Ismail Gul Gee, Zain-ul-Abedein, Ustad Allah Bakhsh, Zubaida, Ghulam Ali, Zoobi, Shakir Ali, Ali Imam, Professor Anna Molka Ahmad, Mansoor Rahi and Dr. Ajaz Anwar portrayed the paintings to highlight the Pakistan Movement and the miseries of poor people migrating from different areas of India towards newly formed Pakistan while Jalil (2012) judges the Urdu poetry; Allama Muhammad Iqbal inspired the Muslims of India for freedom and gave them a dream of Pakistan. *Subh-e-Azadi* by Faiz Ahmad Faiz, *Phir Achanak Teergi Mein* by Ahmad Nadeem Qasmi, *Inqalaab* by Asrarul Haq Majaz, *Dushman kon hai?, Guftagoo* and *Subh-e-Farda* by Ali Sardar Jafri, *Matam Azadi* by Josh Malihabadi, *Pandrah August* by Akhtar-ul-Iman, *Chhabees Janwary* and *Aik Sharif Insaan* by Sahir Ludhianavi as well as Hafeez Jalandri, Zia Jalandri, Meera Gee, Azeem Qadri, Mahiuddin Makhdoom, Moin Ahsas Jazbi, Kafi Azmee, Majrooh Sultanpur, Munir Niazi also composed poems on the partition. As Punjab was the most affected area during the partition of India, and millions of people migrated only from this province from the both

sides of the border. Punjabi as the representative language of this particular area became a reason to lament over the death of innocent human beings. *Aaj Aakhan Waris Shah Naun* by Amrita Pritam became the representative elegy to mourn the death of millions.

> Aj Aakhan Waris Shah Noo Kiton Qabran Vichon Bol!
> Te Aj Kitab-e-Ishq Da Koi Agla Varka Phol!
>
> Ik Roi Si Dhii Punjab Dii Tu Likh-Likh Mare Vain
> Aj Lakkhan Dheeyan Rondian Tainun Waris Shah Nu Kahan
>
> Uth Darmandan Diaa Dardia Uth Tak Apna Punjaab!
> Aj Bele Laashaan Vichian Te Lahu Di Bhari Chenaab! (Adabiyat, p. 600)

According to Ahmad (2005), the names of Agha Hashar Kashmiri, Imtiaz Ali Taj, Hijab Imtiaz Ali Taj, Mirza Adeeb are prominent in the field of drama who played their role to work on the topic of partition. Later, in 1964, after the regular broadcasting of Pakistan television, many short stories of Sadat Hassan Manto, Ahmad Nadeem Qasmi, Bano Qudsia, Intazar Hussain and Mirza Adeeb were dramatized. Gargi (2012) evaluates theater and credits Rafi Peerzada who played his role to arrange the plays on this particular topic while S.M.Shahid (1999) emphasizes on music and credits Rabindranath Tigore, Khayam, Sohrab Moodi, Shyam Benegal, Shabab Kirananavi, Suliman, Wajahat Attrey, Rashid Attrey, Khawaja Khurshid Anwar, A. Hameed, G.A. Chishti, Baba Chishti, Pandit Ghulam Muhammad, S.D. Burman and R.D. Burman as the leading names of Indo-Pak music history that created different tones to highlight the feelings of the people suffered in the partition. According to Gargi (2012), Dance as one of the five major forms of fine arts also performed its role to highlight the partition through different performances. Mahraj Ghulam Hussain Kathak, Bazajoo Mahraj, Ragni Deevi, Waheeda Rehman, Nargis, Zareen Panna, Seemi Karmi, Madam Azuri, Miss Mitha, Naheed

Siddique and Wajid Ali Shah are the renowned names in the field of performing arts. Vishwanath & Malik (2012) are of the view that the films also had a significant role in representing different stories of people of different cultures. The brutalities and sufferings faced by the migrated people compelled everyone to wet their eye-corners. Most of the films are based on different novels. *Garam Hawa* (1973), directed by M.S.Sathyu, is the film representing the story of a Muslim family who is confused either to migrate or to stay in India. Ritwik Ghatak's film *Meghe Dhaka Tara* 'The Cloud-Capped Star', concerns an impoverished genteel Hindu family and the problems they faced because of the partition. *Komal Gandhar* (1961), one another directed film by Ritwik Ghatak is the story of the protagonist suffering from the same agony of separation and migration. *Earth* (1998) based on Bapsi Sidhwa's *Cracking India,* directed by Deepa Mehta is a thoughtful examination of a circle of friends and acquaintances affected by the Partition. *Hey Ram* (2000) is representing the assassination of the founder of India Lal Mohan Gandhi. Anil Sharma's directed *Gadar: Ek Prem Katha* (2001) is noteworthy for awful scenes of riot and massacre. It was a major hit. *Khamosh Paani (Silent Waters)* (2003), directed by Sabiha Sumar, depicts the partition ironically and shows the situation of Mujahedeen in 1979 Pakistan. *Pinjir* (2003) based on the novel *Pinjir* by Amrita Pritam, directed by Chandra Prakash Dwivedi is the sort of an innocent woman Puro who is kidnapped by a Muslim man Rashid during the following days of the partition. Vic Sarin's directed film *Partition* is a story of a retired Sikh military officer who helps and falls in love with a Muslim teenage girl. *Tamas* (1987) is based on Hindi novel *Tamas* by Bhisham Sahni. It depicts the makings of riots in a small Indian town. *Gandhi by* Richard Attenborough is based on Gandhi's life. *The Sky Below* (2007) is a feature-length documentary that

explored the history and current climate on the both sides of the Indo-Pakistan division.

2.3 Misrepresentation

Misrepresentation is a contract law concept. It means a false statement of fact made by one party to another, which has the effect of inducing that party into the contract. For example, under certain circumstances, false statements or promises made by a seller of goods regarding the quality or nature of the product that the seller has, may constitute misrepresentation. A finding of misrepresentation allows for a remedy of rescission and sometimes depends on the type of misrepresentation. According to Gordon v Selico (1986):

> It is possible to make a misrepresentation either by words or by conduct, although not everything said or done is capable of constituting a misrepresentation. Generally, statements of opinion or intention are not statements of fact in the context of misrepresentation. If one party claims specialist knowledge on the topic discussed, then it is more likely for the courts to hold a statement of opinion by that party as a statement of fact (Selico, p. 184)

Misrepresentation is one of the several vitiating factors that can affect the validity of a contract. A misrepresentation occurs when one party makes a false statement with the intention of inducing another party to contract. For an action to be successful, some criteria must be met in order to prove a misrepresentation.

