CHAPTER- 1

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Mulk Raj Anand is a widely acclaimed novelist on the horizon of Indian writing in English. He appeared on Indian literary landscape in the pink decade of nineteen thirties. It was an age when India and the world were on the cusp of revolution and reformation. India was under the grip of rigid social conventions like caste system, child marriage, sati system and various superstitious beliefs. The political conditions, too, were against Indian ethos. The freedom struggle in India, under the leadership of Gandhi and his followers stirred Indian minds at home and abroad. Satyagraha, Non-cooperation and call for empowerment of downtrodden paved its way in the minds of imperturbable Indian masses. Labour government in England and India's involvement in Second World War created chaos among individuals.

The beginning of twentieth century witnessed not only the penury but also the emergence of great leaders in India and the world. Marx, Hitler and Mussolini nourished the agitated minds and soothed them with their messages. Political leaders, through their revolutionary speeches and writers, through their inspirational writings, nursed the
injuries of individuals. The dissemination of their views procreated a national and existential consciousness.

Mulk Raj Anand, a young and recalcitrant Indian decided to take writing as a profession. He rose to prominence with his maiden novel, Untouchable (1935) depicting the cries of lower classes of people. His portrayal of Bakha created havoc in the intellectual minds. Anand advocated the cause of downtrodden and the underprivileged through his writings at a larger level. He wrote a score of novels, hundreds of short stories and numberless articles ranging from art, literature and painting. The wide spectrum of Anand’s fiction offers a kaleidoscope of love and hate, hope and despair, denials and deprivations. His fiction has a tinge of existential anguish ‘where the mind is not without fear and the head is not held high’. The crisis of identity and the consecutive struggle to regain it either through revolt or release (death) is a perpetual question that amuses and bemuses Anand’s characters.

The major theme of his writing includes his empathy with the suppressed class. He portrays them as they are. Through his writings, he wants to fight against the exploitation of man by man. He seems a crusader against all sorts of injustice. The real test of man is to treat him above the barriers of all kinds. Anand also makes us
realize that every man has his own self, own individuality and freedom of choice. Boundaries of caste, creed and nationality seem to affect him. The traditional beliefs and the orthodox ideas stunt the growth of an individual.

There are quite a good number of books written on Mulk Raj Anand. Some call him a social reformer, whereas some hail him as a chronicler. But his social criticism through imaginative literature, his frank assertion of social upheavals and an individual’s emotional avalanche to the gyrating conditions have fascinated me much. My endeavour in this book is to establish Mulk Raj Anand as an existentialist who rebels against stigmas and rejoices with the rejects in their search to regain their dignity. The existential world of Anand is always at war where despair and delight permeate the core of our ‘being’. The book aims at tracing Anand’s existential consciousness based on the pattern of despair and delight through various situations in most of his novels.

Anand’s writings portray social conditions of his age. Many critics call him a social historian also. But the social structure is a reality, which the artist cannot ignore. A work of art fails to attain its greatness if it does not bear the stamp of its milieu. The social paradigm is a kaleidoscope, which reflects all the hues and shades. Anand as an artist not only criticizes the social stigmas but
he allows his characters to discover their real selves, their worth. Traditional beliefs and social bindings frustrate his characters. His protagonists are not prepared to accept “what is and that is enough” in life. Social restrictions stupefy the growth of an individual. An individual is full of potentialities and possibilities.

He has to fight to live. He has to carve a niche for himself. Most of the characters of Anand's fiction have a progression and they are existentialists. Perfection is a misnomer and a fully satisfying life a mirage. There is a suffering in human life and the notion to come out of it is an existential journey. Anand’s heroes, though a depressed lot, question the existence of God in this world. Like Dostoevsky, Anand allows his characters to inquire ‘Did man create God to have a reason to live?’ Life has a meaning and the search for meaning in existentialism is the search for self. Anand seems close to what the existentialists opine:

“The life of every man, whether he explicitly recognizes or not, is marked by irreparable losses. Man can not help aspiring toward the goods of this world, nor can he help aspiring toward the serene detachment from the things of this world which the traditional philosopher sought; but it is not within his power to achieve either of these ambitions, or by
having achieved them to find therein the satisfaction he had anticipated.¹

Anand finds detachment as a symbol of negation. He perceives the notion of Buddha devoid of all drama, magic and nuances of pulsations called life. He rejects Buddha’s belief with disdain. There is suffering and chaos in the world. But we can not gain meaning by merely avoiding it. Anand seems to subscribe to the views of existentialists who follow the belief of rebelling or fighting to establish a meaning. He shares the observations of Armstrong about Buddha. Armstrong considers Buddha a stoic who taught a passive resistance.

