CONCLUSION

Mulk Raj Anand is the most popularly known Indian novelist in the English Language. Anand doesn't recognise pure art or art for art's sake, but he believes in the social significance of literature. He is the spokesman of art for the people and of its ideological content. He believes that literature must serve society, solve their problems and guide them. Mr. Anand enjoys the reputation of being a pioneer novelist not only because of a corpus of creative fiction of sufficient bulk and quality but also realism, humanism and social protest.

We observe through the study conducted in the foregoing chapters that all the novels written by Anand are 'Problem Novels'. They deal with various social problems of India. Every novel has been written with the specific purpose of discussing a special problem. Novel is the most suitable medium that he could think of to convey his views to the readers in the most effective way. For him, his views, beliefs and convictions regarding the evils of the present social, economic political system are very important, and this is perhaps the reason why he cared so little about the technique and the structure of his novels. The element of propaganda is clearly visible on the very surface of his novels. In the most open and direct way Anand deals with various kinds of economic and social
exploitations and some topical political questions of the day that faced India and Indians in the early decades of the twentieth century.

The truth Anand the artist interpreted "from the realities of his life" focuses on man's in humanity to man. It tells:

01. Casteism is a crime against humanity and everyone who believes in human dignity should actively strive to eliminate it.

02. Inequality in society and the ill-treatment by "haves" and "have-moves" of "have nots" is a national tragedy. The nation can be saved from this tragedy only by following the path of democratic socialism, "a way of life in which the moral and material urges of the people can have the fullest play."

03. Superstition, belief in Fate of Karma, religious fundamentalism and fanaticism are enemies of healthy social life, progressive thinking and individual and national prosperity. They should be totally removed from the mind of the people by inculcating rational thinking.

1. Apology for Heroism, pp. 163-64.
4. Social, economic and political freedom is the birthright of all men. To ensure this to common man, society should be set free from the influence of its arch-enemies, capitalism and imperialism.

5. War is the greatest plague that can afflict humanity. It destroys not only states and families but also international harmony and world peace. As war is due to the failure of human wisdom, disputes should be settled by applying human wisdom across the negotiating table and not in the battle-field.

6. Machine is important for the rapid growth and modernization of nation. It should be introduced keeping in mind the welfare of the society as a whole and not for turning the poor, poorer and the rich, richer.

7. Feudalism is terrible evil crushing the peasant folk. If land, the principal means of production in the village economy is under monopoly ownership of the few people who are called landlords, then the landless peasants and tenants will in a state of perpetual beggary and slavery. Only the abolition of landlordism by land ceiling legislation and given the right to ownership land to all can the diabolical exploitation of the peasants and tenants be stopped.
8. Ill treatment of woman, the mother of mankind, is a barbaric act. Women should be given equal right with man bot in theory and in practice.

9. Modern education is futile and produces only frustration as it gives merely degrees and not jobs. Education system should be reform to suit the need of the times.

Mulk Raj Anand is the angry young man who cannot tolerate exploitation of one man by another, or one class by another class. He is a sworn enemy to all kinds of exploitation, be that economic, social or political. Thus, custodians of religion and religious practices. By virtue of belonging to the superior caste, the brahmins enjoyed special privileges and position in the society. By the same logic, the Sudras, the untouchables had to suffer many kinds of indignities at the hands of the caste Hindus, particularly the Brahmins, who always paraded the superiority of their caste order. Among the untouchables themselves, there were gradations. The sweeper and the cobbler were the lowest in this gradation. The people of the upper castes hated them and treated them callously and cruelly.

The Hindu wife is another kind of victim of exploitation. She is quite helpless against the ill
treatment meted out to her by her husband and the in-laws. By virtue of his position as a husband, the man enjoys a kind of privilege over the wife. The wife has to submit to every whim of her husband. Economic dependence of the wife on her husband is perhaps one of the reasons for her exploitation.

The white skinned English people belonged to separate class of exploiters. By virtue of their being the member of the ruling class, white men and women had the liberty and the power to exploit the Indians. Mulk Raj Anand himself writes:

The strange colour of their skins made them more remote giving them aura of being of another world, frightening in their potencies. And the inhuman steel frame of officialdom which they made, made them more like the tyrannical demons of hell.2

The English people maintained their distance from the Indians, because they thought themselves superior to them (native Indians). Mulk Raj Anand describes this fact in the following lines:

As the abstract monster began to rule India, the human touch was more or less lost. The rulers did not need to know our language, values of faiths and lived secluded lives in their sequestered bunglows except when they came out to govern. They hired wages slaves, whom they ordered about from a distance.\(^3\)

The English people did not identify themselves with the Indians. They did nothing to reform the out-dated religious practices purposely. In the name of giving freedom to Indians in the observance of their religious practices, they allowed superstitions and utter ignorance of Indians to continue.

