Literature is a contribution of man's social consciousness. He expresses the social reality and its possible form. Literature is a socio-cultural entity as are the author and the reader. There is a dialectical relationship among author, work of art, and the reader. All of the three affect one another by actions and reactions. Every author had to receive the socio-cultural inner-contradictions prevalent in society in accordance with his class consciousness and ideological commitments. There exists dialectical relationship between the social reality and human consciousness. The consciousness of man is conditioned by the socio-historical situation he is living in; hence he perceives the social reality in accordance with the world-view that he has attained at a particular stage of time.

Literature is no isolated phenomenon, rather it is a social one. The typical presentation of the social reality by the author who is socially conditioned. Consciousness from the very beginning is a social product and remains so as long as the man exists. The consciousness possessed by man determines his actions, hence, his reactions. How the social reality is presented in the works of art is no individual process, but depends upon the process of
criticism that man has undergone as a social being. While reflecting reality, man reflects himself and in the process, his time and class as well. So, to establish this historical relationship between art and society, critical study of a few novels will have to be undertaken. Literature is social history. How the socio-cultural reality finds expression in the literature, and what it is, will be more clear after this study. For this purpose, the following novels have been taken:

1. Baba Naudh Singh By Bhai Veer Singh
2. Garib Di Dunia By Nanak Singh
3. Lahu Mitti By Sant Singh Sekhon
4. Neeloo Bar By Surinder Singh Narule
5. Jogi Dhara By Jaswant Singh Kanwal
6. Tapoo By Narinder Pal Singh
7. Jug Badal Gia By Sohan Singh Sital
8. Anhoe By Gurdial Singh
9. Sarkan Te Kamre By Sukhbir
10. Beri Te Baretta By Mohan Kahlon
Bhai Veer Singh wrote his novels under religious influence. He was closely associated with Chief Khalsa Diwan and Singh Sabha Movement and thus, was preoccupied with the thought of raising the level of consciousness among the Sikhs of Punjab. This consciousness for Bhai Veer Singh meant to awaken the religious feelings, to highlight the ethical values related with Sikh religion and to do away with the social evils that had crept into the life of Sikh masses.

Baba Naudh Singh is fourth novel of Bhai Veer Singh, and is an extension of the same thematic serial that had found expression in his previous three novels - Sundri, Satwant Kaur and Bijay Singh, i.e., glorification of Sikh religion and justifying the social existence of the Sikhs who were living under the imperialist thumb of the British. As Bhai Veer Singh possessed a middle class consciousness, so he was in complete alignment with the contemporary landed aristocracy, hence he could not come into direct conflict with the imperial masters as it served the interests of landed aristocracy. Sekhon feels that Sikh landed aristocracy was sorry for the downfall of the Sikh empire. It was not optimist as to the revival of Sikh Raj, and it was not aware of the economic - and political reasons of this downfall. So this class saw its prosperity in compromise with colonial masters than to oppose them.
The Singh Sabha movement which had much influence on the creative activity of Bhai Veer Singh was as well led by this very class. This compromising attitude of the landed aristocracy is even clear from the code of conduct that Singh Sabha had. In this ten-point code there are two very conspicuous clauses:

Clause 9: The Government affairs will not be discussed in Sri Guru Singh Sabha.

Clause 10: To be conscious of welfare of nation, to be loyal to the government and to work for rise of Sikhs.

Thus, it is very apparent why the novels of Bhai Veer Singh, who was in deep influence of Sri Guru Singh Sabha could not come out of the narrow religious circle. The loyalist approach of Sikh landed aristocracy resulted in the communal narrowness which found full expression in the novels of Bhai Veer Singh, as we shall see.

In a way it can be said that Baba Naudh Singh is a prose form of author's previous poetical effort Rana Surant Singh. Jamna is a widowed Jain woman, who is met by an old lady, who actually is an agent of the gang of thugs. The leader of this gang, who poses as Mandri (Magicien) is expert in cheating the innocent women. This old lady creates an illusion in Jamna's mind that this Mandri will reunite her with her dead husband. Jamna is salvaged from this situation by a christian preacher, who sends her to a christian family where she is converted into christianity and is named Miss
Damely. The marriage proposals by the convert Christians of lower caste origin, is not acceptable to Jamna, who has been brought up in accordance with the Hindu orthodoxy and hence, looks upon these people with hatred; Author sarcastically points out that it was because of Hinduisation of Jamuna's mind that she thought in terms of Sawarna (golden) and Shudra (low) origin of man. Jamna is saved from this situation by a muslim governess and is converted to Islam. Here also a Maulvi proposes to her, and to save her honour Jamna tries to commit suicide by jumping in river Ravi and is saved by a Sikh Sant who changes her clothes with eyes closed. This sikh saint gives Jamna the first lessons of Sikh religion and named her Subhag Ji. By some chamatkar Jamna comes to the house of Baba Naudh Singh, who is a middle peasant and an ideal Sikh character. Here Jamna lives as the daughter of the patriarch.

The logic of these events is very simple and is completely in tune with the aim of religious glorification. But the methodology of this glorification of Sikh religion is very conspicuous. So is done by showing the other religion to be mean, humanly degenerated and bound in false and superstitious rites, of which the Sikh religion is free. This is quite apparent from the events that Jamna's honour is saved not in muslim or Christian families but only in a Sikh family.

Another interesting serial of events in this novel is dialogue between the preachers of Arya Smaj, Islam and Christianity.
Arya Samajist comes to Naudh Singh's village and utters some derogatory remarks about Guru Nanak, in retaliation of which the villagers physically assault him. But the situation is brought under control by the Baba, who in turn argues with this man and impresses him so much with the principles of Sikhism that he converts to it. Same happens with Saifuddin, a Muslim preacher. But when a Christian preacher comes in conflict with Baba he is not impressed and converted to Sikhism in the way the former two are. It is very interesting to note that this situation is solved not at the level of religious debate but politically. The bishop says:

"Sikhs are good and true people. They are very brave. They fight well in our army. We are friends."

The serial of events not only exposes the aim of the novel but also the tactics that are applied to achieve this aim of creating a communal gap between the people of India, which was the best thing for the imperialist rulers because such communal gap prevents people from coming closer on a common national platform.

Mai Vir Singh wrote his novels exclusively for Sikh people, so the circle of these novels had to be limited. These novels intensified the communal feelings which were already prevalent in the Indian society. These novels of religious narrowness certainly gave a supporting hand to the 'divide the rule' policy of the British imperialism. Communal disharmony that these novels created
among Sikhs, Muslims and Hindus, served as an obstacle in the rise of democratic, secular nationalist feeling that was to free India of the imperialist clutches. Though the social situation of Punjab at the time was such that every religion was trying to organize its followers. The leadership of this religious consciousness was of middle class origin, which presented the religious history by its personal interests in it. But only because of this historical situation, the charge of communalism labelled on the novels of Bhai Veer Singh cannot be waived, through this charge of communal narrowness can be labelled against Sharda Ram Philoruri, an exponent of Sanatan Dharma; Days Nand, founder of Arya Samaj, and Sir Sayeed Ahmed Khan, a Muslim leader as well.

At this time the reigns of the leadership of Punjab had been transferred from feudal class to middle class and both these classes were in complete harmony. The intellectuals of middle class saw the reason of the degeneration of India in religious ignorance and social evils. So the leadership engaged itself in religious revivalism while completely ignoring the political aspect. This trend was fully acceptable to the imperial masters because if the people indulged themselves only in social and religious reformism, then the political matter would be left altogether untouched.

The consciousness of social reformism and religious revivalism is the true crux of Baba Naudh Singh as well. This novel does not throw any light on contemporary rural life of Punjab. It is only a picture...
of daily routine of ideal Sikh character and some epistles are attached hereto for explaining the Sikh religion and prove its superiority over other religions. In this novel a few social evils such as drinking, litigation drawbacks of police administration, unhygienic condition of cities etc. are also presented. It reminds the reader of the bad effects of western culture. By presenting the Sikhism as the only basis of all social reformism and by presenting the other religions in bad light, the novelist has limited the novel to the Sikh circle only.