Mulk Raj Anand may deny of being an existentialist but most of his works show him infected with the existential ideologies of Jean Paul Sartre and Heidegger. His novels are not only the realities of his times but a reality for all the times to come and go. And therein lies his existential exuberance. He, like Kafka, would ask:

“Without love, without people, what is a person?”

Anand’s protagonists see life as a benediction with love, warmth, hate and anguish as different stages. Man has to find himself in oblivion. He has to make and remake himself. The journey of life is towards the unknown sun. Life is a series of choices, creating stress. There are many things, which are erratic and absurd and man has to find its
having achieved them to find therein the satisfaction he had anticipated.¹

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explanations, if one makes a decision, one has to follow it. He may be considered a rebel but that is the proof of his integrity. The circumstances in which Anand’s characters struggle remind us of what Anita Brookner says:

"Existentialism is about being a saint without being God; being your own hero, without all the sanction and support of religion or society".  

We shall discover Anand’s existential awareness elaborately in the further chapters of this book. His autobiographical novels bear ample evidence to this awareness.

Anand has thus earmarked an important place today in the field of Indian writing in English. He is a writer of international repute. He deals in common and day-to-day themes of Indian villages and towns, makes it to the skyscrapers of cities enabling his readers to realize the chasm between two worlds. Starting his literary sojourn as a novelist writing for the social issues, Anand musters enough guts to strengthen his characters to find their real fire in the furnace of fight for freedom. His simple and maverick characters smoulder within and keep the furnace burning till the fight comes to flames. An in-depth study of Anand’s fiction accentuates the fact that majority of his works have taken birth in despair and have perfected in
delight. Dr. K.N. Sinha in the Preface to his book on M.R. Anand remarks:

"Anand, it seems to me, is nothing less than a novelist of the human condition, a novelist whose province is human nature. The appeal of his novels is passionate; this significance is multiple and hopefully timeless rather than topical and transitory".  

The terms "human condition, multiple and timeless in the passage are striking and muffled with meanings. The existential structure in Anand's fiction can be explored in socially, politically and metaphysically coloured contexts. The successive stages in the development of Anand as a novelist culminates in a process of transcendence. Anand is not stuck up in his socio-political materials. He moves towards a more comprehensive and more assimilative vision of life. We find a progression from his first novel Untouchable to his masterpiece The Bubble. Anand's pattern of despair and delight is explicit in Untouchable. But it acquires deeper resonances in The Bubble. The discovery of this evolutionary process modifies the conventional perception about Anand. The novelist once told P.K. Rajan philosophically:

"I have been evolving a philosophy of the human person which is miscellaneous. It is not doctrinaire
impulses, the freshness of the impulse of poetry, the 
living truth of life, the instinct for happiness and 
survival against mass death through love".  

Since there are contradictory elements in Anand’s 
personality, the growth of his consciousness is an exciting 
drama for critics and scholars. His personal story is viewed 
as the story of torments and ecstasies. It is not out of place 
if we look into the known and symbolic facts of his life. 
Unconscious urges, repressions and fantasies colour his 
perception. The man who suffers is greater than the man 
who writes in the case of Anand. It is the personal despair 
and delight of Anand, which is expanded, in fictional 
terms. The fact that “Anand is an optimistic humanist who 
can move the most pessimistic man to action” is a tribute 
to him. 

