



Social Realism through Use wit and humour in the short stories of Khushwant Singh

IMTIAZ AHMAD WANI
Research Scholar, Dept. of English
Barkartullah University Bophal (M.P) India

Abstract: Authenticity has been utilized as a powerful apparatus by the essayists of the Anglo-Indian period in their short stories to feature the misfortunes of the general public. Indian scholars have successfully fixated their stories on the social milieu of India. The present article is an endeavor to feature Realism in the short stories of Khushwant Singh. Khushwant Singh, with his sharp perception and profound comprehension of the general public, utilized the medium of his stories, to think about societal disasters like superstition, debasement, man women relationship, religious fundamentalism, and so on., With his tremendous experience and profound comprehension of individuals, he has, in an inborn way, weaved the web of complex human connections in a practical way, all with an end goal to change the general public. His commitment to the universe of writing and society is unquestionably

Keywords: pragmatism, Superstition, Religious Fundamentalism, Idealism, Human Relationship, social Violence, Death, Disaster, Hate, And Grudge.

Introduction: Khushwant Singh is one of the significant Indian English authors of our Times. He isn't just an author yet in addition a short story essayist, a writer, a columnist, a supervisor. He has five books to his credit other than an expansive number of deals with different subjects. He is a humoured social pragmatist. He is a delicate craftsman who has utilized authenticity in order to introduce his humanistic vision of life. He is exceptionally quick to investigate the substances of life. He has a touchy comprehension of the issues of contemporary Indian culture. His private information of rustic and urban India life is a result of his moment perception of life. A sharp perception of the subtle elements of social life is essential for composing an effective social novel. His long spell as a writer and his excursions abroad in his proficient limit have brought him into contact with various types of individuals and an assortment of experience. He is a result of western training and culture however he is on the most fundamental level a Sikh and an Indian. Authenticity is a noteworthy element of Indian English stories in which Indian sensibility is communicated through an outside dialect. T. Anganeyulu rightly says: Realism shows real life,

facts in a true way. It omits nothing that is ugly and painful and idealizes nothing. The term 'realism' means (Anganeyulu, 1) A theory of writing in which the familiar ordinary aspects of life are depicted in a matter of fact, straight forward manner designed to reflect life as it actually is, (Prempati 2) Treatment of topic in a way that presents cautious depictions of regular daily existence, frequently the lives of so called center or lower-white collar classes. Authenticity which alludes to both the substance and system of scholarly creation has been obvious in writing from its earliest reference point. Indian writers demonstrate an enthusiastic attention to life in India - the social arousing and dissent, the destitution and craving of the laborers fluctuate measurements of the battle for autonomy the awfulness of segment, social and political changes alongside internal existence of the delicate, enduring people.

The story, *The Mark of Vishnu*, is one of the momentous and highly well-regarded stories among Indo-Anglican Stories. The title is weighed by the religious values, but the irony of the title is exposed through the story from which the author mocks at the susceptible Indian. In this narrative, a Hindu aficionado, Ganga Ram, has great conviction in black cobra normally called Kala Nag. Ganga Ram, like many Hindus, considers Kala Nag to be a divinity. Ganga Ram is a pious and devoted Brahmin, and, as a mark of Hindu worship of Kala Nag (Shesh-Nag), he used to pour milk in a plate for the Nag. He shows great faith in Brahma, Vishnu and Mahesh (or Shiva), the Creator, the Preserver and the executioner gods correspondingly. As his emblem of faith, he wears a "V" mark on his temple with the sandalwood paste. The raconteur depicts an ignorant and superstitious Brahmin who is in conflict with younger generation. Khushwant Singh's forte is his satire. Quite often he uses sharp satire in his stories one such example can be seen when the narrator ridicules Gunga Ram: "We were not having any patronage from Gunga Ram. 'You're a stupid old Brahmin,' I said. 'Don't You Know snakes don't drink milk? At least one couldn't drink a saucerful every day'" (Singh 18). For Ganga Ram, "Kala Nag" is only a snake and a specimen to be taken to the laboratory to be experimented. The narrator suggests the truth that superstitions do not have any redemptive value. One day a black-hooded, six feet long, rounded and fleshy cobra is seen on a rainy morning. Superstitions has made people blind they didn't care in between the beast and human an animal is dangerous than human. Ganga Ram has faith snake would never trouble him an illiterate and full of superstition. Somebody tells him "We will kill your Kala Nag. 'I won't let you. It's laid a hundred eggs and if you kill it all the

