

CRITICAL REVIEW ON SELECTED NOVELS OF KHUSHWANT SINGH WITH SPECIAL REFERENCE TO SOCIAL REALISM

RAJARSHI MAITY

Research Scholar

AR19BPHDEL007

Enrollment No.

ENGLISH

DR. SHOBHA SHARMA

Supervisor:

SARDAR PATEL UNIVERSITY, BALAGHAT

DECLARATION: I AS AN AUTHOR OF THIS PAPER /ARTICLE, HERE BY DECLARE THAT THE PAPER SUBMITTED BY ME FOR PUBLICATION IN THE JOURNAL IS COMPLETELY MY OWN GENUINE PAPER. IF ANY ISSUE REGARDING COPYRIGHT/PATENT/OTHER REAL AUTHOR ARISES, THE PUBLISHER WILL NOT BE LEGALLY RESPONSIBLE. IF ANY OF SUCH MATTERS OCCUR PUBLISHER MAY REMOVE MY CONTENT FROM THE JOURNAL WEBSITE. FOR THE REASON OF CONTENT AMENDMENT/OR ANY TECHNICAL ISSUE WITH NO VISIBILITY ON WEBSITE/UPDATES, I HAVE RESUBMITTED THIS PAPER FOR THE PUBLICATION. FOR ANY PUBLICATION MATTERS OR ANY INFORMATION INTENTIONALLY HIDDEN BY ME OR OTHERWISE, I SHALL BE LEGALLY RESPONSIBLE. (COMPLETE DECLARATION OF THE AUTHOR AT THE LAST PAGE OF THIS PAPER/ARTICLE

Abstract:

The goal of realism in art is to depict life as accurately as possible. The aim of social realism is to portray society as truthfully as possible. The social realism subgenre can be found in all forms of media, including film, literature, visual arts, television, and theatre. At best, Khushwant Singh represents this social genre. Indian contemporary literature served as a vehicle for the socio-political reality of that country during the British colonial administration. In this article, critical review on selected novels of Khushwant Singh with special reference to social realism has been discussed.

Keywords: Khushwant Singh, Novels, Social, Realism

INTRODUCTION:

An approach that stems from a study of reality in terms of natural forces, realism has focused primarily on the common places of everyday life among the middle and lower classes, where character is a product of social factors and environment is the integral element in the dramatic complications in literature. Although the two styles of realism are similar, social realism is a subgenre of realism. Realism is a literary genre that appears to faithfully "reflect" or record a true way of life. The phrase can be used to describe a literary technique that emphasizes accurate detail in description as well as a more general mindset that rejects romanticism's

idealization, escapism, and other lavish aspects in favor of addressing the real issues in life. Khushwant Singh was born in Hadali, Khushab District, Punjab (which now lies in Pakistan), in a Sikh family. Singh's imaginary universe, which is populated by several religious sects, provides a clear glimpse of the vast landscape of Indian life in all of its rich complexity, of which Sikhs are an essential component. His irony is all-encompassing. It severely criticizes the exaggerated ideas of ethnic chauvinism and religious hatred. So, this article surely explored the social realism in the selected novels of Khushwant Singh.

CRITICAL REVIEW ON SELECTED NOVELS OF KHUSHWANT SINGH:

TRAIN TO PAKISTAN:

G. B. Shelkikar (2021). The tragic chronicle of India's partition era is told in the novel. A political decision, the split had brought hardship and misery to individuals from many communities and cultures, especially to Muslims, Hindus, and Sikhs. It had diminished the significance of humanistic ideals and values and fostered a climate of animosity, enmity, and hatred between various groups and civilizations. This essay examines Train to Pakistan from a multicultural socio-political standpoint. The history of partition should be studied first, since it provides essential context for analyzing the novel and subsequent diversity. For documentation and citation, the most recent MLA 8th edition has been utilized.

S S Ratnaprasad Kolli and Gomatam Mohana Charyulu (2021). Many creative minds in India and Pakistan were inspired to develop literary renderings of the tragic partition of India and the terrible riots that followed. The partition was debated on various forums, including literary circles. Some works of art portrayed the atrocities committed during the refugee crisis, while others focused on the challenges that refugees on both sides of the border experienced in the aftermath of the division. The nightmares and impressions persisted in the minds of the people of both countries even after 74 years of partition. Fictional works depict partition scenarios that increase the human cost of independence. This study maintains the agony of the partition as depicted in Kushwant Singh's 1956 film "Train to Pakistan" and shows how the events and scenes continue to leave an impression on the nations' memories decades later.

