CHAPTER VI

NARRATIVE TECHNIQUES IN CHARLES DICKENS' AND MULK RAJ ANAND'S NOVELS
Every novelist employs a narrative technique in writing his novels. The art of the narration is the key factor for the readers to understand a work of art. Besides the plot and story, the narrative technique implies the mastery of the novelist and makes it understandable to the readers. There are three types of narrative techniques that are generally used by the novelists namely first, second and third person narratives respectively. In the first person narration the readers often come across with the pronoun 'I'. This 'I' may either refer to the novelist or a character from the novel. The second person narration is implied with 'You' and the third person narration is implied with either by the names of the characters or 'He', 'She', 'It'. These narrative techniques facilitate both the writer and the reader to formulate an idea on the work. Thus narrative technique adds flavour to a work of art.

Time and style are two important devices to the narrator to adapt a technique which ever would be suitable for his work. The usage of Stream of Consciousness technique or Magic Realism enables the novelist to present the past and the present simultaneously. Time is an important device to narrate the incidents in the novel. According to E.M. Forster every novelist uses a chronology which fits according to his purpose. In presenting the time the novelist may follow the linear or non-linear method.

Literature is a social art and style is the echo, the reverberation, of the writer's or speaker's personality, and its success is to be measured by the fullness of response it evokes in the reader or hearer. The style is the man because it is ultimately, a reflection of the 'vision within' - it is something organic, something that has the breath of life, and this has been breathed into it by the personality of the man. "Style is the skin", said Carlyle, "and not the mere coat"; it is the man himself, what is unique in man. Whether one is engaged in the recordination of fact or of the imaginative sense of fact, 'Personality' somehow intervenes; and colours and tempers the writing.

The quality of a particular style is evident in the architectonics of a work of literature, i.e., in the combinations in which different means of expression are used. In its functional role within a stylistic system architectonics can be described as the purposeful and efficient organization of narrative or dramatic space and time in the light of the basic aesthetic principles to which the writer adheres to. Like intonation and the depiction of
character, the architectonics of a work encompasses both content and the way in which this content is expressed.

While working out his compositional construction the writer is interested first and foremost in the relationships between the characters and the part played by each one in the development of the plot or the dramatic action. It is the dynamic combination of characters which builds the works, as it were, from within. The writer's first ideas of characters and composition are usually realized incompletely or very differently from the way in which he first imagined them. The artistic consciousness of the writer is constantly occupied with selecting the characters and seeing that they 'emerge' correctly and with determining the changing relationships between them and the different ways in which they might be combined.

Architectonics alone, i.e., the way in which it is constructed, is enough to occupy the whole of the author's mind. He has to think through the part each character has to play in the whole, the relationships between them, and the presentation and development of events with unflagging control and a critical eye on what seem to be excesses, if their faults are real or not, and so on. The laws of literature demand that there can be nothing superfluous in a work (from the point of view of its artistic conception), nothing accidental and nothing unnecessary. There is a definite relationship between the scope of the artistic generalizations contained in a work and the narrative space and time devoted to them.

Since the architectonics of a work of literature reflects not only the relationship between the characters but also their dynamics, the composition is closely connected with the formation of the plot. In an interesting work The Raw Material of Life and the Artistic Plot, E. Dobin writes that "Plot is a conception of reality." Like the work of an art, as a whole, the plot is a combination of the objective reflection of the real life around him and the artists' own perception of this reality. It is perfectly true that plot, like the other components of style, reflects both the realities of life and the artist's own view of it, but this doesn't mean that every element of style including plot is of itself a 'conception of reality'. A work of art is a complex combination of interacting component parts that are also interdependent, not simply a combination of uniform elements, all fulfilling an identical function.
The study of the language used by an author serves two purposes. It can lead the way to a better understanding of the author’s meaning and a fuller appreciation of his literary skill, and it can provide material for the study of the history of the language. The two approaches to a literary work are closely intertwined and one helps the other. The use which any author makes of a language is a part of the history of that language, and, if the author’s works are widely read, his linguistic habits are likely to exert an important influence on others who use the language. On the other hand, a knowledge of the state of the language at the time when the author wrote is of the utmost importance in understanding what the author meant. Without that knowledge we are in danger of attributing to his words modern senses which he did not intend them to bear and of seeking special significance in turns of phrase, unusual to us, which were the normal way of expressing ideas at the time when the author wrote.

Charles Dickens and Mulk Raj Anand have chosen different narrative techniques in their novels. In *David Copperfield* which is a semi-autobiographical novel, Charles Dickens has used first person narration. It starts from David’s birth onwards and mixes Dickens’ early childhood life. In the remaining novels Charles Dickens and Mulk Raj Anand have used the third person narration and became omniscient narrators. They have maintained unity of time, place and unity of action in their novels.

Carlyle, a contemporary of Charles Dickens, pointed out that his times could be called ‘mechanical’ since the human element was not predominant in the industrial region. England witnessed a transitional period from life in villages to town-life and of small workshops enlarged into factories and factories turning into mills with a huge investment of capital and labour supply. Industrialization and urbanization were growing fast side by side with all their evil concomitants for a considerable stretch of period, until a Messiah could come and reform the conditions of living. Congestion, poverty, crime and moral depravity were their everyday features and a matter of deep concern.

Infant mortality, spread of diseases, insanitary conditions, want of basic amenities and houses to live in, these were their daily harassing problems. Slums were very common and appalling. Poverty compelled them to live in most insanitary places. Material well-being of a few chosen people is not enough; the rich alone should not enjoy it. The labourers who work for the riches of the capitalists should also have a share in it,
declared Charles Dickens. The alienating effect of urban life and snobbery are some of the important themes in his novels. For presentation of these themes he used literary devices like apostrophe, enumeration, circumlocution, descriptive passages and figures of speech, etc.

The style or selection of words, characters, scenes, situations and way of presentation of the particular theme by both the novelists stand poles apart. W.H. Hudson thinks that style is composed of three elements - intellectual, emotional and aesthetic. Meaning thereby, that a single idea can be wielded by profuse authors but the way of they present it differs. It would be unerring to say that for exhibition of humanism Charles Dickens employed humorous circumlocution, employment of co-incidence, cheap jokes, elevation of common place things, breaking of bounds of grammatical injection, distinct form of self expression and above all, realistic painting of London life. He realistically presented the horrid and wretched conditions in workhouses, prisons, hovels of working class people, the dark streets infested with criminals and haunts of vice and violence. As a crusader in the execution of revolutionary methods for bringing about a change in the set-up of the society, Charles Dickens' work and style through his novels had been superb.

Charles Dickens was fond of making excessive use of a way of writing that appealed to him. In the opening paragraph of A Tale of Two Cities he used antithesis to indicate the contrasting ways in which it was possible to regard the state of England and France in 1775 - “It was the best of times; it was the worst of times; it was the age of wisdom; it was the age of foolishness...” So he went on piling up the contrasts long after the point was made. He was never afraid of repetition. A phrase, either conversational or descriptive, once associated with a particular character, is repeated at intervals throughout a novel whenever that character is introduced. Mostly in a single paragraph one word may be repeated again and again, and such repetition is particularly liable to occur in the early chapters of the novels. Dickens sometimes made strong appeal to emotions. There is generally lack of restraint. The result is that the reader is liable to feel that he is ‘piling it on’ and to offer some resistance to the assault on his emotions of the kind.

Charles Dickens makes use of various styles. He wrote highly mannered passages. Such passages, aiming at a strong appeal to the emotions, were highly regarded in the nineteenth century. Dickens is fond of using circumlocutions. But circumlocution
represents only one form of Dickensian humour and not the best. Dickens was a master of the concise phrase.