The life of an author influences his works. The 
crucial events of Anand’s life played a key role in shaping 
the author that he is today. Born on 11th Dec. 1905 in a 
family of Kshtriyas, Anand was a sensitive observant 
child, physically weak and emotionally under-nourished. It 
was his feeling of loneliness that made him fond of 
mountains and valleys. He was equally sensitive to the 
daily round of his mother's rituals, prayers and songs. The 
spiritual affinity between Anand and his mother is 
expanded in fictional terms in many of his novels. His
thought. It is a number of insights, possibly arising from my experience. I think we are part of a much bigger universe; we are part of the whole world".\(^4\)

The entire dialogue of P.K. Rajan with Anand reveals the cosmic view, which his novels offer. His assertions discourage those critics who confine his novels in a narrow straitjacket. Anand dismisses political approach to his fiction and says:

"Life does not admit itself to a linear approach. The Approach his much more complex, inherent, determined by instinct and emotion, impulse and idea".\(^5\)

Every great writer writes about his despair and delight. These experiences can be defined in each case in autobiographical terms. Each novel of Anand offers several layers of despair and delight. We hear in his fiction 'echoes of all kinds'. There are a number of motivations in each of his novels. Each novel of Anand is a blend of despair and delight. P.K. Rajan observes that the evolutionary Marxist comprehension of reality is enriched by a spiritual, metaphysical and lyrical quality in his novels. Anand himself gives a clue to the wide range of emotions his novels contain. He says:

"So I am up against all horrors. To renew this decadent civilization, we must turn to our natural
impulses, the freshness of the impulse of poetry, the living truth of life, the instinct for happiness and survival against mass death through love”.

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mother’s influence “permeated the very core of his being”. His father’s subservience gave Anand unmitigated despair. This was like a cancer in his heart. The contrary pulls of his parents generated a tension in his consciousness. His escape to Bombay was the culmination of his despair.

Anand writes with anguish that he grew up in a small world, materially poor and spiritually limited. This made him a non-conformist and he hated the gap between the actual and the ideal. He suffered the tedium of an empty and banal life where growth and self-awareness were thwarted. His mission was to redeem reality through art. He left India in 1925 at the age of twenty with a desire to familiarize himself with a new world and a new vision. He fell in love with Irene in England and she remained the central influence on him during the formative period of his creative life.

England was bound to influence his intellectual make-up. What distressed him in England was that there was not enough daylight. He felt that the British intellectuals lacked centrality of vision. He had to find a way out of modern inferno. The world was terrible and beautiful to him and it gave him his share of despair and delight. The ethics of socialism and not the cult of collectivism gave him deep and lasting delight. The concept of European Hellenism added a new dimension to
his limited Indian consciousness. K.R.S. Iyengar calls Anand 'many persons'.

England changed the course of Anand’s life. Living in a village with an amiable person, Anand enjoyed the beauty of mountains and pastures. His eyes fell on Irene whom he told about his fancy for her. He developed a friendly relation with this simple girl who was fascinated by the story-telling capabilities of this young Indian. She admired his stories about his mother, aunt and cousins. Irene told Anand to write down his life story. Anand started writing it as Confession on the model of Rousseau’s Confessions. Irene decided to type the manuscript. She also put a condition of marrying Anand if the manuscript was published. The manuscript became lengthy and as luck would have it, 'the relationship between the aspiring lovers thinned. They couldn’t unite but the manuscript come to light in the form of two beautiful novels. Seven Summers and Morning Face.

During his stay in England Anand’s revolutionary mind also got affected with coal miner’s strike in 1926. Always an ardent admirer of workers, he could not save himself from getting involved in the stir. He suffered heavily and was also assaulted with many other students. Anand was reminded of the cruelties of British rule in India and this suppression of workers by British rulers in
England also gave him a connection. The suppression filled him with despair.

**Balram Gupta** says that Anand's life reads like an exciting romantic tale. He highlights the elements of struggle and quest in his productive career. He underlines the fact that Anand hated the pot bellied Hindu priests and superstitious Christians. Anand’s aloofness turned him into a dreamer and an adorer of brooks and mountains. Gupta’s analysis adds a new dimension to the complex personality of Anand—his death consciousness. The death of Kaushalya who was loved and adored by Anand was the beginning of a spiritual crisis in his life. The sudden loss of his uncle further heightened his mood of sadness. Gupta sees in those events the roots for Anand’s developing philosophical bent of mind.

