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**“HISTORICAL REPRESENTATION: NARRATIVE  
SKILLS IN KUSHWANT’S NOVEL”**

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# “Historical Representation: Narrative Skills in Kushwant’s Novel”

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**Abstract –** *The basic purpose of this paper is to present, analyse and assess Train to Pakistan as Khushwant Singh’s literary achievement. Khushwant Singh is one of India’s recognized men of letters with a universal notoriety. A brief record of his accomplishment as an author, short-story essayist, student of history, writer, sketchiest, columnist is sufficiently adequate to set up him Indian Writing in English as an adaptable virtuoso. He has created two books, a significant number of short stories, a legitimate history of the Sikhs, life stories of Sikh pioneers and many articles which uncover his idea and sentiment an extraordinary author. His presentation of the genuine and the comic makes him remain as a column and associate among current Indian scholars on subjects of worry to contemporary man.*

**Keywords:** Novel, Khusbant Singh, Train, Pakistan'

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## 1. INTRODUCTION

Khushwant Singh's Train to Pakistan highlights the purposelessness of pointing the finger at each other for the deplorable occasion. Additionally, the novel is one of the first and best chips away at segment. While composing the novel, the author has impartially treated the occasion, without faulting a group or religious minority for it. He has attempted to avoid the fault. "Muslims said the Hindus had arranged and begun the slaughtering.

As per the Hindus, the Muslims were at fault". As per him, "The truth of the matter is, both sides murdered. Both shot and stabbed and skewered and clubbed. Both tormented. Both assaulted". In spite of the fact that there are various works composed on parcel however Train to Pakistan emerges as it doesn't treat the typical subjects of unpredictable killings of individuals.

The killings and brutality is undoubtedly a piece of it yet not the focal topic, His concentration movements to the next related issues at the season of segment. Khushwant Singh's perfect work of art Train to Pakistan is a chronicled novel. It focuses on the subject of parcel and portrays all the basic elements of a phenomenal artistic work. There is an intriguing combination of sex, diversion, torment, desolation and viciousness in this novel. With all these Train to Pakistan likewise splendidly portrays the religious enmity created amid the segment. This segment produced an environment of despise, viciousness and

intensity amongst Sikhs and Muslims. Khushwant Singh has delineated Sikh-Muslim hostility at its peak with the division of Punjab.

## 2. REVIEW OF LITERATURES:

The novel Train to Pakistan becomes out of an ordered grouping of time with amalgamation of reality on a specific verifiable setting - segment of India in this unique circumstance, and esteem. It communicates the innovativeness as to how the development of trains, flagging time for activity, rest and rest, turns into an image of hopelessness, obscurity and devastation. This differentiation is extremely suggestive. The novel depicts the photo of the common climate of contempt and recently created doubt amongst Hindus and Muslims at the season of parcel. To depict this contempt, Khushwant Singh reprimands both Hindu and Muslim fundamentalists and sets up that a man is essentially creature in a furious horde; he composes "Mullahs wandered the Punjab and the Frontier Provinces with boxes of human skulls said to be those of Muslims in Bihar". He doesn't extra Hindus and Sikhs alike for their part in viciousness scene; he portrays the story of four Sikh Sardars on a murdering spree in a jeep close by the section of mile-long Muslim evacuees by walking and writes "Without cautioning they started shooting with their Stan firearms. God alone knows what number of they killed, "Commenting on this novel Sharma and Johariopine: "Khushwant Singh's Train to Pakistan pictures the merciless, practical story of political scorn and of mass enthusiasm amid the deplorable

