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'Cultural Consciousness' Technique in the Writings of Khushwant Singh

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ABSTRACT

Khushwant Singh's special contribution lies within the portrayal of political life in Republic of India. Sex, violence aren't the sole realities Singh's social novels transcend this philosophical boundary and gift the important image of society, encompassing the broader humanity. Through his characters he enlivens the up to date Indian life. He portrays man objectively in relevance society while not creating him a mouthpiece of any create mentally ideology. Khushwant Singh's fictional world indicates the richness and depth of his apprehension of reality. He deals with numerous aspects of social reality. he's the oldest living monument ofcity. He himself is history. He's the witness of pre-partition national movement, post-partition, Independence, and also the fashionable complicated world. he's abundant fascinated by human relation. His East-West education and rural-urban life facilitate his fictional world to record up to date socio-political tensions. He, thus, presents a bird's eye view of Indian life. The relation between literature and society is integral and eternal. The reflexive worth of literature tho' necessary, cannot be the only real basis of evaluating literature. The angle of vision with that the creative person undergoes the expertise conjointly shapes the image of reality given in his work.

Keywords*:* character, culture, humanity, human relation, Indian life, society, values

INTRODUCTION

Khushwant Singh's angle of vision is additionally formed by his devotion to human interest. As for instance *Train to Pakistan* shows the unconquerable spirit of man within the face of mighty forces of wickedness andsavagery. The novel implies Khushwant Singh's optimistic and affirmative views and his enduring religion within the values of affection and humanity. As V.A. Shahane observes Khushwant Singh's realism:

Khushwant Singh is one in all the foremost distinguished men of letters with a world name, occupying a big place within the current literary situation and as a notable writer, he's far-famed for *Train to Pakistan* and that *I Shall Not Hear the Nightingale*. Having represented himself as a author of history and fiction, he tested himself to be a refined humanist exploitation satire and comedy as a social corrective, thereby creating fiction as associate affirmative, positive and important facet of his comic vision. Cherishing nice worth for Indian artand culture and being deeply nonmoving within the Indian soil, he has created his writing impromptu grow out of the grass roots of the social environment as his expertise of rural Republic ofIndia is that the base of his artistic endeavour. There's lots of wry wit and data of individuals and their circumstances however no nonsense anyplace. As a ridiculer, he has succeeded in comprehending and expressing the incongruities and complexities of life. **As a literary creativeperson**:

Khushwant Singh has chosen the Indian political situation of 1942 and 1947 for his novels *Train to Pakistan* and that I *Shall Not Hear the Nightingale* therefore on establish his creative excellence. The Sikh high-spiritedness is incredibly abundant alive in him and his novels not simply reveal the Indian environment however outspokenly they convey out completely different aspects of the authors sikh attribute. Inspite of his being sometimes related to humour, a tragic overtone of a thirst for identity is that the strand of his art and his ability to blackguard the people and generalize through them due appreciation and significant analysis. usually speaking, literature expresses thoughts, feelings and attitudes towards life.to face the check of your time, a decent work of art ought to hold the mirror upto nature and it ought to be original. within the event of a author having the ability to evoke his considerations with feelings and thoughts that humanity acknowledges as happiness to reality, then, he passes the check of holding the mirror upto nature. Khushwant Singh brings before ones attention the destruction of human values in an exceedingly larger level in *Train to Pakistan* and in an exceedingly example level in *I Shall Not Hear the Nightingale*. He's an author attempting his boundary to evoke the sensation of compassion and pathos through realistic portrayal of men and events.

Good literature lays concentrate on subtly, sensibility and also the human issue at very cheap of all things. Khushwant Singh's novels alter the human values of purity, brotherhood, friendship, love and sacrifice together with the human foibles of revenge, stinginess, jealousy and return. The political tone in each the novels gets suppressed by the moral and satiric tone overrunning it. actually speaking, the novel can live as long as human life will, creating the readers pursue thinking by the statement of life it makes between its lines, for the novel is a strong medium influencing society and thereby the readers. The words of Wilbur Scott square measure apt quoting here:

The relations between literature and society square measure reciprocal. Literature isn't solely the hassle of social causes, it's conjointly the reason for social effects (P 126).