Both in the narrative of the novels and in the conversations, Charles Dickens sometimes obtained a comic effect by the deliberate use of slightly inappropriate word. When the Micawber's servant, the Orfling, is about to leave, the phrase used is that she "was about to be disbanded." A word that would be appropriate if applied to a whole army emphasizes the forlorn solitariness of the Orfling and the poverty of her employers. His comedy has its origins in the man himself. Much has been written of his comic technique, but his letters reveal very clearly that the source of his comedy was not a conscious technique, in the literary sense, but a combination of vision and expression that was habitual to him.

It cannot be expected from Charles Dickens to be a revolutionary attempting to bring about social reforms overnight by violent means. A keen observer of men and matters overflowing with the milk of human kindness and love for fellow-beings, Dickens devoted himself to the social reforms of his age. He was a dedicated soul concentrating on the social problems of his day; his first business was to arouse a social awareness in the people and the powers that be but they were steeped in selfishness.

Charles Dickens was neither an economist nor a politician. He had no proper schooling. Poverty dogged his footsteps. But he had commonsense in abundance which is superior to bookish knowledge. Commonsense leads to wisdom. A proper appraisal of social evils was made by the novelist; hence, with a fine perception of the mind, he understood the incongruities in men's conduct and with sympathy, he made fun of them. Hence, his humour is grounded in sympathy, he makes fun of them. His laughter is genial, soaked in sympathy. Humour is light and entertaining but as he advances in his understanding of human misery, his humour becomes oppressive and heavy, grave and serious. Dickens humorously caricatures men and matters. His genial soul did not permit him to dip his pen in vitriolic acid as Swift did when he satirized England and his people. Humour, satire and pathos are mixed in same proportion and offered to the public to swallow—his bitter pills coated with sugar. Dickens sought to reform the society with a smile on his lips, keeping his forefinger on its defects; which needed immediate remedy.
George Bernard Shaw observes that Dickens could not tolerate 'snobbery' rampantly prevalent amongst the youngsters and good-for-nothing people. He adopts another style, i.e., mock-heroic from time to time to satirize higher-class society culture. He wrote long passages in praise of the beauty of the heroine. While introducing such passages he seemed to be laughing at literary conventions and himself. He constructed a gigantic sentence to attack the snobbishness of higher class ladies. An example from Ch. 39 of *Nicholas Nickleby* has been quoted here: “To have seen Miss Squeers now, divested of the brown beaver, the green veil, and the blue curl-papers, and arrayed in all the virgin splendour of a white frock and spencer, with a white muslin bonnet, and an imitative damask rose in full bloom on the inside there of-her luxuriant crop of hair arranged in curls so tight that it was impossible they could come out by any accident, and her bonnet cap trimmed with little damask roses, which might be supposed to be so many promising scions of the big rose-to have seen all this, and to have seen the broad damask belt, matching both the family rose and the little roses, which encircled her slender waist, and by a happy ingenuity took off from the shortness of the Spencer behind,- to have beheld all this, and to have taken further into account the coral bracelets (rather short of beads, and with a very visible black string) which clasped her wrists, and the coral necklace with rested on her neck, supporting, outside her frock, a lonely cornelian heart, disengaged affections-to have contemplated all these mute but expressive appeals to the purest feelings of our nature, might have thawed the frost of age, and added new and inextinguishable fuel to the fire of youth”. (P.123).

Much has been written about the polysyllabic humour of the Victorians. The form that it usually takes is the use of grandiloquent language to describe trivial events, thus emphasizing their triviality and causing the reader to smile at incongruity between the language and the occasion.

In reading *Oliver Twist*, one can note that the narrative is a series of episodes hinged on co-incidences. This could be deliberate, as the main objective of the novel was to make the hero emerge out from each of these incidents without a stain on his name by any act of dishonour, meanness or wrong. Fagin tries his level best to involve Oliver in a criminal offence. But owing to some lapse or the other in the plan of action, Oliver just manages to remain untarnished. It is for this reason that, Anthony Trollope thought
"Oliver Twist artistically Dickens's best novel." (Una Pope Hennessy, P.197). The novel belongs to what Thackeray called "The Newgate School of Fiction," a category which includes all the heroes termed criminals. In the case of Oliver, though he could not be branded as a criminal, the general impression is that he could have fallen into the trap laid out, had he not been protected to such an extent by his creator.

The stylistic device of Dickens' that tends to jar on a reader is apostrophe, like the one which the author addresses to Twemlow in Our Mutual Friend: "Ah! my Twemlow! Say, little feeble grey personage, what thoughts are in thy breast today, of the Fancy - so still to call her who bruised thy heart when it was green and thy heart brown and whether it be better or worse. More painful or less, to believe in the fancy to this hour, than to know her for a greedy armour-plated crocodile, with no more capacity of imaging the delicate and sensitive and tender spot behind the waistcoat, than of going straight at it with a knitting needle. Say likewise, My Twemlow, whether it be the happier lot to be a poor relation of the great, or to stand in the wintry slush giving the hack horses to drink out of the shallow at the coach stand, into which thou hast so nearly set thy uncertain foot. Twemlow says nothing, and goes on." (P.56).

Mrs. General in Little Dorrit complains to Mr. Dorrit that his daughter Amy has no force of character, Dickens is not content to leave the reader to appreciate for himself what a foolish observation this is; he inserts an apostrophe to Mrs. General to underline the absurdity of the criticism, making things harder for the reader by putting it in mouth of Mr. Dorrit and then saying that it never occurred to him: "None? Mrs. General, ask the Marshalsea stones and bars. Mrs. General, ask the milliner who taught her to work, and the dancing-master who taught her sister to dance. Mrs. General, ask me, her father, what I owe to her: and hear my testimony touching the life of this slighted little creature, from her childhood up! No such adjuration entered Mr. Dorrits' head." (P.69).

Bleak House is in many ways the masterpiece of Dickens' narrative art. For this novel the author undertook to fuse the methods of Dombey and Son and David Copperfield. The all-pervasive evil emanating from the legal case of Jarndyce and Jarndyce is objectively presented by an impersonal narrator. The blighting influence of this evil on the individual lives involved in the case is rendered in the first-person account of Esther Summerson. Of the 67 chapters, 33 or almost exactly half are given to Esther,
while the omniscient speaker reserves the remaining 34 for himself. So skillfully are the
two points of view spliced that they occur in alternation in fourteen of the twenty monthly
parts. Only one installment is wholly devoted to Esther's narrative, and five to that of the
commentator.

In Dickens' world, however, the apparent randomness of existence conceals an
underlying providence. Although the earlier novels frequently hint at this belief, it was as
yet unembodied in credible actions. "How all things come about!" cries Monks when he is
unmasked; and Dickens comments in Martin Chuzzlewit on "the remorseless course" of
the history which he is unfolding. Not before Bleak House, however, does the writer
succeed in creating a machinery of events so intermeshed that it needs only to be set in
motion to operate with something of the inevitability of fate in classical drama.
Admittedly something of a tour de force in its split narrative technique, Bleak House
heralds further experimentation with methods of shaping and integrating the multifarious
materials of Dickens' fiction into harmonious wholes. The slips on which the author wrote
the periodic installments of his stories reveal that by the time of Martin Chuzzlewit he no
longer trusted the improvisatorial facility of the early years and that the act of composition
was becoming an altogether more laborious business. Hereafter, each successive
manuscript, together with the number plans, bears evidences of the increasingly stringent
artistic demands which Dickens made on himself.

