Chapter — IV

*Shift from the Pathetic Individuals to Social Concerns*
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SHIFT FROM THE PATHETIC INDIVIDUALS TO SOCIAL CONCERNS

Mulk Raj Anand and Thakazhi Sivasankara Pillai have been hailed as minute observers of human characters and society. They see the seamy sides of life and portray them vividly. Based on their own experience and observations of the lives of outcastes, and peasants and soldiers and working people, they expose social hypocrisy, class struggle and exploitation, social and economic injustice and inhuman atrocities. Nothing escapes from their eye sights. Untouchables, beggars, workers, poverty, disease and prostitution are beautifully described in their novels. All the characters are progressive, living creatures full of zeal and boldness but they are unfortunately crushed by social injustice inflicted upon them. They are all sufferers and victims of the society in turn they want to rebel against it.

As they are socially conscious writers, naturally, Anand and Pillai have to shift their focus to the society from the individuals. This is evident from the words of Gopalakrishnan Nair on Pillai: “What he reveals is an interaction of the society
on individual and of the individual on society. His novels have always been a source of guidance to people, making them aware of the values of life. They have inspired the masses to fight for the betterment of human condition” (169). Similarly, Anand himself admits: “The theme of my works is the whole man and the whole gamut of human relationships, rather than only one single part of it” (50).

There are certain factors which influence the writers, Anand and Pillai, to pay their attention towards the society. Upendra Prasad rightly observes Anand is, “influenced by the thirties’ movement which upheld social problems more important than individuals, he gave due emphasis on social, political and human cases as genuine impulses for his novels” (64). Similarly, Pillai himself admits, “If the literary contributions made by me so far have any significance of social concern, it was due to the influence of the particular conditions of the times when I began to write consciously” (11).

Anand’s Untouchable and Pillai’s Scavenger’s Son depict the outstanding social problems of the untouchables. Though these two novels describe the subhuman lives of
Bakha and Chudalamuttru, they expose the inhuman and unjust authority of caste Hindus over all the untouchables who are part and parcel of the society. Upendra Prasad writes, "Untouchable is a short novel which spells out the caste-system, an indigenous phenomenon in our country. Anand launched...creating an urgent awareness of dehumanizing social evil" (85). R.E. Asher too describes the similar view on Scavenger's Son, "It brilliantly reflects social changes in Kerala-and, indeed, in the wider world" (38).

Anand and Pillai have been the unflinching champions of the outcastes. They want to alleviate the sufferings of the downtrodden. They attain a status of being the advocates of the downtrodden and the underprivileged. Their novels are explosive sometimes because they openly express in a vehement way certain social maladies in their writings. The writer has to shift to the universal from the individual, the essential from the accidental and present it imaginatively and aesthetically because, Anand writes, "art, though like life and reflecting it, is not life. Literature and life are parallel developments" (238).
Since Bakha and Chudalamuttu are outcastes, they are not allowed to rise in the society and secure material means for themselves. They are not even permitted to lead an honourable and independent life. It is the social structure that enforces them to sell their labour but compel them to live the underdog's life. Commenting on the characters of Anand, Binod Mishra says: "Anand's characters are born and bred in poverty. They are born to earn their own bread but the age-old tradition of keeping them under yoke of dejection and debauchery born of exploitation deprive them dignity of labour" (3). Similarly, Guptan Nair writes on the characters of Pillai, "It was of course not Thakazhi's intention to create unforgettable characters so much as to portray a society. The characters are but members of cavalcade. They come and go, but the cavalcade goes on" (6).

**Scavenger's Son** is the beginning of a new phase in Pillai's literary career as its central theme is on society, the pathetic lives of the scavengers as a whole. Pillai acknowledges, "a turning point in my literary life" (239). In his subsequent novels like **The Skull, The Beggar Class, Two Measures of Rice, and His Reminiscences**, Pillai
appears to be more progressive by his preoccupations with themes of greater social and political significance.

The identical shift of the art of both Pillai and Anand appears to be quite logical. Though it did not occur simultaneously, the circumstances that led to the shift are quite similar in both cases. Anand feels the impact of Marx, when he reads Marx's 'Letters on India' in the New York Herald Tribune of 1853. Anand writes, in Apology for Heroism, "a whole new world was opened to me...the happiest thing was that Marxism was no dogma... but a scientific and rational method for the study of society, a hypothesis which was leading to new discoveries" (67-8).

