Here an evaluative attempt will be made about Mulk Raj Anand as a novelist of protest in the context of his five novels already discussed in the preceding chapters.

Though Anand, the doyen of the Indo-Anglian literature, writes in English, his focus is on India and its people in relation to the world. He is indisputably a great revolutionary writer who interprets life dynamically in a wide perspective. He is an unconventional evaluator of things detesting imposture and deceit in life. He wants to convert great ideas into actuality. The old obsolete standards are set at defiance for establishing new values of life. Of course, he often depicts life at the physical and intellectual levels. He goes deep into the vital and psychic levels too, discovering the unplumbed depths of the soul. He is able to "probe into the very layers of the human consciousness in its various phases." ¹

Protest is a recurrent theme and a major motif in his novels. This essential element of protest embodied in his novels whether implicit or explicit does create unusual consciousness relating to the existing conditions of life. In his rebelliousness, he belongs to the tribe of Iqbal and Sri Aurobindo because of his fiction which is 'charged with the deeply felt perceptions.'

The powerful voice of this prodigy against various ills of society acquires a special significance in the context of the current poverty, ignorance, unrest, disharmony, discontent,
ennui, alienation, violence, falsehood and communal tension. The contradictory elements of the Indian society and the resultant chaos underlie the urgent need for reform with the creation of a strong impulse for a new world order. He succeeds in arousing a craving for living a full life right in the midst of misery and torpor. Loknath Bhattacharya remarks:

"Anand while registers his protest through his characters achieves lyrical intensity and daring imaginativeness. Anand's writings resound with the dreadful thunder of fire which he has experienced and witnessed." To read his novels is a stimulative and a provocative experience because his fiction is concerned with the 'dynamics of change' but not without a thread of continuity. He provokes the reader to fight the evil forces of parochialism, Imperialism, capitalism, casteism, communalism and other petty considerations attempting to create a scientific attitude among the superstitious people for analysing things. Not only does he emphasise the inner human development but also creates awareness for healthy external environment.

According to D.N. Sinha "He is not only handsome outside, he is also handsome inside." He does not write to please or entertain his readers. Nor does he draw an imaginative or an ideal picture of society. To talk of affluence is not Anand's concern because his sympathy flows to the dispossessed and the disadvantaged. He writes with the purpose to ensure justice for the underdog. So he is out "to question everything
in background, to look away from the big houses and to feel the misery of the inert, disease-ridden, underfed and illustrate people around us.

Anand’s writings remind the reader of the following lines of Sri Aurobindo:

> He felt the beating life in other men
> Invade him with their happiness and their grief!
> Their love, their anger, their unspoken hopes
> Entered in currents or in pouring waves
> Into the immobile ocean of his calm.

Anand exalts the reader morally because he is a crusader of sanity and reason, never permitting untruth and dishonesty go unchallenged. He raises his voice against what is superstitious and irrational. He stands strictly for what Jimmy Reid points out:

> A rat race is for rats. We are not rats.
> We’re human beings. Reject the insidious pressures in society that would blunt your critical faculties to all that is happening around you, that would caution silence in the face of injustice lest you jeopardise your chances of promotions and self-advancement.

His novels create heroic consciousness so that the man may not allow himself to be exploited. The protest embodied in his novels is always impregnated with certain fundamental values promising a better future. His fiction is not only related to life but is an attempt to improve upon it by presenting an integral vision. He wages a ceaseless war against various taboos and misconceptions craving for social justice with daring and deep insights shattering the cherished illusions through his candour and irreverence.
Evil appears in different forms in Anand's novels. In *Untouchable* it takes the form of casteism along with poverty and ignorance. Anand writes:

...I am conscious of the need to help raise the untouchables, the peasants, the serfs, the coolies and the other suppressed members of society, to human dignity and self-awareness in view of the abjectness, apathy and despair in which they are sunk.7

One cannot help but appreciate Anand's creative genius on account of which the sweeper Bakha, the lowest in the Indian social hierarchical system, becomes the hero of the novel.

