CHAPTER VI

CONCLUSION

An attempt has been made in the foregoing chapters to study the novels of Charles Dickens and Mulk Raj Anand in a comparative framework focusing on themes, characterization, narrative strategies and the humanistic concerns of the two writers. The novels of Dickens and Anand do lend themselves to a comparative study though the two writers belong to two different countries having different cultural and social backgrounds. Dickens, the Victorian novelist and Anand, the living Indian writer writing in English have made a tremendous impact on generations of readers both in and outside their countries. If Dickens is the representative novelist of the Victorian England, Anand is a writer of modern India writing in English. Both are committed writers who write with an intense social awareness and deep-rooted convictions in respect of social justice. Both are basically humanists with strong humanitarian concerns which have sought to find eloquent expression in fictional terms fired by a passionate zeal for reform and social change. Above all both are great story-tellers whose stories, though rooted
in sociological and humanistic concerns and motivated by a passionate reformistic zeal, make interesting reading as stories whose fictionality is hardly marred by the writer's socio-economic concerns. It is these aspects of the writers which provide the first basis for the comparative study attempted here.

One of the basic terms of reference in any comparative study is the question of influence which also involves the question of reputation. Both Dickens and Anand are writers who seem to have shared many common influences, the details of which have been elaborated upon in chapter II. A close study of the novels of Anand reveals that he has been influenced by Dickens in his treatment of the poor and the underprivileged. Another significant influence on Anand is the writings of Karl Marx and the progressive writers of the 'thirties movement.' Though, it is not possible to trace Marxian influence on Dickens, it is easy to trace the influence of the Bible in his novels. Also, his training and practice as a journalist had taught him accurate description and concern with detail, and gave him a talent for presenting a scene briefly but interestingly. His regular theatre going too influenced his novel-writing, both in style and in plot construction.
Anand too began his career as a journalist. He was also interested in the theatre, wrote plays for the theatre like Dickens, later turned towards writing novels and established his reputation as an Indian novelist.

Another important area of study in comparative literature is the thematic study. Thematically, the novels of both Dickens and Anand have much in common and this brings these two writers closer to each other. In fact, their distinction as novelists lies in their choice and treatment of themes. An analytical study of the themes in their novels reveals that there exists a close affinity between the two writers in the treatment of their themes.

A comparative study of the themes in the novels of both Dickens and Anand reveals that both emerge as spokesmen of the poor and the down-trodden. The exploitation of the poor and the outcast by the rich and the 'high-born' is the dominant motif in most of their novels. If Dickens wrote about the 'hungry forties' and 'London poor', Anand dealt with the plight of the oppressed Indian underdogs. By projecting the weaker and the down-trodden and championing their causes in their novels, these
writers seemed to come closer in their social realism and to show their awareness of social reality and social change. Generally, realism is used in two very different senses. Depicting things as they are or as they appear, is the commoner of those senses. Realism in the other sense is the art of making anything that may be imagined look real; it may even make the impossible seem probable. Dickens has most of this second kind of realism. Several of his novels are thickly peopled with oddities and eccentrics, grotesque or absurd beings, who all have a life of their own though they are not like anything in ordinary experience. They are, in short, new creations of a bold and unconstrained fancy rejoining in the grotesque. Susan R. Horton says:

If Dickens is to be called 'realistic' his realism might best be regarded as a kind of emotional realism: a fidelity to our own notions of what it feels like to be a conscious human being.¹

The social realism of Anand is not a literary photography of social life but "inalienable from the artist's desire image, or the romantic will."² Anand believes that novels should be an exploration of social realism and the social realism in a world of art should be poetic in its nature. He calls it 'poetic realism.'³
Though the writer is concerned with the discovery of truth and dedication to it in all humility, he should present the truth imaginatively. The novel should interpret the truth of life from 'felt-experience' and not from books. This poetic realism of Anand is an innovation in the technique of the Indian novel. Anand has extended the frontiers of the Indian novel by adding his revolutionary and humanistic outlook on life. S.C. Harrex has rightly said that this poetic realism of Anand absorbs the Indian folk tradition; with its strong sense of communal ethos, and Indian epic and metaphoric traditions. At the same time it absorbs continental realism and Naturalism. Whether it is 'emotional realism', psychological realism, critical realism or 'poetic realism', what is interesting to note in them is both Dickens and Anand are realistic in presentation of themes, and delination of characters. With an awareness of the increasing democratic consciousness in the world and radical changes in the values of life, these two creative writers give expression to their progressive ideas in their works of art. Their genuine desire for a new world order makes them take up the cause of the socially weak and as a result their writings have a social and cultural dimension.