Like other novels of Bhai Veer Singh, Baba Naudh Singh also serves the purpose of Singh Sabha ideals. The mechanical adjustment of events and puppet characters only try to establish the superiority of Sikh religion. The writer makes the hero of this novel a personal puppet and draws the predetermined conclusions by pressing the hero through different events.
Garib Di Dunia, which was published in 1939, seems to be written under the influence of idealist socialism that swept the country because of national freedom struggle led by Indian National Congress and other socialist parties. It is understood by the most of Punjabi critics that Nanak Singh is the expounder of secular novel in Punjabi fiction. Though the beginning of social consciousness and realist sensibility is said to have taken place with Nanak Singh's earlier novel - Chitta Lahu (1932), yet Garib Di Dunia is first novel of Punjabi in which, under the influence of progressive movements of that time, the visible conflict between proletariate and bourgeoisie found full expression. Prof T.R. Vinod considers this novel to the first Punjabi novel written about the proletariat in which the author has presented the basic conflict of our time - the conflict between proletariat and bourgeoisie." So it will be quite logical to say that Garib Di Dunia is the starting point of progressive novel in Punjabi literature.

Nanak Singh, in this novel, has presented the inner-contradiction of the political groups of united front which had the common aim of ousting the imperial masters. The novel starts with an organised and successful strike against the increased working hours. On one side Nanak Singh has created a prototype of secular workers' organisation...
and communal harmony among them; while on the other side is the junta of Hindu, Sikh and Muslim bourgeoisie, whose only religion is money. The novelist lifts the veil of the economic basis of communal disharmony by posing Chaman Lal, a communal fanatic, against the common and secular organisation of workers and hence, portray him as anti-proletariate and a reactionary character. So, in this way Nanak Singh tries to build a common national consciousness which was the demand of the time. But Nanak Singh's analysis of life is so superfluous and unrealistic that every creation of his ends is a shallow idealism. Though idealism is a complementary part of the progressive thinking as it raises the optimism in the author as to the future of the humanity, yet this idealism must be based on the socio-historical understanding of the social reality. The depth and universality of the social experience of the author helps him to present the issues - contradictions of the society. It is not necessary that the author must be committed to some Marxian or some other philosophy, what is needed is the humanist sensibility.

"It is not Marxism or Gandhism that turns a writer into an artist. To be an artist, the author must possess an analytical viewpoint which understands the multi-dimensional life."

Nanak Singh was an author of lower urban middle class, who was associated with the social reformist movements of that time. But his consciousness is limited only to traditional idealism and romanticism. Sekhon is of the view that nanak Singh could not
understand the multi-dimensional knots of social life and hence, did not know the basis of universal problems of bourgeois setup. Nanak Singh, due to his false middle class consciousness falls prey of ideals which prefer individual reformation instead of social change. Nanak Singh is, of course, an aspirant of a healthy society but he does not adopt any scientific viewpoint for this. His progressivism thus tends to be "a mixture of humanism of Guru Nanak, non-violence of Gandhi and socialism of Marx."

In Garib Di Dunia, Nanak Singh presents a direct conflict between the proletariat and bourgeoisie but both these classes are not presented in the dialectical relationship that they are placed in this society. Nanak Singh presents proletariat as pathetic and recipient of sympathy. He does not show them as a class possessive of revolutionary element. His proletariat characters are of course aware of their rights but the determined and protracted struggle that is needed for changing this system is lacking. This lack of revolutionary consciousness which is imposed by Nanak Singh on his character is responsible for the inactivity that follows the retrenchment of forty workers. They beg for their rights, do not fight for them. His characters fall prey to the contradictions of paractice, e.g. Karmdin, who assures the workers of bigger victory after the minor and temporary defeats, walks on the path of Ahimsa (non-violence) even in the face of cruel violence that is let loose against his person. This is probably the impact of Gandhian
philosophy that Nanak Singh always adhered to. Though the violence is not the elementary character of working class, but if the situation demands, then to end the social exploitation, the violent reply is not only advisable but to some extent a historical necessity. The consciousness of proletariate is bound by the religious ethics. When the retrenched workers are thrown out of their houses along with their belongings, Karmdin says:

"Don't worry! Let them do whatever they want. If God does not want us to live in his world we cannot live by force. Everything rests with Him. Just see, Believe in the Almighty.

Ultimately Nanak Singh ends up with the idea of peaceful co-existence of the two classes, which results only in the safeguarding of the present system of exploitation. This Novel can be said to be the journey of Nanak Singh from social consciousness to class consciousness, though his class consciousness does not attain its logical maturity and is trapped in the Gandhist-humanist viewpoint of him.
Lahu Mitti

-Sant Singh Sekhon

Lahu Mitti is Sekhon's first novel which was published in 1951. Sekhon, in this novel discarded the narrow communalism of Bhai Veer Singh and the urban middle class consciousness of Nanak Singh; and adopted a historical materialist viewpoint, because of which the historical contradictions relating to the rural culture of Punjab found expression for the first time in the Punjabi literature. None of the earlier novelists had ever tried to view the socio-economic situation of Punjab from a historical viewpoint and had indulged either in social reformism based on religious survivalism, such as that of Bhai Veer Singh, Mohan Singh Vaid, Bhai Amar Singh etc., or the romantic idealism as that of Nanak Singh.

Land had been the back bone of Punjab's economic structure. In a class society the private property determines the socio-cultural status of a peasant family. If, for some reasons, this economic base faces erosion, there is little scope of escaping the socio-economic crisis which is natural of follow such erosion. This economic erosion affects the filial as well as the social relations of the particular family. In Sekhon's Lahu Mitti Bijay Singh and his family is posed against this particular crisis.

The fictional canvas of Sekhon's Lahu Mitti is first three decades of twentieth century Punjab. With the aim of raising the
agricultural production the imperialist masters developed the Bar Area with vast canalisation and by allotting the landholdings to the marginal farmers who belonged to the middle Punjab, i.e. Ambala to Gujranwala. Alongwith this, the landlords who were on the path of economic downfall were also rehabilitated in this area. A few farmers who were unable to pull on only with their ancestral property also came to get settled in this area and were provided with land by either a relative or a friend on comfortable terms. Bijay Singh is the settler of the last kind.

Bijay Singh has many problems: small landholdings, no younger brother or son to physically help him in the agricultural labour and his own physical weakness. Apart from this is the inferiority complex that arises out of landlord and serf (muzara) relationship that Bijay Singh is put into. Through Bijay Singh out of his romantic idealist vision can pull alongwith this situation of lowered social prestige, but for his wife Daya Kaur, who belongs to the landed peasantry from her paternal side, it is impossible to digest this social humility. There are two reasons why Bijay Singh faces this situation calmly. First: he considers the present relationship merely a transitory phase because what his real aim is to get his mortgaged ancestral property at Ravelpur back; and this is possible only if he can earn sufficient funds in the present relationship. Actually the present humiliation that Bijay Singh faces is a struggle for reviving the past social and economic status in
his brethren and to salvage the family out of this financial crisis. Sometimes the marginal farmer loses the right of private property which results in the conflict between the actual socio-cultural situation and the situation that this farmer longs for. *Lahu Mitti* is a story of the successful struggle of a poor farmer, who has lost his private property, to attain his much longed social status.

The second reason is that Bijay Singh has to pull on this master-serf relationship because he is not in the position to avoid the cruel social reality, hence, the only thing he can do is to weave a romantic web around this humiliating situation. So the social position of Bijay Singh and his family is not only the representative of a single family but it represents the socio-economic crisis of the poor peasantry of Punjab in a particular stage of time. Bijay Singh's family was left to meet its needs only with the one-half of the agricultural production as the other half was to be given to the landlord. Still Bijay Singh is hopeful of getting his social status back as he is able to free his mortgaged land at Ravelpur. So the situation seems quite pinkish but for the crisis of prestige that he is put into because of the social consciousness of his wife, Daya Kaur. The feeling of humility piles more and more as she has to move in the social circle of Chak No. 22. Though she herself belonged to a Jat family yet she was not treated at par by other jat families as she is the wife of a Muzara,
hence, she becomes a stranger among her own people. So the social crisis takes the shape of a family crisis. The result of this is that she thinks Bijay Singh a romantic fool and wants to go back to Ravelpur, thus the level of consciousness of Bijay Singh and Daya Kaur is quite different. One another thing that brothers Days Kaur is the future of her children. Under the present humiliating social situation, it is a nearly impossible for her to get her children married. The target of her anguish is always Bijay Singh because in a patriarchal society of the feudal set up, the patriarch is always held responsible for anything - good or bad.

