CHAPTER - I

INTRODUCTION
Literature is one of the fine arts that employ language as a medium of expression. It is essentially an expression of human feelings, emotions, sufferings and joys. It appeals to the readers' senses. It knows no bounds of place and time, and so it is universal. Life is a perpetual journey. Problems are a part of human life. With the advent of industrial revolution society has been divided into rich and poor. This is a barrier for the progress of human life. At this juncture literature with its aesthetes tries to fill the gaps among the various divisions and builds up human values to maintain harmony and peace in the society.

It is a well known fact that Comparative Literature as a subject of study has been steadily gaining ground in recent times. With the progress of modern civilization and rapid advancement of science and technology, countries have been coming closer together, resulting in an increasing curiosity on the part of students and scholars of literature to discover these aspects of literary art practiced in different countries, which on account of their similarity can be treated as the fundamentals of literary art in general. Such a discovery is bound to be immensely useful in establishing a common link among people by emphasizing the common characteristics to all great and the essential unity of all men, inspite of their apparent diversity.

The comparative study is a field which is based on the assumption that art is primarily mimetic and that in consequence, the artists spend their time in transferring their experiences alike in varied forms. However, it is also taken into account that art is a more serious involvement with life than representation of the outer world. It has psychic connotations which are of utmost significance to the artist, and which normally account for this artistic creativity. For a writer, the desire to represent the figures of external experience is usually based on his need to use reality as a means of recreating his inner life. It is very much in reveries one weaves together the figments of experience into a more meaningful text.

A study of comparative literature helps in analyzing why certain literary genres arose in certain climes and not in others. Comparative studies often pinpoint the literary styles, themes and narrative techniques of the writers being compared. It is merely in the form of comparing and contrasting between two writers or more who may be contemporary or belong to two different periods. Thus in a comparative study an attempt
is made to highlight how the selected writers have projected their deep concern for the society which is deprived of human values. The novel dealing with rural life is a late development in most literatures as if it was discovered only as a sort of entertainment for urban and middle class people. It is possible that in the slow pace of rural life the writers did not find adequate material for literary sustenance.

There are some profound similarities of a structural nature between Western Europe and India. Geographically both are peninsular bounded by vast oceans. They have thus been at the receiving end of the migrations of the peoples which have swept into them, in Europe mainly from the east, in India from the north. In antiquity both produced great civilizations which gave rise to the classical literatures and philosophies which have remained as the dominant forces of cultural integration up to the present time. The languages of these civilizations, Latin and Sanskrit, have lived on as the media through which the traditions and the learning inherent in the cultures were passed on from generation to generation. It was through them that the creation of a Kulturraum, a wider cultural entity which transcends political frontiers and linguistic boundaries, has been achieved. In both Europe and India, there is a distinct division between north and south characterized by different families of languages and what was felt to be in many respects a differing way of life: in Europe the Germanic languages in the north and the Romance languages derived from Latin in the south, in India the Indo-European group in the north and the Dravidian languages in the south. After the decline of the ancient civilizations a profoundly religious period, the Middle Ages arose in both cultures giving rise to the unsurpassed works of art and architecture which can still be seen.

Every writer is the product of his own period. Hence an attempt is essential to read the history of Charles Dickens and Mulk Raj Anand's time and the problems they encounter and write about in their writings. A brief study of their lives would definitely add some meaning to this type of comparative reading. Both the authors' childhood and youth had a very great encounter in their writings.

Both Charles Dickens (1812-1870) and Mulk Raj Anand (1905-2004) were prolific writers. Both of them lived in the times of great social and economic upheavals. Nothing escaped them as both were endowed with keen perception and deep insight. From Dickens' novels one gets a fairly comprehensive picture of England during the Dickensian
era; and the bulk of Anand's fiction has been compared to a huge country fair of India. The most outstanding characteristic of both writers is their passionate concern for the downtrodden. A strange coincidence is that the compassionate hearts have chosen the child to represent the vast exploited section of humanity. Both have written enormous literature as their concern for writing for the downtrodden seriously equates their fulfillment. If England was Dickens' prime target, India was Anand's favourite. They traced especially the lives of the innocents not the matured ones who become the centre of portrayal to other novelists.

According to Humphry House, "a great writer is a product of the social forces of the time in which he lives and he also reflects and modifies them in his work." (The Dickens World, P.21). This is quite true in the cases of both Dickens and Anand. Their novels are "protest novels" against the abuses of the social and political life of their times in England and India respectively.

The novels of Charles Dickens and Mulk Raj Anand are vivid illustrations of a world that is so shockingly real and fixed that there seems no escape from it. They describe touchingly and convincingly the plight of the child - rejected, maltreated, exploited, and cast away - as one in a perpetual conflict with injustice and cruelty. They are made to endure various miseries and sorrowful experiences of oppression, inflicted upon them by individual and systemic exploitation, in which society is seen as an Ogre. In the novelists' perspectives of social justice and human dignity for all, from Chaucer to the living authors, one can see the influence especially for the socially marginalized poor, are unique in their own respective national and contemporary politico-socio-economic context. In the sense that they, as committed writers, mould and shape their novels as works of art in which they envisaged the emergence of a new society free from dehumanization, domination and exploitation and from social and political marginalization. Each novelist suggests his own unique remedy for the social ills.

A writer's views and attitudes which condition his work are the result of a number of influences that operate upon him from childhood onwards, and Dickens and Anand are no exceptions in this respect. Their heredity, social milieu, education, and the books they read, and people they have met, have all conditioned their art, and gone into the making of Dickens and Anand, spokesmen of the low and underdogs of society.
Charles Dickens was born on February 7, 1812 as the second child of Elizabeth and John Dickens and died on June 9, 1870. He spent the first part of his childhood in south England but in 1814 the family moved to London when John was posted there. His father worked as a clerk in the Naval Pay Office but because he was continually living beyond his means, he was imprisoned for debt in the Marshalsea in 1824 and 12-year-old Charles was taken from school and sent to work at a boot-blacking factory. At the age of fifteen, he was employed by a solicitor and studied shorthand. In 1829 he started as a freelance reporter of law classes and in 1831 became a parliamentary reporter. During that period he went through the environment of justice and administration that he would later criticize.

Dickens as an author derives benefit from his childhood and youth for his books. He never forgot his life as a working boy and the majority of his novels were published in serialized versions, monthly or weekly, to be accessible for lower classes because his books were about lower classes and therefore directed to lower classes. “The Era of Charles Dickens” contains the so-called Victorian Era which is usually described as a great era full of new improvements and enhancements which should have ensured better future for the British Empire and its residents. Despite all the improvements which had been done, England of that time was in several respects still a predecessor of present-day democratic England.

Dickens was one of the most popular novelists of the Victorian times. He is considered the social chronicler of lower class London life. His novels reflect a vivid picture of the life of the poor people of his day. Dickens’ purpose in his novel is directed to social reform. He pointedly focuses and emphasizes on the harsher and coarser features of his age. The age did take rapid strides in the fields of science and industry, eventually resulting in large scale uprooting of the rural population. There was a rush to cities in search of higher wages and better conditions of living. Dickens looked with distrust and detestation at the new capitalist class, the product of new industrial system. These industrialists lacked the element of sympathy and were devoid of humanity. They cared little of human values and hardly understood the significance of the charity of the poor.

The nineteenth century witnessed in its beginning the shadow of the failed French Revolution. It was a hard and cruel world dominated by inhuman institutions. The
Industrial Revolution popularized the use of machinery, devalued the dignity of labour, alienated the worker from the master, robbed sections of people of their customary jobs and created widespread problems of unemployment pressing hard on the working poor. Women and children were the first to feel the strains of the mechanization. It was largely through the industrial novels of the period that the reading public of England came to know what their working children had to suffer because of the industrial boom in the country. In the first half of the century when the zeal for reform was at its peak, the reform conscious novelists saw the miserable condition of children in the society and their exploitation in mills, mines and factories. In fact, the factor governing the treatment of children in fiction had been the actual condition of children in the society.

Dickens is aware of the deficiencies of his age and employs his popularity to draw attention of readers to the problems in the society. He mentions this fact several times in his works because he thinks that this warning of deficiencies of society is one of the important tasks of every writer. This also suits to the perception of Anand who was born nearly a century later after Dickens. The deficiencies of the English society and of the Indian society are the same and it becomes inevitable that till 1947 India was ruled by the British who might have exercised their life style in the Indian soil. Of all Dickens' works; *David Copperfield* and *Great Expectations* are considered the most autobiographical. Philip Collins writes, "*Great Expectations*, indeed, though overtly less autobiographical than *David Copperfield*, is a more searching and self-critical account of Dickens' own inner impulses" (*Dickens and Education*, P.178). It is also true that both of these novels have children as main characters. Dickens had a real talent for creating child characters in his works. In some cases, his own life history is so closely linked with his fiction, that in order to understand his interest in the child character, it is critical to be familiar with the major events of his life, as well as how he viewed childhood in general.

Dickens seems to have been abnormally sensitive with some dim prescience of what was in store for him, and he suffered terribly, not only from his uncomfortable surroundings, but even more from the consciousness that he was getting no opportunity to develop his capacities and - worst of all- that nobody cared. This experience was so traumatic for Dickens that he never told his wife or children about it. They only learned about it after his death, from a biography written about him by a close friend.
John Dickens was eventually released from prison after he paid his debt, the money for which he received from a legacy. Yet his parents were in no hurry to bring Charles home. This left him eternally bitter toward his parents. He felt much more sympathy toward John than he did Elizabeth [his mother] with all his faults, he had the tenderness and kindliness that covers a multitude of sins, and perhaps most of all because it was he who finally pulled Dickens out of the blacking house when his mother was quite content to let him stay there. These feelings of abandonment and betrayal that Dickens experienced as a child turn up over and over again in his works. In his article "Dickens and the Betrayal of the Child," Jack Rawlins refers to *Great Expectations* as an outlet for Dickens' childhood frustration and disappointments: "Dickens seems to have created in Pip a perfect vehicle for the exorcism of his childhood demons" (P.673).

In addition to the early emotional tragedy of his early childhood, Dickens also suffered torment in his adolescent years in his relationship with Maria Beadnell. She was the great love of his youth, a Banker's daughter and part of the Victorian high society. Like Pip, Dickens felt the need to make himself a success in an endeavor to deserve her. Yet, the affair ended abruptly and unhappily, and Dickens was left feeling unworthy and scorned.

The skill of Dickens lies in his ability to convert fouls and literary modes from the past into meaningful fiction for the present. The importance of Dickens to the development of the nineteenth century novel can be gauged from the adjective derived from his name. ['Dickensy' and Dickensian were in use from 1856 in the *Oxford English Dictionary*]. Few writers of the era have scaled the heights that Dickens had reached. On his death, *Daily News* released:

*He [Dickens] was emphatically the novelist of his age. In his picture of contemporary life posterity will read more clearly than in contemporary records, the character of the nineteenth century life.*

(10th June 1870).

A writer is the spokesman of his age or of the generation. Either voicing his opinion openly or from the fictional facade, he manages to reform the society by analyzing its foibles with the sheer hope of ameliorating the conditions of the people. In so doing he may or may not meet with immediate success but he goes on with his work unabated till
his last breath. In the case of Dickens the reviewers and critics find a social reformer whose novels served as an eye opener, for the Victorians living in London as also for posterity. His novels have an inherent force, which echo his "excess of energy", his "energy of presentation". His multiple modes of presentation speak volumes regarding his intention and his own responses to the world around him.

Dickens was a keen observer of the poor and could present their actions and views with clarity. He called London "the magic lantern" and one of his daughters remembers how he was often forced out into the noise and tumult to enable him to struggle through some difficult part of a long story.