No study of Dickens and Anand as conscious artists can ignore their methods or modes of characterization.
In fact the reputation of Dickens and Anand as creative writers of fiction lies also in their art of characterization. Even the social realism of Dickens and Anand arises from their choice and portrayal of characters. The fictional worlds of both Dickens and Anand are characteristic of their respective countries, their respective social milieus and ways of life as also of their national and cultural backgrounds. Both the writers, socially committed as they are make their fictional characters as embodiments or mouthpieces of their own views, ideas and attitudes to life. The art of their characterization can in fact be related to their satirical and reformistic motivations. Both the novelists have portrayed the sufferings of children relating them to (a) the ways of irresponsible parents (b) the diabolical forces of the corrupt society and (c) the callousness and inhumanity which reign educational institutions. The two writers have sympathetically portrayed their child characters. A common pattern in their novels is that their child heroes undergo different adventures and their search is mainly for love, identity and recognition. They feel throughout insecure, helpless and alienated. The evil forces in the society try to thwart their attempts to come up in their lives. But they do not yield to
temptations and succumb to pressures but retain the innocence and basic goodness. While good children in the novels of Dickens are protected by large-hearted benefactors, children in the novels of Anand fight their battles on their own, passing through several adventures and hardships. Both have created good and bad characters as well as characters who win our sympathy. While Forster classifies the characters of Dickens into 'flat' and 'round', critics like Earle Davies consider some of Dickens's characters as caricatures. Northrop Frye is of the opinion that the characters of Dickens are neither realistic portraits nor caricatures but they are 'humours', like the characters in the plays of Ben Jonson. The study reveals that both Dickens and Anand have created types as well as individuals. Another interesting feature of the characters of Dickens is that they have emotional appeal for the readers. A man who was governed by imagination rather than by any dogmatic philosophy, Dickens could always make an emotional appeal to the readers. But the characters of Anand have both emotional and intellectual appeals. Both Dickens and Anand follow the tragi-comic mode in the delineation of characters. While humour is the forte of Dickens, satire is the forte of Anand. While Dickens is often humorous, Anand is always serious. As a result there is plenty
of satire and less of humour in Anand, but he is not cynical.

Both the novelists follow the straightforward method of presenting their stories and the characters through the words and deeds of the men and women they portray. Neither of them attempts psychological analysis of the mind of their characters. Dialogue is a unique mode of discourse in their novels and they reveal their characters through dialogue too.

A study of the novels of Dickens and Anand reveals that their novels have an unmistakable autobiographical dimension and both have successfully transformed their personal experiences into art. Very few writers have been so successful in this art as Anand and Dickens. Both are successful in blending fact with fiction. For instance, Krishna in *Seven Summers* is none other than Anand who tries to trace gradually his own development as a man and a writer. Anand makes use of his childhood experiences in his village with the low-caste boys as well as his stay with Gandhiji in his 'ashram' in his novels. These experiences, indeed, enable him to give an authentic picture of the lives
of the untouchables in his novel Untouchable. Though Dickens has not attempted any such autobiographical novel, one cannot miss the autobiographical elements in his novels. David Copperfield affords us a glimpse into the grim background of Dickens's early life and his struggles.

Finally, the reputation of Dickens and Anand owes very much to their humanistic concerns. In fact, their humanism brings them closer to each other and also invites comparison. Their humanism reinforces their faith in man and enables them to direct their art against all kinds of evil forces which degenerate man. A careful study of Dickens's novels reveals that his humanism is essentially a Christian humanism based on the teachings of Christ. On the other hand, Anand's humanism is not a Christian humanism. His humanism is a synthesis of the Eastern and Western thoughts. His humanism is derived from the philosophy of Marx as well as Buddha and Gurunanak. Anand strikes a balance between the Marxian thoughts and the Eastern philosophy and accepts what he considers best and suitable to him. He calls it a 'comprehensive historic humanism' or 'philosophy of the human person.' In fact his humanism which is based on love, sympathy and brotherhood is governed by his rational outlook rather than by religious notions. In this respect he is a clear contrast to
Charles Dickens.