The evil of superstition, orthodoxy and war are Anand's social concerns in "The Village trilogy", comprising The Village, Across the Black Waters and The Sword and the Sickle. These novels presents the struggle of sensitive Punjabi peasant boy, Lal Singh, first against his own people, then as a soldier in British Indian army and at last as a freedom fighter. The first novel in the trilogy, The Village gives a realistic portrayal of an Indian village caught in the cross-road of transition - the poverty and ignorance of the villagers, their fear of accepting modernity, their exploitation by money-lenders, land-owners and priests, their zealotry, hypocrisy and arrogance, and he non-conformist hero's bitter struggle against these social predicaments and his eventual escape from his close-to-heart village. The novel is imaginatively vivid, refreshing and

\(^3\) Ibid, p. 49.
original. Readers are made to experience the simplicity of the village life not only through actions but also through the style and naturalness of search in it. Though the plot is weak, the novel has many dramatically significant episodes, such as Lalu's visit to the 'Kind George Vth Hair Cutting Saloon' at the Fair and the events that preceded his enlistment in the army.

The description of nature in *The Village* is a remarkable achievement. Saros Cowasjee while commenting on this aspect of the novel says:

No Indian writer has pictured landscape as vividly as Anand, nor possessed the breath of his canvas which ranges from mountains to valleys, from the rich golden field to the parched, dried earth. And I am familiar with no writer, Indian or English, who has used the smells and colours to better effect. Even a psychological novel like *Private Life of an Indian Prince*, concerned largely with palace intrigues, is full of beautiful descriptions.4

Against this evocation of nature in *The Village* stands the social critic's concern for the suffering of the peasants caused by the social leeches - the landlord, the money-lander and the lawyer. "Nowhere

has money lending been brought to a finer and more diabolical art than in India," wrote Sir Malcom Darling. The money is lent at an unimaginably high rate of interest and from the very start there is little hope of it being repaid. Then the landlord comes in and he increases his territory by buying the mortgaged land. If the poor peasant ventures to approach a lawyer, he too jumps upon the penniless peasant to suck his remaining blood. The Village holds a mirror to these realities of Indian society and the novel admirably succeed in blending together the author's art and social criticism.

Across the Black Waters is the continuation of The Village. It describes the hardships, agony, privation and frustrations of the first division of Indian troop who hand been brought to fight in Europe during the first World War. The book is full of excellent characters Lal Singh, a non-conformist and the protagonist of the novel who under inevitable circumstances unwillingly said farewell to his village and got recruited in the army, together with his intimate soldier friends, Uncle Kirpu, Daddy Dhanoo and Havildar Lachman Singh, make up the conscience of the novel. Their silent suffering, terrigying actions tastelessly performed, and their quips, puns and comments at moments of

relaxation expose the barbarism and immorality of war. The conversation between the soldiers is picturesque and is spiced with abuses. The story is told with vivacity and vigour. Though the novel is without much of a unified plot, the story remains interesting. The descriptions of the fight are very realistic and we see the trench warfare going on under our very own eyes. Anand's overriding concern in this novel, namely the devastating effect of war upon the individual is excellently exposed and the novel has a sentimental appeal for both the Indian and the English reader. The author's condemnation of war presented in a humorous manner makes the novel undoubtedly sovereign.

The **Sword and the Sickle**, the last volume of the trilogy, describes how the global imperialism of Britain which initiated it to be a participant in the World War I caused extreme misery even in the remote villages in India. The war took place at a time when Nature was particularly cruel to the Punjabi villagers. The monsoon failed to arrive in time and drought gave mortal blows to man, cattle and plants. When the war finally ended, the hero's heroic deeds during the war gave him nothing but a dismissal order and that made him a rebel and as a natural consequence, he joined the peasant struggle but that too ended in futility.