eggs will become cobras and house will be full of them. Then what will you do”(Singh 19)? As promptly some school children see the snake, they besiege him and hit him on the hood. The anguish being on Nag’s prospect in circumstances of discomfort and the wound on his hood, it is reduced in “The ground was too muddy and he slithered. He had hardly gone five yards when a stick caught him in the middle and broke his back. A volley of blows reduced him to a squishy-squashy pulp of black and white jelly, spattered with blood and mud. His head was still undamaged”(Singh 21).The kids then drive the cobra on a Bamboo baton and ensure a space for the snake kept it in a little container, and bound it with a cord. They catch a sachet awfully next day, to gift it to the science teacher. As soon as the lid of the container was unlocked; the Nag comes out with red eyes, observed the scene and finally started darting away with a hiss. It could not crawl fast because of its crippled belly. But somehow it managed to reach the entrance of the hall with the drenched and broken hood. Ganga Ram stood motionless on the door with a serving dish in his hands, and as soon as he examines the nag, he composed himself on the ground and placed the plate in front of the cobra and starts worshipping the snake. His supersitition endorsed him to pray for the redemption of the school children for their misconduct. Khushwant Singh here infuses the humour in the fallowing lines, “In desperate fury the cobra hissed and spat and bite Ganga Ram all over the head- then with great effort dragged him into a gutter and wriggled out of view”(Singh 23).

The Nag, in ferocity, bite Ganga Ram all over his forehead, the teacher wipes the blood droplets from his foreheads & sees a “V” mark, where Kala Nag has dug his fangs. This story has humorously been placed and structured. Humour and wit is oblique through the title itself. The title is symbolic as “*The Mark of Vishnu*” means the divine function of protection of life on earth. But the irony was “*Mark of Vishnu* is implied as the ‘mark of snake bite’. In Hindu religion the aficionado of Vishnu (the defender), called the Vaishnavaites, in India general three instantly stripes of sandalwood on their forehead. But Ganga Ram places a “V” mark on his forehead rather than three direct streak, it demonstrates that though the practice of comportment a three stripes of sandalwood is symbol of attachment of Vishnu, the preserver. But here the “V” mark performs as a badge of obligation to Kala Nag (snake), the destroyer, and the scratch of his fangs is also of “V” shape. The story accomplishes no end; the author leaves the end to be



decided by the readers. This is the witty remark by Khushwant Singh to lead the reader to decide the conclusion. Khushwant Singh comes to the ultimate question of the existence of God. He dwells on this subject in a scrumptiously humorous stratum but before doing so, he squabbles that illogical beliefs, resources and rituals do not constitute real religion, as many people seem to believe in being aware of the stronghold that superstitious beliefs and habits have on the minds of the Indian masses and habits and their catastrophic consequences. Khushwant Singh, clearly manifests in his story *The Mark of Vishnu* the need to advocate and pay attention to the conception of Ahimsa or non-violence and to assume that all life is sanctified. But at the same time, he satirizes the beliefs associated to untamed and venomous animals in the name of religion may not be commensurate with the scientific strength of the current epoch. It may be appropriate to say that the reasoning trait distinguishes man from animal; but the irony of these taboos is that, such practices or beliefs are fashioned with serious consequences at times as portrayed in this story. In addition to this, the story also exposes the hollowness of such beliefs by portraying the tragic bereavement of a man who ignores his sixth sense and fall a victim to his own superstition. To be accurate, it amplify the divergence between the obsolete dogma to which millions of Indians still cling, and the modern scientific outlook about this strikingly original theme. V.A. Shahane aptly remarks; “The issue is presented between superstition and reason, popular belief and corporal reality, pagan faith in animal deity and sheer aggressive beastliness of the animal world.” (39).