Similarly, in The Lone Traveller, Pillai admits, "When the nationalist struggle developed rightist and leftist wings, my social awareness came to acquire a clearer focus through the influence of ideological doctrines, including Marxism" (55).

The views of Anand and Pillai on communism are quite natural because, Saros Cowasjee observes, "Among the intellectuals, sympathy for Communism reached its peak in the mid-thirties" (29).
Marxist ideology begins to find favour with intellectuals and students. The writers of Malayalam start thinking about literature being purposeful. Pillai realizes that he is under the tremendous impact of the social and cultural revolution. In this connection, Ayyappa Paniker avers, “The progressive Literature movement was launched in many parts of India. Thakazhi Sivasankara Pillai too was drawn into the vortex of these developments” (37). Under such circumstances, both Anand and Pillai felt that as progressive writers, it was “their duty to give expression to the changes taking place in Indian life and assist the spirit of progress in the country” (10).

Both of them became increasingly aware of the nature of exploitation and oppression suffered by the poor people at the hands of capitalists and landlords. They felt the need of using their writings to properly enlighten the exploited people on the social and political realities of their situation and awaken them to social revolution. This revolutionary change in their approach to writing resulted in a shift both in emphasis and in method. In an attempt to awaken the conscience of the public to transform the society, both Pillai and Anand portray in their novels an active world of
revolutionary figures like Mohan in *Scavenger's Son*, Koren in *Two Measure of Rice*, Lal Singh in *Triology* and Ananta in *The Big Heart*. Compared with the helpless and passive characters, Lakha in *Untouchable*, Isshukkumuttu in *Scavenger's Son* of the first generation, these revolutionary figures are shown to possess the enlightened will and courage to act in a positive manner.

Both Pillai and Anand expose the social evil in its myriad manifestations. In *Untouchable*, Anand depicts that man's nature is governed by economic conditions and a lot of people being the victims of the unjust institutions. This is described from the writings of Saros Cowasjee on all the novels of Anand: “Money is the God, and in the novel after novel Anand repeats that there are only two types of people— the rich and the poor. In the final analysis, money decides both caste and class; it also decides its political affiliations” (143).

Anand and Pillai expect people to develop a socialist consciousness. They want to arouse a strong feeling of revolt against the oppressive forces of society so that they may struggle for ushering in a social revolution. To achieve this
common end, all their novels offer a similar analysis of the society exposing the social and political forces responsible for its malaise. They believe that the only solution to the socio-political malaise of India is a social revolution. It is appropriate to mention the socio-economic background of Kerala and Punjab during the thirties and forties to bring out the transition in India. The working class begins to realise that the need of the hour is to fight against the capitalists. Meenakhi Mukerjee observes: “Take for example the social change, the disintegration of the old hierarchical and agrarian society, or the break-down of the joint family. The change is taking place all over the world” (26).

Anand and Pillai portray the realities underlying the lives of the various by oppressed social groups like scavengers in Scavenger's Son, beggars in The Beggar Class and His Reminiscences, poor peasants and farm workers in Lalu Triology and Two Measures of Rice, The Skull, thathiars in The Big Heart and thereby reveal the gradual transition of society from its age old passivity, ignorance and fatalism to a new awareness and spirit of rebelliousness towards the society. The focus in these novels is more on the
society depicted in them rather than on the individuals. This shift in method is evident from the following words of Lukacs: “It is the writer’s attempt to reproduce this view of the world which constitutes his intention and is the formative principle underlying the style of a piece of writing” (475).

The main concern of Anand and Pillai is no longer with the individual’s hopeless struggle against the oppressive and often frustrating society. It is with the oppressed society as a whole, with its story of poverty and exploitation, its growing socio-political awareness and its struggle for freedom. C.Paul Varghese avers in this respect: “In Thakazhi’s novels we have the portrayal of lives of scavengers, of farmers and of fishermen who suffer the agony of hunger and poverty owing to their oppression by the privileged class and the absence of social justice” (127). N. Krishna Pillai, in a significant remark, refers to the substance of Pillai’s novel: “Society, the character; the story of society –this is the substance of Thaklazhi’s novel” (391). This view of Pillai’s novel holds equally good for the novels of Anand as well.

Pillai’s Two Measures of Rice is the story of Pulayas and Parayas, the farm workers in Kuttanad, becoming
politically conscious and leading a social revolution. Gopalakrishnan Nair comments on the farmers in *Two Measures of Rice*: “The purpose of the author to expose the force responsible for the prevalence of such a situation is to rouse the moral indignation of a larger section of the society leading to the spirit of proper reaction” (174). Anand’s *The Sword and the Sickle* is a similar story of the rise of social and political awareness among the poor peasants and agricultural labourers in Narisabad. Neena Arora opines: “The novel makes an authentic study of post-war India when a feeling of nationalism was surging up...they were now ready to fight against ...for their freedom” (133).