The stage of the novel is unmanageably cramped with just too many characters and episodes. Some of the episodes
like the funeral procession of Chandra's corpse, which has a melodramatic flavour, are not well integrated into the novel. The hero is not given a central position in the novel. It is the count who dominates the scene. But the characterisation of the Count has no consistency. His regal, serious and lovable nature displayed here and there in the novel appears in sharp contrast to his ridiculous, silly and fantastic role in many other scenes. Anand who maintains distance from his characters in the first two volumes of the trilogy, fails to maintain the artistic requirement of distanc ing the author from his characters in this novel and the novel has many long speeches and orations on the evil of landlordism, British imperialism, on communism, Gandhism etc., almost directly presenting the author's point of view. Hence, The Sword and the Sickle is artistically inferior to the First two volumes of the trilogy.

In the pre-independent years, the progressive social and political groups in India recognized the benefits, direct and indirect, of industrialization. Though they differed in their views on industrialization—whether to follow the capitalistic or the socialist path—they all stood for rapid, all-sided expansion of industries. While sharply divided on many vital issues, they put up a united demand for it. They jointly worked for the removal of various obstacles to industrial development. The demand for industrialization thus became a national demand.
In this way, we see that the English people exploited Indian people in every possible way. India was not only politically subjugated, but economically and socially too she was allowed to go to dogs. One glaring example of extreme type of economic exploitation of Indian coolies is to be found in the proverbial inhuman treatment of the Indian coolies in the tea plantation and coffee-estates by the white managers and their agents. The coolies were not only economically exploited but were also deprived of their personal freedom and independence. This kind of naked and shameless exploitation of coolies, labouurers, and their women folks has been the subject of Anand's novels.

Anand has treated the above discussed problem in his novels in a realistic manner. As discussed earlier, the economic exploitation is the most common problem in India. Anand has entitled a novel Coolie which deals with the exploitation of a young hill boy Munoo all those who give him employees or a home. First of all, he works as a domestic servant in the house of a Bank sub-accountant family. The novelist makes the reader see through the eyes of the suffering hero Munoo, in order to make him realize the wrongs and injustice done to Munoo by the mistress of the house. Even Munoo's uncle, Daya Ram, who took him to the accountant's house does not sympathise with him, when he is
beaten and turned out. His next employer Prabha seems to be kind hearted. But his partner is a real devil, and on the failure of Prabha's business that partner becomes his master. Next, he goes to the grain merchant and thereafter works as a railway porter. Here he could not succeed. Then he runs away with a circus troupe in order to get a new opportunity for job, reaches Bombay and becomes a labourer in a Textile Mill. Here Anand has described the dispute between labourers and the capitalists. Thus, in the novel, the hero undergoes various kinds of life in quick succession without any peace and sense of security. A coolie is probably a poor wage earner who has no status, no position and no joy either in life or in the society. In this way Anand has shown the problems of the poor boy, Munoo, in a heart touching manner.

Another type of exploitation, which is still deep rooted in the Indian society is untouchability. In spite of the best efforts made by some reformers untouchability remains a great social evil. In Untouchable, the above theme is well elaborated. We may call it social exploitation carried on by the entire society on the low caste people known as untouchables. Sweepers and cobblers are regarded outside the fold of Hindu castes, though they firmly believe in the canons of Hindu religion. Leather workers and
washerman, though untouchable, are regarded superior to sweepers. The very touch of the sweeper is regarded as polluting. This type of caste system exists nowhere in the world except in India. Anand has painted very vividly and forcefully the mental anguish that Bakha, a sensitive sweeper boy who is the hero of the novel, feels owing to the treatment meted out to him by caste Hindus. He says that these people have got tremendous potential to grow but, unfortunately, they have never been allowed to show their calibre.

Anand realised that casteism cannot be wiped out easily, unless the people are made aware of this evil repeatedly. So, after Untouchable, he wrote another novel, The Road, to expose the exploitation of the poor people belonging to the lower castes by those belonging to the higher castes. The hypocrisy and dissoluteness of the religious priest have been exposed by Anand in this novel. Anand criticises Hindu religion as it allows privileges to certain castes, like brahmins. He cannot dream of a religion which is not in tune with socialism.

Anand seems to be the first novelist who has raised the voice against exploitation of the poor and the weak by any class. This included the British masters, the village money-lenders, the businessmen, the native rulers, priests and tea planters. So intense is the writer's sympathy for
the poor and the oppressed that in his novels, we sometimes
find the author cry with anguish against the injustice,
which was so common in those days. In every novel of Anand
we see simple noble human souls pitted against the soulless
poverty of industrialization, or labour or priestly
exploitation or individual selfishness. The labour problem
of textile skills in Coolie, untouchability in Untouchable -
all illustrate this point.

