The present work presents a bird's eye view of the Indian fiction in English in terms of realism and social realism. The present investigation gives at the most, a pen picture of the social realistic practices of Indian novelists in English in general and Mulk Raj Anand, Manohar Malgonkar and Khushwant Singh in particular. This is of current interest as this work reveals in the presentation of the thematic concerns of these well-known novelists. It is attested by the wealth of quotations by the celebrated critics.

The emergence of the realistic novel in Indian English fiction is a relatively recent literary phenomenon. In spite of the fact that there are a number of books on this aspect. The present attempt is to focus on the plot, incidents, characterization and language of these novels. The sole aim of the present thesis has been to show how these reputed
novelists have aligned themselves with this neo-realism otherwise known as social realism. An attempt has been made to show how these novelists have represented the real Indian life in their own characteristic way in foreign tongue.

The thesis deals with the topic "The Political consciousness in the Novels of Khushwant Singh" and (the present work) has been divided into seventh chapters.

Chapter I entitled as 'Introduction' gives a brief history of the Indian fiction in English fixing the place of Anand, Malgonkar and Khushwant Singh. It also attempts to define the terms 'realism' and 'social realism. It also attempts to define Gandhian impact on these novelists. Khushwant Singh has been dealt in detail.

Chapter II entitled as "The making of the Novelist" attempts to understand and interpret the novelist's vision. As an angry middle-aged man, Khushwant Singh felt to let out his disenchantment with long cherished human values in the
wake of in human vestal horrors and insane savage Killings on both sides during the partition of the sub-continent between India and Pakistan in August 1947. The harrowing incidents brought great disillusionment and crisis of values in the life of Khushwant Singh also. It also attempts to prove how Khushwant Singh as a versatile genius and his presentation of the real and the comic makes him stand as a pillar and peers among modern India writers. It also investigates to prove Khushwant Singh's humanism.

Chapter III entitled as "Fictional Technique" deals with Khushwant Singh's conventional technique which implies the process and form of development of action and character. His idea of structure combines, and covers areas of the plot, the sequence of events, the narrative and episodic arrangements. Form and structure may be elusive and elastic concepts which continue to give new dimensions. He uses brilliant symbolism and bird imagery in its stark realism.
Chapter IV entitled as "Socio-Political Background" highlights Khushwant Singh's development of personality from his childhood to his job in Delhi. It also attempts to analyse the age, an era of uncertainty and confusion.

Chapter V entitled as "Theme of Partition" deals with different novelist and their works dealing with their themes of two-nation theory soon after independence, as so far as Khushwant Singh is not concerned with the decision of partition of India whether it is good or bad. He is concerned with the massacre of humanity and disintegration of values. This chapter also explains the novelist's evaluation of experience as multifaceted and multidimensional.

Chapter VI entitled as, "Khushwant Singh's Political Vision" deals with the formation of the political vision of the novelist. British education made him a cultured humanist. This chapter endeavours to explain the various influences of the scholars as well as politicians like Manzur Qadir,
Mahatma Gandhi, G.B. Shaw, Indira Gandhi and Jayprakash Narayan.

Chapter VII entitled as “Conclusion” deals with the findings of the present thesis. The beauty and charm of Khushwant Singh’s stories and novels is his openness and frankness in the matters of sex and religion. His reading public has increased due to the fact that he knows what the people want to get. He is very sensitive to the changes in taste and attitude of the people. He writes for the reader, and not for himself. Even the iconoclast in him is seldom aggressive and blunt. There is generosity and spontaneity in his dealings with others. He has a positive vision and profound human love to teach through his novels. We find there a fusion of his vision and form in his novels. They are autobiographical and each novel is a testimony to his life experiences. To sum up, Khushwant Singh is really a literary genius, a consummate creative artist, a conscious craftsman and above all a first rate
creative writer who has produced immortal classics like *Train to Pakistan*, *I shall Not Hear the Nightingale* and *Delhi*. 