Anand was a voracious reader. His wide range of reading brought for him unending delight. Books helped him in perfecting himself and in searching after truth. The great poet-philosopher, Iqbal gave a positive direction to his career by making his passage to England possible. In England, Anand started researching under Prof. Hicks, a Kantian scholar. Anand’s research under Prof. Hicks brought him quite close to the professor. The professor persuaded him to work on the theory of knowledge and in particular, on the treatment of such relations as cause and
effect, identity etc. by Hume and his predecessors. At times it became difficult for Anand to pursue his research because of his many folded interests. He completed his Ph.D. in 1929 on the Philosophy of Berkeley, Hume and Russel. Even after the completion of his doctorate, Anand stayed in England for some years and wrote a number of articles for Criterion, at the invitation of T.S. Eliot. He attended seminars on Hegel, Bradley and Russel to grasp the subtle points of suffering, religion and immortality. His study of Darwin, Einstein, Freud, Jung, gave him joy and illumination adding new possibilities to his fiction. Fascism was rampant and imperialism was oppressive. This gave him sickening despair. The somber social and political background of India was equally corrosive for his sensitive soul. Likewise, unhindered industrialism awakened in him melancholy thoughts. Anand knew the causes of mental and material chaos in India and sought its cure in a synthesis of the European and Asian traditions.

Iqbal made a tremendous impact on the mind of Anand. His views changed the course of Anand's life. Iqbal was critical of Plato because he had demarcated between the phenomenal and the transcendental. Iqbal does not find any dualism between the sense world and the thought world. He is also different from Descartes who conceives mind and matter as two substances diametrically
opposed to each other. Self-affirmation is according to Iqbal, the Moral idea for man. He also shares Radhakrishnan’s view that transcendental and the natural have grown together in close interaction.

Marx could not give Anand the delight he sought. Anand admired Marx but not without being critical. Anand was equally fascinated towards the irrational and intuitive actions of man. This widened the range of his despair and delight. Dr. Balram Gupta found in Anand a picture of amiability, burning and pulsating life. He admires his multi-faceted genius and multifarious activities.

Saros Cowasjee finds Anand’s novels “sociologically and historically oriented”8 Like other critics, he admires Anand’s mother for her revolutionary ardour which fired his nationalistic feelings. His agnostic bent of mind was also abetted by his mother. Cowasjee perceptively remarks that what Anand got from his mother was his “love of women in all their moods with all his being”. What is equally important is the feel of Anand for the smells and colours of India.

Anand’s obsessive despair was the humiliating condition imposed on the native population. He painfully realized that foreign rule was rooted in dishonour. The education that he received at school and college in the colonial climate equally depressed him. The education he
received was spurious, imitative, “fruitless grounding”. His university days were not happy. He was jailed for a brief period for his campaign in 1921. He disgraced his family and his father fretted. His despair was further heightened because of his love for Yasmin, a married Muslim woman. His plan to elope with her resulted in her murder. The scandal left his father furious and Anand decided to go to England to escape from despair.

Anand found himself liberated in the West. He lived on the plane of hedonism. He even waltzed with whores in Soho during the nights to his great delight. Anand studied James Joyce, Rimbaud and Beethoven. He also read Marx and Engles grasped their dialectical method. The history of India was according to Anand “part of the whole history of human society in some sort of interconnection”.

Anand was equally interested in Indian art. His contact with Anand Coomaraswamy in England ignited his desire to work on Indian art. His irresistible interest in art resulted in the shape of his books, Hindu View of Art, Persian Painting and Golden Breath. His appreciation of Indian art and architecture grew devilishly and paved the way for his one time return to his native land in 1932. This was also the time when the plot of his maiden novel, Untouchable created havoc as he himself describes in one of his essays:
“One day, I read an article in 'Young India' by Gandhiji, describing how he met uka, a sweeper boy, and finding him with torn clothes and hungry, took him to his ashram. This narrative was simple, austere and seemed to me more truthful than my artificially concocted novel Untouchable. I told Irene this. And in a sudden fit of revulsion against my experience in elitist Bloomsbury, I decided to go and see the old man. I wrote to the Mahatma asking for an appointment. He efficiently wrote back and said he would give me an interview if I came to India. I raised the fare and went to Ahmedabad in the spring of 1932.”