Sukhdev Singh Dhanju and Priya Saroj (2019). The Indian subcontinent's split was a momentous occasion that affected not just the general public but also the creative arts and artists to a large and far-reaching degree. The same impact can be seen in works such as Mumtaz Navaz's *The Heart Divided*, Bapsi Sidva's *Ice Candy Man*, Anitha Desai's *Clear Light of Day*, Nigar Masroor's *Shadow of Time*, Chaman Nahal's *Azadi*, Manohar Malgokar's *A Bend in the Ganges*, and Kushwant Singh's *Train to Pakistan*. Since fiction gives the creative mind a large canvas on which to tackle a difficult subject like partition, writers of all Indian languages have been drawn to this genre. In addition to being a well-known international writer, Khushwant Singh is regarded as one of India's most illustrious men of letters and a prominent post-colonial English-language writer. He has worn several hats in the six decades since then, including those of a diplomat, renowned author and columnist, respected historian, prominent publishing editor, and one of the most well-liked (and contentious) public figures in India. At the award event, Sulabh International Social Service Organization recognized him with the "Honest Man of the Year Award" in recognition of his bravery and honesty in his insightful and clever writing. Additionally, the Chief Minister of Andhra Pradesh gave him permission to write as a "humorous writer and incorrigible believer in human goodness with a devil-may-care attitude and a courageous mind." A masterful and vivid account of political animosity, bloodshed, and popular sentiments during the stormy and momentous days leading up to and following the Partition of British India, *Train to Pakistan* tells the narrative of those turbulent and fateful days. Even the well-known author of the novel "Partition," Salman Rushdie, praises "*Train to Pakistan*" for its originality and calls it "the only good book on the theme [of Partition]," while Amitav Gosh calls it "a classic."

Totawad Nagnath Ramrao (2017). Many people were forced to flee their homes and belongings during the Indian Subcontinent's partition, and many of them have never seen or heard of the region they now call home. The entire country has been affected by partition, with many people suffering countless losses. According to a writer, "it is difficult to remember and dangerous to forget." The perfect villages, such as Mano Majra, where everyone was contentedly living, turned violent after a Hindu money lender named Ramlal was slain and his house was plundered. At the heart of the book is Mano Majra. Mano Majra was the initial title of the book; afterwards, it was changed to *Train to Pakistan*. Their only means of getting up, praying,

working, and so on is the train. The train is the only way to learn about the people of Mano Majra, and the term is really provocative. The village, which was located half a mile from the Sutlej River, was little but perfect. People were living in perfect harmony at the time, and nobody was aware that the British had departed the nation and that it had been split into India and Pakistan. It is true that the arrival and departure of trains has had an impact on their lives.

Shaista Yasmeen (2015). A train called "Mano-Majra" also travels to Pakistan. Khushwant Singh provides a thorough framework for the love and affection shared by Muslims and Sikhs over their century-long peaceful coexistence. One of India's tragic and violent religious conflicts was the division of India and Pakistan. When two people fall in love, they begin to hate each other. The train is the book's most significant symbol. The novel's tone shifted along with the train's description. The topic of who is accountable for the massacres that occurred in Mano Majra upon the announcement of India and Pakistan's partition emerged. Hindus said that Muslims were the ones who planned and carried out the killings, which were followed by rape. However, Muslims claimed that Hindus were at fault. As a matter of fact, both of them shot, stabbed, speared, chubbed, tortured, and raped people. However, throughout all of this animosity, there were some characters who sacrificed their lives for the sake of humanity and whose name was Jaggu. These characters lived for humanity and died for others. (Jaggu Singh) Unlike other partition novels, this one does not center primarily on the murders. On the pages of *Train to Pakistan*, we witness and read about these sentiments of love and compassion.

S. Omprakash (2015). Khushwant Singh will always hold a special place in the hearts of Indian readers for his work as a brilliant novelist, superb historian, direct political commentator, vivacious translator, astute observer, and social critic. Singh, a master of the short story, is undoubtedly one of the most renowned writers and holds a prominent place in the annals of Indo-Anglican literature. Singh's body of work spans more than 60 years, from *The Mark of Vishnu and Other Stories*, published in 1951, to *The Sunset Club*, released in 2010. He is a prolific and adaptable writer. His accomplishments as a writer of essays, short stories, novels, historians, translators, journalists, social critics, and diplomats are numerous. He is the author of six novels, six collections of short stories, and numerous essay collections on various facets of life and Indian culture. He has also contributed several pieces to journals, periodicals, and

newspapers. In addition, he is recognized for having written two books on Sikh history, which are among his best works. Singh is a very successful and prolific writer, but for various reasons, he has also generated controversy.

