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# Realistic Elements in Kushwant Singh's 'Select Work'

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**ABSTRACT:** Realism can be characterized as a characteristic or reality of accurately and truthfully depicting a person or object. Realist contend that there is a solid reality and that things exist whether or not people can see them. Aristotle is credited with founding the philosophy known as (Aristotelian)realism. In literature and visual arts, realism refers to a straight forward portrayal of subjects as they appear in daily life. The phrase is often used to refer to artistic creation that, in presenting a truth, frequently emphasizes the repulsive or obscene. It stands for the antithesis of idealism. Realism is seen by many philosophers as being merely commonsense. Others believe it is direct product of modern science, which depicts mankind as helpless marine animals in a hostile universe that wasn't created by them. The development of novels requires the attributes of realistic representation, true-to-life circumstance, and imagination anchored in and evolving from reality. Early artists' imaginations explored the romantic and supernatural, divine, and royals, as well as the pious and saintly. The first realistic novel was written in early nineteenth century as a result of the impact of English and other western literature, even though realism was present in Indian literature, mostly in the form of folk songs and tales. In Khushwant Singh, the phrase "realism" has several different meanings. It features a number of somatic, philosophical and literary facets. Khushwant Singh's works contain the attributes of realistic representation true-to-life circumstances, and a fantasy that is grounded in and inspired by reality. Khushwant Singh focuses on the romantic, heavenly, the regal as well as the holy and the Saintly

## I. INTRODUCTION

The current article aims to examine how realism is handled in three of Khushwant Singh's train to Pakistan a well known book. In 1947 the Indo-Pak train departs for Pakistan. His debut book train to Pakistan, features all the facets of Singh's work, may be summed up in its well-organized and through chapters. The book gives a comprehensive portrait of Singh as a novelist, short story writer, journalist, and historian. The backdrop of Mano Majra is discussed in the opening chapter, which also establishes the book's topic. The next chapters provide a detailed description of Singh's characters while focusing on the theme.

In the subsequent chapters, the storyline is thoroughly developed, providing a thorough a critique of his writing. Khushwant Singh is more like Walter Scott as a novelist, short story writer, historian and editor. He exhibits a biting sense of humor similar to Scott. By conducting a thorough study of this author, professor Shahane has thus rendered tremendous service to Indian writing in general and Khushwant Singh in particular. This work represents a trailblazing effort to give a comprehensive appraisal of Khushwant Singh's literary accomplishment. According to professor Shahane's study, which he discusses in his introduction, this realistic work has, an artistically crafted storyline, an engrossing narrative, and imaginatively realised characters (Shahane 68) By introducing the history of Indian literature in English and Punjabi creative writing at the opening and speculating in literary influences on his work, he firmly embeds Khushwant Singh in both of these traditions. He describes Khushwant Singh as a complete realist and writes both his short stories and fiction from this standpoint. The best illustration of this is, interestingly enough, his analysis of Singh's best-known piece "train to Pakistan", which he then takes to intense critical inspection. The various replies from lay readers and academics shed light on responses from the general populace. Khushwant Singh looks for the authentic bidian reaction. By juxtaposing the individual, both his acts are opinions. He makes an effort to convey the Sikh, Indian, and Punjabi identities.

There are various variations on this identity, and the novelist is successful in illuminating them through classification. He keeps his point of view clear the entire time and treats each view point critically. It has a great deal of evocative power, train to Pakistan. It produces live photos of the quiet, little settlement of Mano Majra on the northwest frontier. The quiet, calm way of life of the locals, their regular routines, and the constant whistle of trains passing this small village twice-once during the day and again at night-give the place a unique character (Bhatt 56-57) Khushwant Singh's interaction with reality takes on a different shape and quality, but he also strives to communicate it through his creative endeavours. Although history has always served as a foundation for fiction, a writer takes a big risk when he uses it to organize his fictional plot device, stuffing his work with irrelevant fact that turns his fiction into nonfiction. History is



likely to lose its philosophical importance in the sea of facts. Only when the author learns how to incorporate history into the framework of his narrative can serve history as a meaningful context. In the furnace of fiction, where it is purified and give the qualities of an allegory, history's unprocessed, raw material as refined.