Bijay Singh is bound by the traditional religious sensibility under the established social culture, thus, he falls prey to fateism which keeps him away from seeking a scientific solution of the socio-economic situation and re-enforces his faith in fate and his idealism and optimism keeps alive. Daya Kaur, on the other hand, thinks only of the present crisis and has no feeling of fateism or so. This situation seems to be paradoxical as both Bijay Singh and his wife live in the same socio-cultural set up, then how come that Daya Kaur is able to shed off the fateism which is the inherent character of feudal set up? Moreover, she does not have any historical consciousness. If the established socio-cultural situation creates romantic idealism in Bijay Singh then how his wife is able to escape this? If Bijay Singh is not able to understand the socio-economic situation in its historical perspective, in spite
of the fact that patriarchal society provides more chances to male as compared to female, then neither his wife can do so. Her negation of fateism seems quite unrealistic. The financial crisis that Bijay Singh faces and the romantic idealism that results out of it, makes him give better education to his son - Madan. This is his social need as he sees the future of his family in this, since his son could become a valuable piece of merchandise in the bourgeois machinery of British government. It is not result of his idealist-religious consciousness but a physical need as the capitalist set up provides more chances for personal economic growth than feudalism because in the former the price of the man is determined because of his usefulness as a commodity while in the feudalism the economic status of man is entirely dependent on the land.

When the capitalism makes inroads into the feudal set up, the latter is certain to collapse and, as the result, the feudal consciousness also gives way to bourgeois consciousness which takes the shape of nationalism if the society is under the imperialist thumb. This change of consciousness can be seen in Madan. Madan is a brilliant boy and his father is convinced of this. When Madan is exposed to the character of imperialist exploitation, the national feeling naturally arises in him. Though he is well versed with his personal shallow economic base yet when he looks at the whole system his nationalist feeling gets more agitated. He is impressed by the nationalist struggle of Gandhi and revolutionary valour of Bhagat
Singh, hence, he wants to become a part and parcel of the national struggle.

This is impact of the incoming bourgeois culture that was introduced by the colonial masters that Bijay Singh gets disillusioned as to agriculture and employs all his resources to provide better education to his son. This happens because of the illusory trust in the openings that the new bourgeois education system might provide. This resolution of Bijay Singh is the result of realisation of social reality. He is unable to understand the conflict between his social necessity and bourgeois imperialist economic system. But Madan is acquainted with this new social system and has no doubts whatsoever as to his wavering future. This realisation of social reality and the yearning for existence compells him to shun his national feelings, and he applies all his ability to be a part of the system. He becomes a lawyer, that too a successful, and the lingering financial problems of the family are solved. But is not it a chance only that Madan is priced in the Bourgeois Market? If we look at the universal laws of the bourgeois society, it will become clear that a very few people fit in the pattern that Sekhon has drawn. Sekhon presents a debt ridden peasant's problems in this novel but he does not provide with any scientific solution. All problems of Bijay Singh are solved by Madan's education. But this is an individualistic solution. On the other side madan could also face the fate of hero of Wagdi Si
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Ravi, Pritam Singh, whose social background is almost similar to that of Madan. The fate that Madan meets is not the universal fate of the educated youth in the bourgeois set up.

One more thing that needs to be pointed out about this novel is the presentation of man-woman relationship is rural culture of Punjab. The early novelists had been presenting this relationship in a too much of an idealised form, but Sekhon presents this relation as the fusion of two forces. This can be the way Sekhon perceives it but if viewed historically, it is the other way-round. Woman is never considered a force in a feudal set up, but only an inferior complementary part of man's life, since the patriarchal system of such society does not permit the woman to become a force. It is only in the bourgeois society that man and woman come at par because both of them turn into a commodity.
Surinder Singh Narula's Neelee Bar is related with the conflict of interests between the tribals of Neelee Bar area* on the one side and the feudal lords who had the British patronage on the other side. It was under the well planned scheme of British Imperialism to develop the western Punjab as a raw material godown for the agriculture based industry of Britain. The original inhabitants of this area, the tribal nomads could not fulfill this demand of the British imperialism, hence, this mineral rich land was allotted to the settlers of middle Punjab or army pensioners. The area of Neelee Bar, prior to the colonisation by Britishers and settlement of new lords, was a pastoral area which suited well to the immediate need of the original inhabitants, who reared cattle. When the new settlers brought area under cultivation, the nomads had to loose their pastuers, which posed a great economic threat to them. So the conflict between the original inhabitants and the allottees was inevitable to arise. Prior to this stage the concept of private property has not arisen to their mind due to the barbarian tribal culture. But when the new settlers started them depriving of their own land, it was then that they realised that it was actually their land that was under the plough of the migratories. This historical

* The area between rivers Chenab and Jhelum.
situation is the fictional canvass of this novel.

In the development process of Punjabi class society the tribals were reduced to the state of proletariats. These resourceless people when deprived of their livelihood, took to the lumpen character. It was just the animal instinct for survival that put them on this path. On the other hand the new settlers had the full patronage of the colonial masters as only they could keep the raw material hungry textile industry of Manchester alive, thus, the civil administration turned a deaf ear to the social and economic exploitation that the tribals were subjected to. In the development process of this novel, Narula presents the typical character of the new loyalists of the colonial rule. The characterisation of the people portrays the new financial gain, disregarding any social or human values. Narula puts that though the basic conflict was between the Maliks, Qureshies and Sayeeds on the one side and the tribals on the other, but this landed class had its inner conflicts as well. These few people who seemed to be civilized, actually always tried to strike at the roots of one another, tried to befoul one another; the aim of this struggle was to be at the top of social hierarchy. All the Maliks, Sayeeds and Qureshies were engulfed by the naked selfish motives and never hesitated to crush others for their own personal interests.... it was a struggle of sheer greed. This is true bourgeois culture the culture of money, when all relations and values are measured by only one yardstick, that is money.
The tribals were now exposed to dual exploitation; one, their economic base was completely shattered; two, the British government wanted to kick them out of the Bar area because of the law and order problem. It was this two-fold oppression that brought all the different tribes on one platform, disregarding their tribal quarrels. But naturally this semi-lumpen class was not possessant of any such consciousness that could guide their struggle against this oppression, so the novelist, out of his humanist attitude provides these peoples with an extraneous leadership, Hamilton—a Christian missionary; and sympathies of an idealist bureaucrat, Duke. Of course, this seems idealistic that real leadership could not emerge out of this lumpen class, but a very important question can be raised in context with the leadership of Hamilton. Was it possible for a man in Hamilton’s position to be a part of such struggle when it is a known factor of the history of British imperialism that the christian missionaries were sent to colonies not to preach Christianity only but to safeguard the interests of empire as well? The people sent to colonies had no such ‘flaws’ as idealism and humanism. Superfluously viewed this seems an historical mistake on the part of the novelist, but one thing must be kept in mind that man is not a mechanical being. He is a creative being. Hamilton, who himself did not belong to the bourgeois class, when actually saw the inhuman exploitation of masses, took guidance from his conscience and became a part of the man’s struggle for an
oppression-free world. Of course, his idealist attitude had many tactical flaws, but it cannot be said to be a factual mistake as there are many such examples strewn all over the history, e.g. Vangogh, the Dutch artist, who himself was a Christian missionary exposed the inhuman element of bourgeois set up when he saw the real anguish of coal miners to whom he was sent to preach faith.

