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**SOCIAL REALISM IN MAJOR NOVELS OF  
MULK RAJ ANAND: A STUDY**

**A  
DISSERTATION  
TO BE SUBMITTED TO  
SAURASHTRA UNIVERSITY, RAJKOT  
FOR THE AWARD OF  
DOCTOR OF PHILOSOPHY  
IN  
ENGLISH**

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2010

## CERTIFICATE

I hereby declare that the work embodied in my thesis entitled as **“SOCIAL REALISM IN MAJOR NOVELS OF MULK RAJ ANAND: A STUDY”**, prepared for Ph.D. degree has not been submitted for any other degree of this University or any other University on any previous occasion.

And to the best of my knowledge, no work has been reported on the above subject.

And the work presented in this thesis is original and whenever reference have been made to the work of others, they have been clearly indicated as such and the source of information is included in the bibliography.

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Prakash Khuman.

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**CHAPTER 1**  
**INTRODUCTION**

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## **CHAPTER - 1**

### **INTRODUCTION**

Literature is one of the fine arts that employs “language” as a medium of expression. It is essentially an expression of human feelings, emotions, sufferings and joys. Good literature is never outdated and knows no bounds of place and time. It is permanent. It is also universal, in the sense that it appeals to readers across national or linguistic boundaries. Language or culture may be different but human sentiments remain essentially the same in all literatures of the world. Among the literatures of the world, Indo-Anglian literature is dynamic branch and has great inheritance commencing from the Vedas and it has continued to spread its mellow light and it is part of Indian literature, a modern facet of the glory which has ancient treasure of divine thoughts.

In India, there are different languages and literatures. India is country where the cultural root is the same though there are marked differences in regional literatures owing to the genius of respective languages in which they are written. There are certain movements that have deeply affected each of the regional Indian literatures. Though, there are so many regional literatures in India as there are languages but the essential thread is the same and they weave a beautiful organic



whole. The fact that Indian literatures are a product of a multilingual, multicultural and socio-historical *mélange* cannot be overlooked. Today Indian literature reached at the apex of creation with the contribution of regional and national writers.

This researcher would like to focus on the root and brief literary history of Indian writing in English and the genre – novel in Indo-Anglian literature up to the time of Mulk Raj Anand for better understanding of his novel. Here, it is essential to mention the brief history of Indian writing in English and the contributors of it. Along with the list of the contributors in Indian writing in English, the rise of the new form of literature- novel in India is also necessary to focus. For that researcher would like to divide the history of Indian writing in English into three parts, first to understand the beginning and exploration of Indian writing in English by major contributors, second for the rise and development of new literary genre (novel) in Indo-Anglian literature and third to understand Anand as a novelist. These three parts are foundation of my research work. On the basis of the understanding of the Indo-Anglian literature and the rise and development of novel in Indo-Anglian literature, the major novels of Mulk Raj Anand can be judged properly.

Indo-Anglian literature contributed to the common pool of world writing in English. It is a literature which is a combination of Indian

literature and Indian literature written in English. Indian English Literature refers to the body of work by writers in India who write in the English and whose native or co-native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian Diaspora. It is frequently referred to as Indo-Anglian literature. As a category, this production comes under the broader realm of postcolonial literature- the production from previously colonized countries such as India. Indian English literature has a relatively recent history; it is only one and a half centuries old. The first book written by an Indian in English was by Sake Dean Mahomet, titled *Travels of Dean Mahomet*; Mahomet's travel narrative was published in 1793 in England. In its early stages it was influenced by the Western art form of the novel. Early Indian writers used English unadulterated by Indian words to convey an experience which was essentially Indian.

Indian writings in English are a product of the historical encounter between the two cultures—Indian and the western—for about one hundred and ninety years. It isn't that Indian people didn't experience the impact of a foreign culture. It did during the reigns of various foreign rulers. But the difference with the British rule lies in the nature of the economic system that had come into being in Europe after the Renaissance, described by Marx as capitalist system. Before the

introduction of the British rule India had the feudal economic system, in accordance with which the vast population of the country, having various religious faiths and conforming to the caste system, tried to live their life, sometimes fatalistically and sometimes stoically. Above all, it was a closed society with a peculiar cultural racial intolerance. In fact, India had been awaiting a political and cultural change, which became necessary after the weakening and disintegration of the Mogul Empire. British rule in India, first of all, resulted in breaking the barrier of that closed society. Then the greatest cultural impact came with the establishment of four universities and with the introduction of western educational system. The English language provided the natives with a way to the western literature and to the western culture, of course. English education created a class of native bourgeoisie, the majority of which turned to their mother tongue while giving birth to a native literature, applying the western aesthetic norms. But a few among them thought it appropriate to give expressions to their feelings and experiences in English. Thus, the peculiar body of Indo-Anglian literature was created—while its contents were to be Indian, its medium of expression was English.

If we take a backward glance at the beginnings of Indo-Anglian literature, the stalwart figure of Raja Rammohan Roy appears first. The

renaissance in modern Indian literature begins with Raja Rammohan Roy. He had earned good command over English language by working with British officials. He had tried to give new thoughts, removed old dogma and typical rituals through Bramhosamaj.

The Bramhosamaj encourages establishing harmony between men's accepted faith and their practical observations. Rammohan Roy worked for the betterment of women, freedom of press, English education, social justice and plight of Indian peasantry. He had good command over the English language and wrote prose and poetry in it. For his contribution in the pool of Indian writing in English, K.R.Srinivasa Iyengar writes;

Rammohan Roy although he could be named as the first of the Indian masters of English prose, was great in so fields that he belong to Indian history more than to mere Indo-Anglian literary history.<sup>1</sup>

In this way he had contributed his writing and thoughts in the foundation of Indo-Anglian literature and prepared pathway for his successors and contemporaries like Henry Derozio, the Cavally Brothers, Kashiprosad Ghose, Hasan Ali, P. Rajagopual, Mohanlal,

and Michel Madhusudan Dutt etc are considered first Indo-Anglian writers of verse and prose.

The mid nineteenth century is the renaissance in India as that was the time of great literary and social revolutions. At that time legendary thinkers like Maharshi Debendranath Tagore, Kesub Chunder Sen, Dayanand Saraswati, the founder of the Arya Samaj have contributed for social reform, educational reform and religious reform which has given scope for renaissance in India.

The first Indian English poet, Henry Louis Vivian Derozio (1809-1831) had nurtured English verse in India. He became a teacher of English literature at the Hindu College, Calcutta. A teacher as well as a poet, Derozio had expressed nature in his poetry like Keats. The flavor of Romanticism found in his poetry as he was highly influenced by Byron, Shelley, Keats, Scott and Moore. He died at the very early age due to cholera in 1831.

This was the time when Hindu society in Bengal was undergoing considerable turmoil. In 1828, Raja Ram Mohan Roy established the Brahmo Samaj, which kept Hindu ideals but denied idolatry. This resulted in a backlash within orthodox Hindu society. It is in the perspective of these changes that Derozio was appointed at Hindu

college, where he helped release the ideas for social change already in the air. His brilliant lectures presented closely-reasoned arguments based on his wide reading. He encouraged students to read Thomas Paine's *Rights of Man* and other free-thinking texts. Although Derozio himself was an atheist and had renounced Christianity, he encouraged questioning the orthodox Hindu customs and conventions on the basis of Judeo-Christian rationalism. He infused in his students the spirit of free expression, the yearning for knowledge and a passion to live up to their identity, while questioning irrational religious and cultural practices.

Derozio's intense zeal for teaching and his interactions with students created a sensation at Hindu College. His students came to be known as Derozians. He organised debates where ideas and social norms were freely debated. In 1828, he motivated them to form a literary and debating club called the Academic Association. In 1830, this club brought out a magazine named *Parthenon*. Apart from articles criticizing Hindu practices, the students wrote on women's emancipation and criticized many aspects of British rule. He also encouraged students into journalism, to spread these ideas into a society eager for change. He took great pleasure in his interactions with students, writing about them: 'Expanding like the petals of young flowers I watch the gentle opening of your minds...'

Kashiprosad Ghose (1809-1837) is also counted as one of the founder pillars of indo-Anglian literature. His contribution in Indian English literature is as equal as Henry Derozio. His *The Shair and Other Poems* (1830), finds a place in literary history of India. Even he is considered as the first Indian to publish a regular volume of English verse. Ghose edited an English weekly *The Hindu Intelligence*. His poetry is counted as moralizing as good texture of originality and conventional descriptions.

Michael Madhusudan Dutta (1824-1873), began writing while he was at Hindu College. He won several scholarships in college exams as well as a gold medal for an essay on women's education. While a student at Hindu College, his poems in Bengali and English were published in *Jnananvesan*, *Bengal Spectator*, *Literary Gleamer*, *Calcutta Library Gazette*, *Literary Blossom* and *Comet*. Lord Byron was Madhusudan's inspiration.

Michael's exceptionally colourful personality and his unconventional, dramatic and in many ways tragic life have added to the magnetism and glamour of his name. Generous in friendship, romantic and passionate by temperament, he was fond of the good life. By dint of his genius, he removed the stagnation in Bengali literature both in style and content. He was the first to use blank verse in 1860 in

the play *Padmavati* based on a Greek myth. His later poems silenced the critics and detractors, and permanently established the vogue of blank verse literature.

Madhusudan's epic poem: *Meghnad-Badh Kavya* is considered as his all-time masterpiece till today. Written in blank verse, this epic was based on the *Ramayana* but inspired by Milton's *Paradise Lost*. Madhusudan transformed the villainous Ravana into a Hero. This grand heroic-tragic epic was written in nine cantos which is quite unique in the history of Bengali Poetry. *Meghnad-Badh Kavya* was Bengali literature's first original epic and gave Madhusudan the status of an Epic Poet.

Much of his time abroad, especially in Versailles, was spent in abject poverty, as the money from his late father's estate on which he was relying did not come regularly. His Indian friends who had inspired him to cross the ocean had by now managed to forget the beggar Madhusudan altogether. He fell hopelessly into debts and appealed for help to the great personality, the scholar, social reformer, and activist Ishwarchandra Vidyasagar (this kind soul was known to all as Daya Sagar – the ocean of kindness, for his immense generosity).

His extravagant life-style, fickleness in money matters, and reckless drinking to drown problems conspired to wreck his health and



happiness, and likewise the health and happiness of his second partner Henrietta, who had also succumbed to alcoholism during her days of poverty in Versailles.

He was a man of real, though somewhat erratic, genius, and a courageous innovator of forms and types which altered the whole course of Bengali literature and added new dimensions to it. To his adventurous spirit, Bengali Literature owes its first blank verse and the sonnet, its first modern comedy and tragedy, and its first epic.

Dutt was particularly inspired by both the life and work of the English Romantic poet Lord Byron. The life of Dutt closely parallels to the life of Lord Byron in many respects. Like Byron, Dutt was a spirited bohemian and like Byron, Dutt was a Romantic, albeit being born on the other side of the world, and as a recipient subject of the British imperialist enterprise. Madhusudan was a gifted linguist and polyglot. Besides Indian languages like Bengali, Sanskrit and Tamil, he was well versed in classical languages like Greek and Latin. He also had a fluent understanding of modern European languages like Italian and French and could read and write the last two with perfect grace and ease.

Bengal was epicenter for renaissance as it has given literary scholars who gave fame to mother India at globe. Among them, Toru

Dutt is the first poetess in Indo-Anglian literature. She had English education and had a rich and respectable ancestry. Her family was rich and highly educated. Her father Govind Chunder Dutt was a good linguist and a civilized man with literary eye. The Dutt family moved to Cambridge in 1871 where she had attended lectures. In 1875, she had translated French writing in to English with the title *A Sheaf Gleamed in French Fields*. She had learned Sanskrit and translated *Ramayana*, *Mahabharata* and *Sakuntala* into English verse. She had attained command over Sanskrit language and transformed her interest from French to Sanskrit and translated so many Indian mythological works into English.

Another contributor of literature from Bengal, as is the land of arts, is Romesh Chunder Dutt (1848-1909). He was Toru Dutt's cousin and forwarded her writing at height. He had passed Indian civil service Examination in 1869 and served at various capacities in India. He had also devoted much time for literary creation in Bengali and English. Romesh Dutt had written novels in Bengali and translated two of these novels in to English named – *The Lack of palms* (1902) and *The Slave Girl of Agra* (1909). He had narrated historical surveys in a large range like – *A History of Civilization in Ancient India*, later *Hindu Civilization*, *India in the Victorian Age*, *The Economic History of British India* and *A*

brief History of Ancient and Modern Bengal. Apart from this, his greatest achievement was the Bengali translation of *Rig Veda*. His translation in to English verse from *Ramayana*, *Mahabharata*, *Rig Veda*, The Upanishads, Buddhist literatures, Kalidasa's *Kumarasambhava* and Bharavi's *Kiratarjuniya* – is most creditable contribution. Iyengar writes the turn from Toru Dutt to Romesh Chunder Dutt as;

To turn from Aru and Taru Dutt to Romsh Chunder Dutt is like passing from the bud and the flower to the ripened fruit; from Erato and Melpomene to Clio and Calliope; from Ushas, rosy-fingered and short-lived, to the toiling Sun on the ascendant; from infinite promise to impressive achievement.<sup>2</sup>

Another sparkling star of Indian literature is Manmohan Ghose (1869- 1924). He was an elder brother of Sri Aurobindo. He had English education at Manchester and Oxford. His first poem collection – Primavera (1890) was appreciated by literary scholars and classmate at Oxford. Like Derizio, Manmohan Ghose became professor of English at the Presidency College, Calcutta. In 1898, he published collection of poems – Love Songs and Elegies and also wrote five act play- Perseus the Deliverer. His wonderful sense of the beauty of English words and

rhythm made him notable literary craftsman in eyes of English scholars of England. His poetry was considered much intellectual thoughts and rhythm in his poetry is outstanding feature. Manmohan Ghose was born in 1869, the second son of an illustrious surgeon, Dr. K. D. Ghose. Together with his brothers, Binoy Bhushan and Aurobindo, he studied at Loreto Convent, Darjeeling. In 1879 Manmohan Ghose went to England where he remained until 1894, completing a professional qualification of Bar-at-law at Lincoln's Inn. On his return to India, he joined Patna College as professor of English; later on, he was appointed professor at Presidency College, Kolkata and worked as Inspector of schools.

Manmohan Ghose began writing poetry when he was in England and some of his poems were published in *Primavera*, an anthology which also contained poems by Laurence Binyon, Arthur Cripps and Stephen Phillips. Oscar Wilde, reviewing the volume, wrote of Manmohan Ghose: "The temper of Keats and the moods of Matthew Arnold have influenced Mr. Ghose, and what better influences could a beginner have?"

Manmohan Ghose's poetry in many ways broke with the earlier school of Orientalist poetry. His poems often spoke of a longing to return to England, where he had spent twenty two years of his life. While his contemporaries in India, including his brother Aurobindo

Ghose, were writing on nationalistic themes and were drawing upon ancient Indian culture, Manmohan Ghose turned to England for inspiration.

Up to this time, Indian literature had flourished in its fullness but it was Rabindranath Tagore who lifted Indian literature at world level and gained for modern India a place on the world literary history that won Noble Prize for literature and gave recognition to India on global scale. Rabindranath Tagore (1861- 1941) the versatile personality of Indian literary scholar is considered as – the Rishi, the Gurudev and the Maharshi. He was a poet, dramatist, actor, producer, musician, painter, an educationist, reformer, philosopher, prophet, novelist, story writer, and a critic of life and literature.

Rabindranath Tagore wrote primarily in Bengali and translated many of his poems and plays into English. Before he was eighteen, he had written more than 7000 lines of verse. For *Gitanjali* (1912) he won the noble prize for literature and became poet of the world. After that his other works and *Gitanjali* were translated by literary scholars into major languages of world. To his credit, there is a long list of poems and plays, both in Bengali and English which had made his place among the world's greatest writers. In Iyengar's words;

As the years passed, he became more and more a legendary figure; in his flowing beard and immaculate white robes he was truly in the line of the great Rishi of Upanishadic times, and indeed he was truly in the line of the great bearing witness to the triune Reality, seeing the way showing it to others.<sup>3</sup>

The fertile soil of Bengal has given a shining star to the world in the form of Sri Aurobindo Ghose. He (1872-1950) is the one uncontested outstanding figure in Indo-Anglian literature. He had contributed very much to Indian literature and also uplifted his works at globe.

Sri Aurobindo's long poetic career has given him the height of literary master of Indo-Anglian literature. He was interested in teaching, poetry and politics. His Songs to Myrtilla and longer poems of the early period- Urvashi were published in 1895 and 1896 respectively. He was scholar of classics and used Miltonic diction and epic similes in his works. This classical layer found in "Love and Death" – a poem of about 1100 lines of blank verse and its central theme is love which is based on an ancient Hindu legend with a remarkable resemblance to

the Greek legend of Orpheus and Eurydice. Besides so many volumes of his poetry and plays, Sri Aurobindo has written – *The Life and Divine* – a work of prose art which is considered as the greatest philosophical religious book.

The most outstanding work of Indo-Anglian literature is Aurobindo's *Savitri* which is in three parts, divided in to 12 books or 49 cantos which have total 23813 lines, on which the poet worked for fifty years of his life. M.K.Naik observes in *A History of Indian English Literature* that;

*Savitri* was continuously revised by the poet almost till the end of his days and shaped into an epic of humanity and divinity, of death and the life divine. A sort of poetic philosophy of the spirit and of life, and an experiment in mystic poetry cast in to a symbolic figure.<sup>4</sup>

To conclude in brief about *Savitri*, Iyengar has used the words of Prof. Raymond Frank Piper;

Aurobindo created what is probably the greatest epic in the English Language. I venture the judgment that it is the most comprehensive, Integrated, beautiful and perfect cosmic poem ever composed. It ranges symbolically from a primordial cosmic void, through earth's darkness and struggles, to the highest realms of super mental existence, and illumines every important concern of man, through verse of unparalleled massiveness, magnificence, and metaphorical brilliance. *Savitri* is perhaps the most powerful artistic work in the world for expanding man's mind towards the Absolute.<sup>5</sup>

In the list of the path makers for Indo-Anglian literature, Sarojini Naidu (1879 – 1949) was the first female contributor who served Indo-Anglian literature for her life time. She studied at London and Cambridge where she had developed the lyrical art. She was multifaceted personality and more than a poet as she had occupied some of the highest official positions in the public life of India.



Her first volume of poetry *The Golden Threshold* (1905) was followed by *The Bird of Time* (1912) and *The Broken Wing* (1917) made her greatest poetess of the age. Her lyrics have a perfect structure and an exquisite finish and she handles various meters and stanza forms in her poem perfectly. M.K.Naik observes;

Her best poetry is not just a faded echo of the feeble voice of decadent romanticism, but an authentic Indian English lyric utterance exquisitely tuned to the composite Indian ethos, bringing home to the unbiased reader all the opulence, pageantry and charm of traditional Indian life, and the splendors of the Indian scene.<sup>6</sup>

In India, she recognized as the Nightingale of Indian song. She became one of the foremost political figures as she was president of the Indian National Congress and her oratorical mastery gave her fame of national leader. She was a combination of a poet and a politician.

At that time, there was nationalistic movement in India. Political and social scenario was different. The winds of change were blowing steadily across the nation. Even the world wars had given new

directions to India and movement for freedom was raised from every corner of India under the heaviest influence of Mahatma Gandhi, who provided powerful current of fresh air that made upset to all established political strategies and ushering in several spheres to the core. The importance of Gandhi in Indo-Anglian literature is outstanding as he has prepared a new generation of literature which later came to recognized as Gandhian literature. Mahatma Gandhi himself was no writer nor he was so keen in the art of writing but he had influenced much to people of the nation and at globe also. The period between the two world wars and comprising them both was the Gandhian Age in India. He has touched every segment of our national life – political, economical, educational, religious, social life and the language and literature. Gandhi has influenced our languages and literatures both directly and indirectly.

The period of thirty years of the Gandhian age was brought the revolutionary changes not only in the political scene but in all walks of Indian life. In the social sphere, the Gandhian movement led to removal untouchability, awakening among women, religious reform movements, awakening among the depressed classes etc. which has greatly influenced Indian English literature. His greatness is the greatness of an ordinary man who through a long process of trial and

error, aspiration and endeavor achieved a greatness indubitably his own. His autobiography- *Experiments with Truth* (1925) which describes the unfolding process is one of the imperishable classics of Indian literature. His writings can divide in to three periods (1) The brief early London period (1888-1891) (2) The South African period (1893-1915) (3) The thirty three years of the Indian period (1915-1948). During the first period, he wrote Guide to London which is an essay in 55 pages based on his own experiences in London. During the second period, he wrote pamphlets 'An Appeal to Every Briton in South Africa' (1896), 'The Indian Franchise' (1895) and 'Grievances of the British Indians in South Africa' (1896). He launched journal – Indian Opinion where his first major work 'Hind Swaraj' appeared in its columns in 1909. During the third period of his writing, he started two well known journals- Young India (1919-1932) and Harijan (1933-1948) in which all his major writings henceforth appeared. Among the writings of Gandhi, his autobiography *My Experiments with Truth* is the most outstanding work. It is the detailed account of his personal life expressed with the frankness and honesty which became human document.

Mahatma Gandhi's writing covers social, political, cultural, ethical and spiritual issues. His writing has profound frankness which has attracted millions of readers and established itself as Gandhian

literature. Even the writings of the followers of Gandhian philosophy are known as Gandhian literature. The time period of almost three decades enriched Indo-Anglian literature the most.

Jawaharlal Nehru (1889-1964) is the most remarkable name in the history of India as well as in the history of Indo-Anglian literature. He was the true heir of Gandhi in politics and one in the greatest leaders of independent India. He played an important role for the development of India as he remained Prime Minister of India for seventeen years. Nehru was educated at Harrow and Cambridge. His first meeting with Mahatma Gandhi in 1916 brought him very close to him. In the national movement his real talent of leadership came out through his speeches. He was great orator and a prolific writer. His father Motilal Nehru and Rabindranath Tagore influenced him a lot. Even Carl Marx and Lenin attracted Nehru very much. His first book-*Soviet Russia* (1928) is the collection of articles where Nehru views Russia as India's well wisher and strong supporter for the development. His first collection of letters published as-*Letters from a Father to His Daughter* (1930) consists of thirty one letters written by him to his daughter Indira Gandhi. His most remarkable work-*Glimpses of World History* (1934) is written between October 1930 and August 1933 comprising the 196 letters written by Nehru from prison. This book is survey of world history from the

beginning of civilization to mid nineteenth Century. *An Autobiography* (1936) is literary achievement of Nehru as writer. It was written in continuous spell of about nine months is a literary expression of a man at the height of his power. It is a presentation of different aspects of his life. His narration includes and reveals his scientific outlook, his belief of religion, his praise for Marxism and his fervent nationalism. It is also living record of moments of Indian History for well over a generation, present era and strong sense of history. In the words of M.K. Naik;

Nevertheless, by virtue of its sincerity and vividness and its manifest historical and literary importance, the work indubitably ranks among the major autobiographies in world literature.<sup>7</sup>

Nehru always wanted to explore the great inheritance of India and for that he wrote *The Discovery of India* (1946). This historical survey of India from the Indus Valley Civilization to the mid nineteenth century is considered as milestone in literary history and history of India where he stood at greatest height of literary and political orb of India. Up to the time of Jawaharlal Nehru, the Indo-Anglian literature flourished and spread its beauty at the world. It is also important to mention that the literary genre-prose and poetry flourished at its height in India but novel-

a new literary genre yet to rise in the land of India by the master novelists.

## II

The researcher would like to explore the rise of novel in India and the founder fathers of novel where it ripen in the hands of “ Three Big “ – Mulk Raj Anand, R.K. Narayan and Raja Rao. It is very much clear that novel form of literature was new for India but it has been easily accepted by Indian writers in English as well as by writers of regional languages.

The fact that Indian literatures are a product of a multilingual, multicultural, and socio–historical *mélange* cannot be overlooked. Therefore, the study of various literatures elsewhere in the world and comparative study of various regional literatures in India is not quite the same thing. The Indian author has a rich heritage of ancient literature preserved against many odds. He is not only emotionally committed to this heritage, but it has also become an obsession with him, guarding him consciously or unconsciously from western influence. In case of Indian literature, it can be said that it presents one thought written in many languages.

Though it is not possible to overlook the criticism voiced by a few critics who do not wholly agree to the concept of a common family of Indian languages or common culture necessarily determining the singleness or unity of literatures in India, serious thought is given to the essential oneness underlying all Indian literatures. One might say that in India there are many languages but one literature. And, efforts are already being made to devise programs to make a profound study of Indian literature. The works in different Indian languages require comparing with each other in order to understand the entire gamut of Indian literature. In fact, the multi-lingual Indian literature has common social, cultural, and political background and that is what, impresses upon the need for study of literature in India.

What is more interesting for a student of Indian literature is that there is a considerably large corpus of Indian literary works available in English translation. Therefore, there is no compulsion to learn a particular regional language to study the literature written in it. A great body of literary works has been translated from various Indian languages – whether ancient or modern. Eminent scholars in the field are of the opinion that the whole corpus of translations, those from the Indian languages into English as well as those of Indo-Anglian writings into regional languages should be treated as a component of Indian

literature. Thus, the study of Indian literature has not only helped in establishing a wider sense of a national identity within the country but has also drawn attention of scholars at the international level.

In Indian literature, other forms of literature were quite old as their foundations were laid down centuries back but the 'novel' as literary genre was new to India. Poetry, epics, drama, short stories and fables have their old literary history. 'Novel' was actually the last to arrive on the Indian English literary scene. It was only during a period of little more than a century that the novel-the long sustain piece of prose fiction-has crop up and taken root in India. At initial level, the Indian English novel has been reflected upon explored and analyzed from the perspective of history and historiography, genre and language, 'Indianness' and Indian sensibility with the majority of critics date its beginning back to the mid nineteenth century when the Bengali writer Bankimchandra Chatterjee published his *Raj Mohan's Wife* (1864). In India, the beginning of the modern novel as a realistic portrayal of Indian men and women in society and relating back to the European genre as it had evolved from the 18<sup>th</sup> century onward has been dated back to the late second decades of the 20<sup>th</sup> century.

Indian novels are governed by their writer's more general and social interest while a younger generation is more politically and socially



aware of contemporary issues. In the second half of the 19<sup>th</sup> century, stray novels continued to appear mostly by writers from the Bengal, Madras and Bombay. A majority of these novels are social and historical, and their models are obviously the eighteenth and nineteenth century British fiction, particularly Defoe, Fielding and Scott. An interesting development is the surprisingly early appearance of women novelists.

Indian novels in English had begun to be written from various parts of India, crowded with the varied and variegated pictures of life from various lands. The cultural lives are both geographically and socially different, while the common thread is the medium of expression and the common ground is the context of the British rule. After the end of the First World War it was found that some of the novelists were influenced by the ideologies that challenged capitalism and colonialism. The most prominent of those was Marxism. In Mulk Raj Anand's novels we find the operation of the ideology in the background. His *Across the Black Waters*, *Coolie*, *Two Leaves and a Bud*, *Untouchable* are faithful documents of the lives of the downtrodden. His characters also come alive as real persons of the Indian society. Among other novelist, Raja Rao is famous for his narrative techniques. He combined the narrative techniques of *Ramayana* and *Mahabharata* with those modern western

techniques of Eliot and Joyce. His *Kanthapura* is put in the mouth of a grandmother. R. K. Narayan is a powerful novelist having considerable philosophical bent of mind. It is seen in his novels *The Bachelor of Arts* and *The Dark Room*.

The tragedy of partition provided the writers with the occasion to write about the plight of the people in the subcontinent in order to bring home mainly to the western world the impact of British rule, which had previously boasted of “civilizing mission”. India got Independence through bloodshed and migration. Khushwant Singh wrote *A Train to Pakistan*. His next novel *I Shall Not Hear the Nightingale* presents an ironic picture of a joint Sikh family, illustrative of different Indian reactions to the freedom movement of the forties.

In fact, the partition theme in Indian novels in English set the dystopian tune, which would be later on carried on to the tone of the postcolonial theories. Post colonialism began as recognition of the dominant post-war economic and political conditions prevalent all over the world.

In the first two decades of twentieth century, the Indian English novel of the period was deeply influenced by the epoch – making political, social and ideological ferment caused by the Gandhian movement. At the time writers like K.S.Venkataramani, Mulk Raj Anand,

R.K.Narayan and have started their writing career between the late 1920s and the early 1930s while Bhabhani Bhattacharya, G. V.Desani and Khushwant Singh's first works date from the 1940s. Even during this period around twenty novels originally written in English by Indian men and women novelists contributed for the new genre of literature in India. Today, the Indian novelists writing in English are large in number. Besides Mulk Raj Anand, R.K. Narayan and RajaRao, the three foremost Indian writers of fiction in English, there are also K. Nagrajan, Bhabhani Bhattacharya, Manohar Malgonkar, Khushwant Singh, Shashi Deshpande, Kamla Markandya, Anita Desai, Amitav Ghose and many more. All these novelists have considerably enriched Indian literature. Among the later writers, the most notable is Salman Rushdie, born in India, now living in the United Kingdom. Rushdie with his famous work *Midnight's Children* (Booker Prize 1981, Booker of Bookers 1992, and Best of the Bookers 2008) ushered in a new trend of writing. He used a hybrid language – English generously peppered with Indian terms – to convey a theme that could be seen as representing the vast canvas of India. He is usually categorized under the magic realism mode of writing most famously associated with Gabriel García Márquez. Bharati Mukherjee, author of *Jasmine* (1989), has spent much of her career exploring issues involving immigration and identity with a particular focus upon the United States and Canada. Vikram Seth, author of *A*

*Suitable Boy* (1994) is a writer who uses a purer English and more realistic themes. Being a self-confessed fan of Jane Austen, his attention is on the story, its details and its twists and turns. Shashi Tharoor, in his *The Great Indian Novel* (1989), follows a story-telling (though in a satirical) mode as in the Mahabharata drawing his ideas by going back and forth in time. His work as UN official living outside India has given him a vantage point that helps construct an objective Indianness. Other authors include, Kiran Desai, Chitra Banerjee Divakaruni, Raj Kamal Jha, Jhumpa Lahiri, Bharti Kirchner, Amit Chaudhuri, Vikas Swarup, Rohinton Mistry, Kiran Nagarkar and C R Krishnan.

Today, Indian literature reached at the apex of creation with the contributions of regional and national writers. The recent development in Indian literature is most remarkable in the history of Indian writing in English. The novel by Arundhati Roy – *The God of Small Things* (1997) won the Booker Prize. The book has brought attention of readers from every country and made Indian literature identical at globally. This work is considered as a major contribution to Indian literature.

The Indian English novels not from its beginnings but from about the time K.S.Venkataramani's (1891-1951) *Murugan*, *The Tiller* (1927) and *Kandan*, *The Patriot* (1934) considered the starting period. Both of

these novels have been usually identified as the first 'Modern' Indian English narratives because of their author's concern with pressing contemporary political and social issues and their more realistic presentation. Murugan, the tiller contrasts the careers of two young south Indian friends – kedari, a flashy materialist finally ruined by his own deeds, and Ramu, an introvert, whose spirit of public service brings him spectacular rewards after an unpromising beginning. The novel ends with Ramu's founding of an ideal rural colony on Gandhian principles. The impress of Gandhism is even stronger on Venkataramani's second novel- *Kandan, the patriot: A novel of New India in Making* (1934) set against the back ground of the civil Disobedience movement of the nineteen thirties, the novel tells the story of Kandan, an Oxford educated Indian youth, who resigns from the Indian civil service to plunge into freedom struggle and finally succumbs to a police bullet. On other hand, Venkataramani's story is far more contemporary than his fictional technique. His hero has a prophetic dream before he dies and makes a long speech of patriotic exhortation on his death-bed, Poonam, the government spy is suddenly revealed to be the long lost brother of the beautiful Kamakshi.

