CHAPTER V

A
i) Plot Construction
ii) Characterization
iii) Usage of Language

B
i) Art of Essay Writing
ii) Art of Editorial Writing
iii) Art of Autobiography Writing
PLOT CONSTRUCTION

The plot is important to a novel much as the skeleton is important to body. A plot is a story, a selection of events arranged in time. A true plot has a causality; one thing leads to another and it replies why things happen. A plot has a beginning which leads through a middle to an end.¹

The neat, implausibly symmetrical plot is a thing of the past.²

Master Tara Singh has chosen the plots of his novels from Sikh history and Sikh culture. Baba Tega Singh’s plot has been taken from the Sikh history of the fifth decade of the twentieth century i.e. post-Ranjit Singh period. The scenes are set on the tumultuous land of Punjab, on which a number of battles were fought between the English and the Sikhs. Prem Lagan’s plot is from the cultural history of the Sikhs in particular and the Punjab in general from 1906 to 1926. It is also the history of impact of the Singh Sabha movement as well as the Ahli movement for reform in Sikh shrines. The scene is set on the villages of Majha tract of Punjab, which is the centre of the culture of Punjab, and partly the city life, the base being Amritsar, also. Thus the plots of both the novels have been chosen from Sikh history and Sikh culture.

¹ Marjorie Boulton - The Anatomy of Novel, p.45;
² Ibid., p.58;
Master Tara Singh wanted to present true picture of Sikh history of the concerned period to remind the Sikhs of their past glory; to stress the supremacy of Sikh culture; and by doing so he wanted to create healthy atmosphere for growth of an ideal society based on Sikh way of life.

Master Tara Singh declares his intention in the beginning of the novel. In the very first scene he begins with his theme, presented in miniature. Then, he constructs his plot on that central point. The beginning of the novel Prem Lagan shows the hero for the first part of the novel as a brave, chivalrous, generous, dutyful, religious, spirited, benevolent, patriotic person. The whole plot has been constructed to prove this point. His murder by his ungrateful beneficiaries, his choice of a capable successor, his successor's ventures in advance to his prototype and, further, the third generation still advanced; Master Tara Singh constructs all this to establish his notion. In Baba Tega Singh also, the beginning declares the construction of events in the framework of the plot. Baba Tega Singh is a brave, warrior, generous, justice-loving, spirited, religious man. The plot is an attempt to verify the proposition presented in the beginning of the novel. Master Tara Singh also clarifies the background for the creation of such personality of the heroes of his novels i.e., the depiction the scenes from the administration, the recruitment of employees, the administration of justice and the style of the ruling class during the Sikh rule etc. (Baba Tega Singh), the religious atmosphere of the Punjab
villages, the socio-religious reforms, the Sikh resurgence
ventures, the political awakening, the glory of the Sikh way
of life etc. (P. Ram Lagan). Thus the plots of both the novels
from beginning to the end move on single track from motif
point of view.

Master Tara Singh's novels present a combination of
narrative, dramatic and dialogue - the three patterns of plot
construction. He uses these patterns wherever the situations
of the novel demand. The narrative method has been used to
describe the events, the causes and the background of the
happening of such events as well as the consequences of these
events. No other method would have been more suitable for
such situations.

The beginning of the novel Baba Teg Singh is dramatic.
The writer creates curiosity by hinting at certain future
situation. Though he hints indirectly, yet he hides that
situation and constructs his plot on it. The novel begins
with the conversation between the author and the hero of the
novel. Though the facilitation of the author is there, yet
the novel is mainly the narrative of the hero. Thus we can
put this novel among the category of the novels written on
the pattern of autobiography of a fictional character.

Having begun thus, the author makes the hero "relate"
his story, mainly through the device of 'flash back'.

3. Baba Teg Singh, p.18
technique has been used for most of the part of the flash back though dialogue has also been added in order to avoid monotony of the lecture-type autobiographic presentation. The situations depicting action have been presented through the technique of drama, e.g., quarrel between Tega Singh and Gulab Singh⁴, Tega Singh's combat with the Kisse⁶ and the fight between the pathans and Tega Singh⁷. Most of the plot of Baba Tega Singh is in the narrative. In this technique, it is likely that the interest of the reader may be marred but Master Tara Singh's switching over to dramatic technique and dialogue gives relief to the monotony created by the narrative technique. He uses the device of picturesque to describe the scenes of rivers⁸, mountains⁹ and deserts.¹⁰

The plot of the novel Baba Tega Singh is not a simple plot. It is the story of the life of the hero Tega Singh. But as already discussed, as the motive of the writer was to present the superiority of the political and judicial administration during the Sikh rule and the true history of

⁴. Ibid., pp.6-7.
⁵. Ibid., pp.51,52,53,66,67,68,72 and 73.
⁶. Ibid., p.30.
⁷. Ibid., p.115.
⁸. Ibid., p.53.
⁹. Ibid., pp.110-111.
¹⁰. Ibid., p.103.
the Anglo-Sikh wars, Master Tara Singh has added sub-plots to
the main plot of the novel.

The plot of the novel Baba Tega Singh can be divided
into the following parts:

1. Baba Tega Singh joins the Sikh army. The system
   of recruitment in the Sikh army.

2. Baba Tega Singh as a soldier. Anglo-Sikh wars,
   the superiority of the Sikh army, treachery in
   the Sikh camp, conspiracies of the Britishers.
   A divided house falls easily.

3. Ranjit Singh a generous administrator, brave
   general, Sham Singh Attarwala a brave general,
   impartial judge, benevolent officer etc. The
   concept of 

4. Baba Tega Singh absconds. A freedom-lover does
   not surrender his freedom. A deicoit who helps
   the poor, semi-sovereignty. Benevolence and
   human qualities of a Sikh. An ideal human
   being in a Sikh.

5. Baba Tega Singh returns. A cheat deceives
   village-folk. Blind faith of the rustic people
   and ordinary Hindu masses. Insulted by lower
   ranks, slaves are never respected. Sovereignty
   is must for an honourable living.

The above mentioned five parts of the plot can be
easily divided into two plots. the life of Baba Tega Singh;
and the Sikh rule. The link, as stated previously, has been
established by the chain of motif. The motif of the novel is
to present the saga of the Sikh glory. The hero and the
Sikh rule have been presented to establish this motif. Baba
Tega Singh and the historical personalities are 

The 

is a good administrator, an impartial justice,
a warrior, a generous human being. He is sovereign. He is
an ideal politic-socio-religious personality. To establish
this the five parts unite to form one plot. Thus the sub-plots have a link on motif-pattern.

Baba Tega Singh is a historical novel. A historical novel is a blending of history and fiction. The mingling of the both should be cared to such an extent that on the face of it, the history and the fiction aspects should not appear distinguishable. Secondly, only those incidents from history should be chosen which would fit in the framework of fiction. Baba Tega Singh is the life history of the hero, Tega Singh all the major events are concerned with his life. In the novel, the Anglo-Sikh wars, the administration of justice and political officers during the Sikh rule are pure history. Maharaja Ranjit Singh, Sham Singh Attariwale, Maharaja Sher Singh, traitors in the Sikh camp and the conspirators as the generals of the British army are true historical personalities. On the other than, joining of Tega Singh in the Sikh army, the incident of dacoit Man Singh’s encounter with Ranjit Singh, the murder of a low-caste Muslim by a high-caste Muslim etc. are pure fiction. One cannot easily distinguish between the two elements. The craftmanship mingling of history and fiction has been successfully presented because the fiction element of the novel is also in the historical setting of the age of the story of the novel. Such a successful mingling was for the first time presented in Panjabi novel by Master Tara Singh in Baba Tega Singh.
Baba Tega Singh's plot has two serious flaws. These flaws seriously affect the interest of the reader in the story of the novel.

In the whole body of the novel, the writer becomes directly didactic at various occasions. Many a time he advises the reader to be aware of disunity, treachery, cruelty, sycophancy, luxurious life, vanity, etc. He, like a preacher, makes sermons to the reader. This has not only affected the fiction element of the novel, but also has made the reader to doubt the intention of the propagandist-novelist.

Another blemish of Baba Tega Singh is the excessive use of foot-notes from the books of history. Master Tara Singh has frequently quoted from the books of Shah Mohammad, Gian Gian Singh, J.D. Cunningham, B.D. Baweja, William Edward, Sir Charles Napier, Thackwill, etc. This has given authenticity to the 'history' part of the novel but the excess of this has reduced a part of the novel to history. It seems that we are studying the history instead of reading a novel.

15. Ibid., pp.37,39,48, 56 etc. 16. Ibid., pp.46,50,84.
19. Ibid., pp.41,157,153 and 155. 20. Ibid., pp.157,158.
21. Ibid., pp.74,75,78,90,99.
The second novel Prem Lagan is a picture of the Sikh culture of the Punjab during the first three decades of the twentieth century. The plot of the novel deals with the growing evils in the villages and towns of the province. The socio-religious reform movements tried to ameliorate the state of affairs of the province by bringing a chain of reform-oriented ventures.

The plot of the novel Prem Lagan is a combination of narrative, dialogue and drama. The presentation of picturesque is dramatic. The rest of the novel is in the pattern of narrative and dialogue. Unlike Baba Tegh Singh; in this novel, dialogue predominates the plot of the novel. Some of the chapters are totally in dialogue form.\textsuperscript{22} The novel begins with a dramatic scene of a rainy day of winter, at about midnight, outside a military camp in a deserted area of the Frontier Province of India\textsuperscript{23} (now Pakistan). Dramatic technique has frequently been used to present such picturesque, the scene setting and the combats etc. The rest of the novel is in narrative or dialogue pattern. The narrative affects the reader's interest, particularly where it creates monotony in the detailing by the Akali leaders who narrate their information as well as their viewpoint regarding the Gurdwara Reform Movement.\textsuperscript{24}

\textsuperscript{22} Prem Lagan, Chapters No.3,5,8,11,12,13,20,21,22,29,30,34.

