There have been too many general theses on the fiction of Mulk Raj Anand and most of them have dealt with the novels chronologically using literary criticism of the West. In addition to these theses, there are several solid book-length studies such as Jack Lyndsay's *The Elephant and the Lotus* (1965) but it also provides a general perspective on his novels. D. Riemenschneider's *An Ideal of Man in Anand's Novels* (1967) seems to be in search of an ideal man and his treatment of the novels is chronological. Margaret Berry in his book *Mulk Raj Anand: The Man and the Novelist* (1971) follows almost the same pattern. Krishna Nandan Sinha in *Mulk Raj Anand* (1972) too deals with his novels in a general manner. M.K. Naik's *Mulk Raj Anand* (1973) is concerned with the theme of tradition versus modernity. G. S. Balakama Gupta in *Mulk Raj Anand: A Study of His Fiction in Humanist Perspective* (1974) takes up the theme of humanism. Saros Cowasjee in *So Many Freedoms* (1977) successfully brings out the novelist's compassion for mankind, his sensitivity and mental penetration into the depth of his characters and their world. K.K. Sharma's (Ed.) *Perspectives on Mulk Raj Anand* (1978) contains brilliant essays covering different aspects of Anand's fiction. Alastair Miven's *The Yoke of Pity* (1978) is a compact critical study in which he emphasises the confessional element and its transmutation in Anand's novels. Premila Paul's recent publication *The Novels of Mulk Raj Anand: A Thematic Study* (1983) is a reinvestigation
of the thematic patterns in Anand's novels.


Besides this, much of the critical work on Anand's books is found in the form of articles in different journals such as *Banasthal Patrika*, *Contemporary Indian Literature*, *Indian Literature*, *World Literature Written in English*, *Writers Workshop Miscellany*, *Indian Writing Today*, *New Quest*, *Triveni*, and *Littcrit*. In *New Literature Review* No. 8, a young Australian writer Gillian Packham has defined the general outline of protest in his article 'Mulk Raj Anand's New Myth.' Some Universities have also contributed towards the Indo-Anglian Literature by bringing out Special Number of their journals such as *Kakatiya Journal of English Studies* (Spring 1977).
and *Karnatak University Journal, Humanities* (1971).

Broadly speaking, all these critical books, essays and articles have their own importance but they tend to approach his fiction mostly in general way. There is still much scope for original work on the subjects such as Anand's Fiction and His Life, Psychological Interpretation of His Novels, The Feminine Principle of Mulk Raj Anand's Novels and The Theme of Protest in the context of his novels. This thesis is a study of the protest theme in five of his novels because this theme has not been dealt with comprehensively. Only Alastair Niven has dealt with and drawn attention to the strong element of protest in his novels. The thesis entitled *Protest in the Five Novels of Mulk Raj Anand* however deals with the theme of protest intensively. It appears to the present writer that the novels of Mulk Raj Anand are filled with protest against the Indian family system, the problem of caste and class, Imperialism, capitalism and other socio-economic evils, slavery, deplorable plight of women especially in India, putrescent culture, protest against the Indian world-view, *Weltanschauung* consisting of Advait Philosophy, Karmic Theory or fatalism, religious prejudices such as reliance on rituals to escape from the challenges of living and Eros.

In treating the subject of protest, the present writer brings to bear on the subject some ideas drawn from the family system psychology, from existentialism, humanism and socialism. The approach to the subject is both descriptive-expository and analytic-evaluative.
In a letter to the present author, Mulk Raj Anand writes:

"The pathos of the whole fiction, therefore, is in the protest all round. And yet no one among these writers has written about this central theme, with its many implications."

(August 20, 1979). But for purposes of the present intensive, comprehensive and multidimensional study of protest, even though the present writer would have liked to deal with the entire corpus of his writings because they are filled with protest of one kind or the other, only five novels have been examined: UNTOUCHABLE (1935), TWO LEAVES AND A BUD (1937), THE BIG HEART (1945), GAURI (1960) and MORNING FACE (1968). Leaving aside the first two novels —— UNTOUCHABLE and TWO LEAVES AND A BUD which are linear in progression, story lines have been given in regard to the other three novels —— THE BIG HEART, GAURI and MORNING FACE to facilitate the task of analysis and interpretation. Besides, they are taken from Anand's different periods of career as a novelist. The first two novels come from the early period, the third from the near middle period, the fourth from his mature period and the fifth one from his late period being the second semi-autobiographical confessional novel. References, of course, have been made, extended or cryptic to other novels to supplement the insights coming from the analysis.

