



Realistic elements in the selected novels of Khushwant Singh

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Abstract:

Realism is defined as a style of art or writing that shows people, things and experiences as they really are. "Realism of artists, writers, etc or their work is showing things as they appear in the natural world... Realism is the art of copying the way things are in the natural world....(Hornby 848) in literature, a manner or technique of treating subject matter that presents through volume of detail, a deterministic view of man's life and action is termed as Realism. Realism in visual arts and literature is the depiction of subjects as they appear in everyday life, without embellishment or interpretation. The term is also used to describe works of art, which in revealing a truth, may emphasize the ugly or sordid. It represents the opposite of idealism. Many philosophers believe realism to be just plain common sense. Others believe it to be a direct implication of modern science, which paints humans as fallible creatures adrift in an inhospitable world not of their making. In early times the imagination of the Indian artist explored the romantic and the supernatural, the divine and the royal, the sacred and the saintly; the novel for its growth required the qualities of realistic portrayal, True-to-life situations, and an imagination rooted in, and emerging from, reality. Although realism existed in Indian literature, mainly as folk songs and folk tales, the beginning of realistic novel writing were made in the early nineteenth century under the impact of English and other Western literatures. Realism in Khushwant Singh is a variegated term, with varied implications. It has several aspects-philosophical, literary and semantic. Khushwant Singh mainly explores the romantic, the divine and the royal, the sacred and the saintly; Khushwant Singh's novels have the qualities of realistic portrayal true-to-life situations, and an imagination rooted in, and emerging from, reality. Although realistic tradition existed in Indian literature, mainly as folk songs and folk tales, Khushwant Singh's novels have impact of Indian as well as Western literatures. Khushwant Singh's narrative and a rambling form of prose fiction register a great advance in fiction of twentieth century and helped to found a new, realistic tradition in Indian creative writing.

1. Introduction

The present article is an attempt to explore the treatment of Realism in Khushwant Singh's most popular novels, **Train to Pakistan, I shall not Hear the Nightingale and Delhi**. **Train to Pakistan** happens during the 1947 Indo-Pakistan partition, and **I shall not Hear the Nightingale**, novel revolves around the Pre-Independence period. **Delhi** attempts to study how Khushwant Singh, as a post-colonial writer questions the very notion of history and attempts to project, present and reconstruct a history of 500 years of the city of Delhi. This paper deals in detail with the novels produced by Khushwant Singh and his place as a creative writer against this background. Khushwant Singh had gained international recognition as a journalist, editor of some prestigious national magazines like the *Illustrated Weekly of India*. His accomplishment in his job as the editor made him confident of his success as a creative writer. Khushwant Singh has a natural flair for narration and can keep the reader engrossed in his tale. He has an eye for details and in some of his short stories and in his first novel **Train to Pakistan** his employment of social realism, as a technique and his penchant for satire are truly impressive. It should be stressed in no uncertain terms that his international reputation as a journalist and social commitment could never be a substitute for an artistic vision or creative imagination.

His first novel **Train to Pakistan** can be summarized in its well-organized and comprehensive chapters, comprising all the aspects of Singh's authorship the book presents an integrated picture of Singh as a short story writer, novelist, a historian, and a journalist. The first chapter describes the background of Mano Majra and determines the theme in it. The next chapters describe the characters of Singh with special reference to the theme. A detailed development of the plot follows in the next chapters, giving an exhaustive evaluation of his fiction. Khushwant Singh as a novelist, short story writer, historian, and editor, is nearer to that of Walter Scott. He resembles Scott in presentation of sharp comic sense. Professor Shahane has therefore done excellent service to Indian writing in general and Khushwant Singh in particular, by undertaking a comprehensive study of this writer, which is a pioneering attempt at presenting a full-length appraisal of Khushwant Singh's literary achievement. Professor Shahane's study is, as he tells us in his introduction, "This realistic masterpieces contain, among other things, a well-thought structure, an artistically conceived plot, an absorbing narrative and imaginatively realized characters" (Shahane 68). He begins by mapping out the background of Indian writing in English and Punjabi creative writing, and thus places Khushwant Singh firmly in both these traditions, indicating possible literary influences on his work. He characterizes Khushwant Singh as a consummate realist and approaches his work in fiction and the short story from this point of view. He then subjects the stories and the novels to close critical scrutiny, the finest example of which is appropriately enough his analysis of Singh's best known work **Train to Pakistan**. The multiple responses of the common reader and the scholar reveal the responses of the common man in general. Khushwant Singh tries to discover the true bidian response. He does so by Juxtaposing the people, their views and also their actions. He tries to present the Indian/Punjabi/Sikh ethos and identity. "There are many shades of this identity and the novelist succeeds in showing them in categorical terms. All the while he maintains his perspective very clearly and gives each view critical treatment.

