CHAPTER- 3
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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 outcasts. 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.¹

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 Dostoevsky’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 itself is very realistic. *Untouchable* is a realistic novel of socially crushed protagonist Bakha. It is a slice from a life without 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 washermen, 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.²

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.³
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. ⁴
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.⁵

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.⁶
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.7

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.\textsuperscript{8}

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?\textsuperscript{9}

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.¹⁰

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.\[11\]

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!”
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! 13

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?’

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.’
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.\(^{16}\)

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.\(^{17}\)

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”.

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.¹⁹

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. 20

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.21

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.\textsuperscript{22}

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.
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 as 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.”

*Coolie* is a powerful social tragedy due to the artistic treatment of cruel, inhuman social forges 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!  

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.
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! 26
Anand has painted the true picture of Munoo with the real color of life. The harsh reality found in the novel. The very subject itself 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. 27

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.  

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. 

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’. 30

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.  

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.  

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 observers 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.  

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.  

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.
*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.\(^{36}\)

*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!\(^{37}\)

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.38

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.39

‘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 anther 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.⁴⁰

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.⁴¹

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. 42

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.43

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.44

_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.45

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.46

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? 47
Social setup 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. 48

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 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 outstanding 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 diver 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.  

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.  

Whatever be the ways of conveying his art, it is art with a purpose for Anand. His aim as social reformers 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.\textsuperscript{51}

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 \textit{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:

\begin{quote}
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,
\end{quote}
begging with a wail, and half metallic from reception: O’ man, give me a piece.\textsuperscript{52}

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.\textsuperscript{53}

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.54

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.55

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”.56
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
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 have 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.\textsuperscript{58}

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, infact, 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 experimentation 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!
References:


3. Ibid., p.12.

4. Ibid., p.13

5 Ibid., p.15.

6 Ibid., p.20.


8. Ibid., p.27.

9. Ibid., p.28-29.

10. Ibid., p.69.

11. Ibid., p.74.
12. Ibid., p.53.

13. Ibid., p.53.

15. Ibid., p.81.
16. Ibid., p.83.
17. Ibid., p.84.
18. Ibid., p.89.
19. Ibid., p.9.


25. Ibid., p.27.

26. Ibid., p.17.

27. Ibid., p.57.
28. Ibid., p. 28.


31. Ibid., p. 45.

32. Ibid., p. 57.


37. Ibid., p. 207.


40. Ibid., p.266-267.

41. Ibid., p.257.

42. Ibid., p.318.


46. Ibid., p.245.

47. Ibid., p.268.


52. Ibid., p.162.


