CHAPTER V

MORNING FACE

This particular novel MORNING FACE has been selected because the theme of protest which, of course, is present in the other three novels of the tetralogy is especially poignant in this novel. No doubt, it is no less pungent in CONFESSION OF A LOVER, but the limited scope of the thesis cannot possibly include that into this chapter. Anand has dealt with the period of adolescence for the first time in MORNING FACE. Besides this, the record of the novel is objective because it has been presented through an adolescent Krishan exactly as he feels, thinks and behaves. So the record is truly realistic because the perception of adolescence is clear as it is not coloured by ideas, categories, constructions, biases and interests. Alastair Niven finds in his semi-autobiographical novels "strong elements of protest against the closed Indian society." He seems to be right because in a letter to the present writer dated August 20, 1979, Anand wrote:

I began to confess to myself all the inhibitions, prohibitions, taboos and hindrances in the way of growth. In this monologue, therefore, the revolt against the accepted religions, the stereotype of family, caste, slavery of mind and body and the shut-in putrescent culture become audible. Each novel was a theme taken from the confessional. Therefore, everyone of these embody the protest.

The study of one of the confessional novels of Anand is, therefore, essential to understand him properly as a
fictional writer. Moreover, his novels are interrelated so far so that some of the characters continue to reappear in his various novels but particularly so in his tetralogy. Hence any critical study of his fiction without including at least, one of his semi-autobiographical novels will be incomplete in itself. Gillian Packham, an Australian writer, makes a relevant statement: "His [Anand's] novels should not be viewed as a series of isolated pieces, but rather as a single œuvre which as Jack Lyndsay pointed out thirty five years ago, was to form a single 'Comédie Humaine' on Balzacian lines." The development of the hero Krishan along with the depiction of the conditions prevalent in India continue throughout the novel. These aspects will perhaps be unfolded further, particularly the growth of Krishan in the context of India and the world at large in his other novels contemplated to be written in the series. D. Riemenschneider justly states that Anand's "novels are concerned with the problems of self-realisation and that there is a single constant development through the novels which one protagonist beginning with the same degree of maturity as the last protagonist has achieved at the end of the previous novel." The continuous growth of his protagonists is true in respect of all his novels but it is particularly so in his confessional novels. In MORNING FACE the full development of adolescence has been analysed involving Krishan's strong protest against all the hinderances that stand in the way of full development of a teen-ager.
K.M. Sinha in the Appendix of his book MULK RAJ ANAND writes very correctly about Krishan:

Morning Face reveals the growth of self-awareness. Fiery, tense and brilliant, he [Krishan] shines like a rough diamond through difficult days of childhood and youth. Living fitfully with a conservative family and a ritualistic society, Krishan Chander grows sensitively to a life of quest, of love.

Krishan becomes more and more conscious about the life around him. He abhors this life which really prepares him to play the role of a rebel against the rotten life. Anand’s letter written to Dr. Niven on March 2, 1977, though applicable to some extent to all his novels, is especially relevant to his confessional novels:

At last some people have realised...that my writing has a direct, intimate and organic connection with my life...You will find in the three volumes published, all the displacements, the repudiations of the tribe, the wanderings, agencies of loneliness, exaltations, heartbreaks, furies, ribaldry, fantasies and the people neither heroic nor hopeful, nor high-minded, nor low-minded, but transformed by the naive poet’s mind of mine of the days of my youth...

In the first three confessional novels, SEVEN SUMMERS, MORNING FACE and CONFESSION OF A LOVER, Krishan’s personal growth has been shown very vividly along with glimpses of life in the British India including historical events of national importance. MORNING FACE COVERS Krishan’s six years of life from 1914 to 1919. It is a period of his passing childhood and adolescence. Saros Cowasjee rightly remarks:
The story of the individual, as it proceeds, touches history along a tangential line. The result is a unique combination of biography (if not autobiography), and history where, through Krishan's involvement, we see the aspirations of a whole generation of youths caught between the orthodoxy of their elders and the new concepts of political and social freedoms that were emerging.

Thus Mulk Raj Anand has admitted the fact of these novels as being semi-biographical in nature. He avers too, that Krishan's feelings of resentment against the various restrictions and taboos manifest his clear protest against the rotten social structure. Anand wants his hero to be a revolutionary and an inspirational figure. In his dedication of MORNING FACE to Krishan Chander, Anand writes:

The struggle of rebels like you cannot be in vain. For the hangover of the passions, the self-searchings and the actions of men like you may penetrate into the faculties and experiences of some other human beings and a few men may take heart and may face the realities.

The novelist expects Krishan to develop himself into a great force—a model from whom others may take strength and manly vigour. The various critics view this novel primarily as containing strong elements of protest against all the barriers that obstruct the proper growth of an adolescent in the Indian society. The role of Krishan in the novel reveals to the reader that the children's desires, feelings, emotions and actions are disapproved and thwarted when they are made to obey authoritatively. Their curiosity to know and learn things is ruthlessly suppressed. The novel creates a new awareness that enables the reader to see the paralysing forces
restricting freedom in every sphere of life and making him feel the urgency of defying them. Anand is determined to reconstrue human consciousness itself in a new manner. So an effort will be made to focus on the development of Krishan as an adolescent who finds himself in a suffocating and stifling atmosphere who therefore opposes what is wrong, unjust and evil.

The theme of MORNING FACE was originally conceived even before Mulk Raj Anand wrote his first novel UNTOUCHABLE, but it was not published until the year 1968. In the present dissertation, it is the last novel for analysis for the theme of protest. Till recently, it was the second novel in the trilogy. Since the release of THE BUBBLE, it is the second book of the tetralogy—SEVEN SUMMERS, MORNING FACE, CONFESSION OF A LOVER and THE BUBBLE which is a recent publication. Mulk Raj Anand plans to write seven novels in sequence relating to 'Seven Ages of Man' which is a Shakespearean term. It is a unique undertaking of the novelist which is perhaps not to be found so far in the entire field of the Indo-Anglian literature.

The present analysis is an attempt to show that MORNING FACE besides being a record of Krishan's sensory and emotional experiences, is also intended to answer the need of the age through various protests by concretizing their full realisation or consciousness in all its myriad forms.

But a brief summary of the novel is necessary to understand and illustrate the manifold implications of the quality of protest found in it before the various protests are dealt with individually.
The novel deals with a large family comprising two brothers, Ram Chand, a head clerk in Military Service, and Partap who has adopted his ancestral profession of coppersmithy. Ram Chand's wife Sundri has five sons. The eldest son Harish is in Government Service. Ganesh, Krishan and Shiv are in school while the youngest one Prithvi dies in his childhood. Partap's wife Devki has a lovely daughter Kaushalya who dies soon after the novel begins.

Ram Chand's family has been shown travelling by train from Nowshehra to Amritsar. Soon after their arrival in Amritsar there is a meeting of the brotherhood to decide whether to remain the followers of Aga Khan or not. Finally it is decided that they should come back to the Hindu faith. Sundri creates unpleasantness because of her ill-will towards Partap and his wife Devki. Then there is a quarrel over the family property with grandma Kokoilli. Sundri's blind faith in various superstitions becomes explicit when the whole family goes to the Golden Temple.

Ram Chand gets Ganesh and Krishan admitted in a school at Amritsar before his leave is over. Krishan here comes in contact with the Dutt Brothers — Dev Dutt and Bhagwan Dutt, the staunch Arya Samajists, their sisters Dhanwanti and Bhagwanti and Dev Dutt's wife Parvati, a patient of rheumatism.

Krishan's father leaves his family back in Amritsar and goes to resume his duties in the army. At home, Krishan is
much disturbed by his mother's scandalous talk with other women in regard to Devki's immoral life. Her superstitious practices frighten Krishan very much on account of which he falls ill. Instead of taking him to the doctor, Sundri tries to cure him of his disease with her blind faith in superstitions which only aggravate his illness. The Dutt brothers denounce the superstitions and rituals but to no avail.

Krishan is given severe physical punishment in the school. Being very sensitive, he takes it to heart. Consequently, he becomes wild and defiant. Then his cousin Kaushalya's death perturbs him so much that he turns inward. But Dev Dutt gets him out of his frustrations by telling him about the heroic deeds of Lala Lajpat Rai, Ajit Singh, Lala Hardyal, and Gurdit Singh. As a result, Krishan is all for freedom of the country.

After this, Ganesh and Krishan are sent to Ludhiana for studying under the guidance of Harish who is an Assistant Jailer there. Krishan is not at peace there because he feels lonely, sad and insecure. Harish's wife ill-treats him and Harish beats his wife in turn. Even at school, Krishan is the victim of the teacher's cruelty. So he suffers much. His sufferings transform him into a defiant adolescent. Meanwhile uncle Partap's death is a deep shock to Krishan. In Amritsar, Krishan feels surprised at the ritual of mourning. A new consciousness emerges in him when the Dutt brothers condemn all the rituals relating to death. They try to make the
brotherhood understand the inevitability of death. Further, Krishan is shocked when he finds his parents trying to grab as much money as they can from Devki, the widow. Still worse happens when she is forced to adopt Ganesh as her son. Krishan begins to think ever deeply wishing to solve the mystery of existence. He also thinks of his parents who deliberately indulge in wrong-doing on account of their greed.

At Kanowan where Devki is getting a well dug in memory of her husband, Krishan comes in contact with Mahant Nand Gir who lives a life of ease at the cost of the poor. He also meets Sital Gir who is a true servant of the Math. Ananta looks to him a handsome and gay personality about whom he hears that he has taken the place of Devki's husband. In Amritsar, the revolutionary couple; Dr. Chooni Lal and his wife Shahnunta impress Krishan the most. At the same time, Student Fedar Nathree, impresses him with his revolutionary ideas.

There is a wave of opposition to the foreign rule in the whole country and there are arrests all over India. Krishan is also arrested for unknowingly breaking the curfew and is flogged. His mother gets him released by slapping the Police Officer. Krishan's father reprimands him for his folly and does not allow anybody in the house to talk against the British Government, particularly at a time, when there is the horrible news of the massacre of the Jallianwallah Bagh. He manages to send Krishan to the Kangra Valley to get rid of his rebelliousness, at least for some time.
At Alampur in Kangra valley, Krishan feels disappointed at the ill-treatment given to Bhagwan Dass, the nephew of Babu Khushi Ram of the 31st Panjab Regiment but at the same time, he gets inspired by the revolutionary talk of Babu Khushi Ram's brother Hari Hari B.A. Headmaster of Alampur School. There, Krishan also meets Subedar Garkah Singh whose son Ajit Singh is Jamadar in the army. Ajit Singh is blindly for the English rule whereas Hari Hari stands for national freedom. Ajit Singh complaints to Khushi Ram that Krishan and Bhagwan Dass are listening to Hari Hari's seditious talk. Consequently, Khushi Ram is furiously rebukes both the boys. Krishan feels tense and falls ill. His father on getting a wire about his illness, takes him back to the Jehlum Cantonment. There Krishan finds that Dr. Chuni Lal is dismissed and Shakuntla is a patient of tuberculosis. Krishan is intoxicated with the fiery ideas of Dr. Chuni Lal. Further, the sad news of the deaths and suicides of some Indian soldiers while fighting abroad in the army grieves Krishan. His father is quite insensitive to their tragic end. He is happy because he is one of the award winners for his meritorious services whereas Krishan feels that he should fight against the slavery of the country. He jumps across the walls of the school to join the procession of Lala Lajpat Rai which shows his enthusiasm for the national freedom. Some of his friends also follow him in joining the procession. Later on, the three friends Krishan, Ismat Ullah and Bhagwan Singh take an oath to fight against
all the wrongs and injustices especially against the British rule.

Now after the story content, the analysis which follows will seek to find out and interpret the characteristic aspects of various major protests in the novel:

1. Indian Family System.
3. Education System.
5. Slavery.

INDIAN FAMILY SYSTEM:

Krishan's growth amidst various family conflicts, clashes, quarrels, greed, mutual jealousies, superstitions and also love and affection will be studied from the protest point of view:

Soon after the joint family comes together, various bickerings and quarrels take place. Krishan's mother Sundri is not well disposed towards her husband's younger brother Partap and his wife Devki. The basic reason for the bone of contention is the ancestral property which is given only to Partap by his mother whereas a share of which should have also gone to his elder brother Ram Chand who feels annoyed because of this unjust deprivation.

Sundri's doubts and feelings of hatred towards Partap can be seen when the former is almost certain that her eldest
sen Harish steals things from the Government Store and gives them to his uncle Partap who has, in Sundri’s opinion, turned Harish into a drunkard like himself. She grudges if Harish steals anything and gives it to Partap, but she does not mind accepting the carpet which is perhaps also taken from the store by him. She ignores Krishan when he reminds her of that carpet. She further doubts that he might have squandered the money on worthless pursuits. So she utters: "To be sure, Partap must have pawned or sold all the family jewellery and spent the fortune already on the prostitutes! Or given everything away to Devki’s parents."(11)

Partap is a man of gay abandonment. Though he believes in the principle ‘eat, drink and be merry,’ he is also a devoted artisan who does his work sincerely. Anyhow, he is not in the good books of Sundri because of her high concern for money of which Ram Chand has been deprived. Krishan grows and becomes much more aware of the conflicts of the family. He knows that his father is of the same view about Partap but being educated and shrewd, he dislikes talking in regard to this bitterness. Ram Chand along with his wife and children is away in the army for most of the time of the year and Partap because of his ancestral profession is always at home with his parents. This may be one of the reasons that their mother gives all the jewellery to Partap because she might be dependent on him in her old age. Ram Chand’s close-fistedness might be another reason but whatever the reason, there is hardly any
house in the Indian Joint family system which is free from
the blight or curse of such problems which generate ill-will,
jealousy and hatred.