While all these aspects of the art of Dickens and Anand have been discussed and illustrated in the foregoing chapters there are a few more aspects of their works which call for at least a brief discussion. For instance, the novels of Dickens and Anand lend themselves to a comparative study from the point of view of style and narrative techniques too. Though it is difficult to establish a direct similarity between the styles of these two writers, for they are apart in space and time, it is possible to perceive a similarity in their narrative strategies. Though Anand has been influenced by the style of Dickens, his style of writing differs very much from that of Dickens. The two writers have distinct styles of their own. A careful examination of the methods by which Dickens got his narrative effects, reveal overwhelming evidence of a good craftsmanship. What is interesting to note is that Dickens in his writings has attempted to improve upon almost every technique which had been used by his predecessors.

Dickens's style of writing is certainly unique. He is a careful and accurate observer and makes a successful visual presentation. For instance, his style in *Pickwick Papers* reflects the liveliness of his comic
invention of both action and character. Secondly, Dickens who had a genius for mimicry makes a very successful reproduction of the speech habits of his characters. The Weller's cockney slang and confused V's and W's Jingle's staccato' style of speech, and Grummer's Suffolk accent, are some of the examples.

Related to Dickens's use of these idiolects is his handling of various registers, such as the register of parliament with a formal style of meeting of the Pickwick Club: 'Mr Blotton rose to order. Did the honourable Pickwick allude to him?' Then there is the register of journalism of the hyperbolic and heavily adjectival newspaper style of the Eatanswill Gazette: 'a scene of varied and delicious enchantment—bewildering coruscation of beauty and talent—a lavish and prodigal display of hospitality.' Repetition is his usual descriptive device, through which the impression he wishes to create is built up through a sentence or paragraph until the reader feels that every detail in the scene is a part of a larger whole and is illustrative of some dominant character trait. Another feature of his style is his ability to associate people and objects with striking and unexpected qualities. What is interesting is that inanimate objects are given human attributes, and humans
are associated with natural phenomena. For example, he describes the chimneys in the Golden Square as having 'grown old and melancholy'. Humorous, ironic and witty descriptions are frequent in Dickens's writing and they are used, to varying degrees throughout his novels. Dickens creates comic characters by describing the peculiarities of appearance and speech that resemble caricature.

The humour of Dickens is not limited to the invention of characters alone. His novels also abound in verbal humour. Dickens has a variety of stylistic effects at his disposal. Two important contrasting styles of writing which Dickens uses at specific points in Nicholas Nickleby are the melodramatic and the pathetic. Melodramatic language, is used in the scenes involving some of the villainous characters. His use of pathos is found in his description of Smike's illness and death and Lord Verisopht's death. A close study of the devices employed by Dickens in his novels reveals that he uses the 'rhetorical style' as an integral part of his narrative. Dr. Sucksmith concludes that Dickens is a conscious narrative artist and argues that some of his strengths as well as weaknesses can be viewed in terms of his rhetoric. In examining what he calls 'the rhetoric of sympathy' and irony, Dr. Sucksmith introduces a new concept, that of
'the complex effect', which he relates to the language, structures, characterization and vision in Dickens's novels. He has examined Dickens's novels as conscious and rhetorical art and tried to arrive at his theory and practice of fiction. He is of the view that the 'Complex effect' focuses a double vision of a character so that we are able to view the character both sympathetically and critically. Dickens's use of personification, hyperbole, euphemism and parody helps to build up the general ironic tone. Dr. Sucksmith traces four distinct kinds of sympathy in Dickens. They are: The sympathetic induction of emotion, the sympathy of affinity, the sympathy of approval and pathos. He concludes that Dickens is aware of these four kinds of sympathy and uses them with great skill in his novels. Commenting on the structure of Dickens's novels Dr. Sucksmith concludes,

Structure in Dickens's narrative does not exist as an end in itself but serves rhetorical, aesthetic, and moral purposes. Structural patterns help to articulate moral implications in Dickens's vision...