Kalpana P. Nehere and P. R. Bhabad (2014). Khushwant Singh's well-known book "Train to Pakistan" depicts the pre- and post-partition circumstances of Mano Majra. It is a tiny village in Punjab that is close to the border. In this village, the majority religion is Sikh. Pseudo-Christian, Muslim, and Hindu are among the other religions. They all continue to live happy lives and uphold their fraternity. Division creates horror and social violence. The current study takes a feminist perspective when examining how women are portrayed in this book. In Mano Majra, patriarchy forms the cornerstone of the family and the social order. Relations between men and women are uneven. Because they are dependent, docile, and perform unpaid labor, the women are obedient and subservient. In exchange for outward nominal goods such as bracelets, earrings, and bangles, women trade their bodies with males. Following partition, the noble and wonderful symbol of virginity was used to incite communal violence. Through Juggut Singh's sacrifice and his love for Nooran, Khushwant Singh meekly attempts to bring the two religions—Muslim and Sikh—together. He presents Iqbal Singh as somewhat of a counterweight to male supremacy and discrimination against women.

DELHI:

Rachna Sethi (2022). Delhi: A Novel by Khushwant Singh blends the genres of fiction, history book, and memoir as it tells the tale of Delhi across several centuries. There are two sets of narration: one is called after the hijra Bhagmati and is set in the present, while the other is named after historical figures. A spatiotemporal description of the city is revealed via the narrative voices that alternate and vary. The stories of the locations are told through the imaginative blending of history and anecdotes, tales of emperors and subalterns, invasions and city loves, biography and poetry, and magnificent spaces and commonplace incidents. The essay makes a case for accepting binary and dichotomous traits in the city through anecdotes of terror and sorrow following acts of violence throughout history.

Geeta Bisht Walia (2020). The goal of this research work is to demonstrate Khushwant Singh's caliber as a historian. He explores India's diverse civilizations in his book, *Delhi*. India is a multicultural country with many languages. The paper illustrates India's diverse civilizations. As the nation's capital, Delhi is known for its diversity, which Khushwant Singh captures in his book *Delhi*. The author covers the period from the eleventh to the twenty-first centuries in his work. The tale depicts India's diverse cultures across its many ages. The narrative concludes with the Hindu-Sikh riots in Delhi. The reader journeys with the author from the Balkan era to 1984.

Neeru Arora (2017). One can identify as male, female, *buche-femme*, cisgender, *berdache*, transsexual, transvestite, cross-dresser, or simply "queer." Gender is a contested marker among numerous sexual identity assertions. The word "queer," which literally translates as "strange" or "not-normal," refers to a gender that is not conventionally classified as either male or female. Lesbian, Gay, Bisexual, Transsexual, and Queer, or LGBTQ, is the acronym that unites all of these supposedly non-normative sexualities. The dual gender construct of "man" and "woman," which has permeated Indian law, has been broken by the Supreme Court's recent recognition of the category of "third gender" in the context of numerous genders included under the umbrella term LGBTQ. However, this ruling is the result of years of LGBTQ activism that began shattering society's stoic silence over the existence of these diverse sexualities approximately in the 1980s, rather than simply one petition filed by the Lawyers Collective on behalf of transgender rights activist Laxmi Narayan Tripathy. By the 1990s, a large number of prominent Indian writers were challenging gender norms in their works. One literary work that examines an alternative to the conventionally romanticized man-woman relationship is Khushwant Singh's *Delhi*. The narrative centers on Bhagmati, a transgender lady from Delhi, and an unidentified narrator known only as Mr. Singh. The work raises some intriguing questions because it shows the visibility and interactions of a non-normative individual with society, in contrast to the typical trope of queer books, which depicts a gender queer character as essentially hiding and unable to face the public. The suggested article examines not only how an intersex person is portrayed in relation to the quotient of masculinity and femininity, but also how realistic the portrayal is and what characteristics identify it as a queer book. Since

the novel is set in Delhi, the paper also aims to investigate Delhi's role as a home for hijras throughout the city's history and in the 1990s, when the fictitious work was published.

Sangeeta Mittal (2017). A city's environment, customs, and recollections all bear witness to its past. The montage of the city's culture, which is less conventional and rationalized than in the past, is largely composed of individual memories. Memory recollects a great deal about the city, and the city stimulates a great deal of memory in the creative output generated by inhabitants of volatile modern cities. Within the multidisciplinary field of memory studies, this study aims to investigate the connection between memory and the city, using Khushwant Singh's novel *Delhi* as a point of reference. *Delhi*, a novel by Khushwant Singh, is a cultural biography of the city that makes use of numerous noteworthy mnemonic devices from this urban phoenix. The novel ushers in a new age of writing from those who have spent a significant portion of their lives in Delhi or New Delhi and who now view the city from a "hometown" viewpoint, where the stories of the city and the self-coexist. Rebuilding a mediated space of memory and identity reaches back practically to the earliest period of Delhi history, an attempt to make up for the many losses.