Anand's direct attack on the evil system of casteism at the time when it was not without risk or danger to act like that, affirms that Anand is a greater man than even a novelist. His protest seems to be the result of his sincere and earnest concern for the noble cause of the down-trodden. No writer before him has taken up the cause of untouchables. Even Prem Chand, a great novelist of Hindi Literature, does not deal with their miserable plight. His *magnum opus* GODAN represents the misery of peasantry. Anand surpasses him in espousing the cause of sweepers, cobblers, bonded-labourers and uprooted peasants turned-coolies. Even Anand goes ahead of Rabindra Nath Tagore in this particular context because the latter primarily deals with the middle or upper middle class people. Jack Lyndsay remarks: "Anand brings together Tagore and Prem Chand, and proceeds to evolve something new, His own work."8

Even his contemporaries such as R. K. Narayan and
Raja Rao who started writing at about the same time as Anand, do not deal with this crucial problem of the Indian society.

Anand tries to sensitise society about this kind of suppression of human beings, which is found nowhere else in the world. The reader is emotionally aroused to help them and to fight for their liberty which is denied to them because of this chronic malaise of untouchability deeply rooted in the Indian culture. The novelist passionately emphasises the importance and the need to cultivate the values of Eros and Logos. Implicitly he means that the so-called high caste people should take initiative to embrace this utterly neglected lot of people because they are after all human beings like them. The novelist by preferring the scientific solution of the flush-system to other two solutions, those of conversion to Christianity and the Gandhian doctrines, conveys the idea that people should develop the scientific bent of mind instead of allowing themselves to be ruled by superstitious and conservative thinking.

In Two Leaves and a Bud, the theme of protest assumes a greater dimension because Anand gives a new insight by dealing with the relationship between the natives and the British people—the master–slave relationship. He emphasises the dignity of man and the goodness of heart irrespective of affluence and indigence. He strives for a change in the socio-economic system understanding fully that political freedom without change of hearts was meaningless. India's
present predicament ...is a vindication of Anand's foresight." 9

The evils of Imperialism, capitalism, industrialism, feudalism, racial discrimination, the curse of bonded-labour and the evil of communalism are brought out to the fore. Anand writes that "in the colonies men were not supposed to be at all, but lemurs, chimpanzees and gorillas;" 10 It is a study in contrast which reveals the power, lust, avarice and cruelty of the rich on the one hand, and the poverty, ignorance, superstition and fatalism of the poor on the other hand. Anand through de La Havre raises his voice for the change of system. He seems to declare that nothing short of it can improve the situation.

Anand has shown through the character of Reggie Hunt that the broken home vitiates the mental make-up of the children who later on harm the interests of society by inflicting pain on others. The conduct of de La Havre shows that life is not merely enjoyment but is a constant struggle for survival. The novelist has stressed the values of existential freedom, self-confidence, courage, will-power, human dignity and joint struggle. Anand being a conscious writer is committed to amelioration of the poor, disinherited and the have-nots. He is giving a clarion call for a just and egalitarian society. Above all, he stresses the need for the fulfilment of the basic needs of the poor. "And this dignity has little meaning without the food, clothes and shelter which are the elementary conditions of existence. Also, we need the basic freedoms without which the human mind congeals, becomes
apathetic to wrongs and is immersed in self-contempt." 11

Anand believes in the wisdom of heart and has full faith in man. "So what is needed is the big, the understanding, the generous, the wise heart, informed by passion and schooled by a 'knowledge born of love.'" 12 The elimination of narrow-mindedness, ignorance, poverty, religious orthodoxy, tribal hatred, primitive impulses, fear, squalor and dirt through liberality, progressive and dynamic outlook is the theme of THE BIG HEART. Anand wants men to rise from the vicious circle of a number of inhibiting instincts and ideas like property, possession, jealousy and power, and discover a new society which may help to bring about a new sense of equilibrium. 13

The author stresses the need of waging a ceaseless fight for justice;" If one is to survive at anything like the human level... then one must struggle afresh, believing that the only life is the life of spiritual struggle, and that this struggle is continuous and eternal."14 He emphasises the collective endeavour, implying protest against inaction or passivity of man. He does not let orthodox or conservative beliefs obstruct the path of progress.

Ananda, through Ananta's fresh vision of life presents his 'New Myth' when he introduces machine which affects the fortune of the traditional Thathiari community. His 'New Myth' is a sort of Bhakti, devotion to the cause of service of mankind. True love between Ananta and Janki has been presented to expose the
convention ridden Indian marriage system as in the case of Ralia and Gauri.