The tribal struggle is generally guided by the ancestral chivalry and they take the struggle for their rights (pastoral-sites) as a struggle for their honour. The plus point of such struggle is that it is very ferocious but this ferociousness generally misguides it, moreover the lack of proper understanding of the historic nature of social conflict makes such struggle short lived. Same is the case with the tribals of Neelee Bar. The agitation of tribals was directly opposed to the interests of the British imperialism as the interests of the allottees were attached to the well being of colonial masters themselves. But the humanist attitude of British governor-general is typically non-imperialist. He grants opportunity to the tribals to work as wage labourers in the vast project of canalisation so that at later stages they could purchase the land out of the wages they earned. If the interests of British imperialism were served with the peaceful settlement of Maliks, Sayeeds and Qureshies, then the Governor General's decision is quite uncalled for and is unhistorical. This is humanism of the author himself that creates such a situation and not that of a British
The opportunity to work on the canals strengthens the organizational structure of the tribals. It brings them closer to the modern civilization and the way for the development of new consciousness is paved. They, under the influence of Hamilton discard the barbarian habits. The common work culture makes them understand the common ideals and aims, thus, the organisational spirit of comradeship develops. But since the leadership of their organisation is vested in Hamilton, who is bound in his own religious and idealist world view, therefore, the revolutionary possibilities of this class are not properly utilised. In place of fanning the revolutionary element of this class, the Gandhian approach of non-violence suppressed the historical possibilities as to the role of this class. The common work culture brings them close only on the organisational level. The struggle that is devoid of its revolutionary content is nothing but a historical farce because the thrust of this struggle is directed not against the inhuman system, but the stooges of British empire. The organisational force of the tribals is a very important point because this makes them conscious to one historical fact that the struggle against suppression can never be an individualistic effort but a class effort. But the clergy leadership that is imposed upon this revolutionary class blunts its real class consciousness.

The organisational strength of the tribals makes the conflict
more direct. A hell of white terror is let loose - Shahbaj is murdered, so is Sherdil Nawab's family, Hamilton is exiled for having agitated the tribals. In this way the two opposite forces organise for the final count-down. The level of tribals consciousness rises to understand the true nature of conflict. It becomes clear when Mubarak addresses the demonstrators against the expulsion of Hamilton:

"Brothers I want to tell you why these Maliks, Sayeeds and Qureshies are against us. Their affluence depends upon our poverty. They want freedom for themselves at the cost of ours."

But the question that arises at this moment is that if this class could understand the historical nature of this conflict between the exploitor and the exploited, then why this struggle could not reach a bigger plane. This cannot be a question of wrong leadership only. A conscious class chooses its own leadership and historically it is proved that where ever a class got into revolutionary struggle, the leadership emerges out of the class itself. If the reactionary attitude of the Menshevikics could not hinder the Bolshevic revolution, then how could religious idealist notions of Hamilton could do so in case of the tribals of Neelee Bar? There can be two answers to this question; one, the words of Mubark do not represent the consciousness of a class but his personal, thus with the death of Mubark an unconscious class could not carry on a struggle; two,
the author himself could not understand the historical nature of class consciousness; of which the first seems true. Still the revolutionary possibilities are not completely destroyed. The legislation relating to the ousting of tribals to uninhabited areas is taken back by the British government. This smaller victory keeps the options open for the ultimate victory of masses.

One very important point to be noted about this novel is that the events of this novel are not supported by historical facts. There was a conflict between tribals and allottees - true. But no such legislation which provided for the ousting of tribals to uninhabited areas was ever passed by the British government; so the question of taking it back does not arise. Since the canvass of this novel is historical, thus such factual mistakes are completely uncalled for. The function of author is to artistically explain the historical events in such a way that the inner-contradictions of system come in the clear; the author is not supposed to create the history itself out of his sheer imagination.
5. ROOP DHARA

Jaswant Singh Kanwal is known as one of the major progressive novelist of the Punjabi Literature. Though under the influence of progressive movements, Nanak Singh, Surinder Singh Narula and Kartar Singh Dugal also presented the historical conflict of capitalism and proletariats and the anger of small farmers and landless labourer against the feudal set-up, but Jaswant Singh Kanwal was the first such progressive author who, while presenting this conflict, consciously shows his alignment with the revolutionary forces of his age, hence, with the Marxist theory which has always been the guiding spirit of progressivism. The sympathies of the masses, directly or indirectly, are always with the forces struggling against the social and economic injustice. This sympathy is deeply imbedded in mass consciousness, so, when an author candidly groups himself with such progressive forces, he is bound to get a better notice from the masses.

Novel Roop Dhara presents the fundamental conflict between man woman relationship in the socio-historical situation of Punjab of 1925-1947 and later. On the one hand is the dominant position of male in a patriarchal society, while on the other hand, the woman is posed as strong and struggling for economic and social freedom in this suffocating society of male chauvinism. In this novel the
idealistic conceptualiation and the view point of author is the same as present in his proceeding works.

The story spins around two generations. While Malan and Boorh Singh present the social picture of the first generation, Malan's daughter Satwant and manmohan, Jagroop and her father-in-law Dulla, Jagroop and Truck driver Jaiba etc. present the social realations evolving out of different social situations of the second generation. Jagroop's conflict with her God father, her father-in-law, Jaiba, Master Shiv Dutt etc. shows that to achieve her motive of social and economic freedom, woman has to cross many hurdles of social reality. The male of the first generation, after attaining the status of upper middle class, treats the woman nothing more than a commodity whose very existance is meant only for his physical satisfaction.

Malan tolerates all the excesses of her in-laws and her husband for bringing insufficient dowry and giving birth to a female child, like a tradional woman. Her only concern is to keep a corner in her husband's house-hold. But in the next generation, Jagroop and Kesar rebel against the inhuman situation and trace a new life for themselves. Jagroop and Kessar are rendered homeless when both of them rebel against the sexual corruption of Dulla. Actually Jagroop is an awakened existance of malan, who is not ready to compromise as did Tejo. Once out of family problem, Jagroop and Kesar step into social problems. Hence, Kanwal consciously presents Jagroop
struggling against the patriarchal system and, therefore, as a representative character of progressive forces.

To attain the social freedom in this male deominated feudal-capitalist system, the woman has to first achieve the economic freedom, but the patriarchal society creates all the hinderances in the path of this struggle for relative economic freedom. Author presents this scenario through different episodes. Jaiba, Hamek, Master Shiv Dutt, Police, employees of education department etc. are all part of this scenario.

But Kanwal is not able to get rid of the framework of male consciousness. He is all for the ultimate nirvana of the woman, but gets entangled in the vedantic complementary character of the institute of marriage. Woman is incomplete, both socially and physically (Malan) without cooperation of male. If she gets both love and aid of the male, she attains completeness and can struggle against the whole patriarchal set-up that has rendered her status to a mere commodity. This is paradoxical that only a male can help a woman out of the inhuman environment of male dominance. Had Jagroop not got a husband like Kaser, what would have been the path of her struggle? Had she been the same struggling, confident and tolerant woman as she is? Obvious it is that Kanwal wants a change that indicates towards the social justice but his treatment of social reality ends into an idealistic farce without any scientific understanding of the working of the socio-historical forces that
form the consciousness of man, and hence, determine the path of his actions and reactions. Behaviour and attitude of Kesar towards woman cannot be seen in a generalised pattern, though Kanwal tries to present it that way through his individualistic romanticism;

"It seems that it is not properly clear in the fictional sensitivity of Kanwal that the scattered incidents of reality are not enough for authentic realistic experience, the total texture of the events must be based on realistic viewpoint."

He seeks the solution of the problem of man-woman relationship in the existing bourgeois system and culture, and therefore, shows the bourgeois illusion rooted deeply in his consciousness. He sees the socio-historical situation in India in a wrong context. He goes no farther than the individualistic reformist attitude of the middle class. He seeks the change in the social relations without affecting the change in the basic socio-economic system. "Kanwal wants to affect the fundamental cataclysm in the society without revolution." For the basic changes in the total texture of social relations, he does not deem the change in the economic relations as a pre-condition.

Kanwal has the basic understanding of inherent contradiction of the system and reasons behind them. He knows that a man belonging to the middle class, out of his financial tightness, often uses
inhuman subtleties, but his treatment of social reality is not scientific because social and cultural values of the modern society which is still controlled by the people who crucified Jesus, cannot be changed without socio-economic cataclysm.

