CHAPTER – FIRST

INTRODUCTION
INTRODUCTION

The present study is an attempt to analyse the social vision in the novels of Mulk Raj Anand such as the enumerable wrongs, injustices and the injuries that were being continuously perpetrated on young unfortunate underdogs of Indian Society.

In our country the poor, simple illiterate people was being sucked by parasites like the village money-lenders, the unscrupulous traders, the native rulers, the religious priest and teaplanters. There is also the social wrongs to which we have subjected a large number of our brethren whom we have declared as untouchables. By virtue of belonging to the superior caste, the Brahmins enjoyed special privileges and position in the society. By the same logic, the Sudras (untouchables) who were outside the pale of caste hindus had to suffer many kinds of indignities at the hands of caste hindus, particularly the Brahmins, who always paraded the superiority of their caste order.

The village money lender was another instrument of social exploitation. Poor peasants are subjected to boundless tyranny by these social leeches. Most of the produce of the peasants is usurped, either in the name of rent or debt.
Indian struggle for independence was such an epic struggle as covered almost half of the twentieth century. The unarmed superstitious and poverty stricken Indians had to shake off their lethargy of centuries. Before Indian nation could march ahead on the road of progress and freedom, it was necessary for it to forget its castes, sub-castes, provincialims, communalism and other divisive forces. And this was to be achieved under the dynamic leadership of Mahatma Gandhi.

The conditions of Hindu women in those days was very much worse. There were child marriages. A Hindu wife utterly depended on the sweep whim of her husband. The husband had the liberty to exercise every kind of cruelty on the wife. She had most helplessly to submit to her husband's eccentric behaviour. Even Sita, the queen of the ideal, King Rama was banished for no fault of her own. Even now these conditions have not much changed.

Socially our country India has since time immemorial been bedevilled by the division of society into castes and sub-castes. Originally these castes were formed on the basis of the functions allotted to, and performed by each group. But in course of time the caste system became very rigid. The people belonging to first three castes came within the fold of caste Hindus. Other outside this fold are regarded
untouchables. Their touch or even their presence is considered polluting. They are not allowed to draw water from the public well, nor are they allowed to go near the shrines lest the deities. In this cast ladder Brahmins are regarded as the topmost class. They enjoy the privileges of their class. They enjoy the respect and bountiful alms from all other members of the society. Among the Brahmins too those who follow the profession of priesthood have the best of both the worlds.

Hindus conception of the survival of the spirit after the death of the physical body, is responsible for the belief in the phenomenon known as seance. In this practise some mystic incantations are enchanted to invoke the spirit of some goddess.

There are also the miseries and total exploitation of coolies working in tea-estates and coffee plantations owned and managed by the white masters and the words of the white masters was the law there. The managers belonged to the superior white race and they could with impumity play with the honour and the lives of these coolies and their women folk.

In India there is lot of disappointment and frustration among graduate and post graduate who spends a lot of money and a number of years over his education is fit
only for a white-collar job. The present type of education does not enable the youth to face the hard competition of life. An unearning Master of Arts is an unbearable burden to the family and the country.

Literature is the mirror of society and through it we can see the various aspects of social reality. To focus the wrongs and injustice in society, novel is the best form because a large number of readers prefers it, and it is the picture of human behaviour and manners of the time itself.

India is a birth place of many religious Buddhism, Sikhism and Jainism are contributions of our land. India is also a host of Jewis m, christianity and Islam. These religions have transformed our history and will continue to last till the end of our history. Majority of our countrymen are too serious about our religions. To lead the Indian society from the darkness of religious fanaticism and nationalism based on it, to the light of secularism.

Superstition is the religion of feeble minds, it retards progress, it eclipses and spoils the true aspects of religion. Superstitious beliefs are continued to be honoured in Indian society, as every new generation of Indian society submissively adjust themselves to the older generation and its irrational values and traditions. It is unfortunate that superstition is still an integral part of the general Indian set up.
There are great Indian novelists in English, who reflected the social exploitation of low class people, as R.K. Narayan, Raja Rao and other Indian writers who have made their mark in Indian fiction in English.