A long walk in the noisy streets would act upon him as a tonic. He was distracted and even soothed by the tumult but also in the life of the streets he found confirmation of and sustenance for his own teeming imagination. (Peter Ackroyd, PP.9-11).

The pen-name 'Boz' was adopted by Dickens in 1834 and under this name he began writing short humorous ‘Sketches’ for various journals. These were successfully published in book form, with illustrations by George Cruikshank, whose reputation at that time outshone that of Dickens. Catherine Hogarth, the daughter of a fellow journalist, married Dickens because of the book’s success. She bore him a large family before their separation due to temperamental and intellectual incompatibility.

The ‘Sketches’ earned high reputation for Dickens due to which he was invited in 1836, to write a connecting text for a monthly series of comic cockney sporting plates to be drawn by the popular artist Seymour. When the illustrator committed suicide in the early weeks of the publication Dickens was able to dictate the future course of the work, and developing beyond the fragmentary factiousness of early chapters, proved himself to have a remarkable genius for comic and farcical writing.

Three main sources were exploited by him—the grotesque caricature practiced by Smollett along with the farcical situations beloved of eighteenth-century comic novelists and eccentric and dialect verbal oddities, which his short hand experience had taught him to observe; and unrealistic characters, situations and speeches which would nevertheless
be accepted by theatre audiences as appropriate to staged representations. Dickens was indebted to these sources all through his life, though he far outstripped his literary origins.

Dickens, at the age of twenty-four became the most famous novelist of England after the popularity of ‘Pickwick’. At his peak he would appear to have outsold even the sensational and pornographic fiction for the masses which normally overtopped the sales successes of the serious Victorian novelists. Dickens’ childhood had been marred by poverty and social uncertainty; so after becoming a successful writer he was conscious of the demands of the reading public which had raised him to fame and wealth.

A subsidiary result of Pickwick’s success was that its form of publication, the monthly serial, remained for Dickens the way in which he wrote all his novels, and other novelists also used this form for next fifty years. Serialization meant that Dickens’ novels were necessarily episodic, with ramifying subplots to provide the minor climaxes and succession of incidents needed to sustain the reader’s interrupted interest.

Before completion of Pickwick, Dickens embarked on Oliver Twist, which was an attack on the social abuse: the state of the workhouses and parish poor relief after the padding of the Poor Law of 1834. Dickens’ novels were vehicles for spreading his social ideas, usually exhibiting the suffering endured by the innocent as a result of authoritarian heartlessness. He, like Indian humanitarian novelist, Mulk Raj Anand used the novel as an instrument of propaganda. He was not a systematic political thinker but was temperamentally opposed to established authority and strongly sympathetic to the respectable poor. At the same time he objected to interfering or doctrinaire humanitarian activity.

Dickens writes not only in his novels, but in his magazine, Household Words, he lashed out at what he considered the worst social abuses of his time; imprisonment of debt, the ferocious penal code, the unsanitary slums which bred criminals, child labour, the widespread mistreatment of children, the unsafe machinery in factories, and the hideous schools. Yet, as Allen suggests, Dickens was primarily a great entertainer, “the greatest entertainer, probably, in the history of fiction” (Paul M. Ochojski, P.8).
In a way, Dickens holds the tremendous increase in population responsible for the miserable plight of the poor. People from neighboring countries too came to England in search of some means of livelihood, the non-availability of which compelled them to crime. Poverty had given place to crime like robbery, prostitution and so on. The atrocities committed by the richer class cannot be adequately described. The workhouses which made them rich were nicknamed 'bastilles.' [French prison famous in history during the French Revolution]. He was disturbed by the conditions prevailing in the prisons. His father was a frequent visitor. This forced Dickens to do odd jobs in squalid conditions. Philip Collins feels that the theme of prison and prisoners appearing in Dickens' novels is a constant reminder of the shame of his own boyhood and a symbol of his mature intuitions about the nature of human existence. (Dickens and Education, P.23).

Dickens' children in his novels are usually bereft of their mothers through death, that absence being then no fault of the mothers. So Oliver Twist, Little Nel, David Copperfield, all are motherless. As a novelist Dickens was thus able to take much though not entire sting out of the portrayal of these mothers' inadequacy, but his own autobiographical sketch helps to explain why he took the mothers off stage. In his novels one is given the picture of childhood that is psychologically of intense truth to the individual character who is being of this dual effect so brilliantly is related to his own experience of being one of the deprived children of his society.

No novelist before Dickens had treated the lower middle classes on such broad lines or in so frank a manner. He studies them not as a detached superior kind of observer but as one on their own level. A sympathy and immediate community of impressions, an instinctive fraternity impregnates his study. Be the stone, that of pathos or of humour, the mediocre life on which he focuses the readers' attention comes to acquire the dignity of art. Such is the permanent foundation of his realism. But below it, in the inner realms of consciousness, the readers feel the quivering image of soul debasing poverty of the humiliation of injustice. The unforgettable experience of his youth in the blacking factory becomes one of the decisive elements in the formation of his personality. It helped to intensify the multiple suggestion of active charity, which made Dickens an apostle and turned his work into a gospel of humanitarianism. The criticism of the novelist succeeds in
shaking the moral foundation of many a social, political and prophets of sentiment, like Carlyle and Ruskin against the harder advocates of rationalism.

Charles Dickens is a humanist and his literature has close resemblance with what is experienced by him personally. No doubt, he has dealt with universal problems but while writing he unconsciously shifts to miseries and problems of his life for ventilation of emotions. Dickens associates himself with suffering childhood, more especially with the sorrows and sufferings of Victorian London child. These children either fall victim to the criminal designs of the capitalists or become permanently disfigured. The cruel flogging of children by their employers robs them of their innocence and childlikeness. The early novels of Dickens take the readers to the miserable condition of children in society. David Copperfield and Great Expectations recount what Dickens had himself suffered during the formative years of his life. They are the most autobiographical of his novels.

The miserable condition of orphans and working children in the society was, in fact, one of the major factors which fostered his interest in suffering children. It is on record that many types of the unholy trades during the period were flourishing upon the steady rise of abandoned children in the country and their easy availability from the orphanages and workhouses. The sale of chimney boys was a popular trade of time which had moved William Blake, before Dickens highlighted it in Oliver Twist.

Character is of paramount importance as it acts as the mouthpiece of novelist through which he gives shape to his ideology, and treats his own suffering psyche, i.e., ventilation of turbulent emotions so as to achieve Catharsis. There is an organic relationship between the setting, the character and the point of view in a novel. The characters in the novels of Charles Dickens and Mulk Raj Anand like Pip, Oliver, Munoo, Bakha, Gauri and many more, have been delineated humanistically so that the readers can participate, feel and proclaim - an end to exploitation.

One of the most peculiar feature of Dickens's work as a novelist is that his novels, when joined together, create a world of their own, somewhat different no doubt from our world and even the real world of his own day, but none-the-less akin to both in many ways. No one cannot exactly talk of the world of Thackeray's or George Eliot's novels, but one can talk of the world of Dickens' novels which has very recognizable
contours and peculiarities and which is chock-full of a mass of characters. Every character of Dickens' seems every inch a denizen of Dickens's world. As a painter of the life of his day Dickens works on a very crowded canvas, and very often he uses colours which are too blazing to be compatible with reality. This brings us to the oft-repeated charge that he gives not characters but caricatures.

Dickens is more successful with characters drawn from the middle and lower classes of his society. As a child and young man he had seen and even experienced the life of these classes. It was in his blood even after he had become a high hat with his thumping success in the field of fiction. Charles Dickens like Mulk Raj Anand is a humanitarian novelist. He selected child characters to evoke the feelings of pity and sympathy in public, who represented the real condition of the poor children of London of his times.

Most of the characters in Dickens' novels are flat, not round. A Dickens' character is usually built, like a Jonsonian 'humour' around a single quality, and is incapable of surprising us in a convincing way. Dickens' characters do not 'develop' and they do not surprise. But in spite of their lack of development and their numerous oddities, they are 'living' beings, being the effusions of a tremendously vitalizing and vital imagination.

Dickens was well-conversant with sorrows and sufferings of children of his times. They had to work as many as thirteen hours a day. In many of his novels he has endeavoured to awaken the conscience of an age which was insensible to the ill-treatment of its poor and neglected children. In Dickens' novels child "is also alienated from the human community. He has no familial ties. He is an orphan, or illegitimate or both. He has no status in the society, or inherited role which he can accept with dignity. He is characterized by desire, rather than by possession. His spiritual state is one of expectation founded on a present consciousness of lack of deprivation." (Charles Dickens: The World of His Novels. P.251). Dickens knows well about the miseries and sufferings of childhood. There is no doubt that Dickens has true love and deep sympathy for children and it becomes more passionate in the case of little ones doomed too much suffering during his childhood. The painful events of his early life apprenticeship to the blacking factory at the age of twelve, the imprisonment of his father for debt, sad and irregular schooling and the humiliations meted out to him are enough to make him passionate towards children. To
Dickens, sufferings and evils meted out to children are not nature’s admonition; they are created by man’s inhuman attitude towards them.

The childhood of these miserable children, i.e., Oliver, Pip, Louisa, Tom, Little Nell, David and Jo does not hold anything beautiful, instead it brings injustice, hunger, disease, isolation and rejection from society. These children are either orphans or left uncared by their parents. These child characters wander in the streets and remain poor and hungry. They are completely alone in this wide world, and there is no one to look after or love them. These homeless wanderers suffer at the hands of adults because they are totally dependent upon them and have to act according to their desires. The child characters like Oliver, Nicholas Nickleby, Little Nell, David, Joe, Paul and Tiny Tim are pity evoking. They represent the pitiable condition of Victorian children. These characters are portrayed to establish human values in society.

Dickens has picturized horrible or grotesque characters like Squeer, Fagin, Uriah Heep and Bill Sykes. The pages in Dickens which describe the sinister villains who victimize defenseless children - notable school-masters such as Wackford Squeers and organizers of crime such as Fagin. The colours are surely too black, the wicked deeds too uncompromising, the characters unbelievably exaggerated. In the present age, despite its many shortcomings and injustices, enormous progress has been made in protecting the interests of children. They receive a better education from an early age and their basic rights are recognized. In nineteenth century, when the Industrial Revolution aggravated certain conditions that had existed for centuries, poor children lived in a cruel, uncaring world. Dickens’s description in his novels - had the stamp of documentary accuracy and truth; he was not inventing situations that did not exist.

Children are at the heart of Dickens’s world. Dickens prefers to look at the world through the innocent vision of a child. His adult characters tread on the verge of caricature and melodrama. They are types rather than individuals. Even his adult female characters do not have the dimension, warmth and fleshiness of children. His child characters, on the other hand, have powers to touch the heart and evoke deeper feelings of life and sympathy towards them. They are seldom caricatured, or made an object of ridicule or laughter. In range and variety, they form a distinct group of characters in his
novels. They are drawn with a great deal of insight and give a sharp edge to his satire and social reform.

Another group of children that figures in Dickens' novels is that of victims of parental carelessness. Dickens' most pathetically drawn children are generally victims of parental cruelties. Even children of rich are not better in this respect. Mr. Gradgrind, in *Hard Times*, is no less guilty of such a kind of cruelty. In their mistaken zeal for education, they subject their children to such ordeals as break their heart and distress their soul. Dickens is unforgiving towards such parents as cherish noble ideas and lofty ambitions, but never look to their own houses and children.

Mulk Raj Anand is an outstanding writer of Indo-Anglian fiction. He is indeed a star of the first magnitude among Indo-Anglian novelists and is the most prolific and widely known. 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 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.