Anand’s *The Big Heart* is about the lives of the dispossessed coppersmiths in the village of Billimaran. As Balarama Gupta says, “It is the clash between one class and another- the capitalists and the dispossessed coppersmiths – that forms the central theme of the novel” (75). Pillai’s *Scavenger’s Son* attempts to portray the rise of class consciousness in the scavengers of Alleppey, leading to a similar class conflict. In this connection, C.P.Sivadasan says, “He (Anand) says explicitly that the only way in which the
situation can be remedied is to resort to armed rebellion with a view to changing existing social code” (57). It is through the depiction of different levels of consciousness and of the changes occurring in the consciousness of different characters that both Anand and Pillai focus their ideas towards social concerns.

In Pillai's *Scavenger's Son*, Issukkumuthu, Chudalamuthu and Mohan are but one and the same character—the society as they are shown to represent the three distinct stages in the process of the social transformation. The central theme is thus presented through three successive generations representing three levels of awareness. The older generation of Issukkumuthu is docile and ignorant, and with its faith in tradition, he is averse to any change in the age old social order. But the next one of Chudalamuthu with its widening consciousness hates the existing social order and tries to escape it. The younger generation of Mohan with its higher level of awareness and revolutionary ardour seeks to destroy the old social order and to establish a new one. In *Scavenger's Son*, Pichandi’s son
says, "We should forget the individual and oppose the state of society that that individual represents" (112).

In Anand's *Untouchable* too, the evolutionary process of the society is unravelled through different characters representing different levels of awareness. Unlike his father, Lakha, Bakha is not complacent with what he has, he does not accept his fate passively. Though he does not openly against the centuries-old taboos, he wants to retort. The spark of wrath remains unignited, but it reveals that a revolution against the inhuman practices is in the offing. The inhibitions and humility which he has inherited and acquired from the surrounding atmosphere obstruct his attempt to strike. He can brood over his low position in the society. In *Untouchable*, Anand writes about Bakha, "He hung his head and walked with a drooping chest. His frame seemed to be burdened with the weight of an inexpressible, unrelieved power" (89).

The basic theme, however, is shown to unfold mainly through the evolution of the central character, mainly through the hero's growth into maturity. The protagonist is shown to undergo a revolutionary change under the impact of
his interaction with the society and of his gradual awareness of the social and political forces that surround him. As he is entirely characteristic of his class, the process of the social and political education that he undergoes typifies the growth of social and political awareness in the society at large.

Beginning with *The Village*, the first of his Lalu trilogy, *The Village, Across the Black Waters, and The Sword and the Sickle*, Anand moves towards social concerns breaking away from the pathetic individuals of his early works. And in turn this trilogy becomes “a turning point in his literary career” (225). The main concern of the trilogy is sociological. The confrontation between the individual and the society forms the central pattern of action in the trilogy. The journey of Lalu begins with his experience in a feudalist orthodox village as a rebel. Anand describes the struggle of the hero, Lalu “He had been in revolt against the limitations of his own nature...he had struggle, and would always go on struggling to remove his own ignorance and all the defects in his own nature” (247).

Again in *Across the Black Waters* the struggle passes through his experiences in Europe, a totally different world,
during Lalu’s brief spell there as a soldier. The novel largely deals with his experiences in the army at the outbreak of World War I. Although the novel covers the war-experience of the protagonist, Anand still retains his purpose clear. That is, he attacks the very system under which they live, that dehumanizes them. They are mercenary soldiers fighting on behalf of the British empire without a will of their own. Saros Cowasjee writes, “What Anand is saying is that men are basically good—it is the system under which they live that dehumanize them” (109). Lalu’s experience with the world outside widens his vision and takes him a step forward on his way to self-perfection.

Finally, in *The Sword and the Sickle*, he is seen to return to his village and arrive at his political convictions through his experiences with the poor peasants in India and his contact with a group of revolutionaries. Anand says, “But it is only after the fight against those who enslave, Comrade, only after the struggle for the new way of life, that we shall rest and sing of the seasons” (385). Commenting on Trilogy, Saros Cowasjee says: “The Trilogy is an impressive
achievement, its scope is epical. It presents...the values and attitudes of many strata of Indian society” (124).