Train to Pakistan has tremendous evocative power. It creates live pictures, as images a small, peaceful Northwest Frontier town of Mano Majra. "The peaceful, quite life of villagers, their daily routine and to crest it with regular whistle of trains passing this small village, twice; once during the day time and second time at night bestow a rare charm to the locale" (Bhatt 56-57) Khushwant Singh's encounter with reality has a different form and quality, but his creative life is also a craving for experience, and endeavor to give it expression. History has always provided a staple for fiction, but a novelist takes a great risk while depending on it for structuring his fictional narrative; the risk seems greater when that history includes a part of the novelist's life. A novelist exploits a history that is not too distant, he tends to burden his narrative with factual irrelevancies and to turn his fiction into a documentary. In the welter of facts history is likely to lose its philosophical significance. History can be a useful context only when the novelist knows how to constitute it properly in the frame of his narrative. The raw, unprocessed material of history gets refined in the crucible of fiction where it acquires the properties of an allegory. A good novelist uses historical material to the extent that is quintessential to his fiction. He takes from history broad ideas and patterns and blends them into his narrative in such a way that they become a part of his fictional world. History loses its circumstantialities and becomes a timeless presence in fiction. Dickens employs the French Revolution in such a way in his *A Tale of Two Cities* where the context of history is fictionalized to serve an archetypal function without intruding into the narrative as an external agent. In other words, Dickens puts history into greater use by re-contextualizing it in his novel.

Khushwant Singh, surprisingly, holds a more humble view of his novel. He himself confesses that *Train to Pakistan* was created as an effort to express his view on the partition of India, an extremely tragic event which hurt him very much. The basic human and social tension in *Train to Pakistan* arises out of the interaction of two forces. Forces of division operate in the communities of Mano Majra a microcosm of rural India. A significant aspect of Khushwant Singh's use of language and style is his realistic, down to earth idiom transposed from Punjabi to English. Realism attempts to portray things as they are. It does not avoid the painful aspects of life such as slums, the horrible side of war,

tragic, racial problems and injustices dirt, vermin, mental disorders, perversions and violently controversial political problems (Jacob 2). Khushwant Singh's perspicacious and lucid exploration of the real and the comic anomaly testifies that he has few peers among modern Indian writers on subjects of concern to the contemporary man.

His second novel, *I shall Not Hear the Nightingale* (1959) though not as successful as the first, is one of the significant portrayals of Sikh life and tradition in pre-independent India. It underscores his moral awareness, political movement, and talent for the reportorial and documentary mode of presentation. He has also published two more collections of short stories, *The Voice of God and Other stories* (1957) and *A Bride for the Sahib and other Stories* (1967) which demonstrate the range and quality of his achievement in this literary form. Unlike the work of some other Indian writers in English, his writing has grown out of the grass roots of the social experience provides him necessary setting and understanding of men and situations in rural India. The background of Punjabi Literature, outlined elsewhere, also provides him his essential themes and techniques. Khushwant Singh's exploration of the experience of rural India is the basic fact of his creative endeavor. The process of exploration of this fundamental experience is also the mode of his quest for identity, the manner of realizing what he really is in his innermost personality. There are three kinds of environment which influenced Khushwant Singh the man and the writer. He spent part of his childhood in the village of his birth in the Punjab. The Punjab countryside; Urban Indian Anglian Delhi; and the liberal, sophisticated city of London are the three most dominant influences on Khushwant Singh. Exposed as he has been to the ideas and attitudes of the West, Khushwant Singh is essentially an oriental who has retained his Indian self and individuality. Although he had admirably succeeded in maintaining his individuality, the journey of the spirit has not been without its travail. This process of attainment of selfhood is reflected in his literary career, and it is a ceaseless quest for identity through the medium of art. Reality in Khushwant Singh is multifaceted and its realization on various levels is in accord with the basic tension arising out of contradictory forces. The multiple aspects of reality created this primary tension in his first novel, **Train to Pakistan**. "Khushwant Singh's art is revealed in not merely probing deep into the real but in transposing the actual into symbol and image. His art of realistic portrayal cannot be described merely as an exercise in the bookkeeping of existence" (Shahane 68)