Another notable quality in the art of Dickens is his wide range of comedy. It includes farce, burlesque, parody the mock-heroic, bathos, satire the comedy of humour the comedy of manners, and 'high comedy'. His comedy is ironic and critical and it is almost invariably full of
life and often sympathetic in other ways. Dickens's satire uses irony as its general method of attack and as he matures, it gains in power and becomes more ambitious in its aim. At first, as in *Pickwick* he aims at scattered targets, like the postures adopted by lawyers and judges, nonconformist ministers, and newspaper editors and the satire remains peripheral. Later, the satire comes to occupy a much more central position in a novel's grand design and is organized into an effective unity. The power which the satire of *Bleak House* gains through its unity and central position is particularly impressive. The charade of justice, the reactionary delusions of members of the ruling class like Lord Boodle to govern and Sir Leicester Dedlock, the divine right Coodle and Doodle to govern England, the irrelevant philanthropy of 'do-goodness' like Mrs. Jellyby and Mrs. Pardiggle, the general air of unreality in which the upper and middle classes live are all shown to contribute to 'the condition of England' and are castigated with a vigorous satirical irony. Finally, the rhetoric of sympathy seeks to establish an emotional bond between the reader and the characters, an emotional involvement in their lives and fortunes; the rhetoric of irony tries to set up a standpoint of detachment.

Dickens's appeal lies also in his art of story telling. Dickens was an avid reader of the eighteenth
century fiction, at least in his earlier years and in the most clearly autobiographical of his novels, *David Copperfield*, he revives the memoir in a manner at once facetious and serious. Since it is a novel of autobiography, in which David recalls his past life, the story starts with his birth and continues in a straightforward manner to the moment of his writing. Dickens uses the first person narrative in this novel since this novel is a fictional autobiography. He uses the first-person narrative in *Great Expectations* too. The first-person narrative is superbly flexible and moves easily from solemn pathos to comic observation, and from meditation to rapid action. *Great Expectations*, like so many novels told in the first person singular, can also be read as the narrator's quest for his true identity. In the case of Pip this means learning to see identity in moral rather than social terms.

There is a similarity between Dickens and Anand in their use of the rhetoric of sympathy and irony. Anand makes use of the rhetoric of sympathy and irony in his novels like Dickens. Anand's satire uses irony as its general method of attack and, as he matures, it gains in power in the same way in which it does in the maturer Dickens. His satire occupies a central position in his novels. The caste-ridden society, the hypocritical priests,
greedy landlords, the high-caste Hindus, the heartless factory owners and the agents of the tea plantations and the capitalist exploiters are all castigated with a vigorous satirical irony.

Another similarity between Dickens and Anand is that both are innovators, as most great writers are. Dickens came at a propitious moment, with no standard novel form yet established to follow or rebel against. He produced six novels between 1836 and 1844. They are different in narrative interest and theme, in tone and structure, often even in style. He did not follow the technique that he had used in *Pickwick Papers* in his subsequent novels. With *Dombey and Son* Dickens establishes a standardized social realism. But *Bleak House* with its juxtaposed narrators, and *Our Mutual Friend* with its involutions and various modes of stylization, are really experimental books. Anand is also an experimenter in form like Dickens. He follows the stream of consciousness technique in *Untouchable* his first novel. But his second novel *Coolie* is more or less picaresque in form like that of *Pickwick Papers* and *Nicholas Nickleby*. His trilogy is in fact a new innovation in form, for the story of Lal Singh is continued in three different novels which show coherence, unity and continuity. Again, his *Seven Ages of Man* is an attempt in fiction-writing to reveal his self. The novels of this group deal with the
Anand is an experimenter in the use of the English language. While Dickens uses colloquial speeches, slang and dialects in his novels, Anand tries to give his English a peculiarly Indian tone and colour. He achieves this by drawing on the resources of the Punjabi language and infusing its essence into normal literary English. He captures the rhythms of the Punjabi colloquial speech in English. Since Anand cannot use any such dialectal English like that of Dickens, he adopts new methods like literal translations, introduction of Hindi and Punjabi words, and sometime un-English, grammatically not sound constructions to capture with realism the sensibility of the Punjabi rural folk. Writing about the non-English speaking people in non-English situations in an alien language does not pose any difficulty to Anand. With fluency, he conveys through English the vast range of expressions and observations. In fact, he has established fairly beyond doubt that English can be adapted to meet the creative needs of the Indian writers in English. Anand renders the Punjabi and sometimes Hindi words into English when he deals with illiterate or rustic characters. But he uses the standard English when he narrates the story or describes character and places. One cannot miss this dichotomy in Anand's use of the English Language. There is a clear dichotomy between his style in...
Like Dickens Anand makes use of the first-person narrative as well as the third-person narrative. He uses the third person narrative in *Coolie*. He is the omniscient narrator of the chronicle of Munoo's life. The narrative which begins dramatically is governed by the point of view of Anand, the humanist. Though he uses the third-person narrative, he does not intervene in the narrative as the novelist-commentator. Only a few passages in *Coolie* seem to be the direct statement of the novelist's creed. The narrative technique in this novel is simple, straightforward. It is without any ramification—no flashback, no introspection, no digression, no poetic rhapsody. In this respect *Coolie* offers a contrast to Raja Rao's *The Serpent And The Rope* which has a complex and variegated narrative technique.