Anand has thrown light on the caste and class problems through the development of relationship between 'Kaseras' and 'Thathiars'. The greed for money, religious hypocrisy, fatalistic attitudes, socio-economic exploitation are attacked by the sacrificial hero Ananta. The novelist protests against the absence of individual freedom which is denied because of the society's strict adherence to the tradition of accepting relations as roles and because of the supremacy of institutions. Anand lays stress on understanding, feeling of sympathy and tenderness towards his fellow beings and struggle for living fuller and happier life. According to him "the great object of living is to create more life."15 He makes an attempt to create rebels full of vigour, strength and vitality to launch a battle against society on behalf of the poor and the down-trodden. He writes:

The Supreme Value of life consists rather in the attempt to live as part of the whole of things, in the awareness of the struggle and the constant attempt to work and lessen the time-lag between the awakening of men and the urgency of events. All moral values then become revolutionary values, the values of a revolutionary life.16

Woman is central to the vision of Anand. It is Anand's only novel in which his prime concern for the deplorable plight of the Indian woman finds a vivid expression. He has shown that the suppressed women like Gauri are in need of guidance and enlightenment from individuals like Dr. Mahindra. Obviously, Gauri becomes a great Shakti, acts like Goddess Mahakali and liberates herself.
from the trammels of the male dominated world which her husband Panchi represents. She becomes a precursor for the emancipation of women. Here Anand makes use of the traditional myth transforming it into a 'Creative Myth'. He shows the futility of the dead myth which has become part and parcel of the traditional life which is concerned with decay and decline of values. His emphasis is on reinterpreting the old myths in order to bring about transformation of society. He intends to change life through mythic treatment of the old themes. According to him the artistic creation is fundamentally related to life, only improving upon it, or rather intensifying it through the 'Creative Myth', so as to change life in the deeper centres of other peoples' experiences and thus in an integral way.17

The novel shows that the woman is in no way inferior to man. She too can realise herself in the service of the sick and the poor. Anand's main focus is on the liberty of the women-folk. He seems to exhort them to shed the vain conventions and come forward with courage and conviction to face the reality of life. Gauri's struggle has revealed that the woman's capacity is vast and that she can overcome her difficulties if once she is alive to the situation and is determined to face the challenge.

Anand's novels mostly end with equipping the protagonists with a new vision of life. The old myth which cannot keep pace with the change of time is to be modified or rejected
altogether if the real freedom is to be obtained.

The last novel MORNING FACE is a revolt against the blind following of conventions and religious orthodoxy. Anand's message through this novel is to 'know thyself' and be manly and vital in fighting against what is wrong and unjust. Here again, he values the Promethean myth as he does in the case of THE BIG HEART. The novel echoes the voice of Vedanta - 'Aham Brahmasmi'. The novelist has shown what is wrong with the Indian society, Indian family system, education and religion. He opposes through various characters the imprisoned life of children and women and the hypocrisy of the elders. So far as religion is concerned, 'love is God for him'. The widows' predicament in the Indian society and corporal punishment in schools are denounced. Anand suggests that the elders should act as models for the young and the fear should not be created in the mind of children. He favours the idea of self-growth with minimum restrictions. He is an ardent lover of freedom both national and existential. That is why he pleads for socialism and humanism where individual freedom is ensured and human dignity is respected. His emphasis is on the growth of human individuality:

but it becomes incumbent on all of us in effecting the transition to see to it that the spiritual and human values, the quality of civilization as I should like to call it, is not sacrificed by admitting any limitations of the human personality.
His novels add a new dimension to the contemporary Indo-Anglian literature particularly because of the predominant element of protest embodied in his novels. One is not left in doubt that Anand has profound and comprehensive grasp of human condition. Evidently, his art is concerned with the destiny of man, "the tragedy of modern man."¹⁹

He is intensely humane. He feels that despite the scientific and technological development man has not developed the "necessary vision" and "the ability to act."²⁰ That is why Anand stresses the need for action, understanding and the united struggle. He is a great existentialist. Human existence for him is above everything else. It is because of this that he focusses on 'human freedom' and 'importance of human personality'. His protest is born out of his 'deepest humanism'. "The substance of my work is the whole of my varied experience, the theme of my work became the whole man and the whole gamut of human relationships, rather than only a single part of it."²¹ His protest springs from pity and compassion and is grounded in deep understanding of history and society. His commitment is ultimately to enable man to free himself from decadent, exploitative and moribund system. He is sure that man can recover his existential dignity, recreate himself and build a better society which is dynamic, constructive and full of energy.