Mulk Raj Anand was born in the year 1905 in a family of hereditary craftsman in copper and bronze. His father, Lal Chand Anand, decided against being apprenticed to the craft, left his home town of Amritsar in Punjab, and joined Indian Army. The young Mulk Raj, like the proverbial stone that gathers but little moss, rolled to the various cantonments all over Northern India, paying only occasional visits to his father's town or his mother's village. He was able to absorb as much as single person could, he claims, from the transitional scene. One is tempted to believe that this 'gypsy' mode of life accounts to some extent for Mulk Raj Anand's making his heroes into birds of passage, yearning for a glimpse of the lost Eden if not for an annulment of the ablation they suffer from spiritedness and enterprise inherited from soldier father, and fortitude and commonsense from peasant mother made Anand develop a temperament so essential to a writer of exposure literature.
Anand’s family, though adhering to traditional Hindu religion, was a part of anglicized Indian community at the Regimental Head Quarters, where Indian conservatism and Western progressiveness maintained an uneasy truce. His mother took advantage of the flexibility and sponge-like nature of Hindu faith. He paid homage to multitude of Hindu, Christian, Mohammedan, Sikh and Islamic god heads and reformers. His father was for some years an active member of Arya Samaj, but his hobnobbing with religion soon came to an end when he feared governmental persecution for his association with this organization. So large a part of Anand Senior’s time was spent on perusing the clauses, sub-clauses and paras of orders from Head Quarters that, in his son’s view, the army code had virtually become for him ‘a sort of Bible’. Mulk Raj Anand’s profession of disgust at this aspect of his early home life is obvious in several of his comments. “While my mother worshipped her idols vaguely my father merely pad lip service to religion (therefore)”, he reminisces, “I grew up in a small world materially poor, spiritually confined and limited.” (Seven Summers - The Story of an Indian Childhood, P.169).

Anand began his career as a writer while he was in England, entering a glittering circle of literati that included T.S. Eliot, George Orwell, E.M. Forster, Henry Miller and Herbert Read. His geographical distance from India in the 1930s only deepened his anti-colonial and anti-fascist political beliefs. Dividing his energy between Britain and India, Anand also fought on the Republican side against Franco’s forces in the Spanish Civil War, like many British writers who were on the Left. World War II found him at work as a broadcaster and scriptwriter in the BBC’s films division.

Through the first half of the 20th century, Anand was a vocal supporter of the Gandhian movement for national liberation from British colonial rule, although his socialist sympathies took him considerably beyond the ambit of gradualist reform favoured by the Mahatma. Anand had a visceral appreciation for the proletarian life. He articulated his empathy for the oppressed working classes and the subaltern castes, those marginalized by states and markets, in novels such as Untouchable (1935), Coolie (1936) and Two Leaves and a Build (1937). The first is an account of a day in the life of the latrine-cleaner, Bakha, the second is the story of a child-labourer who dies of tuberculosis; the third tells of a Punjabi peasant exploited on a tea plantation and murdered by a British superior.
Returning to India at the end of World War II, Anand founded the magazine Marg in 1946. Supported by the Tata Group in this endeavour, he intended the magazine to be a "loose encyclopedia of the arts of India and related civilizations." Reflecting the catholicity of Anand's interests, it turned into a lively forum of debate for a wider readership beyond specialist circles, addressing painting and sculpture but also architecture and design. If Safavid painting exercised Anand and his contributors and readers, so did efficient worker-housing and the need for a 'New Bombay'. Indeed, it was in the pages of Marg that the architect Charles Correa and his colleagues presented their proposal for that dream city, from where it was translated, albeit with mixed results, into policy.

Anand's abiding preoccupation with the visual and plastic arts stemmed from his humanist commitment to the development of the "whole being of man". As an heir to the tradition of William Morris and John Ruskin, which regards the development of political consciousness and aesthetic sensibility as conjoined rather than opposed projects, he regarded the arts as a necessity rather than a luxury. Similarly, Anand emphasized the role of the erotic sensibility in the development of the individuated self. In this, he was at odds with many of his Gandhian and Marxist contemporaries in India, who exhibited a curiously buttoned-up attitude to the erotic in which Brahminical piety and Victorian prudery were mixed in equal measure.

Anand reckons his spiritual beginnings from the day his awareness received the first stock which happened when, at the age of eleven, he saw his pretty cousin and playmate, Kaushalya, die before his eyes. This young girl of nine, laughing and playing, suddenly and secretly contracted T.B. and slowly withered away, as it were. It was very difficult for Anand to reconcile himself to this situation, and he calls this event the first important crisis in his life:

I [Anand] could not understand why an innocent girl should be singled out to die. And what was death? Was there survival after the passing away of a person? If not, then life was the only time for happiness. And yet there was pain and suffering in life. Why was all this? [...] No answer came to my questionings, but I could see the contrast of life and death. (Indian Writing in English, P.2).
Further, the death of his uncle Pratap, and later that of his good aunt, Devaki, added to his general mood of sadness and confusion. These incidents, however, forced Anand to question further the meaning of life and death. Death seemed dark and inevitable and this strengthened his love of life. Here, it seems, are the roots of his developing philosophical bent of mind and his learning towards humanism.

Even as a college student, Anand was a voracious reader. He read Urdu and English literatures as well as a lot of Continental literatures, including Marx, Mazzini, Gorky, and Proudhon. He also read Hugo, Heine, and the English Romantic poets. His meetings with C.W.S. Harvey and Lalla Man Mohan proved to be very helpful. His acquaintance with western life and philosophy seemed to demand a synthesis of the European and Asiatic traditions. It was his quest for a clear understanding of the causes of the mental and material chaos in India as elsewhere that compelled him to write. In 1935 his first novel Untouchable was published by Wishert Books Ltd., only after Anand had managed to bring a protective Preface from E.M. Forster. Anand wrote his second important novel, Coolie, which made his name reverberate in Russia as well as other countries of Europe.

Anand held scores of responsible positions. He was a member of the Sahitya Academi, a member of the World Peace Council, and a member of the Afro-Asian Solidarity Association of India. He was the Vice-President of the All India Peace Council. He was the Secretary General of Indian Writers' Association for Afro-Asian Solidarity. He was appointed Chairman of the Lalit Kala Akademi in 1966. He was honoured with the award of Padma Bhushan in 1967 by the country. These activities reveal that Anand is one of the most outstanding personalities of modern India.

Anand fails to discover any connection between the learning imparted to him and the actual world of human need and interests. To him, the Indian system of education devised by the British suggested no cure for the ‘frustrated and tormented’ human beings living in cities that were no better than running sores and in villages which bore resemblance to putrid cesspools. At the school and the college he attended, he acquired, according to his own account, nothing more than “a spurious imitative and fruitless grounding, mainly through a foreign language, is useless and completely unconnected bits of history, geography, mathematics and science”. He vehemently condemns the prescribed
courses of recording for not only failing to impart knowledge of Indian tradition and culture, but also, for creating in the students' mind a definite bias against all indigenous custom, history and thought. The tolerance professed by the foreign rulers, he asserts, only allowed the sores of old superstitions to foster and kept the nation divided. Even "if Western education removed a few mental cobwebs making Indians aware of the boons of industrial and democratic processes, he argues, the ordinary human values were perverted by the commercialism that had invaded Indian moral, social and economic structure." (Apology for Heroism - A brief History of Ideas, P.24).

Mulk Raj Anand as a novelist has always striven for the transformation of felt experience into art and has long viewed the novel as a form of great flexibility. Anand says in a letter that:

At a decisive point in my life, my friend Bonamy Dobree told me...that anything can make a novel, provided the imagination is brought into play. This looseness of Dobree's definition stuck to me and found further confirmation from the friendship of Henry Miller and Larry Durrell. Of course, we were different writers with different backgrounds, but we all moulded our techniques to say the truth about our various backgrounds. (The Art of Self and the Self of Art : Confession of a Lover, Letter from Mulk Raj Anand, P.1).

Believing that "one does not discover truth, one creates it" (The Art of Self and the Self of Art : Confession of a Lover, Letter from Mulk Raj Anand, P.2). Anand has sought to write "in terms of the very single human things, like kisses in the dark going hiking,...reciting poetry." (In a "Taped conversation with Mulk Raj Anand"). He has sought to convey in his fiction what he has called "the wisdom of the heart" the inner core of his tradition and the temperament of his people - of all people. An anecdote he has more than once told gets very much to what he hoped to capture:

I remember that experience I had...in the Fair going with my mother, at the age of eleven, near Amritsar...She was talking to an old woman and wouldn't come away. I kept dragging her skirt and ultimately she did come away. And then she said to me, "You are a very naughty boy. Couldn't you see the dead son of that woman in her eyes?" And I thought that was the thing I wanted, this novelist in my mother who could see the dead son of a woman in her eyes. (In a "Taped Conversation with Mulk Raj Anand").
He wanted to strengthen this kind of perception in himself and wished “to strengthen with new myth that man makes himself”, Anand came to sense that the focus must be on the individual, that the individual is the basis for arriving at an understanding of man’s plight, and that the greatest theme of all is man himself, the “promise for man’s evolution to higher consciousness.” His emphasis, from the beginning of his career, has been on the objectification of felt experience through the presentation of individual men and women. It has been, as he learned from the poet Iqbal, and from Goethe, on the self in the process of becoming.

One of the technical problems resulting from such points of view that Anand had to face was “how to use the felt experience of many people.” Even in the late forties when he was revising Seven Summers for publication, Anand knew that in his case, more than with most writers, the links and connections between life and his writings are usually interwoven. The very nature of the material he was dealing with - largely himself - demanded that the seven projected novels that are to comprise The Seven Ages of Man be autobiographical. When asked in 1973, why he had chosen that genre rather than straight autobiography, Anand replied as follows: An autobiography is too personal a thing and idiosyncratic of one eccentric individual. I think life of anyone of us may have some meaning in terms of other lives as well. And especially for India, where the novel ... in new form, it was important to try and slightly impersonalize the character, so that, I could look at him as a character with a certain vigilance, which could prevent self-adulation and self-pity and all the things which happen to writers of autobiographies. [AND] I feel that the first-person singular form is important because in that felt experience comes in with more immediacy than in the third person singular. (In a “Taped Conversation”).

Anand went on to say that, in his judgement, most novels tend to be autobiographical to the degree that they are born of authentic experience. As he had written some years earlier to one of his critics, “I believe in the confessional novel. In the first person singular, one can be nearly honest, peel the onion...layer by layer, and get to one’s conscience...I am writing my autobiographical novels (bit autobiography) from the same compulsion.” *(Author to Critic: The Letters of Mulk Raj Anand to Saros Cowasjee, P.33).*
In an article entitled ‘How I became a Writer’ Anand himself writes:

“All my novels and short fiction arose from a long confession of nearly two thousand pages which I wrote from the compulsion of a morbid obsession with myself and the people who possessed me, deep in my conscience. This body-soul search, in my autobiographical narrative, was narrated to the young daughter of a professor of Philosophy, sometimes out of vanity, sometimes because of the urge to communicate the troubles of my bad conscience, and mostly from the burning and melting inevitable to the young poet’s desire from vivification. As no one would publish the enormous narrative, I took some of the characters or, rather, the characters compelled me to put them down, in shorter, more compact, but still formless, novels.” (Studies in Indo-Anglian Literature, PP. 90-91).

