



# *Our Moon Has Blood Clots: the Exodus of Kashmiri Pandits* by Rahul Pandita as the study of Migrant Literature

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## Abstract:

Migrant Literature refers to showing the reasons and issues regarding the migration from one place to another through the narrative stories based on real evidence and it has come into effect since the 1980s. Migrant literature often focuses on the social contexts in the migrants; country of origin which prompt them to leave, on the experience of migration itself, on the mixed reception which they may receive in the country of arrival, on experiences of prejudice and hostility, and on the sense of restlessness and the search for status which can result from displacement and cultural diversity. The exodus of Kashmiri pundits from their own lands is also an extinct example of migration due to communal trauma and class division of India from 1990 to 2011. Therefore the present novel is a live telecasting presentation of the writer who gives details of the bloodshed and fatal slaughters deeds of Kashmiri people. It is a memoir of Rahul Pandita and it begins with the political turmoil of Kashmir in late 1989 to early 1990. Several works are based on the migrant such as *The Absent State: In Surgery as an Excuse for Misgovernance* by Neelesh Misra, *Hello Baster- the untold story of Indian's Maoist Movement* and *Our Moon Has Blood Clots: The Exodus of the Kashmiri Pandits* (2013) by Rahul Pandita and, *the Kite Runner* (2003) by Khaled Hosseini are example of cultural and identity crises. The present work is full of pathetic incidents and agony of its homeless narrator who was at that time was a young boy of fourteenth years.

**Keywords:** Migrant Literature, Displacement, Multiculturalism, Cultural crises.

**Introduction:** Migration depends on own wish or can be overloaded by the mobs by their violent activities. The second type of migration can be perceptible by Rahul Pandita who was a journalist and the writer of many widespread issues. Along with he was awarded the International Red Cross Award and nominated for the Yale worlds Fellow. His works are *Our Moon Has Blood Clots*, *Hello Bastar* and *the Absent State*. His *Our Moon Has Blood Clots* that has contained the subtitle of the Exodus of the Kashmiri Pandits comes to light in 2013. It is based on the exile of Kashmiri Pandits on their land Kashmir to other parts of India. They had forcefully migrated from Kashmir. Before elucidating the crafting of the story there is essential to make some points about the definition of migration and its reasons. Migration refers to settle in another place in search of livelihood. People are leaving their place to fulfill their desires. The Uttarakhand is the living example of these calamity crises. The

land of God and land of fully loaded nature panoramic state is a lack of innovative progress and people are forced to flee. So it is essential to study the meaning of migration and its kinds.

Migration is the movement of people between regions or countries. It is the process of changing one's place of residence and permanently living in a region or country. According to the Demographic Dictionary of the United Nations, "Migration is such an event in which people move from one geographical area to another geographical area. When people leaving their place of residence go to live permanently in another area then this is called migration."

Migration may be permanent or temporary to return to the place of origin in the future.

### **Types of Migration:**

#### **Migration is of the following types:**

##### **(i) Immigration and Emigration:**

When people from one country move permanently to another country, for example, if people from India move to America then for America, it is termed as Immigration, whereas for India it is termed as Emigration.

##### **(ii) In-migration and Out-migration:**

In-migration means migration occurring within an area only, while out-migration means migration out of the area. Both types of migration are called internal migration occurring within the country. Migration from Bihar to Bengal is in-migration for Bengal, while it is out-migration for Bihar.

##### **(iii) Gross and Net Migration:**

During any period, the total number of persons coming in the country and the total number of people going out of the country for residing is called gross migration. The difference between the total number of persons coming to reside in a country and going out of the country for residing during any period is termed as net migration.

##### **(iv) Internal Migration and External Migration:**

Internal migration means the movement of people in different states and regions within a country from one place to another. On the other hand, external or international migration refers to the movement of people from one country to another for permanent settlement<sup>1</sup> (Migration meaning Web).

The above detail of migration can reveal the salient features of its scope. Besides it, some people willingly ready to go one place to another in search of jobs and shelters but some people have not desired to leave their motherland. The story of Kashmiri Pandits is a vibrant example of the forceful exodus. They have driven out of the heavenly land of Kashmir badly and there was no sign of their culture and heritage. They were banished from their land. The above description is very well detailed by Rahul Pandita's book "*Our Moon Has Blood Clots: The Exodus of the Kashmiri Pandits*" in which he has shown the living heart touching bloodshed in this book. Rahul Pandita has written this book in 2013 and it is a memoir of his own bitter experiences of 1990 when he was the young boy of fourteenth years. He was the victim of that destruction how the love and affection of his neighbors transformed into cruelty and violence. They were after the river of blood by the carnage of the Kashmiri Hindus.

The present novel is filmed with the name of *I am* by the famous actress Juhi Chawla and Manisha Koirala on the condition of Kashmiri men and women. The women were sexually raped in front of their husbands and

family. The Muslim community of that region was not in the mood of leaving them and Kashmiri Hindus was finding it difficult to go from there. In this way, they were forced to watch their women being raped.