There are four types of misrepresentations that are fraudulent misrepresentation, negligent misrepresentation at common law, negligent misrepresentation under statute and innocent misrepresentation. Misrepresentation not only damages the representation of anything but it also gives a loss to attract a large number of people towards the product. Therefore, in each way misrepresentation is the way of loss and failure. Different countries of the world have different laws to deal with this problem.

Misrepresentation deals in the case of the false presentation of anything, as this study comprises of novel/film and the field of literature has a kind of presentation. The topic of misrepresentation included in this research is for the sake that this study also deals with the misrepresentation of cultures in the particular novel/film. As the research is conducted both on the novel/film; so there are many differences between their presentation and content and these differences and contrasts between the both are discussed under the heading of misrepresentation.

Chapter 3

Racial and Religious Aspects of the Novel/Film

3.1 Comparison and Contrast of Novel and Film

In the present era, many novels of every language and region are pictured into the film. *Pinjir* is also one of them. However, the story and plot of film and novel remains the same and both attract the readers and audiences. Still there are some dissimilarity between the both and the story is bit different. According to Sandhu (2005), the novel was printed in 50's while the film was made in 2003. When the writer of the novel was very old and ill too but still there were made few changes in the film, which were mere changes while the main plot and the story of the novel was not much disturbed. In the start of novel, we happen to read about the gathering of the neighboring women who are singing a hymn addressing a goddess for the birth of a male-baby, as the mother of Puro is shown pregnant in the novel/film. However, in the film we do not happen to see any such thing. Later on, after the kidnapping of Puro by Rashid, a day Puro gets a chance to flee from there. When she reaches home, she is rejected by her family and is asked to leave the home. She appeals her mother to take her to Amritsar while in the text; this city is replaced with Siyam.

In the movie, there is a scene when Rashid decides to change the name of Puro into Hameeda and stamps it on her arm. The mother of Raheema gives this advice but in the text, this proposal is credited to Raheema. In the text, we read about the birth of the son of Rashid whose name is Javid but in the film we see about the death of the baby and Rashid is very disappointed on his death. As well, in the novel, we read about the hatred of Puro for the baby and his father

Rashid but in the film, we do not feel any such thing because the baby is already dead. In the text, we happen to read about the character of Kammu who is very attached to Puro while in the film; this character is neglected and not introduced in the film. Another character Taroo is also introduced in the novel that has the same situation as Puro while in the film we do not see any such character. In the novel *Pinjir,* the character of *Pagli* also has a significant role. In the text, we read about the word *Om,* stamped on the arm of *Pagli* but in the film, there is no such thing. In the middle of the film, we happen to see about the birth of the baby of *Pagli* who is nourished by Rashid and Puro. Later on, the Hindus of the village for the sake to bring it up take this baby. The baby is given to them and never returned to Puro while in the text, the baby is given back to Puro to bring it up because they are unable to nourish it. Later on, when Puro goes to another village with her sick aunt, she takes the smaller baby with herself but in the film, there is no baby with Puro. In the text, Puro is shown as the mother of two babies, one her own and other of *Pagli* while in the film she is shown only and lonely. Her one baby is dead while the Hindus of the village take the son of *Pagli.* In the text, Ramchand is shown as the husband of her sister Rajjo while in the film, Ramchand do not get married. While visiting the fields of Ramchand, Puro happens to meet him. In the text, he recognizes her and speaks to her with her name while in the film he is unable to recognize her because he has never seen her. At the moment of burning wheat fields, in the film Puro expresses her worries about her brother while in the text, there are no such expressions and she becomes quiet after knowing about the act of her brother. In the last scenes, there is a bit contrast. The mother of Ramchand is presented ill and is being carried by him during their journey while the film neglects it at all. However, there also exists few changes of dialogues between the both but the story of the both novel and film proceeds in a proper way.

3.2 Racism in the Novel/Film

The term racism defines the emotions of hatred and dislike of one particular racial group against the other. The term is commonly used negatively and usually associated with race-based prejudice, violence, dislike, discrimination or oppression and it can also have varying and contested definitions. The racial groups can be at different levels in the particular society i.e. cultural, religious or caste system based.

According to Merriam-Webster Online;

> A belief, that race is the primary determinant of human traits and capacities and those racial differences produce an inherent superiority of a particular race. (Gail Steinberg, p. 108)

In the movie *Pinjir*, the signs of racism can be traced in different scenes. As the movie is representing all three major religions of the sub-continent, in few scenes of the movie, the hatred and dislike of these groups are shown against each other. In the beginning of the movie, when Rashid captures Puro soon after her kidnapping, the relatives of Rashid oppresses the father of Puro to forget her daughter and never take her name again and the Hindus are oppressed by Muslims (Appendix I). Later on, in the middle of the movie, when the son of *Pagli* is adapted by Puro and Rashid, then at that time Rashid is called by Hindus (Appendix II). He is pressurized to leave the son of *Pagli* because she is Hindu and they have no right on her son. Sikhs can also be seen as the third powerful group in the movie, the different scenes of fighting between Sikhs and Muslims (Appendix III) in the beginning of the film are the examples of Racism.

As well in the text of the novel, there are many examples of racism. We read about the ceremony being conducted by the family of Puro for the safety of their newborn brother.

> After celebrating all the customs for the safety of new born boy after alternate
> birth of three daughters, they were assured that the boy would be saved."
> (Zaman, p. 790)

These celebrations are the customs of Hinduism and indicating towards the racism. In the

text, we are also introduced to the character of Kamoo that is missing in the film. Kamoo is very

attached to Puro but as now, Puro is the wife of Rashid so she is considered as a Muslim.

However, Kamoo is a weak girl and unable to carry her pot but still she avoids that Puro may

touch her part because of Puro's religion.

> Everyone knows that her name is Hameeda..... The wife of Rashid... while
> Kamoo was a Hindu girl. "My pot will be impure if you touched it." Kamoo said
> without hesitation. (Zaman, p. 813)

On the next page, we read the same problem between Kamoo and Puro. Puro wants to help

Kamoo in her life as well as in her domestic problems but every times, she draws back her hands

just because of the difference of religion.

> Kamoo was Hindu while Puro... Puro was a Muslim (Zaman, p. 814).

After the death of *Pagli*, her baby is grown up by Puro and Rashid which is the

controversial topic of discussion in the whole society. All Hindus want to get back the baby and

grow him up so that the religion should be saved. The most common discussion is;

> *Pagli* was a Hindu, her baby is taken away by the Muslims, and they have
> converted a Hindu baby into a Muslim in front of the whole village." (Zaman, p.
> 828)

All the Hindus of the village gather at a place for a meeting to get back the baby from Puro

and Rashid. For this purpose, they call in Rashid and pressurize him.

