



SATIRE IN THE WORKS OF KHUSHWANT SINGH

Dr S.Pari,
Assistant Professor of English,
AVVM Sri Pushpam College (Affiliated to Bharathidasan University, Thiruchirappalli)
Poondi, Thanjavur district, Tamilnadu, India-613503
sp418080@gmail.com

APA Citation:

Pari S, (2023). SATIRE IN THE WORKS OF KHUSHWANT SINGH, Journal of Indian Languages and Indian literature in English, 01(7), 62-66; 2023

Submission Date: 15/08/2023

Acceptance Date: 20/08/2023

ABSTRACT

They say, to err is Human, to forgive is Divine. This dictum is a universally accepted one. Yet there are exceptions. What will be the consequence if one goes on committing mistakes throughout? Can he be forgiven forever? Though not punished severely, at least he should be informed of his follies. One of the best ways to make him aware of his frailties is to ridicule and laugh at him. This approach is termed as satire. Though the paper focuses on the Satire, which is established hallmark of Khushwant Singh's fictional works, however this paper will also highlight in detail the social problems and issues, belief in superstition, initiation of young minds into sex, Jealousy and discrimination which are the main aspects that Khushwant Singh criticizes in his works.

Key Words: Follies, Satire, Mano Majra, Politically Resurgent

The origin of man still remains as an undebatable issue till the present time. Rationally and scientifically speaking, some say man came from single cell organism. Philosophically speaking, God created man and that the ultimate reason for God's creation is happiness. But is every man happy and contented? If so, why is he indulging in unwanted, anti-social activities that seem wrong to others? And if man thinks that the ultimate reason behind God's creation is happiness, what should he do to attain the same? Certainly he should reform himself and be contented. If not, he will face the consequences in some way or the other. It is true that everyone is liable to commit mistakes, but this thought should not be taken for granted. One should always try to rectify one's mistake. If not circumstances can bring about a change. And if the circumstance comes in the form of a man himself, it would be more effective. In the present highly competitive world everyone has become avaricious and materialistic. The word 'sharing' has lost its meaning now. The more they get the more they want. To get more they choose the wrong path that finally would prove disastrous. To bring men to their senses satirists came into the contemporary world. Instead of preaching, arguing and fighting they just mock or laugh at society with a motive to change men.

The great English poet Dryden had stated that the true end of Satire is the amendment of vices by correction. Satire, as a genre, is therefore entrusted with the job to ridicule folly or vice wherever the latter is apparent. Bernard Shaw and Charles Dickens made use of it abundantly in many of their works in order to expose the existing social evils. Though it became the most wanted literary form in the west, Indian writers in

English made use of this form effectively to ridicule society and its components and to bring an awareness as well as reformation. Among these writers, Khushwant Singh who was once a columnist turned his attention to satirical works. None of his works lack satirical elements. As a sensitive novelist, Khushwant Singh responds to the social problems and issues and his novels reflect his social concern. A touch of humanity is the hallmark of his novels. Listening to the “still, sad music of humanity,” he writes his novels to echo his concern for the social problems. He condemns racial and gender discrimination, as well as apathy and indifference of modern society. Man’s relationship with society forms an important thread of Khushwant Singh’s novels. Khushwant Singh’s writings, though essentially journalistic, will certainly stand the test of time. Among Indian English novelists, he is both an insider and outsider. This position has given him an objectivity which is rare among Indian English novelists. His style has helped him to make use of this objectivity to blend fact and fiction. All his fiction is factual. All his factual writings have a fictional quality in them. His lucid style, his fine sense of ending, his sense of humour - which tentatively hides the bitter truth behind it - go a long way to establish Khushwant Singh as a writer of merit. He is an Indian first, as he claims, and next an internationalist. He is a multi-faceted personality. He needs close scrutiny if one really wants to measure his talents and achievements. It is evident from the study that Singh’s novels evince deep concern for the problems in society. Disturbed by the deep sense of alienation in the modern world, Khushwant Singh makes an intense search for relationships through his novels. He perceives the inalienable link between life and art and strives for an approximation of life into art. There is almost a plethora of critical writings on Singh’s art and ideas, but

the writer certainly invites another in-depth revaluation of his great fictional work. The present study is an endeavour in this direction, and the researcher hopes to make an additional contribution to Khushwant Singh’s criticism. Singh has shown himself to be a committed writer with a mission, and never believed in writing for the sake of art alone. He is interested in the condition of man, and therefore generates a warm humanism towards society. It is his concern, love for the society, love for integrity and ultimately, the love for peace and happiness, that urges Khushwant Singh to satirize the follies and foibles of human society. He makes several cross sections of the society and focuses his attention on all the divisions. Hence his novels are replete with characters from different walks of life and not a single character escapes his eyes. He surveys the society with an eagle’s eye and captures even the slightest and simplest error of man that needs reformation.