Kanwal understands that theory, if not put into practice is useless and, similarly, without socialisation, individual personality is also worthless, but still, Jagroop does not generalise her struggle. She does not see her individual problem as contradiction of social system as such. The history of social struggle is very chivalrous and deeply pathetic. Thousands and thousands of struggling masses have been killed by the dominant class. But martyrdom has proved that history is formed not by monarchs and generals but by the workers and artisans — by the people. Masses are omnipotent, still the massive potential of Masses have been lost in a few heroics of individualistic struggle.
Modern man is getting sick of the society. He feels that since society has not given anything to him so he is not to reciprocate in any way. He is a stranger in the crowd. So much so that he is alienating from his own self. Social values are on a rapid change and the society that provided the possibilities of hero has ceased to exist. In the traditional novel the ethical development of hero from birth to death was of utmost importance, but after the age of traditional novel, author took the sensibility of the today's little man as the thematic circle of his creation. The reader, who himself has ended into a little man in the modern bourgeois society, wants to see the little man posed against the social reality of modern society which demands valour. With this change the novel became anti-novel. This variation of technique originated with Allen Robbe-Grillet's novel *Jealously* (1959). *Tapoo*, which is categorised as an anti-novel by some critics, was written under the influence of the French novelists, as the author has himself admitted this fact.

The story of novel spins around Gurmohan, who gets through his matriculation in his third attempt. A lot of celebration takes place on this 'great' occasion, which does not appeal to Gurmohan who is like an island which remains unaffected and dry in spite of its
situation in the middle of swirling waters. He has no aspiration whatsoever. He is married. But prior to this marriage his friend Smunder Singh advises him to avoid this marriage because Bhabhi Nand Kaur had 'agreed'. But so scattered is the personality of Gurmohan that he is not even able to kiss this woman passionately, who in turn, thinks him to be an impotent; which he is, though not physically but mentally. After marriage he goes to Delhi for job, gets a lot of promotion, wanders around in the world, and finally gets into an affair with Stella, his boss's wife. Stella thinks him to be a sun setting and rising at the same time. When everything has reached its apex, Gurmohan resigns his job and returns to his village just casually:

"Next day he awoke late and kept rolling in the bed .... tried to shed of his tiredness. .... Oh! How much of tiredness! How many nights it will take to be fresh again? Numerous nights! May be all the nights that are left in the life".

Narinder Paul Singh has, in this novel, presented a basic concept of the level of consciousness of man in the modern bourgeois society - man is a completely isolated and alienated being - alienated both from the society and self. The feeling of loneliness - as that of a lone island in the middle of ocean - eroses the man's personality into nothingness. This is story of a defunct individual, not living but existing in the bourgeois society. The bourgeois society has
ripped apart every human element that was once the possession of human being. This is the story of the death of the individual. Ralph Fox has put it very interestingly:

"The grand first declaration of the independence of the individual becomes in our time no more than a declaration of the death of the individual in the name of the sanctity of the individual."

Man cannot remain free in the bourgeois society because the bourgeoisie has sacrificed every freedom on the altar of the 'freedom of trade'. Man is turned into a commodity and thus, he disintegrates from a human being into a merchandise. This alienating process was certain to affect the novel as well as literature as a social phenomena; thus the plot has been superseded by the subjective impressions; puppets and dummies have taken over the place of real live characters and the style has been ousted by mannerism.

This modern system of literature proceeds by separating life from reality, and by destroying the dialectical relationship between time and events. The result is that the inner process of actions and reactions that exists between the character and the social reality evaporates, so this sort of system destroys creative power itself. Actually the modern bourgeoisie is not in position to accept the historicity of man, who is changed by the society and who in turn,
changes the society. The reason of this negation is that to accept the historical role of man is to accept the total rout of bourgeois setup itself....this will be to recognise the active forces that change the system and to accept the historical death of capitalism, which the bourgeoisie cannot afford to accept.

The 'hero' of Tapoo is not struggling but wandering in the darkness. Light neither comes to him, nor he tries to find it out - always inching away from the social reality. But a vital question that arises is that though man in a bourgeois set up is like an island, but these islands can be interlinked with common bridge of human suffering. Undoubtedly these islands (men), in this alienated form are little, but by this human bridging up they can transform their littleness into a social force, that can change the social system from which this littleness arises. The 'hero' of this novel walks out of every conflict. He cannot understand what 'is' and what is 'not'. Rather he confuses these two into a mess of consciousness. But the problem with Narinder Paul Singh is that he has tried to present this situation of man as the sublime form of human existence.

"Gurmohan was one of the men ....Like Mahatma Buddha. No problem of money and need of books. No jealousy for anybody. He had no father.... no mother .... no brother....no wife...no children ....no friend .... I want to reach a stage where nothing is negative or positive. For me even
victory over corruption is useless" (p.117).

This is nauseating that the author presents this negative attitude of Gurmohan as sublime. He is like an indifferent spectator of social circus and retires from it whenever he feels like. His aspirations are dead and the self confidence has ceased to exist.

This novel opens the gates for a discussion about alienation that modern man is experiencing. What is the extent of this alienation? What are its socio-historical causes? And what is, if any, remedy? The extent of alienation of the man can be surmised from the song by Paul Symon:

I am shielded in my armour, hiding in my room
Safe within my work. I touch no one
And no one touches me.
I am a rock. I am an island
And a rock can feel no pain
And an island never cries.

The board attention focussed on the condition of alienation shows that we are confronted by the symptoms of morbid and acute social sickness. Man is lonely and strange in this world. He feels crushed and benumbed under the grinding pressure of social set up in which he has neither significant purpose, nor decision making power. Alienation is a product of man's importance before the forces of nature and society and his ignorance of the law of their operation.
They are not everlasting. The human relations acquire mystified, irrational or absurd nature when they form the relationship among things. The reason for these relationships must be looked for in the man himself, in the specific social system. It is known that the cause of human absurdity lies in alienation of man, which when at work, far from affirming him, reifies or dehumanises him. The real economic alienation manifests itself at the level of political or social relations as the division of concrete man into an individual or a citizen who leads double life: the public and private. The relationship between individual and citizen is an external one. The individual does not recognise him in the community. When he acts collectively as a member of the state, he makes an abstraction out of his real existence. True individuality and true universality are thus found in the insoluble contradictions.

Mandel is of the view that:

"Alienation results from the certain form of organisation of society. More concretely, only in a society which is based on commodity production and only under the specific economic and social circumstances of a market economy, can the objects which are projected out of us when we produce, acquire a socially oppressive existence of their own and be integrated in an economic and social mechanism which becomes oppressive and exploitative of human beings".

So, since alienation in class society is based on expropriation
and exploitation of the labour force, the nature of this deep rooted
disease points to the direction of its cure. It can only be
eliminated if the unity of the workers with their means of labour is
restored; that means, the economic alienation will have to be
eliminated, thus, the political and social alienation will also be
so eliminated as man will attain the status of Man again and will
cease to be a commodity.
JUG BADAL GIA

-Sohan Singh Sital

With the creation of masterpieces like Tootan Wala Khuh, Kala Parchhawen, Jang Jan Aman, Jug Badal Gia, Sital has acquired the foremost place in the novelists of Nanak Singh's age. The deep and sympathetic, but emotional analytical approach that Sital applies to picturise the rural life of Punjab, is rare for his age.

Sital is known for his realist writings. But his realism is based not on any ideological commitment or historical understanding, but his own deep rooted experience of the social reality. His only commitment is human integrity and pro-masses approach. The literature is related with society and reality of life; and the picture of social reality evolves out of the reflection of social system. The real nature of the social system of a society at a particular stage of time is reflected in the dialectical relations of the opposite forces in such society. So the real nature of the social reality is determined by the historical context of the social system. It is because of this fact that historicity is one of the most important dimensions of social reality presented in fiction. Class struggle is the central and the determining factor in the development process of society. This class conflict determines the consciousness of men. Sital has this consciousness, though he does not understand the historical nature of this class conflict. Yet he is able to see it and thus present it. In this way his realism
attains the way of criticism. Because of his deep rooted experience of society he unconsciously presents the dynamism and conflict of different forces in his picturisation of physical facts and routine life. Sital views the social system with his personal analytical approach; hence, he presents such a concrete picture of the social reality that it is very easy to make out the inner-conflict that is inherent in the society. It is not necessary that a writer should be consciously associated with dialectical materialist philosophy, but his human integrity and analytical capability enables him to present the social reality in its true nature. Lukacs' comment about Tolstoy can be true about Sital's realism as well:

"The inner truth of the works of great realists rests on the fact that they arise from the life itself, that their artistic characteristics are reflection of the social structure of the life lived by the artist himself".