> So, what is your will? Do you have to return back the baby or not?" A loud
> voice said to him, turning the pipe of hubble-bubble aside. (Zaman, p. 830)

On the next page, we read again about the same scene and another dialogue is representing racism to make Rashid to leave the baby.

> Its alright, if the life of the baby is long from God then no one can end it up but you should know that her mother was a Hindu and it is intolerable that you may take away a Hindu baby with you. (Zaman, p. 831)

3.3 Multiculturalism in Novel/Film

The land of the sub-continent is always regarded as the multicultural and multi religious. The people of all religions and different cultures can be found in the sub-continent. Multiculturalism is not only a term but also a bond to keep the people united and strengthened in any particular part of the world. According to Alexis de Tocqueville;

> Though it is very important for man as an individual that his religion should be true, that is not the case for society. Society has nothing to fear or hope from another life; what is the most important for it is not that all citizens profess the true religion but that they should profess religion (Deneen, p. 231)

The sub-continent is the part of the world with Hindus as the dominating nation followed by the Muslims as the second majority while Sikhs, Christians, Jews and other religions are followed by these two. The sub-continent is regarded as culturally and religiously the most diverse part in the world. It has a long history, unique geography and diverse demography. The languages, religions, dance, music, architecture and customs differ from place to place in the country. It is also divided into sub-cultures and traditions, which are several years old. According to famous American president and socialist Jimmy Carter:

> We become, not a melting pot but a beautiful mosaic, different people, different beliefs, different yearnings, different hopes, different dreams. (Brian J. Hum, p. 200)

The multicultural society has a bond among the people of different cultures and societies but some multi-cultural societies lead towards separation and anarchy among the people of different cultures, nations and traditions. The multiculturalism in the sub-continent led the country towards the partition and the people of different cultures desired for their separate identity. This desire and partition is clearly depicted in the movie *Pinjir*. All the religions and cultures can be traced in it. The signs of multiculturalism are clear in the movie before the partition. The scenes of the political possessions before the partition are full of multiculturalism and multicultural society. In (Appendix: IV), we come across a multicultural society. In the first row in the picture, we see two Sikh boys along with a Muslim in the middle and accompanying two Hindus. Even in the background of the picture, one can see the Hindus, Sikhs and Muslims attending a possession and listening to a debate. In the (Appendix: V), we see the brother of Puro, Trilok who is a congress supporter. He is fixing some pamphlets that are not favouring the partition and are in favour of Indo-Pak unity to safeguard the multicultural society.

As the subcontinent is the land of multi-religious people so the shrines and tombs of the saints are open to everyone. The Muslims visited the shrines of Sikhs and Hindus as well Hindus and Sikhs visited the tombs of Muslim saints. In (Appendix: VI), we see Rashid visiting a shrine and in the background the Sikhs are singing a religious hymn which is clearly depicting multiculturalism. In (Appendix: VII), there is a bus before the partition which is travelling in the village. It is full of passengers, the identity of passengers can easily be judged by their dressing. All Muslims, Sikhs and Hindus are travelling in the same bus to give a glimpse of multi cultural society.

There are very few examples of multiculturalism in the text as compared to the film. There are no such scenes in the text where Hindus, Muslims and Sikhs may be shown together but in the beginning of the novel, we come across few lines that are depicting multiculturalism.

> She was afraid while going out that perhaps her in-laws might see her. But now in this village, the people of many different sects were leading life. (Zaman, p. 791).

In the above example, the last line, people of different sects were leading life is representing the multiculturalism of that particular village.

3.5 Cultural Hybridity in the Novel/Film

According to Young (1995), Cultural hybridity is defined as the basic sense about the mixture of cultures. In the 19th century, it was introduced in linguistics after being originated from the biology. Its contemporary uses are scattered across numerous academic disciplines and is salient in popular culture.

Homi K Bhabha defines hybridity in his book *Signs taken for Wonders* as:

> Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the "pure" and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity of all sites of discrimination and domination. (Bhabha, p. 159)

The film *Pinjir* is also depicting many signs of cultural hybridity. On many occasions, two cultures are mixing up and religious and cultural differences are merging up. In the pictures (Appendix: IV & VI), we can trace the signs of multiculturalism but also cultural hybridity. In the (Appendix: VI), Rashid is praying for his troubles on the shrine of a holy saint while in the background, two Sikhs are singing a hymn. The two different religions are merging in the same

scene depicting cultural hybridity. Cultural hybridity may occur in the societies where the followers of different beliefs and creeds are living life together and their cultural values, livelihood and practices have a bit difference, as in (Appendix: IV), we see the people belonging to different cultures and religions. There is no difference among them except their dressing. It is a clear sign of cultural hybridity that people from different running of life are gathered at one place forgetting all differences among them.

3.6 Religious Elements in Novel/Film

Like all other elements and signs, the film *Pinjir* is full of religious elements. Even the film opens with the scene of Golden temple (Appendix: VIII) which is the most religious place of Sikhs. In the next scene, we come to see a group of Sikhs, singing the religious *Mantras* in the streets of the city (Appendix: IX). This picture is full of religious signs; most of the group is wearing orange and yellow dresses that are also considered as religious colours along with big turbans, flag, and sign of Sikhism on their turbans. In the very next scene, when the fighting breaks out, we see the Muslims with the beards (Appendix: X) which is regarded as an essential element in Islam. *Urs* is the Muslim tradition to celebrate the death anniversaries of the ancient Muslim saints. Such *Urs* is shown in the film whose banner (Appendix: XI) is hanging outside the shrine to attract the people. The chaplet or the sheet of flowers is regarded as an essential or compulsory on such occasions to regard the services of the religious saint. In (Appendix: XII & XIII), one can see the people with the chaplets entering in the shrine to adorn it on the grave of the saint. In the same scene at the *Urs*, we see the hero of the film Rashid, praying to get rid of all his sufferings (Appendix: VI). Along with Islam and Sikhism, we can also find the signs of Hinduism in the film. In the beginning of the film, the father of Puro is reciting the sacred book

(Appendix: XIV) when she demands for the money from her father. Later on, Ramchand and his sister Lajjo are singing a *Bhajan*, playing Sitar and harmonium that is regarded as the part of Hindu practices (Appendix: XV). In (Appendix: XVI), there is a scene of a marriage. The marriage is happening between Rashid and Puro but Puro is having a slumber as her marriage with Ramchand. The custom of circling around the fire while the bride and groom are tied together can be seen in this scene. It is representing the Hindu religion and culture because it is an essential element during the marriage. In (Appendix: XVII), from the same scene of the film, we see an occasion of the marriage of Rashid. In this scene, the *Nikkah* of Rashid is the representation of Islam as *Nikkah* is an essential element of the marriage of the Muslims.