His satire is on men from the ordinary to the eminent. Both Indian and Western traditions shaped his mind. Though deeply rooted in the soil and his own culture, he was moulded by the western education that he received both in India and in England. His writings reveal a happy blending of scientific rationalism and liberal humanism. Since Khushwant Singh is a rationalist and a humanist his satires are of varying degrees based on the significance of reformation. He is sometimes gentle, and mild and sometimes strong and harsh. He is neither partial nor too sympathetic in his approach. He tells what he feels in his mind and is not afraid of be the consequence. He very realistically presents things which others might hesitate to reveal. Hence the one word substitute for Khushwant Singh is ‘controversial’. The type of men

and actions that fall a prey to Khushwant Singh's satire are: corrupt politicians, wicked men, lusty women, superstitious individuals, hypocrites, flatterers, religious

mad men, false godmen, sex, infidelity, exploitation, and such others. These aspects have been treated by Singh he had visualized and experienced them personally. Many of the characters in the novels of Singh are drawn by the author from his own experience - his friends, relatives, acquaintances and strangers whom he observed. The five novels namely, *Train to Pakistan*, *I Shall Not Hear the Nightingale*, *Delhi: A Novel* *The Company of Women* and *Burial at Sea* taken for research have been viewed and the presence of satirical elements analysed meticulously. The introductory chapter is a review on satire as a distinct literary form. Its origin, definition, causes, significance and the ultimate results are discussed. Interestingly, Khushwant Singh did not become a full-time writer by choice and he had no such intention. The decision to write came to him only when he found something compelling to pen. The opportunity came during the partition. He was greatly moved by the harrowing events of those turbulent days. His outlook towards life underwent a drastic change. He felt thoroughly disillusioned with the contemporary situation. As it was, his faith in the intrinsic nobility of mankind was completely shaken: The beliefs that I cherished all my life were shattered. I had believed in the innate goodness of the common man. But the division of India had been accompanied by the most savage massacres known in the history of the country.... I had believed that we Indians were peace loving and non-violent; that we were more concerned with the matters of the spirit, while the rest of the world was involved in the pursuit of material things. After the experience of autumn of 1947, I could no longer subscribe to these views.

I became ... an angry middle-aged man, who wanted to shout his disenchantment with the world.... I decided to try my hand at writing. Khushwant Singh was a witness to the holocaust that followed in the wake of the partition of the country. It was indeed one of the bloodiest upheavals of history that claimed innumerable innocent lives and loss of property. The traumatic experience made Khushwant Singh restive and in order to give vent to his feelings, he took to writing and hence *Train to Pakistan*.

A favourite subject of Khushwant Singh in his writing is love and sex. He has dealt at length with the emotions of love and passion. What exactly is this phenomenon called love? The basic cause which makes us seek the love of another person is extreme loneliness. He describes it as inner solitude - the feeling of being all alone in this world. It is rare to find people who fall in love only once in their lifetime. Khushwant Singh considers sex to be of greater importance in the life of man. He opines that every individual needs sex. It is something special, something beautiful, something shared. In fact sex is the bedrock of all relationships. He makes sex the mainstream of his novel *The Company of Women*. He exposes cant, hypocrisy, double standards and pomposity in connection with sex. He lays great emphasis on spiritual love, but is bold enough to declare that physical love is no less important. He strongly believes that without physical intimacy, there could never be any intimacy of soul. He is of the view that lust is the true foundation of man-woman relationship because, unlike love, lust is neither elusive, nor open to different interpretations.