In some passages Dickens' style shows the influence of Carlyle. The description
of Jo in Bleak House has the declamatory and repetitive quality of many passages in
Carlyle, and it concludes with an apostrophe, very much in Carlyle's manner: "Dirty, ugly,
disagreeable to all the senses, in body a common creature of the common streets, only in
soul a heathen. Homely filth begrimes him, homely parasites devour him, homely sores
are in him, homely rags are on him: native ignorance, the growth of English soil and
climate, sinks his immortal nature lower than the beasts that perish. Stand forth, Jo, in
uncompromising colours! From the sole of thy foot to the crown of thy head, there is
nothing interesting about thee". (P.11). Another passage in the same style is the
description of death of Krook in Bleak House: "Plenty will come in, but none can help.
The Lord Chancellor of that court, true to his title in last act, has died the death of all Lord
Chancellors in all Courts, and of all authorities in all places under all names so ever, where
false pretences are made, and where injustice is done. Call the death by any name your 
Highness will, attribute it to Whom you will, or say it might have been prevented how you 
will, it is the same death eternally-inborn, inbred, engendered in the corrupted humours of 
the vicious body itself, and the only-spontaneous combustion, and none other of all the 
deaths that can be died.” (P.12).

Dickens narrates Hard Times using the third person (Omniscient). Dickens use of 
this technique leave the narrator is disengaged from the action, and he is often able to relay 
the story with humor and sarcasm. The narrator is also able to play on our emotions with 
his/her own reaction to the action presented in the novel.

Hard Times has no light humour; humour is now dipped in bitter gall which 
speaks of the seriousness of the man who wrote it. In it he takes the Benthamite 
philosophers and the utilitarians to serve the task. “Each man for himself and the devil 
take the hindmost” was the slogan of the day and Dickens condemned it vehemently who 
would not laugh at the capitalist, Bounderby and coal-miner Gradgrind behaving in a 
manner much suited to their names? Who would not laugh at the schooling offered there to 
children about numbers, facts and figures only and nothing of fancy or imagination; stories 
are not told to them which would moralise them and soften their hearts. That children 
should be turned out to be statisticians and economists is the cry and desire of their heart. 
Emotions are totally banned from study and feelings are banished from mankind. Too 
many tyrannical restrictions are placed upon the physical and intellectual movements of 
the children at school. Children’s minds are poisoned by such curriculum. Dickens is 
grieved to learn that the better aspects of life leading to true human happiness are tabooed. 
Ignoramuses also start schools and dull the mind and deaden the soul of children.

Education had been commercialized and runs like profitable concerns. Dickens 
does exaggerate the want of knowledge of teachers and founders of such schools. For 
instance, Dr. Squeers had no knowledge of the spelling of English words and of grammar; 
yet he presumed to teach the little boys English. Instead of ‘water’ he would spell it 
‘watter’; for ‘clean’, is ‘Cleen’, etc. He would adopt the practical methods of teaching 
lessons. ‘Draw water from the well’ he would teach and ask the boys at once to go to the 
well and draw water from it. Then he would say ‘clean the floor’; the boys would have to 
clean the floor also. They were not well-fed though he extracted much money from their
parents for their maintenance. They were physically and intellectually starved. He declared no holidays for the children so that he could collect fee for twelve months. The sensual parents were happy that they would have no hindrance from their own sons or step-sons! Dickens drew the attention of the educationists and parliamentarians of the day to reform 'education'. Educational establishments for children were nothing short of 'hell' for them: "There being a general conviction by this time that "No, Sir!" was always the right answer to this gentleman, the chorus of No was very strong. Only a few feeble stragglers said Yes; among them Sissy Jupe. "Girl number twenty", said the gentleman, smiling in the calm strength of knowledge. Sissy blushed, and stood up."So you would carpet your room-or your husband's room, if you were a grown woman, and had husband with representations of flowers, would you", said the gentleman. "Why would you?" "If you please, Sir, I am very fond of flowers", returned the girl. "And is that why you would put tables and chairs upon them, and have people walking over them with heavy boots?""It wouldn't hurt them, Sir. They wouldn't crush and wither, if you please, Sir. They would be pictures of what was very pretty and pleasant, and I would fancy -". "Ay, ay, ay! But you mustn't fancy", cried the gentleman, quite elated by coming so happy to this point. "That's it! You are never to fancy.""You are not, Cecilia Jupe", Thomas Gradgrind solemnly repeated, "to do anything of that kind". "Fact, fact, fact! said the gentleman. And "Fact, fact, fact!" repeated Thomas Gradgrind "You are to be in all things regulated and governed", said the gentleman, by fact". (P.55).

The blank verse is not only used in speeches. There are examples too in descriptive and narrative passages, "Kit often tried to catch the earliest glimpse of twinkling lights denoting their approach to some not distant town." Occasional examples might be the result of accident, but in some of the examples it is clear that the metrical effect is the result of the choice of some slightly unidiomatic or archaic turn of phrase, like 'not distant' or the elliptic phrase 'good fifty years'. Dickens did not set out to achieve lines of blank verse and, indeed, he fought against the tendency.

Charles Dickens was fond of the apparent non sequitur which, closer examination, turns out to have logic of its own. Sometimes the apparent non-sequitur seems to be deliberate but to be the result of clumsy sentence construction. In the following sentence in Great Expectations the significance of the word but is not
immediately apparent: Mr. Jaggers never laughed; but he wore great, bright, creaking boots. Everything becomes clear by the time the reader reaches the end of the sentence, but he should not have to wait long. The sentence goes on:

And, in poising himself on those boots, with his large head bent down and his eyebrows joined together, awaiting an answer, he sometimes caused the boots to creak, as if they laughed in a dry and suspicious way. (P.46).

The non sequitur is clearly deliberate and is a source of humour that has affinities with dramatic irony. Professor Ian Gordon describes one of the features of romantic prose: “The task set by the originators of romantic prose was to find ways of writing which would communicate excited feeling. Pathos, terror, and warm sentiment, they discovered, could be induced by syntax, through variations in the sentence structure. A favourite device was the series of short sentences, either in parataxis or in simple coordination”. Professor Gordon said that this mariner became standardized for the pathos of a death scene with the romantic novelists, and quotes as an example the description of the death of Little Nell: “For she was dead. There, upon her little bed, she lay at rest. The solemn stillness was no marvel now.” It is not only in death scenes that Dickens makes use of this device; it is also used in descriptive passages: “…the iron was rusty, the stone was slimy, the wood was rotten, the air was faint, the light was dim.” (P.76).

Dickens describes events from the point of view of a narrator remembering the past, and in both works, the narrator’s present ideas concerning past events surface. This technique also appears in Great Expectations. Pip describes his feelings of inadequacy concerning himself and his family after spending the day with Miss Havisham and Estella for the first time: "I thought how Joe and my sister were then sitting in the kitchen, and how I had come up to bed from the kitchen, and how Miss Havisham and Estella never sat in the kitchen, but were far above the level of such common doings.” (Great Expectations P.101). In the next paragraph, he comments on that day from his present point of view:

That was a memorable day for me, for it made great changes in me. But, it is the same way with any life. Imagine one selected day struck out of it, and think how different its course would have been. Pause you who read this, and think for a moment of the long chain of iron or gold, of thorns and flowers, that would never have bound you, but for the formation of the first link on one memorable day. [Great Expectations P.9]
The voice in this passage is clearly that of the mature Pip, reflecting on his past, rather than that of the young Pip with the innocent and naive view of life. This technique enables the authors to assert commentaries concerning past events that they may not be able to relay in the voice of the young, not yet mature, narrators.