Anand complains that his work has been greeted as “Communist Propaganda” and The Illustrated Weekly of India is often content with two-line dismissals of everything he writes. Mulk Raj Anand has often been branded as a social propagandist, and critical opinions are sharply divided on his claims to be considered as a serious literary artist. Prof. C.D. Narasimhaiah says that: “Mulk Raj Anand has not had his share of praise from the serious literary critic. He has been dubbed as a social propagandist without being read. Unfortunately the titles of his novels have had a good deal to do with the prevalent prejudice.” It is good to remember that all art is, in a sense, propaganda, and it is the treatment that should decide. The social concerns and artistic preoccupations seem to take hold of Anand by turns, and where the two fuse as, say, in Untouchable, the novel is safe and its course is one of absorbing human interest.” (Quoted in Saros, C. Mulk Raj Anand & His Critics, P.57). Saros Cowasjee rightly says that:

Mulk Raj Anand is deeply concerned with the social problems, and that he is committed to the eradication of the evils which infest modern society. Is this a deplorable aim of an artist? Is Untouchable propaganda because it reveals the exploitation system? Is Coolie propaganda because it reveals the exploitation of the poor by the rich? Propaganda is a term given currency by the bourgeois critic, and loosely used in India to caption any working where the author’s intention is plan. (Quoted in Saros Cowasjee. Mulk Raj Anand & His Critics, P.58).
Throughout his life, parallel to the literary works, Anand created philosophical works in which he analyzed 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 problems has been most fully revealed in the book, *Is there a Contemporary Indian Civilization* (1963). “Although I would like to define”, Anand points out “this humanist philosophy for India today 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....” (*Is there a contemporary Indian Civilisation?* P.156). The Philosophy of Anand determined the direction and character of the literary activities of the writer. “The theme of my work”, the writer declared about himself, “became the whole man and the whole gamut of human relationships.” (*Apology for Heroism-A Brief History of Ideas*, P.78).

Anand has all along written novels and short stories with a view to teaching men to recognize fundamental principles of human living and exercise vigilance in regard to the real enemies of freedom and socialism. He has been conscious of the need to help raise the untouchables, the peasants, the serfs, the coolies, and the other suppressed members of the society, to human dignity and self-awareness in view of the abjectness, apathy and despair in which they were sunk.

His first six novels are *Untouchable, Coolie, Two Leaves and a Bud, The Village, Across the Black Waters*, and *The Sword and the Sickle*. In the two famous novels *Untouchable* and *Cooie*, Anand deals with the misery and the wretchedness of the poor and their struggle for a better life.

“Almost all his subsequent novels are a variation on the same theme and are intended to bring home to the reader the plight of the over-burdened peasant who is powerless to fight superstition and social convention and who is baulked at every step in his aspirations for a better life.” (*Studies in Indo-Anglian Literature*, PP.90-91).

The Indian writer Mulk Raj Anand believes neither is Shiva, nor in Buddha, nor in Prophet Mohammed, nor in Jesus Christ, but in ordinary man. It is precisely a simple toiler whom Anand praises in his works. From early childhood Anand imbibed love and respect for ancient culture, which played subsequently a significant role in the formulation of his philosophy of life. “So that is a kind of humanism, in which I believe”, the writer
explains in one of his works, “the kind of world I hope for...is yet integral to the Indian tradition in which I grew up.” (Prolegomena to a New Humanism, P.13).

Like the Victorian novelist Charles Dickens, Mulk Raj Anand’s ardent advocacy for the poor downtrodden ‘underdog’ is quite patent on the very surface. The titles of his various novels are a clear pointer to the various types of exploited classes whose miseries and disabilities are highlighted in his novels. He uses all his skill in painting a more realistic, faithful and ‘true to life’ picture of these various ‘miserables’ of Indian society. He brings out the pathos and poignancy of the feelings and thoughts of his heroes and heroines, who are poor, socially, economically and people of the lowest rung of Indian society. These heroes are touched by the spirit of modern discontent and they try to revolt against the existing order. They feel pain and suffer consequences under the dead weight of useless conventions and outmoded themselves breaking down under it, bringing to the surface all the anguish and agony of their life and expressing the fury of the novelist against the unjust social, economic, political and religious order of the day.

In many of his novels Anand narrates as an omniscient author speaking directly and overtly, even when sometimes one expects to hear the characters, putting forth their own points of views. “All the characters see, to be the mouth-pieces of Mulk Raj himself; though they happen to be placed in different situations.” Mulk Raj Anand laid the scene of action of his novels, by and large, in the villages and cities of Punjab with which he was well familiar. He could easily delineate with realistic details the topography, the style and the language of their talk, the customs, superstitions, religious practices, and their disabilities-social, economic and political- from which the people of his novels suffered. “Therefore he confined himself largely to depicting the life and conditions of the Punjab, the area of his own experience because here he was treading on surer ground”. (Indian life and problems in the novels of Mulk Raj Anand, Raja Rao and R.K.Narayan, P.29).

Untouchable is Mulk Raj Anand’s most powerful novel which highlights about the untouchables. The scene of this novel is laid in a remote village named Bulashah, somewhere in the interior of Punjab. This is a small village and, in it is separately marked out the outcaste’s colony. This colony consisted of “a group of mud walled houses, that clustered together in two rows under the shadow both of the town and the cantonment, but outside their boundaries and separate from them, there lived the scavengers, the leather
workers, the washer men, the barbers, the water-carries, the grass-cutters and other outcastes from Hindu society.” (Indian life and problems in the novels of Mulk Raj Anand, Raja Rao and R.K.Narayan, P.29).

Mulk Raj Anand then goes on describing how for want of a drainage system the rain in various seasons, turned the whole place into a marsh, which gave out of the most offensive stink. Near the bank of the brook which passed through a lane, was the dirt and the filth of the public latrines situated there, and the dung of donkeys, sheep, horses, cows and buffaloes heaped up to be made into fuel cakes. The biting, choking and pungent fumes oozed out from the entire place. In such an outcaste’s colony lived Bakha, the hero of this novel, with his father, mother and sister and here he carried on his duties of cleaning the public latrines. Among the outcastes themselves, there is a hierarchy of higher and lower. The sweeper is the lowest among the untouchables.

Like Dickens, Anand is undoubtedly a champion of the poor, the lowly, and the down-trodden. It is simply because he thinks that poverty is no matter for complacent pride. Food, clothing, and shelter are the basic needs of any human society. Starvation, disease, and unemployment are the factors which stifle the healthy growth of a nation, and so they must be removed root-and-branch. Anand also wants all this to be achieved through the resources made available by scientific and technological advancement, and not through bloodshed and war. These are the ideas of a humanist. He further says that all people must have freedom. He recognizes the importance of education as a vital social institution. He wants free primary education to be given to all children.

Anand has allowed a new class of characters who were forbidden from the Indo-Anglian fictional world in the past. His heroes are a sweeper, a coolie, a tea plantation labourer and so on. According to M.K. Naik: To make a sweeper the hero of his novel was a revolutionary departure for an Indian writer of the nineteen-thirties. Indian fiction in most of the Indian languages was then a fiction about middle classes for the middle class writers. (Mulk Raj Anand, P.7).

The nineteen-thirties were the most tumultuous years in Indian history. It was the decade when the Indian struggle for independence was at its peak, and he could not remain uninfluenced by it. “As a young man, Anand had suffered at the hands of the
Police (During the Jalian Wala Bagh incident). This made him hate imperialism, and his hatred of imperialism was bound up also with his disgust for the cruelty and hypocrisy of Indian feudal life, with its caste, dead habits and customs, and its restrictive rites and practices. (Saxena, P.163).

Anand is a committed writer. It is impossible to read his novels without being impressed by the deep sense of involvement of the writer in his subject matter. His novels show his love for the uplift of the poor. The humanistic ideas of love, equality, brotherhood, compassion and pity have been glorified in his novels. The novels Untouchable (1935), Coolie (1936) and Two Leaves and a Bud (1937) show these qualities in abundance. In many of his novels Anand narrates as an omniscient author speaking directly and overtly, even when sometimes one expects to hear the characters, putting forth their own points of views.

It was Anand's aim to stay lower still than even Sarat Chandra or Prem Chand to show to the West that there was more in the Orient than could be inferred from Omar Khayyam, Rabindranath Tagore or Rudyard Kipling, and so described a waif's life. Munoo in Coolie, and an untouchable like Bakha in Untouchable, an indentured labourer like Gangu in Two Leaves and a Bud, and set them right at the centre of the scheme of cruelty and exploitation that held India in its vicious grip. (K R Srinivasa Iyengar, P.334).

Mulk Raj Anand laid the scene of action of his novels, by and large, in the villages and cities of Punjab with which he was well familiar. He could easily delineate with realistic details the topography, the style and the language of their talk, the customs, superstitions, religious practices, and their disabilities-social, economic and political-from which the people of his novels suffered. "Therefore he confined himself largely to depicting the life and conditions of the Punjab, the area of his own experience because here he was treading on surer ground." (Agnihotri, P.29).

All of Anand's characters are the reflections of real-life observations. As a child, he had mixed freely with the children of the sweepers attached to his father's boyhood and youth. These early playmates and friends became with the necessary imaginative idealization and transformation, the heroes of his first novel. As Anand himself remarks:
All these heroes, as the other men and women who had emerged in my novels and short stories, were dear to me, because they were the reflection of the real people I had known during my childhood and youth. They were flesh and blood, and obsessed me in the way in which certain human beings obsess an artist’s soul. And I was doing no more than what a writer does when he seeks to interpret the truth from the realities of his life. (Anand, P.4).

The outcastes and pariahs and other underdogs of Indian society are the heroes and heroines of Mulk Raj Anand’s novels. By doing so he has brought true Surrealism into Indo-Anglian fiction. His heroes are the downtrodden sweepers, coolies, the unemployed coppersmiths, the indebted farmers, and poor simple soldiers. Poverty and sufferings are the badges of their class. They live and die, unwept, unhonoured and unsung. These heroes are ordinary and common men. They are pursued by the inexorable economic and social forces, which toss them this way and that till they break to pieces. These heroes are unable to fight these forces because they are ignorant uneducated and belong to the unprivileged classes. It maybe tea-plantation labourer Gangu caught in the meshes of civilized slavery of plantation or it may be Munoo, the coolie who eventually dies of consumption in Simla or it may be Ananta who dies in a scuffle with mad Ralia. Like the heroes of Gissing they try to fight against inexorable forces and they stand unbowed beneath the blows of fate.

Anand’s characters fall into two groups. In one group we may place the humble, kindly, generous souls like Lalu Singh, Kirpu, Nihal Singh, Munoo, Bakha, Ananta and the like who are controlled by no systemic principles, excepting the principles of instinctive emotions. These are on the side of the right. To the other group belong the hypocrites, the misers, selfish parasites like the Seth Gokul Chand and Lala Murlidhar in The Big Heart; Jimmie, the foreman in Coolie and others who are on the side of the wrong. Most of the former characters are drawn from the lower classes. These low outcastes have obsessed Anand in the way in which certain human beings obsess an artists’ soul, who seeks to interpret the truth from the realities of life.

Mulk Raj Anand is aware of the weaknesses, folly, dissipation, and ignorance of his pet characters but he wants to show us that these characters are good human beings in spite of their defects. Mulk Raj Anand gives his own general impression about such man, “As against those who thought that man is essentially bad, I felt like Rousseau that he was
a noble savage.” (Author to Critic: Letters of Mulk Raj Anand to Saros Cowasjee, P.12). Between these two groups of characters good but weak, and bad but powerful, who stand pitted against each other, there are introduced one or two characters in each novel, who are good intentioned mentors of public conscience but powerless to mould the currents of events. Modernist poet Iqbal Nath Sarshar in Untouchable, Puran Singh Bhagat in The Big Heart and Dr. Mahindra in The Old Woman and the Cow are such mentors of public conscience. The characters provide an opportunity to the author to ventilate many of his suppressed feelings and well thought out ideas, emotions, sentiments and attitudes which the author wants to convey to his readers, and which e could not relevantly have otherwise conveyed through any other character of the novel.

Anand seems to be concerned mainly with the deadness and wretchedness of life at the levels of the tilling class and the mill-hands. The world is for Anand, a rotten place, horrifying and grotesque, and the life of man on this earth consists in trying to make the best of a thoroughly bad job. And his favourite characters-as a result-are sons and daughters of sorrow-born incompetent, anxious, frightened and groveling abjectly under their load.