\textsuperscript{23} Ibid., pp.9-14.

\textsuperscript{24} Ibid., pp.210-223.
However, the main plot of the novel has been presented in cause and effect pattern. The novelist does not sacrifice causality, though role of ‘chance’ has also been brought in order to suit certain situations in the plot. The novel has been set chronologically. The events occur in succession of each other. The plot of the novel has been coherently planned (with the exception of the sub-plot depicting the Akali movement). Occurrence of a large number of events has, however, not been detailed and only references in the proceeding events indicate at the previously occurred situations. Many chapters describe the reaction of some already occurred situations between the ending of the previous chapter and the beginning of the new chapter. Thus the novelist leaves much as suspense and for the pondering of the reader.

The main plot of the novel is the tragic life story of the hero and all the sub-plots have been introduced to add to the intensity of the story in the main plot. The characters come and go, fall and rise, move and stop, laugh and weep, struggle, strive and pine for amelioration of the state of their lives and then leave the stage after playing their respective roles. The story is like that of Shakespearean tragedies. The characters move under the command of some Supreme Power -

As flies to wanton boys
We are to gods,
They kill us for their sport.

25. William Shakespeare - King Lear,
6. Balbir Singh found - the accomplishment of the task of chivalrous hero, evil is punished and the noble are acknowledged.

Thus, the plot can be further reduced to two points: the story of the life of Mohan Singh, and the Gurdwara reform movement. The link has been established by the motif of the novel. The presents the struggle between good and evil; in which evil is defeated in the end. Mohan Singh, the protagonist of the rich way of life, a link between past and future struggles throughout his life. His achievement in the worldly sense is nil but in wider terms, it is glorification of the path of righteousness. The plot deals with this point. The plot covering the Gurdwara reform movement adds to the evidence of the success of righteousness.

The depiction of the Akali movement (pages 209 to 292 of the novel) is much more than is needed by the plot of the novel. The only link in the story, is that two major characters of the novel participate in the movement, like various other situations, not described directly in the novel, these also could have been left to simple reference through some observations made by the other characters. This detailed description has affected the reader's interest in the novel. With this description the reader's attention shifts from the main plot of the novel to the background of the Akali movement, the problems created by and of the agitation, the state of prisons during the British regime and the personalities of the Akali leaders. It seems as if
we are reading not the novel but the history of the Khali movement. A general atmosphere of the Sikh resurgence movements is already prevalent throughout the novel, so there was no need of thrusting this portion in the body of the novel. The novel has become a conglomeration of events, character-sketches, action, debates, sceneries, setting, dialogue, ethics and pure history. One wonders whether all this is the part of the same novel.

Like Baba Tegh Singh, this novel also has the blench of sermonizing by the novelist. Master Tara Singh does not leave any chance of preaching of the Sikh way of life, the Sikh ethics and the Sikh religion to the reader.

A common feature of the novels by Master Tara Singh is detective element in the plots of the novels. Prem Lagan is thoroughly a detective story; the intrigues, the murders, the abductions, the spying, the police, the heroes and the criminals (the villains) running here and there, hot chase for the criminals; the failure in tracing of the criminals and at the end the expected results of the plot. The second half of the plot of Baba Tegh Singh is also like that of a detective novel. The hero absconds, wanders in the deserts and through the hills, becomes a dacoit, loots the rich and helps the poor (like Robinson Crusoe, the mythological adventurous hero), gives up dacoity and adopts the way of life of a cheat etc. All this is the pattern of a detective novel. Events happen in an unexpected manner; the complexity

26. Ibid., pp.61,92,93,98.
of the plots goes on increasing, chance helps the hero and
the other noble characters, mysterious powers help the ideal
personnel and finally their path is acknowledged as the true
one. The detective element could have harmed the plot but
the excess of history element has been compensated by it.
It has saved the novel from becoming pure propaganda.

On the whole the plot construction of the novels by
Master Tara Singh is faulty, though an attempt has been made
to achieve unity of plot by thematic uniformity throughout
the plots of both the novels. There is a lot of promiscuous
mingling of material in the plots. But this could have been
expected in a novel by a person like Master Tara Singh.
Master Tara Singh's purpose was not to achieve heights as
a novelist but was to remind the Sikhs of their past glory.
So the cause of the faults of plot construction is obvious.
But as we are discussing the artistic aspect of his writings,
the defects of plot construction have to be pointed out.
This flaw has, however, been partly compensated by his art
of characterization.
CHARACTERISATION

The creation of character is probably the most remarkable achievement of most great novelists. Few people can recite the plot of a novel in detail shortly after reading it; most readers of novels can remember numerous characters; we make allusions to literary characters in ordinary talk.

Mr. Micawber (David Copperfield by Charles Dickens), Becky sharp (Vanity Fair by W.M. Thackeray), Tess (Tess of D'Urberville by Thomas Hardy), Kedar (Pavittar Paspi by Nanak Singh), Hori (Godan by Prem Chand).

Master Tara Singh's plot construction has many flaws but this shortcoming has been compensated by his skill in characterisation. The selection, the making and the presentation of characters by Master Tara Singh is craftmanly.

The whole of the range of the characters of Master Tara Singh can be divided mainly into two categories. The one consists of the characters who are wicked, full of vices, greedy, cruel, ungrateful, cheat, murderers etc. The other category is that of the ideal characters who are symbol of goodness. Their function is to struggle for their ideal in their confrontation with evil.

In the novel Baba Tega Singh, Tega Singh, Sham Singh Attarwala, Gulab Singh and Ranjit Singh are ideal characters. They are the builders and well wishers of the Sikh rule. They are very good fighters, administrators and just people.

They are generous and justice loving officers. They are full of milk of human kindness. They are ever ready to sacrifice their life for the defence of the sovereignty of their nation. In the novel the other side of the hedge is full of wicked, cheat, greedy, coward traitors like the Douzas Gulab Singh, Tega Singh, Dhian Singh, Lal Singh, Sahara Singh etc. They are ungrateful conspirators and are always ready to join the camp of the enemy just for a handful of silver.

Likewise the characters of the novels Prem Lagan can be placed on one or another side of the straight line of ethical credo. Bhai Gurbit Singh, Mohan Singh, Balbir Singh, Gehna Singh, Partap Singh, Sheel Kaur, student friends of Mohan Singh and some Akali leaders form the cluster on one side. They are good people, helpful to others, compassionate, generous, humble, pious, truth-loving and gentle heart having persons. But Dalip Kaur, Kishan Singh, Patti, Sharm Singh and Veero are wicked, greedy, full of vices, conspirators.

Master Tara Singh's good characters always remain good. They cannot be allured by any mean towards sin. On the other hand, the wicked characters, with the exception of a hired criminal in the novel Prem Lagan, remain wicked through and through. They preserve the qualities of their respective class till end. Master Tara Singh does not want to reform the wicked throughout the novel; he believes in punishing them. Master Tara Singh wanted to eradicate evil from the very root, so he asserts that evil should be punished, forgiveness
is possible only for those who did not know what they were doing.

Another line of demarcation can be drawn for classification of the characters in the novels of Master Tara Singh. They can be divided into two categories: Those who are religious, pious persons and those who are irreligious, blasphemous, bohemians. All the ideal characters are religious and all the wicked are irreligious. In fact Master Tara Singh wanted to present the ideal Sikh Society and on this account he has presented such a world of characters. These characters live the life of the dreams of the author and also help in struggle for formation of such a society. On the other side there are such character who create obstacles in the way of ideal characters and thus impede the formation of a free-from-flaw Sikh society. The author makes his ideal characters successful against evil characters in the struggle for an ideal Sikh society.

All the religious characters in Master Tara Singh writings are men of great qualities. They are pantheists, are lovers of meditation, are helpful to the poor and the needy, are sympathetic to everyone, are intelligent, are physically well built. Every religious character is a symbol of bravery. Maharaja Ranjit Singh, Sham Singh Attariwala, Baba Tega Singh, Gulab Singh (Baba Tega Singh), Bhai Gurdit Singh, Mohan Singh, Balbir Singh (Prem Lagan) form a chain of bravery which moves from one generation to another. It is not static but is more advanced in the next generations.
In the gallery of historical characters in the novels of Master Tara Singh, Sham Singh Attarwala (Saba Tapa Singh) has the central place. He is a brave, courageous and intelligent general of Ranjit Singh's army. He has a religious bent of mind and can sacrifice his life for the cause of religion. He is a justice-loving, compassionate and a good judge of persons. All these qualities make him an ideal character. Although actual biographic history of the general is available, yet the cultural history of the province is also an evidence that such persons have been living on this part of the country.

Maharaja Ranjit Singh's depiction is also historically true. He was a very powerful and generous king. The historical evidence regarding his prowess, as presented through the anecdotes of the famous dacoit Man Singh, verifies the depiction by the novelist. Along with ideal qualities in the Maharaja, the novelist has referred to the Maharaja's love for flattery and pride of kingship. Thus, the depiction of the Maharaja is historical and realistic.