This undertone of sexual menace remains, and it is clear, from Pandita's account, that the community felt its women under genuine threat. On a pivotal night in the book, January 19, 1990, when a mob has gathered in Pandita's childhood neighborhood and is chanting slogans, his mother is so perturbed by one that she pulls out a knife and says she will kill her daughter and herself if they come close. Similar sloganeering and mob threats took place all over the Valley that night. It is an illustration of what I mean by the 'undertone': the perception of impending violence, especially sexual violence, can sometimes be as overwhelming as violence itself. But it also is true that memory, that tricky elf, over the years establishes its own narrative, as the unfortunate comparison to the Holocaust in the next paragraph tells us <sup>2</sup> (the Sunday Guardian web).

Hence the pathetic gallery of these human beings casts the attention of every people along with the government was also not in the active mood to provide those bits of help and support. Today the fact is that the government has planned for rehabilitation but it's the terrible suspension inside their mind and soul that they scare to back their own lands.

The title of the novel can reveal the documentary disaster of the Kashmiri Hindus. The object of the moon can connect with the mythos of the Spanish Dramatist Federico Garcia Lorca who used it in his famous trilogy piece entitled *Blood Wedding*. *Blood Wedding* is the tale of destiny in which The Death and The Moon perform the main role and they disguise in a human personality. Romantic poets used the Moon metaphorically to reveal the beauty of their beloved. Against it, the authors of the twentieth century used the icon of the Moon brutally. Garcia Lorca expressed the cruel intention of the Moon who wants to kill Bridegroom and Leonardo to quench his own thrust. He says;

Round swan in the river  
And a cathedral eye, false dawn on the leaves,  
..., the moon sets a knife, abounded in the air  
Which being a laden thread  
...who is hiding? Out, I say!  
No, they will not get away  
I will light up the horse  
With a fever bright as diamonds (*Blood Wedding*) <sup>3</sup>.

A similar symbol is used by Rahul Pandits to express their grief and agony towards the devastating slaughters of Kashmiri Hindus. Here the Moon stands for the representative of the entire bath of blood and his face has now covered with the drops of blood and flashes of the people. He has been watching the whole scene. Therefore the symbol of Moon is not used for peace and calm but it paradoxically descript. The water is also used as the mystery of the crime and worse desires. As the Writer says that;

I'm on the bridge, the bridge is on water, bridge- bridge cancel, I'm on the water. (*Our Moon Has Blood Clots*)

Here the writer depicts the surrealism presence of the water that can present the eerie image of the massacre that there was no mark of bridge and water and it has converted into the river of blood. It was the fatal impact of his soul that all though he has settled in Delhi the flashback memories never skip him. Displacement is not the solution of his mental peace and he says that;

Over the last few years, I have often thought about exile, and about the displaced Pandit families, especially those living in big cities like Delhi. I began to worry that the story of our community would be lost in the next few decades. It was only because of the previous generation that our customs and traditions were being kept alive. It is people from my father's generation who know how to consult an almanac and keep track of festivals and the death anniversaries of ancestors...We are losing our tradition, our links to the place where we came from<sup>4</sup> (Pandita 211).

After the displacement to Kashmir to another place in India, people were counted in the list of the refugee. Their lives were affected by the cruel intention made by their neighbors. There was no expectation that the Muslim community would against them and they would cut their throat with their weapons. The festivals that they share as the name of multiculturalism have ended by them. The Muslim communities always stand to welcome their festivals such as Maha Shivratri on the temple of Lord Shiva at Anntnagh and the very knowledge sources of the summary of Wikipedia of Hindu Temples of Kashmirs can disclose the reality behinds the destruction in the following ways:

The **Martand Sun Temple** is a Hindu temple dedicated to Surya (the chief solar deity in Hinduism) and built during the 8th century CE. *Martand* is another Sanskrit name for the Hindu Sun-god. Now in ruins, the temple is located five miles from Anantnag in the Indian state of Jammu and Kashmir. The temple was destroyed on the orders of Sultan Sikandar Butshikan, as part of his efforts to forcibly convert Kashmiri people to Islam<sup>5</sup> (The Martand Temple, Web)

The present picture can see the reality of ruin and manmade disaster and consequently, there were arouse the dilemma of cultural cries This can be understood through the words of Rahul Pandita when he says that before the beginning of this riot Kashmir was the symbol of unity and the people of different sects had used to participate each other's festivals.

On Eid- ul-zuha, we go to our neighbor's home to wish them happiness...our neighbors wishes us on Shivratri and we would offer them walnuts soaked in sweet milk and water (*Our Moon Has Blood Clots*). Paradoxically, the picture has completely changed and now they become forcefully accept to their destiny on the first day of 1990 in the refugee camp of Jammu. The writers said that;

...ours was a family of Kashmir pundits, and we had been forced to Srinagar, in the land where our ancestors had lived ever for thousands of years (*Our Moon Has Blood Clots*).

