CHAPTER VI

CONCLUSION
Khushwant Singh is a renowned person, who has gained popularity by his fictional and non-fictional prose. He is most famous author who has always been worth listening. In his career of about five decades though his work has been provocative and controversial, but is always has been propounding, perceptive and compelling.

He is in the peak years of his life and has witnessed many events of Indian history. He viewed the time of Indian independence and partition to the emergency, operation blue star, and is familiar with the people whom he saw from near and who shaped the future of India. All the events and episodes that he saw is reflected in his novels. He is considered as the most daring Indian writer, who dares to write anything and does not think of the consequences before hand (in advance). Therefore the novels written by him are realistic, which are colored with imagination.

Mr. Singh always wished to write on the topics, which are worth reading. To be known after death he admires the lines by Benjamin Franklin:

If you would not be forgotten
As soon as you are dead and rotten
Either write things worth reading
Or do things worth writing.
In his autobiography he accepts it as he says, "I have not done things which anyone else may feel are worth recording. My only choice of not being forgotten when I am dead and rotten is to write about things worth reading."\(^{135}\) Thus what he has written appears to be appealing to the readers.

This work deals with the novels of Mr. Singh particularly with women characters. After dividing women characters into socio-economic classes and the involvement of authors imagination and his descries of portraying these women characters according to his will or to the demands of the plot of the novels. Women characters in all the four novels have special value; they play an important role to justify the motive of the novels.

In Train to Pakistan Nooran is the main women character that plays an important role in the life of Jugga. He is transformed from a villain into a hero; he lays his life in order to save the life of his beloved and their unborn child. And the title of the novel is also justified as Jugga saves the train, which was going to Pakistan, which was to be blown, by bomb. In I Shall Not Hear the Nightingale, Sabhra is the main character, who saves the life of her family members and is concerned for all the people related to her either servants or her relatives. The title also is related to her, when she is on deathbed she

tells her son that she won't be able to hear the song of Nightingale on the eve of independence. In Delhi, there are many women characters and most of them are very important ones who bring about realism. They are specimen of the prevailing society. The Company of Women is basically related to women characters. All of them are of equal importance to the plot of the novel. These characters bring about Mohan Kumar's love and linger for them. Mr. Singh has made us come across various types of women. It has a variety of women who belong to various class of society and are of various character types. But all are portrayed with the want of sex. Here variety of individual's traits among the women characters can be seen.

The third chapter deals with socio-economic classes of society. All the women characters of all four types of novels are divided into five classes according to their economic conditions. Overall if one sees that most of the women characters belong either to lower class or upper middle class. This shows that Mr. Singh basically portray the women belonging to lower class of society or upper middle class of society. And he is less concerned with the rich class. There are nine women characters belonging to lower class and nine other belonging to upper middle class and only three belonging to rich class out of thirty two women characters in all.

The Fourth chapter describes about the socio-cultural character types and all the women characters are divided into categories according
to their attitudes and behaviour. Mr. Singh has portrayed maximum women characters that had a profession.

The percentage of professional women characters is 42.42% in all, and least are religious only 6.06%. This statistical data points out that Mr. Singh makes most of his women character professional and least religious.

In *Train to Pakistan* there are only three women characters and all belong to lower class of society, but all three have different character type. Here it seems that Mr. Singh is not bothered about women belonging to other class of society. It is not depicted how they reacted and what was their social problems at the time of partition. Thus the novel is devoid of this aspect. It only shows how the women of lower class of society were tortured and how they reacted to the terror and traumas at the time of partition. If Mr. Singh would have placed women of other classes of society and their behaviors in the similar context, then the clear view of the society might have appeared. Through these three women characters it seems that it were only women belonging to lower section of society had to suffer during partition. Nooran is the daughter of a poor weaver and therefore belong top lower class of society. Also Haseena who is a prostitute a very young and Sundrai daughter of an orderly also belong to lower section of society. Therefore it reveals that the women of middle, rich and royal class women were more privileged
and were happy as they were not tortured by the people during partition, or Mr. Singh has not taken trouble to tell their situation during partition.

They belong to different character types; Haseena is a young prostitute by profession and goes to entertain people with a prostitute. She goes to Hukum Chand’s house to entertain her with an old prostitute. She sang there, ‘She put her left hand on her ear and stretched the other towards the magistrate addressing him in a shrill falsetto.”  

Where as Nooran who is considered as the main character is sexual, she is described as totally involved in sex with an outlaw Jugga who even does not belong to her religion, this is different thing as love seeks no boundaries but to have sex before marriage is considered as an immoral act by Indian society. Another character is Sundari who is moral character; she is married to Mansa Ram and behaves morally or in other words holds a moral character.

The novel I Shall Not Hear the Nightingale bears six women characters that belong to various socio-economic classes. Maximum number of them belong to upper-middle class only one character Shunno belongs to lower class and one more belongs to rich class all others belong to upper middle class. Thus it seems that the novel describes the lifestyle of women belonging to upper middle class and the story revolves around this class only. And it is true also as the two major families which are described are of upper middle class society.