Making his characters victims of abstract economic forces, Mulk Raj Anand generally drives them to their destruction. They are made to struggle against the influence of heredity and environment. As they come into conflict with society, which accepts egoism and violence as its religion - caring nothing for their hopes and doubts and fears - they are so gravely disillusioned as to make any adjustment and coexistence well nigh impossible. But they are interesting, at times, for their very weakness, pathetic pessimism and puerile self pity. Failing to take a detached view of men and matters, they often nurse unacknowledged faults in secret shame and as a result become prejudiced, petty-minded, wrathful, lustful and conceited. By reason of the mantle of moral and social duty that Anand wears, there is almost a recurring pattern of malignance of fate and frustration of idealist in his work.

Mulk Raj Anand, Leo Tolstoy and Rabindranath Tagore - all realize that most of the life giving qualities - simplicity, sensibility and sincerity - remains among humble people; while the false, imitative, pretentious gestures of middle sections only lead to vulgarity and immortality. Anand’s middle classes, with a superficial acquaintance with
modern science and their false pride and respectability, begin to exhibit the same dual allegiance to God and Mammon as their Western counterparts - only in slightly more ridiculous forms. They rather gleefully resurrect the most despised of the Indian Gods, Kubera, with his rotund belly and permanent smirk. With Mulk Raj Anand the recurrent motif is:

"Where there is poverty there is money-lender, a priest and a landlord and God is always at their side and the world of ours would become a more congenial place to live in, if people realize that "education will make masters of our destiny - not religion." (The Old Woman and the Cow, P.258).

Mulk Raj Anand in fact loads the dice against his characters so heavily that one is at times led to have serious doubts about the novelist's capacity for a true and proper understanding of the classes he profess to portray. He ignores the fact that not all workmen are suckers and that not a few are even idle and dishonest. And that there are proletarians to whom a job long and worthily held means a deep enrichment of experience and who are not forever snarling at the boss. Undoubtedly there is a certain fellowship of industry into which ideological issues do not enter at all.

Mulk Raj Anand's priestly characters are also products of his bitterness. They are depicted as a frivolous lot, practising falsehood under saintly show. Particularly against the Brahmins, he expresses an astounding resentment. Individuals may well be castigated but to censure a whole class is proof of the novelist's personal bias. Whenever a Brahmin priest appears we can safely assume that he will do no good. More often than not he will be a sex-manic and a pervert, or else revoltingly hypocritical and self-centred. Anand's Pujaris and Purohits are generally caricatures and fiends in human shape. Negative characters clutter up Anand's pages, although most of them are ghostly and lack rotundity and substance. They are seldom, if ever, vanquished morally, socially or politically. But he takes great care not to leave positive heroes in the shade.

Mulk Raj Anand's communist characters are also illuminated by the light of the most ideal of all ideals. They are, so to say, peaks of humanity from whose light the future can be seen. They have all manly features and physique, are loyal to their friends, ferocious towards their enemies, kind to the oppressed. They talk and set correctly
according to ideology. Pandit Nehru, Prof. Verma and Kanwar Birpal Singh, landlord Thakur Singh are only chatter boxes lost in their own verbiage, pretensions, hypocrisy, self-conceit and moral cowardice. Of course, Iqbal Nath Sarshar, Ananta, Puran Singh Bhagat, Comrade Sarshar and Sauda are only slightly better than lay figures and heroes in the abstract. These various types of adherents to the communist cause have all an annoying propensity to pontificate on socialism and other ‘elevated’ themes only too often and rather indiscriminately.

Anand’s characters seem to step out of the printed page and merge with the flowing humanity. They embody a particular vision of reality which the novelist assigns to them, acquiring in the process the rich substance of life. This is so because Anand gives them part of his breath, his heart, his anguish and his happiness. Admittedly, he makes the most stupendous of bargains - a life for life. The creation of life like characters is not merely the art of prefabrication, but of transformation, something connected with the artist’s inner life. Anand himself admits that “the characters began to compel me to write them out”. He further states that “the passions which have occupied them were, perhaps, my own dominant moods, and, therefore, all those characters may be said to be the part of the same autobiography of the torments, ecstasies and passions of the last generation.” (Malcolm Cowley, P.40).

The hero in each novel of Mulk Raj Anand is shown passionately engaged in a life-and-death struggle with society. Either he fights like Bhikhu in The Road or he surrenders like Munoo in Coolie. In a world dominated by wrongs and injustices, the hero becomes the authentic voice of common humanity, the will and the conscience of mankind. He is both a victim and a rebel, a symbol of the tragic and the ironic, the heroic and the unheroic. Lal Singh in the trilogy suffers because he is a born rebel against the eccentric design of the village customs and superstitions. The hero of The Big Heart wages a relentless war against tyranny and exploitation but has to pay the price - death. Munoo in Coolie and Nur in Lament on the Death of a Master of Arts shiver in their helplessness, dying because of swift, quick logic of fate, the wheels of which are turned by a recalcitrant, brutal society. The characters of Anand, however, have a kind of Dickensian flavour. Mulk Raj Anand in his fictional trilogy presents a kaleidoscopic milieu and aims at an analysis of how effectively he has exploited his milieu in his three major novels.
In *Untouchable*, though the protagonist suffers due to many causes, the major part of his suffering is owing to the evils of casteism in a milieu of the down-trodden and it is highlighted in this dissertation. The central theme of *Untouchable* is the age old injustice perpetrated by caste-Hindus upon a whole class of people within its fold. (M K Naik, P.47).

Similarly the scene of the second novel *Coolie* is laid in various places of the Punjab. It shifts also to Bombay and Simla later on. Readers move and follow the misfortunes of the hill-boy Munoo, first with his uncle and aunt in his village Bilaspur, then with the Bank Sub-Accountant family at Sham Nagar Where Munoo works as a domestic servant; form there he runs away and finds his benefactor Prabha and his wife in the Cat Killer’s Lane in the old city of Daulatpur. “From here the writer sends Munoo unhygenic Chawls, with its disputes between the capitalists and the labourers of the Textile Mill, and with its loud-voiced trade union leaders, is realistically described.” (Agnihotri, P.30). In the next novel, *Two Leaves and a Bud*, the oppression is not of the lower caste by the higher caste, but of the poor lower class by the rich upper class. In these two novels, one can see the traces of untouchability. It is the oppression of the working class at the hands of the capitalists, be they Indians or British or any other nationality. In all the three novels, Anand’s milieu is realistic and artistic.

Anand’s portrayal of the sufferings of the poor is no less intense in *Two Leaves and a Bud*. Gangu is a poor worker who migrates with his family to work on the plantations in Assam to make a livelihood. But never does he get relief from the tentacles of poverty and he suffers territory in his life. Anand’s milieu in this novel is once again a milieu of abject poverty. Even for the burial of his dead wife, he seeks the help of others, for he has no money. Though Gangu suffers extremely owing to he tries to uphold the virtue of his daughter and his honour, but dies at the poverty, end falling a victim to the bullets of Reggie Hunt, the British assistant planter. Anand in his novel presents a synthesis of the milieus of the middle-class and of the down-trodden, for it involves the poor. Indian characters and middle class British characters like Reggie Hunt and Dr. de la Havre. Not only in villages and semi-urban towns, but also in metropolitan cities, people suffer from abject poverty and it serves as the right milieu in *Coolie*. In Sham Nagar, Munoo works as an errand boy in a household for a pittance and he toils day and night. Similarly in Bombay, he is fleeced by his employer and is compelled to migrate to Simla.
where also his suffering does not come to an end. Unable to fight against destiny and the powers of the rich, Munoo attains a premature death. Anand presents the hardship of Munoo with a touch of realism in a milieu of the down trodden. In all the three novels, Anand has rightly handled the milieu. In a novel, the role of the milieu is important, for it hastens the action to the catastrophe at the end.

*Seven Summers* and *Morning Face* are the two autobiographical novels by Mulk Raj Anand. Naturally the life of author and the companions of the social and political landscape in the various cities and towns of the Punjab, is painted in detail. Krishna, the hero is undoubtedly the replica of Anand himself, who gives the reader unmistakably the view point of Mulk Raj Anand himself, regarding Gandhiji and his method of non-violence, non-co-operation alongside the revolutionary ideology for the communists and the terrorists. Thus the problems, economic, social and political, have directly and overwhelmingly influenced the art of Mulk Raj Anand. In the most direct, open and obtrusive manner he has dealt with these problems in his various novels. But he has not made the national struggle as the central theme of any of his novels.

Mulk Raj Anand and Charles Dickens portray low life characters in their fiction. The way in which Dickens and Anand have delineated their characters is itself a proof of their humanistic approach. The outcastes and pariahs and underdogs of Indian society are central characters in Anand’s novels. His leading characters are downtrodden sweeper, coolies, the unemployed coppersmiths, the indebted farmers. These are humble and common man. On the other hand, Dickens depicts the miserable plight of London poor. He portrayed child characters, eccentric and comic characters. Dickens has taken mostly characters from real life like Mr. Micawber (who represents his father) and David is mirror image of his (Dickens’s) own life. Both the novelists have taken characters from low or middle class like Munoo and Bakha by Mulk Raj Anand and Pip, Oliver, David and Little Nell by Charles Dickens. They have also delineated some snobbish and criminal characters like Fagin, Squeers, Monks, English Sahibs and hypocrite Pundits. These characters were must to intensify the plight of central characters in their novels. Charles Dickens and Mulk Raj Anand were humanitarian novelists and they gave shape to their ideas by picking characters which would embody their humanitarian zeal and reformative ardour. Most of their characters become alive to the readers, as someone, who have
resemblance with the character of the novel are present in the community of reader to locate. Art of characterization of both the writers is so beautiful that they start appearing in form of picture in the mind of reader.

So, by having an in-depth study of the major novels of Charles Dickens and Mulk Raj Anand one can say that their economic, social, political and familial backgrounds which had been pinching their psyche from the very childhood compelled them to vomit their traumatic experiences in the form of literature to achieve 'Catharsis'. They were not born but made humanists by the disturbing socio-economic-political conditions of their times. Their novels are a sort of confession of their personal experiences. Numerous examples have been cited to prove that their literature reflects their lie with utmost sincerity and reality.
CHAPTER II

CHILDHOOD REMINISCENCES IN CHARLES DICKENS’ AND MULK RAJ ANAND’S NOVELS
According to William Wordsworth “Child is the Father of Man” which indicates that childhood life is very much important to shape the future of children. Presenting the Protagonist’s past life is one of the major concerns in literature. Through this the readers can understand the psychological feelings and emotions of almost all the major characters in a work of art. Creative writers often dream about the childhood in order to recollect the childhood and write the same in their fictionalizing events. These childhood recollections appear autobiographical and become inevitable that such writers present these with care and commitment.

Describing Childhood, Erich Neumann has said,

What is childhood...the time of great events; the time in which the great figures are close at hand and look out from behind the corner of the house next door. The time in which the deepest symbols, of the soul are everyday realities and the world is still radiant with its innermost depth. This childhood reaches back to the earliest prehistory and embraces...In the childhood, there is as yet no separation between personal and supra personal, near and far, inward soul and outward world. The life stream flows undivided, joining godhead and man, animal and world, in the glow and colour of the nearby. (*Art and the Creative Unconscious*, P.138).

Childhood is generally considered to be either a natural biological stage of development or a modern idea or invention. Theories of childhood are concerned with what a child is, the nature of childhood, the purpose or function of childhood, and how the notion of the child or childhood is used in society. The concept of childhood, like any invention, was forged from a potent relationship between ideas and technologies within a frame of social, political, and economic needs. Theories of childhood as a concept are often highly coloured or emotive, that is to say, they deal with stark contrasts revealing the development over time of the psychological or emotional significance of childhood as viewed from the state of adulthood.