Obviously, Anand is pointing out that the Indian family
system which the natives tend to glorify is in fact rotten. It is not
what Indians tend to present for the consumption of the
foreigners. Unlike Raja Rae who in THE SERPENT AND THE
ROPE litanises the Indian family with the help of myth and
religion, Anand is telling things as they are. He is not
for idealised representation but for brutal truth-telling.

To return to the specifics, on the very first day of
their arrival in Amritsar, Sundri warns her children not to
attend the company of Partap and Devki:

Now, to-day is different, but you are aware
of the influence of your uncle. He is
drunken and keeps prostitutes! And you
are not to be led astray by him. And by
Devki either — she drinks and plays cards
and eats betel leaf! — Don't be lured
by her even if she tries to win you over
by giving you sweets or paisa. (12)

Sundri is sowing the seeds of hatred by poisoning the
minds of children against Partap and Devki. On the contrary,
their love and affection towards children, particularly
towards Krishan is true. That is why Krishan hates his parents'
talk against them. Sometimes he thinks of leaving the scandalous
place while at other times, he is on the verge of weeping
because of his helplessness. Thus he is trapped on the cross
of helpless plight and impotent assertion of rage. Perhaps
Anand is protesting against the ignorance and callousness
of the Indian parents. They project or introject into the psyche of their children their own shadows of hatred and ill-will on their relatives, neighbours, colleagues, never realising the pathology and traumas they subject their children to, which is fraught with tragic consequences for their growth or later development. Not only do they introject their shadows into the psyche of their children, but they also take it on the children of their relatives on whom they are targeting their disapproval. For example, Sundri declares Partap's daughter Kaushalya to be a 'spoilt' child when the latter refuses to play with Shiv because she wants her own separate 'toy-train'. Sundri again sharply criticises Partap when he assures his daughter that he would bring her the requisite toy. Sundri is not caring for the basic need of love and esteem of the child and is trying to deprive her of her freedom.

In terms of Indian Philosophy, Vedic or otherwise, the Indians glorify talk of *Rita*, order, harmony, integration and the need to introduce children into its principles but in reality, they subject them to chaos.

The common property in the joint family becomes the root cause of all the squabbles and squirms. Sundri does not wish that Partap should spend money unnecessarily not even for the sake of children but Partap thinks otherwise saying that he is "not like other people who believe that money should be hoarded." (13) She then spits her anger out: "To be sure, your mother left almost everything to you and not to the father of Harish."
So you can squander it all. Easy come, easy go. "(13) She is indignant, does not take food, leaves the place and thus poisons the atmosphere which places the children in a strange position.

Anand is very realistic in his depiction because such things as illustrated above are not uncommon in the Indian families. The quarrels over the family property, particularly landed property, often lead to litigation and enmity with the result that children too develop the feelings of ill-will and hatred because of such an environment which is not at all congenial to their growth. For instance, Krishan feels perturbed at such quarrels and suffers... from a sense of 'ghaasen-maacen' which is Anand's Punjabi phrase for a state of confusion or bewilderment.

Again, there is a hot discussion which is almost changed into a quarrel on the question of the family land, a well and jewellery. Here Ram Chand and his brother Partap are on one side and their grandma Keke Killi on the other. Ram Chand and his family want a share in the property which their grand-uncle has kept to himself. So there are allegations and counter-allegations among them which ultimately increase the enmity. Keke-Killi's son Machinder Nath loses no time in taking revenge by not allowing Krishan's mother to take her bath at the disputed well. He manhandles her, pushes her away and also slaps Ganesha who accompanies his mother.
Usually in the Indian family system, the problems which can be solved with understanding and patience, are made so serious by the lower middle class consciousness that they give rise to further troubles. At such times, the peace-makers are seldom found whereas mischief-mongers, inciters and instigators who aggravate the situation by fanning the fires of discord are in abundance. The same thing happens in this case when some of the people of their brotherhood try to instigate Ram Chand to file a case against Amir Chand, the grand-uncle who is unjust to his family. Krishan's father being wise and practical avoids seeking legal remedy.

Anand is not unaware of the merits of the joint family system because he recognises the values of love, affection, protection and solidarity. For example, Partap and Devki love Krishan who in turn loves them. That is why he is happier in their company than even in the company of his parents. Despite the bad feelings of Krishan's mother against Partap, the latter loves Krishan and gives him a sense of self-esteem. Besides this, Krishan and Ganesh can go to Harish to live with him and study there. He affectionately supports them and looks after them. Krishan can live with his aunt Devki and get college education there. Even the father who is harsh and repressive comes to the rescue of his children during their illness. He rescues Harish when he becomes directly involved in the embezzlement of Government money. On hearing the illness of her niece Kakhalya,
he at once comes on leave and tries his best to procure the best available medical treatment for her. The point is that in spite of bickerings, the Indian family does offer protection, security and love to its members. Of course, there is a certain lack of sensitivity and inwardness. For example, the family does not know the suffering that Krishan is going through as a result of the death of his cousin Kaushalya whom he loves intensely:

Only, I wondered why my beautiful world of happiness had been so suddenly destroyed. Why this death which had changed everything? What was this creeping, uncanny frightening spirit which stole up and took my Kaushalya away? What was death? And what was the meaning of life? ....And it seemed to me that my sense of joy had also died with Kaushalya’s passing away. (39)

Evidently, Krishan who is sad at Kaushalya’s untimely and sudden demise, is thinking about death and life. No doubt, other deaths in the family or locality affect his sensitive mind but this unforgettable death for Krishan is surely "the first turning point" in his "growth from innocence to awareness." (90)

Anand is also protesting against the Indian marriage system through the failure of several marriages in the novel. Harish and Draupadi’s married life is a complete failure. Nobody in the family is happy with this marriage. Both Harish and Draupadi are unhappy and discontented. Harish turns to prostitutes and it is his good fortune that he finds a woman like Muntaz, the prostitute who truly loves him.
Harish tells Krishan in reply to the latter's question that his marriage with Mumtaz would bring happiness. "Correct! But our parents do not understand this. They arrange marriages. And then --- New Neora --- he is lucky! He is marrying Meti, the sister of Mumtaz." (220) Obviously, the so-called prestige of the family does not permit him to marry her. Nor is there any way out for Īdraupadi. She is destined to count her days in the house of Harish. Anand is trying to convey the idea that the proposed couple is not given any freedom or choice in the Indian society.

Another aspect of this family system is that the elders demand automatic respect from the young only because they happen to be elder in years. Though Krishan feels the warmth of love of his brother Harish who is not so open and frank with Krishan as the latter wants him to be. The reason is that Harish tries "to hide it in his role as the righteous Hindu elder brother demanding respect according to the age-old conventions." (169) Though Krishan likes his brother, he does not like his sister-in-law's "solemn knit brow face". He is given food outside the kitchen simply because he is non-vegetarian on account of which he feels insulted. There are always orders from her for maintaining purity and cleanliness in the house. She often expresses her anger inflicting pain on him. So her behaviour makes Krishan miss his mother all the more with the result that he finds himself in a state of utter despair.
Harish is a typical Indian husband in the sense that he exercises his full authority over his wife Draupadi. Though their marital relations are always strained, he refuses to send her with her father because her parents are the followers of Aga Khan. He would have sent her gladly but under the fear of excommunication from his brotherhood, he cannot do so. Draupadi exposes him before her father: "They have no shame! They can go to Mussalman prostitutes, eat and drink with them but I am not allowed to go home to my parents because we retain our faith in Aga Khan." (202) Though later on, Harish himself takes her to her parents with the condition that she should see her people during the day and come back in the evening to his maternal uncle's house where they will be staying. She has to submit to her husband's wishes like an ideal Hindu wife. Though there is no love lost between them, she has to obey him and to pull on with him anyhow.

Then another shock comes to him in the death of his uncle Partap. As a result of this, he "felt weak, insecure, lacking in knowledge of life." (227) The shocking death of Partap is made all the more horrible when there is the striking and beating of breasts by the women of his brotherhood; They present a show of weeping and crying rhythmically making the already gloomy atmosphere gloomier. They, instead of sharing the sorrow and relieving the pain of the concerned family, increase it by their foolish customs. Dev Dutt -- an Arya Samaj
and a social worker raises his voice against these bad customs
while talking to Krishan and Ganesh:

We should know that life is not merely a list of ancestral properties. And we should learn from the shock of death how to behave in this life. We should know that if we can conduct our personal lives in search of truth — that is the only kind of noble life! ....We should dedicate ourselves to help our brethren....And if these brethren are ignorant or have fallen, then we should be bold enough to tell them ....In our country there are so many superstitions and bad habits, through our servility to custom and the British, that only frank people and those who listen to their inner-self can do something ....Ours is a
time for saints and revolutionaries! ....
We must struggle — fight, fight, fight for truth all the way!  (22)

Anand is trying to show through Dev Dutt that life is not so cheap as to be wasted over the quarrels of the family wealth. It is something higher. Referring to Partap's death, he advises them to learn from it a great lesson of life which is a constant struggle for freedom. He exhorts the reader to listen to the voice of conscience and to follow the path of truth, emphasising that only the truthful and revolutionary people can bring about a change which is needed at present.

His inspiring words are imprinted on Krishan's mind and he enthusiastically feels determined to follow the path of struggles:
"If anything I would be a revolutionary and not a saint. I would struggle against everything for the 'spark' of life in man. I would be proud to be called 'Nutfa' — spark. I would be like a flame." (23) Krishan's revolutionary zeal can be felt
when Krishan resolves to be fearless and active throughout his life.

Generally there is a conventional gettogether of brotherhood almost daily till the last rites of the dead are performed but the ugly aspect of the situation is that instead of giving wise thought to what life is, their talk becomes irrelevant. Here the brotherhood of Partap talks about the rumours of the latter's death and their indirect accusations and counter-accusations pollute the atmosphere. Even the Chaudhari of brotherhood, Lala Acharaj Mall cannot help putting Ram Chand to shame and humiliation because his son has allowed his wife to pay a visit to her Agha Khani parents. Needless to say, they are not there to express their sorrow but to humiliate the man whom they consider superior because of his Military Service and better education. So out of jealousy, their motive is to let him down. On the other hand, Ram Chand and Sundri have come to Amritsar to mourn the death of Partap but Sundri is busy abusing and cursing Draupadi for the ill health of her children and Krishan's father seems to be concerned more with his dead brother's wealth than with his death. "I knew this much that Partap was demanding partition of the family houses and would have drunk everything away with his cronies like Ananta!....Now, that money can be spent on Ganesh's marriage."(24)

It is really very sad that Ram Chand should think like this at the death of his real brother who has just died. His avaricious attitude seems to have suppressed in him all that
is fine in life --the spirit of love. Krishan feels surprised at his father's greed and starts hating him.

Anand is expressing his protest against the new god of money that is the Mammon-Worship. In his dedicatory note in the MORNING FACE, Anand writes:

...as you will find out, in your later incarnations, you are really not the Krishan of the age of the gods, you cannot be, because the age of the gods is over. You seem to be inspiring to the new contemporary myth of man of the Kaliyug, the iron age, in which Money itself, as a vast impersonal mechanism of power, inexorably governs life, like an Unknown Fate, as the Unknown Gods, or the Unknown evil in man, commanded life in the past, pursuing its seemingly mysterious ends, indifferent to the feelings of men and women. (25)

Anand throws light on the chief place being given to money in modern times making it obvious that Krishan the hero of the novel cannot assume the position of the mythic hero of The Mahabharata because he has to play a different role in the context of the society where money has become all powerful —a new kind of God, which can make or mar the destiny of man.

Anand is pointing out that practically no place is being given to Eros in the Indian Society. For example, there is a genuine bond of love between Devki and Krishan but the former is forced to adopt the latter's elder brother Ganesh as her son who calls her 'murderess' behind her back and not Krishan who loves her truly. The arrangement is made not to help Devki but to grab her money. Krishan feels shocked
when he finds "that the love bond between Devki and myself mattered nothing in the face of the hypocrirical formalities in which our family believed." (261) The arrangement is purely mercenary because the marriage of Ganesh is approaching and Devki is supposed to bear the expenses to be incurred on it. Alastair Niven is very correct when he points out that money is "the inexorable force with which it governs modern life, is for him [Krishan] the tragedy of existence." 9

Ram Chand has no real sympathy with Devki. Still he wants her to lead the life of a respectable widow which means denial of life to her in every respect because widowhood is considered a great curse for the Indian woman. The widow is supposed to renounce all the pleasures of life and is forced to lead the life of a recluse.