Anand’s The Big Heart presents more comprehensive view of life. Margaret Berry praises: “In no other novel has Anand so attempted to organize a whole, social economic and political picture” (49). The novel provides an account of the political education of its hero, Ananta, through his life and experience in Bombay and Hyderabad and the lessons he has learnt as a trade unionist there. He is shown to acquire a higher level of awareness much different from the previous one. Finally, he finds his mission in life and dedicates his life for the cause of the worker’s freedom from an exploitative and capitalist world. His rebellious nature leads him to cut off the society which is as hypocritical as it is orthodox. S.C. Harrex comments: “As in all Anand’s previous novels, the individual versus society situation is still most important, and in The Big Heart...he explores the predicament with some new twists of the knife” (123).

Anand is a creative writer who allows his vision to be shaped by the time, the place and the circumstance of the period to which he belongs. He believes that every writer is a
committed artist who forges link between man and man, and between the individual and the world. The description of A.V. Krishna Rao is apt on Anand:

For, according to him (Anand) human behaviour is determined by its social environment and society and not character, is the destiny of man. The tragedy of man is invariably the inevitable consequence of continuous conflict between the individual will and social facts of life. (28)

Pillai, like Anand, traces the development of political awareness in his heroes through various experiences they undergo in life.

Koren, the hero of *Two Measures of Rice* comes very close to Ananta and Lal Singh, in terms of the kind of political education he attains through his experiences, first as a farm worker and later as a trade unionist. Pillai writes, “In the midst of the electioneering, a Union of the peasant workers of Kuttanad was registered” (84). The protagonist of *His Reminiscences*, Pattikutty, a beggar turned rickshaw-puller realizes through his experiences with the depraved
underworld of capitalist class and its decadent morality. The novel begins with the hero's recollection of his early life as a discarded child living under the protection of a stray dog in the street, eating together from garbage and sleeping together in the night. It ends with the hero, on his return from jail after serving life imprisonment for a falsely implicated case of murder, joining the fag end of a huge procession of striking workers. In between, the novel traces the growth of the hero's social and political awareness through his experiences with both the exploiting and the exploited classes.

In Pillai's The Beggar Class, like Lalu in Trilogy, Kesu, a beggar boy, gets his political education. He is the descendant of a peasant family driven to begging by the sheer force of circumstances. His journey begins when, in his desperate search for his disintegrated family, he comes across a worldly-wise beggar woman who later becomes his step mother. She tells him the tragic history of the beggar class, and provides him with valuable insights into the truth underlying their wretched existence. Kesu, now, begins to see life from a new point of view and to ask a number of radical questions: Pillai says, "questions are formed one after
another, meaningful questions arising out of experiences” (33).

Kesu is now no longer a helpless beggar boy. He has become a politically conscious worker. He has learnt to think, he has matters to think about. Like Lalu, initially, he too has no clear idea of revolution or of the means to bring it about. Pillai writes: “A fire is burning within him. The spark of a pure fire has entered there. He is determined about certain things. Now he has to carry out certain things. His life has some substance. But, as yet, no definite aim hasn’t formed” (34). Pillai dramatizes this confusion and uncertainty in the mind of his hero in the course of his progress towards maturity as Anand does in the case of Lalu. The growing revolutionary ardour, in the absence of a clear vision of the way to revolution, forces both the heroes sometimes into certain abortive attempts for the purpose of solving the problems of the depressed class. Later both of them realize the futility of such individual actions.

The novel portrays convincingly the further growth of awareness in Kesu. His education reaches a certain stage when he finds that
The lessons that he learnt till that day began to take definite shape. He came to know about the social systems that created the beggars. He saw how it worked. He saw the killing of man. Here the relationship between mother and child has no value. The ruin of family is of no significance. (64)

However, unlike Ananta, Lalu or Koren, Kesu fails to devote himself to the revolution.

Kesu realizes that to be such a true soldier, he has to sever all bonds of love that tie him to life. As a member of the workers union he takes the solemn pledge along with others that he would even sacrifice his life to carry out the various programmes of the Union. But his love for the child in his care makes him unable to take the pledge in a steady voice. He is torn between his love for the child and his commitment to the workers' cause. He fails to understand the exact nature of the role he has to play in the struggle: "What is the role he has to perform in this liberation struggle? It does not become clear to Kesu. What is it that he can do? To sacrifice himself in that struggle? Who will be there for his nephew then? Moreover, why should he die?" (77). With the exception of
Koren, Pillai's heroes in general do not seem to achieve full maturity or absolute ideological conversion like Anand's heroes.