An important aspect of Anand's fiction is its concern with the reality or organised evil. In all his novels he appears as a social critic. The society he has seen and observed is the field of his work. Of all great Indian novelists in English, Anand is perhaps the one whose life is most closely and most obviously connected with his work.

On 12 December, 1905, in the city of Peshawar, the third son was born in the family of an army official. The newly born child was named Mulk. The word "Mulk" in translation from Urdu means "a country", "a state". "It may be said with confidence that the parents gave their son a suitable name. Mulk completely justified it because he devoted all his energies to the liberation of the country from colonial yoke and to the creation of a new state - The Republic of India. He spent his childhood in the Punjab. The native place of Anand turned out to be a principal supplier of provisions and military materials for the English army during the years of the First World War. But the Punjabis not only provided supplies to the front, they also formed the bulk of enlisted men to the army of the Indians. The majority of the families, having lost bread-winners, were
rendered destitues and went hungry. It was exactly at that time that the news about the October Revolution in Russia reached the Punjab which had liberated people from capitalistic exploitation, and national minorities from colonial yoke. More than 30 years later, when M.R. Anand visited the Soviet Union in 1948, he evaluated the significance of the October Revolution in this way: "For the colonial and semi-colonial people of the world, suffering from the oppression of imperialism, from its treacherous, all corroding and destructive force, the October Revolution of 1917 signifies a date of birth of new man - the man emancipated and liberated from exploitation, the man for whom it was given to display in full measures his creative possibilities in the development of his culture."

The news about the overthrow of Tsarism in Russia served as a new stimulus for the anti-imperialistic movement in India. The events attained their highest culmination on 13 April, 1919. In the square of Jalianvala Bagh in Amritsar, a mass meeting of protest was organized against the arrest of Saifuddin Kichlu and Satyapal - the leaders of the liberation movement. At the time of the reading of petitions the English General Dyer ordereded to open fire. The crowd without arms was shot, down trampled down by horses and beaten by cudgels.
The savage treatment in Amritsar, which was called the brutal terrorism of the British" and "massacre" by V.I. Lenin, aroused an outburst of wrath in the country. In a despatch to the Viceroy of India, Rabindra Nath Tagore wrote in anger on May 29, 1919: "The enormity of the measures taken by the Government of the Punjab for quelling some local disturbances has, with a rude shock, revealed to our minds the helplessness of our position as British subjects in India. The disproportionate severity of the punishments inflicted upon the unfortunate people and the methods of carrying them out, we are convinced, are without parallel in the history of civilized Governments, barring some conspicuous exceptions, recent and remote. It may be observed that the shooting down in Amritsar very much resembled the bloody Sunday in Petersburg. As 9th January, 1905 has become a black page in the annals of Russia, similarly 13th April, 1919 is a black page in the history of India. It was a peaceful procession of people with petitions and the result was the death of hundreds of people. On that day in Russia, the faith in the Czar was raked and likewise in India the faith in the British Government was completely raked. Both in Russia and in India, the cruelty of the rulers exerted a mobilising effect on the people.

Anand was not only a witness but also a victim of the Amritsar event. He underwent the blows of the police cudgels and "...the stone bed of the prison..." In one day, the
young man became more mature and his carefree adolescence came to an end. It was precisely at this time that the future writer started brooding over the meaning of life gradually essential to fight against the political and social injustice.

The Indian humanist thinkers always drew Anand's attention. Vivekananda, Aurobindo Ghosh, Gandhi and Ikbal left an imprint on his philosophy of life. But it was not only the East that formed Anand as a writer and a thinker. The West played the same significant role in his life, and may be Anand would not have achieved those heights if fate had not taken him to such social and literary figures in England as Jack Lindsay, Ralph Fox, Christopher Godwell, John Cornford, Prof. G.D. Higgs and others. And Anand is indebted for his development as a writer and his skill, on the one hand, to the Indians like Prem Chand and Rabindra Nath Tagore, and on the other to the English and also to the Russian writers: "In India we have always looked to the most intense Russian literature inspite of the old censorship of the alien rulers that prevailed until 1947. Apart from Pushkins, Gogol, Tolstoy, Dostoevsky, Chekov and Gorki we took some sparks from the fires that zaged in Mayakovsky, Yesenin and Fikhanov. We read voraciously into the epic novels of Sholokhov and many others."