Here at this junction, researcher would like to mention the other regional languages where novel genre used and finally contributed it by

translating it into English. As a researcher in the novel form, it can not be underrated. In such novels, while translating or in original writing in English, the indianness and regional environment and regional languages also found clearly. In Indian Literature, social life is fully depicted with vagaries and varieties that the novelist with an observant eye and an understanding heart will find the material spread out before him to be literary inexhaustible. It is also remarkable that the theme and technique of novels in Indian literature during this period found based on social upset, poverty, untouchability, exploitation, social movement, political movement etc. Iyengar observes;

Some of the best studies of social life are, naturally enough, in the regional languages; and it is not easy to translate the racy idioms of every day speech into English. This is particularly true of life in the countryside, the seaside, the hillside where life has, perhaps, changed very little indeed during the last two thousand years. Urban life in India attracts the novelist by its excitements, perversions, sophistications and violent alternations between affluence and poverty, splendor and squalor; but the interior, the areas of obscurity

and inaccessibility have their attractions too,  
and sometimes bring out the best in the  
creative novelist.<sup>8</sup>

The history of Indian English literature has one most noteworthy event in the nineteen thirties was appearance on the scene of its major trio; Mulk Raj Anand, R. K. Narayan and Raja Rao, whose first novels were published in 1935, 1935 and 1938 respectively; and it is a mark of their stature that they revealed each in his own characteristic way, the various possibilities of Indian English fiction.

Rashipura Krishnaswamy Narayan (1906-2001) is the second of the “founding trio” of the Indian novel in English. His delicate blend of gentle irony and sympathy, quiet realism and fantasy stands poles apart from Anand’s humanism. R.K. Narayan is a writer who contributed over many decades and who continued to write till his death recently. He was discovered by Graham Greene in the sense that the latter helped him find a publisher in England. Graham Greene and Narayan remained close friends till the end. Similar to Thomas Hardy's Wessex, Narayan created the fictitious town of Malgudi where he set his novels. For some critics, Narayan, the parochial, detached and closed world that he created in the face of the changing conditions in India at the times in which the stories are set. Others, such as Graham Greene, however,

feel that through Malgudi they could vividly understand the Indian experience. Narayan's evocation of small town life and its experiences through the eyes of the endearing child protagonist Swaminathan in *Swami and Friends* is a good sample of his writing style. Simultaneous with Narayan's pastoral idylls, a very different writer, Mulk Raj Anand, was similarly gaining recognition for his writing set in rural India; but his stories were harsher, and engaged, sometimes brutally, with divisions of caste, class and religion.

If Anand's art is committed to expose social injustice, economic exploitation and the plight of suppressed castes and classes in India while Raja Rao's interest lies in exploring the spiritual essence of India, an ideological movement of Narayan's work is much less discernible. William Walsh admires:

If Anand is the novelist as reformer, Raja Rao the novelist as Metaphysical poet, Narayan is simply the novelist as novelist.<sup>9</sup>

R.K.Narayan is the son of a school master. He was also school master, working as a newspaper correspondent; he has devoted himself exclusive to writing a rare observable fact in the modern Indian literature. His little dreams of middle class life are enacted in Malgudi,



an imaginary small town in south India which comes to be felt as a living ambience in his fiction. After some works in journalism for a few years, Narayan has published his first novel *Swami and Friends* in 1935. This novel created for the first time the now famous "Malgudi". It is a delightful account of a school boy 'Swaminathan' whose abridged name 'Swami' gives a flavor of Narayan's writing. Swami is always at the center of the story or watching through the classroom window the toddlers of the infant standard falling over one another. His story is that of the average school boy with its usual rounds of pranks and punishments but Narayan tells it with such a good humored mockery and understanding.

In his novel *The Bachelor of Arts* (1937), Narayan has depicted the character of Chandran, who is sensitive young man caught in conflict between the western ideas of love and marriage instilled into him by his educated and the traditional social setup in which he lives. He carries his frustration to the point of renouncing the world and becoming a wandering sanyasi. He returns home and finds that the girl chosen by his parents is really very charming. Narayan makes us smile gently at Chandran's adolescent groupings. Here, researcher would like to quote the sum total of Narayan's writing in this novel in the words of Iyengar;

The story of their wedded life is a prose lyric on which Narayan has lavished his best gifts as a writer. Spring is no hard material substance: it is a presence, it is an unfolding, it is ineffable becoming that strain after being. A thousand little occurrences, leaps of light, bubbles of sound, a thousand smiles revealing their rainbow magnificence through the film of tearful happiness or fulfillment, a thousand murmurs of ecstasy, meaningless worries, tremendous trifles, a thousand stabs of pain that are somehow transcended, a thousand shared anxieties, excitements and adorations: it is out of these that the texture of wedded happiness is wrought, and Narayan is an adept at giving form and meaning to this glory of holy wedded love. Quotation is difficult because the perfume is nowhere concentrated but fills the entire atmosphere.<sup>10</sup>

*The Dark Room* (1938) is Narayan's only attempt to write in a fictional art. The victim is Savitri who, finding her husband infatuated

with a working woman leaves him and the children only to realize that a traditional middle class Hindu wife is all but helpless. The upshot is not a powerful drama of emotional crisis but a little storm in a small domestic tea-cup, more than slightly cracked.

*The Guide* (1958) is finest novel by Narayan. Here, Railway Raju, a tourist guide, has an affair with Rosie, the unhappy wife of an unworldly scholar and makes her a successful professional dancer, but is jailed for forgery, trying to prevent a possible reconciliation between Rosie and Marco. Here Raju's transformation from a railway 'guide' into a half- disinclined and half determined guru is worked out through a neatly woven pattern of ironic complications, but the end raises many disturbing questions about human motives and actions, compelling us to ponder problems such as appearance and reality, the man and the mask. For R.K.Narayan, Iyengar express that;

Narayan's is the art of resolved limitation and conscientious exploration: he is content, like Jane Austen, with his little bit of ivory, just so many inches wide: he would like to be a detached observer, to concentrate on a narrow scene, to sense the atmosphere of the place, to snap a small group of characters in the

atmosphere of the place, to snap a small group of characters in their oddities and angularities: he would, if he could, explore the inner countries of the mind, heart and soul, catch the uniqueness in the ordinary, the tragic in the prosaic. 'Malgudi' is Narayan's 'Casterbridge' but the inhabitants of Malgudi-although they may have their recognizable local trappings-are essentially human, and hence, have their kinship with all humanity. In this sense, 'Malgudi' is everywhere.<sup>11</sup>

The last of the 'big three' is Raja Rao. Close contemporary with Mulk Raj Anand and R.K.Narayan. Raja Rao has a very high sense of the dignity of this vocation as a writer. He looks to his work in the spirit of dedication. For him literature is sadhana not a profession but a vocation. He was deeply influenced by sages Sri Atmanand to whom he dedicates "*The Serpent and The Rope*".

Raja Rao, unlike Mulk Raj Anand and R.K. Narayan, has not been a prolific novelist, having written just four novels beginning with *Kanthapura*(19387) which is perhaps the finest evocation of the Gandhian age in Indian English Fiction. In *Kanthapura*, the story was

told from the witness-narrator point of view by an old illiterate village grandmother, a minor character in the novel, who, like a chorus in tag reek tragedy, reflected on the circumstances which she witnessed. In this novel Raja Rao relates the story of a south Indian village - Kanthapura from which it derives its title- as it recalled to Mahatma Gandhi's call of non co-operation. It gives a graphics and moving description of the National movement in the twenties when thousand of villages all over India responded in much the same way. In fact, the initial reaction of Kanthapura to Gandhian thought is one of bored apathy. But young moorthy, the Gandhian, who knows that the master4 key to the Indian mind is religion, puts the new Gandhian wine into the age old bottle of traditional story. The struggle is even harder for the simple. Illiterate village women who don't understand why and from where it all and know that the Mahatma Gandhi is right in his work. Iyengar sums up this novel in words,

“A village, picturesque region, an epoch of social and political change, a whole complex of character and motive, reason and superstition, idealism and cold calculation, are spring up before owe eyes demanding recognizing and acceptance: it is almost a tour de force.....”<sup>12</sup>

Raja Rao's *The Serpent and the Rope* (1960) is the greatest of Indian English novels. This novel, which took ten years in shaping itself, is a highly complex and many sided novel. Being at once the tragic story of a marriage of minds which drift apart; the spiritual autobiography of a learned, sensitive and imaginative modern Indian intellectual, as also a saga of this quest of self knowledge and self-fulfillment. The hero "Ramaswami, is a young man of great literary cultures. He knows many languages, vastly read and widely travelled man. Being a product of many cultures, Rama's mind is a seething whirlpool of cultural currents and cross-currents. Unlike the simple story teller in *Kanthapura*, who knew only Indian myths and legends, Rama is familiar with myths and legends of different civilizations and he can discern parallels between them and forge a link between the past and the present by comprehending the essential oneness of history.

Raja Rao has used the myths and legends to highlight the situation of characters or the relationship between them and to substantiate or concretize the abstract thought of the hero, Ramaswamy. The title "*The serpent and the Rope*" is symbolical and philosophical as it illustrates the doctrine that just as the rope is often wrongly taken to be the serpent, the limited self is often regarded the

individual soul, which is only an aspect of God. One realizes that the 'serpent' is really only a rope, when one who knows points this out similarly upon being initiated by the Guru; one realizes that *Jiva* (soul) is one with *Siva*. *The serpent and the Rope* is truly philosophical novel in that in it the philosophy is not in the story-the philosophy is the story.

Raja Rao's fiction obviously lacks the social dimension of its two major contemporaries. Not for him the burring humanitarian zeal of neither Anand, nor Narayan's sure grasp of the living description of the daily business of living. But only his two novels have given him the same fictional chord of their contemporaries.

### III

In the history of Indian fiction, the most prominent writer that contributed very significantly to Indo-Anglian literature is Mulk Raj Anand. He was indeed, the true representative of the 20<sup>th</sup> Century Indian literary scenario. His literary works reveal that he was not merely great intuitive observer but penetrating commentator on life. The 20<sup>th</sup> century opened with gigantic upheavals in India. Strong forces came in steadily from outside and fertilized the vast areas of cultural decay and stagnation. The forty years (1917-1957) bristled with a host of complex influences and problems. The emergence of Gandhiji, with his steady

vision of life as a whole, and the unique Freedom Movement of unparalleled magnitude, forged a new moral order in the national and international spheres.

Today, none but the incurably chauvinistic would shut their eyes to the merits of this substantial body of literature, nourished and sustained as it was. Anand, the internationally known novelist and short-story writer, is considered by many critics to be one of the best Indian writers in English. In the diadem of Indian writing in English, he is one of the luminous jewels. Anand has established the basic form and themes of Indian literature that is written in English. The most important writer in the new wave of realism that swept over Indian literature in the 1920s and 1930s was Anand.

Mulk Raj Anand (1905-2004) was “first” to his name among modern Indian authors who have chosen the English language as their medium of expression. He was one of the oldest practitioners in the field; he has sixteen novels, a novelette and nine collections of short stories to his credit which rank him the most prolific writer of Indian English prose.

Novelist, short story writer, art critic, art historian, author of children's literature, professor, Mulk Raj Anand's contribution to culture



and literature is enormous. In the form of books it is around 100 volumes of highly creative, as well as profoundly scholastic, works, all in English. Mulk Raj was a path breaker. He, in company with Raja Rao and R.K. Narain, inaugurated the age of what is labeled the Indian English - or the Indo-Anglian - Novel. Mulk Raj Anand's *Untouchable*, was the forerunner of this genre, and the western literary circles pricked up their ears and eyes to the birth of this new writing. Mulk Raj was highlighting the life of the poor and the hapless in his country through his novels and short stories, and he enriched the English language by introducing into its body a mix of the Punjabi and Hindustani elements

Mulk Raj Anand, a stalwart in the field of Indo-Anglian fiction, was born on December 12, 1905 in Peshawar (now in Pakistan), in a Kshatriya family (a warrior class), the second highest caste in the four-fold order of Hindu social hierarchy, but status had been somewhat debased by his ancestors taking up copper and silver smithying. Lal Chand, his father, redeemed the situation somewhat by matriculating and slowly working his way unto becomes Head Clerk in the 38 Dogra Regiment of the British-Indian Army. Anand's mother, Ishwar Kaur, was belonging to an agricultural family. He had inherited the typical qualities of both his parents. Moreover, the class of society to which he belongs must also have been responsible for endowing him with a great sense

of compassion for the poor, exploited and downtrodden people. Anand's early life was lived in the midst of poverty and misfortune. It is possible that the suffering he saw and underwent in his childhood left a deep impression on him and later on reflected in his creative writings.

Mulk Raj Anand had miserable childhood that naturally bore tremendously on his works and ideology. Mulk Raj Anand, at the age of nine, lost his pretty cousin and playmate, Kaushalya – ‘the first important crisis of his life’ – came to entertain the gravest of doubts about divinity which in due course turned him into an atheist, undermining his faith in established institutions, religious, social or cultural. With the deep compassion for fellow human beings inherited from his mother, Anand set out on a quest of a social order, which would ensure justice, freedom and hope for them. He was deeply influenced by his mother, Ishwar Kaur, typically Indian, especially in her love, piety and innocence, lived her daily round of rituals, prayers and songs. His mother used to tell him stories from Shastras and epics in which gods and demons, evil and virtuous men embodied the moral forces governing man's existence. Anand got a scolding from his father, Lal Chand Anand, a craftsman in copper, silver and bronze, and an active member of the Arya Samaj, who rose through the ranks in the British army. Anand was alienated from his father, who wanted to mould

him according to his own image. Lal Chand's subservience to the British government worked like a cancer in his heart. His father insisted on an English education that would train him for a job in the government, marry a girl chosen by him and face the tedium of the so-called respectable life. He saw the World War I when he was nine years old. As a fourteen-year-old boy, Anand was a victim of General Dyer's flogging order in 1919. Thus a crusader against imperial oppression was born. He was not allowed to marry the Muslim girl he loved; deep loss and guilt were added to despair when the girl committed suicide. However, Anand grew up in a small world materially poor, spiritually confined and limited.

His life was not a bed of roses and childhood was a curse for him. An early acquaintance with suffering prepared him to face the gross realities of life, which later on became the mainspring of inspiration for his creative writing. In the loving care of his mother, his days did pass smoothly; here we can compare Anand with Charles Dickens as regards to a miserable childhood. Dickens, Premchand and Mulk Raj Anand were brought up in the dark shadow of poverty and destitution. They protested against the prevailing evils, not because they were conscious about them as a writer of social novels but they themselves had suffered this agony that was later on reflected in their

novels. Their novels are peopled with characters who are the most miserable victims of society.

Mulk Raj Anand has made a significant contribution to the development of the Indo-Anglian novel, which has acquired an identity of its own over the years. Although Anand is at times prone to romanticizing his novels, he has largely freed the Indo-Anglian novel from the narrow confines of romance within which it had come to be posited by the earlier exponents. His novels undoubtedly project a lively image of India, and thus amply reflect his passionate concern with the surrounding social reality. They exemplify a realistic sensibility of an artist, capable to plumb the very depths of human personality crushed under the inhuman social structure.

Whatever the genres – prose, verse, biography, criticism – Anand's works bear the stamp of excellence and hall-mark of culture. Acclaimed as a "writer of revolt" the world over, Anand is a committed writer who depicts the contemporary scene as to make his reader aware of his own unenviable condition, of his human predicament. An institution in himself, Anand is a creative genius whose writings have influenced generations of intellectuals in India and abroad. He attacks religious bigotry, established institutions, and the Indian state of affairs through his socially conscious novels and short stories. He, at the

sametime, has enriched the country's literary heritage. Shyam M. Asani, in *World Literary Today*, comments, "Anand writes about Indians much as Chekhov writes about Russians, or Sean O' Faolain or Frank O' Connor about the Irish.

Regarded as a 'Leftist', Anand began his career by writing for T.S. Eliot's *Criterion* in the early thirties. He has, so far, to his credit two dozen novels, twelve collections of short stories and more than twenty-five books on art and other general subject and thousands of articles and went on to win international fame with his heart-warming portraits of the Indian landscape and its working class. Anand says, "as a writer, I live mostly by my dreams. The writer's task to translate his dreams into reality is surely beset with difficulties. But he must make an effort to extend the bounds of human empire."

Anand models his novels on the contemporary European and American novelists, borrowing "social realism from Zola, Dickens, Tolstoy and Dostoevsky". Narayan sought to deal almost exclusively with the lower middle class families of southern Indian with gentle, sympathetic irony in tragicomic mode, whereas Raja Rao dwelt on the Puranic Harikatha tradition of story-telling, and made an old village granny unfold the narrative in autobiographical form.

Mulk Raj Anand's life and career can conveniently be divided into three parts: the early years in India until his departure for England (1905-1925); the years abroad (1925 – 1945) and; the later years in India, from 1946 to 2004. The principal periods of his residence in India and abroad correspond with the different stages of his literary career. The first period reveals the various strands that go into the shaping of his mind and the influences that later bore upon his writing. The second period is the most important as it is concerned with Anand's hard struggle to become a novelist, and the eventual success that led him to be rated as 'the foremost Indian novelist'. However, the third period is rather a disappointing one. Apart from *Private life of an Indian Prince* (1953) and the two sensitive autobiographical novels, *Seven Summers* (1968) and *Morning Face* (1968) his fiction of this period falls far short of his earlier achievements. But this period is, of course, notable for his concern with the social and cultural life in India, and especially for his founding and editing of the art magazine, *Marg*.

In England, he was admitted for research in philosophy. The notes in his diary grew gloomier as he was being ill-treated even by the Indians - the 'brown Sahebs' - in England and Churchill put down the coal miners' strike in 1926. Here he read Johann Wolfgang von Goethe, Honore de Balzac, Victor Hugo, Leo Tolstoy, Maxim Gorky, Charles

Dickens, Thomas Hardy, Rabindranath Tagore and others. During one of Virginia Woolf's reading sessions at her home that he attended regularly, a young critic, Edward Sackville, asked him what he was writing. He replied that he was writing about an outcaste, and the critic reacted superciliously: "O, there can be no novel about the poor! One can only laugh at the Cockneys, like Dickens."

In London, Falling in love with Anand, Irene, daughter of his Ph.D guide Prof.G.Dawes Hicks, found a great appeal in his gift for story telling – especially his vivid recollections of his mother, aunt and cousins. She asked him to set down the story of his life on paper, and to impress her he began a Confession (1926) modeled on Rousseau's Confessions (1782) that she had given him to read. It must be noted that it was love and not expediency that intensified Anand's urge for creative writing. No wonder, his Confession (1926) ran into 2000 pages. Though Anand's career as a novelist did not begin till 1935, his writing first appeared in print in England in 1929 – soon after completing his Ph.D. He wrote book reviews for Criterion, then edited by T. S. Eliot. Prominent literary figures of the day like D.H. Lawrence, E.M. Forster, Dylan Thomas, Lowes Dickinson, Herbert Read, and Eric Gill helped Anand in creative writing with valuable suggestions and provided encouragement necessary for a writer in the making. He worked at the

School of Intellectual co-operation of Geneva's League of Nations and also at the Workers Educational Association of London. But the raging freedom movement in India dragged him back to his motherland, and he joined the movement led by Gandhi. He reached Spain to join the fight of the Republicans against the Fascist General Franco. During the World War II, he worked for the BBC in London as a script writer. After the War, he returned to India and worked in various universities as professor and continued with his writing, which he did forcefully, keeping the social realities in Indian villages and towns. His writings have influenced Indian writing in various languages. During his study in England Anand was drawn towards the progressive faces and he met eminent writers like Aldous Huxley, D.H. Lawrence, E.M. Forster, Lawrence Binyon, and Herbert Read. Fascinated by the Marxian ideology, he came to socialism through Tolstoy, Ruskin and Gandhi. An exposure to the influence of Marxist dialectics, participation in the anti-Fascist struggle in Spain, and involvement in the movement for national resurgence in India resulted in his commitment to socialism and democracy.

He developed disgust for the crusty and hypocrisy of Indian feudal life with its caste, creeds, dead habits and customs. For an



interpretation of past, Anand thought the Marxian method better but considered humanism as a more comprehensive ideology.

Anand's concern in his novels and short stories for the depressed and downtrodden has a sense of urgency and sincerity, mainly in the genre of social realism which has an entirely different setting and a different class of characters. He had already published five books varying in themes from Indian curries to Hindu view of art, before he moved to fiction, such as *Persian Painting* (1930), *Curries and Other Indian Dishes* (1932), *The Hindu View of Art* (1933), *The Golden Breath* (1933), *The Lost Child and other stories* (1933). An attempt at a story *The Lost Child*, an allegory for which the art critic, Eric Gill, did an engraving, found its way in *Great Short-stories of the World* (1934) published by Odhams. The course the author's genius was to take was now charted, and Anand started off on a series of novels that would reveal the pattern of Indian life and its movement into new complexities under the pressure of history. Amongst others, Dickens and Balzac, Sharat and Premchand gave him a sense of form as well as of purpose.

In Ireland, Anand met the poets A.E (George Russell) and W.B. Yeats. When Anand reported to A.E. what Sackville had said, the poet asked him to go to Gandhi and join his battle against the caste system

and imperialism. Anand reached Ahmedabad in March 1927. Gandhi laughed at Anand's corduroy suit but agreed to look at the manuscript of *Untouchable*. The next day he told Anand to refrain from using big words and write in a simpler language and transliterate what the 'harijans' say. He rewrote the novel at Gandhi's *ashram*; Gandhi approved the draft. Nineteen publishers in London rejected the script, but with E.M. Forster's preface, it was accepted by a publisher. *Untouchable* went on to become a modern classic and was translated into 20 languages. That was the birth of Mulk Raj Anand - the novelist.

*Untouchable*, which went through nineteen rejections before finding a publisher, is now acclaimed as an archetypal novel, the best example we have in Commonwealth literature about conflict between society and the individual who is trying to free himself from it. Acclaimed as a minor classic when first published, *Untouchable* brought him world-wide recognition which is now available in forty languages, reprinted several times was reissued in 1970 in the Bodley Head edition with an 'Afterword' by Saros Cowasjee. *Coolie*, written with a deeper understanding of the nature of exploitation in a colonial situation, centers round Munoo, an orphan boy who dies of tuberculosis brought on by malnutrition. Munoo is not an untouchable,

but comprehends great variety and deeper level of degradation than does the untouchables.

The gift of Anand's imagination is shown repeatedly when he writes about crushed humanity as in *Two Leaves and a Bud* which brings a new tenderness into contemporary writing. The novel dramatizes the tragic disintegration of the Gangu family confronted with the brutal forces of capitalist exploitation. Unlike *Coolie*, *Two Leaves and a Bud* deals with the evils of the class system and covers a wider range.

Its locale is a tea plantation in Assam and its hero a Punjabi peasant Gangu - is an extension of same suffering and exploitation. *Two Leaves and a Bud*, in spite of its obvious flow like protagonistic zeal and sentimentalism, strikes one as a far more serious document, mainly because it has a sound thematic core. Anand in a letter to J.F. Brown says, "I conceived *Two Leaves a Bud* as a poem in suffering. I admit that it is the most bitter of my novels, but is poetic." Anand explores the lives of poor Indians in a trilogy, comprising *The Village* (1939), *Across the Black Water* (1940), and *The Sword and the Sickle* (1940). It projects the protest of downtrodden against social and political oppression. *The Village* centers around the tremors, rages and rebellion of Lal Singh, the youngest son of a peasant family of Nandpur, during

the years immediately preceding and following the First World War, a period of approximately six years. He is last forced to leave the village and enlist as a sepoy in the British Indian Army. The British Raj banned the book in India and this move stimulated general public interest in Anand's writing. Glasgow Herald says, '*The Village* is an incisive, passionate novel with a sensuous flavour of rustic, characters and their robust love and longings. As a refreshing and original work of art, Kate O' Brien writes in the Spectator, '*The Village* gives a vivid picture of a life that is poor and terrible, but in many aspects extremely dignified its theme is universal.'

*Across the Black Water*, the second of the trilogy, deals with the futility of war. Lalu, the dashing hero of *The Village*, is merely the mirror of the scene; his own drama is finished, ranging from his landing in Marseilles to his capture by the German army. The novel, in an epic scale, is a clear departure from his earlier novels, both in range and technique.

The third part of the trilogy, *The Sword and the Sickle*, a political novel, places the hero in a tense political situation where it becomes imperative for him to plunge into revolutionary action. The protagonist finally returns and involves in political struggle. Returning to his country,

he becomes anobody and the army insults him and he is driven away like a dog.

However, the three novels are epic fragments, not unified wholes. The trilogy portrays the tragedy of an Indian peasant youth. It is, however, not simply a personal tragedy; it is the story of the destruction of the Indian peasantry in a critical phase of India's history. As the representation of a generalised human situation, Lalu's tragedy thus acquires a social significance. And the trilogy becomes an allegory.

Anand's first novel *Untouchable* (1935) is also his most compact and artistically satisfying work displaying a rare social awareness and sensitivity. It depicts a day in the life of Bakha, an untouchable sweeper boy and brings out the impact of various events on him. *Untouchable* means exclusion from normal social intercourse and economic disadvantage. *Untouchable* employs the same narrative technique, as do the novels of James Joyce and Virginia Wolf. This technique has come to be known as the "stream of consciousness" technique. The novel displays a good deal of human feeling for the sweeper boy. In the preface to *Untouchable* (1935), E.M. Forster said that the book is:

Indescribably clean... it has gone straight to the heart of its subject and purified it.<sup>13</sup>

*Untouchable* is a forceful indictment of the evils of a perverted and decadent social and religious orthodoxy in India. It is also a great work of art, which presents reality with photographic fidelity and arouses our sympathy for the waifs and outcasts of society. The work still enjoys immense popularity for its depiction of the pervading social injustice to the untouchables in Hindu society. At the end, the novel offers three possible solutions to the evil of untouchability – Christ, Gandhi, and the flush-systems.

Anand continued his interest in social themes in his few novels dealing with the destiny of the working class in India. Anand's second novel, *Coolie* (1936) portrays the distinction between the rich and the poor and depicts the sad and pathetic life of Munoo, a young boy from the village of Bilaspur in the Kangra Hills of Himachal Pradesh. *Coolie* centered on Munoo, an orphan boy dying of tuberculosis brought on by malnutrition. It exposes the whole system through its victim's tale of exploitation. Even in the dreariest of surroundings, the little hero retains his qualities of warm-heartedness, love, comradeship and curiosity. It is a human tragedy caused by poverty, exploitation, cruelty, greed and selfishness. It is not fate or almighty that is responsible for the tragedy

of the protagonist Munoo but the society in which he is born and brought up. He is a victim of social forces like the tragic heroes of Charles Dickens, John Galsworthy and Victor Hugo. Munoo is a universal figure that represents the miseries of the poor and the downtrodden. Social forces of exploitation and poverty determine the life of Munoo in the novel. David Cecil observes:

A struggle between men on the one hand, and on the other, the omnipotent and indifferent fate is the interpretation of human scene.<sup>14</sup>

All the works of Mulk Raj Anand have outstanding characteristics of inner studies. Mulk Raj Anand displays a strong influence of Gandhi in his life and works. It is a remarkable feature of *Untouchable* that Gandhi appears in person to speak on evil of untouchability. Anand produced his bulk of creative writings in English to give voice to the poor and downtrodden whose fate it is to live in margins of the traditional, orthodox, and at times, inhuman Indian society. Besides his *Untouchable* (1935) and *Coolie* (1936), Anand has written *Two Leaves and a Bud* (1937), a dramatic novel. It deals with the suffering and misery of the workers on the tea plantations of Assam, who pluck, “two leaves and a bud”, day in and day out. *Two leaves and a Bud* was followed by a group of three novels – *The Village*, *Across the Black*

*Waters* and *The Sword and the Sickle* (1939-42) dealing with the boyhood, youth and early manhood of Lal Singh, a character that is based on his father's personality. The trilogy covers the period of a few years before World War I to the post-war era in India, marked by Gandhian struggle for independence.

Like the *Untouchable*, *The Big Heart* (1945) is a "Stream of Consciousness" novel and has the concentration, compactness and intensity of the earlier novel. It records the events of a single day in the life of Ananta, the coppersmith, and a man with a big heart like Ratan in *Coolie*. Other novel, *The Private Life of an Indian Prince* (1953) deals with the collapse of princely India following the country's independence and the suffering of the Indian princes. *Seven Summers* (1951) is a novel, which forms the first volume in Anand's fictional autobiography running into seven volumes in total.

Mulk Raj Anand is social reformer. One of the outstanding features about his career as creative writer is his humanism combined with realism. He belongs to the same era and deal with various themes in his novels as he found in contemporary Indian life. His fictions reflect the poverty in rural India and social evils prevalent in the early decades of the twentieth century. his novels depict social, political, and economic problems: the miseries of children, pitiable conditions of prisoners,



slavery, delay in the administration of justice, the gap between the 'haves and have nots' and the evils of dowry, maladjustment in marriage, helplessness of widows, prostitution, untouchability, bribery, money lending, corrupt police force, impact of western education and materialism, breaking up of joint family system. his works expose the complex and variegated web of Indian life at various levels – at the level of the peasant whose incessant, backbreaking labour does not provide him even the means of bare subsistence, as well as at the level of the opulent capitalists and rajas, and struggling middle class people. The portrayal of these different sections displays both realism and socialism. The novelist express his deep sympathy with the poor, the oppressed, and the exploited that include not only peasants and child labourers, but also poorly paid teachers, writers, journalists etc. However, the women are the worst sufferers as the victims of a vicious social system as well as of the base appetites of wicked men. Thus, Anand presents a panorama of the life of the poorest in the colonial India at a time when the British rule was showing some of its wickedest features.

It is evident from biographies of Mulk Raj Anand that he had drunk deep the cup of sorrow and suffering which filled his whole life with a remarkable bitterness. As a result, all through his novels, he champion the cause of the 'have-nots' and express the sordidness and

pains of life, which attempts at awakening the conscience of the readers.

Mulk Raj Anand was upset by the social status of common man. Conflict between rural and urban life drew his serious attention. He empathized with the poor people for their never ending poverty, their ceaseless hard labor, and their hearts full of sacrifice in such harsh social conditions. The tyrannies of landlords and moneylenders did not escape his attention.