Sital is conscious as to the exploitation, both economic and moral, that the masses are subjected to. He honestly yearns for the change of such social system, but he does not understand the historical role of the opposite classes, so he generally opts for poetic justice because of his idealist-optimist viewpoint. It is apparent from his writings that he wants a new social system - a human and harmonious system, in place of the present exploitation-based set up, but what system and how to attain it is not known to Sital.
Like any other novel of Sital, the canvass of this novel is rural life of Punjab. Sital has taken two problems in this novel, bourgeois-feudal relationship of landlord and serf; and social status of woman. Sital shows that landlords, out of their better economic position, exploit the lower strata of society at different levels and this exploitation will continue so long a new social system is not constructed on the ruins of the existing one. Lakha Singh is the mixed blend of rural bourgeois consciousness and feudal way of life. He is pupil of Dhane Shah, a representative of bourgeois consciousness who teaches him the subtle way of bourgeois exploitation in place of the naked and crude feudal ways. The circle of his exploitation is not limited to the agricultural labour such as Duda, but also the marginal peasants of his own caste and brethren. The capital accumulation causes the destruction of poor peasant to the level of agricultural labour such as Natha Singh. Lakha Singh's main weapon to exploit Natha Singh is by exploiting his emotional and religious commitments. In a class society - religion, morality and ethics - all constitute a bigger circle of exploitation. Religion becomes a weapon in the hands of exploitor. Religion and its agents, Lakha Singh, Dhane Shah etc. form a junta to exploit Natha Singh. Thus, religion is shown as a conduit to the bourgeois exploitation - as an organ of the dominant class to suppress the lower classes both economically and emotionally. In this novel emotional exploitation of Natha Singh leads to his economic exploitation.
The whole structure of novel revolves round the economic position of different classes. The unequal distribution of production sources leads to economic, moral and social exploitation of the working class. The economically dependent is exploited at all levels — he/she may be a labourer or the woman. The financial sound position of Lakha Singh gives rise to his feudal traits. In a feudal society the woman is considered to be a property of man that rears children for him and satisfies his sexual hunger. The position of woman is similar to that of labourer. Both of them are utilised to achieve the maximum satisfaction. With the diminishing utility value, both the labourer and woman are replaced.

Sital presents three models of woman. One, idealised romantic model of Basant Kaur, who is spotless moral character. She represents the concept of Indian woman who was placed in the slavery of man both at social and moral levels. This slavery of woman is named as pious relationship of man and woman under the crude sanction of religious manuscripts:

"A woman must go to Brihat Hell
If she does not fulfill all needs of her husband".

The sacred concept of man-woman relationship is actually a cruel trick of patriarchal society. With the passage of centuries, the woman has psychologically accepted this position. Either she does not revolt against the male dominance and injustice, or if she does,
it is a crude emotional revolt and not a concrete one, because her economic dependance does not allow her to have the same footing like that of male. This kind of revolt is done by the second model of woman in this novel, Swarni, Lakha Singh's second wife. What she does is that she becomes the mother of her lover's child instead of her husband's; and destroys Lakha Singh's child in its foetus stage as if she were taking a revenge from Lakha Singh.

Psychologically having accepted the male dominance, Swarni is unable to turn this individual revolt into a social revolt. She does not question the authority of man as that is already determined. The aim of her revolt is to emotionally torture the masculinity of her husband. She does not have courage enough to say that Lakha Singh is not the father of her son, but she says it symbolically. The third model is that of Rajo - wife of Duda and concubine of Lakha Singh. Her only wish is that she must attain the status of Sardarni. This is the result of the inferiority complex that arises out of the social standing of the caste she belongs to. But she cannot acquire this status in a class society because economic inequality is the basis of social inequality. Rajo is actually living in an illusion. The basis of this illusion is the present material comfort that she has got out of the sexual relationship with Lakha Singh. If Lakha Singh accepts her as his wife in the end of the novel, it is not as a result of the historical change in the social system. It is change of the individual situation of Lakha Singh who is put into inferior
economic position due to the partition of India.

The consciousness level of Duda is a bit strange phenomenon. It does not fit in the feudal pattern of society that he is living in. Perhaps his previous lumpen character as a beggar continues throughout the novel. He not only knows the immoral sexual relation of his wife with Lakha Singh, but also publically acknowledges it. He lacks the self-respect of a labourer. Knowing about this relationship is something else, but acknowledging it is opposed to the moral pattern of Punjabi rural society.

The lack of historical consciousness results in the romantic idealist end of the novel. Due to the partition of the country Lakha Singh has to migrate to the eastern Punjab. His land and valuables are left on the western side of the border, thus, he has to accept the proposition of Jarnail Singh, Rajo's son. Actually this is a technical proposition that both Lakha Singh and Jarnail are put in. There is no question of society having changed. The change of social superstructure is possible only with the change of socio-economic relations. The reason for this change is extraneous. One interesting question that can be raised in this context is - if there had been no partition then could Jarnail make Lakha Singh accept his proposition? Actually it is not the system that has changed but it is the physical situation of Lakha Singh that has changed.

Of course the time has changed for Rajo and Jarnail but what
about the millions of others who are suffering from the same economic and social exploitation. This proves emotionalism and intellectual immaturity on the part of author. He pictures the social reality in its true historical nature but he seeks the solution in his personal idealism and thus, is diverted to poetic justice. The tragic situation of masses does not change with such change of international borders and governments. It changes with socio-economic system. Inner conflicts of the system remain the same, so Jarnail Singh is just a tool for a pre-determined idealistic end of the novel. This is not the universal solution of the problems of class society. So it seems that the author tries to escape the vital question as to the role of revolutionary class in the social change. If Rajo gets status of Sardarni, out of Lakha Singh's compelling situation, then the question is why Swarni, who was a Sardarni herself, faced exploitation at the hands of Lakha Singh. So on the level of the solution of tragic social reality, Sital and Nanak Singh are on the same footing.
Anohoe is one of the most outstanding novels of Punjabi literature. This novel is not important only for its powerful characterisation but also because it presents man in his historical context. Time is a dynamic process and so is the history. The relationship of man and history goes parallel. Sometimes history creates man and at another time man makes the history. Author is to present this history in language of which character is the centre. Gurdial Singh understands the primary relationship of man and history. Anohoe presents a crossing where two roads lead to different consciousness, that is, first; Bishna selects to seek humanity in "un; and Bhagta, his brother, joins the market culture of the bourgeois society and thus ceases to be a man. In this way Bishna is alienated from the dominant social life. Superfluously viewed, Bishna might seem an anarchist individual, but if viewed historically, he is a man who refuses to bow to the dehumanising process of the capitalist system. Apparent it is that he cannot tolerate high-handedness. This can be possible only for a man who still remains a man. This consciousness is the basic reason of the alienation of such character. Damn he cares about death, as the death is the ultimate end. He thinks of life that he wants to live as a man.

Bishna and Bhagta perceive the socio-economic situation
differently. Bhagta realises that one can only fit in the bourgeois pattern by adopting the culture of this particular economic system, in this case the man becomes secondary and the system becomes primary. But Bishna does not agree with the system. He is not against the capitalist system because he understands the inner-contradictions of it, he does not; he is against this system because for him everything is for man who is humane, and if the system destroys this very element of man then it must be opposed it and he does, though only in a limited circle of his consciousness. Capitalist system which leaves the freedom of man behind the freedom of trade is not acceptable to him. He recognises his roots as man and is, therefore, out of the prevalent culture, and hence, is alienated.

India is in the transitory period. Bourgeoisie is replacing the feudalism. But the remnants of feudalism still linger on, so the elements of human morality has still not completely been eliminated. So the conflict of entirely two different systems results in the confusion of the consciousness. The major question that is raised in the mind of Bishna is about the nature if man. What he is? How he fits in the world? He seeks for the humanity and integrity of the man. But when man ceases to be a man in a bourgeois social system, he is certain to get into a confusion. Freedom is man's yearning from the times immemorial. But how to seek it - this is the confusion. Bishna at one moment thinks:
He could not understand why Boota could not answer what he asked him. Either he could not make him understand what he wanted to ask, or Boota could not understand what he wanted to ask, or Boota could not understand the crux of his question.