Though Krishan’s father instructs Devki to lead a life free from any blemish in order to maintain the prestige of the family, he himself hovers round her to take possession of her entire property. Krishan’s parents feel tense and get disappointed when they learn about the digging of the well at Kanowan in memory of Devki’s husband. Consequently, they get irritated with the children. That is not all. This creates further troubles between the husband and wife because of the former’s frequent visits to Devki. But Ram Chand tells Sundri about his monetary purpose behind his trips to Devki: "I was only trying to get back some of the property, jewellery and money from her before she spends it all at the
well in Kanowan ."(349) Ram Chand makes his wife the target
of his anger when she does not feel convinced ." Don't provoke
me , or I will drag you by the bun of you hair and throw you
out of the house : "(49) Such quarrels in the family upset the
children immensely .

Ram Chand also makes the life of the members of his family
difficult because of his official worries . Evidently , he has
no personal life of his own . When there is any difficulty ,
rivalry for promotion or any other trouble in the army , Ram Chand
is surely " the harbinger of some terrible affliction"for the
whole family . His troubles in official life often ruin the
happiness of his family . There is no dearth of such male
members who try to compensate the humiliation of their failures
in life by persecuting the women-folk whom they consider and
treat as the weaker section of the society .

Anand seems to point out that women should come forward
to face the reality boldly not bearing injustice at all .
Krishan's mother is brave and dashing . That is why she can
take an initiative in fighting injustice . She slaps the
English Police Officer and gets her son Krishan released .
But in her dealings with her husband , she is destined to be
meek and submissive as is the custom in Indian society . Krishan's
father is a coward who all the time lives under the terror of
Court-Martial which is like a sword of Damocles for him . Sundri's
fearlessness comes to the fore when Ram Chand speaks about
his fears .
"The end of the world has not come .... If there is truth in you, then you will come through the fire unscathed .... Nothing from outside can befall us .... Only that which is in us will come out." (374) This advice of Sundri, of course, is ironic because she does not know her insides that she projects her own jealousies and angers on others.

Sundri is even more human and moral than Ram Chand when the latter feels happy telling his wife that his rivals Shiv Singh, Pandit Parmanand and Achhru are being pensioned off and that Chatter Singh will not be promoted. She disapproves his happiness at the cost of others. "Don't let us talk ill of others now that you are freed of all blame! They too have families." (375) Further, she also refuses to go on pilgrimage with him if he again makes her travel without tickets which makes Ram Chand angry. He rebukes her and makes her silent.

The husband and wife have also different views relating to the value of freedom. For example, Sundri indirectly favours Krishan's joining the procession led by a great patriot Lala Lajpat Rai whereas Ram Chand strongly denounces the action.

There is a quarrel between the two when Krishan is arrested and caned. Ram Chand shouts: "Don't buck! .... Encourage that dog! I want my sons to be obedient, hardworking and diligent! .... I want them to be loyal to the Angrez Sarkar, even as I have been loyal to the Sahibs, whose salt I have eaten." (544)
Ram Chand does not like his children to have anti-British ideas whereas Sundri has no soft corner for the alien Government. This pro and anti-British attitudes of the husband and wife too enter into their personal lives making them more bitter and quarrelsome because the former tries to impose his own standards on his wife and children. Krishan has patriotic feelings which make him an ardent lover of freedom. As a result, he does not like his father's subservient and destructive attitude.

Krishan's dissatisfaction increases when he finds that his mother is biased against Draupadi and Devki. His mother neither spares Devki nor Draupadi. She contemptuously refers to Devki as a corrupt woman and to Draupadi a 'snub nose woman'. She wants Devki's money spent on Ganesh's marriage but cannot tolerate her role as the real mother-in-law. She is so jealous of Devki that she cannot bear if Ram Chand sometimes takes his meals in her house. She seems to be much more prejudiced against Draupadi. For instance, when Harish discloses the news of his dishonest act of misappropriating thousands of rupees, she fantastically blames Draupadi:

"What has happened has happened! Perhaps Harish was not happy at home. We married him off on an ominous day i...to that snub-nosed Sarupakha, the sister of Ravana!" (358)

Sundri never thinks of Draupadi sympathetically. After all, she is also a human being and therefore needs happiness. Obviously, there is no logic in blaming Draupadi for Harish's corrupt practices. Strangely, Harish too complains against
his wife that if she had not disclosed the secret to his
rival's wife, nobody would have known it. Instead of realising
that he has done something bad, rather committed a blunder,
he tries to involve innocent Draupadi in the offence. Both
mother and son charge Draupadi with baseless accusation. Krishan's
mother instead of holding Harish directly responsible for the
consequences of his corruption, raves at Draupadi. "Whatever
you do son, that witch will dog your footsteps. Like an enemy
in your own home! ....Your karma!" (360) Krishan does not
like all this, particularly because he is much impressed with
love and beauty of Devki. He is even inspired to write a poem
"in the worship of the twin ideals of love and beauty." (399)
He is also keen to write a novel on Devki, though it is only
'premature idea.' The complex family influences cripple his
growth because he consequently suffers from turmoil and inner
conflicts.

Things are so badly mixed up in our household,
that I prefer to stay away at Dr. Chuni Lal's.
My mother thinks that there is God in everything
and worships all the deities of all the religions
and yet hates my aunt Devki whom my father likes.
My father wants us to pass examinations which
will bring him prestige, and he is after the
money, jewellery and the family property, which
my grand-mother left to his dead brother and
not to him. My sister-in-law would poison my
eldest brother if she could, because he does
not like her ....I am supposed to be the only
rogue, vagabond, good for nothing scoundrel,
because I want to write poetry, learn philosophy
and befriend the sweeper boy Bakha and fight
for freedom. (432)

Krishan is fed up with the contradictions found in his
family on account of which he begins hating his home and
wishing to stay with Dr. Chuni Lal and his wife because both love him very much. He cannot understand the inconsistencies in the personality of his mother who is religious yet hateful. His father's often - repeated phrase 'the family prestige' has got on his nerves. In addition, the quarrelsome life of Harish and Draupadi upsets him. His ambition of writing poetry, learning philosophy, making friends with other boys, no matter, if they are sweepers and his urge for freedom are condemned. This increases his feeling of loneliness and frustration. Krishan's bitter experiences become really traumatic since the differences, conflicts and clashes in the family affect the formative psyche of Krishan.

In the traditional joint family system, the basic needs of affection, protection, solidarity, status and belongingness were all taken care of because of the spirit of Eros which was the chief binding force of the family unit. In such families, everyone participates in the varied domestic activities. All are involved jointly with the result that the youngsters find congenial atmosphere to develop good temperament and healthy outlook on life. But Krishan is brought up by domineering and autocratic parents in the environment where human values are replaced by the lust for money. His parents do not prove to be good models of behaviour for him.

Anand strips the glamour off the joint family system. Of course, by Western standards, India still has a remarkable family system whereas the family in the West has
gone to the dogs. So he is not suggesting that India should follow the West. Still the Indians should be aware of some of the pathologies operating in the Indian family system.

Lust for money is the chief problem giving rise to many other problems. Even Babu Khushi Ram ill-treats his nephew Bhagwan Dass because of his greed for money. In reality, the problem of the lower middle class is a poor sense of economics and of other family values. It is, therefore, good for the Indians to know the problems constellated in the family dynamics.

Anand has shown that women suffer most in the joint family system. He seems to have profound sympathy with the women-folk. That is why the woman is central to his vision. He gives various models in respect of them. Though Krishan learns much from men like Dev Dutt, Chuni Lal and Kedar Nath, his real bond is with women like Parvati, Shakuntla and Devki who are nourishers and life-givers. But the woman is still given the inferior position in the Indian family. Even after thirty-six years of Independence, the problem of women's place in society is still a pressing issue which needs an early solution. Though Anand has written a full length novel, GAURI primarily dealing with the predicament of woman and the manifestation of her power making her a great Shakti to emancipate herself from the enslavement of various illé. Here the writer depicts a life-like portrayal of the suffering women-folk. Gauri is fortunate enough to have come in contact with a great man like Dr. Mahindra who awakens her to her real
power but the women-folk in this novel suffer from ignorance, superstition, exploitation and the unbreakable chains of the family complex where men treat them ruthlessly. It is explicit in the novel that even Dev Dutt, an eminent scholar treats his wife Parvati shabbily. Though a prominent reformist of the institution which emphasises the equality of both men and women, he is seldom on speaking terms with his wife. Krishan mistakes her for a domestic servant when he sees her for the first time. Dhanwanti's daughter Sushila calls her by a half name as 'Pare', which is a great disgrace to her. Krishan is naturally amazed at Sushila's disrespectful way because Parvati, being her maternal aunt deserves every respect from her.

Even then, she does not get angry because she has perhaps learnt to pocket such insults on account of her helplessness—being a patient of rheumatism. Though she can hardly walk, she has to do all the household chores. She is a kind woman, a giver of life who affectionately gives 'figs' and 'mango juice papads' to Krishan as well as to his brothers. Still her status is not more than that of a menial. In the Arya Samaji family, Parvati who is the wife of such an exalted personality as Pandit Dev Dutt, is kept in virtual seclusion and is forced to live in a stuffed cell-like room. Anand is perhaps trying to say that when a well awakened man like Dev Dutt can treat his wife so badly, little can be expected from ordinary men. Krishan rightly thinks that most of the social reformers are mere talkers and preachers. To him, Parvati
"Parvati was the deer and the saint" (57)

Anand brings out the idea that such talkers and preachers are in a large number. They never try to put into practice what they preach to others. This is an ugly aspect of the Indian male-dominated society particularly in regard to male attitude towards women.

Anand is showing the dichotomy in the male consciousness. For example, Dev Dutt, otherwise a widely awakened man, suffers from the lack of awareness of the deplorable condition of women. Harish is also a good man but he treats women as objects. Krishan's father too is an intelligent man but does not pay attention to her comforts never trying to make her life worth-living. On the one hand, the male members dominate women while on the other hand they are dependent on them as children. This particular protest is unique in the sense that the men are uniquely enlightened in certain other areas while in this particular area, they act with stupidity.

Even Dev Dutt's sister Bhagwanti who is a teacher, beats Parvati not only when she is her student but also after her marriage which she herself arranges on account of her exceptional intelligence. In Parvati's own words:

And even now Bhagwanti sometimes hits me because something has happened to my legs and I cannot walk properly and she thinks it is my fault. As she is unhappy because she is not married, she wants to extract pain from the children at school and every one around her .... Every man in the world, wants to extract pain from someone else, somehow .... (65-6)
Since Bhagwanti is herself unhappy, she makes others unhappy by inflicting pain on them. The passage shows that Parvati's life is full of suffering and pain. Her pain in life seems to be the result of her husband's negligence. In her own words, "life is full of pain" (66) for her. She is living a gruesome life because Dev Dutt never shows any consideration to her. She is even cursed for being an orphan child in this so-called Arya Samaj family. In fact, she is a child widow and the house of Dev Dutt wants to show that the Arya Samajis really help the poor and the needy. But Parvati presents the true picture before the reader:

Bhagwanti and Dhanwanti, were not real Arya Samajists but only pretend to be devout reformers, began to say that I was an inauspicious, unholy girl because I got this rheumatism in my legs. And, out of fear of them, your uncle dare not talk to me. Now and then he says a few words to me.... (66)

Swami Dayanand, the founder of the Arya Samaj vehemently denounces the child marriage and oppression of women, various superstitions and hypocrisies laying stress on the worth of the individual. Unfortunately, his so-called followers deviate from his teachings. It is irrational to point out that somebody is 'inauspicious' because he is an orphan or has become the victim of some other disease.

It appears that because of their own frustrations in life, both the sisters make the life of Parvati a real hell. Parvati being a prisoner in the house of Dev Dutt has no existential dignity. The reader is moved when she says: "The only thing
for me to do is to kill my self. That is the only way for me to be free ... but not a word to anyone. "(66)

Thus the joint family system is also responsible for her hellish life. There are still women who are leading such stifling and suppressed lives. The woman here has not been given the status which is long overdue due to her notwithstanding certain constitutional rights granted to her. Parvati is an ideal wife who bears no ill-will to Dev Dutt, her real tormentor, the soul cause of her pain.

If the life of another woman Devki is analysed, she is exploited and put to harassment after her husband's death. She is not allowed to spend even her own money in the way she likes. In fact, widows are really exploited in the Indian society as Ram Chand does in the case of Devki. A widow is supposed to be helped and protected in the family but what usually happens is that she is exploited by those who are supposed to help her. Moreover, Sundri is always criticizing her. Not to talk of getting any help from Ram Chand, she is not even allowed to have cordial relations with him. Sundri's jealousy and anger are discernible when she speaks to Krishan:

"Son, the spirit of your uncle Partap, whom Devki poisoned, has come and is sitting on my head, asking me to take revenge on her .... He is angry because she is carrying on with other men." (348)

By and large, Devki's life is rotten because her character assassination is the talk of the community.

Devki is persecuted because of the Lower Middle Class consciousness which is very moraistic, anti-life and taboo
encrusted. It is rather very scummy where there is no movement of the water of life. Devki is denied the values of truth, freedom and justice. The intrigues of Ram Chand in collusion with the people of his tribe destroy her life. So her last resort is religion. She goes to Mahant Nand Gir to seek a religious solace, peace and harmony because she is surrounded by troubles. Perhaps if she had been permitted to remarry herself, she would not have done so. Being a widow she is expected to lead a dead life because there is no choice for her. Her community vigilantly and jealously keeps an eye on her movements. Even Dhanwanti, an active Arya Samajist wants Devki to attend the prayers in the dress befitting a widow. "But Devki will have to come in white and not in the pink dupattas she prefers!" (3)

In THE CONFESSION OF A LOVER, the ruthless exploitation of Devki is continued. Ultimately, she cannot tolerate unjust ostracisation and therefore commits suicide. She is harassed and tortured during her life time but when her utmost distress goes beyond measure, she seeks relief in death. The male members are over-conscious about the chastity of women whereas they never bother about their own immoral lives.