Similarly, Anand focuses his attention on the human predicament, and locates the cause of man's problems in man himself, in his selfishness, and his incapacity for tenderness, which should be natural to mankind. Suffering, of course, is integral to growth and life as what Saros Cowasjee depicts in *So Many Freedoms*:

“Pain-pleasure or pleasure-pain The barbarism and cruelty with which men made millions of wars and the hatred through which people extract pain from each other.”<sup>15</sup>

Mulk Raj Anand believes that though people are surrounded by automatic appliances and all kind of labor-serving devices, mankind is not happy. Alexander pope observed that 'The Proper Study of Mankind is Man'. Anand seems to follow this observation in its right spirit. He analyses and understands human nature and considers man to be 'the maker, and the breaker of world.' He holds that it is not divinity but only man who can solve the problems that he has created. To quote Anand:

Fate! Fate! Fate does not dictate anything  
Men are the makers of their own deeds, the  
makers of their own character, good or bad and  
they are the shapers of their own destiny.<sup>16</sup>

Humanism implies devotion to the concerns of mankind; it is an attitude of mind that concentrates upon the activities of man. Anand is a humanist. His novels bring out human predicament in a very vivid and lively manner. With a religious zeal, Anand repeats in a number of his articles: "I believe in man!". In his usual ebullient fashion, Anand has asserted, "if you ask me why I write novel, I say it's because I love. The love not for oneself or one's own, but for the entire mankind, transcending all constricting limitations of caste, creed, and economic or social status, and all geographical boundaries of nations all of which are

man-made. Looking back on how the words I have written come through in my fiction, I feel that the deeper urging were from the wish to communicate and be understood, which is, essentially, the desire to be loved.” For the works of Anand, M.K. Naik rightly says:

R.K. Narayan is the novelist of the individual,  
just like as Mulk Raj Anand is the novelist of  
the social man.<sup>17</sup>

Anand’s humanism, his concern for the under-dogs, is reflected in all his novels, but *Untouchable*, *Coolie* and *Two Leaves and a Bud* are particularly significant in this regard. These novels deal with the misery and wretchedness of the poor and their unsuccessful struggle for a better life. According to Paul Verghese:

*Untouchable* is a ‘socially-conscious’ novel, where as *Coolie* is a “politically-conscious novel”. These two novels, it cannot be denied, have served the useful purpose of arousing the conscience of the educated Indians to the problems of untouchability and economic and social injustice in India.<sup>18</sup>

Almost all of Anand's subsequent novels are a variation on the same theme and are intended to bring home the plight of the powerless but socially and economically over burdened peasant who fights social conventions and is baulked at every step in his aspirations for a better life. With regard to Anand's novels, K. R. Rao rightly remarks:

The human situation in each one comes in for sharp criticism, but the irony is diluted to some extent by a tender moving pathos. There are, indeed, rich, human documents, having varying degrees of excellence.<sup>19</sup>

Anand's commitment to the philosophy of humanism forms the very basis of his creative enterprises. He takes full responsibility both as a man and as an artist to strive for the fulfillment of humanistic ideals in *Untouchable*. In this way, he discovers his real identity in the process. In his own words:

I was not only a member of a family risen into the well-to-do middle class, but that I was one of the millions of human beings, a member of the human race who had inherited this terrible

and beautiful world of the 20<sup>th</sup> century where everything had to be paid for.<sup>20</sup>

K. R. Srinivasa Iyengar comments on Anand's deep concern for the poor:

It was Anand's aim to stray lower still than even Sarat Chandra or Premchand, to show to the west that there was more in the Orient than could be inferred from Omar Khayyam, Li Po, Tagore or Kipling; and so he described a waif like Munoo in *Coolie*, an untouchable like Bakha, an indentured labourer like Gangu, and set them right at the centre of the scheme of cruelty and exploitation that held India in its vicious grip.<sup>21</sup>

The influence of Tolstoy, Morris, Ruskin, and Gandhi, however, moderated his views on socialism, which pervades throughout his *Untouchable*. Anand's *Coolie* sharpens his profound sense of humanism and deepens his moral tone. It corresponds to a greater variety and deeper levels of degradation than does *Untouchable*. Here K. R. S. Iyengar rightly judges:

If *Untouchable* is a microcosm, *Coolie* is a macrocosm that is Indian society.<sup>22</sup>

*The Old Woman and the Cow* is about the underprivileged women in Indian society, *The Big Heart* is woven around a coppersmith whose existence is threatened by mechanization. *Across the Black Water*, another of Anand's widely translated works, is about a peasant hero who joins the army only to fight another's war. The agony of the sepoy is reproduced here in ironic good humour. In *The Sword and the Sickle*, this hero is back in India to join the peasant movement floated by M.N. Roy and Kanwar Brajesh Singh (who later married Svetlana, Soviet communist leader Joseph Stalin's daughter). Anand wrote this novel while staying with the peasants in Kalakankar. It was published at the same time as Ignazio Silone's *Bread and Wine* that dealt with a similar theme.

Anand's later novels, while retaining his passion for social justice, show greater depths of emotion and achieve a synthesis of the social and personal concerns. *Private Life of an Indian Prince* is an example of this integration. Based on his experience with lost love, Anand convincingly explores the psychological workings of its hero. The novel is constructed around a youthful prince who holds out against a union with the rulers of three other princely States. He is encouraged to make

his choice by his mistress, an illiterate peasant woman. But in the process he loses his mistress, his state and his sanity. In the words of S. Cowasjee, who has studied Anand's work closely, this is a "great historical novel that is at the same time a work of art". He calls it a "Dostoevskyian novel on a grand scale".

In addition to these novels, Anand intermittently worked on a proposed seven-volume series of autobiographical novels titled *The Seven Ages of Man*. Of these, *Seven Summers* and *Morning Face* - which won the Sahitya Akademi award - earned him comparisons to Tolstoy. *Confession of a Lover*, which won him the E.M. Forster award, and *the Bubble* continued to represent the aspirations of a whole generation of Indian youth in a momentous period of the country's history. Anand's short stories, which run into eight volumes, illustrate a wide range of mood and tone, from a humorous appreciation of life's little ironies to an awareness of its deeper tragedies. They are written with a Dickensian feeling for character and environment and bridge the gap between the oral and written traditions of Indian fiction.

However, Anand's humanistic zeal often carries him off his feet and exposes him to the charge of partiality and propaganda. In this context, Meenakshi Mukherjee is of the view:



Anand is a rational humanist, in the western tradition, believing in the power of sciences to improve material conditions, in progress and in the equality of all men, and his manifest intention is to propagate his beliefs through his novel.<sup>23</sup>

It is apparent that Mulk Raj Anand attacked not only the existing systems, but also the forces working behind them. He has his own vision to eradicate these social evils in the national interest.

Therefore, art for Mulk Raj Anand was not for art's sake only. He loved those flowers, which bring fruits; he loved those clouds, which shower water he could love beauty not only for its own sake but also for the sake of life. No doubt, idealism, humanism and realism existed in the works of the novelist, though in different proportions. Mulk Raj Anand wished to convey a profound meaning to his people. He wrote for society itself. Being social reformer, he always wished to uproot the failings and frailties of the society.

Thus, he as realist and with a deep sense of humanism and compassion for the poor, the backward and the downtrodden and as a

stylist with command over a language which can be truly called the people's language and mastery over the language for Mulk Raj Anand, narrated his works with the sympathy and full of love for victims. His works reflect the extreme level of suffering of their downtrodden protagonists without any crime and fault of their own. Mulk Raj Anand has a close concern for the miserable people and the underdog of the society.

With deep analysis of Anand's works, this researcher comes to the conclusion that there are untouched areas for Anand's works which requires research. It is true what K. R. Srinivasa Iyengar remarks:

There are novelists about whom one critical study could be written, but one would be enough. There are novelists who would be effectively suffocated even by one research performance. And there are the novelists who are large who invoke multitudes- who can survive several attempts to probe and sound and contain them. Mulk Raj Anand is surely of the last category. Each new study adds a little to our understanding of Anand and his work, yet leaves the subject unexhausted.<sup>24</sup>

On the base of the literary history of Indo-Anglian literature and the rise and development of novel in Indo-Anglian literature, it is my humble endeavor to study the major novels- *Untouchable*, *Collie*, *Two leaves and a Bud* and *The Big Heart* – of Mulk Raj Anand in the light of Social Realism which is one particular untouched aspect and not studied comprehensively and methodically. My aim in this research work would be to study the major novels of Mulk Raj Anand in the light of social realism and real socialism. It would further aim at examining various social, religion, political, economical and cultural reality in India. Through this research work, the researcher would like to exhibits this new aspect of Anand's writing and also to explore his contribution as a reformer and scientific humanist.

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**CHAPTER 2**  
**SOCIAL REALISM**

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## **CHAPTER 2**

### **SOCIAL REALISM**

#### **Part-I**

Literature has thousands of threads which can weave the beautiful piece of art. Each thread has its own importance in the creative work. In the same way, there are different narrative techniques for the narration of literature. Among the narrative techniques, Realism, in literature, is an approach that attempts to describe life without idealization or romantic subjectivity. Although realism is not limited to any one century or group of writers, it is most often associated with the literary movement in 19th-century France, specifically with the French novelists Flaubert and Balzac. George Eliot introduced realism into England, and William Dean Howells introduced it into the United States. Realism has been chiefly concerned with the commonplaces 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, an approach that proceeds from an analysis of reality in terms of natural forces.

Realism, a style of writing that gives the impression of recording or 'reflecting' faithfully an actual way of life. The term refers, sometimes confusingly, both to a literary method based on detailed accuracy of

description and to a more general attitude that rejects idealization, escapism, and other extravagant qualities of romance in favor of recognizing soberly the actual problems of life. Modern criticism frequently insists that realism is not a direct or simple reproduction of reality (a 'slice of life') but a system of conventions producing a lifelike illusion of some 'real' world outside the text, by processes of selection, exclusion, description, and manners of addressing the reader. In its methods and attitudes, realism may be found as an element in many kinds of writing prior to the century ago.

It was also found in theater. Realism established itself as an important tradition in the theatre in the late 19th and early 20th centuries, in the work of Henrik Ibsen, Bernard Shaw, and others; and it remains a standard convention of film and television drama. In the drama, realism is most closely associated with Ibsen's social plays. Later writers felt that realism laid too much emphasis on external reality. Many, notably Henry James, turned to a psychological realism that closely examined the complex workings of the mind. Despite the radical attempts of modernism to displace the realist emphasis on external reality, realism survived as a major current within 20<sup>th</sup> century fiction, sometimes under the label of neo realism.



Realism in literature is the theory or practice of fidelity to nature or to real life and to accurate representation without idealization of everyday life. The 18th-century works of Daniel Defoe, Henry Fielding, and Tobias Smollett are among the earliest examples of realism in English literature. It was consciously adopted as an aesthetic program in France in the mid-19th century, when interest arose in recording previously ignored aspects of contemporary life and society. The realist emphasis on detachment and objectivity, along with lucid but restrained social criticism, became integral to the novel in the late 19th century. The word has also been used critically to denote excessive minuteness of detail or preoccupation with trivial, sordid, or squalid subjects.

The twentieth century, prevailing models of literary criticism drew a line between realist and anti-realist literature, placing realist works on one side of the line and fantastic works on the opposite side. Despite this inherent questioning of the boundaries and construction of reality, the international literary scene has been largely uniform in its placement of magical realism in the anti-realist category, thereby opposing it to realist fiction. Furthermore, the current critical climate furthers the division between realism and magical realism in the premium that it places on magical realism at the expense of the earlier social realist

tradition, which is defamed for producing artistically stunted narratives without any enduring aesthetic value.

This hierarchical and oppositional division of social and magical realism into the categories of “real” and “anti-real” literature, respectively, is too simple and that this attitude of dismissal of social realist fiction must be understood within the context of the historical trends of literary criticism, as it goes hand-in-hand with the languishing of Marxist criticism.

The term “social realism” is a term that derives from Russian-inspired beliefs about the function of literature in a revolutionary socialist society. The international production of social realist fiction is characterized by a belief (now regarded as naïve) in the power of the word and in the writer’s ability to portray in a satisfying documentary fashion the structure of social reality. Social realism is inspired in various ways by the Russian revolution, Soviet communism, international Marxism, and the need to respond critically and in a denunciatory fashion to the various mechanisms of repression and the frustration of personal and collective aspirations. According to Dictionary of Literary terms by Coles;

Realism, in literature, is a manner and method of picturing life as it really is, untouched by idealism or romanticism. As a manner of writing, realism relies on the use of specific details to interpret life faithfully and objectively. In contrast to romance, this concerned with the bizarre and psychological in its approach to character, presenting the individual rather than the type. Often, fate plays a major role in the action. Realism became prominent in the English novel with such writers as Daniel Defoe, Samuel Richardson, Henry Fielding, Tobias Smollett, Laurence Sterne, Jane Austen, Charlotte Bronte, Anthony Trollope and William Makepeace Thackeray.<sup>1</sup>

The term 'Realism' is widely accepted according to need and time. Realism in literature and the visual art used to describe a variety of approach in which accurate depiction of reality is the aim. Each of these uses involves a contrast between human thought or imagination and an external reality independent of mind. The notion that reality has

a cognitive or normative authority over the mind is also generally present.

Arnold Kettle remarks as Victorian novel is characterised by realism that the novel by its very definition “is a realistic prose fiction, complete in itself and of a certain length” wherein the word ‘realistic’ is meant to ‘indicate’ relevant to real life as opposed to... ‘Romantic’.

There is difference between social realism and socialist realism. According to Galsworthy, “the word ‘realist’ characterizes that artist whose temperamental preoccupation is with revelation of the actual spirit of life, character and thought with a view to enlighten him and others”. The main difference between social realism and socialist realism is between ‘is’ and ‘should be’. Social realism means the depiction in literature of social reality as it is; there should be a point one to one correspondence between the society depicted in literature and the real actual society.

Socialist realism means the depiction of the social reality not as it is but as it should be: idealized. The second kind of approach is typical Marxist approach to literature. The theory of Socialist Realism was adopted by the Congress of Soviet Writers in 1934. Approved by Joseph Stalin, Nickolai Bukharin, Maxim Gorky and Andrey Zhdanov,

Socialist Realism demanded that all art must depict some aspect of man's struggle toward socialist progress for a better life. It stressed the need for the creative artist to serve the proletariat by being realistic, optimistic and heroic. The doctrine considered all forms of experimentalism as degenerate and pessimistic.

Socialist realism had its roots in neoclassicism and the traditions of realism in Russian literature of the 19th century that described the life of simple people. It was exemplified by the aesthetic philosophy of Maxim Gorki. His novel *Mother* is usually considered to have been the first work of socialist realism. Gorky was also a major factor in the school's rapid rise, and his pamphlet, *On Socialist Realism*, essentially lays out the needs of Soviet art. Other important works of literature include Fyodor Gladkov's *Cement* (1925) and Mikhail Sholokhov's two volume epic, *And Quiet Flows the Don* (1928) and *The Don Flows Home to the Sea* (1940). It has been noted that the realism in Indian context or in context of post colonial would have been treating literature in better way at present scenario.

Realism in art and literature is an endeavor to portray life as it is. It shows life with reality, omitting nothing that is ugly or painful, and idealizing nothing. To the realists, the writer's most important function is

to describe as truthfully as possible what is observed through the senses. Realism began as a recognizable movement in art in the 18<sup>th</sup> century. By the mid 19<sup>th</sup> century, it was a principal art form. In past, realism has been an upheaval against classicism and romanticism – artistic movements characterized by works that idealize life. Classicism shows life as being more rational and orderly than it really is while Romanticism shows life as being more emotionally exciting and satisfying than it normally is. While it was an attempt through realism to present life as it is. This 'life as it is' is what realism is.

In this literary approach of literature, writer is keeping in mind the basic reality while narrating a piece of art. It is a unique literary observable fact which never allows believing anything by the force of formulas of art. However, in the process of selecting and presenting their material the realists cannot help being influenced by what they feel and think. Even the most through-going realism is the result of observation and personal judgment. Even there is no place for the writer's own belief and thought to present. It means writer without being prejudice of anything narrates what it is.

It is surprising that realism became very popular recently. It has two major factors; the development of modern science with its emphasis on facts and figures and the other is an increasing desire of artists and

readers for a realistic understanding of different social problems. Even so realism is not an object, to be identified, pinned down, and appropriated. It is rather a way of describing certain methods and attitudes, and the descriptions, quite naturally, have varied in the ordinary exchange and development of experience.

Realism is the acknowledgment of the fact that a work of literature can rest neither on a lifeless average, as the naturalists suppose, nor on an individual principle which dissolves its own self into nothingness. The central category and criterion of realist literature is the type, a peculiar synthesis which organically binds together the general and the particular both in characters and situations. What makes a type a type is not its average quality, not its mere individual being, however profoundly conceived; what makes it a type is that in it all the humanly and socially essential determinants are present on their highest level of development, in the ultimate unfolding of possibilities latent in them, in extreme presentation of their extremes rendering concrete the peaks and limits of men and age. True realism depicts man and society as complete entities instead of showing merely one or the other of their aspects. It is not just an echo but the real sound of an individual or society or jointly voice of their being. Thus, it is very much true what Mulk Raj Anand, a great realist in fiction accepts;

And I was confirmed in my hunch that, unlike Virginia Woolf, the novelist must confront the total reality, including its sordidness, if one was to survive in the world of tragic contrasts between the 'exalted and noble' vision of the blind bard Milton to encompass the eyes dimmed with tears of the many mute Miltons.<sup>2</sup>

As it is mentioned earlier that realism is three dimensional – an independent life, characters and human relationships. There is no place for emotions and intellectual. All it opposes is the destruction of the completeness of the human personality and of the objective typicality of men and situations through an excessive cult of the momentary mood. The struggle against such tendencies acquired a critical importance in the realist literature.

The major problem of realism is the satisfactory presentation of the complete human personality. Literature is saturated with social and moral humanistic problems and the expectation for a realistic creation of types is in contrast to the trends in which the biological being of man, the physiological aspects of self-preservation and procreation are dominant. In this case if the writer depicts any other aspect of life with



his own creative mind then it may divert it from realism and lead to other type. So the scope for imagination in this style is quite less.

Realism is nothing but an acute observation of life as it is. It is a simple recording process from which any deviation is voluntary. Now we know that we literally create the world we see-is necessarily dynamic and active. Reality is that which human beings make common by work or language. Thus, in the very acts of perception and communication, this practical interaction of what is personally seen, interpreted and organized and what can be socially recognized known and formed is richly and subtly manifested. Reality is continually established by common efforts and art is one of the highest forms of this process. Yet the tension can be great in the struggle to establish reality, and many kinds of failure and breakdown are possible. The recording of creative effort to explore such breakdowns is not always easy to distinguish from the simple exciting exploitation of breakdown. It is challenge for realist to establish the form with out any characteristics of any other style of literature and yet to maintain the charm of realism. There are different obstacles in the path of realist to prove it as per expectations. It is very difficult to achieve this at the first attempt. Not only a great deal of hard work but also a serious moral effort is required for this.

It is the desire of the reader to share in the lives of the millions around him. It may be worthwhile to read romantic fiction for thrill, relaxation or amusement, but for a proper appraisal of life the realistic novel alone provides the answer. Characterization grows in complexity as realism advances as in the case of Mulk Raj Anand, Dickens and Premchand.

The political changes gave rise to social realism in Europe. The political reformation of nineteenth century Europe was fostered by social factors such as the spread of literacy and especially the increasing power of the bourgeoisie as it became enfranchised to vote and as it gained in economic stature as a result of business and manufacturing growth which created greater prosperity for it and greater hardships for the exploited laborers. This change has attracted all the man of letter to focus on them and as a result some of the best work of literature came out during this time. A brilliant picture of working conditions from the middle of the nineteenth century onwards is given in such realist novels as Elizabeth Gaskell's *Mary Barton* (1848), Dickens' *Hard Times* (1854) and Gola's *Germinal* (1885). Even the modern science discoveries in all the fields have given a great comfort to middle class and laborers. Scientific inventions and specially the discovery of photography technique have provided the exact reproduction of reality. The

bourgeois were the primary readers of realist writing whose tone and content were geared to appeal to an audience convinced of its capacity to master the physical world.

The realists place truth-telling at the core of their beliefs, implying thereby certain directness, simplicity and unadorned artlessness well attuned to the mid-nineteenth century preference for facts and figures. The reiterated emphasis on truth is the central motif of all contemporary views and reviews, even though the exposition of its meaning undergoes modification between the early 1830s and the late 1880s. The notion of truthfulness is taken most literally by Balzac who likes to cast himself in the role of recording secretary to the nineteenth century, and by Edmond Duranty, who adopts truth as the dominant slogan of his short-lived journal *Realisme* (1856-57). He also upholds sincerity, modernity and prose along with truthfulness as the distinguishing feature of realism in contrast to the idealization, historical remoteness and verse typical of Romanticism.

This basic theory of art as merely truth-telling is came to be qualified in the writings of some of the great realists themselves as they realized its inherent shortcomings. George Eliot, for example, in *Adam Bede*, declares her desire 'to give a faithful account of men and things as they have mirrored themselves in my mind'. Eliot is already

conscious of the crucial quandary of literary realism, which has become the fulcrum of present-day examination of its writing. Eliot comments on the ease of describing an imaginary description while the reality which is very difficult to present. According to her, for imaginary writing there is free flow of thought and fantasy while for reality there are obstacles. She extends that it is very difficult to narrate our daily conversation in as it is way as real and true.

The interest in realism was sparked by a significant book, *Mimesis* by Erich Auerbach, subtitled as *Represented Reality* in 1946. He puts forward the assumption that the essence of realism lies in its completeness and truthfulness. Realism denotes above all the serious portrayal of everyday occurrences among the lower social strata at a specific moment in the history of their time. Realism is quite differing from the Classicism and Romanticism. Here the presentation of life is what life is while the same situation in the hands of classicists can take place in the style of classicism and it can not adore the truth and reality alone.

Edmund Duranty says that Realism bans the historical in painting, the novel, and the theater so that no lie may creep in and the artist cannot borrow knowledge from others; Realism demands of artists only the study of their period; in this study of their period it asks them not to

distort anything, but to keep everything in its exact proportions; the best way not so err in this study is to think always of the idea of representing the social side of man, which is the most visible, the most comprehensible and the most varied, and to think also of the idea of reproducing the things affecting the lives of the greatest number, which happen often in the realism of instincts, desires, and passions; realism thereby attributes to the artist a philosophical, practical, useful aim, and not that to amusement, and consequently raises him up. That, in demanding of the artist useful truth, it demands of him particularly the intelligent feeling and observation which sees a lesson, an emotion in a spectacle at any level, low or high, according to convention, spectacle at any level, knowing how to represent it completely, and to embed it in its social cadre. A distinction is drawn between Art and Reality and an antithesis established between general do not lose sight of the fact that art is a representation of reality – a representation which must be limited by the nature of its medium; the canvas of the painter, the marble of the sculptor, the chords of the musician, and the language of the writer, each bring with them peculiar laws but in all laws, art always aims at the representation of what is true.

Realism is thus the basis of all art. When our painters represent peasants with regular features and irreproachable linen, when their

milkmaids have the air of keep-sake beauties whose costume is picturesque and never old or dirty, an attempt is made to idealize but the result is simple falsification and bad art. To misrepresent the forms of ordinary life is no less an offence than to misrepresent the forms of ideal life. Either gives us true pictures, or leave them untouched, either paint no drapery at all or paint it with the utmost fidelity; of their class. In the same way, a novelist express his mind in and his novels, according to his poetic disposition, with the choice and treatment according to his poetic disposition, with the choice and treatment of his subject to be poetically but it must always be real-true. If he selects the incidents and characters of ordinary life, he must be rigidly bound down to accuracy in the presentation. He is at liberty to avoid such subjects, if he thinks them prosaic and uninteresting, but having chosen, he is not at liberty to falsify under pretence of beatifying them; every departure from truth in motive, idiom, or probability is to that extent a defect. His dressmaker must be a young woman who makes dresses, and not a sentimental heroine, evangelical and consumptive; 'she may be consumptive, she may also be evangelical, for dressmakers are so sometimes, but she must be individually a dressmaker. If the writer's knowledge or sympathies do not lead him in the direction of ordinary life, if he can neither paint town nor country, let him take to the wide fields of history of Fancy. Even there the demands of truth will pursue him; he must

paint what he distinctly sees with his imagination; if he succeeds, he will create characters which are true although ideal. It is a greater achievement for a work of art to represent the ordinary life truly than the extraordinary life incompletely. Echoing a similar note, George Eliot confesses:

I am content to tell my simple story, without trying to make things seem better than they were; dreading nothing indeed but falsity which, in spite of one's best efforts, there is reason to dread. Falsehood is so easy, truth so difficult.<sup>3</sup>

It is very much true the depiction of truth requires perfect knowledge of the situation or emotions while for fantasy there is no barrier at all. It just requires lots of vocabulary and imagination and there is no need to care for its bonafide or its relevance with contemporary world.

Realistic fiction has been primarily a revolt against the sentimentality and melodrama of romantic idealism. Characters in realistic fiction tend to be more complex than those in romantic fiction. Settings are more ordinary, plots are less important, and themes are less obvious. A realistic fiction deals with probable commonplace events

and believable people; it presents unpleasant and even offensive subject-matter. This sordid quality is especially associated with 'Naturalism' which is but an outgrowth of realism.

Social realism is concerned with dynamic interpretations of life with the purpose of changing the existing reality. In the 19<sup>th</sup> century England Dickens and George Eliot, Meredith and Thackeray endeavoured in this direction; in India, Sarat chandra, Premchand and Mulk Raj Anand blazed the trail in Bengali, Hindi and Indian English languages respectively faced political persecution, but were ultimately recognised. The concept 'social realism' in the strictly scientific and philosophic sense has come to us with the philosophy of Marxism. Indian novelists are not Marxists; the Victorian writers are close to socialist interpretation of the problems of their time while some of the Indian writers appear deeply influenced by the leftist ideology in the creation of their world of fiction.

Leo Tolstoy also the follower of social realism theory admits that the real world presented for the sake of art is also not up to the purpose. Reality for the sake of art is like fantasy only. The works of Hugo, Dickens, Harriet Beecher Stowe, Dostoevsky, George Eliot, Cervantes, Moliere, Gogol, and Pushkin have produced examples of art that seem good to Tolstoy, but he attaches no 'importance' to his own taste. He,



like Dickens and Anand votes for the destruction of “art for art’s sake” and admits “art for ourselves”.

The welfare society, as has been lately envisioned, is in principle, fertile soil for the realization of the ideal of art. Something of this sort happened in Russia but not in England and India-because Russian Society struggled to its feet and followed revolution. The art there had a position not unlike that in the best organic societies. They integrate with institutions enshrining a widely supported unity of belief which the artist dedicates himself to the artist and audience is eliminated. Consequently the art is carried to farm and factory, e.g. Mulk Raj Anand brought it to the Assam Tea Gardens and Dickens brought it to the London Chimney house and Red Light Area. Then the great figures of art such as the Pushkin and the Gorky become the greatest national heroes. Art becomes the tool not only of nationalistic interests but also the relation of the art to the life of the people.

Realism thus appears as in part a revolt against the ordinary bourgeois view of the world; the realists make a further selection of ordinary material which the majority of bourgeois artists prefer to ignore. Thus ‘realism’, as a watchword, passes over to the progressive and evolutionary movements and Mulk Raj Anand is a writer of this movement.

In realistic novels, the society is not a background against which the personal relationships are studied, nor are the individuals merely illustrations of aspects of the way of life. Every aspect of personal life is radically affected by the quality of the general life, yet the general life is seen at its most important in completely personal terms. We attend with our whole senses to every aspect of the general life, yet the centre of value is always in the individual human person-not in an isolated person, but the many persons who are the reality of the general life. It is a kind of personal or general portrayal which finally leads to represent entire society or mankind as a whole. Dickens' *David Copperfield* and Mulk Raj Anand's *Bakha* are examples of this 'individual human person' the 'type' and the 'representative'.

The realist novel is separated into the social and the personal novels; social novel is further separated into social documentary and social formula. The same point holds for the 'personal novel'. Some of the best novels of our time describe selected personal relationships in a careful and subtle manner. Mulk Raj Anand's social setting is obvious example: Anand's village, Assam Tea Garden, Industries, Bombay Red light area, Military cantonment, worker's colony etc. are very much unique which relate not to their actual ways of life but to the needs of his characters and of his own emotional pattern. There the characters are

aspects of the society; here the society is an aspect of the characters. The balance is that in which both the general way of life and the individual persons are seen as there and absolute.

It has been established in literature that 'the proper study of mankind is man' so we ourselves are both the subject and the object of art; art is the expression of ourselves for our own sake.

Mulk Raj Anand, from this point of view, seems to be socialist messiah of his time and society. He considers that the only real literature is the expression of the historically developing nation spirit, the dialectic movement of the political and economic idea. That movement provides a norm for distinguishing between the eternal and the ephemeral in literature. So, the greatest author is most closely identified with the community and its evolution, one who divines the need of one's time, express its spirit, and represent his contemporaries.

The realist novel needs a genuine community: a community of persons linked not merely by one kind of relationship – work of friendship or family but many interlocking kinds. It is commonplace in Anand's novels. *Coolie*, *The Big Heart*, *Untouchables* and *The Two Leaves and A Bud* are the complex of personal, family and working relationships, and draws its whole strength from their interaction in an

indivisible process, the links between persons in most contemporary novels are relatively single, temporary, and discontinuous. And this is a change in society, at least in the part of society. The contemporary novel has both reflected and illuminated the crisis of our society; only a different society can resolve our literary problems. It is true for literature also that it is a reflection of life and our experience. Realism is nothing but the reaction of Romanticism and Classicism. It is a kind of presentation of life as it is. The difference between Romanticism and Realism is like the difference between painting and photography.

## **Part –II**

As realism is nothing but a reaction against the romantic excess consolidate the position of it in literature in general and in fiction in particular. The drawn of realism in literature proceeds the morning of clarification in education and learning. Even the expectation in life is a longing for liberty, equality and fraternity – the three humanistic gospels of the French Revolution. The charm of reading the book of realism is the finest real picture of life described by the real words of an author which is a photographic narration of our life and surroundings.

A realistic novel is more or less not for the sake of art but for the sake of life of an individual or a mass presented by a common character

as we find in the Dickens' *Hard Times* or Mulk Raj Anand's *Untouchable*. Which make reality more real for our own sake and for the sake of life. Quite a few of the Indian English novelists try to give a graphic picture of the contemporary rural or urban scene. They have, to some extent, been instrumental in adding another dimension to our awareness and insight. We finish the reading of a realistic novel with a feeling that such things have been happening in the world for ages past without our being conscious of them for one reason or the other. More so, in a realistic novel we can easily transfer our own identity to some of the characters and derive vicarious pleasure out of this identification. While continuing to live our own life we share to the full the experiences of the characters in the novel – thus enriching our own personality. But such a pleasure has obviously to depend on a sensibility.

Mulk Raj Anand is the greater novelist, the typical classist of his time. This kind of a literary judgment is not merely a matter of taste-it involves all the central problems of the aesthetics of the novel as an art form. With the finding for the realism or realistic aspects of Anand, it is also very important to look into the contemporary social, political, religion, traditional, cultural and economical issues in India. As it is a representation of the real social life of Indian, it is counted as a social document painted with rustic brush and dipped into the colour of social

and religious layers. As Mulk Raj Anand, a committed social realist, states firmly:

My conversion to truth in Sabarmati Ashram was not a conversion to Gandhiji's proposition, 'God is Truth'. I had been converted to the truth which I saw in human relations. When he said 'God is Truth', I saw in human relations. I said 'God is Love'. I wanted to reveal beyond the spent up, redundant systems and categories of the philosophers and beyond organized religious the intricate, contradictory emotions, feelings moods and events, so that the experience of my characters may represent some sort of the totality of life. <sup>4</sup>

Mulk Raj Anand is humanist and always concerned for the downtrodden narrated the central problems posed in aesthetics which is why realists in fiction have considered literature and art as the instruments of humanism. For this humanist approach of Mulk Raj Anand, he accepts it;

One writes perhaps because one love and wants to make contacts with other human beings... I have written ... about the agony of aloneness of people, in the depths of degradation, in wretchedness beyond wretchedness, forced upon human beings by other human beings through causalities often unknown to them both.<sup>5</sup>

Realism, however, is not the tricky way which comes out from the opposite direction of Romanticism but it is opposed to all such pseudo-dilemmas. Mulk Raj Anand also holds a similar view that the novel form is inevitably somewhat amorphous for it presents life in different frame of mind and style as well. However, true realism not only realization and depiction of the situation but realists do more than that; they set it up as a demand to be made on men. They know that this distortion of objective reality due to social causes, this division of the complete human personality into a public and a private sector is a disfigurement of the essence of man. That is why they protest not only as painters of reality, but also as humanists. This great passion for the betterment of mankind is the valuable aspect of realism. This tasks and responsibility

of literature are exceptionally great. But only truly great realism can cope with responsibility of betterment of mankind.

