PREFACE

Khushwant Singh is India’s best-known writer columnist, novelist, storywriter, historian, editor, essayist and translator. He is one of the best-known contemporary writers of the Indian subcontinent. He gave a new direction to Indian English novelist and storywriters. Like Chaman Nahal, Khushwant Singh, has a first-hand experience of the horrors of the partition; there is a controlled tension in Nahal’s narratives and it often reminds the reader of the ‘The Grapes of Wrath’. Nahal’s own envenomed memories as a victim of the partition have not, however, warped his sensibilities. ‘Azadi’ indeed lives at many levels-political, religious, social, cultural, historical-and certain images haunt the reader. Manohar Malgonkar having been a high-ranking officer in uniform and a devoted scholar of history is a close observer of the nation’s moods and hazards.

The impress of the colonizer that the native has received does not end with his formal emancipation. It lives in his mind culture. That which begins in the mind can end only in the mind. Caliban as he stands before Prospero now is neither that Caliban who met him for the first time, nor is that Caliban who drugged on burning with colonial hatred, but an entirely changed being. Now he is willing wise, disillusioned and repentant, not living in the present alone but looking to future.
There has been an astonishing flowering in Indian writings in English particularly in fiction – during the last two decades. A systematic and balanced account of the literature of this period is perhaps the need of the hour. Such an attempt has more than one justification. The contemporary evaluation has its own special appeal. A contemporary critic rise to what Matthew Arnold termed "The comprehension of his age", more effortlessly than his successors because he himself is part of the age. Prominent among the writers like 'Manohar Malgonker', 'Salman Rushdie', 'Mulk Raj Anand', and 'Temer Murari' Khushwant Singh began his literary career after independence. He was highly influenced with the historical myth of Indian cultural and its dignity. He is the true representative in the Indian History.

He begin a distinguish career as a journalist with All India Radio in 1951. He has been founder-editor of Yojna (1951-1953) and editor of the 'Illustrated Weekly of India' (1969-79) 'The National Herald' (1978-79) and (1980-83). He has also had an extremely successfully as a writer with 'Hindustan Times' career a writer. He is also the author of several books, which include the novels 'Train to Pakistan' (1956), which, won the 'Grove Press Award' for the best work of fiction in 1954, 'I Shall Not Hear the Nightingale' (1959), is the story of two family one is Sikh and other is Hindu and is the social and human document. 'Delhi' (1992) and 'The
Company of Women' published by Penguin Books. The classic two-volume 'A History of the Sikhs'; and a number of translation and non-fiction books on the Sikh religion and culture, Delhi nature and current affairs. His autobiography, 'Truth Love and a Little Malice', was published in 2002. Singh was a member of parliament from 1980 to 1986. He was awarded the 'Padma Bhushan' in 1974, but returned the decoration in 1984 in protest against the storming of the Golden Temple by the Indian Army.

This research work divided into VI chapters. I tried to do the best of my knowledge about the fictional works of Khushwant Singh. First chapter deals with the historical background of India. Chapter II deals with the historical background of the partition between India and Pakistan in 1947. He presented the Indian history with the violence on the partition of the two countries. Chapter III presents the historical background of the Sikh family in Punjab. The story of this novel revolves round a Sikh senior magistrate, Buta Singh, in the Punjab in the pre-partition days, and his family, and their relationships with the white Deputy Commissioner, Mr. Taylor and his wife, Joyce Taylor, another Hindu magistrate, Wazir Chand.

The novel that deals with the earliest dates her is 'I Shall Not Hear the Nightingale'. It is a story of a Sikh family, in effect, a study of the Sikh psyche in its exposure to the British Administration, and the place of violence involved therein—i.e. The Sikh mind and the British administration.
The Sikh mind as it had come to be in the early forties. As a state of mind, colonization is an indigenous process released by external forces. Its resources lie deep in the minds of the rulers.

Chapter IV deals with the historical study of his famous novel ‘Delhi’ and presents the various historical upheavals of this Capital City. The protagonist of Singh’s novel is the city itself. What Delhi most certainly is not is a book of history, its scrupulous adherence to the facts of history notwithstanding. Apparently the city lays itself bare chronologically from 1008 AD to the 1984 Massacre. But when one looks back after reading the book, one is not conscious of a sequential narrative but of numerous voices that the city speaks to us through, voices that rise in tumultuous multitude, mingle and become a symphonic concerto, voices of kings and noblemen and their hirelings; rebels and turn coats; lowly Kayasthas, and half-caste Anglo-Indians; sepoys Gurus and aulias; perfidious women and treacherous friends; Khwajasaras, Hindus, Muslims, the untouchables and Christians; whores and hermaphrodites. Singh’s triumph it into an organic whole by according the time past and time present of historical, ‘time-bound’ Delhi a simultaneous presence. Chapter V presents the history of India. It deals with the study of his fictional work ‘India: An Introduction’ and presents the historical study of India with the various phase of Indian history. It presents the people and Indian religion, language and climates. Every period like
Hindu, Muslim Jain, Mughals, Christian and British rulers is presented with the different aspect. Last chapter summing up the whole historical study of his selected novels and presented the essence of this research work.

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