An analysis of the life of Harish and his wife Draupadi will further reveal the sufferings of the Indian women. Theirs is an arranged marriage like most of the marriages in India. The couple is different from each other in many ways; rather there is nothing in common between them. Draupadi is ugly, illiterate and a boorish type of woman. But she cannot be blamed for her
ugliness and uncivilised manners. Both Harish's and Draupadi's parents do not consider the merits and the demerits of the couple before celebrating their marriage. To make matters worse, she is blamed for being childless. Sundri continues to curse her all the time as an unlucky bride to cover up the faults of her own son. Sundri even prays for the death of the sea-snake who had bitten the very hand which fed her. "(361) She is not satisfied with mere praying for her death but tries to kill her through her superstitious rituals like "magical practices on the cross roads by drawing the Swastik sign with fleur, then making various symbols with red powder and burning a little earthen saucer lamp in the middle." (361) Harish too does not like her and as such neglects her to get rid of her but the fear of the community stands in his way for complete break-up of relations. Draupadi craves for love and happiness which she never gets. As a result, she becomes unhappy and peevish. Harish even beats her and goes to prostitutes for enjoyment whereas she cannot have any source of entertainment. Obviously, the male members can do anything but the females are destined to sacrifice their lives for them who suppress them and neglect them. No doubt, Draupadi has her own weaknesses and limitations but she is not given love and human treatment. She sobbingly expresses her pain to Krishna:

You don't know, childling, how badly he treats me, this brother of yours! ....Because, I can't have a child, he will have nothing to do with me. And he goes to 'eat the ashes 'in the prostitutes's bazar ....Vay, you don't know I am oppressed! ....What shall I tell you? ....And your mother! She thinks it is all my fault ....Which way shall I turn? (187)
Draupadi is in a strange predicament because Harish even goes to the extent of refusing to have sex with her on the pretext that she is barren.

Anand emphasises sex because of pleasure principle. But Harish is going out of way to disrupt relationship. It is very interesting to note that he himself is leading a double life while at the same time, he tells Krishna not to go to Mumtaz, a prostitute in his absence.

Of course, Draupadi lacks a sense of humour. For example, when Ganesh and Krishna invite Harish and Devki to a feast which they celebrate on account of their success in the examinations, she instead of enjoying the occasion, mars the spirit of mirth and jollity. Harish in a joyous mood smears his wife's face with red powder at which she turns furious trying to burn herself in a closed room. But Harish's constant cruelty towards her might have suppressed the spirit of sprightliness in her. He gambles, drinks, loses money and when she complains, he beats her.

Even Sundri is not happy but the chief reason of her unhappiness is her ignorance, superstition, jealousy and quarrelsome nature. But that is not all. Her husband treats her like a machine. There is not a single episode in the novel in which their tender feelings of love find a place. She is busy all the time with looking after her husband and children whereas Ram Chand seems to be more concerned with his office files than with his wife. The evidence of Ram Chand's cruel treatment is to be found when Sundri is quarrelling with the grand aunt Koko Killi.
Hi, your part of the family squeezed us first. And it was under your advice that my mother-in-law got my husband to beat me! And she also beat Partap’s first wife.... So the poor girl died of lungs. (15)

In the joint families, sometimes the husbands beat their wives at the instigation of other female members of the family. It was a common practice in the past. Even new wife-beating is not uncommon in India at least in the lower middle class.

Sundri’s frustration can be seen in her talk with Krishan: "...there is nothing left for me, son, but to go away to some holy shrine." (350) She represents the plight of these illiterate and ignorant women who are overworked within the four walls of their houses. She is simply a child-bearing machine. The family taboos and restrictions have forced them to accept their plight. The sufferings of women like Draupadi, Devki and Sundri are still the common lot of the Indian women.

Anand’s implicit message is that the woman should not be treated like tongueless animals and her living conditions must be improved upon to make her life really worthwhile.

Anand through Krishan implies just what Walt Whitman’s following lines vividly suggest:

Through me forbidden voices,
Voices of sexes and lusts, voices veiled and I remove
the veil.

Voices indecent by me clarified and transfigured.

Anand does not mean that the woman should give up the traditional virtues, instead, he seems to point out that she should not be
deprived of the value of new vision which is a modern progressive element, otherwise she will remain as usual —dispossessed, servile and debased. The foregoing analysis reveals that Anand is making out a strong case for existential freedom in favour of women.

THE PARENT CHILD RELATIONSHIP:

Not only do the women suffer at the hands of elders but the children are also no less victims of their authority. Psychologically speaking, the child develops through social interaction, that is, through relationships with other human beings. The satisfaction of his basic needs too, goes a long way in driving him forward. So it is essential that his physical, emotional, intellectual and social needs be fulfilled for his integrated growth and development.

Krishan's basic needs are seldom recognised because his father wants Krishan and Ganesh to read when they really want to play or sleep. One of the primary needs of the child is affection and naturally this role in the family falls on father, mother, brother and other elders of the family. This provides protection for the child from the furies within and without. Here in the novel, Krishan's father does not protect him because most of the time, he is not at home. His mother is superstitious, ignorant and most of the time creates tension on Krishan by creating fear of ghosts in his mind. Naturally, in such circumstances, one looks towards God for protection.
but Krishan finds that even God does not come to anybody's rescue and as such, he condemns Him. But in the whole indictment of God, Anand is really indicting the elders, in reality, the whole family web. These are the psychological dimensions of his protest. He emphasises the fundamental values of freedom, love, affection and knowledge.

Krishan is fed up with the 'don't do this or don't do that' attitude of his parents. Sundri does not want her children to mix up with Devki. She tells her husband in the presence of Krishan: "he is not to go into his aunt Devki's lap every moment and get used to eating all the delicacies of the town, betel leaf and tamarind, and mango-juice papads, with which she tries to win these children over!" (34) Sundri due to her prejudice and jealousy cannot tolerate Krishan loving his aunt who loves him dearly. She tries to suppress his natural instinct of love and freedom which is not good for the proper growth of the child.

Krishan's father too does not care for his interests and talents. His ambition of making his children high Government Officers is repeatedly mentioned in the novel. Before taking Krishan and Ganesh to the Dutt brothers, he vents his views thus: "I want you both to help increase the prestige of the family. Remember, we are superior to these coppersmiths. And you are all to have important jobs from the Sarkar after you pass Matric." (34)
What he expects from his children is the problem of the entire lower middle class people. He, as a representative of this particular strata of society, tries to impose the adult standards on Krishan, which is psychologically wrong.

On their way to the house of the Dutt brothers, Ram Chand snubs Krishan who seeks certain clarifications from him in respect of the Dutt brothers: "Don’t hear the tale of elders. Uncle Dev Dutt and uncle Bhagwan Dutt are members of the Arya Samaj and they are learned people, and they do not run the liquor shop .... behave now, and be respectful to them. Not so much a schifu!" (35)

Thus Ram Chand forbids the boys from hearing the tale of the adults whereas psychologically speaking, the elders should be models for the young. Their questions should be answered. Here Anand is raising a certain basic psychological issue pertaining to communication.

Krishan’s father gets angry when the former shows his curiosity to ask several questions in regard to certain traditional occupations: "Why, why, why? Your eternal why!" (346) Thus, generally the parents like Ram Chand, do not have the patience to listen to children and answer their questions satisfactorily. The result of this repression is that Krishan begins to do opposite to what his parents propose to him to do. Anand implies that the conduct of the elderly people is not worth following because they are hypocrites. They are mere advisers and sermon givers and therefore do not set good
examples for youngsters to follow.

Sundri's talk of various superstitions and the character assassination of Devki, with a Sindhi woman Lachhi and with a prostitute Muhammad Jan, leaves a bad impression on him. In the Indian families, whenever the women find time from the domestic work, they indulge in all kinds of talk without caring for the evil effect it will create on the young ones.

Obviously, when adults do not give children the requisite knowledge, they pick up it in the wrong way which is harmful for their proper development. So they should be educated consciously and constructively along healthy lines. In the absence of it, to speak metaphorically, the growing boys and girls pick up rotten apples from the ground and the eating thereof damages their bodies and poisons their psyche. In Krishan's own words, the denial to knowledge to children results in pernicious repercussions: "And thus, beyond the vanishing innocence of my childhood, I was already tasting the forbidden fruits of knowledge of these things which parents and teachers deny to the young in order to save them from disaster." (381)

Anand is showing his protest against hiding knowledge from adolescents, particularly in the matter of sex. The elders think it improper to impart such knowledge to the younger people who are in great need of it because it is an important area of knowledge for them. From the psychological viewpoint, negative suggestions can never make the young do the right things. So Anand seems to lay emphasis on the psychological
dealing of the children. But the elders fail to deliver the goods, at least, for Krishan. They do not set standards for him. Krishan says: "The innocence of my childhood was being drowned in the knowledge of ugly, evil things forced on me by the bad grown up talk of Amritsar." (39)

The children pick up what the elders actually do and not what they say or preach. Harish brings Krishan in contact with Mumtaz, the prostitute but later on, prevents him from going there while he himself is a frequenter of the place ignoring altogether the psychology of an adolescent.

Another example of authoritarian ways of parents is found when once Krishan is hit on the head while playing hockey. Sundri reprimands and beats him unnecessarily:

You are the most difficult of all my children! Always something or the other is happening to you, or you are happening to something. Either it is your head with a big wound from a stone by a dhobi boy, or it is fever, or it is a master who beats you! And, now, a ball thrown by the sweeper boy. Ghugh!.... Dead one, why do you play with untouchables, anyhow?.....

Obviously, Sundri is spitting her anger on Krishan. After all, he is a child; a lad of about twelve or thirteen year-old. Playing is his primary need and he cannot think in terms of caste like his mother. If the teacher beats him, he is not in a position to avoid it. If he gets injured while at play, it doesn't matter because nobody has done it deliberately. So Krishan's mother like many ignorant and illiterate women, is irrational in dealing with him.

Moreover, Sundri creates fear by relating to Krishan the stories of ghosts and spirits. At the time of Kaushalaya's illness...
he "built up new fears and terrors of death, out of the jinnas, bhuts, hombattas and hobgoblins," because of this mother's ghost-stories told to him. (86) Fears planted in early age remain for ever, impeding the growth of the child. Krishan often falls ill because of the fear of ghosts and spirits. He like most of the children suffer from the lack of parental guidance. His curiosity is never satisfied. He is puzzled to find a 'silk-toy tree' in a bottle and the 'disappearing of stars' during the day but nobody helps him in solving his puzzles. The elders often do not try to understand children and their problems. Krishan feels that his father should have been at home to help him when he is away in the army. His frustration and dissatisfaction make him a sort of rebel. He begins to defy all the elders, including his father and even the Supreme God, from reading 'Fasanei-Asad,' he concludes "that most of the elders in the world were fools doing ridiculous things." (141) His father slaps him disallowing him to read "Mysteries of the Court of London" by George W.M. Reynolds. Krishan protests against the elders:

All you grown up people, you all seem to know what is good for young people! You are quite sure that we can't do everything that you can do, even though you are illiterate. .... I don't care what you think about -- what I must do and what must not do! (141)

Krishan's anger against the elders is expressed in powerful language because his parents try to block his every activity towards his desired goal -- be it reading a novel, writing a poem or loving Devki. His wild and aggressive behaviour could
have been improved if the parents had tried to be considerate and to remove the irritants from his way somehow devising the means and incentives for the satisfaction and gratification of the cravings of his adolescent mind. Krishan is adventurous and as such is not in favour of effecting compromise with the evil and the corrupt:

The compromises were to put life into a mould. No doubts to be expressed. No questions to be asked. Life is to be made safe and dead. And my peculiar flow? I was to be left alone among the dead in life, to ally myself with the rugged rhythms of my heart, to foster in the hell of a false routine made by the elders.... (245)

Here Anand’s protest finds vivid expression against the elders who are conservative and therefore want to condition life or to shape it to their own pattern. Krishan being in his mid-teens, is growing fast both physically and intellectually. He, therefore, feels torn within himself because of the lack of broad guiding principles of behaviour in terms of ideals and values which he needs badly during this period of his life. On the contrary, he finds life around him in a state of stagnation because he is surrounded by falsity, corruption and double standards of life for which elderly people are responsible who are quite insensitive to the inner world of feelings and emotions of the youngsters. Krishan further protests against non-chalance of his parents:
Did they not know that Draupadi was unhappy and had turned against Harish and therefore, against me? Why had not father seen my love for Devki and her fondness for me when making her adopt Ganesh as her son? And mother, who had herself prejudiced me against Draupadi—why did she not take me away from my sister-in-law? Were they not aware of the cruelties of these monster? School master Budh Singh? If God was pitiless, then why did they, who loved me, forsake me? (282)

Krishan raises these questions about his parents in the context of injustices being done to the various members of the family. He feels desperate finding himself incapable of making adjustment to the vicious family milieu. From his experience with the elders, he concludes that they deliberately indulge in evil pursuits with a view to achieving their selfish ends not caring if others suffer in the process:

...I suspected the virtue of the trussed up elders, men who had all joined up in the conspiracy to accept everything, as they wanted to count the coins before their wives at the end of the month, the conspiracy of silence against all wrongs, a treason even against their own gods. (537)

Krishan rightly realises that the elders are too greedy to question the wrongs and injustices meted out to them. Alastair Niven's view is justifiable: "It is as if God had abdicated His authority and handed over to money." People have forgotten higher values in the pursuit of money which appears to have a tight grip on their lives. Ram Chand is beside himself with rage when he finds that Krishan's revolting nature is favoured by his mother. He shouts: "I know all of you have turned against me in this house....I will
turn you all out, and you can go and live in Amritsar if you are going to behave like this .... Feels. (478) Ram Chand is a terror to the members of his family and always wants all of them to follow him strictly. He sends Krishan to the Kangra valley with a view to curing him of his rebelliousness where the latter has the good experience of coming in contact with Hari Har B.A., Headmaster of Alampur School, who inspires him to continue to burn the flame of passion for freedom. But at the same time, he feels sad when Khushi Ram forces his nephew Bhagwan Dass to tell him the place where his mother has hidden the money. He cannot tell anything about it because he knows nothing about the money. His uncle beats him harshly. Krishan is confused and is therefore defiant at Khushi Ram's greed for money: "The whole world of the elders seemed to me so perfect in its solid structure of cruelty, that there was no room in it for the wild animals which was me, except to be hunted with words and torn by lances of anger." (504) As a result of inhuman treatment meted out to Bhagwan Dass, Krishan gets perturbed and he falls ill. Ram Chand, being informed about his illness, takes him to Amritsar. Barring a few occasions, Krishan's father is hard and strict and is mostly indifferent to the needs of his children. He, time and again, stresses upon them not to 'play all day, but to sweat over every subject and be a credit to the family, by becoming rich lawyers or Extra-Assistant Commissioners or doctors.' (709)
Krishan often feels 'the annul of despair' with his father's forced discipline irrespective of his tastes. He thinks with the exuberance of adolescence that if he had been free, he would have written fine poetry, painted beautiful pictures and made friends with a sweeper boy Bakha who could recite the poems of the Punjabi poets like 'Bulha Shah', 'Farid' and 'Waris Shah'. Krishan is thus thinking existentially. He wants freedom and shelter in the world of art. At the same time, he develops an attitude of hatred towards his father who used to be the only hero for him in early childhood.

EDUCATION SYSTEM:

Education is a sine qua non of all human societies. Traditional education revolved around three Rs. But with the passage of time, its concept underwent a tremendous change with ever-increasing social, psychological and philosophical dimensions. More instruction and acquisition of certain skills cannot be called true education, rather it should aim at 'all-round drawing out of the best' in child. But the twin essentials behind such an approach are patience and affection. Sympathetic teachers and parents can surely bring about a revolution in society.

Anand, through realistic depiction of the system of education as it was practised, has tried to draw the attention of society to its drawbacks. The present system, despite
several changes, is still more or less the same as it was
previously because it suffers from many defects as usual.

In the pre-Independence days, apart from other things, caste was also one of the criteria for admission to the school. This evil can be seen when Pandit Ram Nath, the Manager of the P.B.N. High School, questions the caste of both Ganesh and Krishan before they are admitted: "If we take you into our school, it is out of regards for your father and brother, who were good cricketers.... We would like you to keep clear of the illiterate sons of low coppersmiths." (230) The Manager's personal acquaintance with Krishan's father and brother paves the way for their admission, otherwise it would not have been possible. But now, fortunately, caste is not allowed to come in the way of admissions but the donation about which Pandit Ram Nath talks, is still in vogue and perhaps in the worse form. Pandit Ram Nath asks Babu Hari Shanker "Ram Chand's brother still practises silversmithy, doesn't he? .... And what about a donation for the school? Have you asked the father of these boys?" (30) Even the status of the parents counted much. Krishan rightly observes:

But as we willingly and innocently entered the gateway of the P.B.N. High School, we were put in the charge of certain demons, who tortured us not only for our own misdeeds but for the mistakes committed by our parents in not having become well to do, high caste people, whose wealth, status and prestige alone could ensure us the benefits of being turned from the dim lights of earthen saucers into the shining lights of bright kerosene oil lamps. (59)
Obviously equal treatment is not given to all students. The sons of the rich and the highly placed are favoured whereas the sons of the poor are not paid due attention. Not only this, the children of sweepers or other backward classes are not allowed admissions as in the case of Bakha and Ghughi. Krishan therefore suggests them to become Christians to avail the benefit of education.

Another drawback is that there is no uniform pattern of education in the country because the rules and regulations and the curriculum vary from place to place. As a result, Ganesh has to lose one year because he passes fourth class from Nowshera without English whereas in Amritsar it is a compulsory subject. Unfortunately, the lack of uniformity of curricula is still one of the major drawbacks inspite of the recommendations of various Commissions.

Krishan is often rebuked and punished both at home and school. Though the teachers find sparks of intelligence in him, they always condemn his enquiring mind, never using a single word of appreciation for that. Dwar Dutt's wife Parvati, realises his latent potentialities. She rightly tells Krishan about the relation between intelligence and naughtiness: "But I like little boys to be naughty, because it shows that they must have brains to think out mischief —— dullards are not naughty."

(57) Anand through Parvati, brings out the psychological truth in regard to child's activities. He implies that the child should be enabled to discover himself. His latent powers should
be found out from his activities and suitable opportunities provided for his development. But in the pre-Independent India, as is found from the novel, the whole administration is authoritative which is because of the alien Government and its authoritarian ethos. The reader finds the Manager speaking like a dictator in the opening session of the School. His talk is concerned with rules and regulations. Besides, he enjoys humiliating the students by calling them "the sons of shopkeepers, little clerks and dirty craftsmen." as if these professions have no worth at all. The Manager also warns the students like a Police Inspector: "Master Lehma Singh (Drill Master) will break your bones into shape for you with his big stick if you break the discipline of the school." (60) Thus it is found that from the very first day, a heavy dose of fear is injected into students. Of course, the Manager's inaugural speech is translated into action by other teachers.

The school experiences of Krishan are grim and painful.

Even in SEVEN SUMMERS, he feels:

After the few times, I had been flogged at school, a sense of doom had taken possession of me, creeping into my skin, till the whirring of the cane in my imagination was enough to start tears in my eyes. 12

The schools looked like jails where students were tortured because of the teachers' inconsideration to their needs and problems. For example, when Krishan is trying to find a suitable seat in the class, the teacher ridicules him as 'cheeshia' and canes him mercilessly. Krishan cannot bear the unjust punishment,
hence he challenges him strongly. "Why do you beat me? .... I am not the only one who tried to get a seat. And I do not do any mischief." (62) The teacher instead of listening to him, continues to beat him.

Here, Anand is drawing the attention of the reader to the problem of the over-crowded classes. This problem has now assumed larger proportions, partly because of compulsory education and partly because of population explosion in the country. In these days, the teachers believed in forced discipline. There was no choice for students because everything was imposed upon them. It was a sort of a rigid single track system which prevented innumerable budding flowers from blossoming. The evil of severe physical punishment still exists, though, in a much lessened form. Anand is trying to point out that inhuman treatment with children will prove of no avail. Such an orthodox and foreign ridden outlook will ultimately harm the interests of the nation as a whole. He is, in fact, emphasizing the need of humanising education. The teacher Bishan Singh, like most of the teachers of the time (though exceptions are found in Shah Nawaz and some others) believes in the use of the rod. He never tries to take into consideration the needs and the background of children, which can go a long way in maintaining discipline and in facilitating the teaching-learning process.

The real problem of the teacher community emerges when Master Bishan Singh asks his students to take private tuitions to make up their deficiency in English.
See, 'English' is not a language that comes natural to the sons of donkeys .... These of you who can pull on may do so. The rest must take private tuition .... And those of you who want to come in that class must tell me tomorrow, or the day after, so that I know who will take tuition from me. The fee for an hour's private tuition is rupees twenty per student per month. (63)

The students know that taking tuition from him would mean 'no beating for them.' Master Budh Singh openly demands gifts from the students and if they do not bring, they are beaten. Not to talk of others, even Shah Nawaz who is loved by his students, repents over his busy life and decries his low salary because of which he has to accept tuition work. Master Budh Singh shouts when Krishan defies the former's harsh treatment:

"Chup, you squeaking mouse! Not a sound or I will kill you."

(174) He again shouts like a tyrant when some students try to sympathise with him:

Stop crying or I will really kill you!

....The son of a mouse! All these rats are with you and I shall teach them the lessen of their lives! Specially that Batalia, who fancies himself as Monitor of the class! ....Look my hand is bleeding through your filthy. (175)

Master Budh Singh is presented very psychologically. He is such a sadistic monster that he can be identified with the voice of the British ruler. He is treating students as though they belong to an inferior race. Psychologically speaking, he is acting as the shadow of the British people. The teachers were poorly paid. Their salary was a mere subsistence allowance. So they force the students to accept tuitions. But Krishan's
mother neither can manage for tidiness nor can she bear the fact of punishment being given to her children. As a result of her predicament, she brings the matter to the notice of the Manager who also supports physical punishment: "These rogues should have come to me direct... we will do our best for them and see that they pass their examinations every year. But don't take any notice of their complaints.... Because sometimes when they are naughty they will be punished." (69) The Manager also does not think afresh to orient his attitude to improve upon the old ruts. The teacher becomes more cruel and callous after the complaint. Krishan and other students try to defy the teacher's vindictiveness but in vain.

Anand is registering his protest against physical punishment often given in schools. He is trying to emphasise that the environment should be controlled in such a way as to enable the individual to fulfil his potentialities and capacities.

Krishan is the victim of broken home and school atrocities. At home, he is unhappy with his sister-in-law Draupadi, while at school, the teacher appears to him like a living monster. He feels lonely, bereft and upset amidst these troubles but even then, Dev Dutt's inspiring views somehow keep him in his spirits. "I had retained my life force, encouraged by uncle Dev Dutt's talk of revolt and the necessity of knowledge and the cultivation of the will to fight against humbugs and pretenders." (183)
One of the reasons of Master Budh Singh’s cruelty is that he is a C.I.D. agent of the British Government. He wants to be like them in spite of the fact that he suffers from inferiority complex and lacks the typical English accent. So he wants to realise "the dream of becoming English man by practising violence like the Whites." (208) Another reason is perhaps that he is unmarried and has developed sexual perversity like homosexuality which makes him to derive happiness out of inflicting pain on the students who are easy prey of his sadistic tendencies.

Krishan rightly feels that he "could learn everything if there was a romance attached to it, not barren teaching with the cane but with stories lovingly told." (75) Education is a two way process and the cruelty of the teacher creates repulsion blocking the power of receptivity of the child.

Anand is advocating the idea that education should be child-centred. In such a scheme of things, rote learning has no place. The lesson planning should be interesting and should be correlated with the child’s environment keeping in view his tastes and aptitudes. The underlying principle is that the child is to be made mentally prepared for receiving what the teacher wants to give. Dev Dutt’s wife Parvati in her conversation with Krishan, draws the attention of the reader to the evil of punishment:

Child, you have to bear the pain of growing up in this hard world. I too was beaten at school, even though I learnt everything quicker than all the other girls. It is the method of teaching in all schools --- to drive sense into children with the cane. (65)
Here Anand through Parvati's pain is expressing his protest against the evil of physical punishment. In modern times, apart from other social sciences, psychology has wielded tremendous impact on educational methods. Education is a 'bi-polar process'. It is, therefore, no more book-centred because the teacher has to create teaching-learning situations. The fact is to be kept in mind that the child is not an adult. Every child has his own individuality that is to be respected.

Anand through Dev Dutt clarifies that examinations do not test the true ability of the pupil. Telling Krishan, he points out: "...do not think that failure in the examination is anything to go by. All examinations are stupid." (71) Even today's examination system is full of defects and faults. It seems that the system has become even more faulty than before. Still it follows the British pattern "where teaching means beating." (71) Dev Dutt emphasizes the value of freedom to the child, fortifying his contention with the view of a renowned philosopher Bertrand Russell who considers freedom basic to the development of child. He also talks of the system prevalent in ancient India in which there was much freedom for scholars and teachers were true missionaries. But now those days are certainly gone because many changes have taken place in the field of education since then. In ancient India, the recipients of education belonged to the upper strata of social hierarchy. In modern age, complex problems have emerged on account of different socio-economic structure, population explosion, knowledge explosion and compulsory education.
Krishan likes the idea of a school where there is freedom of choice -- where a student can play when he likes to play and work when he feels like working. Anand is perhaps conveying the idea of self-growth with minimum restrictions. But contrary to Krishan's expectations, even Mr. Marsden, the Inspector of schools who should have given some constructive programme for the benefit of the institution, proves no better than Bishan Singh. He creates terror appearing like "a red-faced monster to the students." (112) Anand himself writes: "Suppression and repression and cane driven sense are no education at all." (13) Lala Hardayal's views on education are also referred to here. "The kind of education the English are giving us is no good as compared to the teaching imparted in the Vedic age by our sages and seers." (12) He shows his protest against this system by rejecting the offer of Professorship at the Government College Lahore.