Anand, above all, emphasises the value of truth. He finally admits that his commitment to truth has made him a writer of
protest. "...the moribund obsession with truth telling shaped most of my novels into what Goethe called Faust — barbarous compositions." 22 Through this truth-consciousness Anand's concern is to create "a completely new kind of revolutionary human." 23 That is why he makes an attempt to "communicate his unique and original vision of life to other people, to identify their awareness." 24 He gives a fresh vision of life through his 'New Myth' which is in fact, a dynamic and revolutionary outlook. He is virtually an apostle of rationalism and dynamism, whose soaring optimism never wavers or falters. According to him the weak, the coward and the idlers are equally responsible for their misery. Suresh Kohli's remarks are justifiable: "By way of protesting, Mulk Raj Anand, tries to create loyalties against prejudices, advocates compassion against hatred, attempts at widening horizons." 25 His "hypothesis for a new condition of life is respect for man, not necessary as a unique individual, but as a man, and the encouragement in him of all the qualities which go to make him living, kicking, vital human being, devoted, sincere, creative, an example, in so far as he acts on his ideas." 26

In fact search for truth seems to be the mission of his life. He aims at increasing human consciousness by recognizing the value of truth. His own observations and convictions are beautifully rendered into artistic manifestation.

Anand when compared with E.M. Forster is more real because of ethnic difference that is, being an Indian he is
more deeply rooted in the Indian cultural heritage. E.M. Forster's vision is very limited. He talks of culture when the millions of India do not have even the basic amenities of life whereas Anand is a radical humanist concerned with the socio-economic determinism and the fundamental value of freedom. Forster's vision is conditioned by the upper class bourgeoisie consciousness whereas the fulfilment of the basic needs that is, food, shelter and clothing is the primary concern of Anand. He is nevertheless conscious about the higher values of life as is clear from Jack Lyndsay's remarks:

Anand has brought powerful new energies into Indian culture; he has also brought something precious into our literature, something which at this phase we badly need. An unquenchable faith in the goodness of man and the power of love, a faith which has had all falsity and sentimentality burned out of it by the fires of intense suffering. 27

Compared with K.K. Narain, one of the 'Big Threes' (the other two are Raja Rao and Mulk Raj Anand) Anand is more practical and realistic whereas Narain is more philosophical. The gods and demons exist for Narain but Anand outrightly rejects them. Narain's heroes tend to compromise with circumstances coming back to the traditional fold towards the end of their careers while Anand's characters full of courage and conviction do not show this weakness because the novelist imbues his major characters with a broad vision — "a new contemporary myth (of growth to awareness) of the whole potential man." 28
Narayan's vision seems to be restricted because of his portrayal of South India as conservative and orthodox whereas Anand's canvas is wide enough to impart to his novels an additional dimension which is missing in Narayan.

It is strange that Narayan altogether ignores the major historical events in India like that of the struggle for independence or any other political impact while in the novels of Mulk Raj Anand and in Raja Rao's PANTH PURA (1938), the element of contemporary political scene does find a place. Narayan actually deals with the theme of 'East-West cultural conflict' and also creates awareness of the situation.

So there is little which is found in common between them. On the contrary, they differ a lot not only with regard to content but also in the way in which they treat their subject-matter. Anand is a great protester —— a revolutionary writer expressing his anger (though in his own words 'holy anger') whereas Narayan is primarily a humorous writer creating comic or ludicrous situations. Anand's protest is global because of his cosmic vision whereas Narayan's vision is trimmed because he is not concerned with total protest. Mulk Raj Anand successfully deals with the rich and the poor. Of course, he champions the cause of the underdog. He is equally adept in the portrayal of the Indian and European characters. But Narayan is the novelist of only the middle class people and therefore cannot move out of his range. Anand is concrete in his approach like a typical Punjabi whereas Narayan represents a classical South Indian.
Another brilliant novelist of the twentieth century, 
Kaja Rao also deals with the theme of protest in his *Kanthapura* 
by raising his voice against the British oppression and showing 
his faith in 'Satyagraha Movement'. Here the Sheffington 
Coffee Estate symbolises the oppression and exploitation of 
the coolies whose fight is "an epic struggle against demonic 
foreign rule." 29 The theme is akin to Anand's novel, *Two 
Leaves and a Bud* in which the coolies are also the victims 
to the evils of the British Imperialism and capitalism at the 
Macpherson Tea Estate.