Like Kesu, Mohan in the *Scavenger's Son* also fails to shed the feeling of revenge and commit himself to the Union's discipline. At the end of the novel, Mohan participates in the massive demonstration and sacrifices his life in the police firing. By such depiction of his heroes, revealing some weakness in their attitude and behaviour, Pillai highlights the need of cultivating certain ideologically desirable behaviour patterns by those who devote themselves to the workers' cause.

In some of these novels, Anand and Pillai examine the social and political circumstances that set stage for the emergence of the social break down in the contemporary society. This analysis provides them with an opportunity to handle one of the common social concerns in the contemporary Indian fiction—the transition of the feudalist society to a capitalist one under the influences of modern industrialization. These novels give an account of the disintegration of the traditional social order and values, and
the emergence of new forces and attitudes as a result of the new industrialization on the agricultural front, Anand himself refers to this intention in the following words "I wanted to show the destruction of the village economy, village social life, village culture, all culture, by the coming of the machine, the engine, the railways etc" (117).

The following passage from Pillai's novel The Skull is typical of this social breakdown which he deals with more elaborately in the Two Measures of Rice:

When agriculture became an industry, the relationship that existed for centuries between the farmer and the farm workers broke down. In the past, the farm worker loved agriculture and the land. The paddy field and the produce belonged to him and the farmer; Today? He must receive his fixed wage in cash. The time when this wage was received in paddy is forgotten. He has no right to get even a grain of paddy at the time of harvest... Many of the small farmers became agricultural labourers; the others left the place. (102-103)
In *The Skull* and *Two Measures of Rice*, Pillai has drawn the readers' attention to the process of dehumanization set in the society by the introduction of big money into rural economy. In his own words, "Ever since agriculture began to change into an industry, the currency of money also began to increase" (218).

In *Two Measures of Rice*, Ouseph, the landlord, appears to be more a capitalist with his excessive love for money, selfishness, hypocrisy, ruthlessness and total unconcern about the interest of his own. The farmers of Anand's *The Village* and Pillai's *Two Measures of Rice* are at the mercy of the landlords. The landlords assume the inhuman role of money lenders also. They exploited the farmers by demanding exorbitant rates of interest. The discontent of the working community gives rise to revolt against the capitalism.

Anand's *The Big Heart* also presents a similar picture of an Indian village in transition. The rural economy and the social relationship are shown to undergo a great change, with the growing industrialization. The machine brings with it a capitalist economy, making a few rich and others very poor,
dividing the society into two separate classes. Describing the social situation created by the machine civilization Ananta, the hero says:

...In Amritsar, larger purses have bought up big boards and the grain has run out of the market. And the thathiars are in a worse predicament that the others. Not only have they no money to buy the little food could get, but the Keseras have not been giving them piecework to make utensils. (39)

Through the words of the poet, Puran Singh Bhagat, Anand describes the situation: "Confusion, turmoil, greed and lust for power. Above all hypocrisy!" (88).

Though Ananta faces many hardships due to the introduction of the machine, he realizes that machines are essential for modernization. His only concern is how to employ the machine for the welfare of the whole mankind. He tries to convince the members of his brotherhood that it is not the machine that is to blame for their predicament but the misuse of it by its owners to exploit the poor workers. It is only through Ananta the whole community of coppersmiths
understands the significance of the machine in the modern world. Unfortunately, the workers do not realise that the rich capitalists are responsible for their miseries and not the lifeless machines which are only tools in the hands of their owners.

Anand hints that it is not the machine but the capitalist economy that causes the social tragedy presented in the novel. This becomes clear when he tries to express this idea through the words of the poet, Bhagat.

....for good of ill, authority and law are bound up with the evils of the machine. And then there are the rich merchants of our country people... who are profiteering with the help of the bodies in expensive shrouds. And then there is the machine itself, a death trap which alters the whole character of man, especially if he handlest it without knowing something about it. (85)

The poet here implies the dehumanizing power of capitalism which accompanies industrial progress. Again, Anand
highlights the same point through the words of Kushal Chand:

I tell you they have been robbed of fruits of their labour for years. Their wondering bodies have been wrecked. Their initiatives have been mapped, their hopes destroyed and with it ambition their whole outlook on life has been darkened and warped. You can't go on hoping that each of them will go on disposing of his labour separately and remain a slave in your hand. (191)

Each novel, therefore, is mainly a diatribe against the capitalist system. It is this common exposition of these evil effects of capitalism— one of the major features of social concerns that establishes a strong affinity between the novels of Anand and Pillai.