The writer has depicted the character of Rani Jindan as it was a part of popular belief. Master Tara Singh's novel's hero blames her for the Anglo-Sikh wars and the defeat of the sikhs at the hands of the British. The history has disproved British propaganda, Shah Mohammad's version and the narration of the hero. Master Tara Singh in the later editions of novel

accepted his mistake.  

The depiction of historical characters in the novel 'Prem Lagan' is also realistic. Almost all these characters were close acquaintances of Master Tara Singh. So, his depiction of these characters is from the nearest source.

Giani Sher Singh is a bachelor and blind man. Taste for heavy eating, his love for exercises and his perplexity are his particular qualities. Sarmukh Singh Chabal is a stubborn man. He is an easily mendable person. He can be affected by anyone in whose company he remains for a pretty long period. Gopal Singh Gaumi is an irresponsible person. Mehtab Singh has love for physical exercises. Principal Teja Singh is a romantic poet.

Master Tara Singh has presented these historical characters to the extent of accuracy. This accuracy has been corroborated by another jail inmate of Master Tara Singh.  

The presentation of non-historical characters by Master Tara Singh is by no way secondary. He has chosen minimum number of characters so as to suit to the demand of the plots of his novels.

Baba Tega Singh is such a character. He is not a historical character but seems to be almost one with the historical characters of the novel. His story has been so craftmanly grafted with the story of historical characters that

4. Baba Tega Singh (Preface).
he seems to be alike them. Baba Tega Singh is a strong, sturdy, bold, skilled wrestler, young man. He has a taste for horse-racing and the use of sword. He is proud of his prowess and in order to utilise it he joins the platoon of Sham Singh Attarwala. During Anglo-Sikh wars, after the death of his leader, General Sham Singh Attarwala, he escapes from the battlefield. His introspection pushes him back into the battlefield. After the defeat of the Sikh Army, he refuses to surrender his sword, which he considers a symbol of freedom and sovereignty. He flees to the hills and adopts to dacoity which is aimed at the help of the poor people. An incident arouses the emotional man in him, thus, he gives up criminal life. His anti-climax is his cheating of the innocent people who believe in his tantric. Baba Tega Singh’s character is a complex character. In the beginning, he is a brave, chivalrous and generous youth, in the middle of the novel (and his life) he is a dacoit, and in the ending he is a cheat. All this does not seem to be coherent. The first and the second aspects can be reconciled but the ending seems to be a hasty stop. Still he is one of the most interesting and remarkable character in the novels of Master Tara Singh.

Second fictional character of the novel Baba Tega Singh, Gulab Singh, is also like his companion Baba Tega Singh. He is an important officer in the platoon of Sham Singh Attarwala. Like ordinary assertive officer he misbehaves the ordinary folk
but after having been punished he reforms himself. Like Teja Singh, the ending part of his life seems to be unrealistic. From an army officer to a dacoit and then to a vagabond, does not suit a brave, religious, far-sighted, ex-officer of the army of Maharaja Ranjit Singh. The writer could not give a suitable farewell to him and has hastily adjusted his role in the ending of the novel.

Non-historical characters of the novel 'Prem Lagan' are mostly from rural background. They represent the rural culture of central Punjab.

Mohan Singh is the hero of the novel. He is physically strong, sturdy, brave, courageous, intelligent and lives the life of a religious man. He is the ideal man of Master Tara Singh's concept. He is physically strong, intellectually sound, religiously committed, morally high, sociable and spiritually enlightened man. He is the beloved of all the good characters of the novel. Though a static person, he has angular qualities also. His life is a thoroughly tragic story leading to his death. The struggle of his life ends in negligible achievement, which is a God-Gift and his role in that achievement is not even partial. (Not only in this novel but even in the novel 'Baba Teja Singh,' the achievements of the heroes or the ideal characters are almost negligible). In depicting Mohan Singh, Master Tara Singh has become autobiographical. His hero, like him, has been affected by the books 'character' by Samuel Smiles and 'The

students' Manual' by Dr. Todd. Like Master Tara Singh the hero decides to avoid the sensuous literature, films and conversation about romantic and erotic anecdotes. Due to his autobiographic presentation through Mohan Singh, Master Tara Singh has idealised him too much.

Bhai Gurdit Singh is a prototype of the hero, Mohan Singh. He has almost all those qualities and taste which have been revealed in Mohan Singh. In fact Master Tara Singh wanted to present an ideal Sikh 'personality' with the high qualities of body, mind and soul, which he (the author) has presented in Gurdit Singh, Mohan Singh, Balbir Singh, the three generations linked with each other. It is, in fact, a chain of the ideal Sikh characters who have been presented as a type.

The most remarkable character of this novel is Gehna Singh. He is an officer of his village. He has a taste for liquor. He is the ring leader of the area. He distils illicit liquor. On the other hand he is a responsible officer, an intelligent man and is full of human kindness. Unlike most of the characters in the novels by Master Tara Singh he stands as one of the unique characters. He has his share of good and bad qualities. He is not the ideal character as conceived by Master Tara Singh but we have sympathy, love and respect for him. His faults are not too strong as his qualities are. Though he has some of the qualities of Master Tara Singh's ideal, yet

7. Ibid., pp. 29-30.
he stands apart from the chain of the "type" characters. He
is a complex character and continues to be so throughout the
novel. Geetica Singh is a remarkable creation of Master Tara
singh.

Like his male characters, Master Tara Singh's female
characters can also be put on the either side of the ledge,
Sheel Kaur and Uttam Singh, though exhibited as ordinary minor
characters are good characters. Both of them have qualities
of generosity, sincerity, honesty etc. Both have religious
bent of mind. On the other hand Dalip Kaur and Gango are female
bad characters of the novel. In fact Dalip Kaur is the villain
in the novel 'Prema Lagan'. Dalip Kaur is a crooked widow. Her
husband was a puppet in her hands. Her sons are stupid chaps
who have nothing of their own and are manned by her. She is a
jealous, a cynic and a conspirator. All the conspiracies in the
plot of the novel are her creations. Master Tara Singh has
portrayed her character minutely. Gurdial Singh Phull is all
his appreciation of Master Tara Singh's realistic portrayal of
Dalip Kaur. Gurdial Singh Phull considers this portrayal as
height of Master Tara Singh's art of characterisation. 8

Unlike his predecessor Punjabi novelists he has not
prejudicially presented the Sikh characters as always good,
Hindus always coward and Muslims always cruel. He has chosen
both the categories from the respective sections - but as he
has mainly depicted the Sikh society, his Sikhs are both good

8. Gurdial Singh Phul - Punjabi Sahit De Sath Saal,
pp. 386-89.
and bad, religious and bohemians, generous and cruel, brave and timid, intelligent and stupid, honest and corrupt, chivalrous and criminals, patriots and traitors. Master Tara Singh has chosen both good and bad characters from the other religions as well. An English officer is generous, helpful, sympathetic and disciplined man and on the other hand another English officer is wicked, dishonest and cheat. An English soldier is as much brave as an ordinary Sikh. A pathan may be a criminal; he may be a brave, gentle and sympathetic man. Further, Master Tara Singh has not depicted a class as totally good or bad. A police officer may be dishonest, corrupt, shirking work, but there are others who are dedicated to their jobs. Thus Master Tara Singh's depiction of characters is not prejudiced as far as caste, class or religion is concerned.

Master Tara Singh uses various techniques to reveal his characters. To begin with, he himself introduces the characters to the readers. This method is called direct statement. Sometimes this statement is plain and sometimes in a fancier form. This direct statement by the novelist is made, ordinarily, at the time of the first appearance of the character. For example

10. Ibid., p.281; Baba Tega Singh, pp.
the introduction of Dalip Kaur reveals her personality and her future role in the novel.  

"Dalip Kaur, the girl, is described in the novel as a beautiful and intelligent girl who has a soft and tender personality. She is portrayed as someone who is always ready to help others and is always willing to go out of her way to do so. Her personality is reflected in the way she interacts with others and in the way she carries herself throughout the novel.

The novelist has used this technique to present Dalip Kaur, Gurdit Singh, and Mohan Singh. Direct statement by the novelist has been used at places other than their introduction also, at such places the purpose of the novelist is to explain the action of the character in that particular situation.

Another technique of direct statement by one character about some other character has also been used by the novelist. Dalip Kaur, while talking to Sundar Singh, reveals his past as well as his present and thus his personality in a few words.

---

This technique has been used to reveal the personalities of Sham Singh Attarwala, Sharn Singh and Gurjit Singh also.\(^\text{17}\)

The novelist has revealed the characters through another technique also. From the conversation of two characters he presents the personality of some other character. This is a sophisticated form of direct statement. Mohan Singh, while talking to Gurjit Singh analyses the life and style of Mohan Singh.\(^\text{18}\)

Technique of self-introduction (self-statement) by the character has also been used by the novelist. Hakoon Thara, while boasting about himself, says: \(^\text{19}\)

---

17. Ibid., p.56.
18. Ibid., p.74.
Master Tara Singh reveals his characters through their action also. The character of Balbir Singh (Prem Lagan) is exhibited by his aggressive behaviour, his reaction towards and the political prisoners (Prem Lagan), Sham Singh Attariwala, Ranjit Singh, Gulab Singh, the Pathan eccentrics and the narrator (Baba Tega Singh) have been revealed through their actions. Most of the outward qualities have been presented through their actions and the outward qualities have mostly been presented through direct statement. The technique of direct statement is in fact, a quality of dramatic genre and its excess in a novel is not quality.