Throughout his life, parallel to the literary works,
Anand created philosophical works in which he analysed particularly the problems of humanism, for example, Letters on India (1942), Apology for Heroism (1947) and lines Written to an Indian Air (1949). But the problem has been most fully revealed in the book. Is There a Contemporary Indian Civilisation (1963). "Although I would like to define". Anand points out, "This humanist philosophy for India to day as the acceptance of man as a centre of all our thinking, feeling and activity, and the service for the greater good of all humanity ..." The philosophy of Anand determined the direction and character of the literary activities of the writer. "The them of my work", the writer declared about himself, "became the whole man and the whole gamut of human relationships."

In what exactly does the novelty of Anand's humanism consist? First of all, it is to be seen in the writer's love towards working people. The man of labour has won a lasting place in Anand's creative works. His first protagonists are sweepers, coolies, and plantation workers. These characters are a new phenomenon in Indian literature. "In writing of the pariahs and the bottom dogs rather than of the elect and the sophisticated", K.R. Srinivasa Iyengar observes, "he (Mulk Raj Anand - E.K.) had ventured into territory that had been largely ignored till then by Indian writers. For all their nationalistic fervour, Bankim Chandra's novels were
but romances distantly imitative of Scott, with a historical or mystical slant; Tagore was chiefly interested in the upper and middle classes, and Sarat Chandra in the lower middle classes; and Munshi Premchand chose his themes from the peasantry and humble fold of Uttar Pradesh) None of them cared to produce realistic or naturalistic fiction after the manner of Balzac or Zola. It was Anand's aim to stray lower still than even Sarat Chandra or Premchand to show to the West that there was more in the Orient than could be inferred from Omar Khayyam, Lipo, Tagore or Kipling; and so he described a waif life Munoo in Collie, a untouchable like Bakha, an indentured labourer like Gangu and set them right at the centre of the Scheme of the cruelty and exploitation that held India in its vicious grip." In fact, it was no mere chance that Anand's attention was fixed on those who stood at the bottom step of the social ladder. Just like Gorky, he had the ability to see human qualities in the down-trodden people of the society.

The protagonist of the first book Untouchable (1935), Bakha, belongs to one of the most despised castes of sewage sweepers. E.M. Forster writes in the Preface of the novel: "The sweeper is worse off than a slave, for the slave may change his master and his duties and may even become free, but the sweeper is bound for ever, born into a state from which he cannot escape and where he is excluded from social
intercourse and the consolations of his religion." Bakha has never attended school, nor learnt grammar nor the rules of addition and subtraction. The arithmatic of social life kept him away from most of the human society and left him alone with his own thoughts. He was not admitted to school because he could defile the pupil of higher caste by his touch. But strangely enough, many children willingly play with him in the evenings without being afraid that they could be defiled. The writer shows only a single day in the life of an untouchable, but this is sufficient for a reader to feel intensely the painful life of the down-trodden.

Later, recalling the history of the creation of the book, Anand narrates the source of his inspirer: "May be not so soon my novel Untouchable which describes the whole filth of our life in those days and due to this reason was refused by nineteen English publishers could have got the right for existence, if it had not been preceded by a short story, 'Twenty-six' men and one girl (by Gorky, E.K.) already translated at the time. After Balzac and Tolstoy, nobody in world literature with the same passion as Gorky had dedicated himself to a struggle for a human being.

In another novel, Coolie (1935), Anand analyses the caste problem in a different light. The protagonist of this work, Munoo, is a descendent of Rajputs and belongs to the
caste of Kshatriyas, one of the higher castes in the caste hierarchy. However, Munoo undergoes sufferings no less than those experienced by untouchable Bakha: "Caste did not matter. I am a Kshatriya, and I am poor, and Varma, a Brahmin, is a servant boy, a menial, because he is poor, No, caste does not matter ... There must only be two kinds of people, in the world: the rich and the poor." Munoo is convinced that in the world of exploiters caste is not important; what matters is the step in the social ladder on which a person stands.