The title, structure, and importance of the story "The Voice of God" is set apart by verbal clash and by incongruity of circumstance. It is an account of the general population of two towns in Punjab. Bhamba Kalan, a town densely populated, was irritated by electioneering and breezy political breezes. A lorry conveying men, who wore white Gandhi tops, yelled mottos in help of the patriot chosen one, Kartar Singh and Seth Sukhtankar. The announcer in the lorry told the spectators that all Indians ought to be joined together and “If 400 million Indians joined together and spit in a tank, there would be sufficient spit to suffocate the whole English populace in India”(Khan 48). The aimlessly and nostalgically acknowledged standard is that the voice of the general population is the voice of God. The affectedness, pietism and the misdirection that underlie the real work of electioneering and vote-getting gadgets are in this manner adequately



carried out by Singh while proclaiming the policy of clash and absurdity. The protagonist proposes that we hear that the voice of the general population is the voice of God, however in decisions, most of the time the godliness that falsehoods disguised among the general population is carelessly trampled upon by the agitators, who on their prosperity turn into the legitimately constituted delegates of the general population and start carrying on of the modest popular idols of energy.

The narrator in “*The voice of God*” opens the eyes of the readers to view the malpractice prevalent in the political social spheres. The narrator in the story depicts how the politicians try and gain their ends, making the illiterate people blindfolded. The story is manifested by both verbal irony and situation irony. It is the story of the people of two villages in Punjab, Bhamakalan and Bham Khurad, zero importance is given to the constructional issues of these villages. The story is noteworthy for its depiction of the aspects of contemporary India and is written in a style which is dynamic, lucid and flexible enough.

A dispassionate witness of the Indian social panorama, Khushwant Singh emerges to have seized a considerably disrespectful observation of his countrymen’s life and their characters. Hence the intermittent theme in his stories is the fraudulent and hedonistic social setup of present-day India. The system of government which embolden the corrupt (*The voice of God*) the duplicitous man of faith who defies all religious principles. The capricious Government servants, whose only discussion of hard work doing nothing, “The Zaildar and three lambardar of Bhamba stepped out from the crowd of the villagers and greeted the Englishman with salaams and chorus of welcome. The sahib had never been to Bhamba before. What auspicious occasion had brought the defender of the poor, the king of kings, and the merciful, to these parts” (Singh 47)? The Sanctimonious Indian’s abroad, who lead disgrace to his country by his uncivilized behavior. *The voice of God* is a satire on the dishonest practices cosset in at the time of electioneering in India and to be anticipated outcome-the most contemptible and disreputable among the candidates winning with a thumping bulk. “The pretentiousness, Hypocrisy and the deception that underlie the actual working of electioneering and vote-catching devices are thus effectively brought out by Khushwant Singh with telling Irony”(Venugopal 35).