Realism is a multiple term, with varied implications. Though it has several aspects-philosophical, literary and semantic-it essentially involved a complete change in man's perspective on God and nature. It preceded the emergence of the novel in Indian literature. In early times the imagination of the Indian artist mainly explored the romantic and the supernatural, the divine and the royal, the sacred and the saintly; the novel for its growth required the qualities of realistic portrayal, true-to-life situations, and an imagination rooted in, and emerging from, reality. Although the realistic tradition existed in Indian literature, mainly as folk songs and folk tales, the beginnings of novel writing were made in the early nineteenth century under the impact of English and other Western literatures. The narrative, rambling form a prose fiction registered a remarkable rise in Bengali, Marathi, Hindi, Tamil, and other literatures in Indian languages. These literatures have made great advances in fiction in the twentieth century and helped to found a new, realistic tradition in Indian creative writing.

Explanations and clarifications of Indian mannerism and eatables and clothes, ceremonies and rituals are offered with a view to making the foreign reader aware of their peculiarities and implications. Perhaps as important as the accent on interpretation is the emphasis laid on social reform and moral import in Indian fiction in English. Whereas the "New Theatre" in Norway and Britain ushered in the era of the problem play at the turn of the century, most Indian literatures gave rise to the problem novel in the late nineteenth century. Most Indian literatures gave rise to the problem novel in the late nineteenth century. This was in part the outcome of the impact of English literature on Indian creative writings, which appears to be remotely influenced by Victorian ideals and beliefs. The novel in which undue emphasis is placed on social reform or sociological motivation or political idealism is,

according to fastidious critics, the bane of Indian fiction in English. It has created wrong perspectives and false values. Not that the subject of social reform itself is a taboo, but it is rather the treatment of the theme, not the theme itself, which has undermined the value of Indian fiction in English. The novel of social import, as exemplified in the work of Charles Dickens or the novel of social satire, as illustrated in the work of Thackeray, are excellent examples of this genre. Dickens and Thackeray reveal a scale of values, a view of life, and an expanding universe which contribute to their moral stature and to the quality of their artistic portrayal of contemporary society and its problems. Elements of the art of fiction are inextricably combined with constituents of social consciousness in a great novel. In the context of this social and artistic synthesis, the Indian sociological fiction in English falls short of fullness of constructive realization. This is the primary reason why it has been arranged on the counts of tame artificiality and propagandistic motivation. The deliberate accent of social portrayal and reformist causes seems to take away from it much of its innate worth and power as art. That it depends on the ground of its strong realistic foundations is not always convincing because an inappropriate realistic twist may seem to be an exercise in a mere bookkeeping of existence. It must be admitted, however, that realism and naturalism have made a very substantial contribution to the growth of the English novel, and that the realistic-naturalistic strain continues to thrive below the arresting façade of romantic fiction.

Khushwant Singh fabricates an incredible arrangement of scenes with the foundation of Indian scenes, Indian sights and sounds, Indian habits and signals as just a definitely attentive and delicate craftsman can portray them. Besides the novelist's comic and sometimes ironic vision, his genuine faith in the humanistic ideal, a significant aspect in respect to *Train to Pakistan*, as Dr. Shahane also underlines, it is a trenchant portrayal of the hard and harsh facts of life against the backdrop of India's partition, its skillful dissection of the real and its presentation of the inhuman bestialities of life, set in its brutally realistic quality.