While portraying realistic pictures of the life of factory and plantation workers, whose gruelling work, constant events and malnutrition have changed them into ghosts, Anand, as a matter of fact, has put forward an accusatory act against English imperialism. The pages, which have been devoted to the longsuffering workers and peasants, again form the part of the same design. Who is a peasant in India? He is the "most important man in India", replies Anand. As the proverb goes, "The peasant is India, and India is the peasant." The writers has devoted the trilogy, consisting of the novels, The Village (1939), Across the Black Waters (1941) and The Sword and the Sickle (1942) to the life of peasants. By the way this is the first trilogy in Indian English literature.
The basis of the trilogy is the fate of a Punjabi, Lalu Singh. His life is wanderings of the Indian peasant, later of a soldier of the First World War, and finally of a leader of the peasant movement. Anand shows Lalu Singh as a direct participant of those historical events, which took place in India in the first decade of the 20th century. The novel, The Sword and the Sickle, occupies a significant positions in the trilogy. After wanderings of several years on various fronts during the First World War, after injuries and captivity, Lalu returns to his native village. New trends in the life of the people, a longing for change with which the people are seized, have been successfully conveyed in the novel. The new spirit is felt everywhere, even in everyday conversations. If earlier the peasants usually talked about rains, about prices, about pilgrimages to holy places, then now they discussed entirely different things: brotherhood between the Hindus and the Muslims, shooting in Amritsar, contents of the future constitution, activities of Gandhi, and happenings in Russia. Changes have taken place in the psychology of the villagers. They have become more daring, and do not conceal their hatred towards the English colonizers and their accomplices landlord Harbans Singh and money-lender Chaman Lal. Thus at a peasants's meeting verses full of sarcasm are read out:
"Nobody prevents a peasant from spending money,
His is at liberty to spend it as he likes.
Nobody, not even the most money-grubbing
Moneylender forces the peasant to borrow money
For to get into debt is the greatest liberty for all.
...All men without exception are equipped at birth
with free will.
And they need not pay rent.
But there is one slight hitch;
They will be handcuffed by the Sarkar!
They need not pay canal dues.
But there is one slight hitch:
They will be clapped into jail.
They need not pay the interest on debt
But there is one slight hitch,
They will have to forfeit their land.
But, brothers, the peasants still have the greatest
Liberty of all left to them,
The freedom which they are now learning to
Enjoy, the freedom to starve!"¹

Thus, the Punjab, aroused in this way from stupor,
stands before the former soldier. The front, sojourns in
Europe, acquaintance with progressive ideas, and the news
about revolution in Russia — all these contribute to the
political insight of Lalu Singh. He has understood that for

¹ Anand, Mulk Raj: The Sword and the Sickle (Bombay
Kutub Popular, 1942), P: 89.
the real liberation of India, it is necessary to fight both against the external enemy - the English Imperialism - and against the internal enemy the national reactionaries, the stronghold of which in the village were landlords and moneylenders. Lalu Singh becomes one of the leaders of the peasant union "Kisan Nagar", and explains to the peasants the necessity of unity and consolidation for successful fight against landlords and moneylenders.

Life itself stimulated new thoughts to Anand and his pen became a witness to history. The growth of national liberation movement, workers' strike, and peasants' agitation - all these tense events forced the writer, who had endeavoured to observe objectivity of expression and historicism, to introduce workers and peasants in his works. The novels, Coolie, The Big Heart and The Sword and the Sickle by their depth of ideas the width of scope of vital material and the nature of comprehension are perhaps very close to the works of social realism. In these novels, the author has brilliantly shown the case struggle and the longing of an individual for liberation from oppression, for assertion of the working people in their lawful rights and for the rights to property. It is exactly in this that the chief characteristic of Anand's humanism is distinct from the humanism of Tagore and Premchand. Anand's protagonists are workers, peasants, trade-union leaders and communists. They are new positive protagonists, acting side by side with
intellectual humanists such as Johan de la Haure (Two Leaves and a Bud), Bhagat Puran Singh (The Big Heart) and Mahendra (The Old Woman and the Cow). The appearance on the pages of the books of the fighter-hero and the harbinger of the ideas of proletarian humanism opened new horizons not only in the works of Anand himself, but also in Indian literature in general. For example, in the novel, Coolie an important role is assigned to the character of worker Ratan, an experienced trade union leader. It is due to him that the number of those people who wage a fight increases and Munoo, Hari and Shiboo join the workers' trade union. The pivotal line in this novel is formed by the preparation of the Bombay workers for a general strike for their right to work, for improvement of their economic position and for human dignity. The theme of class struggle raises the humanistic significance of the novel to a very high standard.

