

ਪੰਜਾਬੀ ਸਾਹਿਤ

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پنجابی سائیتھ دی جان پھان

ਲੇਖਕ:—

ਪ੍ਰੋਫੈਸਰ ਸੁਰਿੰਦ੍ਰ ਸਿੰਘ ਨਰੂਲਾ ਐਮ. ਏ.

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ਲਿਖਾਰੀ ਬੁਕ ਡਿਪੋ, ਅੰਮ੍ਰਿਤਸਰ.

ਮਿਲਣ ਦਾ ਪਤਾ:-

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ਪਹਿਲੀ ਵਾਰ

ਸਭ ਹੱਕ ਰਾਖਵੇਂ ਹਨ।

ਕੀਮਤ ੨।) ਸਵਾ ਦੋ ਰੁਪਏ।

ਪ੍ਰਿੰਟਰ:-ਭਾਈ ਕਸ਼ਮੀਰਾ ਸਿੰਘ  
ਕਸ਼ਮੀਰ ਪ੍ਰਿੰਟਿੰਗ ਪ੍ਰੈਸ, ਬਾਜ਼ਾਰ ਸੋਢੀਆ  
ਅੰਮ੍ਰਿਤਸਰ.

ਪ੍ਰਕਾਸ਼ਕ:-ਸ: ਸ: ਅਮੋਲ  
ਲਿਖਾਰੀ ਬੁਕ ਡਿਪੋ, ਅੰਮ੍ਰਿਤਸਰ

## Foreword.

The birth of a critic of a Professor Surinder Singh Naroola's taste and talent was inevitable in the present phase of our literature. The ever-growing richness of our literary stock, the immensity of its scope, the diversity of the currents and cross currents shaping its modes and tendencies, needed a critic with discrimination, judgment and a comprehensive soul to make a searching and analytical survey of it, and evaluate its worth. Bhai Vir Singh's mightiness, Mohan Singh's variegated and enchanting genius, Sekhon's intense intellectualism and prodigious creative vigour, Duggal's startlingly rebellious art, Gurbakhash Singh's literature of ideas, Amrita Pritam's burning lyricism and a unique literary treasure buried in our traditional lore and folk songs present a critic with a fruitful ground for the exercise of his powers and capacities.

So for there have been one or two attempts at an historical survey of our literature, but none so purely critical and comprehensive as this *Introduction to the study of Panjabi Literature*. Professor Naroola has a broader scope and a higher literary purpose. Along with practical criticism, he discusses the theoretical aspects as well and contributes two thought-provoking studies on the functions of literature and literary appreciation. His stand-points are generally western, but his assimilation of western literature, with which he is very well familiar, is so perfect, and the grasp and understanding of our literary problems and needs so complete that whatever he says is all his own.

He advocates literature for the sake of life and regards literary criticism as a creative art. All that we need, he says, is a bold and impartial criticism of our new literary compositions that come before us. He also realises that a critic sometimes mars the enjoyment of literature by unnecessarily stepping in between the reader and the author. But it is the critic who makes a reader's appreciation fuller and more intelligent; finds out the good things for him and acts as a steward of the literary treasure.

Of bold and impartial criticism we have so much in these pages. He is at his best when he is writing about our young writers; the writers whose writings have not yet stood the test of time. One may not agree with all his judgments and conclusions, but his scientific and honest approach gives his work a unique place in our critical literature. He has tried to reveal the figures of some of our contemporary writers, to bring their predominant characteristics into relief and even to assign categories and ranks to some of them. With the time perspective lacking, we cannot say whether those categories are proper and ranks just. But the discrimination and independence with which he does all this, are worthy of a really great critic. First of all, he warns those of our contemporary authors, who lose all sense of balance and literary propriety in order to be 'progressive'. Every movement against old and traditional literature cannot be called a new and revolutionary movement. There are some writers, who, in the name of progressive literature, take strange liberties. In this connection, the criticism of Duggal is noteworthy. He cannot reconcile himself to Duggal's 'sexy' and spicy stories, and looks upon them unfavourably. He has a word of advice for him

as also a prophetic warning "Duggal should come out of the warmth of physical love into a broader world .....It will not be much of a surprise if he (Duggal) turns out to be a commercially successful story writer, but there is no place for him among the immortal literateurs."

In his estimates of Nanak Singh and Mohan Singh our critic offers the same frank and constructive criticism. He points out the strains of sentimentalism and didacticism in our novelist, and finds fault with the plot-construction of some of his novels. With his characteristic intuition he visualises drying up of the emotions of our poet if he allows himself to be enmeshed in the cobwebs of social and political thought. Mohan Singh's greatness, he says, lies in his songs.

This type of outspoken and intelligent criticism has been unknown to Panjabi literature. Professor Naroola's book fills a vital gap and gives a true lead.

Among the ten essays in the book are included fairly intimate studies of all the important branches of literary art, such as Drama, Poetry, Novel, Prose, Short story and One-act play. He also contributes a scholarly critique of the old Panjabi poetry. His study of the Panjabi folk-songs is refreshingly lucid and original. It also contains some very apt quotations. He reverses the common belief about our folk-songs that they are the romantic outbursts of unsophisticated souls. He maintains that they are realistic, and born of very human and realistic situations, such as the separation of a newly married bride from her husband, who is a soldier in the army or the occasional quarrels in a rural family. But when he emphasises and even exaggerates the miseries

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