In India, Anand stayed for three months in Sabarmati Ashram under the tutelage of Gandhiji. The ambience of the ashram transformed Anand in many ways. He was made to dress like an Indian and the new dress gave rise to other changes too. Sincerity in writing and writing based on one’s observations were the lessons Anand learnt from Gandhi. These became the milestones in his life and back to London, he brought many changes in his first novel. Finally on its publication, Untouchable became a classic.

The publication of Untouchable made Anand emerge as one of the promising writers who wrote because he had to answer many challenges. His pen flowed
immensely and prod11eed most of his major works between 1935 and 1945. Soon he got involved in many other assignments. He represented India in the International Writers' Conference against Fascism in 1935. He joined international brigade in Spain during Spanish Civil War.

Anand went to Spain with a mission. It was "not the blaze of a transient emotion" that sent him to Spain. He had always in his mind India's struggle for freedom and he wrote vigorously about Indian aspirations. His relationship with the writers of the thirties - he pink decade - gave him unmitigated delight.

His circle of friends included E.M. Forster, Herbert Read, Bonamy Dobres, Middleton Murray, T.S. Eliot, Lawrence Binyon, Aldous Huxley, Stephen Spender, Dylan Thomas, Henry Miller, Walter Allen, George Orwell and Ralph Fox. It is not without significance that Anand lost some of his friends in the early forties.

Anand came in contact with many girls, some of whom fascinated him strongly. But his love life was also full of aberrations. He married Kathleen Van Gelder, a stage actress in England. But back to India, he was infatuated by the charms of Anil de Silva, the inspiration behind MARG, an art magazine. Anand sought divorce
from Kathleen in order to marry Anil de Silva. But Anil gave him more pains and eloped with a Frenchman.

Anand returned to India in 1946 and settled in Bombay. He edited an art magazine named MARG and kept his academic pursuit alive by participating in various seminars and conferences. He played a key role in organizing the first Asian Writers’ Conference in New Delhi in 1956. He was also a joint leader of Indian delegation to Afro-Asian writers’ Conference. He remained an angry old man till last. His books have won him international acclaim and the volcano was not extinct, contrary to the prediction of some critics. Marlene Fisher rightly remarks that his creativity has been unceasing. She highlights in her book his involvement in the upheavals of India and other countries. According to Marlene Fisher, Peshawar provided the initial inspiration for Anand. She describes the tradition of Peshawar as “rich and multi-faceted”. Anand learnt much from the aggressiveness and daring of the fierce and terrible Pathans.

Marlene Fisher views the interaction of the two cultures in the personality of Anand in positive terms. If Anand lived in England for twenty years at the centre of literary and political activity, this was not without delight. This helped Anand in creating a new mythology in his
fiction. His Indian anchorage remained unobscured despite the impact of the west. Marlene Fisher writes:

“Although Anand’s historic roots are largely in the west, it was to make him a bold and serious spokesman for the East”.¹⁰

Anand’s identification with the oppressed is for Marlene Fisher, the height of idealism. He rebelled not only against his father but also against all other obstacles to the growth of a free mind, a free spirit. She finds in Anand a true successor of Tagore because he strove for a workable synthesis. Marlene Fisher also writes about his love and frustration and his unhappiness in a tense, fear-ridden and war-torn world. She finds in Lalu, the protagonist of the second trilogy, the fictionalized counterpart of Anand. The fictional framework and the dramatic interplay of character and scene cannot obscure the real nuances coloured by Anand’s autobiographical experiences. Lalu symbolizes for Marlene Fisher “the natural and spontaneous urge of a new generation to forge his own identity”.¹¹

The drift of the modern civilization towards violence and savagery gave Anand deadly despair. He was alarmed at the civilization of violence. The war gave him a long misery -outer and inner and it coincided with the failure of his marriage.
Anand's Apology for Heroism (1948) is a formal essay in self-identification. The book is a moving account of Anand's spiritual, existential and intellectual evolution. It is an autobiography recording sensitively his background and encounter with the west which enabled him to discover India. His disgust for the cruelty and hypocrisy of Indian feudal life is as intense as his hatred of imperialism. The bond of sympathy between man and man and between nation and nation gave Anand the highest kind of delight. This was also familiar with the anti-war books written in Europe and America by writers like E. E. Cummings and Robert Graves. He was also familiar with the anti-war position of Herbert Read and D. H. Lawrence. It is not without significance that he was on the platform of the anti-fascist writers like Malraux.