Dickens uses the 'first person past and present spoken' method of narration in *Great Expectations*. The story is narrated by the narrator Pip. Sometimes he tells us what happened in the past "alterations have been made in that part of the Temple since that time."(P.220).

Another technique which Dickens uses is the technique of 'story within story.' The entire novel deals with the story of Pip, but at the same time different characters tell their stories to Pip. In Chapter 7 Joe tells Pip his story, similarly Magwitch tells his story to Pip and Herbert in Chapter 42. Both these stories are narrated in a simple and straightforward manner. However the stories of Miss Havisham and Compeyson and Molly and Estella are narrated in a more complex and roundabout manner in order to create suspense. These stories are pieced together like a jigsaw puzzle and are similar to the stories in detective fiction. Dickens employs the limited-omniscient narrative point of view to focus our attention on the feelings of the protagonist and yet distance us from him since he never proves himself worthy to be the self-analytical narrators that David Copperfield and Philip Pirrip grow up to become.

Charles Dickens used first person when writing *Great Expectations* so that the character tells the story rather than the author. First person is a narrative mode, so a story is narrated by one character at a given time. The character speaks about what is happening and about themselves. The narrator uses the terms I or we in discussing opinions, thoughts, feelings or events that occur. For instance, in *Great Expectations* Pip discusses his feelings of inadequacy after he spends the day with Havisham and Estella. He reflects on his past and his naïve perspective in his life. The benefit of a first person technique for Dickens was that he was able to assert his own commentary on events of the time. In writing *Great Expectations*, Dickens used both first person past and present. The story is told by the narrator, who tells the reader about what happened in the past and sometimes discusses what happens in the present. Dickens' use of two tenses makes it seem as though there is a story within a story.
Dickens' choice of first-person narrative for his next novel, *David Copperfield*, may have been in part influenced, as has been said, by Charlotte Brontë's brilliant success with the same mode in Jane Eyre the preceding year. Both stories trace the stages leading to the protagonists' discovery of their true identities; and Jane and David undergo similar ordeals entailing loss of innocence through revolt against injustice and banishment from their homes. By consistently assuming his hero's point of view Dickens is able to impart a new element of psychological continuity to the picaresque form, indeed to invest it with the continuity of the Bildungsroman.

In addition, "the blending of experience and imagination," which David says is inseparable from the act of remembering, introduces a still more comprehensive unity of the order of myth. For all their vivid actuality, David's recollections of his childhood at Blunderstone Rookery, of his visits to Peggotty's boathouse, of his flight to Betsey Trotwood, of his schooldays at Rochester, and of his marriage to Dora create an aura of fantasy akin to the fairy-tale world with which these passages are so constantly associated. To achieve this atmospheric consistency Dickens subtly manipulates the time sequence to produce a kind of double focus. The reader is at once with the experiencing youth (note, for example, the four retrospective chapters told in the present tense) and with the mature man who assesses the meaning of these experiences. As the gap between past and present closes, the life pattern assumes coherence. It is not until Chapter 45, and even then only through vicarious involvement in the Strongs' marital affairs, that David becomes aware of the need to discipline the heart's impulses and so arrives at full self-knowledge.

Dickens' mastery over his medium is the record of his growth from a remarkably fecund improviser whose panoramic stories were presented as a series of discrete episodes to a writer capable of incorporating segments of narrative into complex, but tightly articulated, wholes. The conditions of publication in monthly or weekly installments discouraged, of course, unified plotting; and the two Prefaces to *Pickwick Papers*, the One for the first edition of 1837, the other for the "Cheap" edition of 1847, show awareness of this fact. The original Preface readily grants the episodic nature of the work for which he had contracted. The author's object in this work, was to place before the reader a constant succession of characters and incidents; to paint them in as vivid colours as he could command; and to render them, at the same time, life-like and amusing.
The vocabulary which Dickens habitually employs to describe his narrative methods is extremely revealing. In contrast to such novelists as Samuel Richardson or Jane Austen or George Eliot or Henry James, he never seeks even in his most mature work to create the impression that his plots evolve by their own impetus out of an inner logic of events. Form and meaning do not organically coalesce; rather they are related through a process of deliberate and overt manipulation. To recur to Dickens' chosen analogy, the themes of the later novels provide the warp or groundwork through which the artist threads an intricate pattern of interlocking episodes to impose the desired completeness and finality of design.

Dickens' fiction stems from the mingling of epic and dramatic elements which imparted to the English novel its characteristic form in the eighteenth century. By temperament and experience Dickens was receptive to both traditional strains. His life as a journalist prepared him to emulate the great writers of the previous century who ranged so broadly in recording the spectacle of contemporary life, just as his passion for the theater encouraged the tendency, in Ruskin's phrase, "to speak in a circle of stage fire."

In popular narrative and dramatic modes, then, Dickens found forms of expression conformable to his imaginative vision; and he set out to perfect a manner of his own through experimentation with their possibilities. The first six novels, from *Pickwick Papers* to *Martin Chuzzlewit*, however original in substance, are all more or less derivative in form, and exemplify the writer's efforts to assimilate to his expanding purposes literary fashions of proven appeal to the mass of novel-readers and theater-goers.

Dickens followed a uniform procedure in his notations for works in progress. They were entered on the facing halves of a folded sheet of paper. The right-hand side, serving what has been called "the recording function," usually contains a chapter-by-chapter summary of the principal episodes of the installment. The left-hand space, reserved for "the planning function," sheds much more light on the creative process itself. Here the author deliberates over a large variety of practical considerations with regard to the handling of his story. The jottings include catch phrases and hints for motifs still to be developed, trial versions of characters' names and directions for their entrances and exits, speculations about the placing and structuring of incidents. Frequently the memoranda take the form of self-queries, as the writer debates the immediate use, postponement, or
rejection of material, alternate ways of presenting it, questions of emphasis and tone. The
evidence provided by the number plans that Dickens was learning to make each strand in
his stories contributory to the total design is corroborated by his treatment of the two most
sensational happenings in Dombey and Son, the deaths of Paul Dombey and Carker.

Charles Dickens made use of the figure of speech known to medieval
rhetoricians as epanaphora, a series of parallel phrases each beginning with the same word
or group of words: “Like a well, like a vault, like a tomb, the prison had no knowledge of
the brightness outside”. Dickens often uses a more colloquial style for amelioration of
social institutions.

Mulk Raj Anand breathed life into the Indo-Anglian novel by introducing new
subject-matter, characters, style, technique and approach. He is a well-known Indian
novelist in the English language. Anand doesn’t recognize 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 should guide society and
solve their problems. Mulk Raj 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
because of humanism, realism and social protest embodied in them. He is a distinguished
novelist in English for what is called ‘Mulkese’- realistic language abounding in literal
translation of Indian words, expressions and swear words.

Mulk Raj Anand’s fiction presents him as a writer of commitment to his subject
and philosophy. He is lacking in what Keats calls “Negative Capability”. Anand 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. Even after
independence, many problems have not been solved. His choice of theme of exploitation,
oppression and marginalisation of a section of the society by another section of the same
society under the pretext of birth, religion, caste, Jati and his choice of characters from
among the under drop of the society like a coolie, an untouchable, an indentured labourer
and his fictional technique of affirming stark realism go but to prove his earnest
commitment to the cause of the poor and the downtrodden like Bakha, Munoo, Gangu and
Bikhu. Anand has presented through his fiction the real India with all her ugliness, squalour, dirt and pathos with artistic success.