In the realm of art or literature, a true ridiculer differs from the layperson UN agency is essential instead of satiric. A ridiculer expresses his feeling with wit and genius in an exceedingly novel, verse form or play. He could either be a moralist or clergyman. sarcasm is nothing however a strong literary weapon utilized by a literary creative person to bring out the adversities of society and fight against them. The negative traits or forces within the society square measure captured solely by a ridiculer. In a word, sarcasm aims at higher morality and social stability. the simplest manner of offensive wickedness and foolishness is by riant at them that Khushwant Singh will all right. In his story Karma, he mocks at associate Indian UN agency fails miserably in his decide to imitate the Britishers. The Mark of Hindu deity is another story that parodies the everyday superstitions belief rife in our country. Whereas poet used gentle sarcasm in his introduction to the story, he neither despised nor admired them however unmasked their pretentions and weaknesses. writer used his satiric vein to attack and criticise the injustices of his time. Khushwant Singh's novels reveal the social scrambles in an exceedingly politically muzzy world empathetically and a satiric tone.

As a superb writer, story author, scholar and distinguished journalist, his achievements square measure extensive. he's noted for his two novels *Train to Pakistan* and that *I Shall Not Hear the Nightingale*. *Train toPakistan* is one in all the best realist novels of Post-war II of Indian English fiction. it absolutely was originally entitled Mano Majra. Mano Majra is that the name of an area that is that the centre of action within the sequence of events resulting in the ultimate catastrophe. Mano Majra, the name of a village, may be a fastened purpose in house whereas the train may be a image of movement. The train conjointly denotes teams of individuals heading for various destinations on the eve of the partition of the Indian sub-continent, immeasurable individuals from either aspect of the dividing boundary were on the manner, seeking refuge and security. immeasurable non-Muslims from Pakistan longed for a passage to Republic of India, a land of hope and peace. Immeasurable Muslims from Republic of India wanted the road to Pakistan, the land of monotheism religion and promise. Thus, the train signifies the movement of immense communities torn from their roots. pessimism is mixed with compassion once Khushwant Singh describes the fate of a family caught within the windstorm of partition tumults. Once the evacuation of the Muslims is ongoing, the fate ofa Sikh family is described:
Sunder Singhs youngsters cried for water and food Sundar Singh gave them his piss to drink. Therefore he forced out his revolver and shot all (TTP 155).

Khushwant Singh's talents cannot be equally rated with the satiric potentialities of Dickens, poet or Swift. His novels aren't plain satires.His soft corner for the Sikhs makes him scrutinize the community with perspicacity. The result's a refutationof their foibles, a essential insight on their behavior and thereby a complete satiric vision of society normally. In his overzealousness to poke fun Indian pomposity, Khushwant Singh caricatures Indian characters. Though his axe falls on people, the force of his sarcasm is that the Indian environment.

The duplicity of a personality publically and personal lives and also the irony that the writer sees in their behavior marks ones attention. Roger Fowler defines irony as associate art used for the expression of incongruities that is additionally able to assert the world's diversity (P 102). Khushwant Singh's ironical figures exemplify what flower has outlined. Iqbal in Train to Pakistan at Mano Majra as a welfare worker. The writer hints at his character within the starting of the novel itself through meet Singh, the priest. Iqbal talks as if he has arrived as a redeemer of the society. His 1st meeting with Meet Singh confirms it:

Someone should do one thing to prevent it (the bloodshed) my party has sent ME here, since this place may be an important purpose for exile movements (P 32).

But because the events progress, he's incapable of facing reality and is unable to unravel the issues vehemently. He's upset on hearing the murder of Ram Lal. This sudden reaction bewilders Meet Singh and he astonishingly says, Why baboo European, you have got return to prevent killing and you're upset by one murder (P 34).

Iqbalinspite of being attracted towards socialist thinking, is primarily involved with personal leadership. His idealistic speeches encourage be mere waste of words. He offers a protracted lecture regarding freedom: If you wish freedom you have got to induce along and fight. Get the banian congress Government out. Get eliminate the princes and landlords and freedom can mean for you simply what you think that it ought to. More lend, additional buffaloes, no debts (P 43).

But there's not one incident that proves his idealism. He's a normal class man talking regarding rural obligation, the common value and capital exploitation. Iqbals early romantic notions regarding progress and revolution, that square measure the product of his scholarly acquaintance with communism, slowly settle toa mellower vision at the tip. he's caught in an exceedingly serious perplexity regarding the longer term ofthe country and regarding his own role. He is notable to take any positive action as a result of he's crammed with chaos among. he's virtually a deception politician. Khushwant Satirises so as to make associate awareness within the minds of the readers regarding the ostentations within the society. Iqbal dreams of jail like it were a higher place to measure in. in step with him, jail life looked as if it would be associate objectof happiness and romance.