A skilled novelist incorporates historical information into his work to the extent that it is essential to the story. He borrows general concept and pattern from history and incorporates them into his plot in such a way that they become a part of his made-up universe. In fiction, history loses its specifics and takes on a timeless quality. The French revolution is used by Dickens in 'A Tale of Two Cities' in such a way that the historical settings is fictionalized to serve an archetypal purpose without interfering with the story as an outside force. In other words, by re-contextualizing history in his book. Dickens makes better use of it Surprisingly, Khushwant Singh has a more modest opinion of his book. He acknowledges that he wrote 'Train to Pakistan' in an effort to explain his feeling regarding the unfortunate incident of India's partition, which deeply affected him. The fundamental interpersonal and societal conflict in Train to Pakistan results from the interaction of two factors. The rural Indian community of Mano Majra is a microcosm, and there are forces of division at work there. The genuine, everyday idiom that Khushwant Singh translated from Punjabi to English is a crucial component of his linguistic and stylistic choices. Although Khushwant Singh's works reflect the realistic heritage that existed in the Indian literature, mostly as folk melodies and folk stories, as well as the western literature. Khushwant Singh's narrative and rambling prose fiction represent a significant advancement in twentieth century fiction and contributed to the establishment of a new, realistic tradition in Indian creative writing. A book Train to Pakistan makes it very evident that the country's previous leaders plunged it into horrific anarchy. The people in-charge of such a rare disaster had been spared. It has been made clear how the two nation-theories of a safe homeland and the split, which uprooted the vast majority of people, are. The evacuation effort served as a reminder of the tragedy that dominated those terrifying days. Even though Khushwant Singh portrays Taylor coldly and treats Sabhrai with tenderness, it is when he interacts with his "pseudo heroes" that his satirical tendencies become most apparent. Sher Singh, the sole child of a powerful Sikh magistrate, suffers from a persistent sense of insecurity and inadequacy. He was spoiled growing up, thus his individuality never develops. Sher, who believes he is a failure, takes the help of a terrorist group since he sees it as a means of achieving recognition and success as well as a helpful way of hiding his flaws. The hilarious description of his quarters that follows shows his lack of the inner fortitude that makes a leader. Sher Singh uses this false means to reassure himself. The languages used by Khushwant Singh's characters are frequently verbatim translations of the real-world languages. The various characters speeches have been modulated by him while taking into account their social standing and current situation. A sincere and unwavering endeavour is made to capture the mode of the Punjabi countryside in words. (Sinha 21) With merely an emotional foundation provided by the section, "Train to Pakistan" is pleasantly devoid of any pompous or pointless image-play. Humanities, theories, and research on the brain this captivating and simple work lacks a range of enigmatic imagery since Khushwant Singh isn't made of that sort of thing. Arguments that the entire book is a well-directed engineering example won't help us much, regardless of whether the train in the novel represents "innovation" or "versatility". From Khushwant Singh's perspective, analysis of the kind Robert Barthes prefers will be uninteresting and irrelevant. The fact that pluralism supporters have been so steadfastly monastic in their academic analysis method and skills are undoubtedly astounding. The majority of creative evolution share the logical inconsistency that has emerged between conventional writing and futuristic written works of global principals and the fact that there is absolutely no single set of laws whether on a national or an international scale. The wide range of various anecdotal strains has gone unnoticed by specialists in Indian writing in English, which explains why their essential output has remained inconsequential to the creative issue of the larger Indian literature.

#### **THEME OF PARTITION IN TRAIN TO PAKISTAN**

In Khushwant Singh's book Train to Pakistan, the bestial atrocities committed on the Indo-Pak border during the 1947 dividing are documented in great detail. It details the horrible account of India and Pakistan's separation, as well as the subsequent events, which are regarded as one of the most horrifying periods in human history. India's division just before independence led to severe instability throughout the continent. One of the deadliest massacres in Indian history occurred as a result of independence, forcing 12 million people from their homes and murdering nearly 5 Lakhs. People's faith in the inherent goodness of humans was shaken by the horrifying and surprising events of 1947. It was a period of profound disillusionment and a moral crisis of Khushwant Singh, one that worried and tore apart his life. His lifetime of faith was challenged. According to him, "I thought that Indians were non-violent and peaceful and that we focus on spiritual matters while the rest of the world was preoccupied with pursuing material possession. I became a frustrated, irate middle-aged man who wanted to go to the world after the events of the autumn of 1947. I decided to try writing."



The savage attack on train to Pakistan gave concrete voice to the bitter and corrosive effects of the separation of the fury it sparked. Initially known as Mano Majra. In the turbulent and historic days leading up to and following the partition of British India, when the spirit of social craziness and intense enthusiasm for self expression ignited and dealt with the masses, the novel depicts a horrible tale of political hatred and bloodshed with strong and unflinching reality. The holocaust involved every citizen. Nobody could remain unbiased; no one could be trusted.

The brutal attack against train to Pakistan was a true illustration of the division virulent and poisonous influence as well as the fury it inspired. Mano Majra was the original title. The book tells a horrible story of political hatred and violence in the tumultuous and memorable days before and after the partition of British India, when the spirit of social craziness and intense enthusiasm for self expression ignited and dealt with the masses. The story is told with strong and unflinching reality. The holocaust affected every person in the country. None could remain unbiased; none could be trusted to keep their distance.

Many common men and women are misinformed, singled out and divided. The government's decision to transfer all Muslim families from Mano Majra to Pakistan is the most painful portion of the book. The shocked residents are overwhelmed by the occurrences. Muslim neighbors are unable to say them farewell as they leave in less than 10 minutes with the barest of possession. The fundamental reasons why the scenario is terrible on many levels are the deplorable conditions in which these people lived, the ambiguity into which they were thrown, and the declined of human decency. The book "the train to Pakistan" by Khushwant Singh is his most well known. This book is one of the best post-war Indo-English realist novels. It has a clever plot and thoughtful design, an engaging story, and exquisitely created characters. It has many important symbolic elements, an eloquent atmosphere and a potent way of expressing itself and its style.

Khushwant Singh accurately captured the reality of the debilitating impacts of conflicts and human suffering. Khushwant Singh lifted his distinctive mirror to contemplate the emotional and physical suffering that followed the partition of the subcontinent onto India and Pakistan. He depicts the division of the Hindu, the Muslims and the Sikh populations in the summer of 1947 in dramatic detail. The work briefly discusses the themes of independence and partition before using them to investigate other issues, which together form a bigger image of the devastation and violent creation on nations.

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