Master Tara Singh has presented a plethora of ideal characters. He has, however, presented another group of wicked characters as well. Master Tara Singh was writing with a purpose of amelioration of socio-religious state of the Sikh society and he needed those characters who would give practical shape to the demand of the motif of the novels. These characters are not the creation of Master Tara Singh alone, rather in those days, under the influence of the Singh Sabha Movement and later on during the Gurdwara Reform Movement, it was easy to find such ideal characters. Besides such ideal characters as his model, Master Tara Singh has created round characters like Baba Tega Singh and Gulab Singh (Baba Tega Singh), Gehna Singh (Prem Lagan) who have their share of good and bad qualities alike. Till end Master Tara Singh does not idealise them. Gehna Singh and Tega Singh remain among the memorable characters of Punjabi fiction.
USAGE OF THE LANGUAGE

Since novels are largely about human relationships, which depend largely on communication, which takes place chiefly through speech, language naturally plays a major part in the mainstream novel.¹

Personality appears in a writer's language as it does in the strokes of painter's brush or the marks of the sculptor's chisel.²

Master Tara Singh's novels present a combination of narrative, dramatic and dialogue. The language used by him for the different patterns is different. While narrating the story he is very simple. The language flows like that of narration of an ordinary man. The language of the situations where he describes a scene, a war scene, a locale or a picturesque, his language becomes technical. Like an expert of the subject, he uses most technical terminology to describe the situation. For example the description of a hockey match:

कहाँ ते गवर्ग गवर्ग जह धर्म धर्म यह रोजार्जन विच मेजे मिट तेज़ फिने जै केर सारे गुजरा सो। नेट के बर्बर लक गठ गठ यो नेट खुंजदे हुदे सिकु बनदार बनना सो। जीत के मुश टट नट जह जवाब जै केरो। वर्ग रंग रंग वर्ग बिस बू जह रंग रंग जै। नेट ढे जब जब बिस बिस जो जब रंग जै। नेट जे उन्नेंदे बर्ग जे उन्नेंदे बिस जो जब रंग जै।³

In the above description the pseudonyms of different persons seem strange but the usage of the terminology of a hockey match - half back, forward, goal, full back, forward line etc. - proves the novelist's intention to make the scene more near to verisimilitude.

Master Tara Singh, while describing the scenes of fighting or wrestling etc., is not only technical but also emotional. His words throb with life and seem to be themselves in action:

The conversation or comments regarding religious or ethical points is in the style of the sermons of a

Both of the novels of Master Tara Singh are partly-historical novels. Baba Tega Singh is more of the history of the Anglo-Sikh wars than a novel and Prem Lagan has been written in the historical background of socio-religious reform movements in the Sikh cultural zone.

The historical novel has a special problem: to try to represent the speech of a bygone age so that it suggests the historical period, but it is intelligible and credible. Master Tara Singh himself as a writer was a product of socio-religious reform movements, as such the language used by him is true to its Age. Even the language of the period described in the novel Baba Tega Singh is in its originality. When Master Tara Singh was a young boy, a number of old men, who had seen the rule of Maharaja Ranjit Singh and had even fought in the battles with the British army, were still alive. Master Tara Singh had the benefit of their company. Thus, the language of the novels is that of the Age of the background of the contents. Secondly, not much change has occurred, since then, in the Punjabi language, so it is intelligible also. The only difference,

now-a-days, is the replacing of Urdu and Persian vocabulary by Hindi-zone’s vocabulary.

Master Tara Singh belonged to rothchar-belt of West Punjab (now Pakistan). He spent a lot of period in Majha as well. Majha is the zone of central Punjabi. Out of his writings the novel Prem Lagan’s cultural area is the central Punjab. Baba Tega Singh’s background is partly Majha and partly Malva. Thus, Master Tara Singh’s novels should have been in Mafi Punjabi. Being a native of rothchar-belt, his vocabulary of rothchari can also creep in his language. Some of such words are:

<table>
<thead>
<tr>
<th>rothchari</th>
<th>Majha</th>
<th>Malva</th>
</tr>
</thead>
<tbody>
<tr>
<td>जंगल</td>
<td>मंजर</td>
<td>मंजर</td>
</tr>
<tr>
<td>चूकर</td>
<td>मूर्त</td>
<td>मूर्त</td>
</tr>
<tr>
<td>विदला</td>
<td>मुखस्त</td>
<td>मुखस्त</td>
</tr>
<tr>
<td>गुर</td>
<td>गुर</td>
<td>गुर</td>
</tr>
<tr>
<td>पूर</td>
<td>पूर</td>
<td>पूर</td>
</tr>
</tbody>
</table>

Master Tara Singh has used a large number of words from English language. These words have been used in the chapters dealing with Khalsa College, courts, army, Anglo-Sikh war etc. Most of these words are, however, a part of colloquial language or are strictly technical terms for which no Punjabi word was in usage in the times of Master Tara Singh or those words which were a part of natural conversation of the people who have been shown as using those words. In some cases Master Tara Singh has put them in brackets or has given nearest Punjabi synonym of the term within the brackets.

Master Tara Singh's usage of such English words shows his knowledge of the terms of respective fields, particularly games and warfare:

<table>
<thead>
<tr>
<th>English Word</th>
<th>Punjabi Synonym</th>
</tr>
</thead>
<tbody>
<tr>
<td>full</td>
<td>ਫੁਲ੍ਹਲ੍ਹਾਂ 25</td>
</tr>
<tr>
<td>labour</td>
<td>ਲਾਬਰਾਂ 26</td>
</tr>
<tr>
<td>Nagvar</td>
<td>ਨਗਵਰ 27</td>
</tr>
<tr>
<td>net</td>
<td>ਨੇਟ 28</td>
</tr>
<tr>
<td>rope</td>
<td>ਟੀਸੀ 29</td>
</tr>
<tr>
<td>yard</td>
<td>ਸੂਤਰ 30</td>
</tr>
<tr>
<td>net</td>
<td>ਹੇਲ੍ਕੇਟ 31</td>
</tr>
<tr>
<td>cloth</td>
<td>ਦਰਲੰਡਰ 32</td>
</tr>
<tr>
<td>load</td>
<td>ਲੋਭ ਦੇਖ 33</td>
</tr>
<tr>
<td>window</td>
<td>ਵਾਣੀ ਦੇਖ 42</td>
</tr>
<tr>
<td>kite</td>
<td>ਕੈਟਾਂ 43</td>
</tr>
</tbody>
</table>

27. Ibid., p.65.
29. Ibid., p.74.
31. Ibid., p.77.
35. Ibid., p.63.
37. Ibid., p.154.
39. Ibid., p.7.
41. Ibid., p.7.
43. Ibid., p.7.
26. Ibid., p.66.
28. Ibid., p.69.
30. Ibid., p.74.
32. Ibid., p.77.
34. Ibid., p.67.
36. Ibid., p.151.
38. Ibid., p.71.
40. Ibid., p.7.
42. Ibid., p.7.
In the time of Master Tara Singh the official language
and the medium of instruction in many of the educational
institutions was Urdu. The usage and the place of Urdu
language was next to English. So we find a large number of
Urdu words in the novels of Master Tara Singh:

<table>
<thead>
<tr>
<th>Page 44</th>
<th>Page 52</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page 45</td>
<td>Page 53</td>
</tr>
<tr>
<td>Page 46</td>
<td>Page 54</td>
</tr>
<tr>
<td>Page 47</td>
<td>Page 55</td>
</tr>
<tr>
<td>Page 48</td>
<td>Page 56</td>
</tr>
<tr>
<td>Page 49</td>
<td>Page 57</td>
</tr>
<tr>
<td>Page 50</td>
<td>Page 58</td>
</tr>
<tr>
<td>Page 51</td>
<td></td>
</tr>
</tbody>
</table>

Master Tara Singh is master of Punjabi idioms and
proverbs. He has a treasure of proverbs suitable for every
situation and state. He uses these proverbs in such a manner
one can understand its meaning immediately:

<table>
<thead>
<tr>
<th>Page 59</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page 60</td>
</tr>
<tr>
<td>Page 62</td>
</tr>
<tr>
<td>Page 62</td>
</tr>
<tr>
<td>Page 63</td>
</tr>
<tr>
<td>Page 64</td>
</tr>
</tbody>
</table>

---

44. Prem Lagan, p.76.
45. Ibid., p.104.
46. Ibid., p.81.
47. Ibid., p.106.
48. Ibid., p.140.
49. Ibid., p.141.
50. Ibid., p.159.
51. Ibid., p.160.
52. Baba Tega Singh, p.89.
53. Ibid., p.94.
54. Ibid., p.94.
55. Ibid., p.120.
56. Ibid., p.122.
57. Ibid., p.79.
58. Ibid., p.84.
59. Ibid., p.1.
60. Ibid., p.1.
61. Ibid., p.1.
63. Ibid., p.2.
64. Ibid., p.87.
sometimes he uses a very large number of proverbs in a small paragraph.\textsuperscript{76}

while putting language in the months of his characters, master Tara Singh has taken every care of the religion, region, education, profession, social status and class of the character. The language of the British officer of twenties and thirties of the twentieth century is error-some Urduised-Hindustani:

\textit{Arzut -}  
\textit{अर्जुत -}  

65. Ibid., p.11.  
66. Ibid., p.148.  
67. Ibid., p.204.  
69. Ibid., p.53.  
70. Ibid., p.44.  
71. Ibid., p.53.  
72. Ibid., p.62.  
73. Ibid., p.96.  
The students of Khalsa College speak polished Punjabi with a large number of words from the English language.