He dreams of that world as a step towards progress power and recognition. His concern with self-shows his anxiety for forward the role as a pacesetter. Khushwant Singh sneers at him as someone UN agency lacks the qualifications of a pacesetter as he had neither fasted nor visited jail. He had not created the required sacrifices (P 45). Iqbal is personified as a helpless, non-committed individual. He himself rationalizes him non-action: It was time for a declaration of one thing solely he wasn't certain whatit ought to be (P 130).

If action is associate affirmation of life, Iqbal doesn't his existence. The symptom thatmay be a feature of Iqbal may be a sarcasm on the failure of Western education. He claims himself to be a political employee and commands respect. His urban, refined accent, fastidious vogue and his experiences of European societies in his talks print the stamp of Western culture and education within the minds of the villagers. he's seen reading books typically. His conversations with Meet Singh engrave a sense that he's well-versed:

Khushwant Singh is satirical of those who misuse religion. Iqbal once again comes into focus for he does violate the sanctity of the Gurdwara. Religion is a master of mere convenience for his. He abhors theexternal trappings of Sikhism as irksome, yet he prefers them for self-preservation. Iqbal finds that he could be saved only if he is identified as a Sikh. When violence is on the move, he realizes that it was the company of Jugga and the constable who were all Sikhs that really could rescue him from being stopped andquestioned. Iqbal, unlike, Niranjan in Cheman Nahal's Azadi takes religion for granted. Niranjan is a strict Sikh and he is ready to lay down his life when it comes to the question of violating Sikh codes. For iqbal, life is more important than religion.

As a continuous observer of Indian politics and religious, Khushwant Singh depicts the baneful climate when India was separated as Hindustan and Pakistan. The results of the religious division were deadly. Religious riots spread from Calcutta to Naokhali in East Bengal where Muslims massacred Hindus; to Bihar where Hindus butchered Muslims. It fired a misconception in the minds of Sikhs, Muslims and Hindus. Train to Pakistan is an actual rendering of the revelation by the Sikhs in Punjab. When calamities begin to emerge, the religious rhapsodists want to send a train load of Muslim refugees as a 'Gift to Pakistan' to show their umbrage. The author in a helpless mood summarises the wild psyche of the Sikhs: "Logic was never a strong point with Sikhs; when they mere roused, logic did not matter at all" (TTP 106). By criticizing rather satirically his own community, he proves to be an iconoclast.

Khushwant Singh talks about the hard heartedness of the Sikhs, who are bent on being vehement. It becomes evident through the sub-inspector's words: "The Sikhs are not doing their share. They have lost their manliness. They just talk big" (P18). The Sikh leader desperately yearns for blood-shed as if it were a means to salvation:

"What sorts of Sikhs are you (villagers)?... for each Sikh they kill, kill two Mussulmen… for each trainload of dead they send over, send two across… It will teach them that we can also play this game of killing and looting" (P129).

The brutality is completely analysed and expressed by Meet Singh: "They will kill. If it is a success, they will come to the Gurudwara for thanks giving. They will also make offerings to wash away their sins" (146). Sher Singh in *I Shall Not Hear the Nightingale* seeks religion _ Sikhism as a shelter for his vices. He finds solace in the Guru's words for his pricking conscience. Sher Singh kills a crane, by force. Instead of rectifying his misdeed, he wants to get his action justified. He listens to his mother's recital of The Granth:

"… as a rope mistaken for a serpent causeth Panic such are delusion and fear" (ISNHTN 21).

These lines create a reassuring effect. This attitude of finding pacification in a wrong way, in the name of religion makes him hard that he does not feel guilty after killing Jimma Singh, the police informer. Religion becomes an easy trend to satisfy one's wild needs. It is confirmed by Peer Sahib, a divine Muslim in *I Shall Not Hear the Nightingale*. He is a fraud wearing the mask of religion. He seduces Shunno and makes her a prey for his sexual hunt. A man given to celibacy but making love to a middle-aged Hindu widow equally committed to religious life is an example of Singh's irony. Irony is further aggravated by the fact that the sinis committed in the temple. The cynicism is explained:

"In moments of infatuation and physical passion, neither God commands reverence, and unholy alliances are contracted and formed in the temple of the omnipresent God" (Khushwant Singh 118).

CONCLUSION

Khushwant Singh believes that India needs a new religion and in this new religion India would be primarily based on the work ethic. The ultimate purpose of religion should be to abstain from causing hurt to all living things. It has been sincerely felt that majority of novels in India have been written in response to historical movements or events such as the Gandhian movement, colonial rule, partition of India and the emergence of free India .The national movement proved to be a vital factor in catching the imagination of the entire Indian English writer.

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