Anand had also seen the horror of the partition days to his great shock. He had seen murder and uprooting, rape and mutilation. He had felt that the man had died and the beast was let loose. It is not surprising if Marlene Fisher describes Anand’s autobiographical novels as most ambitious books. She highlights the emotional, intellectual, familial and national contexts in which the hero’s struggle and his evolving consciousness acquire meaning and significance. Anand derived real joy from his fiction because he used it for introspection and self
analysis. If the protagonist Krishan is a metaphor for the various stages in life, his growth describes the pain and pleasure of a human being. Krishan embraces every kind of experience along his journey of self-discovery and self creation.

Anand writes about the five poets of the new India in his book Golden Breath, Published in 1933. His essays on Tagore and Iqbal are illuminating. He writes about the deeper self of man, which is a union of the seen and the unseen. Anand discovers the deeper resonances in the soul of Tagore. If Tagore gave Anand a great delight, Gorky gave him greater delight. The growth of the individual man was the central concern for Gorky. Anand was painfully aware like Gorky and Dickens of the fact that an unjust social order militates against personal growth and poverty debases the finest qualities in men and women. He constantly searches for a balance between the inner and the outer. If the exalted lyrical experiences gave him delight, the degrading human condition moved him to his depths. His ‘Apology for Heroism’ records his frustrations, ambitions and aspirations.

We highlighted some of the events and experiences of Anand’s personal life supporting the view that the most obvious cause of a work of art is the author, the creator. This is not to say that there is a simple relation between
the private life of an author and his work. Anand is not the objective kind of writer whose openness to the world results in the oblitera- tion of his concrete personality. Nor is Anand the subjective writer who displays his personality and draws a self-portrait. Anand rearranges biographical elements and transforms them in his fiction in a way that they lose their personal meaning and become concrete human materials. While discovering the pattern of despair and delight, we will not support the premise that fiction is the transcript of personal experiences. The biographical approach obscures the proper comprehension of a literary process. We shall also accept the notion that a work of art also embodies the dream of the writer. Actual experiences are partially shaped by the writer's preconceptions. Sincerity in literature does not mean biographical truthfulness.

Handicaps and endowments of a writer have their bearings on his writing. His liabilities serve him as spurs. He turns his maladies into thematic materials and perpetuates his fantasies. This significantly weaves a pattern of despair and delight in Anand's fiction. The view that an artist is more primitive and more civilized makes that pattern more complex. When Forster says that a work of art is much above the personality of an artist, he does not over-emphasize his conscious self. He attaches greater
importance to the lower personality, which is inside the artist. It is the obscure recesses of our being that bring us at the gate of hell and heaven. It is the pattern of despair and delight that transports us to a higher region. When "the upper personality" dominates, we have an inferior work of art. The process of shifting from the conscious to the unconscious is a kind of triumph for an artist. While elaborating the pattern of despair and delight in its various manifestations, we will realize that Anand's fiction is not controlled only by his conscious will. The fictional world of Anand is not the narrow real world and he cannot control the reader's response along the familiar lines. The pattern of despair and delight cannot acquire its full meaning if the relationship between the actual world and the fictional world is not fully acknowledged.

A short analysis of Anand's well-known essay "The Story of My Experiment with a white lie" is not out of place because it is a sensitive record of his existential consciousness. The distressed novelist rejects the hangovers of the past and decides to write about man's fate, which is no longer in the hands of God. The terms like "destination man", "the compulsion of a morbid Obsession" and "the body-soul search" can be meaningfully related in the pattern of despair and delight.
If Bakha is the hero of nightmare in the novel Untouchable (1935), it is a story of despair.