days that went before and took after the segment of India. Trains were ended and the disastrous travellers were mercilessly butchered. Men, ladies and kids were aimless victims of distraught common free for all: they were attacked and slaughtered by furnished groups of men. The novel portrays the decisive voyage of one such prepare clearly and powerfully."4 The Train to Pakistan is not just a delineation of savagery, torment, desolation and injury of parcel additionally has the quality of narrative method blended with trauma, sex, funniness, pay off, false reverence, tipsiness, uncalled for police and bureaucratic working and so on. The portrayal of Jagga's sentiment with Nooranis depicted finally which titillates the regular peruser and adds to general improvement of this novel as a work of art, since it gives a perfect setting of regular daily existence of a typical man: "Jagga Singh's touches got to be lewd. His hand strayed from the young lady's face to her bosoms and her midsection. She got it and put it back on her face. His breathing turned out to be moderate and erotic. His hand meandered again and brushed against her bosom: as though by mistakes."6 These simulated intercourses are a necessary part of the novel. They empower the essayist to increase more extensive group of onlookers. Khushwant Singh depicted holocaust, contempt, desolation and injury of the entire nation at the season of segment through the portrayal of a little village Mano Majra. Khushwant Singh's humanism is seen in the character of Jagga. His character is raised to brave measurements at the very end of the novel. About the focal importance of the novel Train to Pakistan, V.A. Shahane composes that the novel is "The triumph of affection, humanism, confidence in the welcome decency of man in a snapshot of genuine emergency and test stamp the focal noteworthiness of the novel." The enormity of the novel untruths not just in practical delineation of injury and detestations brought on by the division of India and Pakistan additionally in the inconspicuous aestheticness and specialty of Khushwant Singh in making such a topic and characters, to the point that rises above the real. The magnificence of the novel lies in its stark authenticity, winged creature symbolism and splendid imagery, and in attestation of the nobility of the individual, and in conclusion in the outflow of the awful slenderer of a man's give up for adoration and humanism. As a fiction craftsman he is renowned for Train to Pakistan (1956) and I might Not Hear the Nightingale. These books made a literary notoriety with the respect of Padma Bhushan. There are three main considerations that formed Khushwant Singh's identity as a man and a craftsman. He spent his adolescence in the town of his introduction to the world in Punjab. He concedes: "My underlying foundations are in the dunghill of a little Indian village."1 Then he went to class in Delhi and Lahore where he graduated: "I experienced childhood in the Indo-Anglian environment, of New Delhi," Later he traveled to another country, first to England and after that to Japan, the United States, Canada, and couple of African nations on various assignments. Khushwant Singh is the thing that his British training made him a refined humanist. He happily admits: "I am the result of both East and the West." The Punjab Countryside,

Urban Delhi, and the liberal, the advanced city of London are the three predominant elements that affected Khushwant Singh. Khushwant Singh is basically an orientalist in standpoint who has Indian self and distinction of identity. His excursion is an endless mission for character which is reflected through the medium of his artistic vocation and workmanship. His imaginative desire as a writer lies in ceaseless scan for selfish. Despite the fact that his brain and identity overall have been formed by western instruction and culture, he is on a fundamental level a Sikh an immaculate Indian. He values Indian workmanship and culture and is profoundly established in the dirt. His composition has become out of the grass underlying foundations of the social milieu as his experience of country India is the base of his innovative attempt. He has portrayed India both as an outcast and insider. Anthony Burgess remarks on his craft of fiction as: "The most striking author from the Punjab is without a doubt the Sikh Khushwant Singh; whose I Shall Not Hear the Nightingale is a fine chronicle of life in a Sikh people group in the period 1942-43. We have here an impressive author who composes nearly nothing." Khushwant Singh portrayed himself as an essayist of history and fiction: "I expound on the general population I despise most, he stated." On the basic nature of Khushwant Singh, V.A. Shahane composes: Although Singh's cognizance seems to run from fiction to Journalism certain essential qualities oversee his inventive ability and describe the improvement of his specialty. His written work, basic and imaginative, fall into an example which rises up out of, and is vaguely connected with, the essential qualities of his innovative mind.5 For the writer, drama is a social restorative. In his fiction the comic is connected with social and good values. He lashes ethics to his articles. His books have comic internal inspiration and a successful wellspring of giggling. It is a confirmed, positive and fundamental part of his comic vision.

### 3. NARRATIVE SKILLS IN KUSHWANT'S WRITINGS:

Narrative is a recounting some genuine or imaginary occasion or associated succession of occasions, related by a storyteller to describe (despite the fact that there might be more than one of each). Narratives are to be recognized from portrayals of characteristics, states, or circumstances, furthermore from sensational institutions of occasions (despite the fact that an emotional work may likewise incorporate story talks). An narrative will comprise of an arrangement of occasions (the story) described in a procedure of portrayal (or talk), in which the occasions are chosen and masterminded in a specific request (the plot). The classification of stories incorporates both the most brief records of occasions (e.g. the feline sat on the tangle, or a brief news thing) and the longest recorded or anecdotal works, journals, travelogs, and so forth., and also books, songs, legends, short stories, and other anecdotal structures. In the investigation of fiction, it is

normal to separation books and shorter stories into first individual narratives and third individual narratives.

As a descriptive word, "narrative" signifies 'described by or identifying with narrating'. In this manner story procedure is the technique for recounting stories, and narrative verse is the class stories, as unmistakable from emotional and verse.