In the text, we see few religious elements that are representing Islam, Hinduism and Sikhism. In the beginning of the novel, we come across a ceremony in which the mother of Puro is expecting for a baby and she wants a male baby. For this reason, she gathers the women of the village to sing *Bhajan* and celebrate a party so that the goddess should be made happy by this act and she may bear a male baby. This superstitious custom is representing the Hindu religion.

> All the women of near and far villages were assured that *Budh Matta* comes herself on the birth of every baby. If *Budh Matta* comes happily with her husband then she makes a girl within moments because she has hurry to get back to her husband. However, when *Budh Matta* comes after being angry with her husband then she has no hurry to get back. She sits there for a long and makes a boy comfortably. So the women again began to sing. (Zaman, p. 790)

After the birth of the male baby, the celebrations start again for his safety. The women gather again, perform few rituals and sing *Bhajan* to make *Budh Matta* happy for the future.

> As the baby was born after the birth of three sisters, therefore the mother of Puro was very worried that the boy should be alive. In case he remains alive then won't be a burden for the parents. The women gathered again to make happy *Budh Matta* and crossed the boy from a bronze platter after breaking it from the middle. They kept on singing. *The buffalo milked after three days*. (Zaman, p. 790)

At another point also, we come across the example of Hinduism.

> Puro remembered that, once a bangle of girl was really broken while wearing
> her the bangles then nearby women began to pray for the safety of her husband
> uttering '*Ram Ram* '" (Zaman, p. 792).

In the above example, the words "*Ram Ram*" are indicating that the women are Hindus

because it is the common practice of Hinduism for any bad omen or bad word. Later on, we read

about the marriage of Rashid and Puro. There is a scene of *Nikkah* that is the symbol of Muslim

religion and culture because *Nikkah* is a bond between two persons for the whole life.

> Take shower and be ready tomorrow morning. *Molvi* will come and recite our
> *Nikkah*. (Zaman, p. 799)

Chapter 4

Data Analysis

Pierce Model of Semiotics and Novel/Film Pinjir

4.1 Signs

The signs are the broadest possible sense of representation. The study of signs and sign processes (Semiosis) deals with signs, titles, similarities, analogies, metaphors, symbolism, significations and communication. One system of signs we all know is language. Film also uses a kind of language made up of sounds and pictures. A sign represents its object in the sign's ground while any actual *interpretant* can at most concur. The *semiotic* covers not only artificial, linguistic, and symbolic signs but also represents kindred sensible qualities and indices reactions. According to the Pierce Model, Sign is its first basic element. In *Pinjir*, there are many signs that are depicting different things in different situations and scenes. In the opening scene of the film, we see a group of Sikhs who are singing religious hymn. The religious sign of Sikhism can be seen on the turban of the leader of the group. Most of them are wearing blue and orange coloured turbans and handkerchiefs around their necks. The harmonium and *Chimtaa* are also apparent in their hands that are the part of the religious chorus (Appendix: XVIII). In the next scene of the film, there happens a fighting between Muslims and Sikhs. On the turban of the Sikh, there is a sign that is representing the religious symbol of Sikhism (Appendix: XIX). A sign of a public meeting of congress in the shape of banner is shown hanging in the main crossing to give information to the public about the meeting (Appendix: XX).

In the next scene, we see destruction and killing of people. The same harmonium can be seen broken while the human blood is shattered. The flowers of harmony and friendship are pierced with hatred. On the corpse of Sikh in this picture, the sword and belt can be seen which are the religious symbols of Sikhism (Appendix: XXI). The pictures of gurus and religious saints can be seen painted on the wall of the house that is the religious symbol (Appendix: XXII). In the next picture, we see two men talking to each other. Both of them have the beard, which is an Islamic religious sign as beard is advised in Islam (Appendix: XXIII).

In (Appendix: XXIV), a barbar is shaving a man while a baby is also apparent in the picture. In the background, a picture of Quaid-e-Azam is fixed on the wall. It shows that the area in this particular scene is that of Pakistan. A soldier is writing on the papers who is adorning green strips on his shoulders with two stars. It is a sign that he is a Pakistani soldier and belongs to rank of Lieftenent (Appendix: XXV).

The text of the novel *Pinjir* is also full of many signs. In the beginning of the novel, we read about the home of Ramchand where we find the sign of *OM*.

> On the main gate of the house, they had written "*OM*". (Zaman, p. 789).

Few pages later in the text, we read about the sign of "Ram Ram". Mostly uttered by Hindus while watching a bad incident, bad omen or any other bad thing.

> Puro remembered that, once a bangle of a girl was really broken while wearing her the bangles then nearby women began to pray for the safety of her husband uttering '*Ram Ram*'" (Zaman, p. 792)

The story of the novel develops and we read about the marriage of Puro after kidnapping. As Puro is a Hindu name while Rashid is a Muslim. On the counsel of the mother of Raheema,

Rashid decides to change the name Puro as well as to write it on her arm so that the people might forget about her reality and identity. Her name is changed into Hameeda which is another sign in the text and in the below example.

> When she advanced her left arm on the saying of Rashid and then *Hameeda* was
> written on her arm with deep words. (Zaman, p. 804)

Further, we read about the character of *Pagli*, who dies after the birth of a baby. In her life, she has no identity and no one knows about her religion but after her death, Hindus claim that she is a Hindu because on her arm is written *OM*. The word *OM* is the sign here indicating towards an identity.

> "These are just words; I myself have seen the word *OM* on her arm." Some of
> them enforced on these words (Zaman, p. 828)

The story tells about the partition of the Sub-continent and the misplacing of several girls. Lajjo is one of them. Puro takes the initiative to find Lajjo and to get her back to her family. While visiting the village, one day she finds Lajjo in a house. Puro checks her arm pretending to check her fever. The name of *Lajjo* was printed on her arm in Hindi. This word *Lajjo* is another sign in the novel *Pinjir* as we see in the below lines.

> On the arm of the girl was written in Hindi, *Lajjo* but she did not utter a single
> word. (Zaman, p. 852)

After finding Lajjo in one of the house of the village, Puro and Rashid plan to flee her away from the well of the village a night so that they can handle her to her family. Puro informs Lajjo about the entire plan. She tells Lajjo that her ring will be in the hand of Rashid. At night, when Rashid arrives to receive Lajjo, first he shows the ring of Puro to Lajjo, which is another sign in the text.