The technique adopted by Mulk Raj Anand in his novels suits his purpose. His method of story telling is dramatic. He picks up a character and then incident by incident builds up a background. Slowly and gradually the character becomes alive and begins to live and breathe under his expert handling. Details are piled upon details. Minute touches and suggestions are fully made use of, to throw the character in proper relief. Irony and symbolism are other techniques that embellished in his novels. Foul-smelling and dirty dwellings of those who cleanses the filth and dirt of the society, denial of legitimate food to the hard-working labourers and over-feeding the lazy are used as symbols closely allied to life. Even the dream is symbolized by the desire-image of man. Another technique of the novelist (to highlight the qualitative being of the downtrodden) is the use of compare and contrast method. He compares the sincere and genuine but hidden qualities of the poor with the superficial and showy qualities of the rich to show how poor and the rich are in contrast. Profoundly moved by the rhythm of the song he unconsciously joins his lawn and bows down in worship.

Mulk Raj Anand combines the method of the omniscient author’s narration with the scenic description, through the dialogues of the characters. He engages our attention with his first sentence and holds on to the end. He creates on a grand scale and covers a huge range of characters and incidents. It can be said on the basis of above mentioned details that there is synchronization in the themes, characters selected by Anand and the style used for presentation of his ideology through the medium of novels.

The greatness and success of his novels certainly owes much to Anand’s efficient and effective narrative technique and ability to express his anger without bitterness. He is at once angry with the oppression and the oppressed - the former incurring his wrath for deceiving the innocent and ignorant with the so called god-given tenets and the later for their abject passivity and unquestioning acceptance of their fate. He is also infuriated by the concept of hierarchy among the untouchable themselves. They even ill-treat them as the caste Hindus ill treat them. Guleso-a washer woman’s ill-treatment of Sohini, Bakha’s sister proves the veracity of his statement.
In art of narration and technique, Mulk Raj Anand is a born story teller. He narrates his stories in a gripping manner and the narration is direct and straightforward. He deliberately presents Bakha’s day in untouchable as graph of spirits soaring and plummeting in turns. He used ‘the stream of consciousness’ technique with great mastery and skill. The episodes of coolie move from place to place in the manner of a picaresque novel, the protagonist running from pillar to post. The Big Heart moves swiftly to its destination in the stream of consciousness technique. In the old woman and the cow the climax is virtually on the pages of an event fall narrative. His experimentation is more varied and is seen at its best in his short stories. His intention is to present the under doy of society not as he is in himself, but as a victim of social wrong and exploitation and Anand’s narrative technique is adequate for the task.

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Mulk Raj Anand observes about the suitability of ‘the stream of consciousness’ technique and says: “when I began to write novels about India, though I look Joyce’s ‘stream of consciousness’ as my method, I had to apply it to different situation, revealed to me by my upbringing in a province of the British Empire, I had the hunch that man’s position in the world his relationship to the universe, and to himself, were important, if one wanted to see the meaning of life. One could not just wish human beings and all oneself to calm with the music of Anna Livia plurabelle. In my own country, where the position of man had not emerged beyond the speck in the dust of Maya, to the potential humanness of the individual which democracy invited against the long suppression of feudalism, orthodoxy and institutionalized. I felt that the novel should not press the “inner monologue” beyond a certain point, so that humanness may remain a variable factor in the situation. Finnegans’s wake, the anti-novel novelists and the abstractionists concentrated on style and construction so emphatically as to sterilize certain. I, therefore, felt around for a
synthesis of technique, analyzed by the gods an by other men and women, broken
decimated by the machine-money-war civilization, could be seen as least in profile, in the enchanted
mirror, in order to illumine his awareness against materially, dead ‘matter lines’ and suppression by
society, an shown in his conformation of fate.” (Harish Raizada, PP. 55-56).

In the narrative techniques and in his ultra-sensitivity to the existence of social
evil he comes so close to Charles Dicken that he earns from no less a critic than Prof. K R
Srinivasa lyengar the name of “veritable, Dickens who finds similarity between these two
great novelists of different countries, and different times in the description of “the
inequities and idiosyncrasies in the current human situation with candour as well
accuracy” (Indian Writing in English, P.356).

In Anand’s novels, pattern is rightly the primary and supreme consideration
resulting in type of literature excellently described as moral fable. It would not be unfair to
comment that he makes the central discovery prior to the conception of his book; and the
various elements in the novel (characters and plot in particular) are continuously
subordinated to and, in a special sense, derived from his moral vision. No doubt the
original truth gets livened, deepened and enriched to a degree in the course of this process,
but the fundamental abstract concept forms the hard core of such a literary production. The
tendency of all writers of moral fables will generally be to adhere to a certain rigidity and
avoid amorphous and unorganized composition. But the neatness of Anand’s plots is spoilt
sometimes by bulges that are a natural outcome of his failure to get the message well
integrated into the fictional structure. Numerous graphic and eloquent portrayals, politico-
economic treatises and moral reflections so studiously and fondly composed by him turn
out to be mere extraneous pieces tacked on to the main theme; and such make-weights
unduly tax the readers conceit and patience. The novels, the worse for intrusions and
mossy appendages are The Big Heart, The Old Woman and the Cow and Coolie.
Otherwise Anand is quite frugal, conscientiously avoids detached episodes and
impertinent digressions, and takes pains not to offend against the grace and symmetry of
the plot.

Mulk Raj Anand is not wholly unaware of the fact that a single vision is most
essential to a novelist. His novels are mercifully sparsely populated. If the creation of a
novelist is to reach technical excellence, the plot and temporal rhythm of the imagined
world and the order of presentation should be cleverly interspersed. Sudden and unaccounted shifts, twists and arbitrary ends to a situation make the readers feel removed in time and space from the fiction world. It is only occasionally that Anand overemphasizes the device of coincidence. But in Coolie he abuses chance as crudely as is common in a thriller or a melodrama. The accidents are not only inseparable from the passions and actions of the character but also somewhat inconsistent with the entire design. Contrivance is used to provide surprises, to keep the action moving somehow and even to produce an unhappy ending. Infact chance helps forge the chain of events in this novel.

Mulk Raj Anand borrows from the social history, but usually fails to separate himself from the material. He rarely discovers and defines the meaning of his subject matter as did, say Defoe in Moll Flanders. He stands away from all new fangled novel designs, in technique he is a traditionalist and not an experimentalist. With him there is no sensitive arrangement of events. His approach is historical—a mechanical reconstruction or recapitulation of the ‘past’. He does not ordinarily follows the technique which Maddox Ford and Joseph Conrad called ‘the chronological looping method’ and more commonly known as the ‘time-shift’ technique. Nowhere anybody can find in him the closed plot based on causality or the double plot based on back and forth alteration in time. An impressionist who is aware of the effect of a scene, rather than of the scene itself, Anand feels his way tentatively adding fact to fact. The effect of the generalized picture supporting the play of action makes it a kind of propulsive force.

Anand’s novels as such come under the laws governing epic form. But must offer the reader fullness of rendition and not mere direction or statement; and the truth it tells must be normalized rather than satirical. The author is not bound to present a sequence of consecutive actions or experience. A novel can’t be written without artfully planned coherences of plot, causation, motivation and eveness of character. Such a novel, infact, may even gain in truthfulness, for life never presents anything which may be looked upon as a fresh starting point no less than a termination. For example, Conrad and Gilled have turned to the technique of multiple focussing, Huxley and Proust to the time-shift and Romain Rolland and Dos Passos to what might be called the spatial cross-section.
As Mulk Raj Anand's technique is based on a single sequence which was so popular with writers of picaresque fiction—the transition of his characters through time is unlike a wave increasing and swelling every instant, but bears a close similarity to a points regular progression along a line. He takes notes from life and logically classifies them under the head of the biography of character. Consequently the shape of his books is the shape of protagonist's existence. Untouchable is a page from Bakha's life and The Road from Bhikhu's. The Village trilogy deals with a big chunk from Lal Singh's career, the Two Leaves and a Bud from Gangu's and Coolie in Munoo's. The Big Heart depicts significant events in Ananta's life.