136 Khushwant Singh, Train to Pakistan, Ravi dayal Publication, New Delhi. 1956. p 38
All the women characters of the novel are found with different character traits. Shunno who is from lower class of society shows the traits of religious character type. She assists her mistress in religious rituals and also shows deep faith in God and God men. Sabhraí of upper middle class is also religious; she is the leading light of the novel. She holds her family into one through religious rituals, also possess sixth sense, which comes to the people of deep faith and worship. Champak is placed in opposition of Sabhraí, she proves the sexual character through her actions. She is always found with her sensuous acts. She goes to the extent of experiencing sex with other man. She also does not care for others and her reputation and behaves sexually in the train, where she is with Madan, “Madan stared at the girl stretched out on the white bed sheet. He had never seen a woman like that – not even his own wife.”

Whereas Sita and Joyce Taylor belonging to upper middle and rich class respectively are found to be having social character. Joyce Taylor being a Britisher consoles Buta Singh and his wife Sabhraí when their son Sher Singh was in jail. She also takes care of Buta Singh’s family and consoles Buta Singh when he was very upset due to the death of his wife Sabhraí. Sita also acts socially as she helps and assists in her studies, and is always ready to help her out.

The novel *Delhi* has a number of women characters belonging to various character type and social-economic classes. In total there are

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fourteen major women characters out of which four belong to lower class of society, two to lower middle class, four to upper middle class and four to royal class. Therefore these novels shows the variety of women characters and is not a typical type, as there is a variety. Mr. Singh has tried to bring forth the women of Delhi who belonged to various classes of society.

All the women of this novel show different character traits. Five of them are professional, six are moral, two are sexual and one is social. Thus there is variety in character type also. All the women of particular character type are representative of various socio-economic class of society. Most of the professional women are prostitutes and others are representatives of the special character type.

The women belonging to royal class can only be found in this novel. There are four royal women characters among them we can say that three are real ones. They are Jahanara Begum, Begum Sahiba and Begum Zeenat Mahal who are historical characters. Lady Jane Hoity Toity is not a historical character.

None of them belong to rich class, either they are from lower, middle or royal class.

In the novel *The Company of Women* there are nine women characters that are from different socio-economic classes and belong to socio-cultural character types. Socio-economic classes are followed by
their economical status whereas character type is found by their socio-cultural behaviour. Therefore they belong to a particular class it may be on their own or by their family status but the character type is known by their individuals traits or qualities. The individual traits or qualities are the outcome of a blend of an individual’s social-cultural background, socio-economic conditions, and the personality characteristics.

Maximum numbers of women of this novel belong to lower middle class and most of them are professional. Sarojini Bhardwaj is a professor, Mary Joseph and Molly Gomes are nurse and a bai from Bombay is a professional prostitute and Dhanno is a sweeperess belonging to lower class; Susanthika, a Srilankan belongs to upper middle class and also is a professional; other two belong to rich class of society. And all are involved in sordid relation of sex.

Out of nine women seven are professional, this novel has maximum number of professional women characters and as is clear from twentieth century society that women are no more mere dolls and household looking person but have come forward and hold a recognizable post in every field of Indian society. Only one woman, Jessica Browne whom Mohan Kumar meets at Princeton is full with sexual instincts and is first to seduce him. She propels many young males at Princeton to enjoy sex with her. Sonu wife of Mohan Kumar is a moral being though after her marriage with Mohan Kumar she does not change her priorities and behaves as an immortal being.
Table No. 3: *Social strata’s with character traits of individual characters*

<table>
<thead>
<tr>
<th>Novels /Social classes</th>
<th>Lower class</th>
<th>Lower middle class</th>
<th>Upper middle class</th>
<th>Rich class</th>
<th>Royal class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Train to Pakistan</td>
<td>Haseena (P)</td>
<td></td>
<td>Sabhrai (R)</td>
<td>Joyce</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nooran (Se)</td>
<td></td>
<td>Champak (Se)</td>
<td>Taylor (S)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sundari (M)</td>
<td></td>
<td>Beena (M)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shunoo (R)</td>
<td></td>
<td>Sita (S)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Delhi</td>
<td>Bhagmati (P)</td>
<td>Saleema (M)</td>
<td>Georgine (M)</td>
<td>Lady Jane</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Noorbai (P)</td>
<td>Alice Aldwell (M)</td>
<td>Ram Dulari (M)</td>
<td>Hoity Toity</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Naseema (M)</td>
<td></td>
<td>Kamla Gupta (Se)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hira Bai (P)</td>
<td></td>
<td>Fraulein (P)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Company of Women</td>
<td>Dhanno (P)</td>
<td>Sarojini Bhardwaj (P)</td>
<td>Susanthika (P)</td>
<td>Yasmeen</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jessica Browne (Se)</td>
<td></td>
<td>Wanchoo</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mary Joseph (P)</td>
<td></td>
<td>(p)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Molly Gomes (P)</td>
<td></td>
<td>Sonu (m)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A Bai from Bombay (P)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note:

* P- Professional *M-Moral *Se- Sexual *S-Social *R- Religious

Table No. 4: *Percentage of character type in respective classes*

<table>
<thead>
<tr>
<th>%Social classes</th>
<th>Lower class</th>
<th>Lower middle class</th>
<th>Upper middle class</th>
<th>Rich class</th>
<th>Royal class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional</td>
<td>55.55%</td>
<td>28.57%</td>
<td>22.22%</td>
<td>33.33%</td>
<td>25%</td>
</tr>
<tr>
<td>Moral</td>
<td>22.22%</td>
<td>57.14%</td>
<td>33.33%</td>
<td>33.33%</td>
<td>25%</td>
</tr>
<tr>
<td>Sexual</td>
<td>11.11%</td>
<td>14.28%</td>
<td>22.22%</td>
<td>-</td>
<td>25%</td>
</tr>
<tr>
<td>Religious</td>
<td>11.11%</td>
<td>-</td>
<td>11.11%</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Social</td>
<td>-</td>
<td>-</td>
<td>11.11%</td>
<td>33.33%</td>
<td>25%</td>
</tr>
</tbody>
</table>
Now to analyze how Mr. Singh has portrayed women characters of various classes with individual character traits we will have to discuss and throw light on individual traits class wise.

In all lower class of society there are nine women characters. They are found with different character traits some of them are professional, some moral, sexual and religious. But women of lower class of society are devoid of social traits as none of them are found with social character traits. This can clearly be understood from Table no. 3.

If we look to Table no. 4 we will find the percentage of different character types in lower class. 55.55% of women of lower class are professional, 22.22% are moral, 11.11% are sexual and religious each.

In lower middle class we come across seven women characters who have different character traits. They belong to either of three character traits, they are moral, professional and sexual. Nine of them have traits of social and religious type. This can be clearly seen in Table no. 3

Through Table no. 4 we see that 26.57% of them are moral, 57.14% are professional and 14.26% are sexual.

Women characters belonging to upper middle class are found with either of five character types. This class of women reflects all the five character types and it is clear by Table no.3. There are nine women
characters out of which three are moral, two both sexual and professional and one each belongs to religious and social character type.

In Table no. 4 we see the percentage of women belonging to different character type. 33.33% are moral, 22.22% are sexual and professional each and 11.11% are social and religious each.

There are only three women who belong to rich class. Out of which one is social, one is professional and other is moral. There is none women who belong either to sexual or religious character type.

From Table no. 4 we see that percentage of social, moral & professional character type is 33.33% for each.

Women belonging to royal class are only seen in the novel Delhi. There are four women characters of Delhi who belong to this class of society. They belong to four character types, all with different character traits. One is professional, one is moral, one is sexual and one is social. There is no religious women character in royal class. Their percentage is 25% each.

The discussion of all the women characters of every socio-economic classes with different character traits has been done first novel wise and then class wise till now and now it's the stage when the overall view can be brought forward. From the third chapter and Table no. 1 we have come to know that maximum number of women belong either to
lower class or upper middle class. Thus it could be said that Mr. Singh takes interest in portraying women characters who are a part of either socio-economic lower class or upper middle class. He takes less interest in portraying women characters belonging to rich class. (Table no.1)

By character traits, we see that maximum of women are found with professional character traits, and they also belong to either of the five classes. Next comes the women with moral character traits and they are portrayed and belong to either of the five classes.

Also after the discussion of technique of presentation by Mr. Singh and the personal traits of women characters, the assessment of Mr. Singh as a writer of fiction with importance of women characters could be found out.

Women in the novels of Mr. Singh are mostly professional and found in every class of Indian society. Moral character types are also found in all the classes of Indian society. Women with sexual characteristics are found in all classes except in rich class. Religious women are only found in lower and upper middle class. Social women are found in lower and lower middle class.

Mr. Singh is an author who takes less pain to think about the consequences of his work. He himself said in his autobiography that what ever rubbish he said got published. He is always a writer who writes on sexual matter and it also become clear from his novels. None
of the novels are devoid of this particular characteristic. He once said in
an interview that there are many men in this world who have sexual
instincts but they hide them they do not dare to share this inner instincts
but he is the man who dared to bring forward his sexual instincts
publicly. And after all this discussion, it could be said that whether they
are professional or moral but have sexual longings. All the women
except Sabhrai and Joyce Taylor of I Shall Not Hear the Nightingale are
found with sexual excitement as they are dying for it.

This sexual trait developed from novel to novel, as Mr. Singh
said that what he has not done in his young age reaches to his mind from
middle to his head and it is clearly seen that this instinct developed in
Mr. Singh’s mind according to his age. Thus its involvement in novels
increases from first novel to last.

Thus Mr. Singh is a writer who does not think of the result and is
able to reveal the psyche of his women characters who appear to be real
with various individuals traits but are not far away from sex in their
lives. Women in his novels cannot run away from this particular trait,
which is a trademark of Khushwant Singh. Its basic proof is his last
novel The Company of Women.