Through an uninhibitionistic portrayal of sexploits and the voyeuristic view of male and female anatomy and titillating accounts of the innumerable sexual encounters, Khushwant Singh is parodies all the religious and moral taboos and codes of social respectability imposed on individuals in contemporary Indian society. By cleverly presenting and highlighting masculine fantasies about seductive women, the crafty old man of Indian English fiction could thus be having a last laugh at the pomposity and sanctimonious morality of middle class India. His works have always provoked extreme reaction. The novel, *The Company of Women* is in

Pari S, (2023). SATIRE IN THE WORKS OF KHUSHWANT SINGH, *Journal of Indian Languages and Indian literature in English*, 01(7), 62-66; 2023

keeping with that trend. Khushwant Singh's agenda for this novel could thus be an exposure of middle class morality and moral hypocrisy. Shiela Reddy in her review of the book has appropriately called it. "The Truth about a Dirty Old Society." (7)

Of all the social evils, as Singh considers, politicians are the main target. He lashes out at politicians who stand first for corruption. There is no novel of his that escapes a criticism on such politicians. May be it is because he himself had been a politician and would have noticed or come across all the misdoings that they indulge in. *Train to Pakistan* is Singh's first novel to realistically present the dreadful days during the Partition period. "The partition theme," writes Khushwant Singh, "was born out of a sense of guilt that I had done nothing to save the lives of innocent people and behaved like a coward." Later on he always carried a feeling of guilt of betrayal towards his country, and towards his fellow-countrymen.

It is an undeniable fact that the reasons for the partition of Pakistan from India were the politicians. Singh comments on the politicians who talk of truth and promises but when their work is over they don't turn that side. A simile given by the author is the crane standing on its one leg like a yogi doing penance and grubbing its prey (fish) as soon as it appears is excellent. Singh mocks at the politicians who lacked foresightedness. The miscalculation and the lack of foresight of the leaders made the happiest moment into the bloodiest chapter in the Indian history. In *I Shall Not Hear the Nightingale*, though there is no direct attack on the politicians, Singh throws light on the two characters Buta Singh and his son Sher Singh. Buta Singh is self-centered and full of loyalty to the British Raj and Sher Singh, the growing politician, due to his inadequacy in sex poses to be more interested in politics. His aims were high. He was always in the dreamy world of politics where he is always surrounded by men showering applause. He doesn't deserve it for he was always in a dilemma. Neither had he the courage. At last when he is released by Taylor, the Deputy Commissioner he makes arrangements for a great celebration for his victory. The third novel *Delhi* is replete with striking sarcastic remarks on the politicians. By the way of criticizing the politicians Singh attacks the higher personalities like Gandhiji and Nehru. Singh who loves peace and humanism attacks them for having a hand in the Partition.

He projects as if Nehru and Gandhiji supported the Pakistanis and calls them hypocrites. They were more concerned about their self-development and lacked foresight. In the same novel he also shows his contempt for Indira Gandhi as having been the cause of the Golden Temple issue. He declares that to kill a rat she had burnt the whole house. Though not a believer in religion, he says in an interview that he was not concerned with religion but had a sense of belonging to religion and community. Though *The Company of Women* does not deal much with politicians, the subject is found in abundance in his last novel *Burial at Sea*. Victor who becomes one of the business tycoons in India by his own hard work and efforts, is approached by the Congress members and tempted to get into politics which Victor stubbornly refuses. Through one of his characters Nair, Singh expose the corrupt, self-centered nature of the politicians. Nair with the support of Victor enters into politics, but instead of being loyal and faithful Nair starts stabbing Victor in the back. In the initial stage, he swindles money by means of commission from the shipping business, later seduces Bharati, daughter of Victor. Later when he enters into politics he openly attacks Victor through various means and at last is responsible for the death of his benefactor.

Apart from these Singh satirizes the various actions of the politicians like posing for photographs with rich and eminent personalities, extracting money from the business men in the name of donation and charity. The next topic that interests Khushwant Singh is love and

sex. The treatment of love and sex, its different phases and types, the causes and consequences of these are dealt in a different manner. He strongly believes that lust makes love profane and without lust, love cannot exist. // In *Train to Pakistan*, the protagonist 'Juggut Singh' is projected as a rogue, badmash, unscrupulous, mannerless idiot. Singh realistically brings out the fact that the intention of true love is sex and that sex is a part of true love. He attacks the negative attitude of others towards love and also shows how caste and religion play a vital role in turning men against love. Though the love between Juggut Singh and Nooran, the Muslim weaver's daughter seems to be one of mere sexual attraction, it is really a pure one, which we are able to comprehend only at the end of the novel. But when the unscrupulous man comes to know that she is carrying his baby in her womb and that she has to travel in the train that was going to be sabotaged by the rioters, he sacrifices his own life to save Nooran. This is where the true essence of love lies. In the same novel, a well educated, highly designated and a responsible Magistrate Hukum Chand, in a state of intoxication has sex with Haseena, a young prostitute young enough to be his daughter.