Anand makes use of different techniques of realism and naturalism in *Untouchable*. S.C. Harex points out that Anand makes use of the case-history method sociological documentation, and a pungent life-like speech. We also find in his novels an emphasis on heredity and environment, the advocacy of a thesis for social reform, the derivation of moral values from social premises; preoccupation with the power and ethic of the machine, the introduction of a historical figure (Gandhi) as a character in the action, and the use of an intellectual commentator to conclude the action.
and advance an attitude. In these respects Untouchable is an identifiable product of the 'thirties'. It is also a valuable contribution to the development of the Indian novel in English as well as a useful introduction to Anand's work. In Across the Black Walters Anand sets the natural landscape against a mythic landscape with nightmare scenarios of cosmic destruction and inferno, and in doing so he relies on traditional associations of war with the Indian gods and goddesses of destruction. "The 'Kaliyug' is graphically suggested by Anand's pictorial and symphonic emphasis on scarred, exploding setting where the snow in its whiteness is sinister and confusing." 10 Also, Anand employs the Wordsworthian technique of recollection and psychological appraisal in Seven Summers to convey the child's romantic wonder at the human world with its 'unknown past and its undiscovered future. Landscape symbolism in Seven Summers also serves to objectify recollected emotional experiences and to identify some Indian elements in Krishna's sensibility. 11 Just as Dickens employs the 'fog' and the river as major symbols in his novels, Anand employs three symbols—road, river, mountain—and they are romantic in that they satisfy Krishna's love of long distance 'from horizon to horizon', and 'the mood to connect everything with everything else'. The road and the river are associated with time and the acquisition of knowledge. Both symbols register the passing of general human time, and each represents a stage
in Krishna's development and widening knowledge of the world— 'The Road' section, his first five years and 'The River' section the remaining years of childhood. The child's development, which begins with an impression of reality, leads to questions about the nature of that reality.

Hills and mountains are often presented as extensions of mind or external equivalents of psychic states and dispositions. They epitomise human aspiration and have mystical significance as 'ladders of heaven'. Anand's landscape symbols are 'far from esoteric; associated directly with the meaning of life and with spiritual values, they are comparable to the Ganges and the Himalays, which, of course, are fundamental concepts in Hindu metaphysics.

Anand makes use of the first-person narration in Private Life of an Indian Prince. The narrator is Dr. Shankar, the prince's personal physician. Dr. Shankar portrays the private life of a person as well gives an account of the various stages of Victor's interior derangement. Shankar has a clearly defined objective, compassionate and Freudian role both as character and narrator; thus when the doctor refers to the prince as 'an important case history for my files', he is speaking as physician and narrator simultaneously. Anand allows Shankar considerable latitude
in the way of observation, report, comment and explication.

The over-all structure of the novel is that of flash-back. Marlene Fisher says that this novel remains Anand's most well-crafted novels and testifies to his ability, at its best, to transform felt-experience into art.

Much, more overtly psychological—and Freudian—than any of Anand's other novels, Private life is in large measure the result of the author's working out of psychological problems of his own. His art, in this respect, was not only humanizing, but also a means to the restoration of emotional health.

Dr. Amarendra Kumar regards The Bubble as Anand's colossal, experimental epic of the self, and as the first genuine experiment with the novel form in Indian English literature. He says:

Instead of the neat logic of the form, this rambling novel comes to have life's great variety or density of matter-touffu, its inconclusiveness, unpredictableness and parallelism of processes, and above all a sense of mystery. The multiple point of view, constituted by Lafcadio's notes, Edouard's note-book, a lawyer's brief case etc., enriches our experience of the multifaceted human existence or reality according to the author's design... The fascination of this experimental, versatile, relaxed form is, as Anand views it, the prime motive factor in the conception of the Bubble in a similar form, with great resources and a wider range of themes and ideas.