In The Big Heart, Buddhan’s account of the inhuman treatment of poor people like her at the hand of the owners of the factory is typical of Anand’s strong condemnation of the dehumanization caused by capitalist system:
They want to grab, grab, grab-piling up a fortune by hiring young boys for low wages, never mind if our sons are reduced to skeleton. I tell you, when anyone is bitten with the gold lust as that Murli is bitten, he loses his soul, And they have no conscience left-they will do anything to make money. (100)

The poet sees in Ananta the real foundation of the new man. The poet says, "I believe in the restoration of man's integrity...the reassertion of man's dignity, reverence for his name, and a pure love for man in all his strength and weakness, a limitless compassion for man, an unbounded love especially for the poor and down-trodden" (142).

Pillai's Scavenger's Son makes one of the most severe indictments of capitalist callousness. When the President instructs him to make arrangements for giving vaccination to the scavengers to contain the spread of small pox, the epidemic, Keshava Pillai makes a ridiculous suggestion: "It is high time we changed all these people...though the union broke up, even now all the talk is about a union. They're still out to start a union" (46). To him, the epidemic is a veritable
windfall to get rid of the present set of scavengers as it would eliminate the whole lot of them. Even the Municipal President, an embodiment of capitalist values is a little touched at heart by the cruelty of the suggestion. He asks: “Aren’t they men too? Don’t they have children and infants, Keshava Pillai?” (47).

In The Big Heart, the hot blooded thathiar youth, Ralia, hates machine. It is due to the fact that he does not get employment in the factory. C.J. George brings out his opinion on Ralia who, “breaks open the factory and starts hammering and destroying the machines, shouting abuses... with uncontrollable madness and fury” (117). In Lament on the Death of a Master of Arts, Nur undergoes mental torments because he is an unemployed educated person. Here, Anand shows man in his confrontation of fate, as forsaken by the goals as well as by other men and women, broken, and decimated by the Machine-Money-War civilization, and illumines his awareness against materiality, dead ‘matterliness’ and suppression by society.(33-4)
This has great relevance in modern times. The sufferer represents innumerable educated people whose failure to settle down in a dignified job makes them a subject of the sneers of society.

Anand's protest is directed towards the system of education and its drawbacks because they bring out only frustration and disappointment. Anand exposes the faulty educational system which stands as a major stumbling block to achieve prosperity. C.J. George brings out the pathetic plight of the educated mass through Nur in this way: “Nur symbolizes the misery and misfortunes of millions of Indian youth who get university education and remain thereafter unemployed or under-employed” (207). Pillai too gives more importance to education. Without proper education how the people suffer is described by Dr. D. Benjamin. “He depicted the pathetic condition of the unemployment and elucidated how the social evils like prostitution, sprouts from such agonizing situations” (54).

Labour distinguishes human beings from the animals. It confirms them as a member of society. Labour is a necessary social activity which attaches man to his product. It is an act of real freedom and man seeks self-realisation
through it. The individual makes group and ultimately polarizes the society, when there is a disharmony between the individual and the employer. Man in society and man at work are the central elaborations in the novels of Anand and Pillai.

The novels so far taken for discussion portray the ills of the society in which one can witness the whole of India. Both the writers expect the people to be aware of the evil effects of the prevailing socio-economic system and impress upon them the need of overthrowing the system through a radical change in the social order. In these novels, they provide an insight into the deeper social forces that transform the social fabric and try to capture the spirit of their times and reveal the historical development. Each of these novels shows man's progress along the paths of history, his realization of his own role as the maker of history.

Another striking point of resemblance between these novels of Anand and Pillai, which bring them close, is their similar analysis of the society and their effort to show the need for a drastic change in the social order. As part of their common attempt to effect a social and political awakening in the mind's of the people, they analyse both the internal and the external factors that obstruct the society on its way to change with their powerful portrayal of the ruinous effects of
capitalism and landlordism on various social groups like farm labourers, coppersmiths, scavengers and others.

The social concerns are catalysts that have enabled Anand and Pillai to look at the lives of the ill-placed generations of Indian. They show the evil forces which are the root cause of all the major social problems facing the oppressed in the contemporary Indian Society. The exposition of the ills of the society, the landlordism, class struggle, and capitalism by Anand and Pillai through their novels prove the fact that their intention is nothing but concerns of the society.