M. Shahbaz Arif, Hina Gull (2015). The purpose of the study is to examine how two writers from different eras, cultures, and religions have developed socio-cultural discourse about "Delhi" and what similarities and distinctions there are. The framework for this study was first derived from the writings of Scupin and Erikson, two anthropologists who also happened to be sociologists. Material culture and non-material culture are two derived components of culture that are explained using qualitative methodology. Three standard books on Delhi have provided support for the discussion of these cultural features as they relate to the explanation of the city's ancient and human history. (1) *Delhi Celebration*; (2) *City Improbable: Delhi Writing*; and (3) *The Punjab Crisis from May 10th till Delhi's collapse*. The socio-political and religio-historical-derived paradigms are used to discuss the novels' social elements. Both books are examined in this study of two novels in comparison under the newly defined categories of "material culture" and "non-material culture." We talk about these two facets of culture in the context of Faiz's cultural theory (2004).

I SHALL NOT HEAR THE NIGHTINGALE:

P.Kavit and B. Visalakshi. (2020). A good journalist, novelist, and columnist is Khushwant Singh. In his life, Khushwant Singh encountered a lot of ladies. There aren't many female characters in his debut book, *Train to Pakistan*. I've seen a critical critique of Khushwant Singh's *Train to Pakistan*'s female characters in this work. The article also makes an effort to depict women in Delhi and *I Shall Not Hear the Nightingale* in both a noble and wicked light. Juggat Singh's favorite Muslim girl, Nooran, is shown as a charming woman. Juggat's mother is shown as a kind, considerate woman. Hasseena depicts Hukum Chand's young lady love as a promiscuous girl who is solely meant for sex. Other women present themselves as passive figures. Bhagmati presents herself as a romantic whore in Delhi. In Delhi, Kamala presents herself as a secretive figure. Shabhrari is portrayed as a conventional, conservative woman in *I Shall Not Hear the Nightingale*. Champak is portrayed as a lewd character in *I Shall Not Hear the Nightingale*.

Somapalyam Omprakash (2018). Among the galaxy of Indian writers writing in English, Khushwant Singh is a well-known Indo-Anglian author who has a significant position. *I Shall Not Hear the Nightingale*, Singh's second fictional work, was considered his best book. It discusses pre-independence India in the 1940s against the backdrop of the Quit India campaign. It is not a political novel, although it takes place in the 1940s. The Sikh family of Buta Singh, his wife Sabrai, son Sher Singh, daughter-in-law Champak, and daughter Beena are the focus and central figures of the book. The happy and sad events in these folks' lives are the plot points of the book. This book explores the idea of a mother's love for her family, particularly her son. Because it focuses on the concept of sensuality through the promiscuous love affairs between Shunnoo and Peersahib on the one hand and Champak and Madan on the other, Singh gained both popularity and reputation from the work.

Waseem Akram (2018). *I Shall Not Hear the Nightingale* by Khushwant Singh explores themes of maternal, marital, and sexual love. The story takes place in the years leading up to independence. Although the book deals with political issues, it is not really a political novel. It talks about maternal love and how the family is supported during difficult times by matriarchal

strength. Concurrently, a few young men who are deeply religious are getting ready to launch a revolt to liberate their country from foreign rule. Birds are also capable of love; in fact, when one perishes, the other perishes from sorrow. In addition to affection, patriotism is exhibited by fellow citizens who are actively participating in revolutionary movements.

Farhat Rasool (2018). As a man and a fiction and prose writer, Khushwant Singh is a fascinating individual because he writes what he feels and thinks is right, regardless of whether readers agree with him or not. One of the things that sets him apart as a fiction writer is his unique style of narrative art. He is not a prolific novelist or short story writer, yet he has written fiction that is consistently readable despite his small output. Readers who studied Khushwant Singh's books came to understand that, although he had taken a while to take up writing, Singh was a natural storyteller. In light of this, this essay will examine and evaluate Khushwant Singh's storytelling technique as it is demonstrated in his three books, *Delhi, I Shall Not Hear the Nightingale*, and *Train to Pakistan*.

Rinaldi Amalraj. S (2017). Although Khushwant Singh has been the subject of extensive scholarly research, it is reasonable to argue that his novels' portrayal of love has received less attention. The goal of this essay is to offer a brief analysis of Khushwant Singh's novel, which is the most well-known work of Indian literature in English. With a focus on his handling of female characters in the aforementioned book, it aims to provide thorough critical commentary on his fiction, *I Shall Not Hear the Nightingale*. The central theme of his second book, *I Shall Not Hear the Nightingale*, is maternal love. Sabhrai, whose resilience as a matriarch keeps the family afloat through difficult times, While the work features numerous instances of sexual and romantic behavior among its protagonists, Khushwant presents a clean, devout, and religious figure on the other side. She is an inspiration to her son and daughter, in addition to her husband. It is Sabhrai's character that introduces us to another elusive type of love—divine love. Sabharai, a devout woman, considers this love to be the greatest of all. On the other hand, love is a form of skin communication for Shunno, Champak, and Beena.