Anand suspects all institutions, temples, charity
houses, government offices, laws and even religion. He feels
that they attempt to do artificially and by mechanical means
the good which would only come from the spontaneous action
of an individual. Class distinction and the aristocratic
system are repugnant to him because they check the natural
free current of fellow-feeling which should flow from one
man to another. This is Anand's philosophy of life and it
underlies everything that he writes.

The subject chosen by Anand are quite reflective in
Indian panorama. The only criterion of his choosing a
subject is that it should bring to the limelight the
miseries and humiliation of the unfortunate victims of
different kinds of exploitation. By introducing such an
unpleasant subject as the cleaning of latrines in his novels
Anand has tried to bring out the hidden practices of the
hypocrites. Latrine, dirt cesspools, poverty, beggary,
prostitution and disease - everything is here beautifully described. By leading the caravan of the poor and the miserable Anand tells the story not of the India of Maharajas and of European officers, but the real India of the majority of Indians. His purpose is not so much to draw sentimental tears as to show his readers the true dignity that is hidden behind dirt.

Anand has not paid much attention towards the technical qualities of the novels. So long as his aim of revealing the ugliness and the wretchedness of the life of his heroes and heroines is served, he does not bother about the artistic side of his plot. Except Untouchable and Death of a Hero, most of his novels are diffused and rambling with no compactness in them. For instance, the plot of the novel Coolie is very much diffused and rambling. Munoo, the hero seems to combine in himself five different types of Coolies, i.e., the domestic servant, a godown labourer at Lala's shop, a railway porter, a mill worker and finally a rickshaw puller. His novels aim at presenting the Indian life as it is and so they have the same rambling slow pace of life. Every occurrence is packed up in the novels of Anand with photographic accuracy and imaginative colouring. All this makes his novels interesting.

The heroes and heroines of Anand's novels are either outcasts or underdogs of Indian society. By doing so he has
brought true surrealism into Indo-Anglian fiction. His heroes are the downtrodden sweepers, coolies, the unemployed coppersmith, the indebted farmers, and the poor, simple soldiers. Poverty and sufferings are the basic themes of their class. They live and die unhonoured and unacknowledged.

The heroes are small and common men. They are pursued by the inexorable economic and social forces, which toss them this way and that till they break to pieces. They are not able to fight these forces because they are ignorant and uneducated and they belong to the unprivileged class. It may be Munoo, the coolie or it may be Bakha, the sweeper. Anand's suffering heroes and heroines are crushed under the existing economic and social order. But they sometimes realize their potential and come forward to lead the life.

For Mulk Raj Anand character painting is subservient to some other ulterior motive. For him both characters and the plot of the story have to subserve the general aim of exposing relentlessly the allround exploitation to which the weaker section of Indian society have been mercilessly subjected all these years. For this he sometimes allows even the artistic side of his novels to suffer here and there.

The characters in the novels of Anand can be divided into two groups. In the first group we may place the humble and kind souls like Lalu Singh, Kirpu, Nihal Singh, Munoo,
Bakha, Ananta and the like, who are controlled by no systematic principles, except the principles of instinctive emotions. In the second group we may put hypocrites, the misers, selfish parasites.

The technical adaptation of Anand's novels is suitable for his purpose. He tries to reveal the involved pattern of Indian life, its movement and its complexities under pressure of changing economic panorama. With his first sentence he engages our attention till the end of the novel. His characters cover large distance to walk. He holds the good artistic and creative imagination.

Anand's novels also contain pathos and humour. He succeeds in an immense measure in bringing to the forefront, the poignancy and the pathos of the life of his heroes and his heroines who suffer, and suffer immensely. But sometimes Anand's sympathy for the downtrodden gets the better of his judgement and he overstates. He tries to wring an extra tear for his hero from the situation. This is exactly why Anand sometimes has to lead his suffering hero and heroine to improbable ends. For instance in Coolie the events leading up to the strike move rhythmically and realistically. But after the abrotive strike, Munoo is knocked down by a car of a Eurasian lady who takes him off to Shimla. Here as an over indulgent servant Munoo dies of tuberculosis. This episode
has no organic unity with the previous phases of Munoo's development, and is introduced only to get an extra pathos from the reader.