In each novel a series of episodes are piled deriving a sort of unity from the personality of the central character. Rarely is an attempt made to plumb the deeper levels of human nature—the fore-conscious and the sub-conscious— the depths where experience and awareness proceed not entirely or mainly in verbal medium, but are tactile and mobile, visual and aural too. Occasionally he peels, like Peter Cynt, the wild onion in his search for the kernel, the germ of life, but stops much short of psychological fiction—wherein the structure of the novel liquefies into a ceaseless stream of events set in a ceaseless stream of commentary.

Time with Anand is chronological time by clock and the calendar. It is conceptional but not psychological and is rarely, if ever, by the hero's or heroine's private watch; and the running of sand is hardly ever measured by value and intensity. In Untouchable he describes a day's events, from morning to evening, in the life of Bakha. In his second novel Coolie he depicts the life of a 'hillboy' a span extending from early childhood to adolescence. In The Village, Across the Black Waters and The Sword and the Sickle Lal Singh's story is sketched up to a turbulent middle age covering his childhood, adolescence and youth. Only in The Road and Private Life of an Indian Prince is 'time' a bit vague if not indefinite. In The Big Heart, it is a character in its own right—pulsating, visible and audible. The action is encompassed within the last day of Ananta on this earth which begins at 5:00 a.m. and is over by 7:30 p.m. The clock tower in the city of Amritsar, whose chimes punctuate Ananta's unwary but definite march towards the grave, directly impounds the environment. It sounds its presence at each important turn and juncture of the plot as sketched in the novel. Instead of overlapping the gaps between one
action and the next, Anand prefers to achieve a smoother effect of continuity by severely restricting the fictional time. The enlargement of the dramatic and the passing over of the ordinary by means of fore-shortening and concentration of telescoping, produce a closeness of texture that is artistically satisfying—a clear and close narrative.

Mulk Raj Anand generally strives to avoid the single retrospective episode—the common device in romances and the classical epic poets. Whatever expository matter is required for the understanding of the main issue or the more significant characters is delivered by him in a single or a series of interlaced flashbacks.

Mulk Raj Anand adopts the technique of stream-of-consciousness found in novels like James Joyce’s *Ulysses* in so far as he presents the thought-currents of Bakha created by the moment of pollution. But, as in stream-of-consciousness novel, here the plot is not cracking and the story element has not disappeared. *Untouchable* has a metamorphosis of technique and content. The plot is well-knit, compact and organic. The perfect plot occurs when there is a causal connection between character and situation. In *Untouchable*, the plot grows out of the interplay of Bakha’s character and circumstances. Almost all the characters, even the minor ones like Lakha and Pt. Kalinath are no loose ends about the story and the plot is not rambling, stagy or theatrical simply because it is compact and brief. Though the novel moves slowly, it has too much stuff packed in it and this, in turn, has given tightness to the plot. After analyzing the novel C.D. Narasimhaiah eulogizes this quality of compactness and shortness: And that all this experience should have been packed with the intensity of the poetic into a short span of twenty-four hours is a remarkable triumph of the technique; the full implications of its application to this novel being hardly realized by those who glibly comment on its ‘stream-of-consciousness techniques as though that were in itself a merit of the book.

Mulk Raj Anand models his novels on the contemporary European and American novelists, borrowing “social realism from Zola, Dickens, Tolstoy and Dostoevsky”. Narayan sought to deal almost exclusively with the lower middle class families of southern Indian with gentle, sympathetic irony in tragicomic mode, whereas Raja Rao dwelt on the Puranic Harikatha tradition of story-telling, and made an old village granny unfold the narrative in autobiographical form.
Anand first novel *Untouchable* (1935) is also his most compact and artistically satisfying work displaying a rare social awareness and sensitivity. It depicts a day in the life of Bakha, an untouchable sweeper boy and brings out the impact of various events on him. Untouchable means exclusion from normal social intercourse and economic disadvantage. *Untouchable* employs the same narrative technique, as do the novels of James Joyce and Virginia Wolf. This technique has come to be known as the “Stream of Consciousness” technique. The novel displays a good deal of human feeling for the sweeper boy. In the preface to *Untouchable* (1935), E.M. Forster said that the book is: “Indescribably clean...it has gone straight to the heart of its subject and purified it”. *(Preface to Untouchable, P.1).*

*Untouchable* is a forceful indictment of the evils of a perverted and decadent social and religious orthodoxy in India. It is also a great work of art, which presents reality with photographic fidelity and arouses our sympathy for the waifs and outcasts of society. The work still enjoys immense popularity for its depiction of the pervading social injustice to the untouchables in Hindu society. At the end, the novel offers three possible solutions to the evil of untouchability - Christ, Gandhi, and the flush-systems.

Anand continued his interest in social themes in his few novels dealing with the destiny of the working class in India. Anand’s second novel, *Coolie* (1936) portrays the distinction between the rich and the poor and depicts the sad and pathetic life of Munoo, a young boy from the village of Bilaspur in the Kangra Hills of Himachal Pradesh. *Coolie* centered on Munoo, an orphan boy dying of tuberculosis brought on by malnutrition. It exposes the whole system through its victim’s tale of exploitation. Even in the dreariest of surroundings, the little hero retains his qualities of warm-heartedness, love, comradeship and curiosity. It is a human tragedy caused by poverty, exploitation, cruelty, greed and selfishness. It is not fate or almighty that is responsible for the tragedy of the protagonist Munoo but the society in which he is born and brought up. He is a victim of social forces like the tragic heroes of Charles Dickens, John Galsworthy and Victor Hugo. Munoo is a universal figure that represents the miseries of the poor and the downtrodden. Social forces of exploitation and poverty determine the life of Munoo in the novel.

Mulk Raj Anand has based Munoo’s character in *Coolie* on his childhood playmates who were working in a pickle factory and who accepted their lot with fatalism
peculiar to the Indian downtrodden. Munoo represents all the children subjected to tyrannies of social class system for no fault of their own. He is a symbol of child labour victimized by the exploitative capitalist system. He also symbolizes all those coolies who are victims of industrialization, beaten from pillar to post, as S.A. Khan rightly says,

He is one among the millions of coolies tested and formulated by myriad forces of class distinction exploitation and dehumanization… the story of Munoo is quintessentially the story of every exploited individual in India and the pattern of his life is intended to show the pitilessness that lies imbedded in the lives of millions of people who are condemned to lead a life of an unending saga of social depredation. (Mulk Raj Anand's Coolie: A Critical Study, P.30).

Jimmie Thomas is an Englishman who symbolizes the colonial exploitation. He is a wicked and repulsive character. Through this character Anand has shown that the people like Jimmie Thomas exploit the Indians due to their colonial power but when wrestlers like Ratan challenge them they show their timidity. It is nonetheless, the true nature of English characters. But the wicked Thomas takes revenge upon Ratan by terminating his services in the nick of time. His tyranny brings all the workers and the factory in trouble and resultantlly they go on strike due to his exploitation. He exploits the worker not only on the basis of his power as a government agent but also by his own vested coteries of exploitation in the shape of his private ownership of huts and money lending business. Mrs. Mainwaring is an Anglo-Indian lady who comes in the last phase of Munoo’s life. Anand has severely criticized this character. Saros Cowasjee rightly observes, Anand gets so involved pillorying the Anglo-Indian woman that he loses sight of his hero. He gives some five pages to sketching her background and her somewhat shady present. (P.53).