It is very important in realism that the picture conveyed by the work from both points of view-of the self-recognition of the present and of history and posterity; the question to what extent this picture conforms to the views of the author is a secondary matter. This self recognition is nothing but realism which is felt and adopted by the writer where he keep himself away from his own personality, thoughts and prejudices which we finds in the works of Mulk Raj Anand. If the intrinsic artistic development of situations and characters he has created come into conflict with his most cherished prejudices or even his most sacred convictions, will set aside his own prejudices and conviction and describes what he really sees, not what he prefers to see. This ruthlessness towards own subjective world picture is the hallmark of all great realistic.

Mulk Raj Anand, the great realist confesses that he has worked very hard to attain genuineness and emphasizes on the truth of life;

The compulsion to pursue the truth of human relation has, I confess, become the mission of my life. I could not have written all the twenty or



so novels, and hundred of short stories, if I had not been possessed from the sources of love which Gandhiji touched off in me, and if I had not had the deep inner desire to reveal the beauty, terror and tenderness in the lives of my characters.<sup>6</sup>

Realism became popular as it is presents the emotion of mass and every member of the mass relate the subject matter with himself. Realist writers in fiction always take the most important burning problems of the community for their starting point; their pathos as writers is always stimulated by those sufferings of the people which are the most acute at the time; it is these sufferings that determine the objects an direction of their love and hate and through these emotions determine also what they see in their poetic vision. In the process of creation their conscious world view comes into conflict with the world seen in their vision and what really emerges is that their true conception of the world is only superficially formulated in the consciously their deep ties with the great issues of their time, their sympathy with the sufferings of the people can find adequate expression only in the being and fate of their characters which is the real charm of realism.

As literature is mirror of life which can be justify through realism only. Only realism reflects the life of an individual or mass with humanistic approach and zest of their betterment. In this way great realism and popular humanism are merged into an organic unity. If we regard the classics of the social development that determine the essence of our age, from Goethe and Walter Scott to Gorky and Thomas Mann, we find mutatis the same structure of the basic problem. Every great realist finds a different solution for the basic problem in accordance with his time and his own artistic personality. But they all have in common that they penetrate deeply into the great universal problems of their time and inexorably depict the true essence of reality as they see it. From the French Revolution onwards the development of society moves in a direction which renders inevitable a conflict between such aspirations of men of letters and the literature and public of their time. In this whole age a writer could achieve greatness only in the struggle against the current of everyday life.

The present study examines carefully the real social foundations on which Anand's existence rests and the real social forces under the influence of which the human and the literary personalities of the writer developed. It is the social and political revolution in India which affected Anand's viewpoints and approach. In India, the Freedom struggle

movement, reformers and thinkers like Ram Mohan Roy, Vivekanand, and Gandhi made a vigorous attempt to break the age-old shackles of colonial dominance, social evils and political orthodoxy. The father of the Indian Nations calls Tolstoy his Guru. It is no accident that this attempt at regeneration which does not at first confine itself to literature but strives to create healthy conditions in all ideological spheres, is at the same time the period in which Tolstoy grows to be an influence in India and England along with Dostoevsky and Gorky. It is interesting to note that the foreign influence in the awakening of Indian consciousness has provided much more to the Indian society and the socially affected people. It is India or world at large but the basic interest behind social development is same as the emotion and feeling of mankind is same across the globe. This turning point in social development is mirrored in literature and considered one of the finest elements of realism.

The panoramic intensity and gravity of social experience starting from Ram Mohan Roy down the ages through which India passed in its struggle for freedom from the white Racism has made Indo-English writers' approach realistic and down to earth. There was a wave of disgust of blowing against the colonial Yoke of foreign rule but a few writers for example, M. R. Anand, Krishan Chandar, Bhabani Bhattacharya, Chaman Nahal, Ahmad Ali peeped into the inner

recesses of Indian social hierarchy as did Dickens and George Eliot into those of Victorian social systems.

In this respect Anand and his contemporaries followed the tradition of realism set by 19<sup>th</sup> century novelists like Charles Dickens and Thomas Hardy. They endeavoured to depict life in an entirely honest manner, without prejudice and glamour, so to hold a mirror to society.

The picture of India as painted by these Anglo-Indian novelists leaves much to be desired. Often it barely scratches the surface of Indian reality and means to give altogether an exotic image of this country so much cherished in the west-through touches of romance, mystery, satire, farce, and fantasy-even melodrama. The 'Trimurti'-M.R. Anand, R.K. Narayan and Raja Rao-have by their herculean efforts tried to retrieve the true realistic 'inside' view of India and her people. We can hardly deny that there are fundamental differences in their perspectives; yet we have to concede that their 'common endeavour', with its elements of propaganda, art and philosophy, has challenged the current norms of realism as understood and practised in the west.

In India, Munshi Premchand was perhaps the first Urdu author to write European-style short stories. He believed that the standards of

beauty needed to be changed, that literature should be an instrument of social reform, and explored with considerable realism social problems such as rural and urban poverty, the oppression of women, and the caste system.

Hence the social realist movement was at its peak in India at his time, the same time when social realism had achieved a high degree of international prominence in Latin America and elsewhere. With its emphasis on the realistic depiction of such social problems as hunger and poverty, social backwardness, and political subjugation, Indian social realist literature would hardly seem to contest reality or to allow for the opening up of a third space between reality and fantasy. Social realist literature did not attempt to question the boundaries between reality and fantasy, as it was focused entirely on the accurate portrayal of empirical reality.

The realism of Anand is an innovation in the technique of Indian novel too, for it advances the Indian novel from where Premchand left it. The earliest pioneer of the Indian novel, Bankim Chandra Chatterjee, wrote historical romances after the style of Walter Scott. In his social novels which are characterized by romantic realism, he betrays the lack of artistic detachment and very often stains his balanced judgments by his socio-religious prejudices. Rabindranath Tagore contrives a

dramatic representation of human relationships but the treats mainly upper class life in his novels and being an aesthete analyses human conduct and motivations stressing the universal values of truth, goodness and beauty and generally, overlooking socio-economic conflicts of the age. Saratchandra Chatterjee discerns the evils infecting the Indian middle class society very keenly and analyses them very artistically. His characters are, however, unable to find any modern solutions to their age-old social problems and hence for the most part remain mere passive spectators to their miseries rather than turn into radical heroes capable of changing the society. It is Premchand who, for the first time in the Indian novel, selects peasants and the underdog as the protagonists of his novels. He even observes the class and caste-antagonism in the Indian society and describes the exploitation of the poor by the imperialists, feudalists and capitalists successfully. He is, however, unable to understand the historical significance of the change from the feudal society to the industrialism in India hence believes in social evolution rather than radicalism in human endeavors. Mulk Raj Anand extends the frontiers of the Indian novel by adding his revolutionary and humanistic outlook on life to the social consciousness and realistic treatment of life in the novels of Premchand and the artistic perspective in those of Rabindranath Tagore. Anand's realism is based on the synthesis thus attained.

### Part-III

Realism comes to be used primarily as the antonym of 'idealism', and this sense, which is a reflection of the position taken by the enemies of the French Realists, has in fact colored much critical and historical writing about the fact colored much critical and historical writing about the novel. The use of 'realism' however, has the grave defect of obscuring what are probably the most original features of the novel form. If the novel is realistic merely because it sees life from the seamy side, it will only be an inverted romance; but in fact it surely attempts to portray all the varieties of human experience, and not merely those suited to one particular literary perspective: the novel's realism does not reside in the kind of life it presents, but in the way it present it.

This, of course, is very close to the position of the French Realists themselves who assert that if their novels tend to differ from the more flattering pictures of humanity presented by many established ethical, social and literary codes, it is merely because they are the product of a more dispassionate and scientific scrutiny of life than has ever been attempted before. It is far from clear that this ideal of scientific objectivity is desirable; and it certainly cannot be realized in practice; it is become critically aware of its aims and methods, the French Realists draw

attention to an issue which the novel raises more sharply than any other literary form – the problem of the correspondence between the literary work and the reality which it imitates. This is an epistemological problem, and it seems likely that the nature of the novel's realism can be clarified by the help of those professionally concerned with the analysis of concepts, the philosophers.

The term 'realism' in philosophy is strictly applied to a view of reality diametrically opposed to that of common usage – to the view held by the scholastic Realists of the middle ages that it is universals, classes or abstractions, and not the particular, concrete objects of sense-perception which are the true 'realities'. At first sight this appears unhelpful since in the novel, more than in any other genre, general truths only exist; but the very unfamiliarity of the point of view of scholastic Realism at least serves to draw attention to a characteristic of the novel which is similar to the changed philosophical meaning of 'realism'.

The concept of realistic particularity in literature is so general that it cannot be capable of concrete demonstration; for demonstration to be possible the relationship of realistic particularity to some specific aspects of narrative technique must be established. Two such aspects suggest themselves as of special importance in the novel – characterization and



presentation of background; the novel is surely distinguished from other genres and from previous forms of fiction by the amount of attention it habitually accords both to the individualization of its characters and to the detailed presentation of their environment.

In the exploration of contemporary realism not only persists but thrives, at least in many postcolonial contexts, is that contemporary postcolonial realist novels are capable of resistance. Realism is seldom established as a viable form for resistance narratives. In spite of many examples of recent politically charged realist texts, (Rohinton Mistry's *A Fine Balance*, Arundhati Roy's *The God of Small Things*, Randolph Stow's *Tourmaline*, Keri Hulme's *The Bone People*, Zoë Wicomb's *You Can't Get Lost in Cape Town*, Michael Ondaatje's *In the Skin of a Lion*, or even Nalinaksha Bhattacharya's *Hem and Football*, to name only a few) the critical expectations about the form often hold that it is a reinforcement of conservative ideology. On one hand, this assumption has led to the cooption of literary realism by right-leaning critics. On the other, it has led to the virtual dismissal of the realist novel by those left-leaning critics looking for an apparently radical form to hold disruptive content. In contrast to both these positions, realism is a feasible, perhaps even indispensable, form for political and social engagement in postcolonial contexts.

The postcolonial theoretical tendency has been to overlook the elements of realism in texts that have been perceived by critics as either postmodern, on one hand, or a kind of comfortable humanism, on the other. In addition, as Susanne Baker argues, the desire to read realism out of a novel is frequently an eroticizing maneuver perpetuated by an audience uninitiated in the specificities of a given culture. While the desire to read the plurality of the non-real narrative is understandably often motivated by a desire to read past a monolithic world view that places the postcolonial subject in a position of alterity, such a notion is inevitably based on the premise that the form of realism reinforces such a monolithic view.

Many critics indict realism on the grounds that it lends itself to an imperializing function because it does not appear overtly to question the normalization and naturalization of otherness in its representation of the quotidian. While this is an understandable fear, it does not take into account the many recent uses of realism by writers from formerly colonized countries who actually use the form to present a critical depiction of the problems of the everyday in spite of, or in reaction to, its antecedents. Surely many postcolonial authors have sufficient consciousness of western literary history and enough political agency

that they can produce realist fiction that supersedes its roots in the propagation of a European sensibility.

Literary realism is often viewed in current critical circles as "a mode which attempts to pass off as 'natural' the signifying system within which the literary work is constructed, and thus to stabilize the dominant social values of a work's time and place. It is possible for a writer to depict a situation as unnatural even in its representation as ordinary and normal. It is interesting to look at the distinction between the normal and the natural in postcolonial realism because it is in this context that the accusation against realism as normalizing altered is levied.

Different types of realism found in the works of the great novelist like Balzac, Tolstoy and Gorky. They have both the types of realism—socialist and critical overlap in the works. Dickens uses the two types of technique as and when it suits him. Dickens is a novelist of working-class; he delights in portraying the plebeian characters in his novels from the inside which is but the socialist way and the upper middle class characters from the outside which is but the critical way. Tolstoy furnishes pictures of the life of the oppressed peasant even though he is a member of upper class. A true realist conceives of a class as dynamic but a proper sociologist as static. It is the perspective of socialism which can help the critical realist understand his own age from

the inside as a dynamic reality yet it cannot help him assess the future from the same angle, but the very basis of socialist realism is the desire to probe into the future to portray from the inside people on the march to build their future. Mulk Raj Anand belongs to this category through his observation. It is his view that writer should observe inner and outer parts of life and try to feel the present state of mind of mass. In his view;

The novel should interpret the truth of life from felt experience, and not from books. And one should adventure through new areas of life and always try to see, in the intricate web of circumstances of human existence, the inner core of reality, or at least attempt to probe the depths of human consciousness.<sup>7</sup>

The social commitment is a motto of new socialist perspective is realism. It is aware of the structure, development and the ultimate goal of human society-a sense of totality of things. In this way socialist is less committed to the probing of a totality – a process which may never come to an end and remains an ideal to be achieved constantly. With the blossoming of a socialist state, the negative element of critical realism will develop the positive, socialist trends and even as Lukac's thinks get merged into the socialist realism.

Even it is a duty of any writer to listen the mass and should be socially committed like Marxism places man in the centre of its philosophy, for while it claims that material forces may change man, it declares most emphatically that it is man who changes the material forces and that in the course of so doing he changes himself. Further, Ralph Fox explains that each man has a dual history. So Marx and Engels thought Shakespearean characterization of men and women to be highly realistic. No great writer living in a great period of human history can afford to neglect the social tensions and the economic pressures of the age in the formation of character; Mulk Raj Anand stepped out into a regenerative humanism which he is still pursuing with vitality and assurance.

#### **Part-IV**

Literature emerges out of life and records our dreams and ideas, hopes and aspirations, failures and disappointments, motives and passions, and experiences and observations. Over the years, literature has reflected the prevailing social issues in many eminent works of literature under the shadow of realism. In Realism, social reality is one aspect of the picture but it cannot be isolated as though it were an entity by itself. It cannot be taken out of the context of the general cultural pattern of a period. Even there have been honest attempts to recreate

incidents from great literatures of the past ages. It is again due to a certain vulgarization on a different level. With all their immense resources of visual presentation, the makers of our soul of art. Yet that reality has been conveyed for hundreds of years by the art players of Bengal's countryside who work without a stage or scenic effects, almost without any kind of equipment, relying entirely on the simplest dramatic devices. They convey truth, the truth of emotion, which is the ultimate of realism. This aspect of realism is lacking in the works of some of the writers. Realism as it should be truthful and honest picture of society. It should be true attempt to focus on reality with the concern to make it superior world.

It is also very important to note here at this junction that the fast advance of the modern age with its new technology is accompanied by far-reaching changes in cultural orientation. Even if world peace is maintained at the edge of the abyss, the economic aspect of living is completely refashioned because of the new conditions of industrial productivity. The changes reach farther than those that mark the onrush of the era of capitalism over the decay of the feudal order. Hence it is appropriate to note how that new age reacts to the literature of its yesterday and that is why Realism is nothing but the reaction of the past, a true picture of life against the rosy picture of Romanticists.

Writers have started focusing on common reader and made common people as a hero in their work to feel their echo but they have moral purpose of their welfare.

Realist has a moral purpose. He may denounce injustice and oppression; he may demand freedom for his people, he may plead for the universal brotherhood of man. In all such cases he is called tendentious. The creative writer can well afford to wear that label. The stern realist is addicted to ideals. He wants to make life better. He dreams of a great destiny for humankind, and not of its ignominious end under nuclear fission. But the mankind is at center of it. The most heroic character must have his feet on common earth as Mulk Raj Anand's Bakha, Gangu, Ananta have. or Charles Dickens' David Copperfield, Miss Betsey Trotwood or Oliver Twist has; the dastardly villain, even more difficult to create, needs to be redeemed by the 'human touch'.

Writer should not draw his material from contemporary reality, since he is too close to it to be able to read its meaning and assess its inward nature. This is absurd. The creative writer has well-developed sensitivity though this does not mean that he understands or shares all emotions. The things he witnesses, the things he experiences, are likely to move him more intensely than what may be called recollection at second hand. Even the historical novel relies as much on the writer's

personal experience as on imaginative evocation. Tolstoy in his *War and Peace* has provided good example. It was description of the war as he has seen during his life time. The writer has to know that war from the recorded word to give realistic picture of war. The same impact of real experience in Mulk Raj Anand's life reflected in his works. He was participated in the Spanish Civil War and his breaking of curfew at Amritsar in the wake of Jallianwala Bag Massacre testify Tolstoy's role in the defense of Sevastopol for a novelist of commitment. For Mulk Raj Anand it is the choice between life and death. If the events of today move him so deeply that he must have a creative outlet for his feelings, he should not put those feelings in cold storage and leave them there until the present time has slipped into the vista of dim yesterday.

Reality has its own meaning in art with human significance and without which no artistic or literary product can excite any positive, lively response in the reader is the necessary of 'realism', and all literary forms, the novel with its capacious width is expected to give an authentic account of life. This authenticity is the measure of its value. A poem may experiment with symbolic modes, with a dramatist may experiment with symbolic modes, with an oblique, almost tenuous bond with reality. But a reader of the novel insists on veracity, on the



delineation of the familiar world in its particularly, heterogeneity and complexity.

All the work of art is surrounded by life of human being. Which reflects in literary practice and literary criticism, as in life, wisdom begins with the acceptance of the limits of the possible. It is sensible to start with the assumption that the potency of the human mind is not unbounded. Rousseau's saying that man, born free, is everywhere in chains can be reversed – man is born a prisoner and all his life he struggles to be free. Again, the craving for unrestricted freedom and unbounded knowledge may yield hallucinatory phantasms and lead to a total displacement of normalcy. The artist's divided loyalty, his failure to attain the unitive experience, the inadequacy of the tool with which he works, the circumscribed area of human awareness and the inhibiting influences of external factors – these are facts in which the sensitive artist has to acquiescence has its pain and reflected in his conscious mind and finally in his works.

The only one of its kind privilege of man is that he can watch with a lucid vision the boundary by which he is hemmed in; he is also driven by a restive anxiety to cross the boundary by an empathic stretch of imagination, and it is this pressure that never lets the writer rest. Whether he knows it or not, the picture of life that he portrays can never

be a faithful document of life; and yet he can produce a document that gives us at least a distant impression of what life may potentially be and also enriches our insight into the conditions of mortal man having immortal longings. This is a privilege without which human life can be considerably impoverished. Submission and rebellion: the novelist moves uncertainly between two poles- and his attitudes that take on various forms and manifestations mirror a moving chronicle of the mind's journey that runs parallel to the actual human journey and perhaps at certain brief moments the two intersect. With views and reviews of life and zest to feel pain and pleasure of mankind, writer depicts life in his work of art.

The Realism and realistic trend in literature began in the early twentieth century, in places such as Britain, the USSR, France, Germany, Japan, Italy, China and India. A characteristic of this trend was that it encompassed writing for the masses by the masses. One indication of the importance of this trend is the broad scope of the subject matter. 'Proletarian literature' dealt with nearly every aspect of society from the standpoint of the working class, drawing a complete picture of the class struggle, its participants and their aspirations.

The wave of Western proletarian literary tradition washed ashore in India, though with reduced fury. It questioned the then prevailing

social, economic and political climate of the country and addressed caste questions, the freedom struggle and working class life. Anand's Major novels are belonging from this trend.

*Coolie* (1931) a novel on the life of a boy Munoo, from a poor but rotten village, and his exploitation by distant kinsmen. He witnesses exploitation and abuse throughout his life. Fate buffets him from place to place and dresses him up as a poster boy, as a circus boy, as a labourer in Bombay cotton mill, and lastly as a man servant of all sorts.

*Two Leaves and a Bud* (1937) is a novel dealing with the story of an Indian peasant family, which loses its land and migrates to work on a British-owned tea plantation in Assam, and the working-class struggles that take place there. The ineffectiveness of the struggle to change the system is portrayed.

Mulk Raj Anand's *The Big Heart* (1945) is a novel about a village of artisans in South India in the early 1940s whose livelihood is destroyed by the establishment of a factory producing copper utensils. How the factory brings about a shift in their life, family and psyche is something which cannot be explained.

These insightful, empathetic, reflective and poignant stories grew from an emotional consciousness of social reality and are actuated by a sense of social reformation. The troubles and tribulations of the suppressed and the oppressed have always been a major concern of writers and intellectuals. They could not adopt an armchair approach to these problems and challenged them through the powerful tool of literature.

Mulk Raj Anand belonged to a generation of writers committed to the democratic ideals of egalitarianism and social justice. He was inspired by the Gandhian identification with the marginalised and the Marxist principle of the struggle for class justice. His time begins with Premchand and Saadat Hassan Manto, and whose lineage can ultimately be traced back to the Bhakti and Sufi poets such as Basava, Kabir, Raidas, Chokha Mela, Gora, Bulle Shah, Baba Farid and Sheikh Abdul Lateef who rebelled against every form of hierarchy on earth, created their own epoch of secular and socialist literature with its own aesthetic of resistance. By portraying the rural India's poverty, ignorance, privation and perpetual suffering on the one hand, its enduring heroism, purity of heart and fellow-feeling on the other, Anand can be said to have achieved in artistic terms what Charles Dickens – the social realist in England could not encompass in his works. From

the social transformation point of view he did something new combining all that is best in the East with that in the West.

Anand was to Indian people what Anton Chekhov was to Russians: a profound interpreter of their lives, an analyzer of their deepest conflicts, a verbalizer of their agonies. Traditionalists criticised him for his departure from tradition; and dogmatic Marxists called him an ambivalent modernist and a liberal humanist. But he believed to the end in people's ability to change themselves and the world. Anand is fighting humanist and focus on the social problems of his society and also concerned about the scientific solution of it. He is considered as scientific humanist. He followed the Gandhian ideals of self-help and self-renewal, rejected the consumerist civilisation of the West and fought against the forces of revivalism. Anand was critical of much of what is written in English in India today; he was all for developing a literature of concern, of awareness, of intellectual opposition. He was more concerned with the passionate moment than the rigors of form. His bardic manner, however, finally achieved an effect analogous to a musical rhapsody: familiarity and elevation coalesced in his fiction giving it a 'composed matter-of-fact magnificence'. He was different from both his eminent contemporaries, R.K. Narayan, with his urbanity of style, and Raja Rao, with his sacred, confessional vision. For Anand,

literature was a force that released men and women from pre-ordained fate. In his hands, metaphysics became an ethics without God as when Gandhi said: "God comes to the poor in the form of bread."

One can level the charge that other Indian English novels *e.g.* by Narayan, Raja Rao and Others, unlike that of Anand and Bhabani Bhattacharya, neglect the fact of the individual in a particular human situation-thus do not deal with a personal and private predicament. But it is remarkable to note that such novels, dealing with the social milieu, are more concerned with presenting the entire picture of the society rather than with individual's personal history. The characters in their novels tend to be, therefore, types rather than individuals as is true of the nineteenth century socio-political novels of England.

The Indo-English Writer, like any creative writer, writes with a social consciousness born of the phenomena enacted around him. He is essentially a realist who moves around the society and experiences the crisis and tensions of the struggling classes.

In the literature of an age, its conflict, tendencies, obsessions are uncovered and made manifest to a degree which is continually astonishing; good writers are, so to speak, mediumistic to the deeper stirrings of life of their time. While they are still unknown to, or at any

rate unsuspected by, the public, politicians and current received opinion-contemporary novels are the mirror of the age, but a very special kind of mirror, a mirror that reflects not nervous system, coursing of its blood and the unconscious prompting and conflicts which sway it.

The second world war, the Independence and the partition of the country were great historical forces that gave further impetus to Anand. There was enough material in the society torn by communal frenzy, political maneuverings, social disparities, and corruption in bureaucracy for the thematic treatment by the novelist to stir the imagination of the countrymen to a new awakening. And this could best be done through the medium of the novel. Anand, like Shelley, well realized that so long as the imagination of people is not stirred, the seeds of reform will keep lying on the road to be trodden upon by the unwary traveler.

In recent time in India, in spite of the fascination for Magic Realism, fiction of social realism still flourishes, and will perhaps always flourish, because the novel, born of social reality, may deviate from it, but will always continue to find external reality. It is therefore hardly surprising that in the heyday of Salman Rushdie and Magic Realism, we have an equally strong school of social realism led by Vikram Seth. His novel *A Suitable Boy* is a novel of large dimensions in the tradition of

War and Peace and Middlemarch. As the title indicates, the central action of the novel is concerned with the search by a middle-aged society lady, Mrs. Rupa Mehra, for a suitable bridegroom for her daughter Lata. Her search ends successfully when Lata finds Haresh Khanna, a young tanning expert quite suitable. But the main strength of the novel lies not in the business of match making, but in the depiction of the social panorama of the decade after Independence. Vikram Seth's achievement in *A Suitable Boy*, one wonders whether the very nature of his central theme has not hamstrung him in his engagement with social milieu. Society is a fluid entity, and social forces can best be presented against changing times. Fiction of social realism has several ramifications. When the narrative is restricted mainly to a particular ethnic group it has a distinctive flavor of its own. Realism sharply focused on a distinctive social section, bound by ties other than those of ethnicity, creates its own world which is real.

Amitav Ghosh's *The Glass Palace* (2000) annexes a new territory to Indian English Fiction. Set in Burma, along with India, it tells the story of the deposition of King Thebaw of Burma in 1885 by the British, who then interned him in Ratnagiri, in Maharashtra, where he died two decades later. There are two other strands in the long narrative. The first concerns Rajkumar, a Hindu orphan who comes to Burma at the



age of eleven, and rises to become a big businessman. He marries Dolly, one of the waiting maids of Thebaw's queen. In the second, we meet Uma, wife of the Collector of Ratnagiri. She later becomes an active member of the Indian League in London. The book is thoroughly researched, but the Thebaw story comes to life in a way the other two do not; and the chronicle aspect of *The Glass Palace* seems to overshadow the fictional one.

While the novel of social realism has flourished, its opposite, i.e., the fiction of the interior landscape of the mind has also had some able practitioners. Amitav Ghosh, whose versatility is enviable, has produced in *The Shadow Lines* (1988) a novel entirely in an Antique Land (1992). The "Shadow Lines" are the lines that divide people and nations and they are often insubstantial like shadows; but they can create a lot of misery and even death, as in the case of Tridib, the protagonist, who is killed in a communal riot in East Pakistan. The motif of the lines that divide begins with the partitioning of the family house in Bengal and is repeated with variations as the narrative ranges over four countries including India, East Pakistan, Sri Lanka and England. Perhaps the picture of family life in Bengal, seen through the eyes of the narrator when he was a child is far more evocative than the larger concerns to which he sets an example of social realism.

In recent time, in India, Social, Political and historical fiction generate their own ambience; and so does regional fiction, which has the additional advantage of the setting being so evocatively realized that it becomes a fictional value in itself. And when the main emphasis is less on action than on the depiction of states of mind, on the apprehension of their own experience by the major characters, realism travels inward of it.

The Parsi writers in India and abroad wrote much about their society. Parin C. Bharucha's *The Fire Worshippers* (1968) was perhaps the earliest example of Parsi fiction. Boman Desai's *The Memory of Elephants* has already been considered as a novel of Magic Realism. Social realism has attracted more Parsi novelists. *Trying to Grow* (1990) by Firdaus Kanga is a semi- autobiographical novel by a very unusual protagonist: a boy born with bones as brittle as glass. He breaks his legs eleven times before he is five, is undersized and confined to a wheel chair. Several cures are tried without much success, including the blessings of a miracle man called "Wagh Baba" who is finally exposed as a sex- crazy fraud. Kanga writes with remarkable objectivity and total absence of self pity, and observes the social scene acutely, as when he records the typical Parsi way of snapping the middle finger and the

thumb to ward off the evil spirit, the importance of the number 101, and the habit of translating literally Gujarati Idioms into English.

Rohinton Mistry, who lives in Canada, has written two novels in which Parsi characters play a major role: *Such a Long Journey* (1991) and *A Fire Balance* (1995). *Such a Long Journey* is the life of a middle aged, middle class Parsi bank clerk living in Bombay. His humdrum life is suddenly disturbed when his best friend is involved in a bank fraud, in which he too unwillingly became partner. He is lucky enough to go to scot free, but his friend dies in mysterious circumstances in prison. These events are obviously based on the notorious “Nagarwala Case” during the regime of Indira Gandhi. More appealing is the detailed picture of middle class Parsi life in Bombay. We feel the complete picture of the class narrated by the author.

*A Fine Balance* is a much longer work, but is perhaps far less achieved. The “Fine Balance” is that between hope and despair, and the major characters experience both, until ultimately, life is seen to go on, in spite of everything, including the suicide of one of them. The setting is the mid seventies, when a state of Emergency was proclaimed, suspending the fundamental rights. Mistry’s picture of the expresses of the Emergency is graphic, but in his understanding of the

lives and mores of the rustic he betrays an urban expatriate's ignorance at its worst.

Parsi life in Bombay is also the theme of Ardesir Vakil in his *Beach Boy* (1997), the story of a middle class Parsi boy in Bombay. Cyrus Readymoney is, in many ways, a typical urban teenager, interested primarily in food, films and flirtation, but he is also blessed with a high-flying imagination, which compels him to fantasize all time. Vakil's style has a strong visual quality, but there are so many factual inaccuracies in his depiction of the Indian scene that one suspects it is a case of an expatriate writer trying to jog half-forgotten memories of things with which he has lost touch long ago.

Like the Parsi, the Anglo-Indians are another minuscule minority in India, their best representative in Indian English literature so far was Ruskin Bond. I. Allan Sealy has also contributed. They have portrayed their novels with the shade of social realism. In the similar way, the novels on bureaucrats and business executives often touch each other at more than one point, and both by their very nature invite satirical treatment. *English, August: An Indian Story* (1988) by Upamanyu Chatterjee is one of the most appealing of these. Ashok Banker's *Vertigo* (1993) deals with the world of Jayesh, a young marketing

executive, whose colleague, Meera, represents the “new” emancipated working woman.

In addition of these types of novels which present social realism through different types of theme is the political theme, which has very prominent place in Indian English fiction before and just after Independence, and though an older novelist like Chaman Nahal returned to it in his *Gandhi Quarter* ending with *The Triumph of the Tricolour* (1993). The world of diplomatic missions abroad had been scarcely touched upon earlier, except in Aamir Ali's *Via Geneva* (1967) and Ahmed Ali's *Of Rats and Diplomats* (1985). Kiran Doshi's *Birds of Passage* (1998) is a worthy successor to these novels.

The above mentioned different themes in novels of social realism in Indian English literature have unique contribution. In addition of that there are other themes, where we found social realism, are the historical novels, the international issues, the Regional fictions, the Science fiction and the Mystery novels.

## Part-V

In the profoundness of the term Realism, there can be diverse conclusions. From the beginning; the reflections entertained by the realists themselves betray fundamental tensions within the concept of realism. On the one hand, they put forward views in opposition to classical and romantic ideals, seeing the content of realism as a concern with the particular and the ordinary, with the ways contemporary heroines and heroes function in and are determined by their social context, on the other hand, they are gradually forced to realize the insuperable difficulty of capturing the nature of reality through the medium of language, and equally to acknowledge the role of form in creating an 'air of reality' and endowing a work with aesthetic and philosophical significance.

Apart from that realism has focused on different aspects of content and form. The humanist readings, the Marxism, the feminism and the postcolonial context are tools to categorize and criticize the content of realist novels, emphasizing their relationship to and determination by previous traditions and contemporary social forces.

Realism encompasses variety of meanings. It has been taken to epitomize unusual authors. We have to realize the fluidity of the term as

a historical category and its many local variations across time and between writers. Realism can be seen both as a specific historical moment and as a far broader technique that plays a role in different ways in most of the narratives.

Aspects of all these approaches take us forward from earlier notions of realism as a direct and uncomplicated reporting of the truth of everyday life to a more differentiated understanding of the writer's partial relationship to his or her world to the complexities, constraints and artifices involved in trying to depict it; they include the role of literary form in determining a writer's options, and the dynamics of reader's responses to those strategies.