Mr. Singh represents the story from beginning to end engraved it to wit and humour, and set the title with a symbolic meaning and constructed the story by inserting wit and humour. Singh has very craftily handled the character of Ganda Singh, an Indian who represents the patron of thugs prevalent in the Indian society. His vicious involvement with the British has been beautiful sketched by Khushwant Singh. Mr. Forsythe, an English deputy commissioner landed at Bhamba ostensibly on a bureaucratic appointment but his authentic visit is to campaign for Ganda Singh, who has hereto helped British Government by subjugating in order to turnout discrepancy and the Congress movement, in his proposal for Punjab Assembly election. Sardar Kartar Singh, a conurbation advocate assisted by prosperous and fraudulent tycoons and contender of the Nationalist is another contestant. The third candidate, Baba Ram Singh, is a peasant leader and an altruistic worker who has exhausted an appreciable part of his life in prison combating for the Justice and right cause. The villagers contemplation for justice for the peasant leader was hallow and during the election campaign, finish up voting for Ganda Singh underneath the manipulation of hot liquor and the Zaildar and the Lambardars. Ganda Singh is a leader of burglars and assassins, as assumed in the story; his men ransacked among community and mutual the profits with the police. Mr. Forsythe applause Ganda Singh and acknowledge his efforts and impersonate him as a delight of the constituency. "There was a pause. Then the voice at the microphone shouted the name of Kartar Singh and a dozen voices yelled back: 'Zindabad!' this was repeated several times in such explosion that dogs put their tails between their legs and slunk away"(Singh 50).The people of the village hate Ganda Singh for his brutal activities and injustice to the people. After the verbal communication Ganda Singh distributes sweet to Zaildars, Lambardars and Village Officers in reference to their guarantee to vote for him in the elections and owes cloth mills, supports him. Ganda Singh wins the elections with an overwhelming majority and the saintly Baba Ram Singh even loses his deposit. The people had spoken. The voice of the people is the voice of the God as decided by the British administration. The flag-wavers as well as the loyalists are uniformly fraudulent and emblematic of a debauched society. Eventually, the jubilant forces are the crooked antique pecking order forces and landlordism. It only echoes people's trustfulness, lightheartedness, and their docile mentality. Its catching occurs at a time when the people are aggressive to gratis themselves against the manacles of the foreign rule but ironically and deplorably they finish up flattering slaves to



native thugs. There is nothing personal concerning Ganda Singh and Kartar Singh Used. “Everyone in Bhamba had seen him before. His starched turban had one end proudly above his head and the other hanging behind the nape of his neck” (Singh 48). He performs a new strain of politicians who endeavor to exercise the political breeze for media manipulation and to sentinel the benefit of their financing supporters, contrasting the other two; Baba Ram Singh is a truthful, autonomous individual. But he has no place in the fraudulent, debauched community. This God-fearing peasant leader did consume every drop of his sweat for the benefit of the general public. “One day before the polling was to take place, he was arrested on the charge of making a seditious speech” (Singh 53). Mr. Singh shows deep irony and humour, when he says the witty remark, ‘The people had spoken. The voice of the people is the Voice of the God’. Here the astonishment and double standards of the people is exposed by the ironical comment. During the time of election there standards are dwindle by the pressure of the contestants and once the person is elected he behaves as a Mini-God and forgets his pledges and views made to the people.

The story *Karma* depicts and holds to joke the oppressed approach of those Indians who renounce their own kinfolk and see outcast lead. Sir Mohan Lal, the saint, looks in the impression of a five star holding up room at the railroad station (made in India). On a little diminish steel trunk Lachmi, (Lady Mohan Lal), sits gnawing a betel leaf and fanning herself with an news paper. She is short, fat and in her inside forties. She wears a messy white sari with a red farthest point. On one side of her nose gleams a valuable stone nose-ring and she has a couple of gold bangles on her arms. She is the very depiction of an unlettered, unpleasant, reasonable (Indian) life partner of a man who has an Oxford degree. It is a total variance. She is absolutely aware of her circumstance as a laborer. Sir Mohan sits in a first class. He is vizier and a promoter, and asserted such enormous quantities of officers and Englishmen in the train, yet she is only an inhabitant woman. She can't get a handle on English and does not acquaint with the mind boggling strategies for her significant other; so she passes on to her Zenana between class. The gap is wide. Her better half never has critical time to save for her. She lives in the upper story of the house and he on the ground floor. He barely gives her time; he goes up to her very often during the evening and remains for a couple of minutes as it were. He instantly