Truly, Narrative is a story and it can be passed on through pictures, tunes, verse, discourse, fiction and true to life also. At the point when in the composition mode, its advising is consigned to a unique individual; it turns into a strategy utilized by that individual. This individual who is dispatched the obligation of portrayal is the storyteller and his point of view serves as a crystal through which thoughts are transmitted to the perusers. Story procedure is limitlessly a stylish undertaking. It is restricting vine of the story. A storyteller keeps the past, holds show and readies the peruser for future. There has been much embellishment in the narrative procedures since 1938 when Raja Rao's *Kanthapura* was distributed. It was maybe the main best and compelling novel by an Indian author in English. Generally, story strategies are clarified through perspective in novel. There are three perspectives to show an narrative: first individual perspective when the storyteller is one of the characters: he takes an interest in the activity furthermore remarks on the occasions, third individual perspective when the storyteller portrays the story in a target way and omniscient perspective where the storyteller is God like and can likewise make his nearness felt with authorial interruptions.

A storyteller has plenty of choices to describe occasions. He can construct his story with respect to transience and causality or he can describe through centralization. Centralization changes the course of story as the peruser gets pictures of character through the impression of the storyteller. Centralization utilizes three dimensional systems: the voice of one who describes one who sees and his comprehension of occasions.

In the rising story systems a perceptible peruser can without much of a stretch notice the twofold cognizance of the storyteller. Since 1990 the storytellers in Indian English Fiction talk in the dialect tinged with a profound anguish for the country. There is profound established familiarity with the having a place with the fringe.

Prepare to Pakistan has a fine mixing of development in space and development in time. The novel becomes out of an ordered succession of time with an amalgamation of reality and esteem. It communicates innovatively in the matter of how the development of trains, which used to set tone of the town, flagging time for activity, rest and rest, turned into an image of

misery, murkiness and obliteration. This procedure of difference is extremely suggestive.

The writer has reproduced innovatively any semblance of Hukum Chand, the official, reformist, Iqbal, culprits Juggat Singh and Mali pack, still obvious in the Indian culture. In moneylender Ram Lal's murder case Jugga and Iqbal are put behind the bars, while the genuine offender Mali is discharged after capture. Is such a dramatization not instituted even today? Likewise, the hotel together of Jugga, the criminal, and Iqbal, the reformist, gives a peep into the police method for working then and even today.

In his reasonable portrayal of the then winning air of disdain and savagery and doubt between the Hindus and the Muslims, Khushwant Singh narrative saves not one or the other:

Mullahs wandered the Punjab and the Frontier Province with boxes of human skulls said to be those of Muslims in Bihar.

There were reports of Pakistani police helping and securing Muslims who were assaulting and slaughtering Hindus. The monstrosities perpetrated on Hindus in Lahore have been depicted by the author through a police constable who reports:

It was the Muslim police taking side which had the effect in the uproars. Hindu young men of Lahore would have given the Muslims damnation on the off chance that it had not been for their police. They did a ton of ZULUM... their armed force is that, too, Baluch officers have been shooting individuals at whatever point they were certain there was no way of running into Sikh or Gurkha troops.

The writer had kept up an adjust in censuring outrages on both sides. As a realist in his real portrayal of the viciousness scenes, he portrays the tale of four Sikh Sardars on a slaughtering spree in a jeep nearby the section of mile-long Muslim exiles by walking. "... Without notice they started shooting with their stenguns, God alone knows what number of they murdered...

The writer has depicted three levels of Governmental strata. Remarking on this, V.A. Shahane in his book, *Khushwant Singh*, says:

Three levels of Governmental strata are portrayed. Hukum Chand has a place with the upper level of the Punjab locale organization; the sub-examiner of police originates from the center level; constables have a place with the lower level of this progressive, managerial structure. Hukum Chand is a sort and additionally an individual, a man and in addition an official, and, in different ways, an advancing character. Khushwant Singh has flawlessly depicted

the man's multidimensional personality, particularly on narrative of Jugga, the criminal, in adoration with Nooran, the Muslim Mullah's little girl. Jugga visits the Gurudwara and requests the Guru's favors to set himself up for the last give up which he makes. This is likewise valid on narrative of Hukum Chand whose mind flies to Haseena, the moving young lady, heading for Pakistan with a trust that she would be protected. This irresoluteness of brain has flawlessly been acquired out by Singh the novel. Shahane remarks on the character of Juggat Singh and says:

One finds an "uncommon mix of the criminal and the significant other, which is an astounding part of the substances and complexities of life. He encapsulates the uncertainty of good values.

## CONCLUSION:

In an uncommon narrative procedure, the author has delineated strengths of division and solidarity, abhor and love, outrage and fondness and requital and give up rotating in the novel. Shahane remarking on this perspective says:

Prepare to Pakistan presents rustic Punjab with its religious and standing divisions, which result in estrangement, rotating with strengths of union, which result in harmony. Abhor exchanges with adoration; outrage substitutes with fondness; the longing for reprisal interchanges with the drive to give up.

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