In the novel, all the teachers are not bad like Bishan Singh and Budh Singh. For example, Shah Nawaz wins the hearts of his students through his amiable and affectionate disposition. According to Krishan's friend Neem, the difference between the classes of Shah Nawaz and Budh Singh is like that of heaven and hell because the former demonstrates the subject interestingly. By his affirmation of Shah Nawaz, Anand is saying that if the teacher is the master of his subject and presents the content in a lively manner, creating life-like situations, he will be an inspiring teacher. But Budh Singh
is a contrast to Shah Nawaz because the former lays emphasis on the rule of the red whereas the latter tries to understand the mental make-up of the child and proceeds accordingly devising methods of learning with profit and pleasure. Budh Singh follows the hackneyed practices and procedures suppressing the inner powers of the child whereas Shah Nawaz changes his subject into a purposeful and playful activity. Budh Singh creates terror in the minds of children making them merely passive spectators. The strike of the students on Budh Singh's reinstatement is a clear protest against his method of teaching.

In brief, Anand has realistically dealt with the education system as it was practised in the Pre-Independent India. The various episodes in the novel show that Anand, the humanist, protests against bad teachers, poor remuneration for them, overcrowded classes, mechanical teaching divorced from life and examination system. His protest is relevant even today because these evils are still there. What is good about Anand's handling of the theme of protest against bad education is that he also gives a solution through the conduct of Shah Nawaz, theories of Dev Dutt and Hardayal as a flash through the afflicted consciousness of Krishan, the protagonist.

RELIGION:

Though Anand's protest against religious evils has already been dealt with in the third chapter, here this particular protest cannot be left out because of the novelist's attempt
to give a very penchant and biting criticism not only of the points already covered but also touching some new features of religious naiveté such as projection of the myth of Avtar on to a mortal man, appeasement of *grahas* (planets), puritanical aspect of the Hindu *Dharma*, animal sacrifice, religious ceremonies such as *Sharad* and thread-wearing ceremony and decline of religion in general.

In the novel, there is a particular tribe called 'Ismailli Hindus' who "honoured Agha Khan as an incarnation of the Prophet of Islam, Mohammad, as well as the Hindu God Krishna." (8-9) There is panic among the followers of Agha Khan when the latter declares that "those who wanted to remain his followers should not become Mussalmans and those who wanted to leave him should revert back to the Hindu faith." (8) Krishan's father Ram Chand proposes that they should rejoin the Hindu faith because by doing so they will at least be able to save themselves from Agha Khan's exploitation. To use his own words: "your tragic lives of working all day and then giving everything to the Agha Khan will become trifle easier." (9)

Here the myth of the Avtar is being projected on to a mortal man like Agha Khan. His followers... because of their worship of him as God Krishana and Prophet Mohammad really become dupes. Anand is satirising the naivete of the Indians who are easily taken in by religious cults.

In fact, neither Ram Chand nor his brotherhood is concerned with religion. Krishan's grand-uncle appropriates
the property, land and jewellery which belongs to Agha Khan.

Ram Chand had conversation with Koke Killi, relating to giving up the Agha Khani faith by his grand-uncle Amir Chand, is really concerned with money under the guise of religion. The entire family is devoid of the true sense of religion because money and property seem to be their religion. Religion is for justice, goodness and fairness whereas it is being used for self-aggrandizement and exploitation. To Krishan, Agha Khan does not appear to be God-like:

I wondered whether Agha Khan was God.
He did not look like God from his photo,
on the platform on which mother put all
her idols, because he was dressed like an
English man and had no beard as I fancied
God must have. (9)

So Krishan does not like his brotherhood to worship a man
like Agha Khan because among his other weaknesses, he seems
to him 'a haughty person! He feels bored and hates the discus sion
about Agha Khani faith which virtually changes into a quarrel.

I was more bored than ever with their talk
about the Agha Khan. I was frightened of
God. Because if He was in the Agha Khan,
He might get angry with father for leaving
the Agha Khani faith and kill him in the war.
And if He was in the Hindu faith, then He
might hurt Harish who joined the Arya Samaj.
I wondered what God was really like, and why
had He created all these fights and quarrels. (16)

Krishan is on the threshold of adolescence. So he cannot
analyse things in their true perspective. He naively thinks
that if Agha Khan is really God, he might do harm to his
father and brother because they have given up the Agha Khani
faith. His dilemma is understandable because of his love for
Krishan's father talks to Keke Killi as if he were truly a religious man:

All this worldly wealth is Maya! All this property which grandpa has absorbed in his possession as Head of the Agha Khan Prayer room. The houses were donated by people to the Agha Khan ... but grandpa took them! Not to speak of our land and jewellery which he took ... All this is a snare grandma! (16)

Ram Chand is assuming false appearances of virtue which his grandma exposes when she says: "Don't try to be clever with me .... As for you Ram Chanda, if all wealth is Maya, why do you want anything back from your grandpa?" (16-7) Ram Chand's greed for money becomes obvious from Krishan's feelings:

...to my sense of justice, she [Keke Killi] had shown that father and mother wanted the property and yet said all this is Maya and a snare. If it was all illusion, then, to be sure, they should not want anything. (17)

Krishan tries to analyse the situation and understands the double dealing of his parents.

It is interesting to find two Brahmins quarrelling over the question of initiating the family of Ram Chand into certain religious rituals. They curse Ram Chand when the latter refuses to be initiated. One of the priests calls Ram Chand and Harish as Arya Samaji as if to have association with this socio-religious reformist institution were to commit a sin. They too curse the family as 'agnostic and misers.' In spite of all this, the naive and superstitious Sundri feels attracted towards the 'matted-haired Sadhus' which provokes Ram Chand who exposes these so-called Godmen as "rogues and scoundrels affecting holiness! Beggars!" (24) Harish too supports his
father in condemning them." They are ignorant, crazy fanatics, who have given a bad name to the religion.... Immoral too --- pretending to be gods to gullible women." (24)

In fact, the priest community have made religion a mockery. Such godmen who are found in abundance here, know nothing of true religion and exploit people. Another fake Sadhu, a hemp addict, not only curses the whole family but also tries to assault Ram Chand when the latter defies him for his misbehaviour. In this context, Ram Chand has been shown as standing against all that is fake and wrong. This episode leaves a terrifying effect on Krishan's delicate mind.

Further, his mother's superstitions make him tense and bewildered. Even at the time of Kaushalaya's suffering from tuberculosis, she creates a funny situation by insisting to invoke the spirit of 'Sain Lok'. Ram Chand rejects the superstition as a 'pakhand'.

Even though Anand does not present Krishan's father Ram Chand as an edifying character because he is materialistic, acquisitive, greedy, avaricious and is also a hypocrite like a proverbial Indian crane, nonetheless he is used by the novelist to point out the corruption inherent in the Indian religion. Through him, Anand has shown its seamy side.

The conduct of these religious hypocrites creates a fearful figure of God in Krishan's mind. He feels "terror stricken" about the revenge the great God would take on our family for father's and Krishan's defiance of the ascetics." (25)
Consequently, he begins to hate all the so-called holy places and other things related to them. He even turns against God. His mother has really done a great harm to his psyche. Anand evoking his earlier days, writes about his mother’s religion:

And in retrospect it seems to me that she merely affected the mumbo-jumbo, the incense burning and the holy water sprinkling of the priests in her worship while all of us, my father, my brothers and myself laughed at her.... Sometimes, when we joked about her assortment of idols, my mother said that there was one God behind all gods and religions; but even her pantheism was vague and untrustworthy. 14

In another episode when Krishan’s father is about to slap Ganesh because the latter leaves Krishan behind on their way back home, Sundri intervenes showing her superstitious mind:

Don’t hit him.... He has already had bad luck today. I must offer some oil to the demon of Tuesday before this evil spirit brings doom on him. He was born on that day! And even his face has these inauspicious white spots!

(33)

Krishan’s mother, like many other superstitious Indian women, believes in fatalism and starts gratifying the grahas (planets) if something happens bad. She ascribes the accident to Krishan’s bad luck. That is why she talks of appeasing the ‘Mangal graha’ (Mars) by offering oil. Even to day, many Indians perform such rituals to avoid the cause and effect of ‘grahas’. Anand is showing the irrelevance of these superstitions: “To be sure your stars are inauspicious! Your birth star Saturn —— I must appease it by giving some oil waved over your head to the priests!” (78)
Anand is implicitly condemning the popular Indian superstition about the appeasement of various ‘grahas.’ Sundri speaks with full confidence as if this ritual will heal Krishan’s wound automatically. Many Indians give mustard oil to the priests on Saturdays to ward off impending dangers that might occur under the evil influence of ‘grahas.’

Again, when Ganesh is injured, instead of thinking of his treatment, she thinks of God’s pleasure. Besides, she is almost sure that he suffers because of Partap’s drinking bouts; Devki’s flirtations and Harish’s bribe taking.” (102) It seems that she loses all her reasoning powers in the pursuit of her blind worship and performance of rituals. She is so superstitious that when the children quarrel, she talks of bringing amulets for them. Krishan is fed up with his mother’s strange religion. He is rather restless when he finds his mother “lighting an earthen saucer lamp in an alcove in the inner room on the ground floor on Tuesday, saying that the spirit of our household deity lived there.” (38) Krishan feels disturbed during the day and cannot sleep at night. His mother has terrified him with her terrified talk with other women in regard to “the just reward for all who did bad deeds, like eating betel leaf, smoking cigarettes, drinking liquor and playing cards with men as did Devki.” (38) Krishan does not see anything wrong in enjoying life. He cannot understand his mother’s life—denying attitude. She is against all kinds of entertainment because she herself finds no time to enjoy life. She does not like others to play
to sing and to make merry. He has his mother's religiosity because on the one hand, she observes fasts performing religious rites while on the other hand, she talks ill of Devki. Krishna's dissatisfaction begins to express itself "against all those elders who were to be respected because of their piety, prayers and virtuousness." (39) He is in fact, growing fast to see the reality of life and face it heroically. But the fear of ghosts and spirits toll upon his mental and physical health. Thus religion, instead of invigorating Krishna, depresses him because he is subject to fears and consequent hallucinations. Sundri, immediately after Krishna's illness, becomes busy with irrelevant prayers like "Hem God make him well! Keep the evil spirits away. Let not my children suffer for the misdeeds of others." (39-40) Instead of thinking of removing his fear, she foolishly makes him all the more taut by her ignorance. She tells him; "I feel your grandma is hovering around. I do not want her to come to take my son." (40) It is unwise to talk like that with Krishna who is already the victim of the fear of ghosts and spirits. Quite insensitive to the fact that the performance of 'Sharadh' ceremony will frighten him more, she invites the Brahmin couple Pandit Sheela Nath and his wife who are supposed to impersonate the spirit of their old grandpa and grandma. The naive Krishna feels frightened and cannot sleep because of pernicious psychological effect on his mind.

Unlike Sundri, Devki understands the real cause of Krishna's illness. That is why she sympathetically consols him and takes him to the physician:
"My son, my very own son, I am going to get you well. Just you drink this sherbat... I know you have fever because you are afraid and have nightmares. Now, no more bad dreams." (46)

Devki's words are soothing and act like balm on Krishan's troubled soul whereas Sundri also does everything for him out of her deep love, but unfortunately creates fear in his mind because of her ignorance. In fact, Sundri and Devki stand in contrast. The former ridden with religion becomes a witch while the latter because of her secular and natural outlook is life-enhancing and dionysian. Sundri is narrow, twisted and warped because of religion. She is acting like a puritan that is to say, she is anti-life. There is no end to her superstitious talk which makes Krishan's life a hell. She tells Devki that Krishan's father and uncle were born by the grace of Faquir 'Sain Lok' who before his death breathed his spirit into a snake which is believed to live near the 'well of hopes fulfilled.'

Out of fear, Krishan hears 'the hiss of the cobra' under his bed. It is said to point out that Sundri's ignorance makes her own son, the chief victim of her superstition. Then again when he sees a Pir in his dream, he falls ill. Though he suffers from fever, he is forced to undergo a long and difficult 'thread wearing ceremony' which makes his condition more critical. Colonel Douglas' advice to employ a nurse for Krishan is rejected by Sundri on the caste grounds. She is busy with rituals and rites, trying to please the Pandits and Maulvis who exploit her religious naiveté. She even gives rupees
twenty for the sacrifice of a goat, but finally the medicines and the services of sister Thomas makes him well.

Anand is showing the evil consequences of such superstitions as to how they injure both body and mind. He is protesting against this dark life through the preachers of the Arya Samaj like Dev Dutt, Bhagwan Dutt and their sister Dhanwanti who condemn such superstitious practices. Dhanwanti calls the practice of getting Aqqi to invoke the spirit of Sain Lok as "Tamasha" and "head shaking." Bhagwan Dutt calls it a "fraud" and Dev Dutt denounces it as "the Dravidian chicanery." (51) They all emphasise reason and condemn whimsical thinking. For Anand reason is a cardinal deity.

In spite of Dev Dutt's good counsel, Sundri is incorrigible. Even she is prepared to offer a goat to Mother Kali in case the priest prays for her sons' safety and security. But Krishan feels disgusted with the horror of the sacrifice of the goat. Anand is here protesting against this blood-shed and anti-humanistic approach towards religion, making it obvious as to how religion is used to achieve selfish ends.