He can escape this confusion only in two ways: either he should step into the shoes of his brother Bhagta, or must have a real historical consciousness so that he could understand the market culture of bourgeois society because this culture is responsible for man's withering away from his own-self. He tries to understand it when he talks with Boota:

"-Boota, Are the Banias (traders' community) of the world alike or the Banias of only our town are such? Bishna asks.
-Actually brother, this trade is such a thing that man loses all his integrity. Whosoever gets into the trade loses his humanity - Boota replies."

But Bishna is not interested in the logical deduction. He feels that under the inhuman isolation there still existed some morality.

- Why don't they look like human beings? (Bishna)
- Because their activity is inhuman (Boota)
- You mean trade is inhuman? (Bishna)
- Yes, Machines do the trade abroad. (Boota)

So apparent it is that if man does the work of a machine, he
turns to be the same. The obvious hint of the author is towards the bourgeois trade which compells a man to be a machine.

The question of private property has been considered in this novel as a primary question. In a feudal society, the man is emotionaly linked with his private property, but in a bourgeois society, any such link is severed and the only relationship that is left is that of profit. So what happens is that man starts alienating from his emotion as well. The man reaches the stage of complete alienation only in the bourgeois society, but the process starts righst with the industrialization, which is a prelude to the capitalism. The complete alienation is the stage of surrender when one retires to the cocoon of mechanical existence. But if he retaliates against this alienating process, his struggle is to be in accordance with his social consciousness. Since the consciousness of Bishna is limited, thus, his activity is limited to the opposition of physically visible agents of the system. He is attached with private property on emotional level. This relationship continues so long the human element is present in such relations. Once the relationship is subjected to the bourgeois dehumanisation, the elimination of the emotional relaitonship is automatic. This is apparent from the events of Anhoe. Bishna voilently reacts when the Setn Tota tries to evict him from Hatta and is even jailed for this. But when he comes to know that his brother Bhagta has bought the place, he leaves the place alonwith his wife Daya Kaur, with
nothing but the clothes on their body and their integrity. This is not love for the private property, this is love for man - love for conscience, which man is being deprived off in the bourgeois society. As a result he is alienated from his labour also. His labour becomes the labour of machine and the reward is money. In this way the man's existence is negatived from this triangle of machine-labour-money. In Anhone the problem of alienation is more serious as man is shown to be standing on the cross-roads of two different socio-economic systems - the bourgeois and the feudal. So the confusion makes the alienation of man even more tragic.

In this novel Bishna emerges as the tragic hero who is posed against the capitalist system, that too alone. His nature represents the free nature of man. This freedom is not only his wish but a necessity as well. Bishna expresses his wish for freedom by expressing his hatred for slavery. He does not have any model of this freedom. It can be seen only at the level of practice. The hatred for slavery that he (Bishna) expresses at the level of practice, and then in the way he rises against this is a typical characteristics of a free man.

Choice of profession is another aspect that turns man alienated. This problem is not related only to the outer structure of the human existence but is related to the deep rooted nature of man. This is apparent from the another alienated character of this novel - Maghi:
I don't like the trade of carpenter. I want to do something great, there is nothing in the study as well. What I learn in two months, the teacher keeps repeating for a full year. If man does not take to drinking then what else he can do.

To ignore the problem of the choice of the profession, is increasing the level of the alienation. Basically the man is a creative being. He wants to create, not repeat; but the bourgeois system is concerned only with the mechanical labour activity and least it bothers about the human aptitude. Thus, the creative power of man comes into direct conflict with the mechanical labour. This never ending conflict gives rise to tiredness which results into alienaiton.

When man is unable to create something new, then the routine labour beocmes an alienated expertise. This does not form the part of man's personality. Another problem with man who is posed against dehumanisation is that he does not want sympathy because sympathy belittles him. The relation of sympathy is that of superior and inferior. The sympathiser feels sad for the other man out of his better positioning. What Bishna wants is not sympathy but understanding. This is the realtionship between Bishna and Boota. But one question can be raised in this concern, that is: what is the relation between Bishana and Kahnia? Is not it a relation of sympathy? No, it is relation of being the same. People like Kahnia are comrades-in-arms, Bourgeoisie treats every labourer at par,
both are subject to the same exposition and, more or less, the ultimate exploitor is the same. Bishna recognises himself in Kahnia, They have a historical relationship - the relation of belonging to the same class of the exploited. So there are two groups of characters in this novel; Bishna, Daya Kaur and Maghi etc. form the first, while Bhagta, his wife etc. form the second; both of these groups have different patterns of life - the first is humanist and progressive while the second is diametrically opposed to it. The path of Bhagta is that of dominant class. Bishna, Maghi and Daya Kaur are apparently against it. Economic prosperity of Bhagta is a proof of conscience sold in the market culture, while Bishna represents the conscience poised against the same market culture.

"Novel Anhoe is a study of the character. Bishna spends his entire life as an outsider and in the end he relinquishes the world as if it were not fit for him."

Because of this characterisation of Anhoe, Dr. Attar Singh feels that the pivot tragedy in Anhoe is human character and not social situation (But I feel that the social situation has much to do with the human character). What makes Bishna a powerful character is that he never compromises with the inhuman forces. He is ready to concede defeat but not compromise; and defeat may be a prelude to a future victory. The question is not of victory of defeat, the question is of the values. Compromise makes Bhagta a pathetic character who feels guilty for his betrayal with his brother, but at
the same time he is mentally satisfied to have become a part of the new system. Bhagta is the actual recipient of the sympathy not Bishna.
Serkan Te Kamre is Sukhbir's third novel in Punjabi. The canvas of this novel is much vast compared to the earlier novels of his. Possibly there is no other novel in Punjabi literature which has presented the metropolitan life in a broader framework than him. In his own words,

"This novel represents the different dimensions of consciousness of metropolitan life by presenting the shattered existence of the littleman.

The disintegrated filial relations, human degeneration, indifference towards the traditional cultural values, false westernisation, loneliness etc., which are the characteristics of metropolitan life, have got a vast expression in Sukhbir's novels. Bombay, which originated as a metropolitan city in the process of world marketisation and industrial revolution in India, is the canvas of this novel. This metropolitan is exposed in this novel with all its illusory glitter and degeneration. In this city, which has completely adopted the bourgeois socio-economic pattern, man is nothing more than a marketable commodity. The parallel existence of sky-scrappers and slums is another vital point in this novel that narrates the humble position of man in this money oriented world.

To present the multi-dimensional metropolitan life in this
novel, Sukhbir has created characters like Meena, Pardeep, Rahi, Yussuf, Nigun, Rashid, Mondonsa, Manohar, Uma, Dolly, Shanti Pal, Luci etc., and by exposing these characters to different social situations, the author has tried to evolve the true nature of metropolitan consciousness. The author has presented a detailed picture of hotels, movie houses, slums etc. which have deep rooted effect upon the consciousness of man. No single character is the centre of this novel but all the characters are different dimensions of the same life. All characters have suffered disintegration at some level and belong to the middle class consciousness. The middle class man is subjected so much to the mental torture that his relations both with the self and the nature are severed. The characters, because of their typical middle class attitude, want to associate themselves with the upper bourgeois class, but economically they fall in the lower strata of the society. They see the solution of all their problems in the upper class life which they cannot achieve. This failure results in the disintegration of their personality and alienation.

The age of bourgeoisie is the age of urban development. The industrialisation gives rise to the city and some of these cities develop into metropolitan cities out of their strategic importance. Man who made the machine was turned into machine himself by the culture that followed the industrial revolution. The position of man cuts him from society and self on emotional levels and all the
opportunities of cultural development and creativity is lost. The life of metropolitan cities is the truth of bourgeois society. The value of life in bourgeois culture is determined by the money, thus he becomes a marketable commodity. All human values and emotions are put into a secondary place. The life of a bourgeois metropolitan city is the highest form of degeneration that man can reach in such society. The unemployment or the inhuman employment disintegrates the human personality, which results in moral degeneracy, as that of Rahi in Sarkan Te Kamre, who cannot go beyond the physical geography of feminine body.