Joyce's Portrait of an Artist as a Young Man is closer to Anand's conception of The Bubble as an imaginative piece of autobiodata. The Bubble is an outstanding work of the author from the point of view of technique. Since the novel
dramatizes both experience and conscious thought and contemplates as well as mimes the creative process by a sort of recollection of emotions in tranquility, its strategies contrive a type of action that attains its growth to climax through multiple shifts of focus. The artfully-contrived form of letters, diary note, journals and straightforward story comes to have a fluid, switchy contour with its texture of narrative detail, sense data, feeling, thought, memory, dream, talk and speech. A story told by a character-narrator in this manner becomes a narrative monologue with an objective frame of dialogue, welding, together individual consciousness and the universal mind. Ten novellas of varying length, with inner titles and clusters of epigraphs are twined together in a single design woven by the author's fictional self-projection in the figure of Krishnan Chander Azad, who embodies the divine joy of the identity of body and spirit in love and saturates the whole book with the flavour of felt experience and thought.  

Anand resorts to dream as a symbolic device to express the smothered longings and agonies in a poetic, metamorphic form of a narrative value. As a counterpoise to the expository, analytic method of the novel, "dream dramatizes and implies the idea and achieves a density of texture where fantasy provides the missing logic, figuratively".  

In the very first letter to Noor, in the
first part of the book, Krishna's dream about the tragedy of his love figures in the metamorphosis of his beloved Yasmin's ghost into a pigeon, strangled by her friend 'till the feathers flew in a thousand wipes of cloud'. This dream recreates the horror and brutality of the act in a poetic figure ironically evoking associations of innocence, delicacy and savagery. This alternation of the dream and reality anticipates the rhythm of recurrence of love and passion as well as reflection and thus establishes the design of the book. In point of style The Bubble is as varied as its contexts, from the cool, laconic rhythms of E.M. Forster's or Bertrand Russell's idiom to the overflowingly lyrical conception of the Krishnan-Irene love. At its poetic level, this passionate, romantic love takes shape in the imagery of light and bloom, of flower, often loud in tone. Anand is a powerful novelist with a poetic, compassionate, dynamic vision of life and a wide scale of interests social, political, cultural, historical, philosophical and literary. In The Bubble his metaphor is man and his mind, all experience and ideas, and his art is recreative, dramatic, discursive and symphonic. It should be admitted that Anand's Bubble is one of the very few genuine experiments with the novel-form in Indian-English fiction, an outcome of the Western impact on his mind and art. He who strove hard to gain a personal identity for Indian English fiction gives it a new direction by his novel
experiment that goes to confirm the broader critical view that form could still be a passionate preoccupation in the post-modern era.

Again, Anand's trilogy is an impressive achievement; its scope is epical. It presents a great historical story, and it presents it in fine detail, searching out every grain of truth as it goes. Along with history it offers geography, the folklore, the religion, the values and attitudes of the many strata of Indian society. The trilogy is conceived in the fictional framework of the western social realist novel with the Aristotelian beginning-middle-end form, suitably adapted to communicate an Indian reality.

Anand follows the first-person narrative again, in *Seven Summers*, *Morning Face* and *Confession of a Lover*. Since they are all autobiographical in nature, the first-person narrative is very effective. The variety of tone and structure of *Seven Summers*, *Morning Face*, and *Confession of a Lover* reflect the changing and growing of the youth with whom these novels deal. A close study of his novels reveals that he is the first Indian writer to make a conscious experiment in diction by rendering Indian idioms and metaphors consciously into English. He takes liberties with the English language by bending that language to his own needs. This must be construed as a sign that he has ceased to consider it as an alien language. It is also a proof of
his mastery of the English language. Prof. M. K. Naik has rightly summed up this aspect of Anand's art:

His humanitarian compassion which gives an unmistakable ring of sincerity to narrative after narrative; his 'saeva indignatio' against social wrongs and his ruthless realism in exposing the exploitation of the bottom dogs of Indian society; the vast range of his work; the wealth of characters from different strata of Indian society life in it; his significant experiments in form in novels like Untouchable and the The Big Heart and stories like 'The Lost child'; his daring attempt to float 'Pigeon Indian' in the firmament of Indian writing in English; his narrative and descriptive talent and the lyricism that enlivens his prose, when occasion demands—all these stamp him as a major Indian novelist. 15

The same humanitarian compassion has also given Dickens an unmistakable ring of sincerity to narrative after narrative. Their humanism is the focal point of their fiction and it has determined their range, scope and their techniques.