At the head of the struggle of Bombay workers, three Communists stand: two Indians, Sauda and Muzaffar, and an Englishman Stanley Jackson. The very fact of introducing character of communists as the organizers of the strike reflects new spirit and trends which were suggested to Anand by life itself. It is precisely the communists who have appealed to the workers for unity and good organization. The passionate speech of Sauda has aroused the worried colies who are accustomed to the absolute obedience: it has
conquered the age-long fear and they have started speaking loudly and fearlessly.

"We want the right to work without having to pay bribes'.
We want clean houses to live in.
We want schools for our children and creches for our babies.
We want to be skilled workers.
We want to be saved from the clutches of the money-lenders.
We want a good wage and no mere subsistence allowance if we must go on short work.
We want shorter hours.
We want security so that the foreman cannot dismiss us suddenly.
We want our organizations to be recognized by law."  

In a struggle for the right to work, a man gets new lease of life, masters solidarity of the workers in the struggle for normal conditions of life and acquires the feeling of dignity itself - this is the idea to which the reader of the novel Coolie is led. The same idea is reflected in The Big Heart, still another novel by Anand, devoted to the working class. If in Coolie the man

protagonists are workers of Bombay, then he craftsmen of Amritsar who have not been al
market competitions with the production in fact

The protagonist of the novel, The Big Heart, Ananta is a fiery revolutionary, a worker with an experience of political struggle. He is familiar with advanced theories, worked out by the Indian Marxists like G.M. Adhikari and N.M. Joshi. He has chosen the words of Joshi as the motto of his life: "Forget yourself, Efface yourself. If need be sacrifice yourself for the good of others! Remember it is the welfare of the people which counts that is the goal! And fulfil it by developing the gift of foresight and prophecy." Ananta endeavours to follow this motto. His life is an example of service of the people. He is an Indian Danko. But the Indian Kando who leads people to revolution is surrounded not by the ancient fairy wood but by the thick jungles of capitalist society, and he must lead the people not out of the fairy marsh but out of the rotten bog of deudal survivals and religious fear. This idea has been expressed in the novel thus:

He (Ananta - E.K.) had forsaken the lure of easy victories, and knew that in taking the plunge into the struggle for 'Revolution' he had entered an arena where only the hardest search would yield a way among the thorny paths of the tiger-infested jungle of this world. It was certain
that the trouble with one's fellows was deeper than that they could not find a way through the tangled undergrowth of the world, with their broken and tortured bodies, covered with sores. So one couldn't help them to walk with wooden supports, or by merely healing their skins. No, the trouble lay in the many bonds of custom and habit and superstition which bound them, and in the weakness, fear bred by poverty and the struggle for existence and the pain inevitable to life. What was required was to give, them heart and to lift them from the object, frustrated and terror-stricken creatures they were to the courage of manhood.

Among the craftsmen who surround Ananta, there are different people. For the time being, they are united not by the feeling of class solidarity, but by the same hard fate; throughout their life they have struggled day in and day out for existence, and all of them hate machines which deprive them of their last loaf of bread.

The enemies of revolution - nationalist Hansraj, demagogue Majid, agent provocative Satyapal - are also the enemies of Ananta. It is they who provoke the destruction of machines after having directed the hatred of the people towards the erroneous course. Trying to stop the infuriated crowd, Ananta dies. The tragedy of the situation is underlined by the fact that a big heart, which so brilliantly and generously shines illuminating the path for the people towards happiness, is trampled by these very
people. In his creative works, Anand has shown not only the picture of the working class struggle, but also has painted on a wide canvas the revolutionary and national liberation movement of the peasants.