Here too it is the lust which later develops into love that makes Hukum Chand release Juggut, who saves the train. In *I Shall Not Hear the Nightingale*, the idea that lust leads to love remains in contrast. The immoral character of Champak, who is an exhibitionist, is brought out. She doesn't get the expected sex from her husband Sher Singh and so develops a relationship with Madan, an attractive cricketer. Singh here brings out the immorality of both men and women that exist in the society. Neither Champak nor Madan are faithful to their counterparts. Singh brings to light the happening of such immoral and illicit affairs that prevails in the metropolitan society. In the novel *Delhi*, not a single chapter goes without love and sex. Both are treated in different manner. The narrator and Bhagmati episodes are filled only with sex. Bhagmati a hijda, comes into the life of the narrator and though occasionally stays with the author till the end of the novel. Bhagmati, the eunuch is a symbol of sterility. The relationship between the narrator and Bhagmati begins and continues with lust, but in the end the same lust turns to love when she comes to the rescue of the narrator. In the episode of *Mussadi Lai*, Singh deals with conjugal love. In *Meer Taqi Meer* episode, the writer warns the youngsters, in general, to stay away from coquettes. At the same time Singh satirizes men who even after having a very good wife and family go behind such unscrupulous, dirty women.

In the *Alice Aldwell* episode sex is treated in a different manner. First Alice has sex with Mr. George Atkins, the boss of her husband to help her in getting him a job in Delhi. Soon she gives birth to a girl child and names her as Georgina. Singh brings to light such illicit affairs that are prevalent in society. Later, the same Alice is ravished by Mirza Abdullah and two of his cronies. Regarding the mighty rulers, none of them were without women. In the novel *The Company of Women*. Singh brings out the sexual urge present in both the sexes. He satirizes men and women who lack morality. The protagonist Mohan Kumar, a foreign return, gets separated from Sonu, and starts taking various women one after another. Every woman comes from 2 different backgrounds of the society. The novel seems to be a catalogue of the women who give themselves up to Mohan. Singh portrays the bogus chastity that many women pose to imbibe, but are ready to accept an offer in secrecy. Right from the sweeper woman Dhanno to Susanthika from the High Commission of Sri Lanka, and Sarojini Bharadwaj, an English Professor who hails from an orthodox Brahmin community, all end up as Mohan's mistresses. The author thus shows how the urban elite fritter away their lives in banalities.

Modernisation is reflected only in consumption, not in civic consciousness or mutual respect of other human beings. The result of such relationship is fatal, when Mohan Kumar dies of HIV. In *Burial at Sea*, except Victor's mother and wife, all other characters indulge in sexual

Pari S, (2023). SATIRE IN THE WORKS OF KHUSHWANT SINGH, *Journal of Indian Languages and Indian literature in English*, 01(7), 62-66; 2023

activities. Mattoo, the father of Victor gets along with Valerie, the governess. Victor loses his virginity to a prostitute in England and fall a prey to the lustful world of Durgeshwari. Bharati is seduced by Nair the closest friend and philosopher of Victor, again to be ravished by the Yoga teacher. As far as such relationships are concerned, the upper and the upper-middle class become the target of Khushwant Singh's satire. He does so mainly because he himself belonged to the upper middle-class and as a politician he had very close contacts with the latter. The next aspect that Khushwant Singh highlights is the familial bonds. Being a man of sentiments he believed more in relationship. Once again, Jugga in *Train to Pakistan* sacrifices his life for his Nooran and his baby. Sabhrai in *I Shall Not Hear the Nightingale* sacrifices her life for her family. In *Delhi*, people like Meer lose their relationship for a mere elderly woman. In *The Company of Women*, Mohan Kumar though has a lot of wealth and fame loses his wife and beautiful children. In *Burial at Sea*, Nair loses the friendship of Victor after having betrayed him. The most noteworthy issue that Khushwant Singh satirizes upon is betrayal. The writer gives more importance to this term because he had learnt a lot by his own experience and had come across many cases. As a businessman Victor is betrayed by his companion Nair. Mattoo betrays his wife in *Burial at Sea*.