> The face of Rashid was merciful. Rashid showed Lajjo the ring of her hand.
> (Zaman, p. 859)

The last sign in the text is the name on the arm of Puro that is Hameeda. After fleeing away of Lajjo, the next day she visits the home of the kidnappers. The kidnappers stop her to prove her identity before leaving the house. At this moment, once Puro is stunned on his words but later she remembers the name written on her arm and says quickly;

> Brother! Your doubts are unending. Behold it, my name is Hameeda." Standing on the threshold, Puro showed her name, written on her left arm. (Zaman, p. 863)

4.2   Objects

4.2.1 Dresses of men

The dressing, livelihood and communication are elements by which the culture of any area is recognized while discussing the objects according to the Pierce's model then first look over the dressing of the people of that particular area and era which film is representing. In the whole film, we come across different dressings being used by different characters representing different cultures and religions. In (Appendix: XXVI) we see a gathering of people, the people of different communities can be seen in this picture. *Shalwar Qameez* and *turban/cap* can be termed as the dress of the majority of the people in the picture, though the tying style and colours of the turban are differentiating them as different communities. In this picture, we see that most of the people are wearing *Shalwar Qameez* while their *turban/cap* is different from one another. In the first row, we see a Sikh boy wearing *Qameez* with a yellow *turban*. Along with him is standing an old man representing the Muslims, who is wearing *Shalwar Qameez* with a *turban* but his

tying style is a bit different from that of a Sikh as well he is putting a *chaddar (Sheet)* on his shoulder that was the fashion of that particular era. The third and fourth men in the row are also wearing *Qameez* with the cap on their heads as most of the Hindus used to wear caps while the last man in the row is again belonging to a Sikh community wearing a pink *turban* and putting a *chaddar (sheet)* on his shoulder. Same as in the next picture, we see two Hindu characters who are wearing *Qameez* as well as big turbans (Appendix: XXVII). In (Appendix: XXVIII) we see a Muslim is delivering a speech who is having a beard and wearing a *Sherwani* and *turban*.

In (Appendix: XXIX), we see two Sikhs are singing a Bhajin (religious Hymn), both are wearing *waistcoats*, big yellow *turbans* and having a *chaddar (sheet)* around their necks. In the next picture, we come across Punjabi culture and the dressing of the particular area of Punjab. Rashid, the hero of the film is wearing a *Qameez* with *Pajama* and *sherwani*, the particular dress used in Punjab. The accompanying man, who has come to write the name on the arm of Puro, is wearing *Qameez* along with *Dhooti*, the famous and old cultural dress of Punjab as well as he is putting a *chaddar* on his shoulder (Appendix: XXX). In (Appendix: XXXI), we see two Muslim characters and three British police officers. The Muslim characters are wearing *Shalwar*, *Qameez, waistcoats* along with *turban* and *cap* while the British police officers are wearing *shirts, shorts* (a particular uniform for British Indian Police), *turban, long socks and boots* that are indicating them as the police officers. The star in the center of the *turban* and *belt* adorned on his chest is making him unique than the others.

4.2.2 Dresses of women

The women characters in the film also depict different cultural aspects of that particular scenario. There are different dresses that are used by the women in the film. In (Appendix:

XXXII) we see the main character of the film Puro wearing the veil (*Hijab/Burqa*). The veil was a traditional robe of the sub-continent in that era which was not only used by Muslim women but by many Hindu and Sikh women also followed this tradition. In the very next picture (Appendix: XXXIII), we see Puro and her aunt, both are wearing the veil though Puro is a Hindu girl. There are two kinds of veil used by the women. Mostly, the young girls wear Black veil known as shuttlecock veil while old women wear white or brown coloured veil known as hooded veil, which both are clear in this picture. *Shalwar Qameez* as the leading dress of the Sub-continent is mostly used in the film. Puro, the leading character of the film is wearing different dresses in the whole film. In (Appendix: XXXIV) we see her wearing S*halwar Qameez* with *Dupatta.*

In (Appendix: XXXV), we see a group of women who are wearing different dresses. It is the scene from the start of the film when the preparations for the marriage of Puro are at their full swing before her kidnapping. When we analyze this picture, then variety of dresses come before us. All the seven women in the picture are wearing *Shalwar Qameez* with *Dupatta*; two of them are wrapping it on their heads while other five are also having *Dupatta* in their necks or off their heads.

The dressing of women is changing in the whole film. In (Appendix: XXXVI), we see that all three friends are wearing *frocks* but still *Dupatta* can be seen as an essential part of their dressing. They all are having *Dupatta* on their heads. (Appendix: XXXVII) is also a good example of *Dupatta.* Later on, after Puro's marriage as her personality changes same as her dressing. Before the marriage, she is mostly seen in *Shalwar Qameez* and *Dupatta* but after marriage she is mostly wearing *Frocks (Sharara/Gharara* in Urdu) but *Dupatta* remains as an

essential part of her dressing. (Appendix: XXXVIII, XXXIX, XL and XLI) are the main examples of her changed dressing after her marriage.

In the novel, we do not come across so much detail of the dressings. In the beginning of the novel, we read about new dress of Puro which she makes because her other dresses are not fit to her figure anymore.

> All the shirts of last year were no more fit to her. She made a new dress of the flowery design from nearby market. (Zaman, p. 791)

In the novel, we read more about the dresses when the marriage between Rashid and Puro is happening.

> A day Rashid put a red silk dress in front of Puro. Before it, Rashid also brought many dresses for her, but this times Rashid put red suit in front of hers and said, "Take shower and be ready tomorrow morning. *Molvi* will come and recite our *Nikkah.*" (Zaman, p. 799)

In Indian traditional and cultural context, the red suit is the symbol of happiness and marriage. Even in the games of the children, especially in the marriage of the dolls which is a folk and traditional game in the sub-continent and much popular among the girls. In the novel, we read about the same.

> In the yard of the home of Puro, they made a doll of dung-cakes; they wrapped the head of doll with a red Dupatta after embroidering it. A small golden nose-ring was also worn in the nose of the doll. (Zaman, p. 790)

4.2.3 Jewelry

Jewelry is regarded as the most popular part of dressing especially among the women of the sub-continent. In the novel and film, we come across many different examples of jewelry that is used by the women to beautify their faces. The earrings are considered as an essential part of

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woman personality, a woman with empty ears in the sub-continent can be found rarely. In (Appendix: XLII), we see the friend of Puro is speaking to Ramchand when he is passing from the pathway of the village. She is wearing *Dupatta* and applying antimony in her eyes. In the right ear of the girl are golden earrings having a chain that is entangled in her hair with a pin to save it from falling as well as to save the ears from pain. In addition, we see the girl is also wearing an amulet that is common in the sub-continent in all religions to wear a child an amulet in his early childhood.