An attempt has been made to analyse the five novels in five chapters from within the text without setting extrinsic
In the first chapter, *Untouchable*, Anand’s protest against the institution of untouchability is brought out through the major experiences of the protagonist Bakha, the sweeper who becomes the victim of wrath of the high caste people. The problem of untouchability has been discussed in terms of existentialism and the values of Éros and Logos.

The second chapter *Two Leaves and A Bud* deals with protest against Imperialism, capitalism, colonialism, feudalism, exploitation in general, and the existential imprisonment of the peasants turned coolies. An attempt has been made to show that the fulfilment of the basic needs of man is indispensable for him to live fruitfully. The values of existential freedom, self-esteem, justice and fair-play so dear to Mulk Raj Anand are emphasised through textual references and inter-personal dynamics of the different characters of the novel.

In the third chapter, *The Big Heart*, Ananta, the hero of the novel has been examined in the hero paradigm as enunciated by Joseph Campbell in his book, *The Hero With a Thousand Faces*. In regard to this novel, the hero archetype has been used for analysis because the hero herein is a protester against the facticity of life to transcend the limitations of a society in order to find a new life for himself and point out a new path for his fellow-men.
In addition to the presentation of the hero from the perspective of Joseph Campbell, protest against the evils of casteism, narrow-outlook, decline of the values of kinship, loss of eros in the form of arranged marriages, other various religious evils, socio-economic disparities which come in the way of self-realization has been discussed because Ananta's struggle against these ills in a Promethean way champions the cause of his brotherhood and mankind.

The fourth chapter deals with the novel GAURI which shows Anand's effort to probe deep into The Eternal Feminine principle. So here an attempt has been made to focus on the need of improving the sad lot of the Indian woman through Gauri whose unique struggle for existential freedom from the slavery of the masculine world, that is, from male hegemony has been examined in the paradigm of Mahakali in her battle with several male tormentors who are not less than demons in their dealings with her. In regard to this novel, the archetype of The Eternal Feminine with its poises and levels has been intensively involved to highlight the mythic dimensions of protest. It has been shown how Anand makes an attempt to bring about transformation in the Indian psyche through mythic treatment of Gauri.

In the fifth chapter, MORNING FACE, the various protests along with the growth of the hero Krishan have been highlighted in the wake of the prevalent conditions in India. Here the
problems of the Indian family system, parent-child relationship, particularly dictatorship of parents towards their wards, defective education system, religious naivette and slavery with special emphasis on both national and existential freedom have been dealt with in detail. Further the prime need for the values of eros, affection and patience in dealing with children, human welfare discarding the evils that have crept in the institutionalized religions and the greed for money which has ultimately resulted in the erosion of human values have been discussed. Here the treatment is more enumerative in the sense that the various elements of protest have been abstracted and commented upon.

Finally in the sixth chapter, Conclusion, there has been an attempt to gather the insights obtained from the analysis of the five novels into a schema with a view to formulating the various components in his protest theme. This chapter has also used elements from Mulk Raj Anand's Literary biography, Apology For Heroism taken directly and also culled from the transmutted material of biography in his writings, to show how deeply embedded is the theme of protest. The Conclusion places Mulk Raj Anand as a protest writer in comparison with R. K. Narayan, Raja Rao, Prem Chand, Rabindra Nath Tagore, E. M. Forster, Bhabani Bhattacharya and Chaman Nahal. Except them, the novelists of the second and the third generation like Manohar Malgonkar, Kamla Markandaya, Ruth Prawer Jhabwala
and the budding novelists like Anita Desai, Arun Joshi, Nayantara Sehgal, Nargis Dalal, Kamla Bhas and Sashthi Brata have been shown as owing little or nothing to the tradition of Mulk Raj Anand because they tend to look inward into the world of alienation and self-introspection.