The theories of Childhood up to the 1990s, tended to be determined in a "top-down" approach which has been described as "imperialistic." This is true of theories about the medieval child as much as the modern child. Children themselves have not generally been considered as having a legitimate voice in influencing its production. However, the
unconvention on the Rights of the Child (1989) created a climate for reconsidering this
tendency and a subsequent focus on listening to the views of the child and Children's
Rights of expression in general. This has led some scholars to explore allowing children
themselves to reflect upon their own experience of childhood, resulting in the use of
inclusive research methodologies and more democratic frameworks for dissemination.

The significance of a state of being after the end of infancy, experienced by all
humans in all societies, has produced sometimes contradictory theories from
philosophical, religious, and scientific schools of thought as well as from the later
established disciplines of psychology, anthropology, sociology, and cultural studies.
Throughout history, theorists have been fascinated with the distinctive character of human
development, unique as compared with other mammals in having evolved a lengthy period
of dependency known as childhood.

A child has been defined as any person below a notional age of majority, but
this has been variously interpreted and there have been many differences throughout
history in the ways that societies have come to recognize the exact beginning and end of
childhood. The theoretical boundaries drawn between the relative states of childhood and
adulthood have historically been highly significant across a range of cultures for social,
political, religious, and legal purposes. The status of child awarded protection and
acknowledged distinct limitations of personal responsibility within a context of parental or
community belonging. The United Nations Children's Fund (UNICEF) has for its purposes
identified childhood as that stage of life experienced by any person between birth and
states that a child is any person under the age of eighteen.

Childhood is a stage of life, associated with chronological age, located between
infancy and youth, and including adolescence. The word child has been used in many
societies to indicate a kin relationship but also to indicate a state of servitude. But
biological determinants have not always been paramount in indicating childhood. Children
in the past often lived with and belonged to households rather than their biological parents.
The beginning of childhood has been considered variously to occur at birth or at the end of
breast-feeding, which lasted sometimes until the age of three in medieval Europe or in pre
industrialized societies of modern times. The Quran, for example, indicates thirty months
as the usual period. Medieval European society considered infancy to end at around seven years, coinciding with the beginning of a young person's competency at performing certain domestic or industrial tasks. At that time, the educational framework which modern societies have come to draw upon in distinguishing stages of infancy and childhood was yet to be invented.

Many reformations were brought to understand the inner psyche of children and to facilitate the life of children. Legal definitions of childhood have emerged gradually over time and during this long evolution the law can be seen to have reflected changing understandings of the meaning, span, and significance of childhood. Medieval English common law indicated, through its recognition of ages of majority, that a child was considered incapable or lacking sufficient means of carrying out a range of adult practices. The capacity of the individual to know and reflect upon the moral status of their actions has come to signify the capacity of belonging and contributing to civil society. The age at which a person can be considered capable of moral reflection upon their actions has altered over time according to changes in the understanding of childhood. Thus, for example, according to nineteenth-century English common law, it became established that children should be exempt from criminal liability under the age of seven. This was raised to age eight in 1933 and to ten in 1963.

The industrialization on one hand exploited the children on the other helped to introduce some reformations on work culture. The necessity of formulating a precise legal definition of childhood grew out of demographic, economic, and related social and attitudinal changes in the industrialized world that together forged a new recognition of the significance of childhood at the end of the nineteenth century and the beginning of the twentieth. Before this time, children had been defined in strict relation to their status as the biological offspring of fathers who also were considered by law to own any of the child's possessions and to whom they were obliged to offer their services. The lowly status of children was reflected in the fact that child theft was not acknowledged by English law before 1814.

By the end of the nineteenth century, there was a growing concern among the newly formed middle classes with the moral condition of childhood and the domestic responsibility of parents. Accompanying this was a notion of childhood innocence and
vulnerability which was employed to argue for a new definition of childhood-one which associated it less with the world of industry and more with the world of education. Notions of protection and welfare developed strongly in parts of the world which were experiencing for the first time reductions in infant and child mortality.

There are two broad theories which have been emerged on the question of what the childhood was for. One argues that childhood is a characteristic of human evolution designed to ensure the survival and development of the species. The other suggests that the state of childhood or how childhood is viewed is significant in itself as an indicator of the evolution or development of societies and cultures toward notions of civility or modernity. The former, which encompasses the biosocial and evolutionary approaches, argues that childhood, as a stage of growth and development, has evolved in human society to provide the conditions for optimizing the prospects of maturity. In particular, this perspective has suggested that the distinctively rapid growth of the brain and the immaturity of dentition and digestive tracts characteristic of the early stages of human life have evolved over time to sustain human society. Such a view is consistent with an essentialist or universal view of childhood [that prioritizes biology over environment in explaining childhood] but has also recognized that social conditions and ecology play a part in constructing the social and cultural response to childhood. Somewhat related to bio-social theories, the perspective of evolutionary psychology came to regard childhood as directly linked to the evolution of what has been called a psychology of Parenting. This theory suggests that certain universal characteristics of infants and young children, such as relatively large heads and eyes in small bodies, act to trigger instinctive emotions and responses in adults, thus securing development toward maturity.

Based on the above said information one can see that childhood is a relationship and therefore can be understood in generational terms. The principle relationship of childhood is with adulthood, but more specifically with parenthood. The development or evolution of conscious parenting is the focus of a school of thought known as psychohistory, which has developed since the 1970s following the work of Lloyd de Mause. De Mause and his associates have developed a distinctive and controversial theory of childhood. This position establishes from empirical evidence that childhood, while seemingly held by society to be a time of freedom and innocence, has been for the
majority of children a time of oppression and abuse. De Mause has argued that the parental response to the infant or child has evolved over time from one which was generally abusive and cruel to one which became nurturing and affectionate. Such a development, according to this theory, not only reflected social, technological, and cultural change but indeed generated those changes.

Sigmund Freud, the father of psychology, is of the notion that childhood is of key significance in the adjustment of the individual to mature well-being. Freud developed his theories of the sub-conscious partly through considering the reasons early childhood memory becomes lost. Since childhood was regarded as the key stage in the successful, or unsuccessful, development of ego, psychological well-being in adult life hinged in this period of time and healing might be effected through the recall of repressed childhood experience.

Many disciplines came into emergence with the advent of science and technology. These fields stressed the importance of creating a healthy environment during the childhood. Before the second half of the twentieth century, physiological, psychological, and cognitive mapping of development was the dominant theoretical model for the study of childhood. However research and theory which emerged from the disciplines of history, anthropology, and sociology came to strongly question the developmental model, shifting the focus from the child itself to the socially and culturally constructed view of childhood specific to time and place. Since the eighteenth century, the dominant paradigm in Western cultures has viewed childhood as a stage of life characterized by dependency, learning, growth, and development. The notion that in the medieval world there was no concept of childhood was first introduced by the French scholar Philippe Aries in his Centuries of Childhood (1962), which focused mainly on France. Aries believed that the evidence drawn from European paintings and texts of the time revealed that children seemed to be viewed as miniature adults.

The globalization has put enormous efforts to safeguard the life of children. The idea of a universal state of childhood was challenged towards the turn of the twenty-first century through an increasingly globalized perspective which accompanied scholarly questioning through ethnographic, cultural, and anthropological studies. The shift toward a recognition and acceptance of children's voices in determining their own world-view
brought about a fragmented view which questioned the structural norm, of childhood and brought about a theoretical position about pluralities of childhoods. For such theorists as Chris Jenks and Jens Ovtrrup, it is more accurate and helpful to talk of many childhoods or a plurality of experience both across cultures and within them. Diversity of experience according to class, ethnicity, gender, culture, place of residence, health, or disability rather than one common childhood is emphasized, in spite of growing recognition of the universalizing effects of globalization.

Popular writing and scholarship on childhood in the last decades of the twentieth century reflected on a changed state of being. The traditional Western notion of childhood, which had held from about the 1850s to the 1950s, was implied in its absence by notions such as "the disappearance of childhood" or David Elkind's "the hurried child." The emerging consensus was that notions of childhood innocence and dependency on adults could no longer be sustained in the context of children's access to and use of new media technologies. The notion of childhood as an apprenticeship period for adulthood was fundamentally challenged by the use of such technologies, particularly in the home. Such a material change, coupled with an intensification of child focused popular entertainment that began in the second half of the twentieth century, came to place strains on existing contemporary theories of childhood. What has been called by Shirley Steinberg and Joe Kincheloe "the dilemma of postmodern childhood" was characterized by democratization in family life which placed the expectations of children and the concept of childhood itself in conflict with many of its established institutions such as the traditional family or the authoritarian school. This has also been accompanied by a new vision of Children's Rights apart from and even in opposition to their parents.

Charles Dickens crafted his art by giving immense scope and importance to childhood. Charles Dickens is a writer who is very sympathetic towards his child characters. "He is personally aware of the exploitation to which the children are subjected because of his own history of workhouse incarceration, which parallels Oliver's workhouse experience" (Louis James, P.89). This explains the pathos in his novels, surrounding the uneducated and deprived orphans whose loss of childhood is echoed through their physical exploitation. Dickens' novels ultimately petition society to protect these assailed juveniles. However, the Victorian society is paradoxical because it
perceived childhood as essential, yet most of its juveniles are not given the chance to safely experience growth and transition into adulthood. Deborah Gorham states that: "...childhood had great symbolic importance, but many Victorians suffered from an uncertainty about the nature of childhood and the proper relationship of children to the structure of the family and the wider society. In the late – Victorian period, many people who were concerned about the welfare of children also found themselves uncertain about how the boundaries of childhood should be defined" (The 'Maiden Tribute of Modern Babylon' Re-Examined: Child Prostitution and the Idea of Childhood in Late Victorian England, P.355).

The theme of childhood is ubiquitous in the novels of Charles Dickens. Dickens always cherishes the memories of his childhood. And childhood always chains him, enchants him, and holds him in its magic spell. Not a single impression is left out, not a single memory is forgotten. Everything appears fresh and lively. Hence, the actuality and poignancy of these pictures of childhood always impresses upon the readers.

Charles Dickens is sympathetic and empathetic towards the children of London. Dickens presents with infinite sympathy the woe and sufferings of child life. He is primarily interested in presenting the sorrows, sufferings and privations suffered by his child-characters. The hardships borne by David Copperfield, under the tyrannical domination of Mr. Murdstone and Miss Murdstone are brought out in a touchingly tender manner. The readers are inclined to shed tears for the lot of little David as he washes bottles and suffers the pangs of penury. A similar fate falls on Oliver Twist, who again wins our sympathy for the cruel treatment meted out to him by the parish administrators and mentors of workhouses. When Oliver asks for more food and is reprimanded by the dispenser, one can feel sympathy for the poor boy. The lot of Pip in Great Expectations in the earlier chapters is equally touching and moves the readers to sympathy for him.

Dickens' characters are representations of the actual world as Rosenberg remarks: "...the best Dickens' characters are examples of verisimilitudinous representation" (Character and Contradiction in Dickens, P.147). Dickens characters are not only representations of the world, but also reflections of existent beings, "...and assumed, by virtually all readers, to be representations of people" (P.148). Therefore, his
child characters represent real children with actual experiences and backgrounds such as poverty, orphanage, neglect and deprivation of education.