Raja Rao's struggle is more mythic whereas Mulk Raj Anand's 
protest is solid. The former emphasises the Gandhian values 
whereas the latter is more concerned with patriots and 
martyrs of freedom struggle including Gandhi. So Anand's 
protest is more concrete while Raja Rao's is reductive and 
symbolic.

Anand is a prolific writer and continues to write regularly 
whereas Kaja Rao surprisingly kept silent for twenty two years 

Kamla Markandaya and Ruth Prawer Jhabwala are primarily 
concerned with cultural conflict of the Eastern and Western 
values. Manohar Malgonkar, though a good story teller, is 
unlike Anand, a rebel against naturalism and realism. Moreover, 
his apathy to the vast majority of the poor Indians is really 
surprising.
The atmosphere in the novels of Anita Desai is pervaded with a sense of isolation, despair, the spirit of desolation and mental tension. Her novels *CRY, THE PEACOCK*, *VOICES IN THE CITY* and *BYE-BYE BLACK BIRD* are a 'probing of a lone individual'.

Another novelist, Arun Joshi, seems to be in favour of romantic novels. A gloomy atmosphere characterises his novels. His *THE FOREIGNER* (1968) is an example in this particular context.

Nayantara Sehgal whose work has begun to attract critical attention, is a political novelist. But she often deals with the theme of 'quest for the self and the East-West conflict'. Her novel, *A TIME TO BE HAPPY* (1957) is an instance in this regard. It is the exploration of the lone individual. According to R. S. Singh her fiction is "grappling with intangible realities."[30]

It is a pity that most of the Indo-Anglian novelists of the second and third generation are not carrying on the cultural humanistic concerns of Mulk Raj Anand. They seem to owe little or nothing to him. They are merely concerned with individual person and interaction with a group with the exception of Bhabhani Bhattacharya and Chaman Nahal who are carrying on Anand's tradition against the backdrop of society and history as exemplified in *SO MANY HUNGRY* (1947) and *HE WHO RIDES A TIGER* (1954) by the former and in *AZADI* (1975) and *THE CROWN AND THE LOIN CLOTH* (1981) by the latter.
In a society divided by caste and creed, riches and penury, one cannot ignore society and its effect on individual destiny. One cannot ignore the dimensions of protest in the service of people for bringing about a saner and egalitarian order. But most of the younger novelists have turned to the themes of isolation and alienation and the kind of protest which one finds in Anand is feeble in them. Alienation and rootlessness have become their common theme. Meenakshi Mukherjee rightly remarks: "The shift of interest from the public to the private sphere may be regarded as a characteristic of the 'fifties and the sixtees'." For them, it is really a quest for finding a satisfaction in the self. The origin of this theme of loneliness and the tragedy of man can perhaps be traced to the industrial and technological development which tend to make man more self-centred and selfish leading to emotional disintegration of human relations. Even then, Anand is going ahead with his humanitarian mission even though the distance between his vision and fact is so great.

Among Anand's innumerable influences, the major influence on his fiction is that of Marxian Philosophy including Thirties Movement, however he is not a Marxist as he is labelled by many critics. His identification is, no doubt, with the wretched and the deprived sections of society, but he is not politically motivated. He himself clarifies the point in question: "I am not a communist. I am a friend of all. I have my own independent
opinion ....I have differences with the Communists and if I had an intention of taking an active part in politics, I would have joined any political organization. I do not want to do that. I will write novels and do my duty."32

In fact, he is completely involved in improving human situation or human destiny. Some critics wrongly dub him as a propagandist. He is actually a great humanist who cannot help championing the cause of the underdog and upholding human values above everything else. His vision is rendered into an effective artistic design barring some occasions when his own voice appears to be more direct through a particular character. Agreed, his major characters seem to speak his ideas but at such times, the content of his novels becomes exquisitely inspiring and it seems to be the intensely felt poetic rendering of a high order. It is certainly not a dull prose creating boredom. Saros Cowasjee quotes C. D. Narasimhaiah in his article 'Mulk Raj Anand and His Critics':