Singh envisions broader patterns of history within the limited scope of the narrative, and therefore, his novel transcends the physical world where history and fiction join in a symbiotic relationship. He suggests that behind the large-scale massacre and violence, loot and arson, a broad pattern of human behavior is discernible, and the novel indeed progresses systematically towards this awareness. The four sections of the novel- *Dacoity*, *Kalyug*, *Mano Majra*, and *Karma* are variations on a single theme, but each section foregrounds the action of the next and moves the story forward to a deeper vision. The sections constitute the linear movement of the narrative from depicting an apparently organically conceived world to a world dissolving in a maelstrom; they also connect the episodes in a spatial way by suggesting the simultaneous occurrence of many incidents in various places. In its vision, the novel moves from an apparent belief in order to a faith in philosophical determinism. As *Mano Majra* changes its character and participates in the public savagery and joins the standard of history, the creator ponders the idea of human predetermination and reacts to the occasion by a way of thinking of lack of interest, a reaction, which he assumes, results from the articulate severity of the circumstance. Singh builds this transformation by skillfully orchestrating the narrative to its final denouement. Singh blends the event into the setting to suggest that the setting prefigures the event and sets the atmosphere for the action. As the novel opens, *Mano Majra* is as of now upset by the updates on shared brutality in Bengal and Punjab and assumes that God is rebuffing individuals for their transgressions. Be that as it may, notwithstanding the news, *Mano Majra* keeps up immaculate agreement and warmth among its different networks. In any case, the bizarre summer of 1947 proposes that all isn't well in *Mano Majra* or somewhere else. The lack of rains intensifies further the effect on the unreality of the situation and builds an atmosphere for the forthcoming action. Thus the opening paragraph, of the novel sets the pace of the narrative by joining the setting with the major theme.

Khushwant Singh, the author of *Train to Pakistan* and *I shall not Hear the Nightingale* has been admired and least criticized. The adulation from most of his readers and reviews has ironically come

for the wrong reasons. The blurb of *The Bride for the Sahib* describes him as an author of international repute. Another critic in his zeal to describe him as a powerful and promising writer, places *Train to Pakistan* in the front rank of Indian novels in English. At the point when one contrasts him and Raja Rao or Arun Joshi or Anita Desai whose fiction is similarly little in amount, one discovers Khushwant Singh's tale woefully does not have the level of innovative creative mind and emotive substance which portrays their reasonableness and their work. But then, to be sensible, he has been skilled with many uncommon characteristics not to be found in his peers that understanding him an individual status in present day Indian writing in English. These are the comic soul, investigation of the world around and introducing it in the entirety of its exposure and truth and the ability to catch reality in the entirety of its heavenliness and repulsiveness, the felicity of articulation, the limit with regards to clear and sensible depiction, the resourcefulness, pressure, distinct inventiveness, remarkable gentility of touch blended with a dash of imagination. These are accurately the characteristics that are particularly his very own and he picks just those zones and parts of life, which he knows best and effectively gives them cynical mind, exuberant soul, delicate joviality and pricking trick. *Train to Pakistan* initially entitled "*Mano Majra*" (1956) victor of the lofty Grove Press Award, is a splendid mercilessly practical story of political disdain and viciousness, of mass energy during those violent and portentous days that went before and pursued the parcel of British India. At the point when individuals were seized by distraught collective craze. A huge number of Hindus and Sikhs who had live for a considerable length of time on the North-West Frontier relinquished their homes and fled toward the security of the transcendentally Sikh and Hindu people group in the east; Mullahs meandered the Punjab and the Frontier Province with boxes of human skulls said to be those of Muslims. Both the networks accused each other of intrigue and having begun slaughtering. Be that as it may, the reality was, the two sides were murdered. The issue of how the authentic sense and reality go into the circle of craftsmanship is significant in any long haul and tasting evaluation of the accomplishment of Indian essayists in English. This chronicled reality, regarding existence, from part of a gem is transmuted during the time spent giving it an inventive articulation.