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**CHAPTER- 3**  
**SOCIAL REALISM IN *UNTOUCHABLE* AND  
*COOLIE***

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## CHAPTER – 3

### SOCIAL REALISM IN UNTOUCHABLE AND COOLIE

Mulk Raj Anand has painted *Untouchable* and *Coolie* with the colors of social realism. These two novels are hard core reality of the Indian society of early decades of twentieth century. These two novels describe the sufferings of the protagonists, and record the miseries felt by them. These two pieces have together occupied a special place in Indian literature. *Untouchable* and *Coolie* give a voice to the predicament of the mute humanity in vicious circumstances. The suffering is not caused by fate but by fellow human and the social surroundings from which the sufferers still have great and immortal hopes for betterment of life. *Untouchable* and *Coolie* are the sagas of suffering of the protagonists - Bakha and Munoo.

Anand is considered a reformer; he does so because it is one of his aims to disturb his readers' complacency to shock them out of conventional attitudes, and encourage them to make a fresh approach to experience. In *Untouchable* it is that of a progressive revolutionary, of a humanist who is all compassion for the working, downtrodden classes, and the social outcastes. Being a realist whose social realism has an unmistakable streak of Marxism in it, he carries his readers

along, wins their confidence and establishes a close, harmonious relationship with them as well as with his characters.

Anand lays stress on the demands of the present; he refuses to be bound by stale custom and orthodoxy. In fact, his novels convey emotional truths as well as social realities and the beauty of his art of fiction is well realized by way of analysis and interpretation of social problems and of corrupt practices in *Coolie*, *Untouchable*, *The Big Heart* and *Two Leaves And A Bud*. He combines wide experience with architectonic skill, cosmic vision with objective truth, as in *Coolie*, a novel instinct with epic amplitude and magnificence. It is a fact that he never allows idealism to eclipse his vision of social reality.

Like Premchand, Anand too is a serious novelist and passionate reformer, a critic of life who traces the roots of social injustice and moral degradation to the disruption based on co-operation and brotherhood and the growth of inequality and tyranny based on caste and class scruples.

Anand garnered a ripe harvest of experience before he assayed his first attempt at story telling, despite the early age at which he has published *Untouchable*. True, he did not resort to any literary vivisection by allowing his realism to include every biographical and biological

factor, record every breath, and analyze every individual thought of his characters, but none would question the skill with which he observes life in essential detail and describe it with an accuracy rarely exceeded. He was born into an atmosphere redolent with dissatisfaction of things as they were an atmosphere into which he infused his ardent belief that things could be bettered. In practice, therefore, he rejected the theory of art for art's sake; for there is abundant evidence that he was supremely conscious of a mission and that he definitely started out in many of his novels to reform abuses and right wrongs by means of subtle propaganda. He was democrats with a passion for humanity.

Anand appears to be universal in respect of the lower classes only. Just as no writer before Dickens had handled the English people, similarly no Indo-English writer before Anand had devoted so sustained and sympathetic an attention to the poor masses, outcastes and the neglected lot of the society.

Anand was born in an age when moralizing was unusually popular and at the same time he had plenty to moralize about, the revolt against. He delights in the painting of those elements of human nature which call forth the common emotions of mankind like tears, anger, joy, sorrow, pity, sympathy, compassion and so on.

In *Untouchable* and *Coolie*, Anand reveals the curse of untouchability, exploitation, child labor, social governance, social set up of society, customs, religion belief, prejudices and the theme of the miserable masses is studied in a rural and urban setting where hunger and starvation are caused by the operation of natural forces. This is nothing but a reflection of the society. Both these novels deal with the theme of untouchability, exploitation, poverty, hunger and the suffering of the Indian masses. The theme of suffering caused by vicious circumstances in life has been realistically depicted, and the heroic struggle of the central figures, against heavy odds, raises the novels to the lofty heights of an epic.

*Untouchable* and *Coolie* are called epics of social realism as they have all the qualities of great epics though in different ways. According to the ancient Greeks, the epic is a narrative poem, longer in scope and size, having a divine inspiration. The characters in an epic poem can be partly human and partly divine. In epics, the action should be complete and grand. An epic hero is not an ordinary person. *Untouchable* and *Coolie* have the same qualities of epics. Francis H. Stoddard writes about novel which Sharma quotes as:

A novel is a narrative of human life under the stress of emotion. It differs from the epic in that. It is a narration of human rather than super human life, under the stress of ordinary rather than of excessive or heroic emotion.<sup>1</sup>

In this sense, modern novel is closer to the epic in its endeavor of portraying modern man's predicament in a hostile environment. Novel tends to assume the form of an epic of common man in an ordinary every day life. It realistically describes the various aspects of life. In this sense, *Untouchable* has epic dimensions as it deals with epic struggle of the Indian untouchable or the social backward class against the established social order and on other hand, *Coolie*, the life history of Munoo is the life history of starving millions of India who are beaten from pillar to post, and being over worked and treated as beasts of burden, they die prematurely of hunger, suffering and disease. Munoo is a universal figure, a larger than life character, and one who represents the suffering and starving millions of India.

Like Dostoevasky's *The Idiot*, Charles Dicken's *David Copperfield* and *Great Expectations*, Premchand's *Godan*, Mulk Raj Anand has created a unique protagonist Bakha in *Untouchable* and Munoo in *Coolie*.

In *Untouchable* and *Coolie*, Mulk Raj Anand presents the Indian downtrodden and laborers with their problems – social rejection, poverty, starvation, poor health, misery, death and humiliation. Anand's immortal creation of the protagonist Bakha and Munoo represent Indian society. One finds that in Bakha's life at each stage, tragedy deepens and intensifies, without any respite. Bakha is a poor untouchable, tradition-follower who is an idealist and cannot think of going against society, religion, beliefs and the 'agents' of religious institutions.

Anand has taken the theme of his novels from real life and so his novel is nothing but social realism. He brought to fictional life Bakha, his boyhood companion, the untouchable sweeper boy, in *Untouchable*. Anand's mother abused Bakha for 'polluting' her son when Bakha carried home a bleeding Anand, hurt by a stone. Bakha is reviled by caste Hindus as he cleans latrines; but Anand captures Bakha's pride in his work: he tackles his odious job with a conscientiousness that invests his movement with beauty. The novel was not only a powerful social tract, but a remarkable technical feat as in a single days' action the author builds round his hero a spiritual crisis broad enough to embrace the whole of India. Forster wrote in its introduction: "It has gone straight to the heart of its subject and purified it."

Anand continued his interest in social themes with his next few novels dealing with the destiny of the working class in India. *Coolie* centered on Munoo, an orphan boy dying of tuberculosis brought on by malnutrition. It exposes the whole system through its victim's tale of exploitation. Even in the dreariest of surroundings, the little hero retains his qualities of warm-heartedness, love, comradeship and curiosity. In *The Village*, inspired by the experience of Anand's mother's family whose land was taken away by the landlord of the village, the novelist explores the state of the poor peasantry under British rule.

The underdog protagonists Bakha and Munoo sail in the same boat as far as personal suffering is concerned. There is a similar central theme in *Untouchable* and *Coolie* – social exploitation, the exploitation of the poor and the under-privileged by the forces of capitalism, industrialism and colonialism. In Anand's *Coolie*, Munoo is denied his fundamental right to life and happiness and is exploited and made to suffer, till he dies of consumption. The novelist makes it quite clear that Munoo is not the only victim of such exploitation. He represents millions of those for whom such exploitation and denial of life and happiness is the lot of everyday life. The lot of the poor is equally wretched and miserable whether in rural or urban India. Whether in a village like



Bilaspur or small town like Sham Nagar or big cities like Daulatpur and Bombay the story of suffering is the same.

Such painful journey of Bakha and Munoo is a unique feature for the study of comparative aspects found beautifully woven in these extraordinary epics of miseries by Anand. Both the novels have similarities in their social background, exploitation by landlords and masters, ill fate created by surroundings, social beliefs, cumulative torture, unfulfilled desires from life. Yet the protagonists make constant though painful journey in life with the hope of betterment and at last both Bakha and Munoo are crushed under heavy burdens of life and get disintegrated into ashes with the so called pure and religious dust of mother India.

Mulk Raj Anand has presented the miserable condition of social backward class and coolies in India. Both these novels have been written with a purpose. These novels are powerful indictment of modern capitalistic Indian society and feudal system with the shameless and tragic exploitation of the underdog and poor. Both the protagonists want to live but the society does not allow them to live. They die of exploitation, poverty and hunger. If the poor are treated humanely, most of the social problems can be solved easily. Humanism is the only solution to the problems.

The theme of the novel - untouchability it self is very realistic. *Untouchable* is a realistic novel of socially crushed protagonist Bakha. It is a slice from a life with out any modification. The novel begins with a realistic picture of the outcastes' colony. The local color of the novel is evoked with the photographic realism and accuracy. Anand describes;

The outcastes' colony was a group of mud-walled houses that clustered together in two rows, under the shadow both of the town and the cantonment, but outside their boundaries and separate from them. There lived the scavengers, the leather- workers, the washer men, the barbers, the water carriers, the grass-cutters and other outcastes from Hindu society. A brook ran near the lane, once with crystal clear water, now soiled by the dirt and filth of the public latrines situated about it, the odour of the hides and skins of dead carcasses left to dry on its banks, the dung of donkeys, sheep,

horses, cows and buffaloes heaped up to be made into fuel cakes.<sup>2</sup>

This realistic description is what Anand himself has seen and presented as it is. This mode of realistic description continues throughout the novel. Anand has painted the realistic colony where untouchables and other outcaste people stay and wait to be humiliated by others caste Hindu. From the description of the novel, it looks like that Anand has spent a day with Bakha and observed it minutely. It is very much real and true. Bakha's day starts as writes;

Bakha thought of the uncongeniality of his of his home as he lay half awake in the morning of an autumn day, covered by a worn-out, greasy blanket, on a faded blue carpet which was spread on the floor in a corner of the cave-like, dingy, dank, one-roomed mud house. His sister slept on a cot next to him and his father and brother snored from under a patched, ocher-colored quilt, on a broken string bed, on the other side.<sup>3</sup>

This is the reality what one can see in the hut of an untouchable. Anand observes and presents the real photographic picture. Usually Bakha's day starts with scold of his father Lakha, the jamadar of all the sweepers in the town and the cantonment. Bakha dreams to have everything like Britishers. Anand starts narrating Bakha's desire to look like Britishers which is very much real to the colonial mind of Indian untouchable.

Bakha had looked at the Tommies, stared at them with wonder and amazement when he first went to live at the British regimental barracks with his uncle. He had had glimpses, during his sojourn there, of the life the Tommies lived: sleeping on strange, low canvas beds covered tightly with blankets; eating eggs, drinking tea and wine in tin mugs; going to parade and then walking down to the bazaar with cigarettes in their mouths and small silver-mounted canes in their hands. And he had soon become possessed with an overwhelming desire to live their life. <sup>4</sup>

But it was dream and desire very far from the reality for Bakha. His day starts with the 'rude bullying order to get up from his father;

Get up, ohe you Bakhiya, ohe son of a pig!' came his father's voice, sure as the daylight, from the midst of a broken, jarring, interrupted snore. Get up and attend to the latrines or the sepoys will be angry.<sup>5</sup>

Anand has used such words which are very much real and by using in Indian tone, he wants to make it very realistic. Bakha is in duty to clean latrine officially he is in charge of the three rows of public latrines which lined the extreme end of the colony. Anand observes;

Men came one after another, towards the latrines. Most of them were Hindus, naked, except for the loin-cloth, brass jugs in hand and with the sacred thread twisted round their left ears. Occasionally came a Muhammadan, who wore a long, white cotton tunic and baggy trousers, holding a big copper kettle in his hand.<sup>6</sup>

Bakha finishes his job and returns to his hut as he is thirsty and wants to drink water but found empty pitcher as there was no water. Anand describes the problem of untouchability-the social curse. The caste people keep physical distance with untouchable and treat them socially backward. Anand presents the real picture of the harsh reality and the curse of untouchability.

The water episode is very heart rendering. Anand's powerful observation, use of real and local language, use of abuses and the naked picture of the curse-untouchability clearly indicts social realism. Sohini treated badly by the caste Hindu. She waits long for chance to bring some caste Hindu to the well that gets her pitcher filled with water untouchables don't have their well. Anand writes;

The outcastes were not allowed to mount the platform surrounding the well, because if they were ever to draw water from it, the Hindus of the three upper castes would consider the water polluted. Nor were they allowed access to the nearby brook as their use of it would contaminate the stream. They had no well of their own because it cost a lot of money to dig a well in such a hilly town as Bulandshahr.

Perforce they had to collect at the foot of the caste Hindu's well and depend on the bounty of some of their superiors to pour water into their pitchers.<sup>7</sup>

Such humiliation is common for untouchable and they have accepted as it is age old tradition. Even she waited a lot to have her turn and other outcastes also waited but they can not touch the well but have to wait for class Hindu to give them water. Anand writes;

She had come as fast as she could to the well, full of fear and anxiety that she would have to wait her turn since she could see from a distance that there was already a crowd. She didn't feel disappointed so much as depressed to realize that she would be the eleventh to receive water. She had sensed the feeling in her brother's soul. He was tired. He was thirsty. She had felt like a mother as she issued from her home to fetch water, a mother going out to fetch food and drink for her loved ones at home. Now as she set in a row with her fellow sufferers, her heart sank. There was no sign of

anyone passing that way that could be a possible benefactor.<sup>8</sup>

This realistic picture is on one hand appreciated for Anand's art of narration and on other hand make us compassionate for the ill-treatment with untouchables. Gulaboo, the washerwoman being jealous of Sohini abuses her;

'Think of it! Think of it! Bitch! Prostitute! Wanton! And your mother hardly dead. Think of laughing on my face, laughing at me who an old enough to be your mother. Bitch!' the washerwoman exploded.....

'Ari, bitch! Do you take me for a buffoon? What are you laughing at, slut? Aren't you ashamed of showing your teeth to me in the presence of men, prostitute?'<sup>9</sup>

Such treatment with outcaste people was common in the early decades of twentieth century in India. This is the reality and Anand has depicted as it is in his novel.



Anand also through light on the hypocrisy and lustfulness of pretentious so called priest by the character of Pt. Kalinath who believe to be polluted by the touch of untouchable and has strong sexual desire with Sohini, an untouchable. This duality and hypocrisy revealed by Anand in the novel. Pundit has 'dead over her'; he is 'one of the priest in-charge of the temple in the town'. He is attracted by Sohini's 'fresh, young form whose full breast with their dark breads of nipples stood out so conspicuously under her muslin shirt'. It is his evil intention that urges him to ask Sohini to come to clean the courtyard of his house at the temple. Sohini innocently goes to do so, he catches her by her breast but she refuses his suggestions. He then raises an alarm of;

'Polluted, Polluted, Polluted!' shouted the  
Brahmin below.....

Get off the steps, scavenger! Off with you! You  
have defiled our whole service! You have  
defiled our temple! Now we will have to pay for  
the purificatory ceremony.<sup>10</sup>

This is the height of the hypocrisy. It is the age old tyranny and injustice done to untouchable in India. Here Bakha is in extreme pain as he could not do anything to Pundit and angry on one hand and on other

finds miserable to have such a beautiful sister. It is a curse to have beautiful sister as people look toward the lustfulness and he could not do anything. He says;

My poor sister! How can she show her face to the world after this? But why didn't she let me go and kill that man? Why was she born a girl in our house, to bring disgrace upon us? So beautiful! So beautiful and so accursed! I wish she had been the ugliest woman in the world. Then no one would have teased her! But he couldn't bear the thought of her being ugly! His pride in her beauty seemed to be hurt. And he just wished: 'Oh, God, why was born, why she was born'. Then, however, he saw her bending and wiping her eyes with her apron. With a sudden burst of tenderness and humility he gripped her arm close and dragged her along, writhing with the conflicts in his soul.<sup>11</sup>

This compassionate feeling not only described by Anand but also seems to be felt through the soul of Bakha. His tears converted into words and heart feels pity on such miserable untouchables. Here Anand

deserve salute from reader for narrating beautiful interwoven piece of art which is real as it came out directly from the society he has seen.

The ill-treatment with Bakha by the caste Hindu is very harsh. He passes through the 'inferno' created through the social hierarchy. Anand describes the misery and humiliation of Bakha by the real words which is utmost reality of our society. He has to keep physical distance from Hindu and has to shout: Posh, Posh, sweeper coming so that they save themselves from defiled by the touch of untouchable. This ritual or tradition was age old in India. Bakha is slapped by a caste Hindu for "polluting" him. He failed to announce himself as usual and 'pollutes' a caste Hindu unconsciously though and in return receives the torrent of abuses;

"why don't you call, you swine, and announce your approach! Do you know you have touched me and defiled me, cock-eyed son of a bow-legged scorpion! Now I will have to go and take a bath to purify myself. And it was a new dhoti and shirt I put on this morning!"<sup>12</sup>

He further abuses;

Swine, dog, why didn't you shout and warn me  
of your approach! he shouted as he met  
Bakha's eyes. Don't you know, you brute, that  
you must not touch me! <sup>13</sup>

This wounds him psychologically and makes him ponder over the humiliating segregation of the man from man by the restrictive imperatives of a social order which has apparently become outdated and irrelevant. Bakha did not mind scavenging for others, but what makes him in vigil against the whole social system is the desire to see that it changes to accommodate every one in its system. He has the potential to hit back but his anger gets considered in to an indifference and obedience as he becomes conscious of the fact that a vast majority of out caste too are subjected to the same kind of dehumanization as he is. But two thousand years of continual suppression and intimidation of his race have not exhausted his humility, and he tries to suffer from these social humiliations with an exemplary tolerance that is not untypical of a tragic hero. Anand has a remarkable sympathy for his hero who symbolizes the predicament of a miserable victim pitted against the forces of orthodoxy and conservatism. In one of the incidents when Bakha receives both abuses and pancakes thrown at

him by a housewife from the house-top, Anand seems to get the better hold to lay bare the real inhumanity to which the untouchables are subjected; they are treated as subhuman species between humans and dogs;

‘Vay, eater of your masters’, she shouted, ‘may the vessel of your life never float in the sea of existence. May you perish and die! You have defiled my house! Go! Get up, get up! Eater of your masters! Why don’t you shout if you wanted food? Is this your father’s house that you come and rest here?’<sup>14</sup>

She further adds;

‘But, eater of your masters! Why did you sit down on my doorstep, if you had to sit down at all? You have defiled my religion! You should have sit there in the gully. Now I will have to sprinkle holy water all over the house. Spoiler of my salt! Oh, how terrible! You sweepers have lifted your heads to the shy, nowadays.’<sup>15</sup>

At last she throws the bread to Bakha from the top of her house like some one throws breads to dogs from distance. She says;

Vay Bakhiya, take this. Here's your bread coming down.' And she flung it at him.<sup>16</sup>

Anand narrates such humiliation in real words and his pan picture has great quality as it is derived from the society. Anand has used real Indian words to make the novel real. After much humiliation, at noon time Bakha reaches home as he is very hungry. Here Anand writes;

Meanwhile he began to feel hungry as if rats were running around in his bell, searching for food. He began to spit a while flocculent spittle on the dust as he hurried out of the town.<sup>17</sup>

But the final outburst came out from Bakha is heart compassionate. It looks like that Anand was waiting to write the outburst of Bakha; even 'Bakha burst out with an explosion more sudden than the manner in which he was normally wont to utter a speech':

They insulted me this morning; they abused me because as I was walking along a man happened to touch me. He gave me a blow.

And a crowd gathered round me, abusing and--  
--' they think we are mere dirt because we  
clean their dirt. That pundit in the temple tried  
to molest Sohini and then came shouting:  
"Polluted, polluted." The woman of the big  
house in the silversmith's gully threw the bread  
at me from the forth storey. I won't go down to  
the town again. I have done with this job".<sup>18</sup>

For Bakha, these incidences make his blood boil. He feels a wild desire to retaliate. And yet there is a futility written on his face. He knows that he will not cross the boundaries drawn by the tradition. The incitements of touching and the attempt of the temple priest to rape his sister Sohini to surrender her chastity poisons all that happens subsequently.

Anand is social reformist and scientific humanistic so in the novel he projects real theme, real problem and real solution. He has concern with downtrodden so he has raised the issues, realize the reader to have pity and compassion for untouchables and finally Anand provides solution to remove untouchability.

Bakha finds three solutions to his problems. He may become a Christian with the help of Hutchinson, the Salvation Army Missionary. He has been happy to hear from Hutchison that Christ receives all men and that Yessuh Messih makes no difference between the Brahmin and the Bhangi. The second solution is that he may take comfort in Gandhiji's Chastisement of the caste Hindus and wait till the social conscience of the people is roused. Hard upon this comes the third solution: the introduction of the water – closet, as promised by the poet, which makes the task of the sweepers easy. Bakha thinks of everything he has heard and returns to his mud-walled hut, with the desire to tell his father all what Gandhi said about them and what the clever poet said about the flush system. Thus, the novel ends with a resounding note of optimism implied as it is Bakha's adolescent dreams, when he sees an apostle in Gandhi. Bakha's dream may come true or may not but this life of unending toil goes on.

By the realistic, sensitive and compassionate portrayal of an individual, Mulk Raj Anand displays his penetrating thought and humane attitude in understanding the grim realities of the social life in India. It is a revolutionary novel in the sense that it has outcaste as its chief protagonist and by the protagonist, Anand projects all untouchables in India and their day to day problems in real life. He



wants to remove the evil of caste system and wants to create in readers an urgent awareness of the dehumanizing social evil, to stir the springs of tenderness in them, and to rally them for the removal of these evils in order that a desirable or a just social order may come into being.

Social realism found in every aspects of the novel. Anand has used real characters and realistic presentation of life. He was born in Peshawar and the formative years of his life were passed in Punjab so he portrays Punjabi characters and Punjabi life with great minuteness and realism. Anand's novels are convincing and credible accounts of the social manners, customs, ideas and beliefs, which are characteristics of life in Punjab. Many of his characters are modeled faithfully on people whom he had actually known and met. Thus, the character of Bakha in *Untouchable* and that of Munoo in *Coolie* are modeled on those of his boyhood playmate.

Anand's realism is also seen in his use of literal translation of Punjabi exclamations and swear-words. These expressions like "Rape-mother", " Rape-sister", "Wha Guru", "Ri daughter of a Pig" are frequent in the novel. "Dogs" is the name that normally comes to the mind of the privileged folk to identify the outcaste. The "touching incident" reveals the horror of being an untouchable. The people who gather around Bakha shoot abuses by calling him, " low-caste vermin", "Swine", "Cock-

eyed son of a bow-legged Scorpion”, “dog”, “brute”, “dirty dog”, “Son of a bitch”, “Son of a dog”, “Offspring of a pig” etc. These abusive words thrown on a lonely and helpless person are in opposition to the privileged folk’s claim of being “twice-born”. These words actually reveal their polluted mind. Excessive use of such expressions has been criticized as coarse and vulgar, but Anand could not have presented Punjabi life so realistically without a liberal use of such expressions as characterize modes of speech in Punjab.

*Untouchable* has the immediacy of the true voice of feeling. It reflects fully the image of a decadent society, and conveys the sense of deeply felt life. Anand shows complete understanding of the human situation and a sensitive discrimination of moral values. He also writes with a transparency and power arising out of his intimate personal experience. His own childhood memories find dramatic rendition in the novel. Anand shares the intimate life with Bakha, modeled after one of the many sweepers he knew during those halcyon days. In effect, a great deal of personal urgency has gone into the making of character. The flesh of his flesh and blood of his blood, Bakha certainly acquires a flesh-and-blood reality.

*Untouchable* is basically an epic of misery of the individual caught in the net of the age old caste system but at the same time, the novel

has a tragic beauty of its own. Bakha is simultaneously a rebel and a victim. His anguish becomes our anguish, his sorrows become our sorrows. But Bakha has no tragic status other than his status as a scapegoat and a victim, tyrannized by a recalcitrant society. He is the lowest of the lowly whose destiny does not suffer any appreciable erosion. For Bakha it is true what E.M. Foster put it in the preface;

He has just the right mixture of insight and detachment, and the fact that he has come to fiction through philosophy has given him depth. It might have given him vagueness-that curse of the generalizing mind-but his hero suffering abstraction. Bakha is real individual, lovable, thwarted, sometimes grand, sometimes weak, and thoroughly Indian.<sup>19</sup>

Anand creates a dense web of actualities, so that the created universe in the novel bears a direct resemblance to the actual one. Anand's realism is also seen in his portrayal of all aspects of life, even the ugly and the seamy ones. He does not eliminate the ugly aspects of human nature from his picture of life. Filth and dirt is as much a part of life as beauty, cleanliness and decency. It is not that he loves ugliness but realism demands it if it is that in actual life. It is disgusting, no doubt,

but it is a part of life, and so Anand has not hesitated to introduce it in his novel.

Anand's realism is also seen in his theme. The theme of the novel is expressly authentic and eloquently public. The idea of untouchability as a social evil obsessed the minds of men in the 1930's. Gandhi called the untouchables *harijan* ( "men of God" ) and fought almost single handed for the eradication of the evil of untouchability. He initiated revolutionary social action and won many rights for neglected strata of society. A novelist of social action and conscience, Anand deals with the problem in vivid artistic terms. His treatment of the theme in the novel implies moral seriousness of a high order.

Anand has brought back the Indo-Anglian novel from history and romance to the hard realities of the present and made it from mere entertainment or escapist light reading into an instrument of social reform. Anand is a committed writer, a novelist with a purpose, his purpose being to focus attention on the suffering, misery and wretchedness of the poor which results either from the exploitation of the under-dogs of society by the capitalists. Through his art he has rendered valuable service by highlighting the plight of the under-dog of society, by enlisting our sympathy for them, and thereby paving the way for social reform. Anand tells us in his 'Apology for Heroism ';

The theme of my work is the whole man and the whole gamut of human relationships, rather than only one single part of it.

He adds;

Just as I desire a total and true humane view of experience, a view of the whole man, in order that a completely new kind or revolutionary human may arise, so I have been inclined to stress the need for a truly humanist art commensurate with the need of our time.<sup>20</sup>

Anand is a realistic novelist with difference. The outward and material manifestation of life is not the whole truth of or him. He does not ignore completely the life of the spirit. His man is not dominated by the environment and chained to a material and physical universe. His realism embraces all aspects of life.

E.M. Foster admires Anand in his preface to the novel recognizes the wider gamut of emotions assimilated into the novel;

He (Anand) has just the right the mixture of insight and detachment and the fact that the

has come to fiction through philosophy has given him depth.<sup>21</sup>

Anand is a social reformist. He has concern for untouchables so he avoids all sorts of overt propaganda and sees that the novel develops along with the character in action. His strict fidelity to the facts of life and a variety of the social mores makes the novel at once a significant social document as well as a symbolic projection of the whole saga of human suffering. Bakha is put to a complex congeries of social realities, and the three incidents in which he finds himself unwittingly implicated, are keyed up to bring out the poignancy in the life of his protagonist .

Certainly Anand's novel untouchable is a masterly work because it evinces a happy harmony between his social preoccupations and artistic gifts. As Prof. K.R.S. Iyengar sums up the novel:

Untouchable strikes us as the picture of the place of a society, and the certain persons not easily to be forgotten; a picture that is also an indictment of the evils of a decadent and perverted orthodoxy. As a novelist addressing himself to the task of exposing certain evils,

Anand has been as effective as Dickens himself.<sup>22</sup>

Thus, Anand has exposed social evil in its myriad manifestations and has evocatively presented different layers of human experience in the fiction. He enables to view humanity at large in a proper perspective. His close association with the underdogs and his passionate recordation of their woes has given his novel a rare cogency and an intimate quality of felt life.

## COOLIE

Anand's childhood friend – a sweeper boy named Bakha helped him to write *Untouchable*, his awareness of the suffering of his childhood playmate, Munoo, who was compelled to labour in a pickle factory and who accepted his lot with fatalism peculiar to the Indian peasantry, urged him to write *Coolie*. It is real and social realism is pillar of the novel.

Mulk Raj Anand uses literature as a means to modify society has led critics to dub him as a propagandist despite his repeated emphasis on the fact that India context demands art with purpose. Anand has a purpose to write novels. He writes;

“I feel that, only in fiction which is the transformation, through the imagination, of the concrete life, in words, sounds and vibrations, one may probe into the many layers of human consciousness in its various phases.”<sup>23</sup>

*Coolie* is a powerful social tragedy due to the artistic treatment of cruel, inhuman social forces of poverty and exploitation. The premature death of the protagonist becomes all the more tragic because he is an



innocent child. Anand presented Munoo with sociologist significance by making him represent various phases of proletarian existence in specific settings in the course of the narrative, thereby organizing the action in a structurally meaningful way. *Coolie* is the tragedy of Munoo, an orphan, who moves from place to place in search of livelihood, driven by hunger, till he finally meets with his doom.

The novel presents a chain of adventures in a picaresque manner. But orphan Munoo the hero is not rouge. He is only the victim of world's rogueries. His search for bread, in a world where poor man's flesh and blood is treated as cheaper than bread, makes him restless and it forces him to move from place to place and finally fall into the clutches of death. Munoo is made to pass through diverse situations- as a domestic servant in an urban middle-class family in Sham Nagar, as a worker in a small pickle factory and as a coolie fighting for work in the city market in Daulatpur, as laborer in a cotton mill in Bombay and as rickshaw coolie in Shimla. In the words of C.D. Narasimhaiah, "The situations Anand creates are convincing on the whole and reveal aspects of life hitherto generally kept out of fiction as though are tabooed from it."

The realistic picture of poor Indians where mass suffer from the exploitation is truly depicted by Mulk Raj Anand in *Coolie*. There are exclamations with which *Coolie* begins:

Munoo ohe Munooa oh Mundu!<sup>24</sup>

With these Punjabi rustic words the novel begins and explores the social evils of child labour and suffering saga of Munoo. His father died when he was a mere child. He inherited poverty and squalor from his exploited father. When *Coolie* opens he is a poor orphan boy hardly fourteen years of age. He is a universal kind of figure. He is the passion not only of India but also of mankind. The novel opens with the shrill soprano of Munoo's aunt resounding through the valleys. He is continually beaten by his aunt, and his mind is haunted by the death of his parents. After much abuse and blows from his uncle Daya Ram and blisters on his feet from trekking barefoot for miles in the blazing sun to Sham Nagar, Munoo is installed as a servant in the house of Babu Nathooram on five rupees a month – in words of Bibi Uttam Kaur:

More money, in fact, than your mother and  
father ever saw.<sup>25</sup>

Munoo feels violently insulted, as he has relieved himself at their kitchen doorstep. His mistress berates him. Anand writes:

Vay, you eater of your masters! Vay, you shameless brute! You pig! You dog! The storm burst on his head as, hearing no response to her call, she appeared at the door, saw him, and unable to bear the sight, withdrew. Vay, you shameless, shameless, vulgar, stupid hill boy! May the vessel of your life never float in the sea of existence! May you die! What have you done! Why didn't you ask me where to go? May you fade away! May you burn! We didn't know we were taking on an animal in our employ, an utter brute, a savage! What will the Sahib think who pass by our doors every morning and afternoon! The Babuji has his prestige to keep up with the Sahibs. Hai! What a horrible, horrible mess he has made outside my door!<sup>26</sup>

Anand has painted the true picture of Munoo with the real color of life. The harsh reality found in the novel. The very subject it self is real. The exploitation and suffering saga of the poor boy is an account of the society where we find this situation in our day to day life. Anand has made the pan picture of the reality in the novel. The use of real language and the translated words gives the effect of freshness and reality. The words used for Munoo by Bibi Uttam Kaur are quite real and very similar with the words used for Bakha in *Untouchable*.