Rosana C. Pinotti (2014). This research paper examines *I Shall Not Hear the Nightingale* by Khushwant Singh, emphasizing the conflict between colonizers and colonized as well as the

many roles that different socioeconomic groups appear to play in their own contexts. In order to accomplish this goal, a well-defined corpus was chosen, and it includes some made-up dialogue and narrative passages from the book that have been examined from both a literary and critical standpoint. The current study's findings should be viewed as one of several possible interpretations that could emerge from comprehending Khushwant Singh's historical work, which immerses the reader in Indian mysticism and presents a challenge to interpret the social struggle's complexity and ambiguity beyond the binary opposition of colonizer and colonized.

Namita Panda (2013). Although Khushwant Singh has been the subject of extensive scholarly research, it is reasonable to argue that his novels' portrayal of love has received less attention. The goal of this essay is to offer a brief analysis of the books written by Khushwant Singh, the most well-known Indian author of English-language novels. It aims to provide a thorough critical analysis of his novel, *I Shall Not Hear the Nightingale*, focusing on how he handles love in that particular work. The central theme of his second book, *I Shall Not Hear the Nightingale*, is maternal love. Sabhrai, whose resilience as a matriarch keeps the family afloat through difficult times, While the work features numerous instances of sexual and romantic behavior among its protagonists, Khushwant presents a clean, devout, and religious figure on the other side. She is an inspiration to her son and daughter, in addition to her husband. It is Sabhrai's character that introduces us to another elusive type of love—divine love. Sabharai, a devout woman, considers this love to be the greatest of all. On the other hand, love is a form of skin communication for Shunno, Champak, and Beena.

Seema Chaddha (2012). The uncertain and turbulent pre-partition era is the setting for *I Shall Not Hear the Nightingale*, which focuses on the internal conflicts and exterior movements of a prosperous Sikh family in the Punjab between April 1942 and April 1943. Since it was the era of the "Quit India" controversy, ties between the populace and the bureaucracy were unavoidably tense.

THE COMPANY OF WOMEN:

G. Ambika and A. Selvamani (2021). This research delves into the notion of social realism, with a focus on examining the central themes of love and sex, familial relationships, and the hero Mohan Kumar's sexual relationship with New York women. Additionally, sex with his wife, Sonu, and other women is showcased with remarkable skill and talent. This is clear from the way he writes. Khushwant Singh has incorporated realistic writing techniques to create distinctive character portrayals. The twentieth century saw a change in the course of social realism. The definition of "social realism" has expanded to encompass a number of ideas, such as the reality of a person's inner self and psychology. It pays close attention to the concepts in the mind as well as the external world. The Company of Women, Khushwant Singh's fourth book, was released in 1999. The narrative takes place in a big city in the 20th century and portrays modern people's daily lives there. The genuine essence of the covert existence of modern man is revealed in this work. The novel has become the most read and best-selling book in India, according to The Hindustan Times' list of the top 10 fictions. Some critics have labeled the work as a "popular novel," "pulp novel," or "pornographic novel." Several sexual encounters are realistically portrayed without any confusion.

Abhabya Ratnam (2020). The Company of Women, which was published in 1999, is largely to blame for Khushwant Singh's reputation among critics as the "dirty old man" of Indian journalism. This book tells the fictitious yet sensual story of a man named Mohan Kumar, who is a sexual maniac and womanizer. Singh had the courage to discuss Kumar's pursuit of passion following a failed marriage as well as his varied sexual antics with a number of women during his time as a US university student. Numerous detailed accounts of Kumar's sex practices with numerous women solely to gratify his carnal needs can be found throughout the book. In contrast to Lawrence's main characters in "Lady Chatterley's Lovers," Kumar, played by Khushwant Singh, is never looking for a soul-deep emotional connection. Mohan Kumar only wants to savor the fleeting joys of formal, business-like partnerships. This paper aims to critically evaluate the merits and demerits of Mohan Kumar's mephistophilean perspective on sexuality, as well as Khushwant Singh's thematic usage of sex.

Dhanaji Nagane (2016). In Khushwant Singh's highly acclaimed socio-cultural novel, "The Company of Women," he makes extensive use of assertive speech acts to support the actions, relationships, attitudes, and goals of the characters. When assertiveness is examined through the lens of speech act theory and the situation in which it occurs, it can be a valuable instrument for uncovering the hidden motivations behind the character's claims made throughout the book. Through the characters' loaded speech, the novel "The Company of Women" illustrates the multifaceted facets of the implicit and explicit ideas that the characters generate. An attempt is made to comprehend all of these novel elements in light of speech act theory in particular as well as general pragmatic considerations. Therefore, this work aims to add a fresh perspective to the line of research in this area rather than only applying the theory of forceful speech acts to the chosen novel.