Khushwant Singh's novel demonstrates this process of a historically reality and a cultural ethos has finding expression in the art of fiction and thereby endeavoring to present the imified vision of man and his milieu. How far and how much Khushwant Singh has succeeded in this attempt at presenting the artists's vision will be the subject of exploration and inquiry in the succeeding chapters. One thing, however, is certain. Khushwant Singh's vision of life is deeply marked by the comic spirit, in his lecture at Expo 1967 in Montreal, Khushwant Singh cites the views of Democritus (460-370 B.C) on life and the world. Democritus states the primary aim of life as eudemia, joy and gaiety. This seems to be basic aim of Khushwant Singh, as a writer to. Whereas Democritus believes that eudemia would be achieved in a mental attitude of desirelessness, Singh's attitude is more receptive to sensory perceptions. His is essentially the vision of comedy, positive, vital and affirmative. **Train to Pakistan** has social realistic tendencies. The equation that got this author merited prevalence was a genuine confidence in conventional good and social benchmarks of Indian culture agrarian in this specific case and a beguiling story ability. It is, thusly, clear that *Train to Pakistan* is social novel with cases to the imaginative procedures and extra-aesthetic ways of thinking of social authenticity and naturalism.

The narrative design "**I shall not hear the Nightingale**" has a historical and contemporary context, which is rooted in character and situation. In this respect the character of Buta Singh, the Sikh magistrate, is particularly relevant and revealing. Curiously, it is the English couple, Mr. and Mrs. Taylor, who provide an acute insight into the personality of Buta Singh, who is important to the novel's narrative design. It is the Taylor's private language of accent, emphasis and gesture, which reveals not merely the basic characteristics of Buta Singh but also the concept of the plot and modes of development. Mrs. Joyce Taylor had paid a visit to Buta Singh's home and had been puzzled by this character and personality. "Curious lot, aren't they?"... Don't be too hard on the old stick, he's been brought up like that. The English are his Mai-Bap, Father-Mother when they are about; when they are

not, he is more himself (ISHN 243). Then, Mrs. Taylor almost reveals the basic narrative design, the fundamental structures and the real intention of *I Shall Not Hear the Nightingale*. The history of Indian-British relationship is represented by Buta Singh's family tree. His grandfather had fought against the British in the Sikh wars. Buta Singh's father served the British loyally and so Buta Singh has continued to do so with certain reservations. But Buta Singh's son Sher Singh is impatient to get rid of the British. Consequently Buta Singh is part between the past and the future; that is the reason he shows up so obfuscated in the present. This wide broad social and political introduction is the substance of the novel's story plan. It is essentially a show of two families, yet it goes a long ways past the limits of family life in depicting stages and changes in social and political circumstances and their inspirations.

The situation in the first chapter of the novel is illustrative of the mode of presentation of the novelist. The first chapter begins with a meaningful reference to "baptism in blood", (ISHN 1) an idea which displays a sharp contrast to the atmosphere symbolized by the title. Sher Singh and his friends are shown engaging in target practice and rifle shooting in a secluded rural area near a swamp. It seems to be a preparatory act of their initiation into revolutionary creed aimed at driving the British out of India through terrorist means. The boys, a bunch of immature college students, desired to perform a "baptism in blood" (ISHN 1) in conformity with the ancient Hindu custom of dipping swords in goat's blood and laying them before the Goddess Durga or Kali. In his excitement, Sher Singh forgot to pick up six empty cases of bullets, an act which finally became his nemesis. He was taken to the Lambardar, one Jhimma Singh, the village headman, who first demanded everyone's license but later not only did he withdrew his demand but also flattered Sher Singh when he was told that the boy was the son of Buta Singh, the powerful magistrate of the district. Thus the duplicity, in words and deeds, which is the primary quality of Jhimma Singh, is shown in his very first appearance. Sher Singh, suspecting Jhimma Singh to an informer of the police, cleverly introduced his friends to the Lambardar under false names. The affair ended apparently without any untoward incident, but as the boys were preparing to leave in a jeep, the female crane flew along as if; it was in pursuit of its lost mate. Though at times it seemed to have retreated, "it kept calling all the time." (ISHN 13)

The novel, **Train to Pakistan** states clearly that the outgoing rulers brought the nation to a terrible chaos. The leaders responsible for such an unprecedented tragedy had been spared. The insanity of the two nation-theories, of a safe homeland, and of the partition, uprooting the masses of humanity, has been fully exposed. The evacuation operation evidenced the tragedy that loomed large during that terror-haunted days. Although Khushwant Singh is tender in his treatment of Sabhrai and detached in his portrayal of Taylor, it is his satiric bend which is most prominent when he deals with his pseudo heroes. A chronic feeling of insecurity and inadequacy afflicts Sher Singh, the only son of an influential Sikh magistrate, he is pampered as a child; consequently his personality never matures. Convinced that his is a failure, Sher becomes the leader of a terrorist organization because he sees this position as an opportunity to achieve fame and success, and a useful way for camouflaging his weakness. As the following ironic description of his room indicates, the lack of inner strength required of a leader. Sher Singh reassures himself through this artificial means.