He [Anand] has been dubbed as a social propagandist without being read and unfortunately the titles of his novels have had a good deal to do with the prevalent prejudice. It is good to remember that all art is, in a sense, propaganda, and it is the treatment that should decide. The social means and artistic occupations seem to take hold of Anand by turns, and where the two fuse as, say, in Untouchable, the novel is safe and its course is one of absorbing human interest.33

It is, therefore, wrong to consider him as a propagandist because deep down he is a creative writer who incorporates a clear message in his fiction by suggesting solutions of problems.
Still, it is unfortunate that Anand tries to make his messages expressive. He primarily deals with the issue of protest as set up in the scheme of this dissertation. It is ironic that when he deals with it explicitly with the fervour of a radical progressive humanist, the issue sounds stagy, theatrical, contrived, meretricious, but when he deals with it from the subliminal unconscious depths, he expresses it through the rational myths and through the dramatic action, then it comes out effective, inspiring and imposing.

The reader also comes across occasional exaggerations in his novels but they occur when he is intensely emotional. Sometimes his language is aggressive and rough with literal translation of the Panjabi words especially of the 'Punjabi epithets' and 'swear words' to create real 'sense and sound'. But such words seem natural in the context of Mulk Raj Anand's Panjabi temper. Even at such times, he does not seem to be polished, and all is not well with his style. He seems even to be revolting against the traditional literary norms: "I don't care for structure, form and technique in my novels because they are unimportant to me. What matters to me is the content, the theme, the story, the characters." 34

Anand's novels do not deal much with the problems of the Post Independent India. The dens of corruption in socio-political life, falling moral standards, communal outbreaks and political horse-trading could have been dealt with profitably.
But even now at the age of about seventy nine years, he is busy, struggling hard in spite of a slight cataract developing in his eye, to improve the human condition. The BUBBLE is his recent artistic fictional creation and it is hoped that something more significant is to come out from the pen of this great literary giant. 35

Anand, a great literary genius, has enriched the contemporary Indo-Anglian literature with his unique contribution underlying the necessity of rationalism and humanism. His art is superb in its own way and his brilliant career spanning over more than fifty years results in great artistic accomplishments. The issues raised by him are worthwhile. His wholesale condemnation of 'the exploitive power structure' and 'the passivity of the forces against it' for establishing the values of freedom, harmony, human dignity and the fulfilment of the basic needs, is a bold step in the right direction. He repeatedly reminds the native of the danger of the 'persistent negative self-image' of which he is the victim. He is for establishing a socialistic society which is not only concerned with the just socio-economic system but is also concerned with 'spiritual change' of a large number of people. D. Riemenschneider rightly observes: "Anand's problem, it seems, is essentially that of the individual's self-realization. "an or to be more correct, the Indian man is confronted with this task within the frame-work of his own society, which determines the dramatic
conflict of Anand's novels." 36 His promised land seems to be free from exploitation, dogmatism and discrimination on the grounds of caste, colour and creed where human beings can get equal opportunities and full human dignity. He fully understands that there is an 'inner urge' among human beings for 'harmony and concord' in spite of the presence of much evil in the world.

Obviously, Anand's protest is the product of his humanism. His focus is on man. "The novel is for man, the creative weapon for attaining humanism." 37 G. S. Balarama Gupta writes in this connection:

...Anand has come to evolve for himself what he calls 'Comprehensive Historical Humanism' which is a synthesis of several Oriental as well as Occidental brands of humanism, a synthesis which aims at finding solutions to the myriad problems of man in these tragic, sordid, broken times. The essence of this confessedly eclectic humanism was in a way stated long ago by the Greek Philosopher, Protagoras: Man is the measure of all things. 38

Anand shows to the West that there is more in the East than can be inferred from the writings of Omar Khayyam, Rabindra Nath Tagore, Kipling and E. M. Forster.