In the very next picture (Appendix: XLIII), which is from the last scenes of the film. We see Puro who is wearing earrings as well as applying antimony in her eyes. She is wearing *Dupatta* too and an amulet in her neck. In addition, she is also wearing nose-ring that is common and the sewing of ears and nose is considered compulsory for the women in their childhood so that they can wear the jewelry in future. In (Appendix: XLIV), we see Puro again wearing earrings and applying antimony, which is the scene in the film before her marriage and kidnapping. In addition, we see that she is wearing *Tikka*, which is an ornament for the forehead, another example of nose-ring can be seen in (Appendix: XLV). In the beginning scenes of the film, we happen to see an anklet that is common among women (Appendix: XLVI). In the (Appendix: XLVII), we see an arm full of bangles which is a routine fashion of both the cities and the villages and the most popular among the women of the sub-continent especially on the occasions of Eid or marriage.

In the novel *Pinjir*, we read about different kinds of jewelry. Jewelry is not only used by the women but also used for a doll by the girls for their game. In the beginning of the novel, we come across an example of a nose-ring that is being used to decorate a doll.

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> In the yard of the home of Puro, they made a doll of dung-cakes; they wrapped
> the head of doll with a red *Dupatta* after embroidering it. A small golden nose-
> ring was also worn in the nose of the doll. (Zaman, p. 790)

In the next page of the novel, we read about the bangles, which is another traditional jewelry of the sub-continent's women.

> Puro remembered that, once a bangle of a girl was really broken while wearing
> her the bangles then nearby women began to pray for the safety of her husband
> uttering '*Ram Ram*'" (Zaman, p. 792)

4.2.4 Family System

Commonly, joint family system is preferred throughout the sub-continent. Mostly, three to four, less, or more families are leading lives in a home. Their marriages and death anniversaries are celebrated together and there is no difference among them. Their lives are connected with each other and every single-family member has its own importance living at the same place but the order of the parents or guardian is regarded as powerful and is obeyed by all family members. The same joint family system can also be seen in the novel/film *Pinjir*. Few examples can be seen in (Appendix: XLVIII, XLIX, L, LI, LII).

In the novel, we also observe the joint family system and parents, grandparents, uncles, all brothers and sisters are leading life in the same yard.

4.2.5 Livelihood

Livelihood of the people of any era and region is representative of culture and society. In this novel/film, we come to know about the society and culture of 1947 that how the people of the sub-continent were leading life in that particular period. In (Appendix: LIII), we see a girl

who is separating wheat-grains from its skin. It is a common culture of the villages of Punjab that the wheat is cleaned before grinding into flour. It is done by a pot, which is made of elephant-grass, and that is apparent in the picture as well a big bronze pot can also been seen in the background, as there was fashion of bronze pots at that time. The culture of Punjab is depicting both in novel/film; as Punjab is regarded as the land of agriculture, so the glimpses of agricultural land can be traced in both. In the villages, the fossils of buffalos known as dung-cakes are mostly used as domestic fuel. The dung-cakes are made by fixing them on the walls of the house, after drying them in the sunshine, those are used for burning. We can trace the same in (Appendix: LIV & LV) as well in (Appendix: LV) we can see an old-fashioned door which is closed with the help of a strong stick instead of knots.

The joint family system is the leading social system of the sub-continent. In (Appendix: LVI) the mother of Puro is cleaning the hair of her youngest daughter and tying those in a braid while the younger sister of Puro is sitting on the ground. In the background, we can see different things that are representing that particular era. A lantern is hanging with the pillar while a pot for *Lassi* can be seen near the pillar as well many more pots are lying in the verandah that are used as a kitchen. In (Appendix: LVIII), we see Rashid washing his face. We can see an old time burner that was used for warming water. A bronze bucket is also lying with it as well as few burning woods in the corner.

The mud walls and a threshold is apparent in (Appendix: LVIII), along with a wooden block which was used to close it half. A pot can also be seen under the tree near the threshold. As there was no electricity and gas in the era of 1947 so woods were the only source of fuel. Puro is

also cooking on the muddy stove with the help of the woods while Rashid is sitting nearby on a Charpai. A bronze tray is also in the background (Appendix: LIX).

4.2.6 Society and Culture

The society and culture of a particular region keeps on changing with the period. As there was a lack of transport in that era, so the same is portrayed in the novel/film. The people used to move on foot while travelling from one village to another as well as from one city to the next. A marriage party is also moving on foot while travelling from one village to another (Appendix: LX). The cobbler is an essential character in the society and the people of this profession exist in every society and village, (Appendix: LXI) is an example of it. *Lassi* and *Jalabi* are two famous dishes of Indo-Pak sub-continent. *Lassi* is a pure food of Punjabi culture, both famous foods are represented in the novel/film (Appendix: LXII). The villages of Punjab are full of culture and social life. Lot of things can be found on a single place. In (Appendix: LXIII), we see a verandah of a house-yard. The owner of the house is sitting on the charpoy while Puro as a vendor is sitting on the floor. The hubble-bubble can be seen in the scenario as well as the goats are grazing grass and the hens are wandering in the verandah while the pigeons are sitting on the terrace of the verandah. In a single picture, we can see many cultural aspects of that time and region. The pots made of clay are also the part of the culture of Punjab. In the next picture (Appendix: LXIV) we see many clay made pitchers. The friends of Puro are singing and playing the pitcher because the music of the pitcher is also a part of Punjab's culture. Livestock is an essential element of the village life and every household has at least a sheep-hold. A herd is on its way on the muddy path in (Appendix: LXV), representing the culture of the village.

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In the villages of Punjab, the culture of muddy stove still exists. In (Appendix: LXVI), we see the mother of Ramchand cooking in the kitchen. The line of muddy stoves is apparent in the picture while the kitchen is full of big pots made of clay. On her back, a basket full of vegetables can also be seen while few woods are also lying in the corner. Livestock and dairy farm is also the part of the village life. The scene of dairy farm in the movie is also representing the cultural aspect of the village life. In (Appendix: LXVII), Puro is buying milk from the diary farm and many buffaloes and milk pots can be seen in the background. The conversation during the housework is a common example of a village life. The women used to share their feelings with each other while doing any domestic work. In (Appendix: LXVIII), Puro and the wife of Rahima are talking to each other while they are also drawing out the beans from the pod. The mother of Rahima is also taking part in their conversation and a baby too is walking in the background.

4.2.7 Ways of Transportation

In any era and region, the transport remains as an important aspect of human life because without transportation, the human beings are unable to move from one place to another. Without the movement of the humans, culture can also not nourish from one area to another. However, in this novel/film, we come across different ways of transport that were in use in 1940-47. In (Appendix: LXIX), we happen to see three ways of transport. A big lorry, a cycle and a horse are apparent in the picture. A horse-cart as a common transport in the villages can also be seen in (Appendix: LXX). An old lorry can also be seen in (Appendix: LXXI). An old model car is apparent in (Appendix: LXXII) which was used in the ownership of landlords of that time. In (Appendix: LXXIII), we can see a scene when Puro with her aunt is crossing her brother and his

wife. Puro and her aunt are riding on a horse-cart while her brother and his wife are travelling on a jeep. In (Appendix: LXXIV), we see a bit modified jeep because it is an age of 1947 and the jeeps were used by the government. The two horses are in the background, mostly used by the police of that time.