Religion shows its ugly head even in the play-ground which is a symbol of fairness, discipline and team-spirit. The players of the Islamia School refuse to accept the judgement of Umpire on communal grounds. There is a fight between the teams. They raise communal slogans, hurl abuses on one another and become violent. Anand perhaps ridicules religion which creates
communal disharmony spoiling even the joyful life of the playground.

As a result of harmful consequences of superstitious practices of religion, Krishan develops wrong conception of God. Looking at a small speck of cloud, he thinks: "Why was He (God) so frightening? God was supposed to be loving personified." (105) He gets confused when he thinks: "Kaushalaya had died for no reason. Mother said God had punished Parvati. If God punished people, He was a bad God. Was there a God? I must know." (129) At Partap's death also, he thinks likewise: "How could God be so selfish as to be real and made us all illusory? There was so much talk of God! If there was a God, I would not spit on Him for taking Uncle Partap and Kaushalaya." (234)

The death of near and dear ones affects Krishan's mind and he takes it as God's cruelty and injustice. Moreover, Krishan knows that Parvati is a kind lady. Still she is ill-treated. This makes him conscious of good and evil, right and wrong. He thinks that if God punishes good people, He is not just in his actions. His personal experiences make him doubt His existence:

I dared not blaspheme openly. But I came to suspect the existence of the Great God more completely than I had ever done before. All this chaos! And these upper castes and lower castes. Our own low Coppersmith Brotherhood! Did God make them? If God punished, He could not be merciful. Therefore, there was no God. The world was a big bad joke played by Yama." (138)
Indian religion is puritanical. Yama is considered a frightening figure or an awe-inspiring god whereas it is not so. Yama in the Katha Upanishad becomes the Guru of Nachiketa whereas in popular religion he becomes a Satan figure. He will take you to hell and get you tortured by his agents. Anand is not against religion. He is against its deterioration because it has been institutionalised, ritualised and made cultic and obscurantist. What he is bemoaning is that in popular religion, the grand ideas of spirituality have become disfigured. Actually an encounter with Yama is absolutely necessary to come to Shiva who personifies knowledge and wisdom. Anand's views on religion remind Pandit Jawahar Lal Nehru's critical resume of the Indian religion:

India is supposed to be a religious country above everything else, and Hindu and Muslim and Sikh and others take pride in their faiths and testify to their truths by breaking their heads. The spectacle of what is called religion or at any rate organised religion, in India and else where has filled me with horror...Almost always it seems to stand for blind belief and reaction, dogma and bigotry, superstition and exploitation and the preservation of vested interests. And yet I know well that there was something else in it, something which supplied a deep inner craving of human beings. How else could it have been the tremendous power it has been and brought peace and comfort to innumerable tortured souls, was that peace merely the shelter of blind belief and absence of questioning, the calm that comes from being safe in harbour, protected from the storms of the open sea, or was it something more? In some cases, certainly it was something more.

The above quote clearly shows that Nehru like Anand is well aware of both the evil and the bright side of religion.
because he ruthlessly denounces the evils in religion and
also sees its deeper meaning.

Returning to the story, Krishan tries to interpret the
existence of God in terms of various contradictions, injustices
and deprivations found in the Indian society.

There had been the question of God, and
the many incarnations of the Almighty.
God was really supreme and good spirit -
the Agha Khan, Guru Nanak, Sain Lok,
Krishan Bhagwan, Indra, Shivling or
Brahma? The arguments of the elders had
not resolved my doubts. And from the
conflicts around me, I suspected that
there was no big God people spoke about. (153)

Obviously, the various gods and goddesses confuse Krishan's
mind. He seems to be in a fix as to who is the real God among
them. The elders have no convincing clarifications on the
subject. He then turns to the inner world philosophising things
and questioning the ideas of illusion, God and deeds. He tries
to interpret them in the context of prevalent conditions and
the day-to-day happenings which really make him challenge God.

"Who are you above that vast sky that you gaze down on us, but
never care about our troubles?" (281) So he revolts against
His existence: "Tyrant! Torturer! Strike me dead for my bad
deeds. Now if you have the power! To court your wrath — I
spit on your face." (281-82) He angrily utters all this out of
his adolescent excitement to confirm if God exists anywhere.

The religious exploitation is revealed when the conduct
of some religious hypocrites is analysed. For example, Mahant
Nand Gir is living a life of comfort and luxury at the cost
of the poor people. He has no work to do except to eat sumptuous food and have a siesta, smoke hashish, eat almonds and enjoy cold drinks. He is the hereditary custodian of the shrine and a man of property. Another priest is Badri Nath who appears to Krishan more like a wrestler than a priest. It is ironical that Krishan's mother goes to him for some favours whereas the latter himself wants recommendations from her husband for his appointment as a regimental priest. Krishan denounces such religious hypocrites:

Fraud! More like well-fed bull than a holy man! Repeating words he has learnt by rote! Can he have the heart to believe -- or can you have the heart to put your faith in God when thousands have been killed in the war, and in the riots? (533-34)

Krishan finds himself unable to bear injustice and the hypocrisy of the priestly class. He seems to be in a moral panic. Though Kedar Nath explains in brief to Krishan about the Upanishadic and the Buddhist view of God including his own personal faith that God is truth, the latter does not feel convinced. "And what about those who are left illiterate and ignorant and have not even the possibility to know the truth? What about Bakha? And all his pain? And what about all those people in the universe?" (433)

Krishan thinks of the plight of those ignorant, illiterate poor men who are unable to understand truth in a wider and a true perspective. He argues that even if it is admitted that truth is God, this will not solve the problem of pain in the
life of poor people. According to Gandhi, no man can live without religion. It means that religion should be part of life in the sense that one should be true in one's dealings with others. In other words, one should help the needy and love mankind. Likewise, what Anand stresses, above all, is human concern and the inner development which makes man realise himself in terms of others. Similarly, Pandit Nehru brings out the flaws of any organised religion:

Usually religion becomes an asocial quest for God or the Absolute and the religious man is concerned for more with his own salvation than with the good of society. The mystic tries to rid himself of self, and in the process usually becomes obsessed with it. Moral standards have no relation to social needs, but are based on a highly metaphysical doctrine of sin. And organised religion invariably becomes a vested interest and thus inevitably a reactionary force opposing change and progress.

Obviously, both Anand and Nehru seem to agree with Karl Marx when they point out that religion has become a tool of exploitation in the hands of those who are privileged. This does not make for progress because man becomes totally concerned with his own self. No doubt, in certain cases, it makes satisfaction but that satisfaction is very illusory. According to Freud, religion calls for the earlier stages of development. It does not build up character either. According to Christianity, grace to man is given by God with the result that man cannot earn it whereas Vedanta says 'you are god'.

Anyhow, Anand has given a true picture of the Indian religion as it is being practised in India. To enlist or catalogue
the elements of religion that Anand protests against:

1. Cultic worship of a man as an incarnation as exemplified in Agha Khan.

2. Institutions such as temples or other places of worship which become the breeding places of corruption and parasites.

3. Faith in planets and dead ancestral spirits which are contrary to reason.

4. Placation of planets.

According to Anand, these things reduce and dwarf man, rob him of his reason and power and make him weak and puny.

From the preceding discussion, it may be inferred that Anand is basically not against religion. His protest is rather against organised religious institutions, the priestly classes, who are responsible for making it just an 'empty vessel' devoid of real content.

Anand draws the attention of the reader to the basic drawback which is that religion has been enveloped in superstition, ritual, rite and blind faith, and its use for selfish ends which make it exploitive and anti-humanistic. He seems to emphasise the principle that love of man is love of God.

PROTEST AGAINST SLAVERY;

Mulk Raj Anand is a champion of the value of freedom. His protest against the suppression of this fundamental value is found in almost all his novels. Here, he not only advocates the cause of existential freedom but also pleads for national
freedom. This particular protest comes to the forefront especially in the third part of the novel when Krishan gets political consciousness by coming in contact with several patriots. The characters who protest against slavery such as Dev Dutt, Kedar Nath, Doctor Chuni Lal, his wife Shakuntla and the hero Krishan are presented as being admirable and those who are not doing the protest against the British rule provoke a mixture of wrath and disgust from the reader. Take the example of Ram Chand who beats his son for getting himself arrested for breaking curfew, though unintentionally, because he thinks that by doing so he brings bad name to the family. Ram Chand is wrapped up in his own ego. In the language of Sri Aurobindo, he is a denizen of the kingdom of little mind and little life as opposed to the kingdom of greater life and greater mind. So Anand is for sovereign values of freedom, dignity and national pride.

Both Dev Dutt and Bhagwan Dutt instil a spirit of patriotism in Krishan by telling him about the great sacrifices of staunch patriots for the sake of the national freedom. Krishan's association with freedom-lovers who talk of national freedom and the struggle of national heroes change his outlook. Previously, he aspired to become like the English but now he aspires "to become an Indian at once and to worship the new hero of freedom" (121). Dev Dutt provokes him against the slavery of the country;
I like your father, but he is servant of the Whites Sahibs and quite cowardly. If the truth be told that he left the Arya Samaj at Newshehra merely because his Karnal Sahib objected to his membership.... Your father worships the authority of the White Sahibs, because he can thus get a little pension and an honorific 'Rai Sahibship' and shine above the illiterate coppersmith brotherhood. (122)

Anand is condemning these cowardly men who love their jobs more than the freedom of their country. People like Ram Chand are really slaves to their temptations of certain Military laurels or awards which are nothing as compared to the high ideal of freedom. Though Krishan feels pained at what he says about his father, he feels impressed with the fearlessness, truthfulness and the zeal for freedom of this learned man.

Dev Dutt further impresses Krishan when he relates to him about the incident of bomb-throwing on Lord Hardinge and the involvement of the Arya Samaj in it. He is laying stress on the significant role played by the Arya Samaj in the battle of national freedom because most of these leaders are the active members of the Samaj. Not only do the sacrifices of a revolutionary man like Ras Bihari Ghosh, but also Lala Hardayal's exploits and adventures including the publication of a revolutionary newspaper 'Ghadar' leave a deep impact on Krishan's mind, especially because of their unique zeal for national freedom. Krishan's patriotic feelings are aroused. In fact, Dev Dutt's enlightened talk becomes a source of inspiration for him. He is all for the national freedom. That is why he is prepared to fight for
freedom with the fiery words such as "India is ripe for Inquilab, for freedom." (128)

Krishnan realises that the British rule in India is unjustified and unwanted. He becomes more enthusiastic when he learns that there are also some English people like Annie Besant who are favouring the cause of national freedom for India. Krishnan feels much excited when he hears about the revolt of Americans against the English rule and the consequent freedom of their country. Dev Dutt's enlightened talk proves so effective in the case of Krishnan that he begins to think:

I had a hunch ... that in the revelation of uncle Dev Dutt lay all the unforeseen worlds. The world of father in the cantonment of Nowshera, built on the authority of the White Sahibs, was a false world, because it opposed the wisdom of Lala Lajpat Rai and Hardayal and uncle Dev Dutt. The real world was in the song of Ajit Singh. 'Take care of your turban, peasant.' (124)

Krishnan's feelings are stirred up under the inspirational personality of Dev Dutt. He strongly feels:

And I was so excited by the passion of hatred against the Angrezi Sarkar which uncle Dev Dutt had infused into his words that I certainly did not anymore want to be Sahib of the British Variety but of the American kind — and I wanted, when I grew up, to go to America, rather than to England. (128)

Krishnan grows in awareness. He feels the necessity of eusting the alien Government from the country through revolution. He condemns the Rowlatt Act, according to which there is "No dalil, no vakil, no appeal." (443) He also refers to Gandhi's campaign of non-violence. Even Master Hari Chand who
behaves like a coward towards the end of the novel, here shows his passionate patriotic feelings:

If we think that we have no opportunity in our country to day, the reason for it is something other than our small failings. The cause lies in the whole system of alien Government and this Sarkar itself is bound up in a bigger tragedy of conflict with its rivals, who also want to exploit other countries. (340)

Master Hari Chand is condemning the whole system including other foreign countries which are fighting for their selfish interests at the cost of humanity. Likewise another teacher Rati Ram wants to revolt against the slavery of the country. Then again, Master Hari Chand's reactions at the killing of the soldiers of the Garhwalli Company shows his urge for the freedom of the country. "Indians live under the shade of tyrannical Sarkar." (370)

Another patriot Dr. Chuni Lal is not only an efficient doctor but is also a man of principles. He is loving, affectionate, and a great lever of freedom. He does not care for his job in the struggle of freedom. He is a great opponent of the alien Government and a relentless critic of violence, Imperialism, greed for money and conversion of people to Christianity that is, of everything which is false in life. Speaking of the Martial Law, he says that "it is not Martial Law. It is a campaign of frightfulness, to punish the people for objection to the Rewallatt Act." (472) Chuni Lal appreciates Krishan for breaking the curfew whereas his father abuses him and beats him for this. As a result, Krishan is all admiration for the Doctor couple. This is reflected in his feelings when his
earnest wish is "to feel like the proverbial moth, which pines and pines for the flame and ultimately burns up on the altar of his love." (510)

Chuni Lal tells Ram Chand that "life is not mere Government Service." (516) He even makes Krishan take an oath for the freedom of the country, saying "by the love that you bear us both that you will fight against the Anglo Indian Sarkar till we win Swaraj." (555) His wife Shakuntla is too, a lover of freedom and an ideal lady who dearly loves Krishan and affectionately helps him in his studies. She inspires him also to fight for freedom. As a result, Krishan not only gets through the examination with flying colours, but also develops love for knowledge and revolution.