Thus in the novel, The Sword and the Sickle, a successful attempt has been made to show a protagonist of the new type of emphasise his close link with the people. The author reveals the decisive role of the people in the struggle for freedom. It is extremely important that Sarshar is at the head of the people. He is a revolutionary who evaluates events by Marxist-standards. He condemns Gandhism which propagates non-violence or "pritting one's whole soul against the will of the tyrant". In his conversation with Lalu Singh, Sarshar proves the hollowness of the tactics of terror, to which some leaders resort. He convinces Lalu that the most important thing in struggle is the solidarity of the revolutionary people: "You can't just pick up a stare, shout a slogan and march forward to Revolution! ...You can't open hostilities against the most organized and deeply entrenched Imperialism with the resources of Kanwar Rampal Singh's gang (the local landlord - E.K.) having no contacts with circles in other districts, without any systematic and carefully considered plan for organizing, instructing and steeling the workers for a prolonged and stubborn struggle! Comrade Lenin called such primitivism in Russia 'disease', in our country it is an epidemic". Thus, along wth the character of a communist, the Marxist-Lenin thought has come in the pages of Anand's work.
An inalienable feature of Anand's humanism is the theme of condemnation of militarism, the theme of struggle for peace. His heroes - the people of labour - dream about the life of the liberated world and their aspirations are bright and gay. War and violence are despised by them. In his novel, Across the Black Waters, Anand, like Remark in the novel On the Western Front without Changes, and Hemingway in Farewell to Arms, has shown life of trenches. The Indian soldiers openly say that they had to serve in the English army not from any longing for defending the government, but simply because they were driven by hunger and poverty. The horrors of war, being observed every day and every hour, forced Lalu Singh and other soldiers to think to whom and what for this cruel slaughter was needed: "He (Lalu Singh - E.K.) gazed at Mars, the star of war, which he had come to recognize on the voyage from its redness, but a part from its brilliance there seemed no meaning in it." The deflating of the bloodred Mars is the symbol of absurdity of death of the Indian soldiers, who have been cut off from their motherland, and driven across the "black waters" in foreign countries to die in the name of selfish interests of the imperialists. The aims of war were alien to the soldiers of all nations: to the Indians as well as to the English and the German. In the ranks of both the armies, dissatisfaction among the soldiers increased and political consciousness was roused. "The
imperialist war has helped the revolution", Lenin wrote about such a situation, "in the colonies, the backward countries, and the isolation they lived in, the bourgeoisie levied soldiers for this imperialist war. The British bourgeoisie impressed on the soldiers from India that it was the duty of the Indian peasants to defend Great Britain against Germany... They taught them the use of arms a very useful thing, for which we might express our deep gratitude to the bourgeoisie ... The imperialist war has drawn the dependent people into world history."

In this novel, Anand describes the revolutionizing role of the war. The majority of the young soldiers get out of hand. They refuse to be a blind instrument of implementation of the plans of monopolists - their real enemies. Mutual understanding among them contributed to the strengthening of solidarity and the awakening of the feeling of internationalism. Anand has drawn lively scenes of the fraternity of the soldiers. The German and the English run across to one another in the trenches, and shaking hands they laughed and entertained each other with cigarettes. When a German brought to the English soldiers the Christmas cake then one of the sepoys commented on the sight in the following manner. That is the crown, of the German Badshah among brought to the Angreji army, said the all knowing sepoy. This means the end of hostilities...
Not only in the novel, Across the Black Waters, but also in his other works, Anand advocates for a friendship between people. The poet Bhagat Puran Singh, a character in the novel. The Big Heart convinces his friends: "For instance, I learnt to love the English people. And I realized that there are many Englishmen who are as tormented as we are by the present age."

The international trend of the works of Anand is evident from the fact that there are not only Indian but also the English among his protagonists. In Coolie, the struggle of the Bombay workers is led by the Indians (Sauda and Muzaffar), the English (Stanley Jackson), and the communists. And among the progressive intellectuals we find both the Indians Mahendra (Gauri) and Hari Shankar (Private Life of an Indian Prince) and the Englishman also - John De la Haure (Two Leaves and a Bud). In his work, Anand introduces the idea about the essential need of unity of the progressive forces of all the countries for the struggle against world imperialism. It is precisely this faith in this unity that move Lalu Singh. Before his eyes stood the French family of a farmer Labusier, whose eldest son was killed on the front. Weighed down by grief, the mother of Labusier, bewailing the loss of the son killed in the war, embodied France for him. While he was in a German captivity, he saw the same grief of mothers and the same social injustice. Lalu involuntarily compared the life of the
working people of the European countries with the life of the people in India: "In fact it seemed to him (Lalu Singh E.K.) there were no black or white people, no yellow or brown people, not even Francisis and Germans and English and Hindustanis, and Chinis and Japanis, but there were only two races and two religions in the world, the rich and the poor..." In Lalu Singh who has known the labour of peasant fire of war and the oppression of captivity, the spirit of internationalism lives together with the feeling of national patriotism.