Bhai Gurdit Singh and Sham Singh Attarwala’s language is that of a religious leader:

Dalip Kaur’s language is rustic Punjabi with a touch of vulgarity:

Another interesting feature of Master Tara Singh’s language is selection of names. The names of most of the characters are symbolic. Nabi Tega Singh is master of use of sword (tegh).
Lorinda Mall is a needy man, he does not have any child. Sheel Kaur and Uttam Kaur are good natured women with high qualities. Gehna Singh is the ornament (Gehna) of his village as he has all the good qualities of an ideal man in social context but as an individual he is angular. Mohan Singh is the beloved of all his acquaintances. The nicknames of the students of Khalsa College are also interesting:


Thus, usage of simple language with a few words from dialect; symbolic and interesting names; technical language for games and warfare; mystic's language for religio-ethical points; words throbbing with life in the scenes of fighting; frequent usage of idiomatic and proverbial expressions; and standard of language depending upon the academic, social and maturity status of the character, are the main qualities of Master Tara Singh's language.
Essay is a brief composition in prose that undertakes to discuss a matter, express a point of view, or persuade us to accept a thesis on any subject whatsoever. Abram further explains that the formal essay is impersonal. The author writes as an authority, or at least as highly knowledgeable, on the subject and expounds it in an ordered and thorough fashion. In the informal essay, the author assumes a tone of intimacy with his audience, tends to be concerned with everyday things rather than with public affairs or specialized topics and writes in a relaxed, self-revelatory and often whimsical fashion.

Master Tara Singh has contributed three books of essays to Punjabi literature. "Pirm Piala", "Klu Varni Klu Jaana" and "Grehst Dham Sikhia", consists of thirty three essays along with above one hundred quotations. These essays cover a variety of topics: metaphysical, social, political, religious and ethical. Thus, most of the essays cover specialized topics and are serious in tone. As Abrams has put it, this type of essays come under the category of the formal essays from the content point of view. On the other hand the style of Master Tara Singh's essays is that of the informal essays. The essays have been written in an intimate tone. It seems that Master Tara Singh is talking to an intimate audience. Thus it is a combination of content of a formal essay and style of an informal essay.

2. Ibid., pp.54-55.
Master Tara Singh, as stated above, wrote for an intimate audience. He is a Sikh speaking to Sikhs. To add intensity to intimacy, Master Tara Singh brings conversational element. Sometimes it seems that he is talking to the readers as a friend:

In most of his essays, Master Tara Singh begins with a hypothesis or a statement. Having given a statement, he gives points for that statement. Sometimes he gives the other side of the picture also. Thus he proves his point through arguments. One some occasions, he relates some anecdote from the lives of

7. Ibid., p.61. 8. Ibid., p.71.
9. Ibid., p.80.
others, mostly prominent figures, or gives the evidence from personal experience.

Some of Master Tara Singh's essays begin with a question. He puts the question to the reader and then himself replies that question throughout the essay. Sometimes in the essays which begin with a hypothesis (as stated above), he introduces certain questions in the main body of essays. This question-answer style is a common phenomena in Master Tara Singh's essays. This adds to reader's interest in the essay. This tone of intimacy is common in the essays of Bhai Mohan Singh Vali, Curbax Singh, Teja Singh etc.

Master Tara Singh creates this intimacy by talking to the reader in first person. A very large number of essays have been written in first person. He explains, comments and analysis in personal tone. It adds to intimacy but on the other hand, it may become a flaw if this reaches the level of ego.

Master Tara Singh's essays have quality of simplicity. He explains very serious and typical points in very simple language. By doing so, the subject matter does not loose its
gravity:

...there is flow in the essays of Master Tara Singh. His arguments and findings move on without creating confusion.

Master Tara Singh's essays have the quality of clarity also. He does not create complex structures. Even the complex points have been presented by him with clarity:

Master Tara Singh's essays, besides having the qualities of simplicity, flow and clarity, have been presented through story-telling method. It adds to reader's interest and through...

---

16. Ibid., p.83.
17. Piim Piaia, p.40.
18. Ibid., p.83.
19. Ibid., pp.43-44, 45-46, 47-49.
correlation the point becomes more clear.

Master Tara Singh goes on explaining a point unless he feels that the reader must have understood that point. Sometimes, he gives a large number of illustrations to prove the authenticity of his point. These illustrations are, mostly, from the practical experiences. To prove the existence of spirits, Master Tara Singh quotes four illustrations and these are from Indian, English and French sources. Similarly he gives illustrations to prove the role of 'fate' in human life.20

In order to prove his point, he begins with a formulation, on the base of this formulation, he constructs stairs. He helps the reader in climbing at the top, and there he declares the reality to the reader from very close view. Many essays have such points explained on the "stairs" pattern:

बहम नम ्व जिन है अंदेह अर ्व ्व विज ्न है? या, आज बहम नम ्व जिन है विज ्न है अंदेह अर ्व ्व विज ्न है? विज ्न है विज ्न है अंदेह अर ्व ्व विज ्न है? अंदेह अर ्व ्व विज ्न है अंदेह अर ्व ्व विज ्न है। विज ्न है विज ्न है अंदेह अर ्व ्व विज ्न है। विज ्न है विज ्न है अंदेह अर ्व ्व विज ्न है। विज ्न है विज ्न है अंदेह अर ्व ्व विज ्न है। विज ्न है विज ्न है अंदेह अर ्व ्व विज ्न है। विज ्न है विज ्न है अंदेह अर ्व ्व विज ्न है। विज ्न है विज ्न है अंदेह अर ्व ्व विज ्न है।

Except in very technical sentences where some complex idea has to be explained, Master Tara Singh uses small sentences. An illustration as given in the preceding paragraph, is a good

21. Ibid., p.100. More examples can be seen on pp.45,70,82,83,107.
example of small sentences. Such paragraphs are everywhere in the books of essays by Master Tara Singh.  

A very peculiar feature of Master Tara Singh's style as an essayist is use of bold-faced letters and inverted commas. Whenever he has to stress a word or phrase he puts that word or phrase within inverted commas. This pattern can be seen in almost all the essays by Master Tara Singh. When he wants to sum up some arguments which should be linked with the next point, he uses bold-faced letters. This usages is sometimes made to stress a particular point also.

Master Tara Singh uses two patterns of arguments. He begins with arguments from experiences of self and others; he adds evidence from the books of knowledge; then he applies them on the tests of logic. The second pattern which follows the above pattern is invariably the sanction of Gurbani. A point already proved on the former pattern is verified or is authenticated through Gurbani. Master Tara Singh being a religious leader of the sikhs knew the psyche of his future-readers, so he invariably resorts to the sanction of the Guru (through Gurbani) and appeals through sentiments. Even the

24. Bold-faced letters is used for those letters which are of bigger size than the usual size of letters used in a composition.
headings of some of his essays are the quotations from *Gurbani*. Sometimes he adds the stanzas from famous poets (other than the composers of *Gurbani*) and uses them as evidence or for creating the interest of the reader in the essay. Thus, Master Tara Singh adds force in his essays by use of bold-faced letters, inverted commas, *Gurbani*, poetic stanzas etc.

Master Tara Singh is conscious about the use of words. He uses appropriate words to suit his point. When he feels that a particular word won't suffice or won't be comprehensive, then he attaches either the meaning or a very near synonym or a non-technical word in brackets, in order to make his word clear.

He does not use obsolete or hyperbolic words. He knew that he was writing for the man in the street and on the plough in the fields, so he avoids the usage of obsolete, technical or bombastic words for the sake of usage. He does not use words for the sake of words. Sometimes he uses words of other languages also. English and Urdu words have been used by him in plenty. English words have been put mostly in the brackets. The purpose of using them is to clarify the term used by him in Punjabi language. The words of Punjabi, which have been used by Master Tara Singh, were

not popular with the common reader:

*विज्ञान* (Evolution)30
*विश्व* (Protest)31
*अनुभव* (Intuition)32
*प्राकृतिक* (Material)33
*सुझाव* (Supplementary)34
*वादन* (Materialist)35
*सहजता* (Feeling)36

Master Tara Singh uses English terms on such occasion also where he finds that he is not sure of the accuracy of the term in Punjabi language, sometimes he uses various Punjabi words for the same English term:

*महती वेदांत* (Materialist)37
*महती* (Materialist)38
*मेघाण निरीक्षण* (Conscious)39
*मेघाण* (Conscious)40
*मेघाणिकता* (Fully conscious)41
*मेघाणिकता* (Conscious)42
*मेघाणिकता* (Consciousness)43

---

31. Ibid., p. 28.
32. Ibid., p. 29.
33. Ibid., p. 66.
34. Ibid., p. 83.
35. Pirm Piala, p. 83.
36. Ibid., p. 78.
37. Pirm Piala, p. 43.
38. Ibid., p. 83.
40. Ibid., p. 63.
41. Ibid., p. 66.
42. Ibid., p. 67.
43. Ibid., p. 67.
Master Tara Singh has used Urdu words very frequently. The official language of Master Tara Singh's age was English but the language of the common usage was Urdu. The usage of Urdu words, however, does not make them look conspicuous. These words were too popular with the masses in those days when these essays were written and even now-a-days, that the common man cannot easily sift them from Punjabi words:

Used by Master Tara Singh

<table>
<thead>
<tr>
<th>Number</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>44</td>
<td>बीत्कूर</td>
</tr>
<tr>
<td>45</td>
<td>नूर</td>
</tr>
<tr>
<td>46</td>
<td>उनहार</td>
</tr>
<tr>
<td>47</td>
<td>सत्संग</td>
</tr>
<tr>
<td>48</td>
<td>जलाशय</td>
</tr>
<tr>
<td>49</td>
<td>जलमग्न</td>
</tr>
<tr>
<td>50</td>
<td>शिरम</td>
</tr>
<tr>
<td>51</td>
<td>श्रवण</td>
</tr>
</tbody>
</table>