In *I Shall Not Hear the Nightingale*. Champak betrays Sher Singh, Madan betrays his wife in *Delhi*. Meer Taqi betrays his wife who, in return, is betrayed by Sahiba Begum and the rulers betray each other. Aurangzeb betrays his father and his brothers, Mahatma Gandhiji is betrayed by his own country men and finally Indira Gandhi is betrayed by her own bodyguard, a Sikh. To stop this kind of attitude Singh had brought out realistic incidents and exposed the cunning nature of man. Singh, being a humanist, loves the fun and frolics of life. He thought that his people were peace loving people but he was disillusioned after witnessing the inhumanistic, beastly nature of man during the holocaust of the partition. In all the five novels we find Singh's satire striking at this beast in man. *Train to Pakistan* stands the best example to justify this point. The Partition created havoc in the Indian history. The Muslims killing the Hindus and Sikhs in Pakistan and the Sikhs massacring the Muslims and loading the corpses in trains, is presented in a very realistic and brutalistic manner.

Abducting women mercilessly, killing innocent children, looting of the house and wealth, were something which was not expected by many of the Indians. The politicians for their personal benefits and fame brought the idea of Partition. The novel *Delhi* is replete with incidents exposing the beastly nature of man. Except for Bahadur Shah Zafar all other Mughal rulers possessed this quality. Emperors like, Nadir Shah, Aurangzeb, Taimurs, etc came to India with personal ambition guised in the name of religion. These rulers ordered their men to level every home of the Hindus and Sikhs, slay every man, woman and innocent children and set fire to the place. They dug their homes, stripped women naked and exploited the whole country. In the episodes entitled *The Builders* and *The Dispossessed*, a terrorist group murdering a Muslim shopkeeper, spoiling the peace in a country and ultimately killing Mahatma, assassinating the feeble Indira Gandhi are all that reveals the beastly nature of man. Even in the novel *Burial at Sea*, Nair, the friend of Victor stands culprit for the murder of the India's biggest tycoon. Singh strongly condemns these antisocial activities.

Belief in superstition is another fact that Singh mocks at, in all his novels. He attacks especially the Indians on this aspect. Singh is an atheist and a rationalist. Though not strongly, he ridicules the follies of men with regard with superstition. In the very beginning of the novel *Train to Pakistan*, when the writer goes on to describe the village Mano Majra and its people, he says that there was a three-foot slab of sandstone under a Keekar tree which was the local

deity and that the Hindus, Sikhs, Muslims or the pseudo- Christians “repair secretly whenever they are in special need of blessing.” (10) Singh not only attacks their beliefs but also their hypocrisy. In *I Shall Not Hear the Nightingale*. Sher Singh and his cronies in the very beginning of the novel talk on ‘baptism in blood’ in the manner of ancient Hindu religious custom of dipping the swords in the blood of sacrificed goats and laying them before the Goddess - ‘Kali’ or ‘Durga’. In *Delhi*, a novel on religious bigotry, superstition is found to the maximum. Khwaja Sahib predicting the future and blessing everyone, the presence of another dervish who conspires against the king and finally meeting with a fatal end - and as a result of which the occurrence of a heavy sandstorm, famine, confusion and poverty are all presented by the author to unmask the cunning nature and ugly minds of such soothsayers.

If ordinary men believe in superstition, it can in a way be accepted, but people like Shah Jahan, Nadir Shah and Aurangzeb who were mighty Mughal rulers too believed in the same. Listening to gossip mongers and soothsayers Shah Jahan refuses to accept Aurangzeb as his heir. The Taimurs, after having a dream about chasing out the birds in a farm, approach a saint to interpret their dream. The saint says that they will be going to a place where the infidels live in large numbers and he (Taimur) would chase them out of the place as they had chased the birds from a farm in the dream. Hence the Taimurs proceed towards Delhi only to exploit the place. In *The Company of Women* also the satire on superstition is found. When Mohan’s father takes Mohan with him to the Haridwar and river Ganga he tells about the purity and faith that people had in it. He says that once the water is placed down, it lost its purity and that it is considered to be a Goddess that washed away all the sins committed by man in one dip. Singh attacks men like Mohan’s father and counter attack through the words of Mohan who like Singh is a rationalist. Mohan tells his father that it was all superstition by informing him that the pure water was contaminated and polluted by corpse thrown into the water and performing rituals. In *Burial at Sea*, the author speaks about superstitious beliefs and bogus-religion.