The characters of Sarkan Te Kamre travel from roads to rooms and vice versa in search of their self. Pardeep searches for the authentic values of life but he lacks the dynamism that is essential for such search. He is more or less presented in an idealized way. His personality is divided into two selves; he is a writer with two names:

"As a ghost writer Shashi Raj, he wrote cheap entertaining stories that are generally published in popular tabloids. He called them commercial stories and Shashi Raj, a commercial writer. But he lived on the money that this commercial writer Shashi Raj earned.

In pardeep we see that in a bourgeois metropolitan society, man is compelled to live at the level of trade, away from his integral
The characters of this novel come to Bombay to 'rise' in life. But are trapped in the golden net of this life. Meena comes to this place to try her luck in films, but this metropolitan binds her in its loops like a python. The question of physical survival makes her a keep of a Gujarati Seth Shanti lal. In spite of being a semi-prostitute, a loving, affectinate woman lives in her. The conflict between the two different selves take her to alcohol:

"It is very difficult....very difficult in this city to live for bread only....liquor helps to stand this difficulty."

Like Meena, other characters also come to Bombay following a golden mirage and forget themselves in the knots of its culture. In a metropolitan city men exploit one another. If one does not become a part of this process he cannot survive for a single moment. The exploitation of one another gives rise to the feeling of loneliness and alienation.

Manohar and Uma are the only characters who have a relatively satisfied life, because, they are aware of the real contradictions of the socio-economic system they are living in. The real social consciousness saves them from the spiritual disintegration that others are exposed to. They understand their position in the bourgeois set up and thus, do not get into hallucinations as others
do. Because of their dialectical materialist viewpoint they do not live away from the people but live among them:

"Man is lonely when his relations with the masses are severe, when the people seem to him just a crowd, not fellow human beings."

Manohar is a seeker of authentic life values as against the other characters who seek their private self. But one thing is to be noted that no authentic self can exist without a system that has authentic values. So seeking the authenticity of self without seeking the authentic system is a historical farce.

The aim of mostly all the characters is to transform the 'room' into a 'home'. These people come to the metropolitan in search of a better life - this better life, more or less means economic prosperity. Meena and Yussuf came to work on the silver screen, Pardeep to become a famous writer, Nigun to be a well known musician. But all of them emotionally suffer from the loss of home. They want to go back but cannot as Yussuf says:

"What the hell a city is this. One cannot leave this city once he is entrapped in its golden cords."

Actually they do not want to leave the city themselves. What they want is to become a part of the glittering life of the upper class. They are not completely disillusioned as to the reality of their dreams. What they think is that the reason for this mental torture
a personal problem; but one thing they don’t understand is that actually these problems are that of system itself; Human degeneration and alienation is the natural process of bourgeois system. They are not able to differentiate between dream and reality. Their aim of being a part of bourgeois class can only be fulfilled by the possibilities provided by the metropolitan city of Bombay. So long a man does not get rid of illusions and habits that he has attained in a bourgeois society, he cannot attain the true freedom. The problem of the characters of *Sarkan Te Kamre* is that they seek the completeness of being without shedding of the bourgeois culture, which is a historical paradox.

The truth of reality is that the economic problems crush the conscience voice of the man. The money culture of capitalist society kills the feeling of self respect. The characters of Sukhbir understand the real nature of life in Bombay:

"Bombay is a market woman, a half-naked woman of night clubs". Then he saw the people sleeping on the footpaths. he felt that Bombay was a sick woman, very lonely and sad."

The question is that they do not understand this nature of life in its historical perspective but perceive it from their personalised viewpoint. It is not the inhuman life of masses that disturbs them but it is their personal failure to reach the upper strata that haunts them. The reasons of their personal situation are
to the socio-economic pattern of the bourgeois society. It can be categorically said that *Sarkan Te kamre* presents the typical class problems of the middle class.
The theatre of this novel is set in the semi-hilly region of earstwhile Chamba princely state. Socio-historical texture of the life depicted in this novel presents the feudal set up; and resolutely different dimensions of traditional culture, beliefs, customs etc. The feudal set up of this particular region, if viewed from socio-historical perspective, is a bit different as compared to the other parts of Punjab. The dominant reason for this difference is, may be, because the agriculture does not form the backbone of economic structure. The main occupation of this area is cattle-ranching by Gujjars and oarsmanship by Muslim populace. The geographic isolation of the said area in the said period gave birth to relatively narrower cultural and social boundaries.

Shahni, Gumti, Asho etc. female characters belong to Hindu populace and physical life of these characters depict the social customs, religious beliefs etc. of the Hindus of this area as more dogmatic compared to other parts of Punjab. Lajo, alias, Shahni becomes a child widow at the age of twelve. When she goes to Hanuman Temple with her father, Partap Singh, youthfull son of proprietor of the tea estate, tries to sexually exploit her. Similarly, seventy five years old Pujri of Chamunda Devi Temple actually molests her. By picturising these events, the author has certainly given a clear depiction of problematic situation of child widow, anti-human
character of traditional widow custom and impotency of hindu religious establishment under the iron-heel of established feudal class. Under the socio religious beliefs, these widows are not permitted to remarry since they are considered to be capable of contaminating the soul of the man; but when a male of economically or socially dominant class sexually exploits them, the same system finds itself unable of doing anything. This staunch anti-woman stance of widowhood in feudal set up proves the meaninglessness of human relations. Both, the in-laws and parents of Goumi claim her income, she earns from prostitution and it does not seem unethical to them, but neither is willing to provide her social security or get her remarried as that would have been very immoral. This is the naked picture of stagnant feudal morality, the ultimate utility of which is only to nourish the selfish needs of dominant class.

Religion is the world-view of feudal age. Religious sanctions even for the lowliest actions of the dominant class stamp them ethical, hence, the clergy is always a complementary section of the dominant feudal junta. Most unethical and immoral sexual relations of Asho and her disciples are acceptable to the society, set in traditional feudal culture, because a religious veil gives their actions an aura of morality.

The Characters of Kahlon keep dragging on with the heterogeneous, but otherwise socially acceptable relations for a long time and
endure the mental as well as physical anguish; but the environment induces, them to rebel and to establish physical relations out of the moral circle which ultimately result in the tragedy of destiny.

Kadar, the pivot character of the novel, who owes his very existence to illicit sexual relations, does not rise above the animal instinct of physical existence. He has been presented as a symbol of masculinity, whose consciousness is limited to sexual pleasures only. In a feudal society social recognition of the individual, hence, his accommodation in the texture of social relations is the crux of human existence. Kadar, in accordance with the socio-historical relations and resultant consciousness should have been struggling for this social recognition, but he does not. The bitterness arising out of this lacking recognition should have formed a base of his rebel self, but is saturated in the sensuous pleasures only and life seems a satisfying entity to him, thus presenting a heterogeneous balance of social reality and level of consciousness.

The social consciousness embraces all the outlooks, views and theories dealing with social life in general and its individual aspects as reflection of existing socio-historical relations in peoples' mind. Social being is, his initially and in a way, inconclusively, expressed in social psychology, which encompasses immediate ideas, notions, sentiments and moods that arise in people from day to day reflection of their position in society and
prompting them to do certain social acts. Insofar as in every class society each class occupies a certain place in the system of production relations and has certain specific interests, notions and sentiments, of class psychology.

Social psychology expresses the status and the interests of a class vaguely, unconsciously and spontaneously rather than deliberately. Having essentially a reflection of the status of a certain class, social psychology is largely determined by traditional outlooks that pass from generation to generation, and reflect the social status of the class concerned. But Kadar's consciousness and psychology seem to tread a pre-determined path.

All this seems to have arisen out of author's aptitude for sensuousness which ultimately ends in obscenity. Sant Singh Sekhon has called it animalistic tendencies. This tendency gets stronger expression in his later creations, hence, better it would be to call it a question mark posed against the artistic expression of the author.

The basic quality of the male prototype presented by kahlon is his physical strength to sexually satisfy a woman, so to establish this physical strength, kahlon indulges into naturalistic narration of sexual activity which carries him to semi-pornographic fiction.
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