Right Usage

<table>
<thead>
<tr>
<th>Number</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>बीत्कूर</td>
</tr>
<tr>
<td>53</td>
<td>जलमग्न</td>
</tr>
<tr>
<td>54</td>
<td>जलमग्न</td>
</tr>
<tr>
<td>55</td>
<td>जलमग्न</td>
</tr>
</tbody>
</table>

These are some flaws in the language of Master Tara Singh. He is not conscious of correct spellings of a large number of words. This flaw is more common in the neglect of vowels, particular "ॅ" Punjabi vowels:

<table>
<thead>
<tr>
<th>Used by Master Tara Singh</th>
<th>Right Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>उच्छास 52</td>
<td>उच्छास 52</td>
</tr>
<tr>
<td>उकाल 54</td>
<td>उकाल 54</td>
</tr>
<tr>
<td>गुलखान 55</td>
<td>गुलखान 55</td>
</tr>
</tbody>
</table>

44. Pirm Pilea, p.17.
45. Ibid., p.25.
46. Ibid., p.67.
47. Ibid., p.87.
49. Ibid., p.82.
50. Grahst Phaem sikhia, p.97.
51. Ibid., p.98.
52. Ibid., p.99.
54. Ibid., p.19.
55. Ibid., p.22.
There are some grammatical mistakes also. The structure of a large number of sentences is faulty. Most prominent mistake is that of the adjustment of helping verb:

"बा दिन बात तो उर रो नमर में है।" 59
"सम जे दोनों भाषाओं द नहीं।" 60
"पुत्र जे उरा, मेहन शरण अर्जित।" 61
"सत्य पति ते हे पहुँचता हुई।" 62
"चार पति नर हो जीवन तो याद तर हुआ यह कर या नहीं।" 63

A dissonant - type flow in Master Tara Singh's essays is his didactic. He invariably resorts to sermoning the reader. Sometimes it seems as if we are not reading an essay but are listening to the sermon of a monk.

"बैर जे, सदिष्ठ मेन जे! अपने मर फिरत तर मे है।" 64
"देव जा वर्द्धनमा जे चरे।" 65
"केम, तेक घर! बुजुर बाट बुजुर देख।" 66
"जिकम जे लाख निक ते लाख दे।" 67

56. Ibid., p.81.
58. Ibid., p.12.
59. Pirm Piela, pp.65,66.
60. Ibid., p.32.
62. Ibid., p.39.
64. Pirm Piela, p.19.
66. Ibid., p.27.
57. Ibid., p.16.
59. Pirm Piela, pp.65,66.
61. Ibid., p.32.
65. Ibid., p.23.
67. Ibid., p.36.
In spite of the defects of language, grammar and didacticism, Master Tara Singh’s essays are successful attempts. These essays were popular in the times of Master Tara Singh and even now they have appeal to the masses for whom these were written. The value of Master Tara Singh’s essays can be assessed from their popularity. The popularity of these essays is so well known that some of the sentences, formulations and gists of these essays have become epigrams and are used very frequently as evidence of some statements:

अपने आप न हैं कि उपर नहीं चले वह मेक्स में। 73
लेकर चंस नमर के नमों में जो हम लड़ा, हुए एक नैनी दिख
बिख ने उरते लगेंगे। 74

चार घर के, आने वाले देखें। 75
ऐ दुलट रख भिज गया हैं लें जुलाई तरी। 76
रहेंगे बुध नहीं लिख लेंगे तो निकल मेक्स फट जांगे। 77
टेरव न हूँ नैनी दिख बाहर, आये बुध ते नहीं आंगी। कह बुद्ध बुध बुध आयें नहीं। 78

विकास करके रहें आये बुध बुध बुध जांगे। 79
पुरुष भंडार में तपशी बन बन घंटे, ने उरते 'थाप' उपर चढ़ घट बने दुख विलेस रहे जिसे ने उरते 'न' नएट काह घट घट घट। 80

68. Ibid., p.27.
69. Ibid., p.97.
70. Kiu Varni Kiv Jaanaa, p.44.
71. Ibid., p.74.
72. Ibid., p.112.
73. Pirm Piala, p.98.
74. Ibid., p.110.
75. Ibid., p.101.
76. Ibid., p.105.
77. Ibid., p.106.
78. Ibid., p.111.
79. Ibid., p.111.
When Master Tara Singh wrote these essays, the Punjabi essay was almost in the formative stage. The Punjabi essay, under the influence of English essayist (whose essays Master Tara Singh must have read in his degree classes as a part of syllabii), had not achieved any heights. The only material before Master Tara Singh was essays by Teja Singh, Lal Singh, Kamla Akali, Puran Singh etc. Gurbax Singh, Dr. Balbir Singh and Professor Sahib Singh, as essayists were the contemporaries of Master Tara Singh. From content point of view, Master Tara Singh's model is Bhai Vir Singh, Mohan Singh Vaid and Lal Singh Kamla Akali etc. Bhai Vir Singh's essays are simple but the content is mysticism and socio-religious reform and the tone is didactic. Mohan Singh Vaid and Lal Singh Kamla Akali are writers of social and moral essays. Even the tone of these too, is didactic. As far as art of essay is concerned these essayists stand no where. The only writer whose essays from content and form both points of view can be compared with is Professor Sahib Singh. Professor Sahib Singh's purpose is to remind the people that Sikhism is the best way of life. Dr. Niran Singh places these essays in the category of moral and social essays. "Sahib Singh has justified the need of religion, morality and ethics. He preaches fundamentals of

30. Ibid., p.111.
sikhism and mysticism. Master Tara Singh's content, as already discussed, is almost the same as that of Professor sahib Singh's. Both were writing with the same purpose. From form point of view, there is a difference between the two. Whereas sahib Singh divides his essays under sub-headings and points, Master Tara Singh moves direct though he also discusses point by point. sahib Singh sums up each point differently without linking that point to the next but Master Tara Singh links all the points and moves for a final finding. sahib Singh gives an epitome in the end of each essay in which he sums up his arguments briefly.

Master Tara Singh moves to his final argument directly and fastly but sahib Singh moves slowly which sometimes makes his essays monotonous. sahib Singh's essays have philosophic arguments and serious tone but Master Tara Singh's essays are emotional in tone and sometimes he gives dictatorial judgement without even giving logic for his findings. This is because he was a leader of a band of devoted followers and this style of his life has crept in his style as an essayist.

When Master Tara Singh wrote essays, Punjabi prose was in the developing stage. This genre was only half a century old and Punjabi essay was still a child. Almost in all the languages, among the genres of prose the essay develops at the ripeness of literature in prose. So, to expect heights

81. Dr. Divyen Singh's "Preface" in "Sadachark Leih" (by sahib Singh), p.5.
in essay writing by Master Tara Singh cannot be expected. Still, the contribution of Master Tara Singh to Punjabi essay is remarkable. The value of contribution lies in the impact of these essays on the readers, which needs no evidence.
ART OF EDITORIAL WRITING

Editorial means the editor's comment as distinguished from the news stories written by reporters and the 'letters' contributed by readers.

The practice of publishing daily short articles which embodied the editor's opinion coincided with the era of violent partisan controversy at the dawn of the nineteenth century. These were the first real editorials and the editors who first began the practice of publishing editorials regularly was James Cheetham, the English radical who became editor for the 'American citizen' in 1800.

Although since that date editorials had appeared with some regularity in several American and British papers, Nathan Hale, who became editor of Boston 'Daily Advertiser' in 1814 followed the practice of publishing editorials with so much regularity that he has frequently been called the first editorial writer.

Until recent time, editorials have dealt, almost exclusively, with controversial subjects but increasing mobility in modern society, political apathy and certain other factors.

2. Ibid., pp.3-4.
have changed the character of editorials so that today their function is interpretative.

Editorials have been divided into four categories: informative, argumentative, entertaining or combination of any of these three. In informative editorial the writer aims merely to give meaning to an event - to provide the reader with the explanation of an occurrence or a situation. In argumentative editorial, the writer adopts a specific point of view with reference to the event or the condition that he is discussing and tries to convince the reader of the soundness or the desirability of his point of view. To differentiate between these two types of editorials we can say that “the purpose of the former is to help the reader to think; in the other, his purpose is to make the reader agree with the writer’s opinion”.

The editorial writer, in his relation to life, is both a critic and a teacher. He refines the half-truths announced by his artist colleagues who write dramatically and episodically for the first page of the paper. He trains down the sharp and jagged pieces of episodic and dramatic news to smother nuggets of fact so that they will fit into reader’s scheme of understanding. He gives proportion to events by lifting them out of the tumult of the moment and setting them down in calmer background of the past.

Master Tara Singh was associated with Punjabi journalism since his youth from 1909, when he started publication of 'Sacha Phandaar' a weekly, till his death in November 1967, when his last editorials appeared in the daily 'Jathedar'. Master Tara Singh was a political leader of the Sikhs first and a journalist secondly. The period of his life was a tumultuous period in the history of Punjab as well as India. The movements for freedom of India, for reform in the Sikh shrines etc. launched in the province gave birth to numerous events. No day was an uneventful day. A journalist-cum-leader could not help reacting to all this. The result was a very large number of editorials by the pen of Master Tara Singh.

Master Tara Singh's editorials are mostly on political points. He, sometimes discussed religious and social questions also but being a political leader he dealt with every point as a politician is expected to deal with.