Khushwant Singh's characters often speak the language they do in real life--- there are instances of word for word translation. He has been able to modulate the speeches of the various characters taking into consideration the social position and the circumstance of life. There is an attempt to make a wholehearted and unflinching description of the atmosphere of the countryside of the Punjab. (sinha 21).

In Khushwant Singh's "**I Shall Not Hear the Nightingale**" , Buta Singh speaks to, in totality, the colonized personality while his child, Sher Singh speaks to the unstoppable will of a little fragment of the decided that challenges to be cowed down. It is on this miniscule minority that rests any desire for ousting the frontier rule rests. Like Caliban in *The Tempest* Sher Singh understands that he is the

genuine proprietor of the land and that the British colonizer should leave the land at some point or another. The Magistrate father Buta Singh is a steadfast adherent of the Queen. In spite of the fact that there are minutes when Buta Singh understands that the sycophancy of serving the British is a demonstration, despite everything he aces the system of scouring his nose at the feet of the Englishmen.

A great artistic is of his age as well as of all ages, Khushwant Singh thinks ahead of his times. This can be seen in *I shall Not Hear the Nightingale*. Even though India gained political freedom from British colonialism over four decades back, the ideology of colonialism is still triumphant in many sectors of life. And colonial psychology still continues to cloud ones consciousness. It continues to vitiate the atmosphere with distrust and suspicion, to prejudice ones respective attitudes, to taint ones conduct and plague ones polity. The former are ingratiating as ever, the latter, adventurers par excellence. The stream of one's consciousness still continues to be muddled by the colonial ethos. It is in this context that Khushwant Singh's lampooning of Buta Singh and his extremely unsympathetic versions of a national hero in Sher Singh have become significant. So does the novelist seem to suggest. He seems to have prompted by twin-desire to debunk the pretensions that have come to cloud our consciousness and poison our relations even in free India. *I shall not hear the Nightingale*, is a plea for freedom from the British colonial legacy, a legacy that has outlived its time.

Refreshingly, "**Train to Pakistan**" is free from any pompous and dim fiddling with imagery, brain research, theory and humanities with the segment giving just an emotional foundation. To uncover from this beguiling and clear novel a wide range of elusive images will be an inefficient exertion, for Khushwant Singh isn't made of such stuff. Regardless of whether the train in the novel speaks to 'innovation' or versatility' and to contend that the novel in general speaks to a well-directed engineering example will take us most likely no place. The kind of analysis, which Robert Barthes welcomes. Will be dull and insignificant to an essayist of Khushwant Singh's direction. For sure it is astounding to see that votaries of pluralism have been so deafeningly monistic in the craftsmanship and system of scholarly analysis. The logical inconsistencies which have come to exist between established writing and futuristic written works of global principles are reminiscent of a majority of artistic evaluations and that there is certifiably not a solitary arrangement of guidelines whether national or worldwide. The pundits on Indian writing in English have lost their opportunity to see the rich assorted variety of various anecdotal strains, which clarifies why their basic yield has stayed unessential to inventive issues of the bigger Indian writing.

Khushwant Singh assaults Pandit Nehru in the accompanying impression of Hukum Chand;

Where was the power? What's going on with the individuals in Delhi? Delivering fine talks in the Assembly! Boisterous speakers amplifying their consciences; flawless looking remote ladies in the guest's displays in short of breathe deference. He is an extraordinary man, this Mr. Nehru of yours. I do think he is the best man on the planet today. Furthermore, how attractive! Wasn't that a superb comment?" Long ago we made a tryst with predetermination and now the opportunity arrives when we will recover our vow, not completely or in the measures however generously', Yes, Mr. Leaders, you made your tryst, so did numerous others on the 15 August Independence Day (TP 201).