In the mid of a pathetic story there is a moment when Anand creates humour and laughter, too. Humour goes hand in hand with pathos in these novels.

Apart from the artistic realisation of Indian themes, Anand has done commendable experimentation with the so-called alien language in order to give it an Indian touch. As most of Anand's characters hail from the lower strata of society, he mixes their uneducated speech with a load of swearing words and abusive terms like 'betrayer of my salt', 'rape-sister', 'eater of your masters', 'illegally be gotten', 'son of a bitch', 'daughter of a pig', 'may the vessel of your life never float in the sea of existence', etc. etc. Some of the native effects, for example, 'talk straight talk', 'don't come talking your talk here'. Many Hindu and Punjabi words are borrowed and used frequently in the course of novels. For example - 'izzad', 'chamar', 'acha', 'Babu', 'Bania', 'Chale jao', 'Chaprasi', 'Chowkidar', 'Chup Raho', 'Dupattas', 'Mai-bap', 'Memni', 'Papads', etc. The accepted spellings of the English words are also used - e.g. 'inzan', 'motu car', 'dakhtar', 'policia', 'hospital'.
The general purpose that lies behind Mulk Raj Anand's effort at writing fiction demands that he should confine himself by and large to a certain section of society whose welfare was his main concern. His conviction in that socialism is the only panacea for the evils of today. In conformity with this belief of his, his novels specialise in painting the miseries, disabilities, humiliations and the various types of exploitations, which have been the lot of the poor, suppressed and exploited section of Indian society. Almost all the heroes and heroines of Mulk Raj Anand can be classified under the heading that they are backward, dispossessed, unprivileged and exploited people of Indian society.

The hostile circumstances under which these people have to drag on their existence and those responsible for this kind of affair, are also to be necessarily shown. As such the antagonists of the suffering hero, who have powerful vested interests in the existing social, economic, religious and political order of the day, are also presented by Mulk Raj Anand, as strongly pitted against his heroes and heroines. The traditional enemies of the social pariahs and

6. His beliefs "are based on certain tentative assumptions for a humanism such as I would like to underline at this juncture." Apology For Heroism - M.R. Anand, p. 93.
Third category of people, who try to help the weak and oppressed, the intellectual debaters, who pour forth all their anger and indignation against the institutionalised enemies also find place in the novels of M.R. Anand. Thus Anand presents in almost all his characteristic novels, the poor suppressed people, their enemies, the self appointed custodians of social norms, religious codes, and economic order as well as the good intentioned intellectual but ineffective debaters.

Some novels of Mulk Raj Anand which are political in nature, present the topical conditions of the day and the historically true people who participated in shaping the destiny of the times. Such novels do not fit in the general pattern of his novels and are exceptions rather than the rule. People presented in such novels are general run of society as well as the top class people, who are associated with the incidents treated in the novels.

The people belonging to the lowest rung of society figure in the novels of Mulk Raj Anand. Mulk Raj Anand the socialist humanist tries to fit these people in his compartments of "have nots". These "have nots" are the unprivileged and dispossessed people due to several reasons.

7. Refer to Death of a Hero, Private Life of an Indian Prince by Mulk Raj Anand.
The reasons are sociological, economical, religious and political.

In Mulk Raj Anand's novels we can trace some semblance with the novels of the famous Hindi novelist, Munshi Prem Chand because both have treated the problems of the society. Prem Chand had written in his novels about the defeated peasantry of Uttar Pradesh. In a way he was the predecessor of Mulk Raj Anand and he had shown "keen insight in the problems of the people-men, women, farmers, clerks, prostitutes and such people who stand on the bottom rung of social leadder." 8 This is the observation made by Jack Lindsay. Comparing him with Prem Chand he writes further about Anand:

It is thus that Anand interprets Indian material in terms of a new universalism and combines all that is best in both East and West. And so there are in his works, elements of mature poetry, breadth of compression, irony, serenity; a wealth of varying planes of perception which Prem Chand could not encompass." 9

8. Mulk Raj Anand - Jack Lindsay, p. 17.
Anand is like Milton, takes sides with the poor folk of India whose poverty, misery and hunger he portrays with social anger. It is impossible not to note this commitment to his Philosophy of Humanism and socialism in his far-reaching novels like 'Untouchable' and 'Coolie'. Every nation finds something of her problems in these two important novels. Anand is a social interpreter of Mother India. His novels invite European attention to the sordid problems of India. Raja Rao is satisfied with India's spiritual culture and heritage; Mulk Raj Anand not. Many problems of India obstruct her progress, integrity and solidarity. Even after 40 years of Independence many basic problems have not been solved. Anand has made these problems known to West. Like other novelists, he doesn't export the exotic India through his fiction. It is the real India with all her ugliness, squalor, dirt and pathos that shows in novel after novel with artistic success.