In the novel, we know about different kinds of transport like horse, cart, van and lorry that were the leading transports of that particular era.

4.3 Interpretant

An interpretant is the meaning of the sign or ramification as formed into a kind of an idea or effect. The joy and desire have always remained as the basic element of the human nature. In (Appendix: LXXV) we see a rainbow of colours. There are pink, green, yellow, red and blue colours. The colours are always considered as the symbol of the happiness and these are indicating towards any joyous moment which is the scene from the marriage of Trilok. In the village life and especially in the agricultural aspects, the ripen wheat is always considered as the sign of joy and happiness. The field of ripen wheat is not less than a gold for a farmer and it is a treasure for him. In (Appendix: LXXVI), the ripen wheat field is indicating towards such a joy. The field of mustard with blooming yellow flowers is the symbol of mirth. The field full of mustard's yellow flowers is indicating towards joy (Appendix: LXXVII).

Though spoon and bronze plate are used for eating purposes. Yet when both are combined by hitting, it creates a beautiful music. In (Appendix: LXXVIII), the plate is being hit by the girl with a spoon which is indicating towards a moment of joy. Henna is an essential part of women's beauty especially at the occasions of happiness. In the sub-continent, the marriage is

considered incomplete with out the custom of henna. Lajjo is decorating her both hands with henna, and it is interpretent of happy moments (Appendix: LXXIX). In Indo-Pak society, the darkness is regarded as the symbol of gloom and melancholy. In (Appendix: LXXX), the darkness at the home of Rashid and Puro is an interpretent of gloom and sadness as it is the night when their whole crop was burnt into fire.

Lonesome areas and barren trees are the symbols of sadness and broken hearts. In (Appendix: LXXXI), we see Puro wandering in such a lonesome place with barren trees. It is an interpretent of her inner sadness that how much she is sad from her inner self. Same as Rashid can be seen sitting under an old tree which seemed thousands years old and there is no nearby polpulation around it. It is also interpretent of sad life and representing the sadness of gloomy heart of Rashid (Appendix: LXXXII). In (Appendix: LXXXIII), we see a burnt field of wheat. This scene is from the last parts of the film when Trilok burns the field of Rashid to get back the revenge of her sister's kidnapping. The burnt field is an interpretent of hatred and destruction.

The fire is mostly interpretent for terror and destruction. In (Appendix: LXXXIV), we see such a scene of burning fire which engulfed the wheat fields of Rashid. The most precious thing on the land is human and the bloodshed is prohibited in all religions and humanity. The blood flowing in a small brook (Appendix: LXXXV) is an interpretent of terror and violence. It is indicating towards the destruction of humanity. We see a man in (Appendix: LXXXVI), whose face is full with drops of blood. The expressions of terror are also apparent on his face. These drops of blood are an indication towards the killing of someone as well as a reason of violence and terror.

In the novel *Pinjir*, we read about many interpretent which are depicting their different meanings along with their literal meanings. In the beginning of the novel, we read about a white caterpillar.

> Puro felt as any white caterpillar is climbing on her body. She felt hatred and
> wished to throw it away from her arm. (Zaman, p. 788)

In the above lines, the white caterpillar is the symbol of hatred and an unknown fear that is abiding in her heart before her kidnapping and the marriage with Rashid.

In the next few pages, we read about the baby of *Pagli* that is being grown up by Puro. When Hindus decide to take back the baby from Puro, she is grieved but no one is ready to listen to her.

> Puro had no courage and no hope that these stone-hearted people will listen to
> her. (Zaman, p. 831)

In the above line, *Stonehearted* is indicating towards the cruelty of the people that those are without hearts and have no mercy for a poor child.

In the middle of the novel, we read about the field of Rashid that is burnt by Puro's brother and nothing is left behind.

> He was telling that the flames of fire had reddened the sky. (Zaman, p. 842)

In this line, the high flames of fire are interpretent of destruction and loss.

Conclusion

This research was conducted on a novel/film that is one of the areas of focus of semiotics. The novel *Pinjir* is written on the partition of the sub-continent as well as it tries to cover a multicultural society. In cultural and social studies perspective, for finding some aspects of the multicultural life, Pierce model was of a crucial nature. The sub-continent has always been regarded as the land of communities having multiple cultural identities; this area has often been the centre of many religions of the world. According to the population Hindus, Muslims and Sikhs are on the first, second and third number respectively. The novel shows that despite being together the Hindus or Muslims never interacted much but certainly shared a common culture. All the respective religious norms were fit accordingly. The culture is same but the religion in the culture was not common.

The findings are that the interaction among the people of different communities resulted in heterogeneity. That heterogeneity is shown in the film/novel *Pinjir*. The dresses, norms and attitudes of the presented characters are embodiments of the prevalent cultural norm. Similarly, the heterogeneity of beliefs and culture resulted into a variety of traditions and religious practices; these religious practices have a number of subjective representations. As traditions and representations vary from culture to culture and each religion has its own practices, hence film/novel *Pinjir* too indicates different cultures and traditions. The sub-continent was ruled by many triumphant, conquerors and most of them left their influence and signs on this society. However, these traditions vary in different areas and people but these became the part of their culture. The natural phenomenon of life is to observe the tradition, the customs and the culture of the people leading life at one place. The Sub-continent is having a joint family system,

neighbourhood and relational bonds, which always form a multi-cultural society having multi-dimensional practices and priorities. These priorities and practices as the part of different creeds and faiths lead towards different forms of symbolism. Hinduism remained among the leading practices in the sub-continent, with the arrival of Arab and Persian invaders, the people accepted new faith and Muslims grew in number while the teachings of Baba Guru Nanak attracted a large number of people from Hinduism to Sikhism. These conversions of different creeds and shifts from one to another left many impacts on human lives as well as traditions and cultures took a new dimension. This sort of shift and change of creeds created many rituals, which became the representative of different religions.