Like Bakha in *Untouchable*, Munoo is an untouchable in the house of Babu Nathoo Ram. Sheila, Nathoo Ram's daughter, pushes Munoo away when he prances on all fours like a monkey to entertain her. She tells him:

You are a servant; you must not play with us.<sup>27</sup>

The social realism is also seen in the poor condition of Indian laborers. It is real as the starvation was felt by Munoo is one of the ironical comment on the agriculture based nation – India. Munoo has been picked up by Seth Prabha Dayal who has come to own a pickle factory in Daulatpur. Here Munoo is fed well on arrival, and Mulk Raj Anand ironically remarks:

It was the most sumptuous meal he had eaten since the feast on the death anniversary of his father and mother, which his aunt had given three months before he left the hills. <sup>28</sup>

Anand explores the miserable condition and relationship of master and servant like that which existed between Nathoo Ram and Munoo or between Mr. W.P. England and Nathoo Ram. He censures all relationships that are inhuman, unhealthy and meanly submissive. Philip Henderson observes:

Coolie takes us into a world in which the comradeship of man for man exists only among the very poorest people; with nothing to hope for their common humanity is all they possess.<sup>29</sup>

Munoo, in his marathon run in life is crushed every way under the heavy burden of colonized mind. The relationship between the colonialists and colonized is form of master-servant relationship and Munoo's suffering is mostly due to such established social order. That clearly appears when Daya Ram, Munoo's uncle, said to his master Babu Nathoo Mal:

I bow my forehead to you, Babuji, he said, joining his hands and dusting his feet as he entered.

He also ordered to Munoo; 'Join your hands to the Babuji, you rustic'.<sup>30</sup>

This relationship is degrading for the servant as it makes the rulers proud and arrogant, and the ruled lose all sense of self-respect and degenerate into cringing sycophants. In the home of Babu Nathoo Ram, Munoo is treated most cruelly. Bibiji makes him over-work from morning till night, constantly lashes him with her tongue and he is beaten mercilessly for the least fault. Anand puts the following words into the mouth of Chota Babu, Dr. Premchand (the younger brother of Babu Natthu Ram) who has a sympathetic dealing with Munoo, the waif who becomes scapegoat after the China tray falls from his hold:

How is he responsible for that monkey faced man's bad taste ? asked Premchand, and how is he to blame for all this junk in your house which apparently annoyed Sahib ?" – 'come here, you fool', shouted the Doctor, laughing. 'The wound will become septic with those filthy

ashes. Come and show in to me'. Munno submitted to the diagnosis. The doctor found that it was a dangerous out, reaching almost to the skull. <sup>31</sup>

Sheila, the innocent girl child in *Coolie* is deliberately exploited by her mother (Bibiji) as Catherine Mansfield in her story *The Dolls' House* shows how the innocence of the children (belonging to upper class family) is butchered the moment they are plucked from mixing with the children of the lower class families. Anand writes vividly,

Oh, go aways, cried Kausalya timidly, We don't want you to play with us, said Sheila (Mother said we are not to play with you. She really liked him and was amused by his funny dance. She wanted him to play with her, but her mother's advice had sunk into her and set up a barrier. She liked to touch him. She came towards him and, catching him by the ear, dragged him about. <sup>32</sup>

Anand is passionately concerned with the villages, with the ferocious poverty and the cruelties of caste, with orphans,

untouchables, and urban labourers. He writes in an angry reformist way, like a less humorous Dickens and a more emotional Wells, of the personal sufferings induced by economics, even when he is writing of caste. In *Untouchable*, of the three solutions hinted at to the problem of the untouchable-Christ, Gandhi and Main Drainage-the machine- it is the last which is most favoured by Anand. William Walsh observes that,

It is a quality working right through Coolie, where Anand shows himself one of the first Indian writers to look on the savagely neglected, despised and maltreated power with an angry lack of resignation. The novel combines an acrid indignation at the condition of the poor together with a Dickensian vivacity in physical registration and a delicate sense of the psychology of Munoo, the walf-hero, in particular of the rhythms of his growth from boy to adolescent.<sup>33</sup>

Munno's victim role brings home to one the passive quality of the Asiatic poor in what Anand shows to be a markedly static and hierarchical society, just as the immense tracts, from Shimla to Bombay,



covered in the boy's forced journeys convey in a way new in Indian fiction the continental vastness and variety of India.

At last Munoo realizes that the root cause of his tragedy is poverty as he feels:

I am a Kshatriya and I am poor, and Verma, a Brahmin, is a servant boy, a menial, because he is poor. No, caste does not matter. The Babus are like the Sahiblogs, and all servants look alike: There must only be two kinds of people in the world; the rich and the poor.<sup>34</sup>

In this connection, Saros Cowasjee writes:

What Munoo suffers at the hands of his master is no more than what he suffers at the hands of fellow workers as downtrodden as himself who are capable of cruelty and callousness born out of a savage struggle for survival.<sup>35</sup>

*Coolie* is an epic of misery giving us a heart-rending real account of the suffering and misery of the poor like Munoo. The poor are the victims of social, colonial, capitalistic, and communal exploitation and Anand's picture of the Indian poor and their suffering is both pathetic and realistic. Hoping against hope, Munoo seeks a safe shelter in life:

If we go further, there might be a place for us somewhere, Munoo said, urged by the cool breeze that came like a snake swishing from the darkness of the sea on his right. And he bravely led the way.<sup>36</sup>

*Coolie* is hardly less poetic than *Untouchable*. A deep current of compassion and pathos runs through both these novels. Munoo's remarks on his own life are the clear instance of pathetic and compassionate statement:

We belong to suffering! We belong to suffering!<sup>37</sup>

Munoo pass through his journey of life, before his achieving destiny, which is merely survival. With regard to *Coolie*, M. K. Naik observes:

The central theme of the novel is the tragic denial to a simple landless peasant of the fundamental right to happiness. The terrible destiny of being a victim of exploitation is indeed Munoo's dubious birthright.<sup>38</sup>

Industrialism and capitalism are not the only forces that exploit Munoo. Communalism also lends its evil hand. The fires of communal hatred are further fanned by politicians. The social panorama against which Munoo moves, also gives the novelist an opportunity to deal with the issues such as relationship between the Indian and the British in pre-independence days.

Misery and exploitation go hand in hand as do the moments of joy and happiness. Treatment given to Munoo by Seth Prabha Dayal and his high-souled wife, kind hearted friendship with Hari, kind treatment given to Munoo by Mrs. Mainwaring when he is ill are the moments of silver lining in the dark clouds of his life. The theme of the exploitation of the underprivileged is presented in great depth and the picture is drawn with vividness. With its scene shifting from the Kangra hills down to the plains of Bombay and back to the Punjab hills with its crowded canvas, the novel covers all the classes of society from the landless peasant to

the aristocratic Anglo-Indian and British. This wide and varied spectacle of human suffering has almost an epic quality.

The picture of the dirt and squalor in which the factory workers live, is unsparing in its detail. Perhaps the 'finest touch is the scene where Munoo and Hari with his family are seeking a night's shelter on the crowded pavements of Bombay. The mystery is explained by a half-naked woman who sits mourning there and tells them:

My husband died there last night. Hari responded typically of the situation. He has attained the release, he tells her, we will rest in her place. We are not afraid of ghosts.<sup>39</sup>

'I see in these simple sentences', says C. D. Narasimhaiah, 'the wisdom of an old living culture which has sustained our peasantry through centuries of misery and manifesting itself now in an uprooted peasant in search of factory job. Death has ceased to frighten the poor, they are past all fright, it is life that is a threat, and death released as Hari put it. Anand's rustics, like those of Wordsworth and Hardy, reveal a solemn dignity born out of unending suffering. Their stoical acceptance of fate is not fatalism but wisdom acquired through long experience.

Anand describes the real situation in the novel. The scene dealing with Munoo's life in the industrial slums of Bombay offer a graphic account of the working of the capitalist system. The factory is an intolerable inferno with unbearable heat radiating from the tin sheets, the continuous wild hum of the machine, the monotony of the work, the threat of impending danger and above all the inhuman attitude of the employer. The coolies working under such conditions degenerate into moving corpses with fear fixed on their brows.

Munoo, Hari and other coolies continue to work in the factory suffering patiently all the exploitations and atrocities committed by their employers. But the crowded dwellings, dirty latrines, regular cuttings made from the low pay given to them on one pretext or another and the dismissal of Ratan, who has been a member of the trade union, compel the Trade Union leaders to be active in the cause of labourers. Soon Munoo hears the speeches made by the leaders of Red Flag Union. Particularly Munoo is impressed by Suada's speech:

There are only two kinds of people in the world;  
the rich and the poor, and between the two  
there is no connection. The rich and the  
powerful, the magnificent and the glorious,  
whose opulence is built on robbery and theft

and open warfare, are honoured and admired by the whole world and by themselves. You, the meek and the gentle, wretches that you are, swindled out of your rights, and broken in body and soul, you are respected by no one, and you do not respect yourselves.<sup>40</sup>

Sauda's speech reminds Munoo that long ago at Sham Nagar, he too has had similar thought about the rich and the poor. With the fiery speeches of the leaders of Red Flag Union, the situation turns dangerous for the factory owners. So they cleverly convert the labour meeting into a Hindu- Muslim communal riot. Munoo realizes the danger and takes to his heels. As he runs up Malabar Hill to escape the hectic police action, he is knocked down by the motor car of an Anglo-Indian lady, Mrs. Mainwaring. The final act of Munoo's tragedy begins when she takes him to Simla, as she wants a servant. Here Munoo has:

a deep-rooted feeling of inferiority to the superior people who lived in bungalows and wore Angrezi clothes.<sup>41</sup>

She feels compassion for the wounded boy and takes him to Simla, where she wants to go. She, as narrated by Anand, is a woman

of vast pretensions and no morals. In Simla, Munoo is employed as a servant in her house and he used to pull her in a rickshaw up and down the road. Munoo gradually grows weaker, catches T.B. and;

in the early hours of one unreal, white night he passed away.<sup>42</sup>

Such is the realistic story of Munoo, the coolie. Saros Cowasjee comments:

The magic of the book is in Munoo's innocence, in his naïve warm heartedness, his love and comradeship, his irrepressible curiosity and zest for life. He belongs with some of the most enduring juvenile characters in modern literature: with Victor Hugo's Gavroche and Dicken's David Copperfield. And through him the whole misery of India speaks"<sup>43</sup>

Iyengar compares Munoo with Bakha in connection of tragic end. He states:

Munoo's robust health, his thirst for life, his essentially unspoilt nature, his readiness to respond to kindness, his puzzlement that good and evil should be so inextricably mixed up, all make him a true cousin-brother to Bakha, who are both heirs to the scalding frustration that is the only birthright for millions born under the Indian sun.<sup>44</sup>

*Coolie* is an affirmation of life in its fullness expressed through the zest for life and human communion which characterizes its child-protagonist Munoo who has:

Essential loneliness of the soul, that apartness which he had succeeded in shattering by his zest and enthusiasm for work and entering the lives of others, by the natural love he felt others.<sup>45</sup>

The tragic denial of life for Munoo is caused by his poverty, which is the sole cause of his tragedy. Death is in a way unreal for him, because he has experienced his essential oneness with the whole of the universe, and in death the tide of his life only reaches back to the



“deeps” where the artificial compartments of this world vanish and all life is one. What Anand writes is true for both Munoo and Bakha:

Man comes to this world naked and goes out of it naked, and he doesn't carry his goods away with him on his chest. It is best to travel light.<sup>46</sup>

Munoo is born in the hills to die in the hills. Here Anand seeks to evoke pity towards the miserable plight of a subaltern in our society. Through him Anand has focused attention on the wretched plight of the millions of subalterns in India who are toiling, suffering, starving and dying of bitterness and despair-unable to carry on the burden of life-long sufferings. Through him Anand has aroused the conscience of humanity against the ruthless exploitation of the underdogs of our society.

Munoo, the protagonist of the novel, represents the proletariat the lives on the fringes of a society characterized by competition, not association. His realization of the existence of the two warring classes, viz., the rich and poor, and the absence of nexus between the two, illustrates the crux of the Marxist thought. Friendless, alone, cut off from society, uprooted, from the wild-nature-escape of his homeland, and drifting like a straw on current in alien lands, he tries to salvage his past bit by bit as far back as he can remember. He has lost his name, his

place, his friends, his people, his freedom and even his sense of time and comprehension of reality. He is not at ease; he feels restless, sick and finally silenced into oblivion- a poor subaltern as he is.

Social realism found in real life characters presented in Anand's novel. Lakshmi in *Coolie* is a typical Hindu wife devoted to her husband and children. Parbati has that "wisdom of the heart" which Anand considers more valuable than any amount of intelligence. Her love, sympathy, and kindness as well as her sufferings recall Munoo's dead mother. These women are different from Bibi Uttam Kaur, wife of Babu Nathoo Ram and Munoo's aunt.

Mrs. Mainwaring is Anglo-Indian character in *Coolie*. She is different from the masses and other characters as she is educated, elite, has romantic attitudes and their own philosophy of love. Mrs. Mainwaring feels:

Why didn't the world understand how a woman gives herself in love, in hate, in pity, in tenderness, in playfulness and in a hundred different moods?<sup>47</sup>

Social set up presented by the characters such as - Daya Ram, Babu Nathoo Ram, Prabha Dayal, Ganpat, Jaysingh, Ratan, Hari, Mr. W. P. England, Dr. Premchand and Jimmie Thomas in *Coolie*. In this connection Margaret Berry comments:

The centre of consciousness in the novel, a pair of spectacles through which is surveyed the social life of India in all its misery and wretchedness. All other men and women, their morality and behaviour, their mode of thinking and speaking are evaluated in accordance with Munoo's reaction to them. <sup>48</sup>

In *Coolie*, the characters serve to fill up the canvas and complete Anand's panorama of Indian social life-coolies in the grain market of Daulatpur, the sick and destitute pavement dwellers of Bombay, the workers in the cotton mill etc.

Anand does not, of course, deal with the strong fundamental passions of his characters, nor does he dabble into the intellectual pursuits of men and women. He focuses only on the mundane affairs of his fictional men and women. As a principle of his social realism, he

does not dwell on the extraordinary in emotion or intellect, and strictly adhere to the common social activities of his characters.

As writer of fiction, Anand's notable marks are vitality and a keen sense of actuality. Anand is a genuine for describing the inequities and peculiarities in the current human situation with candour as well as accuracy. Of Anand's early novels it can be said that they come fresh from contact with the flesh and blood of everyday existence. He has no laborious psychological or ideological preoccupations, and he is content to let his characters with a lively curiosity and also a deep compassion. Some of his English characters, no doubt, are no more than caricatures but there are others whose words ring true and whose actions seem natural. The titles of his early novels-*Untouchable*, *Coolie*, *The Village*- seem to emphasize the universal as against the particular; as if Bakha is all 'untouchables', Munoo is all 'coolies'; however, being a true artist, Anand makes the individual-Bakha or Munoo- assert his uniqueness, without ceasing to be the universal. There is a 'case', an implied point of view; but the novel is more than the case, for it is humanity that finally triumphs. The language, with its load of swear-words and expressions literally translated from the vernacular idiom-'rape sister', 'rape mother', 'rapers of your daughters', the illegally begotten, 'son of a witch', 'where have you died', 'devil without horns', eater of monsters' etc.-often

produces a crude or ludicrous effect. As a writer, Anand is often undistinguished, and seems to be too much in a hurry; but the vitality of his creations, the variegated richness of his total comprehension, and the purposive energy of his total comprehension, and the purposive energy of his narratives carry all before them.

The outstanding feature of *Untouchable* and *Coolie* is the narrative technique that introduced a significant change in the Indian fiction writing. The new development of Indian novel took place as result of the realistic assessment of the Indian society and its artistic portrayal of the struggling masses exploited by the upper class people. This development took place by the historical understanding of the social reality, and by its artistic expression in novels, and not by a formal anti-history modernistic creative vision, which has faith in the significance of the form of the novel.

Mulk Raj Anand deftly deals with social problems in his novels. It is desirable to give due consideration to the technical aspects of his writing. In his plot-construction, style, humor and pathos, his novels are not mere documentaries on social problems devoid of literary flair but also out standing techniques he has used. Anand has a vast range of themes and situation for his plot. The analysis of the conditions and

sentiments of his characters makes the end of the novelists quite explicit. He is a novelist who believes in portraying realism.

*Untouchable* and *Coolie* are alike so far as their themes are concerned. The former portrays an untouchable in his true colours and the latter lays bare the life of a coolie, a victim of capitalistic economy. *Untouchable* attacks the social setup; *Coolie* concentrates on social evils which issue from an inequitable economic system which Anand has presented in realistic manner. In Anand's realistic treatment of themes, he may be compared with the masters of realism; Balzac and Zola, through his realistic portrayal of characters and true and bold depiction of the problems of Indian society. He has first hand experience of the lives of the poor and the lower class of society. He is truly the pioneer novelist due to his realism, humanism and social protest.

*Coolie* includes an immense variety of heterogeneous human material. The novel is real in its sweep, range and variety, a prose epic of modern India, an epic of misery. The framework of the novel is picaresque and episodic. In this connection, Iyengar states:

Anand's capacity to evoke diverse places, persons, moods, scenes, and situation is as uncanny as it is unlaborious, and few novels of modern India can excel its sheer amplitude and power of narration.<sup>49</sup>

The closer study of *Untouchable* and *Coolie* reveals that Anand has imparted form and unity to his vast, complicated, and heterogeneous material in a number of ways. In this connection, C. D. Narasimhaiah comments:

Contrasts, reinforcements, parallel situations seem to be an important part of Anand's technique in concretizing in words the patterns of life which he knows best.<sup>50</sup>

Whatever be the ways of conveying his art, it is art with a purpose for Anand. His aim as social reformer is to address contemporary social problems to bring about a change in the tradition-bound society for the betterment of the poor masses.

In *Coolie*, Mulk Raj Anand presents life in its various colors. He delineates the elements of anger, hate and laughter. The novels establish him great humorists not only of his respective periods but also

occupy a prominent position in Indian fiction. He has as serious a goal of writing as any modern humorist. Humor and satire are present in a very steady and static flow in the novels. Laughter arises at appropriate occasions and it gives rise to beauty and grace in proportional ways. Anand is humorist in the true sense of the world, his humor being characterized by immense variety. There is humor of every shades and types in Coolie - farce, pure humor, satiric humor, irony, etc. you name the type of humor and Anand has it. But humor, which is more typical of Anand, arises from the observation of minute details in character and situation and exaggerating them. A notable example of satiric humor is found in Mr. England's visit to the house of Babu Nathoo Ram:

Mr. England's embarrassment multiplies as his hosts try to entertain him. Dr. Premchand seeks advice on 'courses of study' in England, which leads the cashier to reflect that though he had to pose as a big shot here, he had never been to a university and knew nothing about courses of study except those offered by short hand school in Southampton Row. Nathoo Ram plants a huge family photograph



on Mr. England's knee and dust from the back  
of the fame soils the latter's trousers.<sup>51</sup>

Munoo's monkey-dance is equally funny and equally satiric in its intent. To make his acting more realistic, he bites Sheila on the cheek. However, the result is disastrous; he is mercilessly beaten and is obliged to run out of Daulatpur in terror. Thus here is a skillful blend of humor and pathos.

Inseparable from the quality of humor is the quality of pathos. In fact, Mulk Raj Anand knows how to touch and melt. He is familiar with human suffering and so he succeeds in focusing real life of his characters.

In *Coolie*, there is a pathetic account of the suffering and misery of Munoo in the different phases of his life. The moving account of Munoo reflects the way in which the poor Indian are exploited and ill-treated. Consider this moving description:

An emaciated man, the bones of whose  
skeleton were locked in a paralytic knot,  
dragged himself by the edge of the road,  
previously near the wheels of passing victories,

begging with a wail, and half metallic from  
reception: O' man, give me a piece.<sup>52</sup>

The narrative style which Anand has adopted is also very outstanding. In expressing the deep feelings of human heart, Anand's style assumes great lyrical power and beauty. He puts forth the realities of life in aphorisms. The foremost reason of the simplicity and naturalness of his prose style is that he never tries to make his simple things sound mysterious. In narration or in dialogue in English, has a distinctly 'Indian coloring'. He achieves this effect by iteration, the swiftness with which adjective is piled upon adjective and by the heightening of emotion as the total result of both. Words denoting respect such as Huzoor, Sarkar, Maharaj, Sahib, are used in a complimentary sense in a peculiarly Indian way. In M.K. Naik's words:

Anand's strength lies in his closeness to  
mother earth. His style indicates this not less  
conclusively than his vision.<sup>53</sup>

Mulk Raj Anand's socialist vision of life, his characters, narrative techniques, philosophy of life, and moral precepts make a set of remarkable social realism for both these novels. Mulk Raj Anand highlighted the various parasitic customs, which prevailed in the

respective contemporary societies. No one can the fact that undisputed legislation is the last resort to bring about a change in the tradition bound Indian society. However, the great visionary was aware that legislations too make a limited impact until and unless the conscience of masses is aroused and people are willing to implement social reforms in day-to-day life. *Untouchable* and *Coolie*, as epics of social realism, functioned as eye-openers and contributed greatly to draw our attention to the miseries of vast Indian masses. In this way, Anand has used his artistic talent to serve the cause of humanity. Anand touched the slumbering conscience of the contemporary masses by raising his voice against the prevailing evil traditions. He unfolded scenes of untouchability and poverty and its consequences in a number of his novels.

For Anand, man - the ordinary man - is the central focus of his creative writings. The philosophy of humanism runs as a red thread throughout his novels. Compassion for the poor and underdog is a major strain in his treatment of his themes. This is his message of solace to the suffering humanity. In *Coolie*, Munoo's tragedy has a universal appeal. The essential dignity and innocence of human being is not the preserve of the rich and sophisticated upper classes. That the men from lower social classes and economic backgrounds equally

deserving of these human attributes is brought out in *Coolie* by showing the daring of these suffering men to hope against hope.

The fiction of Anand is largely realistic. Social realism is a dominant strain of his novels. They express his philosophy of realism and naturalism. They also express his dreams. Thus three things – realism, naturalism and social realism get mingled in his fictions.

The most important writer in the new wave of realism that swept over Indian literature in the nineteen twenties and nineteen thirties was Mulk Raj Anand. As befits the aspirations of a social realist, he chose the novel as his medium, and it was the novel which was to remain dominant form of literature for Indo-Anglian writers up to the present time. Anand's early-and best- novels are deliberate attempts to expose the distress of the lower castes and classes of India. They are undisguised in their plea for social change, and are motivated by intense anger and pity. The configurations of the novels change, but the underlying pattern is uniform: the destruction of a human victim in India who, in spite of his good-will, his innocence and his aspirations to a better life, is brutally destroyed by the socio-economic system that is inhuman, whether in its traditional feudal form of a caste system or in its more recent manifestation as 'imperialistic capitalism'. Anand's novels are far from perfect as works of art, but their passionate realism is

arresting in a powerful, if crude way, and they remain compulsive reading to this day.

*Coolie* is written in the vein of a realistic fiction. The solid facts of life have been recapitulated here. The illusion of reality or miserable life in *Coolie* is created by starkly realistic narration. It is well-known fact in India that an orphan is very often maltreated by his uncle and is thrown into the busy stream of life even as a child. This psychology is the first stroke of realism in the beginning of the novel. *Coolie* is the transcript of life; there are events which have accuracy and photographic realism. For instance, this piece of conversation between Munoo and Varma is naturalistic:

What do you flare up so now?" said Verma.

"That shows she has given you her favors and endeared herself to you. I see ! what is she like under her dhoti? Like this? And he made a vulgar sign with his fingers."<sup>54</sup>

Anand's observation is conscious and keen. He describes scenes with unflinching fidelity to the spirit of reality. The picture of dirt and squalor in which the factory workers live is done with unsparing detail and candor of a naturalist.

Mulk Raj Anand asserts that “Art is for life’s sake”. He is a realist whose social vision was shaped by time, place and the circumstances of the contemporary period. Anand is a writer with a mission to put an end to hypocrisy, cruelty, insensitivity, dichotomy and injustice prevailing in society. His writing is for the human beings. Anand once said;

What is writer if he is not the fiery voice of the people, who, through his own torments, urges exaltations, by realizing the pains, frustrations, aspirations of others, and by cultivating his incipient powers of expression, transmutes in art all feeling, all thought, all experience – thus, becoming the sear of new vision in any given situation.<sup>55</sup>

Anand has truly the fiery voice of the people belonging to the poor class and untouchables. He has successfully communicated the hopes, aspirations, pains and frustrations of this class of society. He wrote;

“ of the people, for the people and as a man of the people”.<sup>56</sup>

Anand is social reformist and in his hands the fiction is a platform for social reform and awareness among the masses and his novels are powerful instruments to protest social reality. And no doubt this social worker enveloped in the grab of novelist participated in the struggle to be human. He believes that to live with others in communion and dissolve differences; to share and to love are the only residuals of a life time of relentless struggle-which he calls his humanism.

Anand is a socialistic writer and his *Coolie* is a novel of social protest. The sense of anger with which he portrays Munoo's suffering and exploitation is a direct expression of his love of man, a basic tenet of his humanism. Critical of various social ills and evils, his central focus is on the exploitation of the underdogs of society, poverty, greed, selfishness, hypocrisy, corruption, industrialism, capitalism, communalism, etc. Regarding Anand's vision of life as reflected in his fiction, P. K. Singh observes:

Anand is very much a man of the world, living and loving in accordance to the rhythms of his own nature. He has never been above the battle; rather, he has fought bravely against wrongs and injustices. He has composed the theme song of love and has made his voice

echo in clamorous notes to arouse the conscience of humanity.<sup>57</sup>

In *Untouchable* and *Coolie*, Bakha and Munoo are epic heroes of suffering. The other characters in these novels face pathetic and miserable conditions because of their social background and economic dependence. The female characters in both the novels make a highly piteous reading. The novels of Anand present a fictional world peopled by a striking variety of characters, covering a wide area of Indian social and political science.

The social realism in *Coolie* is unified by the intensely human personality of the hero, who goes through this world like a shaft of love illuminating it and resolving the blind confusion of human relationships. From the very beginning of the novel we see Munoo trying to forge links with the world much in the same way as Bakha in *Untouchable*. Munoo easily transcends caste considerations and thinks of only the two essential classes of mankind, “the haves and the have-nots”. These words are not merely polemical: Munoo has realized their truth through suffering till the end of his life. Anand concludes the novel on a sad note:



But in the early hours of one unreal white night  
he passed away – the tide of his life having  
reached back to the deeps.<sup>58</sup>

There are critics who say that Anand's realism is untrue because he sees his characters not as they are but as they should be. This is called socialist realism and is different from social realism. Social realism depicts society as it is. There is complete correspondence between the reality depicted in a novel and the existing social reality. As against this, socialist realism is the depiction of idealized society. Anand is both a realist and an idealist. This may look a paradox but social realism is supplemented by socialist realism because a merely factual depiction of social reality does not serve any purpose. It should carry an idea of the future society shorn of the present evils. In *Coolie*, we get an idea of Anand's socialist realism. Anand expresses humanism as the basis of existence on the earth. His realistic approach is colored by his sympathy. The speeches of Sauda give an idea of how coolie should live. By the affectionate treatment of Munoo in some places like that of Simla, and Daulatpur the novelist dreams of more persons like Ratan and Prabha. At the same time, it should be made clear that Anand is nowhere, not even in *Coolie*, a Marxist whose main aim socialist realism

as is the case with some Russian novelist. What is remarkable about Anand's realism is that it is not an artistic creed but a way of life.

In short, Mulk Raj Anand presents a real picture of Indian life in *Coolie*. There is sincerity and immediacy in his realistic approach to his problems. If the themes here betray a sense of protest, it is a part of realism because realism is by no means a transcript of life only.

Anand's social realism is sustained by his faith that an artist can contribute immensely towards social change. He is committed writer and his commitment, in fact, was to liberate mankind and redeem the world from misery and pain by revealing the true nature of man with his inherent weaknesses. His purpose behind choosing underdogs as his protagonists was to awaken the conscience of the readers would over to work for the eradication of social injustice and exploitation from the society. His artistic vision includes all: Indian culture, customs, rituals, ethics and myths. His linguistic experimentations are undeniably carried out for the purpose of art as well as for the expression of fictional reality.

With the fictional reality and sympathy with Bakha and Munoo are the sympathy of that writer who recognized and lived life of suffering in its various aspects, but who, despite this, did not flee from it; that, much against his will, had to die; but death too could not make him relinquish

his faith in life, in a true human life. What Sudarshan, the modern poet, says applies to both Bakha and Munoo:

The world was listening your saga of suffering  
with rapt attention. And you went to sleep while  
telling your story!

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**CHAPTER - 4**  
**SOCIAL REALISM IN *TWO LEAVES AND***  
***A BUD AND THE BIG HEART***

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## CHAPTER – 4

### SOCIAL REALISM IN *TWO LEAVES AND*

#### *A BUD AND THE BIG HEART*

Mulk Raj Anand's another outstanding novel is *Two Leaves and a Bud* which reflects social realism in the layer on working class exploitation. Anand's ultimate purpose is to expose social evils and try to uplift the level of working class so he always choose the subject of the novel which is very real and presents it in the real manners.

The research work has been designed to present a close and fair estimate of Anand, his achievements as novelist of social realism. He was a novelists of passion and strong social conscience, has delineated the lives and experiences of the millions of people living in an alien and recalcitrant society. He has brought a mellow and creative humanism to bear upon his works. His novels are thus the novels of responsibility, of involvement, of creative tension and its resolution, of profound moral beauty and missionary commitment. His works show the techniques of naturalism, symbolism and poetry, using the resources of language with supreme case, electing the fused harmony of thought and feeling which finally create the real piece of literature which has major shade of social realism. This is his achievements in fiction which the present study

seeks to explore. It focuses attention on the multiple and timeless significances rather than the topical and transitory ones.

Social realism is the main stream of Anand's novels. Anand is certainly a great novelist whose representation of the world around him- of men and women like Bakha, Sohini, Gauri, Munoo, Gangu, Lalu, Anant and so on-is true to life and whose characters are real, but there are certain norms and patterns in his work which have been common to social realists all over the world. He has also created real female characters like Laxmi and Gauri in *The Old Woman and the cow*, Sohini in *Untouchable* Aqi in *The village* and Rukmini in *The Road* which are very much real.

Though the pairing of Dickens and Anand may irritate some readers, it is indisputable that like Dickens, Anand too gives his characters-Bakha, Lalu, Anant, Gauri, Sohini Laxmi, Aqi etc. – “a life as lasting as the hardest granite”, and like Stendhal, he often makes some of them disconcerting and employs them to reflect the personality of their creator. In this context, here researcher would like to quote Anand from the preface of *Two Leaves and a Bud* as he says about his characters are very real and so it is their social condition which force Anand to write about them. He says;

All these heroes, as the other men and women who had emerged in my novels and short stories, were dear to me, because they were the reflections of the real people I had known during the my childhood and youth. And I was repaying the debt of gratitude I owed them for much of the inspiration they had given to me to mature in to manhood, when I began to interpret their lives in my writings. They were not mere phantoms..... they were the flesh of my flesh and blood of my blood, and obsessed me in the way in which certain human beings obsess an artist's soul. And I was doing no more than what a writer does when he seeks to interpret the truth from the realities if life.<sup>1</sup>

This statement of Anand clarifies that all the heroes of his novels are from real life and so his novel has main stream of social realism.

In the *Two Leaves and a Bud*, Anand has presented the social condition of labourers in pre-independent India. The title of the novel is most suggestive and appropriate for it deals with the suffering and misery of the workers on the tea plantations of Assam.