Like Dickens, Anand is a novelist of the lower, down-trodden whose lives are doomed and oppressed class. If Dickens wrote about the 'Hungry forties and London poor', Anand's novel depicts the inhuman plight of the oppressed Indian masses typical of which are a sweeper, a coolie, a peasant, a tea-plantation labourer, a road-maker, a village Chamar who are all agonised victims of capitalistic exploitation, poverty, problems of untouchability, social injustice and cruelty, squalor, class-hatred and race-hatred. In novel after novel he has ripped open the
ugly sores of Indian society and especially degraded, dehumanised lot of the have nots with a bonafide intention for bringing amelioration in their tragic wounds. Like Dickens, Anand wants to change this sorry figures and to rebuild a world bubbling with milk of human kindness and which must be nearer to the heart's desire. This desire has at all levels governed his fifteen novels, many short stories also. As a novelist, Mulk Raj is a social reformer, par excellence. *Untouchable* depicts the evils of caste system canckering Mother India along with a panacea for its social malaise. Thus, Anand is a missionary as artist. This crusading zeal for reformation and the amelioration of the sorry plight of the social underdogs has given his novel an extra-literary interest. This has also led critics to accuse him of a doctrinaire Marxist and a propagandist masquerading under the name of a novelist. Anand is no doubt a social reformer, but he himself has not taken up the cudgels in his hands, nor has he personally worked as a social reformer like Shaftesbury. His role as a social reformer was simply to arouse the public conscience to these evils and induce practical social reforms to introduce healthy reforms in the contaminated stream of Indian social life. Anand has blazed the track for other social reformers to pursue the lines of reform suggested by him in his novels, for obviating the blots from the soil of Mother India.
Anand was a social reformer but he was not a blatant propagandist in the sense Bernard Shaw and H.G. Wells are. Shaw was a mass propagandist. H.G. Wells was also a propagandist novelist. Well's methods in eradicating social evils was quite different from that of Anand's. Wells adopted the method of a bully and a hector whereas Mulk Raj achieved his aim by gentle persuasiveness. He was a typical reformer who could moralise with a smile on his face, and mix his sermonic powders in such excellent jam, that his contemporaries didn't realise for a while that he was doctring them for their good. He has himself said that the theme of his work is the whole man and the entire gamut of human rapportship rather than a single part of it. He wanted that the untouchables, coolies and peasants should be raised to human dignity.

The very marked but different literary style that introducing Lower Class in fiction was the most revolutionary and significant contribution of Anand. He gave entry to a whole class of new characters who were forbidden to enter the novels in India. As Prof. Iyengar says. "With his first novel, 'Untouchable', Anand inaugurated the literature of the oppressed, for the novel is still the exemplum of "Dalit Vangnaya". Anand allowed the bottomdogs to enter the sacred precincts of the novel, in all their reality, which became significant and drew the attention of
the critics. Prof. M.K. Naik says: "to make a sweeper the hero of his novel was a revolutionary departure for an Indian writer of the nineteen-thirties. First, Indian fiction in most of the Indian languages was then (and still continues, in a large measure, to be) a fiction about middle classes for the middle-classes by middle-class writers." Thus, Anand is the pioneer of the proletarian novel in India. Untouchable is the best example we have in Commonwealth Literature of the archetypal conflict between society and the individual who is trying to free himself from it. Bakha is one of the most endearing of Anand's hero and it is through him that the theme of belonging and not belonging to society enters Commonwealth Literature.

Thus we see that Anand has gone much deeper to find the human problem - both social and psychological and has artistically realized them in his novels. He not only shows the problems of man but also suggests their simple solution. His core interest of the novels is 'man is responsible for man'. He has presented social evils in myriad manifestations and has covered many different layers of human experiences. His wide reading and travel have enabled him to view humanity at large in a proper perspective. His passionate recording of the event confirms the authenticity of his fiction. His commitment to human values in deep and abiding.