The novel sharpens his sense of guilt and it is "a kind of an appeasement". Since Anand's body and soul are involved in the creative process, emotions of various categories are distilled in his novels. We find in each of his novels "some kind of co-ordination of the amorphous urges". The Bloomsbury intellectual that Anand was, it transformed into a self-conscious Indian who is acutely sensitive to the stresses of his times. He writes movingly:

"I had brooded on the agonies, despairs and torments of those condemned to suffer the torments of hell all through the process of my growth".\(^\text{12}\)

It is, thus, clear that there are miscellaneous strains in his personality and fiction. His preference for the simple and primitive against the more complex ritualized sophistication of the neo-Brahmanical order is for him the path of confrontation. Politics is only a small segment in the larger pattern of despair and delight. That is why, he writes bitterly against politics:

"I wanted to show the vast death of my country before the limping life promised by one-legged politics".\(^\text{13}\)

The total meaning in each of Anand's novels is the result of "a process of accretion". The pattern of despair
and delight will acquire its full meaning only when we grasp it. Since political ideology does not remain unassimilated in his fiction, he is not hampered by it. Each novel of Anand contains multiple possibilities. The diversity of materials and the diversity of ideas and attitudes do give a rich complexity to the pattern.

Jack Lindsay points out that Anand evolves something new by interpreting Indian materials in terms of new universalism. Anand, according to him, combines all that is best in east and west. All these elements are, for Jack Lindsay, "a wealth of varying planes of perceptions". Anand’s European view helped him explain and explore the general contours of human conflicts.

Narsimhaiah discovers in each novel of Anand “human centrality”. What is more important for him than the fidelity to the life around him is the tension that redeems his novel. Untouchable is according to him not a propaganda piece because Bakha fights to seek his identity and preserves his ‘steadfastness’. The iconoclastic inspiration from Marx is, according to Lindsay, in the nature of a catalyst in each novel of Anand.

It is D. Riemenschneider who looks at the pattern of despair and delight more closely. He explores the problem of labour and fulfillment from various angles and
highlights their effect on the emotional and spiritual make-up of the hero in each novel. Since most of the heroes of Anand labour, it is viewed not only as a social activity but also as an instrument of self-realization. If man is alienated from the products of his labour, it is a moment of despair. The act of production brings for his hero suffering. D. Reimenschneider perceptively remarks:

“If man is alienated from his own nature, he is also alienated from the human nature of his fellow beings, a fact most obvious in the existence of antagonistic classes within a society”.

Suffering and the strain of pessimism prepare Anand’s protagonists for philosophical queries we find in autobiographical novels. Anand himself admitted that he tried to give poor people his ‘own exuberant passion by joining in the ‘burning and melting’ that goes on in life at its in tensest.” In absorbing life, one can understand its disequilibrium’s. Anand considered literature and art as the instruments of humanism.

The mentor of the Marginalized and lord of the lawly, Mulk Raj Anand broke his alliance with this human world on 28th September, 2004. Most of the newspapers and magazines paid glowing tributes to the big-hearted
messiah of the masses. Having played a long innings at the literary crease, Anand, as one of his friends said in a condolence meeting-‘Anand missed a century by a full run.’ A famous journalist who was close to Anand calls Anand ‘one among the idealists defeated by an India gone ape.’ Anand believed more in ‘rediscovering our own identity’ than getting rid of the British as the greater part of the freedom. Anand’s death has silenced all his critics and we stand in profound obeisance and awe before the departed doyen of Indian literature.

Despair, the ultimate reality of human life, leads us to self-knowledge and can bring delight. Anand’s death reminds us of one of his characters, Nur, whose consciousness of impending death makes him an admirable character. Anand wrote:

“He looked into his heart with the inner eye and asked whether there was nothing in all the flux of life that could have relieved his doom, no beauty, no tenderness, no faith, nothing but foiled desire.”

The foiled desire shows ‘the limitation of human life without choice of action and touches on the philosophical implications of human misery and pain.’ Poverty, Manu
mission, hunger, love, hate and adversities of different kinds are parts of human existence with some silver lining. Since this book is an attempt at exploring existential concerns in the novels of Anand, the subsequent chapters rotate round despair and delight in details. The courage to face despair and the urge to establish a meaning in life will provide an enormous extension of our being.
REFERENCES


11. Ibid., p. 60.


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