The novel begins with the philosophic statement of Anand “Life is like a journey” and with this the tragic journey of Gangu – the protagonist, a hapless peasant from a village near Hoshiarpur in Punjab, starts to the naturally beautiful Assam. The realistic description in the novel of the Assam and its natural beauty is presented in very lively manner. It gives us almost in telling details, the panoramic picture of the tea-plantations. Anand describes the sunrise on the Assam tea-plantation;

The morning mist had risen over the valley and evaporated with the dazzling burst of sunlight. The air was still under the clear even sky. The welter of leafage was tense beneath the world's hollow cup. There was a concentrated lull in the slow heart of the day, as if India missed a heart beat of the day, in the march of time.<sup>2</sup>

This way Gangu starts his journey to Assam and he is lured by the false promises of a tout, leaves his native village, and goes with his wife Sajani and his children Leila and Buddhu to work on the Macpherson Tea Estate in Assam. Soon he discovers that the promises made to him were all false, that the world of a tea plantation is like a prison house;

The prison has no bars, but it is nevertheless  
an unbreakable jail. <sup>3</sup>

In the journey to Assam, Gangu recalls a song which was sung by Sajani for Gangu. With this song, Anand indirectly narrates the truth of journey;

He had wished to believe that it was true that it was possible for a man and woman to be companions in life and death together; whom everyone had to face alone, but even in life, unfortunately, people usually travelled very much by themselves, unless they accepted each other.<sup>4</sup>

This philosophical statement proves literally true in case of Gangu. He has been deprived of his land in his native town; the enticing promises of Buta. The promise of a piece of land is enough to ensnare the improvised Gangu who has been deprived to his possession of the ancestral land in his native town. Here in Tea Estate, he and his family are offered a hut which has been constructed without any attention to the hygienic requirements of the occupants. Here Anand describes the social and economical conditions of labourers in Tea Plantation. This is

far away place where Britishers exploit Indian workers without mercy on them. Anand has projected heart rendering reality of such humiliation. It is true what Gangu recalled the proverb so often repeated in the North;

Never believe a barber or a Brahmins, for the one arranges marriages, and has to describe an ugly girl as a fairy, and the other draws horoscopes; and must make the evil stars appear the luckiest.<sup>5</sup>

But soon Gangu realized his ill fate. He was exploited by every superior. Not only Gangu but all labourers in tea plantation have their own suffering saga. The exploitation of Gangu can seen in the Estate, the amount given to his family is less then eight annas. This earning reminds him that in his village he alone used to earn eight annas a day by working on the land-lords. This makes him sad with the thought what a liar Buta has been in all his talk about high wages, about the free gift of land and so on.

Within a week of their employment in the Tea Estate, Gangu becomes a victim of Malaria. It is the place where cholera has spread earlier and two hundred coolies leveled out in less than a month;

'I shouldn't die' he muttered under his breath,  
till Leila is married, and Buddhu has grown up.<sup>6</sup>

The next morning he is all right but the fever which has left catches Sajani. Soon the news spreads that the cholera which has visited again. The coolies became panic-stricken. The Medical officer of the Tea Estate, John de la Havre promptly visits Gangu's hut and checks Sajani. Anand writes;

As he bent down to put the thermometer into Sajani's mouth, her eyes glared at him, lusterless and cold. He put his hand to her head, groped for her pulse, sounded her heart. There was no answer. "Dead", he whispered and stood dumb and listless, exploring for a ray of a light to illumine the darkness that enveloped his head.<sup>7</sup>

Anand had narrated the heart stricken situation of a poor worker who is far away from his land with his only family where his wife passed away and left Leila Buddha and Gangu to suffer more on the land. Gangu's sadness is augmented by the worry that he had no money to buy a red cloth and to make a bamboo hearse. He was in



need of money for his wife's funeral. He then recalls what Buta had told him that the manager sahib is a sort of mai-bap, who lends money so he approached Shashi Bhushan to talk on his behalf to the manager sahib in '*angrezi*' to get the loan. Gangu says;

Babuji, I promise to give you some of the money which the sahib may give me if you talk to him in '*angrezi*' and get me the loan I want.....my wife died last night. And I have been ill take pity on me.<sup>8</sup>

When he goes to Charles Croft-Crooke, the manager of the estate, he is blinded for spreading contagion, and is instantly turned out of his office. In the meantime, discontent, which is life in the plantation, is aggravated by the brutal behavior of Reggie Hunt, the assistant manager. Gangu finds himself involved in the strife. He was beaten and kicked out. Croft-Cooke became angry on him;

"Get-out! Get-out! exclaimed Croft-Cooke, turning purple with rage, and staring at the coolie. You bloody fool, get out! Get out! You have been spreading infection all over the

place! Didn't you know that you were under segregation? By whose orders did come hear?<sup>9</sup>

Gangu leaves the place deeply humiliated. The next day he approaches Buta with the request;

Can you can give a loan of money for the creation? Said Gangu. I have a not a pice and the body has been lying in the house for two days".<sup>10</sup>

Buta, the barber turned sardar, comes up with all manager of excuses and left without shame, finally he was helped by De la Havre for the funeral of Sajani. Gangu left alone to his sorrows, the worlds goes on all the same. The superciliousness of the capitalists is matched only by the passive unconcern of nature. The woman is a hunting picture of moving path. Gangu's remark that she has attained "happy death" is reminiscent of Hari's pathetic words in coolie wherein refers to death as a 'release'. Death defines as the attainment of 'release' is eloquent in its exact exposition of the misery of the workers. C.D. Narsimhiah's comment on Coolie is relevant on in this context also:

“Death has ceased to frighten these poor they also past all fright; it is life that is a threat, and death is a release.”<sup>11</sup>

Realistic picture of the utter detachment is of the affluent folk in the hunt scene. The tiger tears off large chunks of flesh from coolie's face but hunt goes on unaffected. And the sahibs get busy taking photographs when the mauled man writhes in agony. As women too have to work, the whole lot of 'the suckling humanity' is put under the torrid sun. Some women leave their babies in their baskets. The mother returning from work finds her child lying in the dust, or in a drain, or still worse, dead by the way side. Another equally appealing picture is that of a mother who is chased to the work spot\even while she is feeding her child. Though the birth of a child means 'one more month of feed', the coolies do care for progeny because it also means more hands to earn for the family.

Like Bakha and Munoo, the coolies in *Two Leaves and a Bud* also face terrible humiliations. They are accused of thieving habits. The dealer sharply tells Gangu that the necklace is as white as his face is black. This is true what Premila Paul observes;

When Munoo is abused by the shopkeeper, his feeling is hurt, but yet he is excited over 'the wonder of city'. But Gangu is more mature: he understands the insult involved in the beating of the coolies, how it hurts their self-respect and sense of dignity besides lacerating their backs.<sup>12</sup>

Anand presents the realistic picture of the exploitation and physical molestation of coolie women in the novel. Reggie Hunt's cruel behavior can be seen during the quarrel. In the quarrel, the crowd turns uncontrolled as murder taken place. 'I will shoot you all', Reggie shouts. Then the coolies march towards the doctor sahib, shouting, 'Dilawar Sahib, ki jai' and request him to talk a few words to the Manager Sahib and save them to take courage and proceed shouting "Dilawar Sahib, ki jai". But Reggie shouts;

'Shirr up, complaining fool', Reggie Hunt shouted, rushing forward. 'Step back or I will shoot you dead! Let de la Harve mind his business. Back you go, swine, back you go to the lines" ..... 'Get back! Swine', roared Croft-Cooke, roused out of his deliberateness by

Reggie's impetuosity, and advancing under cover of the warders. 'Get back to your lines. And I can deal with de la Harve Sahib'<sup>13</sup>

The crowd becomes frightened and after that with immediate effect de la Harve is dismissed from his service. They all run in different directions just to protect their existence. And then the soldiers march through the road facing no opposition from any one and the authorities declare that the mutiny had been crushed.

Croft-Cooke, Reggie Hunt and other men of the Estate who earlier used to spend their days in different activities now turn to the hunting as they realize that the coolies will not disturb them again. They have organized hunting programme for His Excellency, Sir Geoffrey Boyd, and the Governor of Assam. The coolies are engaged, at the great risk of their lives, in the elaborate hunting arrangement.

The women hunter, Reggie Hunt is fascinated one day to see Leila's " slim young body defined by the narrow girth of her skirt and the fine stretch of her bodice, her whole demeanor like a bird that would flutter in the hands of the *shikari*"<sup>14</sup> so he asks her to come at his bungalow. Leila refuses and slips into her hut. Reggie pursues her and asks her to come out. Buddhu gets frightened and shouts "Father,

Father”, and rushes towards Narain’s hut where his father is. Reggie wants to run away but he was face to face with Gangu at a distance of two yards. Maddened by frustration and fear he indiscreetly fires resulting in the murder of Gangu. This is followed by a trial lasting three days. In the trial, Mr. Justice Mowberley and a jury of seven European and two Indian members find Reggie Hunt not guilty on the charge of murder or culpable homicide and he is discharged.

This is the true picture of pre- independent India and Indian society. People suffered a lot during the British rule in India. Anand has exposed the realistic and real subject of suffering mass in India. The novel it self is the realistic portrayal of the suffering saga of coolie in Tea plantation in Assam. Anand himself has visited the places and interviewed so many coolies and found their real life problem. He has not only found their problems but also try to expose it to the world with the intension to remove all the social, political, economical and religious ill and evils.

Thus the injustices of the British raj, the exploration of the colonialists, and the misery and surfing of Indian masses are all exposed. Mulk Raj Anand expresses;

“And yet I feel that this book had to be written because what I had to say in it was deep in me from the days lived for a while-near a plantation in Assam and visited cyclone and saw the inhumanity and barbarism prevalent there, with the consequent dehumanization of the colonial involved in the process ”.<sup>15</sup>

It is a socialist tragic drama as its loveliness arises from the clash of characters and their interests. In the novel, Anand has presented realistic agonies, suffering and misery of coolies falling on the thrones of life and bleeding. The painful truth presented in the novel brought Anand into conflict with the ruling class who always boasted of their human right record. For *Two Leaves and a Bud*, Goronwy Ree Lauded the author for exposing with;

Great skill, and without insistence ..... the Indian coolies, exploited, starving, cheated dirty, diseased as the true heirs of one of the world's great civilizations.<sup>16</sup>

The colonial experience and hard realities authentically painted in *Two Leaves and a Bud* is much more than an area of darkness. The

inhumanity of the British Empire and racial antagonism does not obscure other concerns which are positive and optimistic. Like Bakha and Munoo, Gangu is also the victim of society and civilization, but that does not mean that cruelty and oppression win in the novel. The British character, Reggie Hunt symbolizes cruelty, lust and evil but there are other images which uplift us. Anand brings out the coarseness of Hunt's mind by the words which he is speaking to another planter;

Dirty cheats, the whole bag of them. And not only here, too, the deceitful bitches. They try the same game in bed, leaving you high and dry at the critical moment.<sup>17</sup>

But this realistic picture is often marred, when Anand tries to vivify Hunt as he possessing his mistress;

She yielded to him, her body limp and contorted into a silent despair, her eyes agaze at the wild sensual heat in his face, her heart turned inwards at the cold virginity that seemed to freeze her at the contact with him. He made a sudden upcharge, as if he swung her body hard, hard, harder, tearing the flash of her



breasts, biting her cheeks and striking her buttocks till she was red and purple like a mangled corpse, ossified into a complete obedience by the volcanic eruption of the lust.<sup>18</sup>

The Indian social life is given a new dimension in the novel. The British officials and their Indian subordinations are ranged against the defenseless coolies working in the stifling surroundings. The capitalist forces are symbolized in this novel by the British. The Englishman who believes in the ideology of Whiteman's burden is pathologically suspicious of all Indians. Every coolie is a potential agitator for the British officials. Anand has presented heart rendering picture of explanation of coolies in the tea plantation in Assam. The cry of Gangu heard clearly;

He still had a part of the fine to pay off and the deeds he had increases for his wife's funeral, on the seed he had bought to sow in his patch of grounded of which he would never reap the harvest as at had been washed away, on foodstuffs which he had purchased on credit, and, of course, for the interested on the whole debate at a piece on the rupee which had piled

up in the hieroglyph of the sahuiker's books and  
on Gangu's heart if not in his head.<sup>19</sup>

Gangu the illiterate peasant symbolizes the transformation going on in the minds of people. The relation of his miserable condition makes him aware and he can hear the echo in his soul. He becomes the brooding philosopher, who illustrated his daughter Leila. He questions the existence of gird in sadistically shrieks;

“There was no god. There were only men and  
life and death fulfilling their purpose through  
cross purpose, as in a play, Leila.”<sup>20</sup>

The philosopher in Anand does colour his perception in this novel but it is a deplorable distortion if we say that Anand gloats on nullity and futility in the novel. If Gangu shrinks in to insignificance, it is a metaphysical feeling and not his helplessness of helplessness. Anguish of the novelist also found;

“The deep blue in the sky spread a garish have  
a Acores the valley and seem to have subdued  
every element by its vast expensive force I to  
an utter stillness”.<sup>21</sup>

It is a carried passage highlighting Anand's synthetic and comprehensive response to the human world and his desire to grapes the agencies and ecstasies if offer an examination of the evidence in the novel of Anand sufficiently shows that his chief objective as a novelist is the creative interpretation of Indian scenes and social realties. Gangu became the universal figure of the suffering Indian peasants, in this case Saros Cowasjee writes;

It is the self-effacing Gangu, the shrewd peasant possessing a strange, natural dignity, who has all our sympathy. But he never becomes the hero of the story, and herein lays the merit of Anand's portrayal. Gangu, instead of drawing attention to him, makes us think of the millions of his suffering brethren. In his passivity, his tender loyalties, his compassion and depth of suffering, he symbolizes the Indian peasantry. Fate has done its worst to him, and now its little gifts are only an anxious burden to life.<sup>23</sup>

The fate of Gangu is, in fact, the fate of every indentured labourer. Long hours of continuous work under rigorous supervision of the British planters and the Indian sardars, very frequent abuses and even beating at the hands of the owners, deducted wages leading to starvation, and cruelty of money-lenders are all that their life consists of. Continuous and complete dedication to their job of plucking “two leaves and a bud” makes the refrain get into the very souls of the labourers. The planters adopt the attitude of nonchalance towards the coolies. Not only nonchalance but atrocities and frequent beatings are the reward the labourers earn for their sincere efforts.

All kinds of humiliation are inflicted on the poverty stricken coolies. The British, with their various complexes, regard the Indians, particularly labourers, with contempt and scorn. For them the labourers are subhuman creatures who will survive even if their barest necessities are not satisfied. At Dr Havre’s insistence on the need of the provision of certain precautions against epidemics, the manager, Croft-Cooke remarks;

You know as I do.... These coolies are sub-human, and do not all together value the benefits of hygiene.<sup>24</sup>

In the world of tea plantations, women and children too have to drudge for the long hours for a pittance a major part of which is very frequently deducted on the pretext of bad plucking. Gangu is scarcely able to save a penny despite the involvement of his wife, daughter and children in the work. Such is the plight of Gangu that he has to run from pillar to post to borrow money for the funeral of his wife. Anand presents a pathetic but authentic picture of the infants who suffer negligence because of their mothers' working whole day in the plantations;

And they were really no trouble because they did not have to be left at home. No sooner were they born than they could come with their mother to the babies and sleep on the wayside. A whole gang of suckling humanity lay there under the torrid sun upon the Mother Earth.<sup>25</sup>

But "Mother Earth" too fails to provide the necessary protection to these angelic creatures. Narain's wife, we are told, found her child "lying face downwards in a drain," and still worse, another child had been

discovered;“Lying dead at the foot of a precipice on the south side of the garden”

The women, moreover, are perilously exposed to any sexual assault by some lustful British people, particularly by Reggie Hunt. Any kind of resentment by a woman or her husband is likely to be put down with a heavy hand. The wife of Negi is a victim to the carnival desires of Reggie who is lust incarnate. Leila escapes an attack on her chastity with great difficulty. But her escape in her hut results in the death of Gangu. There is a foreboding of the incident at a very early stage of the novel. Leila, a very young child, runs away innocently at the sight of Reggie Hunt as she afraid of the white man.

In the novel, Dr. John de la Harve is spokesman of Anand, who had pronounced sympathies for the exploited labourers. Most of his ideologies and comments reveal Anand’s own ideological preferences and proletarian bias. Dr. Harve has given up the Imperial Service and has come to Assam tea-plantations with a mission to serve the poor and the needy. As Anand points out;

He had really come to regard Indians as human beings and to believe that they had a right not only to rule themselves, but to rule themselves

justly by destroying the inequalities of caste,  
class and creed.<sup>26</sup>

D.W.Harding rightly remarks that the social life and the literature of a period can be seen as continues process of reciprocal sanctioning and challenging. The social insulation and deviant behavior are the common facts in the fiction of Anand. The compact normality breaks up in his fiction and alien inclinations are not excluded from it. His heroes even in the early novels are not a self-controlled reasonable adult. In this way his fiction includes several areas of human experience and interests, particularly of the poorer social classes in the rural areas. Anand allows his hero to question and test the scales of value and moral codes. His perspective of anguish and pleasure shows his willingness to explore. In his fiction, the lower classes are not regarded negatively as mere objects of compassion. They embody a segment of human experience and Anand does not allow it to be lost in the urban civilization of the prosperous.

The painful truth of the living condition of the labourers in the plantation is told in a gripping manner. The tragic picture of labourers exploited by the Britishers painted perfectly with real colour. On other hand, they had the impression that Indian labourers were lazy, liars and sub-human creatures. The sordid picture of the life of the labourers in

the plantation somehow did not catch the attention of the rulers. To add to their woe, the Indian capitalist were also equally responsible for the sorry plight of the labourers. They were orphaned by the Indian society itself.

Anand's *Two Leaves and a Bud* is the result of his first hand knowledge of the living condition of the labourers. His humanitarian protest and his desire to uplift the life of downtrodden from their degradation was the only goal of Anand. He felt that it was his mission in life. He has risen above sectarian or communal outlook and consistently wrote and spoken against capitalists and pleaded for the cause of the downtrodden. Anand's objective is humanistic but sometime his approach is vehement and passionate. He does not believe in harrowing conditions with which the labourers live as their fate. He is rational in his approach. He believes that one day the suffering would come to an end but to make the process they have to rise.

This novel is a record of his concern for the oppressed coolies. Poetic in style, this novel presents the pathetic life of the coolies of Assam Tea Estates. A fierce denunciation of man's cruelty to man, *Two Leaves and a Bud* projects Anand's humanism, his rejection of the theories of Karma and God and the destructive effects of poverty and



fatalism. The events in the novel are narrated in a well structured manner. The coolies are over worked and underpaid. Their living condition is inhuman. Sajani catches malaria and dies. Gangu approaches Mr. Croft for a loan to perform the last rites. He kicks out Gangu. The disappointed Gangu seeks the help of Buta, who is equally helpless. The labourers are treated with contempt. There is no union among the labourers. They are prevented from conversing with each other. They were forced to live in filth. The impact of western culture interfered with the traditional patterns of living. Deprived of their roots the labourers had to suffer. The coolies were the trapped and brought here. They came with a fond hope of getting something for their survival. The poor coolies under the stress of penury are silent. Poverty paralyses them. It is ironical to note that while the poor labour class is toiling hard, their masters waste their time over a cup of tea discussing the weather condition oblivious of the living condition of the poor. The Britishers maintain their superiority over the coolies by their lavish dress and they sent shock and fear to the coolies. They carefully guarded their polo grounds and horses while black coolies were let to fend for themselves. The privileged class violated the human rights of the poor.

This novel brought to light the inhuman cruelty perpetrated by the whites. Anand felt so outraged at this inhuman treatment that he painted

the exploiters in the darkest hue and in consequence the British government had banned this novel.

Anand inaugurated a new era in the indo-Anglican literature by choosing to depict the pathetic light of the poor and underdogs. He rejects fate and pints out that all these are a man made and the result of the meekness of the masses. This novel is a more powerful diatribe than *Untouchable* and *Coolie*. It exposes the ways by which the Britishers exploited the ignorant labourers. The trains to Assam serve as traps to transport the innocent coolies. This novel highlights the problems that the humble face in the society. The poor though virtuous are unable to out do the social oppression and suppression. Their life is a tale of continuous suffering and struggle with no end in sight. The author lays emphasis on the human dignity and humanity. His uniqueness lies in his contribution to literature in his choice of the meek as the protagonist of his fictions.

Anand holds view with regard to his task as artists with a mission to bring social reform and change by abolishing the evils that endanger the worth of life to live. Anand wrote about Indian society in the wake of the country struggling for freedom, the individual toiling for existence, the lowest of the lower trying to arise out of the age-old slumber of suffering and exploitation and coming up to recognised. Out of this

social Renaissance spirit, many of them succumbed to the forces counteracting to their cherished dreams to come to reality but some of them foster hopes to reassert themselves; the endeavour for this reassertion on the part of the oppressed, the Dalit, the downtrodden, the neglected and the have-nots, manifesting themselves as slave, peasant, untouchable, coolie, prostitute and other sections of the society.

The novel ends on a note of unrelieved pain and disenchantment and somber foreboding. Anand pours out his vitriol on the colonizers who treat the natives as sub humans. Though it is done at the cost of artistic integrity, he succeeds in a little measure to keep up his realism and humanistic sympathies in tact. It is one of the goriest novels ever written by Anand, the macabre and the starkly real, jostling into the narrative range or their fictional enactments; he seems to be pre-occupied with the pro-occupied with the proletarian ideology more than the need to be artistically viable.

## THE BIG HEART

Mulk Raj Anand is considered social reformist and humanist. His work of art is not at all for art's sake. In his work Anand has tried to focus on the untouched parts of our society and exposed the ills and evil of it with that he has also tried provide solution for it and also raised such social problems to the world and compel them to think about social economical and political condition of such suffering mass.

Here, in the novel *The Big Heart*, Anand has presented social condition of a particular caste and class with this he has also focused on the impact of industrial revolution on society. As a researcher my special attention here is to discover social realism in the novel. *The Big Heart* is Anand's seventh novel and first time Anand has presented his protagonist as of factory worker as he wants to focus on the class, caste and industrial revolution's impact on Indian society with special fervor of social realism.

Again realism is the main layer in *The Big Heart*. The novel starts with the description of Billimaran Lane in center of Amritsar. This is what Anand's peculiar style of starting a novel. But here it is the real

description of the place as it is. Anand has taken the picture of the place as it is because he wants to present the real subject in the novel so realism is here from very beginning of the novel. It is an experimental novel like *Untouchable*. In this novel, Anand has used the stream-of-consciousness technique. This novel is about the coppersmiths. According to K.R.S.Iyenger;

“A single day’s events are chronicled in the novel, but the tempo increases steadily hours by hours and sparks in the air and there is rumbling thunder in the confabulations and speeches.”<sup>27</sup>

The novel is a record of events of a single day in the life of Ananta, the coppersmith, the man with the big heart like Ratan in *Coolie*. With the realistic narration of Billimaran the novel begins as Anand writes;

Outwardly there nothing to show that Kuchabillimaran in the center of Amritsar has changed very much since the ‘age of truth’, expect that the shadow of the all tall Clock tower built by the British, falls across it from two

hundred yard away, and an electric bulb glows flinty from a post fix by the municipality in the middle of the lane. But of courses, a lot of water has trickled through its open drains since the 'age of truth', : the pure holy water (if it ever was pure!) of the ceremonies of the 'age of truth' ; the dirty water of the 'Middle Ages'; the slimy, asafetida water of the 'iron age' and many other waters besides. The fact about water, like time, is that it will flow: it may get choked up with the rubbish and debris of broken banks; it may be arrested in stagnant pools for long years; but it will begin to flow again as soon as the sky pours down its blessing to make up for what the other elements have sucked up; and it will keep flowing, now slowly, now like a rushing stream".<sup>28</sup>

Anand has selected his starting point of the novel with special intension of realism. Ananta returns home to his ancestral city in

Amritsar fresh from his exploits in Bombay where he had taken part in the national struggle for independence.

The setting of the novel – Billimaran or the Cat-Killer's Lane exposes the conflict between the East and the West, traditions and modernity, industrialization and the conventional way of life:

It must be remembered; however that Billimaran is not a blind alley. Apart from the usual mouth, which even a 'cul-de-sac' keeps open, it has another which makes it really like a two-headed snake. With one head, it looks towards the ancient market, where the beautiful copper, brass, silver and bronze utensils made in the lane are sold by dealers called Kaseras, hence called the Bazar Kaserian. With the other it wriggles out towards the new Iron-mogers' Bazar, where screws and bolts and nails and locks are sold and which merges into the Book-seller's mart, the cigarette shops and the Post Office replete with the spirit of modern times." <sup>29</sup>

In the traditional market - Bazar Kaserian, tradition and modern items available which shows the reality of our time and social needs. The items available in the Bazar Kaserial - copper, brass, silver and bronze utensils – are made by village artisans. They are mainly meant for utensils – are made by village artisans. They are mainly meant for use in kitchen and have a homely touch. But the items sold in Ironmongers' Bazar are full of sophistication. They – 'screws and bolts and nails and locks' – evoke a frightening picture of mechanization,. They are tools symbolic of the capitalists' oppression, suppression, imprisonment and exploitation of the proletariat. Though the 'screws and bolts and nails and locks' are in themselves frightening, yet if they are properly used with blocks of materials, they can produce attractive structures. Anand, while appreciating the loveliness and simplicity of tradition, does not ignore the merit of modernity, its potentially to provide adequate structures to society. Society should move the world, good aspects of tradition are important; to move with the world, acceptance of modernity is indispensable. Though the author and his spokesmen Ananta and the poet, Puran Singh Bhagat, know the debilitating aspects of industrialism and the advantages of the old way life, they realize that the old order is obsolete in a country on the verge of a gigantic social, economic and political change. The machine, however it may oppress the workers, is a necessity for the progress and



prosperity of the nation. Perhaps, the solution to the exploitation of workers by the factory owners can be found in having well organized trade unions, which would fight for the welfare of the labour force. The workers should unite and form unions and with their collective strength, they must fight for their cause. As the hero of the novel, Ananta, tells his friends:

A living, heart-to-heart appropriation of “Vilayati fashions’ is what is wanted. The coming of the machine in England, brothers, wrought as much havoc there, a hundred years ago, as it is doing in Hindustan. The bones of millions were ground to dust by machines. Women and children were set to work for a few coppers, so Puran Singh Bhagat tells me – Angrezi woman and children, brothers. And there was such hunger as we see in our Hindustan today. The men of property were deaf to the cry of the victims of poverty.... But the working men of Vilayar themselves took their destiny in their own hands and banded themselves into the new brotherhood of unions. At first they were

persecuted and penalized by the employers. The men stuck together, and struggled and struggled until today there are few working men and women in factories who are not members of the union. They bargain together for higher wages, shorter hours, against bad conditions, for holidays with pay, and defend their rights by strike action....<sup>30</sup>

Ananta brings with him Janki - a young widow, whom he loves and who is now slowly dying of tuberculosis. At personal level, he chooses to live with Janki, a young widow, breaking the conventional norms of caste and religion. He looks after her with tender care even as she is dying of consumption. The Ananta-Janki relationship meets with serious social disapproval of the caste brotherhood, but it exemplifies the self-sustaining love that needs no social or institutional scaffolding.

The protagonist here is neither an “untouchable” nor a “coolie” representing a particular caste or community, but Ananta signifying the omnipresence of exploitation and the incessant struggle for liberation. He is not a type but a prototype symbolizing the turbulent human spirit which seeks freedom braking down all barriers unlike the earlier Anand

protagonists, Anand is a man of action. He is revolutionary urging change both in his personal and public life.

In Amritsar, Ananta resume his hereditary trade, but like most people of his brotherhood, he has difficulty making a living. The situation in the trade is none too good. The introduction of modern machinery has already pushed the traditional handicraft into the background. He himself an ardent supporter of machine, as he knows about the machines;

“Only Ananta, the rough who has returned from Bombay. Knows a little about the war and calls the sun’s maturing a Ray of Revolution. He thumps his big chest with his fist and shouts, ‘There is no talk of money, brothers; one must have a big heart’<sup>31</sup>”

The introduction of the machine has thrown the artisans out of work. Ananta also suffers from the introduction of the machine; he can still see their usefulness. He sings;

This is the machine age, sons,

This is the machine age.

We are the men, who will master it,

We are the new man of the earth of all the evil  
old ages! <sup>32</sup>.

Just as Ananta wants the victims of industrialization in *The Big Heart*, Anand wants the Indian proletariat, to learn lessons from their counterpart in England, lessons which are sure to yield comfort and happiness.

Anand considers the machine as an indispensable vehicle for socio-economic transformation and is suspicious of people who oppose it simply because it has come from the West. The wiser thing to do would be to accept it and master it and enjoy its benefits. Ananta, the hero of the novel, is a crusader for the utilization of the machine for the general well-being of man. He has no doubt in the capacity of his fellowmen to master the machine and thereby revolutionize the social life. He says:

When the that hiars begin to handle the  
machine, we shall soon show them!... we need  
not to become slaves to the profiteers or the  
machine. We are men. We will make a  
Revolution".<sup>33</sup>

He repeats the idea more than once:

I tell you the machine is in our midst already,  
there! And we have got to decide to go and  
work it rather than sulk....34.

Ananta's message to his brotherhood to have a right approach to the machine is not pleasing to the reactionaries. If one machine can do the work of fifty ordinary men, rejecting it is sign of madness. If Japan and Germany were to have only people of the mental disposition of Ralia and the Arya Samajist Mahasha Hans Raj, could they become economic super-powers? The martyrdom of Ananta, the machineman, for the cause of the machine and modernization comes as an eye-opener to his community to realize the immense utility of the machine in ending their poverty.

Industrialization played almost a revolutionary role in the life of Indian People. It made the Indian economy more unified, cohesive and organic. It raised the tone of the economic life in India. Further, it gave birth to modern cities which became the centers of modern culture and increasing democratic social life and from which all progressive movements, social, political and cultural emanated. The establishment classes of the contemporary society, the bourgeoisie and the proletariat.

Ananta fights a two pronged battle; first against the age old notions of his own fraternity; second, against the owner of machines; Lalla Murlidhar and Gokul chand, who seek to exploit their brothers but Ananta organises the jobless coppersmiths in order to compel the factory owners into giving them jobs. He urges the workers to form a union to bargain collectively with the factory owners for jobs and keep the old brotherhood alive.

He gets the supporter Puran Singh Bhagat, the poet, and is consistently cheered by Janki. But he is unable to muster sufficient enthusiasm among the job less who are carried away by the demagogy of the student leader, Satyapal. It is true about Ananta that there are two kinds of people who either can be friend of Ananta or enemy;

‘There is a something about you.’ She said with serious concern in her voice, ‘which makes people either your worst enemies or your best friend.’<sup>35</sup>

The social critic in Mulk Raj Anand is seen in his spokesman Poet Puran Singh Bhagat, with something positive which can make our social life a source of happiness. The poet wants people to practice the true religion which would re-assert;

man's dignity, weakness, a limitless compassion for man, an unbounded love especially for the poor and the own trodden so that those who have been left to rot on the dusty roads can be raised from their dreaded position and given the 'izzat' which is theirs by the miracle of their birth in this world".<sup>36</sup>

Though the central theme of *The Big Heart* is the need for selective industrialization which will not prove disadvantageous to any section of society, the author also devotes some space in the novel to the evil of caste-system. The novelist efficiently knits together the theme of casteism with the main theme of the novel. The criticism of casteism in *The Big Heart* is mainly concerned with its evil effect on human relationship. While *Untouchable* and *The Road*, draw our attention on the relations between the untouchables and the high castes, *The Big Heart* points up the tensions within the high castes themselves whose sense of caste superiority spoils their interpersonal relations on the basis of equality. As the influence of machine products has penetrated into Indian life (as stated in the beginning of this chapter), Lala Murli Dhar, the headman of the thatthiar coppersmith brotherhood and Kasera

Gokul Chand, the Chandri of utensil sellers' community of Amritsar undertake a joint venture. The relation between these managing partners, expected to be cordial on account of pecuniary considerations, is strained because of caste feelings. Kaseras and thathiars are sub-castes of the Kshatriya Community – the second highest in the hierarchy of castes. The orthodox Kaseras ossified by megalomania look down upon the “lower orders” by the belief: “To Ram was given an arrow, to Sita a bow, and from them which makes them think that their ‘purity’ would be defiled by coming into contact with the sub-castes. To assert their superiority they refer to the thathiars with the epithet ‘low’.