Firstly, Dickens' child characters are usually orphaned or their parentage is unclear, for example Pip (Great Expectations), Esther (Bleak House), Oliver (Oliver Twist), Estella (Great Expectations) and Sissy Jupe (Hard Times). Estella and Esther are initially introduced as orphans, but the reader later discovers that they are actually abandoned children as is Sissy Jupe. All the three characters are adopted, for example Estella is adopted by Miss Havisham, while Esther is adopted by John Jarndyce and lastly, Sissy is adopted by Mr. Thomas Gradgrind. The three young ladies have a common background, that of lower class parentage, yet they are adopted by middle class guardians, therefore they eventually become members of that class. Charles Dickens' seems to suggest that a lower class member can never belong to the middle class unless the elevation into that upper class is generated by the middle class. Dickens' belief is that the lower class' dependency on the middle class is inevitable. To a larger extent, he is also suggesting that it is the middle class who can change the plight of the lower class and, therefore it is their responsibility to eradicate poverty.

According to Rawlins, Dickens' Great Expectations is a way for Dickens to "dream a healthy relationship with the child within him" (Great Expectations: Dickens and the Betrayal of the Child, P.668). One can certainly see how the tragedies of his lifetime would compel him to use his gift of writing as a psychological release. As Rawlins explains, "In his last years, the demons of his childhood tear at him with increasing violence; with increasing desperation he seeks escape in self-destructive behavior" (Great Expectations: Dickens and the Betrayal of the Child, P.668). Great Expectations was one of the last novels that Dickens completed, in 1860-61. It makes sense that the middle-aged Dickens might have been looking back on his life, evaluating the good and the bad. In this novel he records clearly all the joys and sufferings that one experiences in a life-time.

Besides being a moralist and novelist, Dickens was a great social reformer. He used fiction as a platform for arousing social conscience against the contemporary evils. In almost all his novels whether sad or humorous, he laid his finger on the drawbacks and evils of Victorian society. His chief merit as a social reformer lies in the fact that he could moralize with a smile on his lips, and mix his sermonic powders in such excellent jam,
that his contemporaries did not realize for a while that he was doctoring them for their good.

David was a posthumous child born six months after his father's death. He was brought up under the affectionate care of his mother and his nurse Peggotty. The only other relative, his aunt Betsey, had never visited the house since his birth. David was a very sensitive child. His sufferings started when his mother, whose undivided love he had so far enjoyed, married Murdstone, a dark man with moustaches, whom David did not like from the beginning. The boy naturally felt jealous. His heart was rent to pieces when he realised that this cruel man was trying to snatch his mother away from him. Murdstone thought that the child was being spoilt by his mother, and so he took up his education in his own hands. But he, a tyrant beat the child and punished him for no fault of his. David was intelligent. But he was afraid of Murdstone. Hence, he could not learn anything in fear. He was all the time afraid of Murdstone's cane. Whatever he learnt was forgotten in Murdstone's dark presence. He, in return, accused David of carelessness and beat him.

David was often beaten and ill-treated by Murdstone, his step-father. Once when David was being mercilessly caned, he bit his step-father in order to get out of his clutches. He was locked in a room for five days, at the end of which he was sent into another equally hateful and dismal place, Salem House, a boarding-school run by a very cruel man. Mr. Creakle, the headmaster used to beat the boys at the slightest opportunity. On his first day in the school, David was insulted, and a placard reading "Take care of him. He bites", was placed at his back, for the other boys to see and laugh at him. David wanted to get rid of such atmosphere. The only note of cheer was his friendship with the best boys - Steerforth and Tradles and the visit of Mr. Peggotty and Ham, who brought happy memories of Emily and others at Yarmouth. David's life and temperament were shaped by miseries. Not only was he ill treated by his step-father and Headmaster of the school, his mother also died when he was in the school. He was taken out of school and sent out in the hostile world to work and earn his livelihood of six shillings a week at Murdstone and Grinby's. He was then only a child of ten. He, at last, decided to go to his aunt Betsey in Dover.

Murdstone engaged a donkey-cartman to carry his trunk to the coach-office. But the donkey-cartman cheated David and ran away with David's trunk and his half-guinea.
David had to walk all the way to Dover. On the way, he had to sell his coat in order to buy some food. When he reached his aunt, she, at first, took him for a beggar. David told her how he had been turned out of his own house, made to work under horrible conditions and had finally run away. On hearing his pitiful story, she decided to adopt him. Thus sufferings of David came to an end. He started a new life under the name of Trotwood Copperfield, with Betsey and Dick as his guardians.

Like Dickens' other novels, *David Copperfield* is a novel with a social purpose. Dickens has exposed and satirised the various social evils that prevailed in the England of his day. Schools were run out of profit motive; education was neglected, and the boys were cruelly treated. Salem House is one such private school. The prisons were dens of squalor, dirt, gambling and drinking. Penal laws were harsh, and the legal machinery inefficient and unjust. This one can gather from the pathetic picture of Mr. Micaber in the Marshalsea prison. Power was concentrated in the hands of a few capitalists and prestige went with wealth and birth. Social snobbery prevailed. Thus, at Salem House, Steerforth is flattered because he belongs to the aristocracy, and the assistant teacher Mr. Mell is ill-treated because Steerforth is displeased with him. But the worst evil of all was the employment of little children like David in industrial concerns where they were ill-treated and freely exploited.

Dickens is particularly good with children, and there comes to mind at once his delightful little Emily. But he is more than merely a charming picture-painter of little boys and little girls; he never forgets to set down the evils to which a faulty social system exposes young people, and by so doing to make a powerful appeal for amelioration. In *David Copperfield*, he treats particularly of child labour, and the reform of schools. No one can be tenderer than Dickens in protecting the innocence of childhood and the purity of young womanhood; in the latter respect, he comes once more into line with Shakespeare and Scott.

Dickens makes children highly individual. He brings them into the centre of the action. The central character of many of his novels is a terrified, unwanted, persecuted and helpless child. David in *David Copperfield* and Pip in *Great Expectations* convince the readers of the excellence of Dickens' description of child life.
The first half of David Copperfield is a profound study of child-mind. Dickens enters into the child's point of view and achieves great success. He studies David Copperfield's mind both from inside and outside. Some scenes of childhood appear sinister realities to children but wild burlesques to grown-ups. The scene in which David is unjustly suspected of eating the mutton chops may be understood in two ways; to an adult reader it is delineation of the waiter's dishonesty and to a child it is a sad experience.

Dickens describes children not from the point of view of an adult but from the point of view of a child. He becomes a child once more. He cannot easily forget the experiences of his childhood. He delineates his childhood experiences in this novel with the zeal, curiosity and energy of a child. With the help of his imaginative faculty he transforms his intense childish vision of the world into something rich, strange and unique.

In Oliver Twist appears the lifelong preoccupation of Dickens with the tragic sorrows and terrors of children, which were to play so large a part in the Old Curiosity Shop, Dombey and Son, David Copperfield, Little Dorrit, and Great Expectations, together with his concern with crime and villainy, already anticipated in the interspersed tales of Pickwick Papers, which casts its gloom over Oliver Twist, Martin Chuzzlewit, Bleak House, A Tale of Two Cities, and The Mystery of Edwin Drood.

Dickens' attitude towards crime, like that of most literary artists, was highly complex. He was drawn to crime by the mere fascination of the ugly and perverse, by the opportunities it gives a writer for exploiting the sensations of mystery, suspense, and terror, and for throwing the cheerful elements into high relief. He was fond of showing the tragic retribution that follows on crime, and was particularly impressed by the thought of the criminal as haunted by evil. Sometimes, he was content with the mere aesthetic thrill induced by the spectacle of grotesque monstrosity. But more often crime and villainy take their place among social phenomena as inevitable effects of evil in the social body. Nancy, Sikes and the Magwitch are bred to crime as to an honest trade, or driven into it by poverty, ignorance, and injustice. Most obvious of Dickens' social intentions was the satirical exposure of particular institutions that were held to blame for much of the vice and misery of the time. In Oliver Twist the inhumanity of the Poor Law is exposed.
David Copperfield which was Dickens' favourite among his works, it is a magical novel. It has mellowness, even serenity, found nowhere else in Dickens. It is, in its first part, the most wonderful account of the secret of life of childhood in English and probably in any language; and it contains many of Dickens' finest characters. In Micawber, Miss Trotwood, Murdstone, Heep and Peggotty he produced some of the best portrayals of good-hearted, honest, simplicity of characters that for him truly shone like good deeds in a naughty world. It is the most humane of his novels, the most balanced, the most moving. It sums up a whole experience of life.

A third type of character which Dickens developed was that of the victim of society - usually a child. Oliver Twist, Pip, and David Copperfield stand out among such characters. These characters represent the complaint of the individual against the wrong done by society and its institutions. In nearly all his novels there is an attack upon some legal or social evil. Undoubtedly, there was something theatrical in his adoption of social wrong as a theme for fiction, but there was also much that was sincere. Dickens had himself known the lot of the persecuted; at the root of his zeal for social reforms was the memory of his own bitter childhood.

The novels of Dickens are entirely to the humanitarian movement of the Victorian Age, of which they are indeed, in the sphere of fiction, by far the most important product and expression. He was from first to last a novelist with a purpose. In nearly all his books he set out to attack some specific abuse or abuses in the existing system of things, and throughout he adopted the role of a champion of the weak, the outcaste and the oppressed. Humanitarianism was indeed the keynote of his work; he may justly be regarded as one of the greatest social reformers of his age.

One kind of character developed by Dickens was that of the victim of society - usually a child. The possibilities of childhood for romance or pathos had been suggested by Shakespeare, Fielding, and Blake; but none of these had brought children into the very centre of the action or had made them highly individual. In Oliver Twist, Dickens centered his story in a child, Oliver Twist, and from that time onwards children were expected and necessary characters in his novels. Little Nell, Florence Dombey, and David Copperfield stand out in divine innocence and goodness, in contrast to the evil creatures whose
persecution they suffered for a time. And further, they represent in a most effective manner the complaint of the individual against society.

The phrase "great expectations" pertains to several characters in the novel. Largely, of course, it is Pip's dream of gentility with which the story deals. But there is Magwitch's dream of transforming Pip into a gentleman. There is also Miss Havisham's dream of revenge upon all the men for the shame she has suffered at the hands of her faithless lover. All these expectations are inextricably connected. Pip's fantasies are tied to the unattainable Estella who has been trained by Miss Havisham in heartlessness. Magwitch succeeds in creating a gentleman who begins by despising him, while his own daughter becomes the cause of this artificial gentleman's despair. And presiding over all these ironies is the mysterious Jaggers, himself a victim of his own defences, a hardened individual but one who is still concerned for the savage woman [Molly] he seems to abuse, foolishly saving her daughter [Estella] and making her the instrument and tool of Miss Havisham.

The simple malevolence of Compeyson or Orlick seems almost refreshingly clear in a world of self-destroying fantasies that range from Pumblechook's snobbery or Wopsle's declamations all the way to the grim self-hatred of Estella who is convinced that she cannot love and can only be a curse to the man who wins her. And there are other expectations 'that are rewarded - the warm trust of Joe Gargery, the modest ambitions of Herbert Pocket, even Pip's own dreams once he is liberated from those social pretensions which are the reverse of the gentility of spirit. Pip cannot return to the marshes or to the life of a blacksmith or even to Biddy but his new outlook on life need no longer cut him off from the self he has been or from the life he cannot now share. The mature Pip can finally see Estella as what she is instead of as the fantasy he previously had of her; and for that reason it seems appropriate that she can return to him at the end. Each is a fantasist who has grown into maturity; each is a fantasy that has dwindled into humanity.