A similar combination of the international and patriotic themes became the basis of another novel of Anand. The Death of a Herb (1963) which deals with the events in Kashmir and the Indo-Pakistan armed conflict after the partition of the country on religious grounds. The protagonist of the novel is a Kashmir poet Maqbool Sherwani who is a Muslim. A soldier of voluntary corps, he is an opponent of the separation of Kashmir from India. Having gone away on reconnaissance, Maqbool is taken a prisoner. On interrogation, he acts her really. "This land, which gave birth to me, this land which is like a poem to me - how shall I explain my love for it to you... We were trying to emerge from the oppression to liberate our mother ... and you have come and fouled her and wounded her! How could any
of us stand by and not protest against your cruelty..."
Again, there is a cold cell, a starvation and thrashings. He has only to say that he is a Muslim, has only to refuse his membership of the Kashmir National Congress, and he looks forward to liberation. But Maqbool does not do either this or that. He remains loyal to his ideals and dies as an Indian patriot. On the eve of shooting down, Maqbool writes a farewell letter to his sister Noor: "Strange, but this is my philosophy of life that I love people!... And when you are married and have a child I want you to remember this and let your offspring bear my name... And your child will grow up and work for our lovely land, and through him or her, my spirit will be working for the new life in our country."

The events described in the novel, The Death of a Hero, take place naturally, but not without the interference of the external force. The setting of people against one another, specially of those who have common history and culture, is facilitated by the manoeuvres of not only the former rulers or rajas, but also by the American neocolonialists with their policy of "aid". They clearly understood that in India "border conflicts" could take place within the country, "There were at least 526 'States' technically independent", the Indian historian R. Sharma observes, "after midnight of the middle of August, 1947. They could have plunged India back into the chaos of the eighteenth century."
About the penetration of the Americans into such principalities, Anand has written the novel, The Private Life of an Indian Prince, which narrates the story of the Maharaja of Shampur, Ashok Kumar, or Victor as he is called according to the European style. The writer has shown that the feudal lord is ready to do any meanness for the sake of preserving his wealth and throne. Trying to get the political support, Victor longs, in every possible way, for rapprochement with the employees of the U.S.A. Mission and offers the Americans to use the territory of the principality for war purposes. However, the whole population of Shampur actively protests against the approaching negotiation of the ruler with the Americans. A strike is declared in the city. All the shops are closed. The demonstrators raise the slogan: "Down with the Raja". One of the characters of the novel, Bool Chand, delivers the speech. "His Highness is a trespasser on the sacred soil of the Indian Union!" said Bool Chand as he got up from the chair. "A criminal"... There is no divine right of kings left any more!... Sham Pur has no place outside the great Indian Union'...It has no sovereignty of its own. Sovereignty belongs to me people!" The strength of the people's resistance turns out to be so powerful that the plans of the Raja are completely frustrated. The work of Mulk Raj Anand are a new phenomenon not only in Indian-English literature,
but also in the entire Indian literature, they are an important step on the path of the development of realism and humanistic thought in Indian literature. His name should be placed along with the best writers of modern India. He was awarded the Padma Bhushan in 1967 and his novel 'Morning Face' 1968 received the Shitya Academi award for 1971. In 1978 he won the E.M. Forster award of Rs. 3,000 for his latest novel, 'The confessions of a Lover' which was adjudged the best book of "Creative Literature in the Indian English Language."

I through this study want to find out social approach of M.R. Anand towards the exploitation of the poor by any class. My endeavour would be to trade out the determining factors responsible for injustice of every type in M.R. Anand's novels. Thus I would like to focus my attention particularly on social aspects of his outcastes, pariahs and other underdogs character of Indian society, and on his aim of revealing the ugliness and the wretchedness of the life of his characters.