One day Ralia, a Thathair, who has always hated the machine, though he works at it, is caught by a sudden frenzy and starts smashing the machines in Ananta's factory. Ananta could do little to stop him. In the struggle, his head gets bettered and dies. The Police Sub-Inspector comes upon the scene a bit too late. Janki is lectured by a poet on the death of the old order and the birth of the new for which Ananta lived or died. The theme of novel may, therefore be said to be the conflict between East and West, tradition and modernity, industrialization and the convocational way of life.

Ananta's murder and sacrifice are at the heart of the novel. From the very beginning of the novel, every event leads to the final



catastrophe. It is worked out through the setting, and by the use of hunger and poverty imagery, and the imagery of the bull. A study of these parts in the novel will add a new dimension to the meaning of the novel.

Billimaran is at the centre of Amritsar. It is an image of curse on the community: "... this lane was the particular hell to which the coppersmith families were consigned by Karma because someone in the community once killed a cat...". Significantly, the reference to the cat killed links up death on the first page to the death on the last page. The poet's harangue of the individual as never ending, towards the close of the novel, pre-figures in the water imagery on the first page :

The fact about water like – Time, is that it will flow : it may get choked up with the rubbish and debris of broken banks; it may be arrested in stagnant pools for long years; but it will begin to flow again as soon as the sky pours down its blessings to make up for what the elements have sucked tip; it will keep flowing, now slowly, now like a rushing stream...".<sup>37</sup>

Ananta's murder and utter poverty of the thathiars are prefigured in the image of crows, vultures and rats:

The swarms of crows, which blackened the sky like the harbingers of famine, and which are not spreading over the countryside, with droves of vultures round them, spell the surest disaster. The rats which are frequently emerging from their holes and collapsing after they have performed their dance of death betoken the coming of dead plagues.<sup>38</sup>

Another aspect of the novel show the harsh reality of the religious belief which might be tempted to see a parallel in Kali's and Ralia's dance and their intention:

I want blood ! I want bones !

I want bodies and sinews !

Hoon.. I want them young !

I want them green !

I am the bitch goddess machines,

Han, the Kali of the ironage,

The age of machines!.... Hoon, han,

Ralia, I am Shiv, and you are kali....'.<sup>39</sup>

Ralia changing Anant's dream into a reality is one of the Aristotelian ironies of the Novel. We discern quite a different Kali image in Janki. She too augurs Ananta's death with her eyes which;

“were pathetic with the blue shadows that surrounded them as though they were the reflections of a message from the other world”.<sup>40</sup>

This is the measure of the inter-relatedness of *The Big Heart*. The reader has only to take up one end of a thread and he will find it leads him in and out, through characters, situations, of anticipations and parallels, of illuminating reflections from one element into another. With such significance the rich are contrasted with the poor.

*The Big Heart* is perhaps, the most argumentative of Anand's novels. Large portions of it have the tone of debate as different spokesmen among the coppersmith brotherhood suggest alternatives for modern India. It is also not free from exaggeration. Anand's 'moving'

exposition of poor men's plight in this novel, to a great extent makes dismal reading. The poverty of the people makes them frustrated – which leads to family scuffles too. Ralia and Gauri are always quarreling because Ralia fails to buy the flour for the family. He drinks and beats her. Anand makes Ralia a representative of all those who are threatened by hunger and who are ill-treated by their landlords. Because of their oppressive poverty, they have lost faith even in the members of their own brotherhood. They refuse to heed the exhortation of Ananta to organize them and convince the factory-owners of their demands and requirements. He exhorts the members of his brotherhood;

The revolution is not yet. And it isn't merely in the shouting. Nor is it in this single battle in Billimaran, Brothers. It only through a great many conflicts between the employers, authorities and the workers, in a whole number of battles which our comrades elsewhere are fighting, that there will come the final overthrow of the bosses. So we must neither be slaves to circumstances nor accept either Fate or unreason, but must rise above them".<sup>41</sup>

The coppersmiths fail to understand the rational approach of Ananta towards the problem. They are full of suspicions and jealousies. It is only Ananta who, in the whole of the community of coppersmiths understands the significance and inevitability of machine in the modern world. He too is one of the victims of industrialization but his approach to the problem is rational, unprejudiced, and progressive. Having stayed in Bombay, he has observed the working of trade unions and has realized their importance. He tries to convince the members of his brotherhood that it is not the machine that is to blame for their predicament but the misuse of it by its owners to exploit the poor unemployed workers. He has a liberal and comprehensive approach to the matter. He has a broad view which he tries to offer to his fellow coppersmiths. For Ananta, it is not a question whether to accept machine or not; his only concern is how to employ it for the welfare of the whole mankind.

Ananta, with his profound faith in the capacity of man to make him happy, loses all faith in fate. Saros Cowasjee regards Ananta's inordinate faith in man's strength as a flaw in his character, as he writes;

Ananta's failure stems partly from his own shortcomings. He believes that man is wholly responsible for his destiny, but the manner of his own death ironically vindicates one of his sacrilegious jibes – 'God works in a mysterious way'.<sup>42</sup>

Ananta in almost all of his ideals articulates Anand's own beliefs. His love to humanity, his lack of faith in God, his faith in man's potential, his espousal of free love, and his modern, scientific approach to the solution of man's problems are the basic traits of Anand's own personality as it is portrayed in his autobiographical novels. Anand finds in his protagonist medium to voice his own thoughts and feelings. But the achievement of Anand lies in the fact that even while delineating his character subjectively, he can effect complete objectivity. Balaram Gupta's admiration of Ananta's character is not an exaggeration but well based on the text:

"Ananta does not seem to be an automaton fabricated to mouth the author's views. There is perfect harmony between what he says and does. If he denounces pain and cruelty, he also acts to remove them from the lives of his

fellow-men. His is really a 'big heart' believing in service to mankind, and generosity to the poor believing in service to mankind and generosity to the poor and the lowly".<sup>43</sup>

Both Ananta and Puran Singh voice Anand's own philosophy of classless society. But Ananta's espousal of the ideas does not mar the aesthetic appeal of the novel whereas Puran Singh's harangues clearly reveal the propagandistic that is the indulgence of Anand in direct preaching through Bhagat Puran.

The novel in this way is a powerful exposure of socioeconomic and political problems facing the pre-Independence India. The Only flaw in the novel is Anand's resort to occasional direct statements and homilies through the poet. Even then the poet is more lifelike than Dr. Havre or Dr. Mahindra. He is not incredibly virtuous. He has his own infirmities like the other saviour hero, Ananta. He does not overtly sermonize Ananta or other coppersmiths; he only guides them. Ananta is one of the suffers but better than them because of the wisdom that experience has imparted to him. Because suffer-saviour gap is eliminated in the novel, it makes for a more effective conveyance of the author's message.

*The Big Heart* deals with one aspect of Castes that has not received a significant consideration in either of the two novels, *Untouchable* and *The Road* that is snobbishness. The caste snobbery among the upper-castes makes their social life filled with unnecessary hardships. The 'superior' sub-castes within a caste treat the 'lower' sub-castes as untouchables. To dispel this 'untouchability' from the public eye, the lower sub-castes do anything on earth to cultivate friendship with the superior sub-castes. Lala Murli Dhar's ridiculous insistence that Gokul Chand should attend the marriage of the grandson is only due to his desire to assimilate his family with the 'superior' caste of Kaseras through friendship and social intermingling. His proud feeling that his family has attained a 'superior caste status' makes him turn his back on his community of coppersmiths without actually establishing deep and intimate connections with the 'superior' Kaseras' community. He insists on the presence of Gokul Chand at any cost at Nikha's marriage with Kausalya; but he does not care to invite the members of his own brotherhood for the ceremony.

The central split in *The Big Heart* is between those who believe in Fate and those who show defiance to such a concept. For Ananta and his friends, the doctrine of fate is nonsensical:



Fate! Fate! Fate doesn't dictate anything. I beg you to stop this kind of talk, ohe brothers, all of you, students, Maulvis and Pandits!' shricked Ananta, desperate with anger and futility. "Ohe, come to your senses and let us call all our brotherhood together and resolve upon some course for our betterment. Men make of their own deeds, they make of their own character, good or bad; and they shape of their own Destiny! So come and make your own Fate.<sup>44</sup>

Ananta emerges a perfect hero who is also a perfect victim, crushed at the hands of destiny. His only fault is that he is big hearted, humane, and brave. He must die so that others may live. He is, perhaps, the scapegoat of the sacrificial rituals. But he is also a Christ figure, an innocent victim excluded from human society. Like Lal Singh in the trilogy, he too, is a complex character, but the radical disunities of his being are reconciled in the white radiance of passion. His fidelity to Janki, even when she is consumed by insidious tuberculosis, borders on the sublime. Love, among other things, demands courage and Ananta has it in large measure as his attachment is final and complete.

He knows that revolution will be a far cry unless the cop, coppersmiths learn to unite. He tells them plainly:

Men are the makes of their own deeds, the  
makers of their own characters, good or bad,  
and they are the shapers of their own destiny!  
So come and make your own fate".<sup>45</sup>

The world of coppersmiths itself is hopelessly split. The more privileged among them exploit the weaker members of the flock. A life-and-death struggle ensues between the "haves" and "have nots", and tension is generated by the clash of interest in which ancestral memories, customs and prejudices play an important part. Ananta firmly believes that a new life has to be created, a life in which the machines will not be objects of terror but harbingers of plenty, prosperity, and love. Ananta's sacrifice is the ritual necessarily to be enacted if such a life is to become a reality.

*The Big Heart* is a moving and powerful delineation of passion in its labyrinth, a human drama enacted within the limits of probability. The action in the novel takes place in the framework of linear time, a single day as in *Untouchable*, but this is also the undying day of man's essential enterprise. The characters are drawn from life; hence, they are

convincing and believable. At other, Murli Dhar, Gokul Chand, and the like. There is Kermo, Ananta's mother, who, like Laxmi in *Coolie*, says "we belong to suffering," but who cannot condone her son's deep, emotional involvement with Janki.

*The Big Heart* shows a new kind of serenity and gives an emphatic expression to Anand's optimistic convictions. What the protagonist says about water is equally applicable to life. The water, according to him, may be choked up, even arrested but it will flow. The village in which Ananta lives is a confusing jumble of the old and the new beliefs. Ananta, the protagonist symbolizes the new upsurge in opposition to the old orthodoxy. The machine is not a roaring monster for him. He is a big-hearted revolutionary who stands for the redness of heart and not for the blackness of hatred. His turbulent and wanton spirit, his hot-headedness, his hedonism is his protest against the decay around him. It is not without irony that Ananta is confronted with Ralia whose untamable fury brings disaster to the village. Ralia symbolizes vindictive passion and malice. He kills Ananta, but Ananta's idealism is deathless.

The fact that Ananta walked in a recalcitrant void fills us with forebodings. He is not without transcendental feelings. The golden temple is for him the centre of heterogeneous life. The novel highlights

the Indian concept of acceptance without imposing an inhibiting vision on the experiences of life. Ananta symbolizes amplitude of mind which includes even agnosticism. His complain for the harsh reality of the world found in his deep despair in his following utterance:

“No God, he felt could make such a world an  
cosign it to such suffering, for if he did so, he  
was not a good God”.<sup>46</sup>

Researcher would like to note that Anand's own memory of childhood and youth in detect in various strains in the character of Ananta. Ananta symbolized each impulse of life and he had to master his destiny by battling with the despair and abolishing unnecessary suffering. There are cankers in his soul but he keeps a vigilant eye on them. He was determined to 'outflank' his destiny and his commitment to truth was absolute. The poet rightly points out that truth is a force which we can not hedge. He laments that man's faith in him has been systematically destroyed. The poet loves man in all his strength and weakness. He has to raise all those who 'rot on the dusty roads'.

Ananta wrestled with pain and conquered it with his great capacity for happiness. Pain was for him a necessary experience for moral and spiritual growth. What pained Ananta was the agonizing

awareness that his country was under the shadow of a great uncertainty. He laments that there is neither the charity of the old world nor the new tenderness needed in the modern world. His acquaintance with pain and suffering gives him a new serenity. The human slant in the novel is more important than the rigorous Marxist Creed which is painted beautifully with the shades of social reality.

The theme of casteism in all its insidiousness is tackled in the novel and Anand laments that the sense of caste superiority impedes the ordering of inter-personal relations. Anand uses Ananta to transmit the awareness that a desirable social order can be built up through impersonal processes of modern scientific and technological development. Anand chooses to die so that other may live. What the poet says after his death is the tribute to the triumphant assertion of Ananta's will and spirit:

One man can die, but life can not be  
extinguished in the world altogether until the  
very sun goes bold and the elements break  
up.”<sup>47</sup>

The well-knit structure of the novel intensifies its passionate quality. What is more important than the momentum of action in the novel is the clarity of its moral vision and social reality.

Thus, we can conclude that Anand's artistic creations are not an end in themselves but a means to touch the minds of his fellow citizens with a desire to provide them with a better vision of human life. It is through art and literature that men are made conscious of their destinies and the higher values to their soul. It is the task of the writer to make the average man understand himself and the conditions of his life, and this is exactly what Anand does.

What gives Mulk Raj Anand a unique place in the Indian English fiction is the high value he attaches to his vocation as a writer. He considers the writer as prophet of his age and the true conscience of society and believes in the high ideological content and social significance of his works. The novel for him is not a mere fantasy or a fairy tale, "wholly and solely a means of relaxation, a harmless opiate for vacant hours and vacant minds". It is a vehicle for conveying the considered opinions of a writer with the deliberate object of educating people and converting them to his opinions.

Anand means to say that commitment in literature implies the debunking of a hypocritical lie as well as the acceptance of an obvious truth, deliberately hidden away by certain social forces. The practical consequence is that the writer looks upon his activity “as a citizen”, being “a man among men”, as an essential part of his job “as a writer”, and is in a better position to will the effect of his work to change the world.

The most important part of Anand's ethical views is his staunch faith in the comprehensive historical humanism. It is the fountainhead from which all other values of life which he considers necessary to metamorphose the world emerge. Due to his sympathy for the underdog and bitter criticism of social and economic inequities prevalent in Indian life, Anand is often considered a communist and dubbed as a social propagandist.

Anand's faith in humanism has evolved out of his profound study of the thoughts of the East and West. His Indian upbringing and familiarity with India's rich cultural heritage, the study of Western philosophy of University College, London under Professor G. Dawes Hicks, the famous Kantian Scholar Who belonged to the realist school in contemporary British philosophy, and above all, the reading of Karl Marx's Das Capital have combined to reveal to Anand “a new

conception of the role of man, an emphasis on the importance of a human being as such, profound respect for man, love for him and faith in his capacity to straighten his back, and look at the stars.” He declares emphatically: ‘I believe, first and foremost, in human beings, in Man, in the whole man. This faith of Anand in Man is in no way alien to Indian outlook. The famous Bengali poet Chandidas sings much earlier :

Listen, O brother man,  
Man is the supreme Truth,  
For there is no higher...<sup>48</sup>

The humanism of Anand does not rest on a divine sanction as does the mystical humanism of Gandhijee. It puts its faith in the creative imagination and unconquerable spirit of man and is possible only through socialism, for socialism alone can restore economic and political freedom and thus help the growth of a full man. Anand believes that only this new humanism can restore order and decency in our world. His faith in humanism has also made him optimistic about the future of mankind. He is confident that nothing can wipe off humanity from the earth. The human heart is bound to survive all the calamitous changes. Puran Singh remarks in *The Big Heart*:



Actually, no one can wipe out the whole of humanity. Only, certain men can destroy the will of other men by piling terror upon terror. <sup>49</sup>

Mulk Raj Anand has evolved his own aesthetics of the novel for the artistic expression of his new faith. The keystone of this aesthetics is his technique of poetic realism which he has developed from his study of the foremost and outstanding English, continental and Indian novelists in their true historical perspective. Among the European novelists he has been influenced by Balzac's socio-logical interest, Dickens' reformative zeal, Tolstoy's wider 'vision and treatment of inner drama of human soul and Gorki's revolutionary temper. As compared to these great classics of fiction, Anand finds the twentieth century European writers cavillating, vague, disillusioned and lacking in the centrality of vision owing to their ignorance about the function of the artist in society.

Tagore's universal humanism-the idea of Vasudhaiv Kutumbakam, Premchand's compassion for the underdog and Saratchandra's deep understanding of the heroic sufferings and essentially noble heart of the humble folk – all these seem to have

influenced the artist in Anand. What Anand accepts in this regard is of contextual importance :

I found myself going beyond the work of these three writers, because the world I knew best was the microcosm of the outcastes and peasants and soldiers and working people. Of course I am of my time, and atmosphere of the thirties with its hangover from crisis, influenced me strongly. But, contrary to superficial allegation, there was not much self-conscious proletarianism in my attitude as there was in many of the middle class writers of Western Europe, simply for the reason that I was a son of a coppersmith turned soldier and of a peasant mother, and could have written only of the lives I knew most intimately.

In so far, however, as my work broke new ground and represented a departure from the tradition of previous Indian fiction, when the pariahs and bottom dogs had not been allowed to enter the sacred precincts of the novel, in all

their reality, it seemed to become significant and drew the attention of the critics, particularly in Europe which only knew Omar Khayyam, Lipo and Tagore but very little or nothing about the sordid or colorful lives of the millions of Asia.<sup>50</sup>

Anand's novel can be said to have stuck deep roots in the soil of the society. He deals with the contemporary themes, has sought to explore and interpret the Indian society respectively – class and caste, man-woman relationships, master-servant contract, conflicts and protests, resolution and compromise, suffering and exploitation, compassion and brotherhood with the visualization of social realism.

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**CHAPTER - 5**  
**CONCLUSION**

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## **CHAPTER - 5**

### **CONCLUSION**

The final chapter of the research work is an attempt to summarize social realism in the major novels of Mulk Raj Anand in light of his contribution to sensitizing the elite Indian society to the sufferings of the low caste poor masses caused by inhuman but ingrained religious, social institutes in our tradition –bound country which presented with social realism. Mulk Raj Anand is the novelist of the people and for the people, which is why his fiction deals with different aspects of social realities. Anand probes deep into the various facts and facets of human life through his galaxy of characters- it is a specific study of his social ethos which has been betrayed by the evil design of society.

Mulk Raj Anand's novels summed up with so many facts as this master of literature has dynamic command over language, which he has used in the presentation of the realistic picture of the early decades of 20<sup>th</sup> century in India to reveal the social background with the eye of social reformer.

The success of such a research study proves that Mulk Raj Anand has humanistic and realistic approach in his creative work that is reflected in the narration of his characters. The early decades of 20<sup>th</sup> century have solid effect on the novelist. He was highly influenced by

different schools of thought- especially the Gandhian and the Russian Marxist. On the other hand, his childhood impression with his native background has created variety of linguistic appeal in his creative writing. All that directly come out from the society he has seen in his life. Anand has not only painted his works with social reality but also made it mandatory to think the masses about the sufferer and provided ideal solutions.

The Gandhian movement for freedom had its multi-faceted impact on the national life. The “great soul”, as Gandhi was called had a desire to “wipe every tear from every eye,” Gandhi’s ideas also influenced the contemporary world of creative writing as his reformative zeal fired imagination of writers and poets. Anand has written in English but his aim was to voice the concerns of the masses whose poverty and illiteracy made them mute victims of rigid customs and outmoded feudal social structure. The legal reforms proposed by the British rulers did not go a long way in helping poor people as certain elements in position of power benefited from the exploitation of the downtrodden. These social problems are dealt with by Mulk Raj Anand in his fictions and he used creativity to serve social and humanistic purposes. For him, art was subservient to social service. He had a vision of India - an India awakening from a deep slumber of centuries.

The observations, which came up as final facts of the studies of Anand's novels as social realism which is doubtless firm conclusion, which brought through the enduring journey of his protagonists.

For Anand art is a tool of service to humanity. The work reveals his being impressed by the deep sense of involvement with society. *Coolie* describes the tragic existence of the Indian masses with a view to bringing about a change of heart. *Coolie* is written with a purpose. It is a picture of the very tragedy of common man. Anand does so, so that the wicked conscience of man in real life may be aroused to thinking. If Raja Rao is the novelist of metaphysical poetry and Narayan the novelist of moral analysis, Anand is the novelist of social reformation. Anand's humanity is the utmost precious part of his writing. Anand's idea of 'Karuna' clearly means 'expiation through art'. Anand is of the view that man does not suffer from tragic flaw but his destiny is controlled or shaped by society. Man strives hard to bring about a change in his destiny and consequently suffers a lot. But his suffering, if presented by the novelist artistically and sincerely, arouses undoubtedly Karuna- 'aesthetic sympathy' in the reader. Anand believes 'the catharsis of a book lies ultimately in the pity, the compassion and understanding of an artist and not in his partiality'. Any work of art without the independent vitality the most accomplished portrait remains

a photograph, the most intimate history a record. The material of a novelist is a world of human beings and their relations to each other. These he moulds in such a way as to create a new world, founded on the real world.

The final fact derived from this study is the conclusion that these novels of Mulk Raj Anand highlighted by the shade of different colours of life but social realism has been kept at the central position. These fictions are the real description of Indian masses. Anand is the true representative of his age and had a definite social purpose in writing his novels. His works reveal that he is not merely great observer but penetrating commentator on life.

Anand's novels depict social, political and economical problems of early 20<sup>th</sup> century rural and urban India. He focuses on the untouchability, miseries, child labour, poverty, exploitation by landlords, dowry, and maladjustment in marriage, helplessness of women, class distinction, breaking of joint family system and caste system, which is an entirely indigenous phenomenon in our country but class system has universal dimensions.

Anand has created a special place as a writer of Indian writing in English. The genre –novel is quite new and undeveloped up to the time

of Anand but Anand has contributed a lot in the development and nourishment of Indian English Literature. From the time Indo-Anglian literature, Indian novel flourished in its fullest at the time of Anand and his contemporaries. As a researcher, I have provided brief history of Indian writing in English. The brief history itself indicates that the Indian creative writing flourished in the hands of Anand, Raja Rao and Narayan but it was Rabindranath Tagore who lifted Indian literature at world level and gained for modern India a place on the world literary history that won Noble Prize for “Gitanjali” and made India on global scale. In the list of great contributors, Sri Aurobindo also stands at top. In India, the form of literature- novel was new but Indian writers in English as well as in regional languages writers have accepted it very easily. But it was “Three Big” who nurtured and ripens it for the readers not only for India but also for the world.

Mulk Raj Anand was not only a writer but also a social reformist. He has social concerns and humanity for the downtrodden which made him a reformist. He has focused on the social reality of suppressed people. His works make the reader ponder over it. The social reality which Anand has presented in all his major novels made him a socialist and humanist. His first novel - *Untouchable* (1935) is an account of a day in the life of its protagonist- Bakha, an untouchable sweeper boy.

This novel is a suffering saga of Bakha and a social realism presented by Anand which is a result of decadent and perverted social and religious orthodoxy in India. This novel shows the realistic picture of society. In this novel Anand has portrayed a picture of an untouchable who is a sweeper boy. This character is the representative of all the down trodden living in society in pre-independent India. The protagonist of this novel suffers because of his caste. With Bakha, the central character, there are other characters who also suffer because of their lower caste. They live in mud-walled cottages, a huddled colony in which people are scavengers, the leather-workers, the washer men, the barbers, the water-carriers, the grass-cutters and other outcastes. The lower caste people are suffering because they are by birth outcaste. But Mulk Raj Anand had depicted the hypocrisy of the upper caste people that man like Pt. Kali Nath who enjoys the touch of the Harijan girls. Mulk Raj Anand exposes all this hypocrisy and double standard or double dealing. In this novel Bakha is presented as a universal figure to show the oppression, injustice, humiliation to the whole community of the outcastes in India. Bakha symbolizes the exploitation and oppression which has been the fate of untouchables like him. His anguish and humiliation are not of his alone, but the suffering of whole outcastes and underdogs. Anand reveals the curse of untouchability, exploitation, child labor, social governance, social set up of society,

customs, religion belief, prejudices and the theme of the miserable masses is studied in a rural and urban setting where hunger and starvation are caused by the operation of natural forces. This is nothing but a reflection of the society. Mulk Raj Anand presents the Indian downtrodden and laborers with their problems – social rejection, poverty, starvation, poor health, misery, death and humiliation. Anand's immortal creation of the protagonist Bakha represents Indian society. One finds that in Bakha's life at each stage, tragedy deepens and intensifies, without any respite. Bakha is a poor untouchable, tradition-follower who is an idealist and cannot think of going against society, religion, beliefs and the 'agents' of religious institutions. Anand has taken the theme of his novels from real life and so his novel is nothing but an ideal example of social realism. The novel presents reality with photographic fidelity and arouses our sympathy for the strays and outcasts of society. Anand's hero is not of the race, not of the time and the place, but exemplifies all humanity caught in contingencies of an antiquated social order that impedes his evaluation into a self-consistent social life.

Mulk Raj Anand's depiction of the practice of untouchability is essentially a matter of pretentious religiosity and exploitation. By a very well worked out technique of dramatic irony and by juxtaposing the



plight of Sohini with that of Bakha, the novelist has reinforced the representative character of the figure of the untouchable. Mulk Raj Anand in *Untouchable* exposed the social realism in contemporary Hindu society. The depiction of social injustice to the untouchables in Hindu society made the work most popular. Here Anand can be considered a true realist and reformist.

In *Coolie*, Munoo was born in the hills, and it was in the fitness of things that he should come back to die in the hills. It is an epic of misery; Munoo is an archetypal figure, a true representative of toiling, suffering, starving millions of Indians. Through him Mulk Raj Anand has focused attention on the wretched plight of the teeming millions of India, who are exploited at all hands, are made to work hard, was hardly get two square meals a day, grow sick and exhausted and die prematurely. A panorama of Indian life, from the north to the south, from rich and influential capitalists and sahibs down to the wretched starving Coolies, Munoo, Hari and others, have been presented injustice, exploitation and cruelty have been exposed and our sympathies have been enlisted on behalf of the under-dogs of society. Thus, Anand dramatized in *Coolie* the evils of poverty, exploitation and cruelty that crush a bud of youth before it can bloom. Munoo's tragedy seems to be Anand's plea for reform. Humanism could be the only answer to his problem in the

present political set up. The novel highlights the need for restoration of compassion to the world lost in industrialism, capitalism and communalism. Anand universalizes the individual tragedy of Munoo. He presents Munoo as victim of irrational systems and inhuman cruelties of society. What happens to this obscure hill boy is by no means an isolated example of human suffering and exploitation. Munoo's destiny symbolizes the tragic situation of the poor and under-privileged who in themselves are not responsible for their suffering, but who are victims of ruthless exploitation. It is a real picture of the society which is beautifully presented by Anand without adding any flavors of literature so it is realistic.

In the novel *Two Leaves and a Bud*, Anand has narrated the social condition of labourers in pre-independent India. Here too, Anand's main stream is social realism only. The title of the novel is most suggestive and appropriate as it deals with the suffering and miseries of the workers on the tea plantations of Assam. Here the protagonist Gangu suffers and sacrifices his life in the betterment of "two leaves". Anand has presented a realistic picture of the suffering labourers with their social and economical conditions in Tea Plantations of Assam. Anand has also dared to focus on the exploitation of Indian workers by Britishers without mercy on them. Anand has projected heart rendering

reality of such humiliation. The labourers are exploited socially, economically and physically. What is left in their lives is suffering only. Anand has presented realistic pictures of physical molestation of coolie women in the novel. The novel itself is the realistic portrayal of the suffering saga of coolies in Tea plantation in Assam. Anand himself has visited the places and interviewed so many coolies and found their real life problems. He not only found their problems but also tried to expose it to the world with the intention to remove all the social, political, economical and religious ills and evils.

In the novel *The Big Heart*, Anand has presented social condition of a particular caste and class with that he has also focused on the impact of industrial revolution on Indian society. Like *Untouchable*, the novel *The Big Heart* is also a record of events of a single day in the life of the protagonist- Ananta, the coppersmith, the man with big heart like Ratan in *Coolie*. Ananta signifies the omnipresence of exploitation and the incessant struggle for liberation. The introduction of the machine has thrown the artisans out of work. Ananta also suffers from the introduction of the machine. He is a crusader for the utilization of the machine for the general well-being of man. He has no doubt in the capacity of his fellowmen to master the machine and thereby revolutionize the social life. By the novel, Anand focuses that

industrialization has played almost a revolutionary role in the life of Indian People. But industrialization gave birth to modern cities which became the centers of modern culture and increasing domestic social life and from which all progressive movements social, political and cultural emanated. Here, Ananta fights against the age old notions of his own fraternity and against the owner of machines. The novelist efficiently knits together the theme of casteism with the main theme of the novel. The criticism of casteism in *The Big Heart* is mainly concerned with its evil effect on human relationship. The novel is perhaps, the most argumentative of Anand's novels. Large portions of it have the tone of debate as different spokesmen among the coppersmith brotherhood suggest alternatives for modern India. It is also not free from exaggeration. Anand's 'moving' exposition of poor men's plight in this novel, to a great extent makes dismal reading. The poverty of the people makes them frustrated – which leads to family scuffles too.

Thus, in all major works of Anand, he has presented social themes which are expressed realistically. Anand's realistic depiction is in his theme of exploitation which has widened from its social aspects to economic and political ones. The exploiters are big landlords, money-lenders, industrialists, capitalists, tea planters, temple-priests, tradesmen and other high class people. On the other hand the exploited

are the untouchables, landless peasants, labourers, coolies, widows and innocent people.

Anand firmly believes that the main object of art is to help man realize himself in the framework of earthly existence. What we find in his novel is not only a realistic portrayal of life, but an expressionistic vision. For Mulk Raj Anand, the novel was only a literary means through which he could draw the attention of masses towards the social problems. His purpose of writing novels was to elevate humanity at large and to ameliorate the condition of distressed people.

Anand finds the stratification of society on the basis of caste and class abominable. The intention behind it is noble; it should never be tolerated as it causes untold suffering to the under-privileged. Anand chooses a juvenile character Bakha as his hero in the novel *Untouchable* so that the young boy's innocence, zest for life and essential goodness may highlight his undeserving despair and thereby underline the cruelty of the society. This protest against all the human cruelty is at work not only in his novels alone, but in his short stories too.

This research work reveals Anand as social realist and humanist. His has deep concerns for the victims and through the work of art he

wants to change the society is his great zeal like what his protagonists have for living life.

At last I would like to conclude with the words that social realism is the foremost and chief essence in the major novels of Mulk Raj Anand. After the profound investigation of Anand's major novels I could say that they are written for the betterment of society, particularly the downtrodden, suppressed untouchables and all the sufferers at the hand of the social design. For the exploration of such society, Anand has presented social reality in his novels. Thus, there is no doubt that social realism is the principal layer in the major novels of Mulk Raj Anand. He is truly the social realist at the same time I can not forget to mention his other aspects which I have found in the process of my research work. These include Anand as a great visionary of life, novelist of human being, master of literary crafts, ideal in philosophy, religiously humanist, hats social evils, performer as socialist, realist in narration and tried to remove the tears of poor by presenting his passionate echo against existing evils in society through the great novels *Untouchable*, *Coolie*, *Two Leaves and a Bud* and *The Big Heart*.

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