Even a casual comparative study of the novels of Dickens and Anand should reveal that humour and satire are part of their views of life and that they are central to their perceptions and modes of communication. They are in fact, the principal strands of the fabrics of their narration, description and character study. Also, Dickens and Anand have a comic sense and it is manifested in their novels
in many forms satire, humour and irony. Pathos in their novels arises from a description of the immense suffering of the bottom dogs of the society. In Coolie and Untouchable there are pathetic scenes. Munoo's death, like that of little Nell might have been an occasion of violent tear-mongering for Dickens but Anand describes it quietly. Similarly, pathos is free from sentimentalism in Untouchable. Only in Death of a Hero and A Lament on the Death of a Master of Arts there is sentimentality. In fact, pathos is the forte as well as the weakness of the two writers. The comic sense is the natural corollary to their reformistic zeal. Since Dickens and Anand are social reformers, their comic sense for the most part manifests itself in satire. Both the writers find that the satirical-humour is the most convenient and useful device to express their progressive ideas as well as their attitudes to life. A close study of their novels reveals a certain common pattern of satirical humour running through all of them. The general pattern seems to be that of the protagonist as a helpless victim of the corrupt society trying to fight against all odd forces which work against them. The search of the protagonist is mainly for love, recognition and identity. Though the protagonists of their novels undergo various experiences and come in contact with evil forces, they are not corrupted by any force but retain their innocence and basic goodness. Their experiences enable them
to understand life in full and give them strength to face the future.

As it emerges from the foregoing study Dickens and Anand have almost identical place in the history of the English novel in the sense that both are writers with a commitment and seriousness of purpose who have used the novel as an effective medium for the dissemination of ideas which are basically moralistic and humanistic. Both are great story tellers whose primary aim, without doubt is to give the world well-told stories. In telling stories, they have used all the well-known modes of narration, description and dialogue as also all the techniques and rhetorics of story-telling widely used by the novelists of the nineteenth and the twentieth centuries. One finds in their novels many similarities and parallelisms not only in themes, motives and concerns, but also in modes, techniques and forms as has been established in the foregoing chapters. Though neither Dickens nor Anand wrote for any particular audience both of them certainly wrote for the intelligentsia, the enlightened sections of the society with a view to open their eyes and rouse their conscience and make them become aware of all the social ills, irregularities, injustices and moral and spiritual maladies which were affecting the societies of their times. In other words, both are writers who are distinctively democratic and humanistic. Humanism
is in fact the greatest common factor in the works of these two writers in the sense that man is the centre of interest in all that they have written. As Dr.K.R.S.Iyenger has pointed out in a recent review, humanism is by no means yet another invasion of the West or a latter day eruption from the East, but a way of thinking, feeling and being that has found favour with men and shaped their lives through their ages and the world over.\(^9\) Humanism has meant different things to men of different ages and cultures and since man himself is a transitional being moving towards new horizons, humanism turns out to be a fluid evolving dogma. But its basic emphasis has always been and will continue to be on man and his well-being with genuine feelings of compassion and pity for the suffering mankind which has been the source of all the creative thinking which inspired the writings of both Dickens and Anand. The study attempted in this dissertation has while seeking to identify this common thematic centrality in their writings, found a number of similarities and parallelisms at the thematic, structural and stylistic levels.

While the comparative study has identified a number of significant similarities and parallelisms, between the two writers at the thematic, structural and stylistic levels, has sought to underscore this thematic centrality in the novels of Dickens and Anand, namely, their sympathetic and
loving interest in man, both the individual man and the social man. It is this aspect of the works of the two writers which, it should be said, brings the two writers together and provides the basic justification for the comparative study attempted, a study which, it is hoped, gives many fresh insights into the works of the two writers and places them in new perspectives.

***
NOTES


3. Ibid., pp. 128-129.

4. Ibid., p. 141.


6. Ibid., Chap. 15, p. 151.


8. Ibid., p. 166.


10. Ibid., p. 112.

11. Ibid., pp. 128-130.

12. Ibid., p. 131.


15. Ibid., p. 41.

16. Ibid., p. 42.
17 Ibid., p. 49