Pradip G. Sonawane (2015). The twentieth century saw a new direction for social realism. The concept of "social realism" has been expanded to include the reality of a person's inner self and psychology. It refers to both the interior mental landscape and the outside world. It denotes a rejection of several ideas that were deemed unrealistic in the middle of the 19th century, including picaresque, adventure, allegorical fantasy, Gothic romance, classic composure, and conservative morality. Social realism as an aesthetic genre is seen in the 1855 Courbet exhibition, which includes both political and literary works. The professional practices of a novelist, thought of with a scientific detachment, coolness, and care in observation, are the focus of Flaubert's notion of social realism.

Dhanaji Nagane (2015). Renowned novelist Khushwant Singh has an extensive understanding of the age of transition in the history of Indian independence. In his book *The Company of Women*, he exposes the ignorance and immorality of the upper-class progressive Indians while showcasing the keenly observed sociocultural features of an Indian man named Mohan Kumar. Singh uses the harsh punishment of immorality to defend morality. He presents immorality as a societal evil and gives a thorough description of how both society and individuals behave. In order to portray the devastation brought about by the changes brought about by cultural exchanges, Singh also plans to delve deeply into human grief. In an effort to comprehend the reasons behind the anguish and sorrows of the main characters as they emerge from their own

tragic flows, the current study uses Austin and Searle's theory of speech acts to investigate the fictional universe of Singh.

THE SUNSET CLUB:

Geeta Bisht Walia (2021). This research report focuses on three octogenarians: Nawab Barkatullah Baig Dehlavi (Muslim), Mr. Boota Singh (Sikh), and Mr. Preetam Sharma (Hindu). These three friends used to get together every day in Lodhi Garden to talk about the current problems facing our country. In addition to these subjects, they also talk about aging. They debate religion, politics, and sex. We learn about the challenges of aging and the life that comes with it from their chat. One year is covered in the story. It runs from January 26, 2009, through January 26, 2010. As 2010 draws near, Mr. Boota Singh is still alive while Mr. Barkatullah and Mr. Preetam Sharma pass away. Boota Singh feels alone as his friends pass away and begins to count down the days left in his own life. Mr. Boota Singh is alone at the conclusion of the story.

Sanjeev Khanna (2019). Khushwant Singh was a realistic tale writer who wrote over a dozen books, including six novels. He also regularly contributed columns to the Hindustan Times, one of the top daily newspapers in India. His broad knowledge, razor-sharp wit, and sense of humor inspire both amazement and respect. The book under discussion portrays India, its people, the diverse unity that exists within the nation, the division and rift among people, and nature in all of its hues through the lens of Delhi. It also chronicles the lives of three longtime friends and offers a timely depiction of how quickly values change as materialism gives way to spiritual growth.

Rohidas Nitonde and Chandrakant R. Patil (2019). H. P. Grice's Cooperative Principle of Communication consists of four maxims, namely, amount, relation, quality, and style. The characters in a novel employ these maxims in exchanges that warrant close examination from a pragmatic standpoint. Taking into account the background, the speech situation, the speech event, and the actual utterances with their locutionary, illocutionary, and perlocutionary aspects, the reader comes to a persuasive interpretation. The talks between the characters in

Khushwant Singh's novel *The Sunset Club* are varied and usual, with some maxims being either followed or broken for particular ends. The novel's three primary protagonists are the Sikh Boota, the Muslim Baig, and the Hindu Sharma. They were in their later years when they found the Sunset Club. In order to achieve their communication objectives, the characters either adhere to or defy specific morals. The cooperative principle inextricably involves both the observance and breaking of specific maxims. It is untrue that breaking any rule equates to the interlocutors being haughty or conceited. The examination of the cooperative principle's adherence and violations is the focus of this essay.

Ankita Manuja (2015). The purpose of this essay is to examine the insights, experiences, and fear of dying that three elderly men in Khushwant Singh's book *The Sunset Club* share. The novel's protagonists are three over-eighty friends who get together daily in Delhi's Lodhi Gardens to commemorate their individual lives and share stories from their past. When he was ninety-five years old, author Khushwant Singh declared this to be his final novel. The three main protagonists' experiences in old age are clearly portrayed in this work, highlighting the common issues that everyone faces at this age.

Subah Gautam (2014). A significant portion of Khushwant Singh's expressionistic style consists of symbols of nature. The works of Khushwant Singh are consistently unique from others'. He is a guy of contrasts who has consistently fought against priggish mindsets, whether it is through the obscene details of gossip that find their way into his columns and writing, his love of Scotch, or his fascination with girls who gossip. He painted a clear image of Lodhi Gardens for us in *The Sunset Club* and expressed admiration for the monuments constructed in 1494 by the Lodhi dynasty. He believes that the well-known Jami Masjid has a feminine beauty and is a young woman's bosom. With his distinct poetic style, Singh recounted spending a full year in Delhi with three friends: Pandit Preetam Sharma, Nawab Baraktullah, and Sardar Boota Singh. Sitting on a designated bench in Lodhi Gardens during the evening at sunset, the three of them shared their perspectives and discussed many aspects of daily life. With all of their sexual dreams, desires, and vices, Singh gives each of his characters a lively, responding existence. With this, he also illustrated events that were occurring in the nation and around the globe, such as elections, violence, corruption, celebrity deaths, and natural disasters. This essay

aims to illustrate how Khushwant Singh's *The Sunset Club* (2009) depicts nature. In a year, the novel has been expertly crafted. Every month is depicted in accordance with its own essence.