masterminds her about in anglicized Hindustani, and she recognizes quietly. They both are at the railroad station. Before long the plan shows up and Lady Lal rapidly enters a moderately cleanse between Zenana compartment adjacent to the gatekeepers van, alongside tail of the train. Sir Mohan has been doing the crossword puzzle in The Times. Sir Mohan walks around his extraordinary roadster with a consistent walk, is confounded in light of the way that the compartment is empty. His face illuminates as he sees two English officers strolling along, looking in each one of the compartments for room. Sir Mohan agrees to welcome them, regardless of the way that they are permitted to development only in beneath normal. However, as he enters the coupe, one of the drunken soldiers shouts to the other Tommy, "Get the nigger out." (Singh 16) They free the entryway, and curved to the half-grinning, half affirm Sir Mohan; they get Sir Mohan's equipments and toss it on the stage. Simultaneously his bottle jar, attaché, bedding and The Times were hurled out. Finally they grasp Sir Mohan by the arms and hurled him out of the train. He stumbles on his bedclothes, and grounds on the bag. Sir Mohan's feet are stuck to the earth and he drops his discourse. In between Zenana compartment is cheerily sitting Lachmi, fair and fat, on whose nose the jewel nose-ring flickered against the station lights. The author's absurdity is completely working here. He says, "Her mouth was bloted with the betel saliva which she had been storing up to spit when the train had cleared the station. As the train sped past the lighted part of the platform, Lady Lal spat and sent a jet of red dribble flying across like a dart." (Sing 17) The train moves out quick and vanishes separating Sir Lal, all forsook, in humiliation and crushed.

Sir Mohan disintegrated from the self-absorbed complex. He is whole highbrow snot and a harsh, coldblooded husband for his a wife, if improper to his status, is best neglected and mortified until the end of time. "Karma" hold reverberate to every single such poser and impassive individuals who never give sense of pride to others. The story echoes how men underestimate their spouses and still judge them as peon and substandard to men. Their matrimonial life amounts to mere physical co-existence in the same house and to "Her husband never had any time to spare for her. She lived in the upper storey of the house and he on the ground floor." (Sing13) The author advocates, what conduct such people win in Sir Mohan Lal's open shame by the two British fighters at a railroad station, while his significant other, Lachmi,



went in appease in her between women compartment. The last spitting activity of lady Lal demonstrates her intuitively accomplish triumph in refinement with the most unpredicted annihilation, embarrassment, and destruction endured by her significant other on account of the two uneducated uncivil and contentious Tommies. It likewise shows that incidentally sufficient, Sir Mohan, the imbued admirer of everything English, ought to experience on account of Englishman themselves. Sir Mohan investigated, however he additionally plays out a social fragment of the privileged of Indian amid the apex of the British Raj, who takes presumption of reverberating the English lifestyle and abstains from everything local. Sir Mohan is an overhaul in alienation; with the exception of his dress, he isn't English in any way. The fairness and uninhibited blending amongst man and lady, which is the fundamental component of western development, is absolutely missing in his association with his better half. He pays an overwhelming cost for this phony from his local setting and his being flung out of the railroad compartment. "Sir Mohan threw out his chest, smoothed his Balliol tie for the umpteenth time and waved a goodbye to the mirror"(Singh 11). is an act of nemesis. This adversary itself is a piece of his 'Karma': the startling turn of his destiny, the unavoidable enemy and furthermore the amusing turns of the wheel of destiny. Can we, at this stage say that the story ventures what is needed by ladies all over? India or else, it is similar mortification of the female by the male with man as their Lord and ace. In this story Sir Mohan Lal never gave measure up to significance and status to his better half which the foundation of marriage summons and the spouse as a person requests and merits. This is a general picture of the general public and Mohan Lal, the agent of this piece of the man-made society! Khushwant Singh's craft of the short story is set apart by a dominant comic soul which accepts different shapes and structures. He is a talented specialist in unmasking the misleading characters in a story; in the process, he is mildly satirical or farcical or lively and light hearted. This process operates extensively in Singh's stories.

The narrator in "*Karma*" gives a steadfast representation of Sir Mohan Lal and his wife Lachmi Mohan Lal. As the narrator portrays them as person's attachments to two different modules, they emerge consistent. Singh says, "*Karma*," admit the mental make-up of a knowledgeable Indian in British India and his characters exist in a witty and humourous way; this character helps the author to present his humour for such people. Sir Mohan Lal confrontations with the mirror display the requirements of such Indians, their laziness and