Most of Anand’s characters are modelled after his acquaintances. This character seems to be an attempt of Anand to express his feelings against women similar to her. Mrs. Mainwaring is a caricature of an Anglo-Indian lady split between two cultures. She suffers from inferiority complex about her origin. She is torn between the fear of sin and fascination for sex. This contradiction turns her nature into a strange perversity. She treats Munoo with utmost care. But Anand gives a hint, by her strange attraction towards Munoo, as a boy, that she exploits Munoo sexually. By showing her past, which was full
of her longing for sex and love, Anand makes the reader suspect that she arouses Munoo’s passion. No doubt, the character of Mrs Mainwaring is an authentic portrayal. But as Saros Cowasjee says, “...the novel does not substantiate the whore the author has shown her to be.” (P.54).

Anand does not want to present merely a gloomy picture of a coolie in the capitalistic society but he wishes to arouse the conscience of humanity against the ruthless exploitation of the downtrodden. Through the tragedy of Munoo he touches upon the sublime areas of human experience. Coolie has been criticized by the Indian critics as ‘a novel of propaganda.’ Paul Varghese calls it a ‘blatant propaganda’. S.C. Harre also calls it ‘downright propaganda. In his essay “The Fire and the Offerings” he observes,

Coolie demonstrates an early tendency in Anand to present life in terms of proletarian experience and a commentary on the experience, and these two aspects are artificially separated at certain points of authorial intrusion or didactic characterization because of the intellectual limitation of the central character” (Qtd in Khan, P. 37).

For the Western critics like C.J. George it is all praise and not merely propaganda. It is “only the photographic fidelity of the hard realities of their subhuman existence” (In Bluebeard’s Castle: Some Notes Towards the Re-Definition of Culture, P.64).

Coolie presents the victimizing force of Untouchable in a different form. The place of ‘caste’ is taken by ‘class’. Anand explores the stresses and strains generated in the Indian society as the result of the commercial, capitalistic forces from Europe. They brought into existence a new class arrangement in Indian society. In Untouchable he deals with the Indian problems but in Coolie he takes into consideration a universal problem.

In Untouchable, Anand deals with a gap between the high castes and the untouchables. But in Coolie he deals with the widening gap between the haves and the have-not. The class conscious society is shown more complex and monstrous than the caste-ridden society. Anand is criticized for his pessimistic view in the novel. Being a realistic novelist, he makes his protagonist die. His protagonist gets defeated in his struggle against class system.
If the end of Coolie is compared with that of Untouchable, it can be interpreted that the survival of the protagonist in Untouchable is in sharp contrast to that of one in Coolie. Anand wants to show the comparative destructive power of the two evils and suggests that one can survive the severity of caste but not that of money. Anand wants to expose all those social villains in the tragedy of Munoo and wants to make an appeal to the Indian society for the just class division of the society.

Two Leaves and a Bud is more or less a veritable chronicle narrating the novelist’s crusade against social exploitations and injustice. The novel as a whole is a faithful record of tragic fate of a poor peasant who is rather callously denied of the fundamental right to minimum happiness, domestic as well as economic at home and in the society.

Exploitation in all its dimensions is thus the major theme of the novel. He faces capitalistic, colonial, racial and physical exploitation in his life. Sexual exploitation of women is also prevalent in the novel. The writer shows that the root cause of the exploitation is poverty and hunger. Through both the novels Anand wants to show that the effects of capitalistic exploitation such as the class system have become more dominant than the caste system in the Indian society. The protagonists of both the novels are high caste Kshatriyas by birth, but these births fail to lift them socially or economically in the capitalistic system because both belong to the same class, that of ‘the poor’. High caste Hindus respect Sardar Butaram who is by caste a barber. When the high caste people turn penniless, they are compelled to greet and obey their low caste superiors.

The capitalistic exploitation widens the gap between the rich and the poor. This novel is an example of how the capitalistic exploitation kills the life of the poor labourers on one of the tea-plantations in Assam. This novel can be called a proletarian novel as it centers around the predicament of the poor labourers. It can also be called an example of the cancerous effects of the class system and colonial exploitation.

When the coolies are brought on the Tea-estate they realize that they have houses to live in but the houses resemble tin boxes which are like furnaces in the hot season and cold storages in the winter. They get neither higher wages nor free pieces of land. They become slaves. A number of sardars keep watch on all of the workers when
they are at work. A number of watchmen keep watch on them when they are at rest. No worker is allowed to leave the tea-estate without permission. One of the coolies tells Gangu that he has been working on the tea plantation for the last twelve years but he has not been allowed to see his relatives. But the employers feel that the peasants are far superior as slaves on the plantation. The wages are ten times better than those of the peasants on the fields at their native places. Though the capitalists profit by millions of rupees through the tea plantations they do not look after even the essential amenities for the workers. When Cholera spreads, the doctor says that last year it killed two hundred coolies. When he tells the planter of the tea-estate to look after the water supply the planters are not willing even to spend one or two lakhs on the employees because they are subhuman and do not deserve the benefits of hygiene. It shows the ruthless attitude of the capitalists.

The coolies on the tea plantation look at the white as their ‘Mai Baap’ and expect kind attention from them. But through their brutal treatment the white present themselves as frightening monsters. Even the appearance of the White sahib creates panic among them. They create queer tension in the minds of the coolies at the entrance itself so that the coolies go pale with fear. The whites look at the coolies as barbarians from the point of view of intellect and culture. They treat them as subhuman creatures. They call them born liars.

While presenting the conflict between the two races, Mulk Raj Anand gives a proper analysis of the arrogance of the Whites and the submissiveness of the Blacks. The Whites keep the coolies at the safe distance for two reasons. They think themselves to be superior to the coolies and they are also afraid of them. They always find flaws in Indian persons. They call them civilized barbarians who need constant flogging to improve them. They are also of the opinion that without the masters like the British they are bound to perish. Apart from this multi dimensional exploitation, coolies are also victims of poverty and hunger. The peasants from various parts of the country join the tea estates as coolies in order to save themselves from the poverty and hunger. But both follow them there too like their shadows.

Thus the novel portrays the miseries of the Indian coolies under poverty, hunger, and the multiple dimensions of exploitation. Tracing Gandhian impact on the
novel, there are neither Gandhian characters nor Gandhian philosophy directly delivered. But through the conflict between the two groups 'the rulers' and 'the ruled,' Anand shows the Gandhian influence. The conflict is pitched between the exploiter who represent violence and the exploited that represent submissiveness as a part of 'non violence'.

Anand's novels depict social, political and economical problems of early 20th century rural and urban India. He focuses on the untouchability, miseries, child labour, poverty, exploitation by landlords, dowry, and maladjustment in marriage, helplessness of women, class distinction, breaking of joint family system and caste system, which is an entirely indigenous phenomenon in our country but class system has universal dimensions.