CONCLUSION:

The goal of realism is to portray life as accurately as possible. Realist literature frequently depicts daily existence. A subgenre of realism is social realism. Socially conscious literature examines society, offers criticism of social injustice, and is interested in the lives of the working class. Since all social realism is also realism, social realism in literature seems to be akin to realist literature. Contrary to popular belief, not all realist fiction is socially realistic. Typically, social realist books would focus on the lives and circumstances of the working poor. Sometimes it seems as though they have a political objective, as many novels focus on the conditions of economic distress.

REFERENCES:

Primary Sources

- Singh Khushwant, *Delhi* (1983), India Penguin, 2016.
Singh Khushwant, *I Shall Not Hear the Nightingale* (1959), Ravi Dayal, 1997.
Singh Khushwant, *The Company of Women* (1999), India Penguin, 2016.
Singh Khushwant, *The Sunset Club* (2010), 2011.
Singh Khushwant, *Train To Pakistan* (1956), Grove Press India, 1994.

Secondary Sources

- Abhabya Ratnam (2020). A Tale of Life and Lust: A Study of 'The Company of Women', *Research Review*, 7 (90): 35-39.
Ankita Manuja (2015). Reminiscences of Early Life in Old Age in Khushwant Singh's *The Sunset*, *International Journal of English Language, Literature and Translation Studies*, 2(2): 148-150.
Dhanaji Nagane (2015). Pragmatic Analysis of the Interactions of Major Characters in Khushwant Singh's 'The Company of Women', *International Journal of Multifaceted and Multilingual Studies*, 1(6): 1-4.

- Dhanaji Nagane (2016). Assertives in Khushwant Singh's *The Company of Women*, *LangLit*, 2(3): 134-144.
- Farhat Rasool (2018). Khushwant Singh's Narrative Techniques in *Train to Pakistan*, *I Shall Not Hear the Nightingale and Delhi*, *ECONSPEAK: A Journal of Advances in Management IT & Social Sciences*, 8 (8): 54-64.
- G. Ambika, A. Selvamani (2021). Social Realism in Kuswant Singh's Novel, *The Company Of Women*, *International Journal of Current Research and Modern Education*, 6(2): 9-10.
- G. B. Shelkikar (2021). Theme of Multiculturalism in Khushvant Singh's *Train to Pakistan*, *International Journal of Creative Research Thoughts*, 9 (7): g818-g820.
- Geeta Bisht Walia (2020). *The Novel Delhi-An Epitome of Multiculture*, *International Journal of Creative Research Thoughts*, 8 (3): 1832-1837.
- Geeta Bisht Walia (2021). *The Sunset Club: A Journey of Ageing*, *Innovation-The Research Concept*, 6(7): E-101-E103.
- Kalpana P. Nehere, P. R. Bhabad (2014). Representation of Women in 'Train to Pakistan' by Khushwant Singh, *Asian Journal of Research in Social Sciences and Humanities*, 4(8): 386-397.
- M. Shahbaz Arif, Hina Gull (2015). A Socio-Cultural Study of Delhi by Khushwant Singh and *Twilight in Delhi* by Ahmed Ali: A Comparative Analysis, *International Journal of Scientific & Engineering Research*, 6(1): 1418- 1432.
- Namita Panda (2013). Treatment of Love in Khushwant Singh's *I Shall Not Hear the Nightingale*, *IOSR Journal of Humanities and Social Science*. 14 (1): 66-73. 10.9790/0837-1416673.
- Neeru Arora (2017). Alternate Gender on the Canvas of History: A Study of Khushwant Singh's *Delhi*, *The Criterion: An International Journal in English*, 8(2): 55-67.
- P.Kavit, B. Visalakshi. (2020). Representation of Women in Khushwant Singh's *Train To Pakistan*, *Delhi and I Shall Not Hear The Nightingale*, *PalArch's Journal of Archaeology of Egypt / Egyptology*, 17(9), 7205 - 7209.
- Pradip G. Sonawane (2015). Social Realism in Khushwant Singh's Novel, *The Company of Women*, *Review of Research Journal*, 4(7): 1-5.
- Rachna Sethi (2022). Uncovering Sedimentary Pasts in Khushwant Singh's *Delhi*, *Fortell*, 44: 181-189.