miscellaneous national approach. The mirror made and of red oxide of its flipside had come off at numerous places and long lines of translucent glass cut across its surface. This surveillance is a sarcastic example of Indians with British likings in British Raj. The mirror is a symbol of everything Indian and inhabitants fruitless and indifferent, foul and intolerable to Mohan Lal. "You are so very much like everything else in this country, inefficient, dirty, indifferent," he murmured. The mirror smiled back at sir Mohan. "You are a bit of all right, old chap," it said" (Singh 11). In his episodes Mr. Singh, copious and in accomplish manner, display his irony for the Indians in British administration. Mohan Lal wears the suit customized at Saville Row, the pictogram of British nobility and upper class Culture; and Balliol tie a symbol of confidential Oxford learning and educated human being. He is nuptial to Lachmi - who is incongruously being called Lady Mohan Lal by the author but she has no semblance to her husband. Sir Mohan Lal is depicted as an educated Indian in distinction to his illiterate wife.

Viewed in the light of this statement, the characters in Khushwant Singh's stories are life-like and convincing; they range from every class of the society weather proud barrister from the superstitious servant to the highly westernized Sahib and from the affectionate granny to the unsympathetic housewife. The variety enhances the stimulating karma one or the appropriately admired tales of Khushwant singh, epitomize the board and recognizable theme that arrogance bang before decline. He has exclusively characterized the wretched corollary of the superciliousness and arrogance of Sir Mohan Lal, an anglophile who belittles everything in India, he even did not spared his desi-type wife, Lachmi. He says "My passionate dislike is for the name-dropper. For the smart Alec, For the westernized Indian of which I am myself one. My own class" (Venugopal 34).

The story takes us flipside to the colonial days when numerous anglicized Indians consideration was very high of them, as they have handled to choose up something of European culture. Sir Mohan Lal, an England returned barrister, never endeavor to replicate the life-style of the white rulers. It is amid one of his train voyage that he get humbled-and pathetically so. The writers advocate humorously that it is the predictable Karma of Sir Mohan Lal to be baptized by the trickle of the betel-leaf dribble of his bad-mannered wife. Inquisitive deeper, one discover the author commerce with the causes of the problem of rootless under the root of



humour. This is exposed in the analysis dole out to Mohan Lal by the English soldiers and the straightforward Indians counting his wife. To the current times he emerges to be a sahib, an outlandish beneficiary and an alien. The society, educationally and culturally substandard Tommies discover in him a boastful citizen and a nigger. Thus mutually the groups refuse to recognize him and he develop into a culturally itinerant alien. "Sir Mohan had acquired the manners and attitudes of the upper classes. He rarely spoke Hindustani. When he did, it was like an Englishman's-only the very necessary words and properly anglicized. But he fancied his English, finished and refined at no less a place than the University of Oxford" (Singh 14). He has roots neither in the land of his birth nor in the country with which he passionately wants himself to be identified. This rootlessness is certainly of his own making since he deliberately dissociates himself been handled by other writers, the conflict, arising out of this problem, would have assumed psychological and tragic over tones but here it is the comic spirit that pervades the entire story, a quality which indeed makes the writings of Khushwant Singh popular and unique. The title with its religious connotation adds to the pathos of the story sir Mohan Lal meets with his karma-his nemesis. The title is a manifestation on the quandary of the situation rather than on characters. Sir Mohan Lal, though adequately individualized, represents a class-then of 'pre-independence aristocrats, comically known as 'Brown Sahibs. He is being Vain, pompous and supercilious. Mohan Lal assumes that his ancestries are in English and behaves in a puffed-up manner only to be put in his place by the impolite soldiers. They are also types delineating the uneducated, ill-bred and purportedly never-do-well Englishmen who had to be sent to India in those days. They are uniformly conceited, and they put on airs merely because of their white skin. "The joke is, however, not at the cost of the two tommies, representatives of the king, are equally ridiculed" (Ramjee 56).

Lachmi symbolize the characteristic uneducated Indian woman. In every respect she presents a frustration to her husband. Whereas Sir Mohan Lal is deliberately unsympathetic to her, she contemplating her husband her 'lord and master.' Resigned to her fate in the classically Indian tradition, she bears all affronts and lives in her own way devoid of raising her voice in protest. While her husband is embarrassed of his Indian inheritance, she is very much at home in Indian tradition and the Indian way of life. She is in her rudiments when she gossips carefree with the porter at the railway station. she symbolizes the unsophisticated Indian women of course she is



uncivilized and unrefined and represents the snoozing India but sir Mohan Lal, with his own type of complete uncouthness and barbarism has no right to find faults in her.