People who believe in superstition fall an easy prey to men and women who cheat in the name of religion. Victor falls into the charming beauty of Ma Durgeshwari. He gives his hard earned money in the name of charity. Later it is confirmed that the real name of Durgeshwari was Shanti Devi and had been with three men who all forsake her before she became a sadhvi. The yoga teacher Swami Dhananjay Brahmachari was Durga Das and was convicted on charges of thieving and burglary. Another issue that keeps pricking the mind of Khushwant Singh is the initiation of young minds into sex. This aspect is found in all the novels of Singh. He would have personally experienced the same when he had gone to England for his higher studies. Singh very strongly attacks those who initiate the youngsters to sex which has become a common issue in the modern world. In *Train to Pakistan* Hukum Chand, the Magistrate initiates Haseena, into sexual orgies. Madan in *I Shall Not Hear the Nightingale* initiates Beena into sex but fortunately she narrowly escapes when she sees Champak coming out of Madan’s room in Simla. In *Delhi*, the young poet Taqi is taken to the lustful world by Begum Sahiba, the wife of Nawab Rais. Another incident is given by the author when he looks into the newspaper and sees the news that a step mother had raped a young boy when his father was out on tour.

In *The Company of Women* Molly Gomes and Sue too have a flashback on how they were deflowered. Molly was seduced by her mother’s younger brother and Susanthika by her father’s younger brother. In return, she seduces his fourteen-year-old son. Here Singh not only satirizes the ones who initiate the young minds to sex but also exposes the lack of morality in contemporary society. In *Burial at Sea*. Victor loses his virginity to a prostitute and his daughter, Bharati is seduced by Nair at the same place where her father lost his virginity. Khushwant

Pari S, (2023). SATIRE IN THE WORKS OF KHUSHWANT SINGH, *Journal of Indian Languages and Indian literature in English*, 01(7), 62-66; 2023

Singh through his novels attacks most of the social evils of society. In *Train to Pakistan*, the police inspector and Hukum Chand come under this category. The inspector does his duty in all sincerity, but he is sometimes mocked by the magistrate. Hence to get things done the inspector flatters Hukum Chand. All that the inspector and the magistrate wanted was to do anything which would not cause problems. They were not the least bothered about others. This shows the self-centeredness of both. Hukum Chand puts a bold stand outside and seems to be in control, but he is really not.

WORKS CITED

Abrams, M.H. *A Glossary of Literary Terms*. Macmillan India, 1991.

Agrawal, K.A. Ed. *Indian Writing in English: A Critical Study*. Atlantic Publishers, 2003.

Anjaneyulu, T. *A Critical Study of the Selected Novels of Mulk Raj Anand, Manohar Malgaonkar and Khushwant Singh*. Atlantic Publishers, 1998.

Asnani, Shyam. *Critical Response to Indian English Fiction*. Mittal, 1985.

Awasthi, Kamal N. *Contemporary Indian English Fiction: An Anthology of Essays*. ABS Publication, 1998.

Bhatt, Indira. *The Fictional World of Khushwant Singh*. Creative Books, 2002.

Chakravarty, Joya. Ed. *Indian Writing in English : Perspectives*. Atlantic Publishers, 2003

Sharmila, V., and K. Sivakumar. "Postmodernist Reshaping Of Fairy Tales, Myths And Folklores In The Novels Of Margaret Atwood And Toni Morrison." *Think India Journal* 22.3 (2019): 591-596.

Mahendran, T. "DIVERSE PERSPECTIVES: A STUDY OF GIRISH KARNAD'S SELECT PLAYS." *Journal of Indian Languages and Indian Literature in English* (2023).

Radhakrishnan, V., and K. Sivakumar. "Impact of Cultural Clashes and Migratory Experiences in Bharati Mukherjee's *Wife*." *Journal of Language and Linguistic Studies* 17.3 (2022).

Nithyasekar, S., and L. Rajesh. "An Analysis Of Amitav Ghosh's *The Glass Palace* From A Historical Perspective." *Journal of Language and Linguistic Studies* 17.3 (2022).