- Rinaldi Amalraj. S (2017). A Feministic Approach in Khushwant Singh's I Shall Not Hear the Nightingale, *Research Journal of English Language and Literature*, 5 (1): 76-78.
- Rohidas Nitonde, Chandrakant R. Patil (2019). Observance and Violation of Cooperative Principle in The Sunset Club, *International Journal of English: Literature, Language & Skills*, 10(3): 49-55.
- Rosana C. Pinotti (2014). Social Classes in Khushwant Singh's I Shall Not Hear the Nightingale: A Colonizer-Colonized Struggle? *Global Journal of Interdisciplinary Social Sciences*, 3(2): 21-51.
- S S Ratnaprasad Kolli, Gomatam Mohana Charyulu (2021). Trauma of Partition: A Study on Kushwant Singh's "Train To Pakistan", *Anveshana's International Journal Of Research In Education, Literature, Psychology And Library Sciences*, 6(4): 1-5.
- S. Omprakash (2015). Portrayal of (Satirical) Characters in Khushwant Singh's Train to Pakistan, *Pune Research- An International Journal in English*, 1(3): 1-5.
- Sangeeta Mittal (2017). Khushwant Singh's Delhi A Novel: Recollecting And Reclaiming The City, *Research Journal of English Language and Literature*, 5(3): 56-65.
- Sanjeev Khanna (2019). Quasi-attributes, Desires, and Cyclicity of life: A Study of Khushwant Singh's The Sunset Club, *Literary Herald, An International Refereed/Peer-reviewed English e-Journal*, 4(6): 111-118.
- Seema Chaddha (2012). Mixing of Politics and Religious Faith: an Examination of Khushwant Singh's I Shall Not Hear the Nightingale, *Journal of Advances and Scholarly Researches in Allied Education*, 3 (6). DOI: 10.29070/JASRAE.
- Shaista Yasmeen (2015). A Study of "Train to Pakistan" Through a Different Perspective of Love and Sacrifice, *Journal of Advances and Scholarly Researches in Allied Education*, 9 (17): 1-2.
- Somapalyam Omprakash (2018). Characterization in Khushwant Singh's I Shall Not Hear the Nightingale, *Pune Research- An International Journal in English*, 4(1): 1-4.
- Subah Gautam (2014). Reflections of Nature and Its Significance in Khushwant Singh's The Sunset Club, *Research Scholar- An International Refereed e-Journal of Literary Explorations*, 2(3): 724-726.

Sukhdev Singh Dhanju, Priya Saroj (2019). Train To Pakistan As A Partition Novel of Khushwant Singh, Journal of Emerging Technologies and Innovative Research, 6(11): 120-126.

Totawad Nagnath Ramrao (2017). Khushwant Singh's Train To Pakistan: A Critique Of Partition, Pune Research- An International Journal in English, 3(5): 1-5.

Waseem Akram (2018). Depiction of Love in Khushwant Singh's I Shall not Hear the Nightingale, The Criterion: An International Journal in English, 9(4): 44-51.

Author's Declaration

I as an author of the above research paper/article, hereby, declare that the content of this paper is prepared by me and if any person having copyright issue or patent or anything otherwise related to the content, I shall always be legally responsible for any issue. For the reason of invisibility of my research paper on the website/amendments/updates, I have resubmitted my paper for publication on the same date. If any data or information given by me is not correct, I shall always be legally responsible. With my whole responsibility legally and formally I have intimated the publisher (Publisher) that my paper has been checked by my guide (if any) or expert to make it sure that paper is technically right and there is no unaccepted plagiarism and hence it is genuinely mine. If any issue arises related to Plagiarism /Guide Name /Educational Qualification/Designation/Address of my university/college/institution/Structure or Formatting/ Resubmission / Submission /Copyright / Patent/ Submission for any higher degree or Job/Primary Data/Secondary Data Issues. I will be solely/entirely responsible for any legal issues. I have been informed that the most of the data from the website is invisible or shuffled or vanished from the data base due to some technical fault or hacking and therefore the process of resubmission is there for the scholars/students who find trouble in getting their paper on the website. At the time of resubmission of my paper I take all the legal and formal responsibilities, If I hide or do not submit the copy of my original documents (Aadhar/Driving License/Any Identity Proof and Photo) in spite of demand from the publisher then my paper may be rejected or removed from the website anytime and may not be considered for verification. I accept the fact that as the content of this paper and the resubmission legal responsibilities and reasons are only mine then the Publisher (Airo International Journal/Airo National Research Journal) is never responsible. I also declare that if publisher finds any complication or error or anything hidden or implemented otherwise, my paper may be removed from the website or the watermark or remark/actuality may be mentioned on my paper. Even if anything is found illegal publisher may also take legal action against me

RAJARSHI MAITY
DR. SHOBHA SHARMA