Conclusion

Singh's use of wit and humour in the short stories is for the sake of awareness more than for the sake of amusement. Humour, Irony and satire are literary apparatus that Singh use in his literary works specially ' *Mark of Vishnu, Karma, The voice of God*. As a way to criticize and solve the problems of his society, his writing is a prescription for the social tribulations. His narrative is one of the most famous Indian fiction that focuses on the social classes, the gaps between lower and upper classes and the daily life the post independent era and humour is the tool that Singh selects to highlights those gaps. Many writers sketch a picture of their way of living. In other words, Singh bids a realistic portrayal of the awful conditions that prevails in the post independent Indian society, with Illiterate woman, lower class, arrogance of anglicized Indians, class combat, cross bribery at the politician's commercialization of marital alliances such type of people lived during his time are portrayed throughout the use of wit and humour.

Singh use humour to highlights the social arguments and problems of class separation, specially the illiterate women and the bad system of education. Singh tries to attack and criticize the harsh structure and what he finds caricature and bad through the use of lampoon, mockery, wit and humour. Singh is completely diverse from other Indian English writers in utilizing the technique of his writing fiction. The social apprehension has made Singh a humorously disposed writer. His prejudice of the insincerity, Hypocrisy, narcissism and superciliousness that are established in the present day Indian society has made him basically a humourist. His sanguine personality, attached with the comic approach he maintains in his fiction, has made him a humorous satirist. As examine previously his fiction arranges him with the compulsory frame work to disclose a host of failings. He hits at many an adore institution, the futile anglophile and the institutions shaped according to the pseudo western style only to be adequately mismanaged acquire his anger and he comes out strongly against them in some of his fictional works. He has also a quarry at the cross corruption of the legislators, the commercialization of matrimonial alliances, the misapprehension of Indian religiosity and other-worldliness, the communal radicalism of religious leaders, the condescension of anglicized Indians, the sanctimonious and hypocritical character of Indians abroad and the incompetent and susceptible bureaucrats. At



times, it emerges as if the disorganized and vulnerable bureaucrats. At times, it appears as if the Wit, Humour and satire is extra significant than the story for Khushwant Singh. He tries to grasp every moment to pamper in this art. Khushwant Singh's aim in *Mark of Vishnu, Karma, The voice of God*. Is to satirize with his wit and humour the type who sponges on others for food and other the comforts. Apart from his sexual addiction on this type there is the ridicule of the enthusiastic Indian ministers and parliamentarians and the ignorant and susceptible administrative officers, and they stay, apparently, as superfluous annotations of the author for they do not go with 'pre conventional drawing.' His aspiration in his fiction like the *Karma and Bride for Sahib* is to offer comments on the flaws of much-commended system of arranged marriage. He does it strongly by connecting an mismatched pair; at the same time he diverge from the objective in a few places and dwells on extraneous subjects, such as the inadequate elocution of English by Indians living in different parts of the country. Singh definitely takes a steal at everything he sees but hits nothing. All the best fiction of Singh's humour appears clumsy he is a writer truly Indian in his hallucination and approaching and truly universal in his demand with a authentic combination of wit and humour consideration on one hand and insight and the capability to divulge on the other hand, he brings each character to a excruciating life-whether it is of an innocent women or of an fascinating politician and makes each circumstances natural and yet significant. If his assortment is vast, his style is original; there is an aristocracy in his English-an attribute which emerges only out of an unfathomable association with the spirit of the language, which is rare. He has capability to hypnotize his readers. He is an idealist who admits in a reconstructed prospect of mankind and his works and talks emanate his faith. Wit and Humour, exuberance and buoyancy of the communication and a civic manners and cultivate style were other principal characteristics. This is uniformly valid to a large amount of the fiction of Khushwant singh.

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