The conflict of Hindu and Muslim habitants of Kashmir was never guessed by anyone. Therefore the present work of Rahul Pandita is an authentic effort to face up to the complicated description of Kashmir which is always presented on the world stage as a war between Muslims seeking Azaadi and mighty Indian State that has been thwarting their struggle for self-determination. No one is interested in the story of the small community of Pandits who were forced to leave their 5000-year-old home and tradition by the same people who seek 'self-willpower'<sup>6</sup> (Book Review web).

In this way, the above work is a grassroots description of partition and migration. Many people were killed in this manmade disaster and many were succeed to protect their lives. The next work of Bhisma Shahini's *Tamas* is also based on the same theme. Shahini was born in Rawalpindi (Pakistan) and his family after independence and partition, they migrated India by the last train. The same displacement he also felt throughout his entire works such as *Tamas* and *Bhgya Rekha (Line of Fate)* and personal life. He won the Sahitya Akademi award for his contribution to *Tamas*. Kushwant Singh's Novel *Train to Pakistan* also a documentary of violence and massacre at the time of Independence. According to him; India is constipated with a lot of humbugs. Take religion. For the Hindu, it means little besides caste and cow-protection. For the Muslim, circumcision and kosher meat. For the Sikh, long hair and hatred of the Muslim. For the Christian, Hinduism with a sola topee. For the Parsi, fire-worship and feeding vultures. Ethics, which should be the kernel of a religious code, has been carefully removed."<sup>7</sup>

(*Train to Pakistan*)

Mindu Rai has observed in his book entitled *Hindu Rulers, Muslim Subjects: Islam, rights, and the history of Kashmir* that the Hindu of Kashmir was divided into two sub caste the Gore and the Karkuns and Muslim into many sub-branches such as Shaiks Saiyids, Mughals, Pathans, Gujars and Bakarwals. The other community was lived there counts into the untouchable caste for Kashmiri Pandits and Muslims. The first dispute came to light in 1870 between Siya and Sunni manufactory owners and traders. Before 1980, Kashmir was the land of mutual love and harmony of both communities. But in the present time scene has changed into a cruel picture by the riots of Kashmir where they were always ready to help each other and they were those Muslim friends and businessmen who perform an important role in Kashmiri Pandits's every religious rite whether they are related with terracotta pots or worshipping things. No one has an idea that it would be transformed into a terrible massacre. On this T. N. Madan has said that their unions were called the Caste Analogue. It was the bitter truth of modern history that the data has changed now. After watching the massacre trauma in Kashmir, Gandhi Ji also remembered the past days of Kashmir valley and proclaimed it by saying it was the ray of hope and a source of inspiration in each case. But his dream has broken after the powerful arrogance of misconduct<sup>8</sup> (Mirdu Rai, 37-44).

The same appeal has been seen in the words of Prayaag Akabar when he depicts the bloody gallery of that Kashmir that was known for peace and love. In the further lines, he expressed his review that Rahul Pandita



disclosed the scary picture of his experience by saying; at first I was discomfited by the notion of this overarching sexual threat. Boasts between a band of miscreant boys, mutterings in a market, harassment on a bus—as we are finding, common through India—get equal weightage as incidents such as the horrific fate of Girja Tiku, raped by four militants outside Bandipora. I was bothered because it seemed to hew to the stereotype of the barbaric, lascivious Muslim male so prominent in our books, conversation, and film. Later, however, Pandita relates an incident from his childhood that changed my mind <sup>9</sup> (Sunday Guardian, web)

The story will take such a terrible form that it has become difficult to describe. In the appropriate non-fiction of Rahul Pandita, we have found how a person has to migrate to displace into another place. Nobody had ever imagined how the earth's heaven would turn into hell. This is the bitter truth of the Migration of Kashmiri Pandits.

### Conclusion:

In respect of the above statements regarding one of the features of migration, it can be said that Migration has become now the more critical issue days. People choose the option of migrating to their bright future, their family income, to fulfill their dream accomplish, their livelihood, or if they feel they lack sources of their native country or in the last case they are forcefully exiled from their native land. Therefore the stories that deal with their experience have become part of English literary term postcolonial and migrant literature. As literature is the mirror of society. In this manner, many novelists have tried their hands to write details on the theme of migration. There are many examples of the counterpart of exile such as *Tamas* by Bhishma Shahini, *Train to Pakistan* by Khushwant Singh, *Our Blood Has Blood Clots* and *Hello Bastar* by Rahul Pandita. Meanwhile, *Our Blood Has Blood Clots* is the best way to illustrate the trauma of refugees. In the last session of this article, the point is noticeable that the Government has been planning to shift them again in their birthplace but the truth is that they are unable to forget their flashback memories. There were only two options for the Kashmiri Pandits whether they accept the conversion of Muslim authority or ready to kill by the hands of them. On the sources of the present ratio of 2018, Kashmiri Pandits, it has been said that a total of 1800 youth generations have returned to their motherland after declaring by the UPA Government that they would provide them the package of Rs. 1,168 - crore.

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