This research has been concluded after fulfilling all postulates and aspects of Pierce model. Every religion is signified by the use of different signs and symbols that are specific to that religion. Such signs and symbols represent not only the religious but also the cultural identity of individual and social conscience. The researcher concluded this research within the framework of Pierce model and did his best to trace out all the signs, symbols, objects and *interpretent* in the text/movie. Multicultural society brings the people of different creeds and faiths closer and at one center but sometimes it creates a rift among the inhabitants of a particular area. *Pinjir* may be said as a sole example of such a society that was leading a peaceful and comfortable existence from the thousands of years but later on, the same multicultural aspects became a reason to split the people of the sub-continent into two nations because of religion, culture and social status. In *Pinjir*, we see the same harmony before the partition and the people of different creeds are leading life in the same society but later on, the same became the enemies of each other just because of religion and culture. This research is concluded according to the Pierce Model with the representation of different cultures and religions that were essential for the

believers as well indicating the cultural and social livelihood of that particular period of time before and after the partition of the sub-continent.

Pierce's model of semiotics gave an idea to dig out these different religious values as well as practices that were followed by the believers of different creeds. The three main postulates of Pierce Model, signs, objects and interpretents made the researcher to seek all those different signs and objects that signify a difference among all these people. In general study of the film or novel, the elements of racism, multiculturalism, hybridity and religion are found while in the data analysis, the findings focusing on the Pierce model of semiotic analysis are presented. Signs and symbols of different religions, Objects concerning the livelihood, culture, dressing, jewelry, family system, transportation as well as social status are discussed. *Pinjir* in depicting the social and multicultural society of the sub-continent was a sole example of cultures so Pierce model was the most suitable to be applied on this film/novel. All three elements of Pierce model can be found in the film/novel regarding signs and symbols, objects and *interpretent* and no postulate of Pierce model was found missing in the text/movie. Life makes a culture and the culture is the representative of a particular period. In this text/movie, we came across the time of the partition when the flames of ignominy and hatred were burning its surroundings and the cultures became a reason to split the land and the people into two different identities that were leading lives from centuries without any conflict and difference. The multiculturalism became a political reason to cut the land into two halves that was a single piece from thousands of years. Though due to the largest migration of the world, the people were replaced and left their homes and migrated on the both sides of the border due to which the same cultural norms and values remained on the both sides of the border. This multiculturalism still lies on the both sides of the border though Muslims make a large community in India as

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compared to the number of Hindus and Sikhs in Pakistan. Therefore; multiculturalism was a phenomenon which was applied to divide the sub-continent into two wings as well the people belonging to all religions were in favour and against the partition of the sub-continent but a wave of ideology made up the minds of individuals to campaign for the partition. This ideology was based on the concept of differences among the cultures though the politics too was on its background. As multicultural society plays a role to get the people closer to each other, at the same it also created a span among them. Pierce model of semiotics differentiated among all cultures through signs, symbols, objects and interpretents focusing on religious, cultural and social aspects of the life.

APPENDIX

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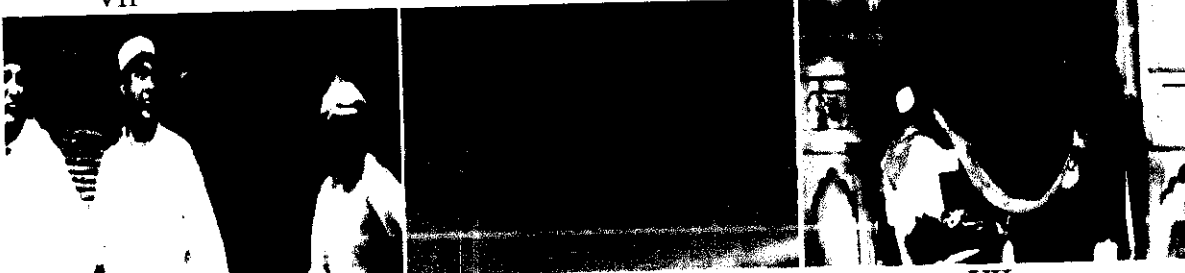
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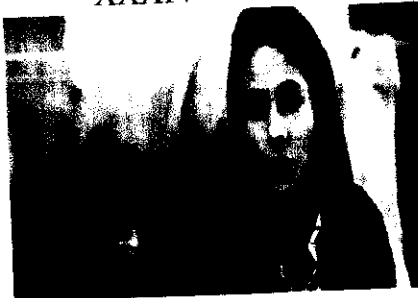XXVIII   XXIX   XXX

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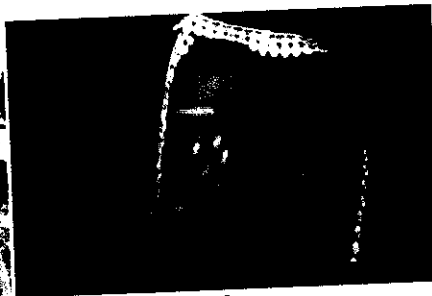
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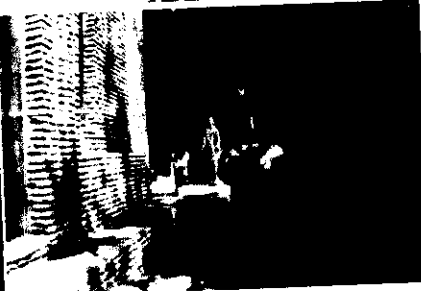
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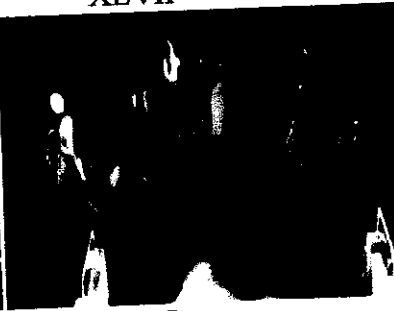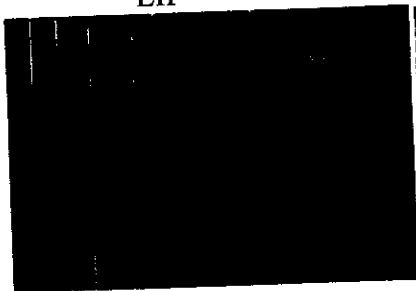
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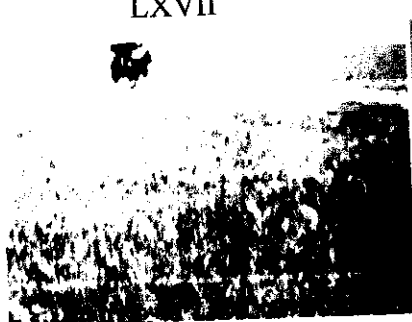
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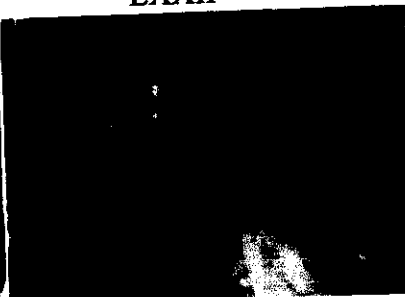
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