All the works of Mulk Raj Anand have outstanding characteristics of inner studies. Mulk Raj Anand displays a strong influence of Gandhi in his life and works. It is a remarkable feature of Untouchable that Gandhi appears in person to speak on evil of untouchability. Anand produced his bulk of creative writings in English to give voice to the poor and downtrodden whose fate it is to live in margins of the traditional, orthodox, and at times, inhuman Indian society. Besides his Untouchable (1935) and Coolie (1936), Anand has written Two Leaves and a Bud (1937), a dramatic novel. It deals with the suffering and misery of the workers on the tea plantations of Assam, who pluck, "Two leaves and a Bud", day in and day out. Two leaves and a Bud was followed by a group of three novels - The Village, Across the Black Waters and The Sword and the Sickle (1939-42) dealing with the boyhood, youth and early manhood of Lal Singh, a character that is based on his father's personality. The trilogy covers the period of a few years before World War I to the post-war era in India, marked by Gandhian struggle for independence.

Like the Untouchable, The Big Heart (1945) is a “Stream of Consciousness” novel and has the concentration, compactness and intensity of the earlier novel. It records the events of a single day in the life of Ananta, the coppersmith, and a man with a big heart like Ratan in Coolie. Other novel, The Private Life of an Indian Prince (1953) deals with the collapse of princely India following the country's independence and the suffering of the Indian princes. Seven Summers (1951) is a novel, which forms the first volume in Anand's fictional autobiography running into seven volumes in total.
Mulk Raj Anand was upset by the social status of common man. Conflict between rural and urban life drew his serious attention. He empathized with the poor people for their never ending poverty, their ceaseless hard labor, and their hearts full of sacrifice in such harsh social conditions. The tyrannies of landlords and moneylenders did not escape his attention. Similarly, Anand focuses his attention on the human predicament, and locates the cause of man's problems in man himself, in his selfishness, and his incapacity for tenderness, which should be natural to mankind. Suffering, of course, is integral to growth and life as what Saros Cowasjee depicts in *So Many Freedom*: "Pain-pleasure or pleasure-pain. The barbarism and cruelty with which men made millions of wars and the hatred through which people extract pain from each other". (*So Many Freedom: A Study of The Major Fiction of Mulk Raj Anand*, P.7)

Mulk Raj Anand’s style mostly lacks sharpness and economy and takes away from the vividness and intensity of his rendering. His phrasing does not exude spontaneity and is often incapable of plasticity, colour or light of magic suggestion. There is not much swiftness of tempo in his narrative to convey the effect of breathless movement, except in his depiction of the plight of the underdog. The pavement ‘shots’ stylistically constitute the finest portion of his work.

Mulk Raj Anand’s use of slang, swear words, jargon of abuse, epithets of low-life and verbal coinages takes him nearer his avowed purpose of evolving a language as rich and powerful as Irish English. However, the intrusion of the unpoetical, the slangy, and the coarse appears mostly in the dialogue. The narrative nearly always moves in conventional, exalted, and purposive prose. A Conrad or a Nabokov writing in an alien language has replenished the beauty of that language. In India, Anand has rejuvenated the English language through innovations, borrowings, and other sources of enrichment. He has created a language which has a rough rhythm of its own as well as a normal calm central to good style; and rhythm and calmness coexist for the sake of relevance. He violently mixes the idiosyncrasies of Punjabi with the urbanity of English speech. The result is flashy ‘fireworks’, in which language is chastened and renewed.

Anand’s pen is neither delicate enough nor his touch too sure. His ‘naturalistic’ purpose, implying a language with loads of swears words and expressions, literally translated from the vernacular idiom, often produces a crude and ludicrous effect. The


Anand asserts that the “transcription of indigenous thought and feeling and conversation is the only corrective to the split infinitive, the tortured article, and the butchered pronoun of Indian writing in English.” Of course he realizes that this intrusion of the idiom and metaphor of the Indian languages makes the Judo-English writing different from the various styles of English writing in Britain and America. It is his belief that “though Indian writing in English is strictly not a stream of Indian writing but a kind of regional branch of English literature, it is yet a part of the Indian cultural development and has its value, if only as an interpretative literature of the most vital character.” He is sure that the Indian writers are consciously reorienting the English language and are concerned with synthesizing Indian and European values of contemporary India.
The Climax in Anand’s novels is not usually a dramatic point, and very infrequently a single incident. It rather comprises the slow chill that gradually descends upon the protagonists’ hopes and ambitions, and a slow but sure deterioration and discomfiture of a character’s physical and spiritual faculties. It is essentially pictorial, developed so cunningly that a short summary of a few plain facts suffices to make the catastrophe tenable. He saves his climax from the burden of deliberate expatiation by giving himself an ample margin in which to make the impression of the kind of truth he needs before the final thrust. While the culmination in The Big Heart, Untouchable and The Old Woman and the Cow, The Sword and the Sickle is logically worked out and fastidiously realized, the climax in Coolie and Two Leaves and a Bud is disconsolatingly unexpected and springs too suddenly like a Jack-in-the-box. The catastrophe instead of resulting in a clearer perception of truth and of life benumbs the reader into withholding his aesthetic and critical appreciation of the situation rendered. The document, for example, in Two Leaves and a Bud, gives an impression of waste, an unnecessary waste, and smells of crude melodrama.

Though a good writer is likely to dwell apart, to look objectively on the world and record everything with disinterested craftsmanship a realist, to be true to his art, may sometimes become a victim of the confusion and heterogeneity of the contemporary period. Particularly one like Anand who usually projects in his work only a personal vision of reality. Realism is only a useful method, a technique, and not necessarily a hallmark of seriousness and maturity. The spirit of the ‘authentic’ obscures very often, for Anand, in a dense fog the function and values of art. The transcripts are faithful, painstaking and ineffably dreary. But however large or dense, a slice of life is only a slice. At times Anand only duplicates experience and lacks an intellectual or spiritual centre. He makes a half-hearted attempt to reveal the human spirit alive and responsive in a cage of its own making. His is quite often a crude naturalism that portrays reality in undesirably sombre colours and tones.

Occasionally Mulk Raj Anand succeeds in whipping up a convincing atmosphere for his tales, and even the landscape then is composed primarily to communicate the mood of his characters. Generally Anand follows the convention of the omniscient author - the commonest in fiction. His is the technique of the third person
novel perfect memory, in which the author may well avoid the necessity of installing himself avowedly as the narrator in the sight of the reader. But as has been already stated, he rather comes forward and attracts attention a great deal more than he needs to. Moreover, he listens so inadvertently and insistently to some of his characters that he loses his neutrality as a narrator and fails to assume a God-like creative privilege. He generally identifies himself with one or the other of his characters in each novel.

Thus Mulk Raj Anand becomes the first Indo-Anglian novelist to give new and contemporary themes - the socio-economic problem confronting the under-dogs of the Indian society. The subject matter, techniques, style, approach which were quite new to Indian novel make his novels a milestone in the development of Indo-Anglian fiction.

Charles Dickens and Mulk Raj Anand belong to different ages, and varied countries but both of them were influenced by the social evils rampant in their times. They were committed artists and devoted their lives for the amelioration of the downtrodden, browbeaten underdogs of the society. They centred their novels on the theme of humanitarianism. Mulk Raj Anand deals with problems faced by Indian peasants, coolies and sweepers while Charles Dickens took pains to expose the evil men of England: the workhouse owners, capitalism, school founders, confidence tricksters, murders, thieves and robbers.

For presentation of social evils like child-labour, position of workhouses, corrupt politics and ill-living conditions by Charles Dickens and untouchability, religious hypocrisy, exploitation of children, moral degeneration and suppression of women by Mulk Raj Anand, they employed different literary devices. Though Mulk Raj Anand used anti-climax, stream-of-consciousness technique, self coined words, descriptive passages, time and chance elements; Charles Dickens employed enumeration, circumlocution, figures of speech, descriptive passages, apostrophe, highly mannered passages, humour, satire, non sequitur and adjectives, etc., to bring out the theme of humanitarianism.

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