Most of the editorials of Master Tara Singh fall in the category of argumentative editorials. These editorials by Master Tara Singh are full of information. The information by Master Tara Singh is from Sikh point of view. The event of the condition being discussed by Master Tara Singh is oftenly, if not always, presented in a partisan way. Master Tara Singh by presenting relevant facts and after discussing the points one by one and logically, tries to convince the reader of the soundness of his point of view. Some of his editorials are
informative also. The editorials about Amad Punjab, Punjabi suba, Sachar Formula, Regional Formula, Simla Conference, Cabinet Mission Proposals, Pakistan etc. are full of information. Though these editorials provide the reader with data but we cannot put them simply under the heading 'informative editorials'. Towards the ending of such editorials also, Master Tara Singh gives some analysis or suggestions, which though do not make the editorials as belonging to argumentative editorials' category but these cannot even be called simply informative as well.

Some of the editorials of Master Tara Singh are the editorials of definition or as Bush calls them 'editorials of explanation'. These editorials are explanation of some event or some situation. In these editorials, such as "Nanak Ka Patishah Dilai Zahrain Jio", "Main Te Maharanja Patiala", "Congress Akali Samjhauta Te Mera Stan", etc., either some concept or some event has been explained by Master Tara Singh. Chilton R. Bush adds another category of the editorials. Those editorials which are explanations of the situations, are editor's viewpoint of some happening, or editor's reactions to some statement, are called by him occasional editorials'. Most of the editorials by Master Tara Singh, particularly those

6. Ibid., October 1935.
of the dailies 'Akali', Akali Te Pardez' and Jathedar, belong to this category.

The pattern of the editorials by Master Tara Singh is mostly complex. Only a few editorials can be placed under the heading of simple pattern. Editorials in complex pattern begin with the statement of the subject, the next stage is that of expansion of the subject by means of comments, and finally conclusion drawn from the comments. Most of the editorials by Master Tara Singh have a complex pattern. Those editorial which explain some event in the light of the history have been dealt by Master Tara Singh with this methodology - he presents the statement, the history, the pros. and cons. of the subject of statement and finally the forewarning as to the expected results. Some of the editorials of Master Tara Singh are, however, nothing more than the statement of a subject and simple comments upon the subject. In this pattern, the editorial need to follow a logical course from the opening sentence to the final sentence - without expanding the scope of the subject in relation to totality.

Titles of the editorials of Master Tara Singh are always catchy. Either the event or some satirical idiom or some slogan form the heading of the editorials of Master Tara Singh.

Master Tara Singh's editorials begin with the statement

9. Ibid., p.338.
of the subject. He does not begin with some sort of prologue. The background, however, sometimes follows the statement of the subject.

The Chilton R. Bush believes that an editorial should have three qualities of style, clearness, thoroughness and force. Master Tara Singh's editorials have all these three qualities in varying degrees. In his editorials, the paragraphs are short, sentences are either short or of medium length, simple words and sometimes even colloquial words and expressions. This style suits the taste of the common readers of the village.

Master Tara Singh's editorials have the quality of thoroughness. As stated above Master Tara Singh having begun his editorials with the statement of the subject, presents all the pros and cons of the subject and the reactions following the event. The reader does not find any thread missing. Finally Master Tara Singh sums up the whole argumentation in a small paragraph in small sentences and in colloquial expression, which leaves nothing obscure. Even in between the paragraphs he uses bold letters for those sentences which form the gist of the argument or the paragraph.

Force means quality of discourse which gives vigour to style, which attracts and holds readers interest in the

10. Ibid., pp. 355-356.
editorial. Master Tara Singh's editorials have force to stimulate the reader's interest in the editorial. Master Tara Singh's editorials have various qualities which make the editorials forceful. He obtains force mainly by arrangement of words and emphasis, by choice of expression and by his own character for force.

Master Tara Singh's editorials are remarkable for their arrangement as far as vocabulary is concerned. He uses the words from common man's language except where he is discussing any point of Metaphysics. He consciously avoids classical words or obsolete words or their shades. Many a time colloquial words are also found and it adds to reader's understanding and thereby to interest. For every point he uses specific concrete words. The usage of some expression does not change in the same paragraph or the editorial; it moves right through the whole of the editorial. His connotations are plain and simple. As the editorial have to be read by literate but by a majority of non-academicians and even laymen so the connotations must be plain and simple.

The arrangement of emphasis in the editorials of Master Tara Singh always carefully observed. Stress on particular words in sentences is always clear and sometime inverted commas or bold-faced letters are also used so as to attract the reader.

12. Ibid., p.366.
This emphasis is found in phrases and sentences also. This pattern of stress, many times, runs up to climax. Repetition of words and even points also add to force of the editorials of Master Tara Singh.

Master Tara Singh's editorials were meant for Punjabi-reading masses, mostly the Sikhs. His frequent references to Punjabi culture, Punjabi idiom, Sikh history and quotations from Gurbani add to the reader's interest. His style of familiar conversation also gives force to his expression. The reader finds himself as being talked to by a close acquaintance. This may not be an artistic quality but it adds to the impact of the editorials. The history of the province has proved the impact of the editorials of Master Tara Singh.

The editorial cannot usually be permitted to taper off at the last sentence. There must be a logical stopping place. Master Tara Singh in his editorials frequently tries to reduce his whole argument to a single pungent statement, usually an epigram, an analog, a rhetorical question, or an otherwise clever and forceful expression. The ending consists of some prediction of results, warning or where he speaks more as a politician (and less as a journalist) it ends with some appeal or threat also.

Editorial is expected to make special appeal. But the editorial work in newspaper cannot compare with literary work in magazines. The reason is, mainly, that this is ephemeral, too
hastily written for permanence. But between literature and the 'higher journalism' the partition is extremely thin. The higher journalism means the function of impersonal comment employed at the utmost of breadth and dignity. It gives utterance to individual judgement rather than personal interpretation. It aims to inform and to convince rather than to express. It displays real erudition, it urges admirable specifics, it produces material on practical themes addressed to the practical intelligence. One perceives a close analogy between the functions of the higher journalist and those of the preacher, the lawyer and the politician. Master Tara Singh belonged to the class of preachers and politicians and his editorials were a device for his purpose.
Art of Autobiography Writing

"A biography of a person written by himself": this definition of autobiography establishes the intrinsic character of the enterprise and thus the general (and generic) conditions of autobiographical writing. These conditions ensure that the identity of the narrator and the hero of the narration will be revealed in the work. They require that the work be a narrative and not merely a description. The narrative must cover a temporal sequence sufficiently extensive to allow the emergence of a contour of a life. With these conditions, autobiography may be limited to a page or extended through many volumes.¹

Talking of the style of autobiography Starobinski says, "The autobiographer is free to "contaminate" the record of the life with events which could only have been witnessed from a distance. The autobiographer then doubles as a writer of memoirs; he is free to date precisely various stages of the revisions of the text, and at the moment of composition to look back upon his situation. The intimate journal may intrude upon autobiography, and an autobiographer may from time to time become a "diarist". Thus, the conditions of autobiography furnish only a large framework within

which a great variety of particular style may occur.  

Autobiography is the only one form among many in which a writer speaks of himself and the incidents of his personal experience.  

From the above definitions two points emerge: From the content of the autobiography the intrinsic character of the hero should be revealed and it should be a narrative and not a description. Secondly, the form of the autobiography may be in the style of memoir, diary or a combination of both.

Master Tara Singh's autobiography is revelation of his intrinsic character. From his early life and from the influences made upon him, by his religious minded aunt, the recitations from the books of Sikh history, the books on ethic, etc., we come to know of religious bent of mind of the hero. This trait, later, became the major phenomenon of his life. Throughout his life, as revealed in his autobiography, we find him moving under the influences of his early life. Most of his actions seem to be oriented by this character-formation. His hatred for romantic literature, his disdain for theatre, his disliking for fashions in hair style and dress, his ethical code for a politician etc., all are the result of this aspect of his personality. Moreover, he spent whole

2. Ibid., p.285  
5. Ibid., p.17.  
6. Ibid., p.28.  
7. Ibid., pp.29,30.  
8. Ibid., pp.39,30.  
9. Ibid., p.29.  
10. Ibid., pp.61,89,95,98 & 154.
of his life as a religious leader of a community and was given the maximum honour by his followers.

An autobiography is incomplete if it is a description and not a narrative. A narrative (autobiography) includes a story along with its process. The personality of the hero should be presented in such a way that the stages and situation should become clear to the reader. In narration, the idiosyncracies, the demerits, the weaknesses and the causation of the phenomena should be clearly presented. This revelation should be accurate.

Master Tara Singh, while concluding the description of some event narrates the background and also the results of that event. While writing about the "agitation for keys of the Golden Temple", Master Tara Singh tells that the purpose of the government was to keep the managers of the Gurdwaras under its immediate control and if the managing body becomes free, the control would not be affected.¹¹ The results of this agitation were far-reaching. It boosted the morale of the Sikhs. Along with arose the pride of victory which, as it was uncontrolled, turned into hooliganism.¹² This hooliganism could have harmed the agitation very much, had there been no reaction from the government. Though the step taken by the government was for its own cause but it did help the organisation.¹³ Here he assesses the situation that indiscipline cannot make an organisation successful. This indiscipline

and hooliganism, he remarks, had brought an end to the Sikh rule in 1849.  

similarly, while talking of his hatred for the Britishers, he counts the reasons for that. The new Acts for lands of Lyallpur district which were mainly owned by the Sikhs were detrimental to the Sikh interest, the disrespect by the English officials for the honorary services of the Sikh philanthropists, the siding by the British with the sabants of the gurudwaras during the reform movement in Sikh shrines were among the reasons which changed Master Tara Singh's (as well as of many other Sikhs) attitude towards the British. Such analysis has been made by the author in many chapters of his autobiography.