One more jealous patriot, the student of D.A.V. College Lahore, Kedar Nath stresses upon Krishan the urgent need of revolution. "Anyhow, we need to suffer the torment of acquiring faith and superhuman courage to arrive at our destination — freedom from the Whites." (427) Krishan was highly impressed with Kedar Nath's determination to fight for freedom. He again informs Krishan about the ruthless cruelty of the alien Government under the Defence of India Act, false charges, Court Martial, and transportation for life imprisonment to Andaman Nicobar. He calls his struggle for national freedom 'a revolutionary epoch'. He is sure that Krishan will fight for freedom." Krishan.... Young as he is, he has stolen enough fire to breathe the word freedom spontaneously. He is my flame." (568)
In the meantime, 'Hind Sawaraj' by M.K. Gandhi leaves an indelible impression on his young mind. He does not understand the full significance of Satyagraha." But so compelling was the attitude of defiance of injustice ... that I recited the word 'Satyagraha like a prayer.' (442) He is passionately aroused to 'cultivate truth and soul force' in his struggle for justice and freedom.

Krishan's mother too, who is otherwise a superstitious and ignorant woman, shows her protest against the English rule when Ram Chand calls the freedom struggle 'a mutiny' against the British Government. Her remarks justify the freedom struggle: "serves the leper faces right! They do zoolum and pass bad laws. The people are bound to revolt." (445)

This shows that even the ordinary household ladies are aware of the injustices of the British Government. Krishan feels extremely excited to learn about the demonstrations, agitations, strikes and arrests in the whole country. He too, is arrested though unwittingly for breaking the curfew where he is abused, flogged and slapped. To his own experience, the policemen are 'like demons of death'. An old man, the victim of indiscriminate arrest, tells his sad experience thus:

"To be sure, this zoolum has descended on us like the sudden wrath of God! ....I was just walking back from the station across a footbridge and they arrested me." (453) The novel is surely an indictment on foreign rule. The novelist expresses himself in this context:
...I had come to believe that the notions of Empire and freedom are absolutely inconsistent, that the rule of one people by another is not freedom but slavery. I had grown up in the ferment of a great moral and political movement in which I had learnt, through the eleven strips on my back at Amritsar, that alien authority constricted our lives in every way.

The freedom struggle becomes a struggle of the whole country. Still there are people like Ram Chand who remain loyal servants of the foreign rulers until they leave the country for ever. Ram Chand calls the battle for freedom a revolt against the Government while talking to his wife:

You people seem quite incapable of understanding that there is serious situation in the country—a rebellion promoted by Gandhi which can even become a mutiny! The Sahibs depend upon their loyal servants who help them...and some of us have to show that we have not betrayed the salt we have eaten! (470)

But such people are not large in number. They too might be having sympathy with patriots but being cowards cannot have the guts to come and join them. Ram Chand's wife even confirms the former's cowardice: "That he is 'coward' — that is the word for Harish's father.... He is so weak that in times of difficulty... he always sides with the angels!" (471)

There are also others like Khushi Ram, Ajit Singh and Gharkah Singh in the army who have no sense of the value of freedom. They are blindly for the English, contented with their jobs. They perhaps represent the army and its loyalty to the British Government but there are people like Budh Singh who are really traitors because they work for the English against the national interests. Budh Singh openly says:
"I am an obedient servant of the Angrezi Sarkar. I do not hold with all those rascals who are defying the Government - Lajpat Rai, Ajit Singh, Ras Bihari Ghosh and others." (210)

It reveals that the foreign Government makes use of every tactics to divide the people and rule them. Even then, Budh Singh's voice seems to be a lone voice because he appears to be a black sheep. The national leaders have awakened the country because of the wave of the freedom struggle. Babu Khushi Ram's brother Hari Har, Headmaster of Alam Pur School does not like to be called by the word 'Babu' because he hates everything associated with the English:

Don't call me 'Babu'! ...you have got used to being called that in the army, brother, but I refused to be, what the Angrezi Sarkar want us all literate folk to be merely subordinate officials who will do the dirty work for them. I am for kicking them out ....and I do not wish to be called by the Angrezi Title of 'Mister' either." (486-87)

Hari Har who wants the ouster of the English from the country is a great lover of freedom. He cites the examples of revolutions in Russia and France, hoping that they will also take place in India after which there will be freedom, justice and fair-play. But Khushi Ram calls the Russians as 'robbers and brigands' who killed Czar. But Hari Har's illuminative talk fires Krishan's revolutionary fervour. He also praises Raja Sansar Chand because the latter "fought against the foreigners and taught us the value of freedom." (494) But for Jamadar Ajit Singh Sansar Chand is "dead and gone." (494) Ajit Singh calls Gandhi and his followers 'cowards' and all
other freedom fighters as "ruffians, drunkards, whoremongers and looters." (495) Hari Har calls Krishan 'a star'. Krishan cannot tolerate indecent words of Ajit Singh about Gandhi. He asks him to learn from the example of O'Brien. As a result, Ajit Singh is furious with Krishan who thinks "I felt that I was not only a rebel but revolt itself." (497) Krishan and his two friends Ismat Ullah, the armurer's son and Khushi Ram's nephew Bhagwan Dass take an oath of remaining as rebels against every wrong and injustice in spite of all the odds of life. Krishan's jumping over the walls of the school to join the procession led by Lala Rajpat Rai shows his fiery passion for freedom of the country. Some other boys too follow him and raise patriotic slogans. Kedar Nath who represents the student community gives up his studies and joins the freedom struggle. Krishan too burns with the passion for freedom and wants to be actively involved into the freedom struggle. So he prays to Goddess Saraswati:

I must become a supreme rebel, voice of suppressed men's smouldering fires, walker of rough paths, harbinger of strange visions, of unseen freedoms, not a mere babblers, but bursting into a million actions, so that words become deeds. (571)

Krishan is not only a champion of national freedom, but is also a champion of existential freedom. Freedom and existentialism are cardinal values. So Anand has protested against any abridgement of freedom. If there is no freedom, there is no choice. There is a stagnation in the rank and file of the Garhwalli soldiers because all avenues of their
promotions are stopped. But they want their own Officers to lead their Company. They refuse to go on the parade because their demand is rejected. Consequently, the entire Garhwali Company is arrested and what is more tragic, is that most of the soldiers are shot dead. This incident makes it clear that if they had freedom, they could have chosen for themselves and avoided death and destruction.

Krishan feels shocked at this ghastly murder. He feels pained that both the Indians and the British Officers "could shoot down those who did not obey their behest, in the name of justice, order and fair-play. Yama seem to be roaming about among us like an hungry monster." (370) Evidently, he who has no freedom, is dead in life. In other words, Anand is stressing the point that the value of freedom is indispensable for survival.

Krishan wants to become a revolutionary like Dev Dutt and Doctor Chuni Lal but his father restricts his freedom: He abusively shouts: "Swine! Are you determined to disgrace me and to have me court-martialled and dismissed?" (478) But Anand pleads for individual freedom when Krishan feels 'virtually like a convict' in Ludhiana. The place seems to him like a prison-house surrounded by 'rigid walls'. In fact, Krishan's life depicted in the novel, is a long existential struggle. He wants to be a free man and to choose for himself. His fight is not only for the freedom of the country but is also for the freedom of the individual.

Anand, through the example of the last Mughal Emperor Bahadur Shah Zafar's imprisonment in the Mandalay Jail during the freedom struggle of 1857, emphasizes the value of freedom. The Emperor's high sense of poetry -- his brilliant ghazals.
utmost importance of this fundamental value in life is again stressed upon when Krishan is greatly stirred up by one of his ghazals which makes him compare his own lot with that of the Emperor because of his imprisoned environment. He even feels inspired to write a poem beginning with the words "I am a bird in a cage." (184) This certainly shows his strong urge for existential freedom. He feels so much aroused that he wants to "burn up the false things" and to live in the world of "music and poetry." (344) Krishan's rapid growth and his curiosity earn him the humorous title "the son of Socrates." (345) He wants freedom so that he may write poems on love and beauty. His father, instead of appreciating his poetic talents, condemns him and punishes him trying to suppress the fine element in his personality. He says that his father has got a huge estate of land, hasn't he? ...that he can indulge in the fancy of being a poet, a goonda and a politician! Egotism of adolescence! The wild goose chase of words." (565) But Krishan wants to have full freedom to give vent to his rebellious thoughts: "I want to be a revolutionary, a visionary even a mad man .... I will make myself mad deliberately by loving ardently, by suffering, by adventures beyond the dreams of Raja Rasalu." (565)

Krishan aspires for freedom to realise himself. Another example is about Bakha who wants to read and write but is not permitted to enjoy this facility. He as such tells Krishan about this injustice and deprivation of education.
To deny knowledge to the individual is sheer injustice.

Bakha is sensitive and intelligent but cannot choose to make anything of his life because of his being an outcaste. Krishan wants Bakha to go through the field of Christianity because the latter can enjoy the facility of receiving education in this community. Anand's main emphasis is on the freedom of the individual. It is perhaps this fact that Suresh Cowasjee has in mind when he entitles his critical study on Mulk Raj Anand's fiction as _So Many Freedoms_.

Further, Krishan's father wants him to become a high government official whereas Krishan wants "to be... a God speaking inspired words...awakening (people) to the freedom of the whole universe, with superhuman strength." (569) Krishan is a rebel; that is why he revolts against the various restrictions on his freedom. _MORNING FACE_ thus becomes a massive indictment against the innumerable taboos which damage the psyche of the individual.

Harish and Draupadi are unhappy because of their unsuitable marital life. Harish loves Mumtaz, a prostitute, but cannot marry her because of social fear. Draupadi too, is the worst victim of the socio-economic and religious taboos. They are not free and as such are unable to choose what may make their lives happy. Similarly, if Devki's life is examined, her sufferings seem to be the result of various restrictions placed on her freedom. She is made paralysed which ultimately leads her to unnatural death in the _CONFESSION OF A LOVER_. If
She had the freedom of choosing a husband for herself again, she would not have sought a religious solution of her problem by adopting Mahant Nandgir as her Guru who also exploits her. In the absence of freedom, she becomes aligned in a sexual relationship with that charlatan — Ananta. Here is a woman who is vital, young and lively. She likes the company of men and has grown up in a free atmosphere in the sense that her husband is not jealous of her position. So naturally the people are forced into immoral solutions by society. The lack of freedom when it comes to personal life, creates all kinds of indirect solutions to the moral majority. Looked at from that angle, Anand presents a society which is bizarre where there exists no personal freedom. He, in reality, wants to unsuppress the suppressed feelings.

Krishan is, no doubt, making a commitment to the freedom of the country which is a movement away from his personal empty life. But he is also involved in an existential struggle which shows his dynamic growth. Sures Cowasjee correctly remarks: "The transformation of Krishan from an inquisitive young boy into a revolutionary and an agnostic is gradual and convincing." 19

Krishan's resolve to fight everything wrong has made him a great rebel.

To say briefly, Anand has shown Krishan's growth as a rebel through innumerable familial difficulties, parental insensitivity and authoritative treatment, religious evils and his agonies because of his sympathy with the suffering world.
Besides this, he has emerged through the cruelties of teachers in the temples of learning. Above all, he revolt against the slavery of the country. His existential struggle for various freedoms is worth following if life is to be made meaningful. Anand has evoked a few years of his adolescence but as a true artist, he is able to give a fine fictional touch to the material. That is why Niven points out that Anand is "a writer whose life has been his art but who has never thought of art as separate from life." 19

The novel being only the second in the series of Mulk Raj Anand is a huge and unique undertaking. It is an attempt at rendering not only the adolescent period of his life into artistic design of fictional structure in terms of personal growth of Krishan, but also the depiction simultaneously of the conditions prevailing in India during that period. Now it seems that much has not changed since then except the attainment of political freedom. Gillian Packham in his article on 'Mulk Raj Anand's New Myth,' writes about Krishan's development: "The recurring pattern of personal development establishes Krishan not only as the figure of Anand's own youth but as the archetypal figure of his whole opus." 21

Keeping this in view, the study of this novel cannot be said to be complete in itself because there are yet other novels likely to come out in the series. But Krishan has really come up to the expectations of Mulk Raj Anand, the expectations which he has expressed in his dedication to MORNING FACE.
The struggle of rebels like you cannot be in vain. For the hangover of the passions, the self-searchings and the actions of men like you, may penetrate into the faculties and experiences of some other human beings. And a few men may take heart and may face the realities. Only the struggle is important and involvement. For chance men can see the reasons for their failures. (vii-viii)
NOTES AND REFERENCES

All the quotations from MORNING FACE refer to the edition of Arnold-Heinemann, 1976 and the page numbers are given in parentheses.


2. Ibid.


17. In Savitri Sri Aurobindo makes Ashwapati travel through various planes of consciousness personified as kingdoms. The kingdom of the little mind and little life is characterized by selfishness and movement of the lower ego, while the kingdom of the greater mind and greater life is characterized by sympathy, compassion, struggle to be higher than oneself and by solidarity with others.