The quality of tentative realism and the question of values, as reflected in *I shall Not Hear the Nightingale*, inevitably lead to a consideration of its form, in a widely accepted theory of form important and diverse elements of the novel such as theme, action, character, setting, pattern, rhythm, and prophecy are reconciled and synthesized into an organic whole. The modes of reconciliation and synthesis of these diverse elements are usually denoted by such terms as tension, conflict, climax, and resolution. The complexities of the human situation and the implications of the sequence of events, as

presented in the novel, may be analyzed in terms of these technical devices, for this cumulative effort will lead to an exploration and evaluation of the form of novel.

The form of “**I shall Not Hear the Nightingale**” evolves out its basic structures of social and political narrative. It is essentially a social and human document. It is the narrative of two families, one Sikh and the other Hindu, set against the rotting intensity of the British Raj in the Punjab of the period, from April 1942, to April 1943. Around five years before the accomplishment of India's freedom (August 15, 1947), it's anything but a political novel in any feeling of the term since it takes, inquisitively no note of the extraordinary change of 1942 Quit India development propelled by mahatma Gandhi on August 9, 1942, however the drums of the Indian individuals' displeasure against British guideline are sounded.

Khushwant Singh's expatriate status captures the texture of the lives of the people of both the cultures. The words depicted in his *Burial at Sea* have endless variations of people and culture. The people who have inhabited this novel try to achieve European power and success by imitation of the European culture. You are going to have a wonderful time in old Blighty. Sons of the best of English society at school to play with; pretty English girls to flirt with while you are on vacation in London. I will find you a nice flat in some news near Hyde Park where you can entertain your friends. Enjoy yourself. Travel around the country and Europe. I know you will love it. (BS 23-24).

In “**Delhi**” each chapter is linked by some incident that paves a new direction for the ensuring historical development of Delhi. Bhagmati, the hijda is a fascinating character that creates parallel in the brain of creator and heightens the sterility and hotness of the purported advancement winning among the higher strata of life. She is curt enough in exposing such people. All the episodes of history are narrated in first person by the protagonist to give the narration the intensity of authenticity. Each episode of history is co-related with the Bhagmati episode so as to provide an easy access to past and present. The novel begins in a very typical Khushwant Singh style. The author's association with a hijda, Bhagmati, his amorous activities, his infatuation for white skin and certain adventures with lady JHT brings a quite, mundane world of Delhi to light. But the ruins of certain historical places unfold a new vista. Thus starts the journey of the reader through time, space and history.

2. Conclusion

Train to Pakistan is surely part of the march of the novel towards realism, the field so subtly and superbly explored by great novelists such as Tolstoy and Dostoevsky. It embodies the exploration of new concepts of reality. The exploration of the human world and its related values in Train to Pakistan is more profound and more moving than perhaps the most erudite and expert community on aspects of twentieth century civilization.

This starkly realistic, frequently disturbing contemporary historical novel, depicting riots, bloodshed, atrocities and horrors of partition, also provides an interesting study characters under stress. Jugga, an outlaw, becomes almost noble by his last act of self-sacrifice. Hukum Chand, a hard-boiled magistrate, an abandoned ole rake with his peculiar conception of beauty, is portrayed, an abandoned ole rake with his peculiar conception of beauty, is portrayed as almost human when he entertains an affectionate feeling for Haseena, the Muslim pros, whom he neither understands nor conquers. In recording the events, Khushwant Singh maintains his dispassionate objectivity. As an honest chronicler, he strives to probe deeper into the problem of communal frenzy and holds both, Hindus and Muslim, equally guilty. Both the communities blamed each other of connivances and initiated killing.

Khushwant Singh, unlike Mulk Raj Anand, is an anglophile and his being so has adequate reasons. He has revealed in his interview that **I Shall Not Hear the Nightingale** has autobiography elements. The English characters in the novel are real persons.

Khushwant Singh's writings, though essentially journalistic will certainly stand the test of time. Among the Indian English writers. He is both an insider and untouchable. This position has given him objectivity. This is uncommon among Indian English authors. His style has helped him to utilize this objectivity to mix actuality and fiction. All his fiction is verifiable and all his authentic compositions have an anecdotal quality in them. His lucid style, his fine sense of ending, his sense of humour-which tentatively hides the bitter truth behind it - all go a long way to establish Khushwant Singh as a writer of merit. He is multifaceted and needs close scrutiny if one really wants to measure his talents and achievements.

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