Master Tara Singh does not hide his idiosyncrasies. He confesses his hatred for milk, his disliking for cinema, his disdain for erotic literature, his rejection of fashions etc. He accepts flaws in his personality such as his rashness and his reactions to provocations. He does not conceal even his compromise with that ruler of Patiala against whom he had created much hue and cry. This compromise was against principles but it did serve factional interests of Master Tara Singh.

16. Ibid., p.37.
18. Ibid., p.9.
20. Ibid., pp. 29-30.
22. Ibid., pp. 30, 31, 122.
24. Ibid., pp. 103-104.
15. Meri Yaad, p.36.
17. Ibid., pp. 74, 87.
19. Ibid., pp.29-30.
23. Ibid., p.122.
Master Tara Singh's image with most of the non-Sikh is that of an extremist who believed in violence of every type in his autobiography he refers to his opposition of violence during freedom struggle. Master Tara Singh confesses that he, once, had soft corner for the Britishers and even at a later stage he wanted to win favours from the British. Thus, Master Tara Singh refers even to his idiosyncrasies, flaws and prejudices and does not try to conceal anything.

Master Tara Singh, in his autobiography, addresses different persons in different styles. For his teacher (though he calls him a hypocrite) and for the priest he has due respect in his mode of addressing. For the Christian missionary teachers, for sanatanist teachers, for false goddesses his address is not respectful. The English Principal, the Sikh leaders, have been respectfully presented by him. For some lovely persons he uses emotive addresses. His mode of addressing speaks of his attitude for the particular addresses.

Master Tara Singh nowhere tries to present himself as a great leader. He does not talk of his contribution, his

26. Ibid., pp.33,34,35,36,129.
27. Ibid., pp.15,17.
29. Ibid., pp.17,34,36,38,39,41,42,43 and 57.
sacrifices, his sufferings, during the whole of his political career. He, however, talks of his boldness. When the ruler of Patiala refused to release Sana Singh Thikriwala, Master Tara Singh got irritated. He decided to expose and oppose the ruler of Patiala. He knew that enmity with the ruler of a state could cost him to any extent and yet he decided to proceed.31

A reading of Master Tara Singh’s autobiography presents him as a great religio-political leader. His contribution during the Gurdwara Reform Movement, his role in “Nabha and Patiala affairs”, his part in civil disobedience movement, his involvement in “Daska” and “Shaheed Ganj” agitation, his facilitation to bring a compromise between Mian Zulfiqar and Baldev Singh, his relinquishing of the presidencies of the S.G.P.C. and the Akali Dal prove that his participation in the Sikh movements during the said period was remarkable. The autobiography reveals him as a hero, which is an essential feature of any autobiography.

Master Tara Singh’s autobiography is close to facts. The truth of this autobiography has been verified by his various contemporary writers and also by the historians.

31. Hari Yaad, pp.96-79.
writing about the age of Master Tara Singh. The references from this book speak of the authenticity of the narration of the events. The bibliographies attached to various books of the Sikh history, the Punjab history and the history of freedom struggle32 are the evidence of the value and the truth of the autobiography of Master Tara Singh.

Autobiography is interpretation of past. It is a judgement of past within the framework of the present,33 Master Tara Singh wrote his autobiography with two purposes in his mind i.e. to present the true Sikh history of the contemporary period, and secondly, to interpret his past. The presentation of his past, is no doubt authentic data. At occasions he talks of his role and wherever some controversy had arisen at that time or later on, he tries to justify himself. His role during ‘Nabha agitation’34, his compromise with the ruler of Patiala35, his differences with Baba Kharak

34. Meri Yaad, p.81.
35. Ibid., pp.94,95,96,97,103-104.
singer's involvement in 'Naska agitation', his favour for recruitment of the Sikhs in British army, his defence for 'Sikander-Baldev Singh Pact', his reactions during 'Mahat Gandhi agitation', his relinquishing of the offices of the S.G.P.C. and the Akali Dal, in all these situations Master Tara Singh has tried to defend his role. The narration of these events seems to be the defence of a politician. Shumaker believes that almost all the autobiographies of the politicians are defensive statements. The reason behind Master Tara Singh's partly-defensive approach is that he was revealing his 'past' within the framework of his 'present'. He was still to live for a number of years. He was not an old retired person sitting in a chair tilted against sunny wall.

The style of Master Tara Singh in his autobiography is a combination of memoirs, reminiscences and diary.

According to Shumaker, "The autobiographies of statesmen and politicians are almost always in essence memoirs. The usual pattern includes true autobiographical material about childhood and youth". The first two chapters of Master Tara

36. Ibid., pp.118-120.
37. Ibid., p.118.
38. Ibid., pp.109-110.
39. Ibid., p.132.
40. Ibid., p.122.
41. Ibid., pp.153-154.
43. Ibid., pp.5-6.
Singh's autobiography are true autobiographical material. These chapters present the would-be 'hero' of the autobiography. Master Tara Singh who was destined to become a leader of a religious political party, who in his life loved the principles of religion and ethics, had the seeds of such formation in his activities as a child and as a youth. The early influences on him, his study of literature in his boyhood, his choice of embracing the Sikh faith were fundamentally instrumental in his future career as a politician. The remaining part of his autobiography is in the style of memoir. Master Tara Singh himself declares in the 'Preface' his intention to write memoirs. He says, "Except that of the events of my childhood, I have refrained to present any material which is not of public interest." After his entry into political field, he becomes a part of the complex world of politics and appears as only a small element, fitting into a pattern, accomplishing a little here and there, aware of a host of personalities and forces around him. While talking of his career and his role in political world, he does not forget to give proper place to his contemporaries whose contribution, he acknowledges as no less remarkable. How Amar Singh Jhabal was one of the pioneers in the Gurdwara Reform Movement, how did Master Singh Jhabbar played major role in various events (and the author as a part of Jhabal's ventures), the qualities of Teja Singh Samundari as an

44. Hadi Mad, p.49.
45. Ibid., p.55.
organizer, the sacrifice of an Akali worker, appreciable role of the ruler of Nabha during Gurhara Reform Movement, sacrifice of Sera Singh Thikrimala, emotionalism of Sarmukh Singh Jhabal, acceptable role of non-acceptable Sikh representatives at the Round Table Conference (1931), have been impartially acknowledged by Master Tara Singh. No doubt, Master Tara Singh has criticised the nature of Gopal Singh Osuni, Sarmukh Singh Jhabal, Baba Kharak Singh, etc., but he has nowhere rejected their contribution for the cause of their nation. Master Tara Singh's appreciation of the generous nature of Sunder Singh Majithia and later on condemnation of Sardar Majithia's role as a Minister in Sikandar Cabinet, speaks of Master Tara Singh's honesty in acknowledging the righteousness as base of his assessment of a person on the role of a person. Master Tara Singh has succeeded in avoiding both the extremes of the style of an autobiographer. Had he put himself into centre, he would have fallen into rank vanity and the account would have become unrealistic, inaccurate and partial. If he would have presented himself simply a tiny part of the colossal movement, the autobiography would not have been a readable material.

46. Ibid., p.69.
48. Ibid., p.71.
50. Ibid., p.75.
52. Ibid., p.81.
54. Ibid., pp.119-120.
56. Ibid., p.126.
47. Ibid., p.76.
49. Ibid., p.96.
51. Ibid., pp.99-100.
53. Ibid., p.82.
55. Meri Yaad, p.34.
Though it has been referred to in the preceding paragraphs that Master Tara Singh has tried to justify some of his actions but it must be noted that except in those mentioned events, the autobiography is not an apologia. A very significant number of autobiographies have such defects. The account of self by De Ritz, Godoy, Metternich are thin and unconvincing as autobiographies. 57

Master Tara Singh’s autobiography is partly in the style of a diary also. The events are in chronological order. Two sequences have been followed by him. Firstly, he has narrated the incidents in chronological order. Secondly, he has added pros and cons of the event. The first sequence is that of a diary and the second makes that diary as an autobiography. The narration of the period of his self-imposed exile is in the form of a travelogue. This portion of travelogue is, further, in diary style. 58 In some chapters he begins in the style of memoir and then adopts the style of diary. He begins the chapter ‘Shahid Ganj Morcha’ as a memoir 59 but having begun it in this style he starts narrating the incidents in chronological order without any comments upon them. 60

Master Tara Singh’s autobiography has a major flaw which is found in most of his writings. Being a religious leader, he invariably adopts to didacticism. While analysing

59. Ibid., p.121
60. Ibid., p.122–23.
the results of some important events or some personal experiences he generalises the situation and the consequences. Having done so, he begins sermonising the reader. For example:

In his autobiography Master Tara Singh sometimes becomes emotional also. Without any logic, he rejects one point for some other. His didacticism is also a result of his emotionalism. The examples given above are all emotional outbursts of a religious leader.

Master Tara Singh's autobiography is the political history of his age. It is a mingling of memoirs, diary and true autobiography. In this mingling, the style assumes the dual functioning of establishing the relation between the "author" and his own past; but also in its orientation towards the future, of revealing the author to his future readers.

63. Ibid., p.69. 64. Ibid., p.121.
65. Ibid., p.138. 66. Ibid., pp.25,30,31.