Anand's mission is "to change and transform the realities of one's time even in the obscurest corner of the world, so that life could begin to have a new meaning for oneself and other human beings." 39 He has made an attempt to make life more vital, vivid and more intense. He remarks in the post Script of his Apology for Heroism: "I realize now that any humanism that is worthwhile must leave room for the world
of values which contains elements that transcend the world of facts. "40 Thus according to him "life is far too rich, subtle and comprehensive a business."41 He puts more emphasis on the service of mankind rather than on personal salvation. The value of the worship of man is found in all his novels; His own statement corroborates this viewpoint:

An excessive emphasis on personal salvation can also lead to the self-inclosed world of the great sages, Shri Aurobindo or Shri Ramana Maharishi, who ceased to have anything to do with humanity — and could not see that the exaltation of life is in the human effort to conquer obstacles which hinder organic growth.42

Of course, the present author though sharing Anand's view that self-salvation can beget indifference or lack of involvement with the world, does not see Sri Aurobindo or for that matter Sri Ramana Maharishi as being guilty of such lopsidedness. In any case, Sri Aurobindo's vision is all-inclusive and integral. Not only is he concerned with the ineffable beautitudes and transcendences of the self, but also concerned with bringing the higher transmuting energies into life, interpersonal dynamics, into society and the world at large.

Anand does not believe in going into unnecessary philosophical details making the subject matter of his novels intricate and subtle. Deprivation and deprivation of a large section of society make him revolt against the existing conditions of life. He implies change of system — an improvement on the present social order. His attempt
is to find the spirit of truth through facts of life. His novels awaken the desire to go in search of truth. What he wants to emphasise is that evil and injustice cannot be fought without registering protest because these may go unchecked endlessly bringing ruin and destruction on mankind. Coercion, compulsion, hatred and authoritarianism have no place in his scheme of things. He is for healing the afflicting wounds of humanity, emphasises the value of work-ethics and reason, protesting against what is irrational, prejudiced and non-chalant.

There seems nothing which is phoney or trivial in his protestation. He accepts what is best in both Marx and Gandhi. Anand understands that myths and beliefs are useful for promoting action, makes use of them and questions the institutions, belief-systems and the conservative attitudes of people urging for a deep satisfying faith. His protest germinates in the soil of truth and humanism.

His fiction widens the frontiers of mental horizons and develops uncanny insight to understand things in the right perspective. His novels are not "demagogued exercises in rhetorics" but they awaken the dormant power of human beings. His protest is vocal and action-oriented which makes life higher and fuller. In short, he strives for the 'revival of humanity' by creating universal consciousness among the people to fight the decaying values. His understanding of life is achieved when he gives priority to the value of
'Karanä or Compassion' in life and exhorts for its 'perpetual renovation'. He is not only able to express his Promethean rage and compassion of Marry but is also able to balance these two rasas in all his novels. The over-all impact of his novels is illuminating, wholesome and abiding.

The practical aspect of Anand's novels is that he gives very comprehensive solutions to the problems unlike the upper middle class bourgeoisie novelist who only talks of freedom, culture and tolerance. To use Anand's own words: "The solutions are not sought from the 'Unknown Fate' but through the experience of the world, in the here and the now." 43

His novels have an inspirational effect of "unrelenting struggle despite all obstacles — an unflinching faith in life." 44 He believes in "the affirmation of life itself against death in all forms." 45
NOTES AND REFERENCES


11. Ibid., 140.

12. Ibid., 107.

13. Ibid., 95.

14. Ibid., 142.

15. Ibid., 103.

16. Ibid., 110.

17. Ibid., 89.

18. Ibid., 107.

19. Ibid., 79.

20. Ibid., 123.

21. Ibid., 68.


23. Mulk Raj Anand, Apology For Heroism, p.86.

24. Ibid., p.86.


27. Jack Lyndsay, Elephant and the Lotus, p.34.

35. The recent publication The Bubble is Mulk Raj Anand's fourth novel in the series of his 'Seven Ages of Man' — a proposed sequence of seven novels. The other three novels of the series are Seven Summers (1951), Morning Face (1968) and Confessions of a Lover (1976). They are all semi-autobiographical fictional writings. In this novel, Anand makes use of the material which he has preserved in the form of letters and diaries etc. It is Anand's great work dealing with the social and literary life (Bloomsbury Group) of England in the twenties. It also deals with 'Advait Philosophy'. It is an innovative and panoramic artistic creation full of rare insights and realisations.


40. Ibid., 123.

41. Ibid., 116.

42. Ibid., 137.


45. Ibid.