Certain themes occur again and again in the novels of Dickens. Helpless and unhappy children, prisons and criminals, cruel and unjust institutions, greed for money and power - these are constantly recurring motifs in Dickens' plots. They all appear in Great Expectations and are woven into an interlocking pattern of great subtlety and intensity among the central figures.
The novel, *Great Expectations* tells the story of Pip, a poor orphan, who rises to a state of prosperity and who attains what, by worldly standards, is a certain degree of success in life and gets married to the girl of his dreams. The theme of the poor orphan making good in life was certainly one which Dickens had already dealt with in *Oliver Twist* and *in David Copperfield*. In *Great Expectations*, Pip is brought up by his elder sister who does not, however, show him any affection. Pip seems destined to grow into a blacksmith after a certain period of apprenticeship to his brother-in-law, Joe Gargery. In these days of poverty, wretchedness, and ill-treatment at the aristocratic style at Miss Havisham's house. Estella seems to be completely beyond the reach of Pip who gets only rebuffs and insulting treatment from her; and his fate seems to be sealed when he gets apprenticed to Joe and begins to learn the blacksmith's trade. All that he might look forward to, in his present state, is becoming a fairly successful artisan and getting married to Biddy. But fortune smiles upon him, in its own inscrutable way.

A generous-hearted individual undertakes to pay for Pip's education in order to make a "gentleman" of him and hires the services of a well-known London lawyer, Mr. Jaggers, to give a practical shape to his plan. This unknown person, who for a long time is suspected by Pip to be no other but Miss Havisham, turns out to be Magwitch, a convict whom Pip helped with a file and some food on the marshes when he was just a child. The convict felt so touched by the service rendered to him by Pip that he decided to bestow all conceivable worldly advantages on the boy by means of the immense amount of wealth that he was able to acquire after his transportation to Australia.

Thus Pip finds himself in London, and duly develops into the kind of gentleman his benefactor wanted him to become. Pip has now bidden farewell to the days of poverty and misery at the village, and looks forward to a still brighter future. He has no doubt that, in course of time, he would be able to marry Estella as well. Thus is the theme of the poor orphan making good in life handled in this novel.

Besides applying his own experiences in his novels, Dickens also utilized many other sources of reality in creating his characters. He made an effort to really understand the thoughts and emotions of children. He viewed children as sensitive creatures whose thoughts and feelings deserved special consideration. In one of his late letters, for instance, Dickens described the intensity of children's feelings and how adults needed to be
sensitive to these feelings: "Force a child at such a time to, be Spartan with [the child], send it into the dark against its will, leave it a lonely bedroom against its will, you had better murder it" (qtd. in Collins, P.186). Dickens was very empathetic towards children. He seemed to understand their thoughts and feelings. Because he took that into consideration, it enabled him to add depth to the child characters in his novels, which made them more real to his readers. He simply applied his own mind and thought to read their status of life. He keeps his record and space in portraying the destitute children and suffering ones. He makes use of his writing attitude to bring out the attitude of children.

Dickens also had a life-long interest in education. As a child, he always aspired to be a gentleman. His hopes to achieve this were almost lost when he had to quit school and was forced to work at the blacking house. Dickens recalled:

"No words could express the secret agony of my soul as I sunk into this companionship [the boys at the blacking house]; ...compared to the associates of my happier childhood; and felt my early hopes of growing up to be a learned and distinguished man, crushed in my breast" (qtd. in Collins, P.8).

It bothered him that the blacking house boys did not share his expectations. He created the character of the Dodger in Oliver Twist from the experiences he had with these boys. He believed that if children were educated then they would be able to make better lives for themselves. Besides making the characters in his novels suffer from poor education, Dickens also contributed generously to educational institutions to aid his cause.

There is no question that children were, in fact, his favourite subjects; and that many of his characters. Collins, the Dickensian critic suspects that it is Dickens' way of dealing with his own sufferings: "Dissatisfied, then, with his adult life, and bitterly resenting his childhood sufferings [...] he felt drawn to portraying children beset by suffering and evil" (P.117). Dickens also created these characters to testify to the mistreatment of children in Victorian society. Due to his success as an author, Dickens, in many ways, successfully took up the plight of children by creating characters that drew attention and sympathy from his readers. In his works, he gave children a voice that they desperately needed, yet never had before.
Throughout the occasional unwillingness of parents, child labour was a common phenomenon at the beginning of the 19th century and accepted as a normal way of earning money. It was considered to be an important contribution into a household budget of hard-pressed families and for the factory owners children's labour was still cheaper than the machines available.

But Dickens criticizes not only the working conditions as such but he is also convinced that this kind of labour is inconvenient for children in light of their innocence, childishness and inexperience. Children are not able to provide for themselves and lack love and somebody who would give them advice. Dickens' David wails:

[...] from Monday morning until Saturday night, I had no advice, no counsel, no encouragement, no consolation, no assistance, no support of any kind, from anyone[...] I was so young and childish, and so little qualified - how could I be otherwise? - to undertake the whole charge of my own existence [...] (David Copperfield, P.140).

David fails to stand up to sweets at pastry-cooks' doors, spends the money for dinner there and then has to stay without it. David resembles Oliver Twist in this way. Both characters feel lonely.

In spite of all these matters, children are forced to act as adults. When David starts in Murdstone and Grinby, the person who shows him his business is Mick Walker, also a boy. A boy introduces another boy to the world of "small adults." Children loose their innocence and childishness sooner or later but people abuse their inexperience formerly. David is taken in several times by young men who know the world better; first by a waiter in a restaurant because he has not the faintest idea how much the letter paper costs and another time by a rogue with donkey who relieves him of his money and suitcase because David, although already experienced by the life on his own account, is still too credulous.

Dickens says that much better for any child is the trouble-free childhood and loving home that David experiences with his mother and Peggotty at Rookery before Mr. Murdstone disturbs this harmony and transforms paradise into hell. Another means which could deprive any child of his naivety, give him valuable instructions and advice
is education. Education can be provided by schools or parents at home. However, Dickens rejects too strict education under the compulsion as Mr. and Miss Murdstone do because this kind of teaching and upbringing will cause more harm than utility as David says: “God help me. I might have been improved for my whole life, I might have been made another creature perhaps, for life, by a kind word at that seasons. A word of encouragement and explanation...might have made me respect instead of hate him...” (David Copperfield, P.49). Dickens reemphasizes the same rejection of strict methods of Mr. Creakle in the Salem House who based his authority on shouting and physical punishments. The best school for Dickens is the school of Dr. Strong. Neither physical punishments nor shouting nor degradation are used by Dr. Strong. Instead he instills in his pupils the pride in the school they study in, in the education they are given and thereby in themselves.

The novel Great Expectations as such is not so critical to any institution but it is still concentrated on prisoners as David Copperfield is. The difference between these two books lies in the fact that Great Expectations is more dedicated to the discovery that higher social class and wealth do not need to be a key step for happiness and for higher level of morality. Dickens emphasizes several times that it is just the other way round.

Another appreciable character is Mrs. Wopsle who keeps an evening school in the village. Dickens criticizes her methods of education. Pip describes Mrs. Wopsle and her school in the following way:

She [Mrs. Wopsle] was a ridiculous old woman of limited means and unlimited infirmity, who used to go to sleep from six to seven every evening, in the society of youth who paid two pence per week each for the improving opportunity of seeing her do it. She rented small cottage [...] where we students used to overhear him reading aloud in a most dignified and terrific manner, and occasionally bumping on the ceiling [...] and besides keeping this Educational Institution, kept in the same room - a little general shop. (Great Expectations, P.42).

This description suggests that the conditions for education of children were still deficient and sometimes teachers were the persons who have tuition as a subsidiary job. Classes were dark rooms with a lot of things unconnected with teaching. Pip, the
main child character of the novel, is a small boy who is brought up by his sister. He experiences quite a happy childhood thanks to Joe who is his best friend.

The fact that the whole book *Great Expectations* is told in the first person underlines that Pip is Dickens and as such he looks through Dickens' eyes and expresses his opinions: Pip as an innocent child wonders how traders work:

The same opportunity saved me for noticing Mr. Pumblechook appeared to conduct his business by looking across the streets at the saddler, who appeared to transact his business by looking across the street on the coach-maker, who appeared to get on in life by putting his hands in his pockets and contemplating the baker, who in his turn folded his arms and stared at the grocer, who stood at his door and yawned at the chemist. The watchmaker, always poring over a little desk with a magnifying glass at his eyes, and always inspected by a group in smock-frocks poring over him through the glass of his shop-window, seemed to be about the only person in the High Street whose trade engaged his attention. (*Great Expectations*, P.51).

They do not work and notwithstanding they have money and they pretend to be aristocrats. Like Oliver Twist, Pip also complains about poor diet since Mr. Pumblechook and Pip's own sister feed him barely:

I considered Mr. Pumblechook wretched company. Besides being possessed of my sister's idea that a mortifying and penitential character ought to be imparted to my diet - besides giving me as much crumb as possible in combination with as little butter, and putting such a quantity of warn water into my milk that it would have been more candid to have left the milk out together [...] while he [eats] bacon and hot roll, in a gorging and gormandizing manner. (*Great Expectations*, P.52).

The fact that the children are the helpless part of society is present here again. Dickens reveals that the poor diet of the children is not only a problem of workhouses. Adult officers in workhouses are not the only persons who derive benefit from their positions and powers; even children's own families can think about their off-springs as the least important elements of the units which are not necessary to feed.
Childishness and innocence can be an advantage. Children can see the world without prejudices which adults experience and therefore they can see the world in a more realistic way. Pip confirms this fact by expressing perhaps one of the most important ideas Dickens wants to emphasize and propose to his readers as the main obstacle to any progress in all areas mentioned above:

We Britons had at that time particularly settled that it was treasonable to doubt our having and our being the best of everything: otherwise, while I was scared the immensity of London, I think I might have had some faint doubts whether it was not rather ugly, crooked, narrow and dirty. (Great Expectations, P. 150).

Although Pip is still a child he thinks that we should challenge even the best things of the world, as he proves in the case of London, and improve them constantly. But in the same way as Joe preaches Pip to be tolerant, Dickens also asks the reader to be indulgent to initial failures because all the improvements slowly lead to happy ending and progress.

In these novels, Dickens definitely refutes the prevalent opinion that higher social class is directly connected with higher morality. Nancy, Magwitch, Joe, Biddy, Pip, Pegotty, David and Oliver who, even for a short part of their lives, belong to lower social class, have higher moral standards and are better at heart than Compeyson, Miss Havisham, James Steerforth or Monks who belong to higher class. Nevertheless, Dickens denies that higher morale belongs exclusively to lower class: there are positive characters in higher class, i.e. Agnes, Dora, Rosa Maylie and Mr. Brownlow and negative figures in lower class, i.e. Fagin, Sikes, Orlick, Noah Claypole and others. Progress is omnipresent in all Dickens' works. He believes in the goodness of people and even if they commit wickedness they can recuperate themselves. But if they are not good at heart this recuperation is impossible and they have to be punished. This is true not only of his prisoners and criminals but also of all the other.

Dickens voices his opinion that prison was the worst possible solution for juvenile delinquency through Rose Maylie in Oliver Twist when she pleads for their not giving up young Oliver Twist who had been caught during the housebreaking operation. But even if he has been wicked, think how young he is; think that he may never have
known a mother's love or the comforts of a home that ill usage and blows or the want of bread may have driven him to herd with men who have forced him to guilt. Aunt, dear aunt, for mercy's sack think of this before you let them drag this sick child to a prison, which in any case must be the grave of all his chances of amendment [...] (Oliver Twist, P.30).

Dickens often repeated his conviction that the prisoners fared better than paupers in workhouse and even than the honest poor in their own homes and Dickens was by no means alone in this opinion. The prisoners themselves recognize this truth and they fully agree that they grudge the scanty food for the hard labourers in the workhouse whereas they get meals three times a day sufficient and wholesome good to keep them going. They are satisfied to be there, and they need not care for anything, so long as the British public health authorities look after them well, they will not be any scarcity of thieves! Of course the liberty which is the primary requisite for all living beings they are deprived of, and that is a sufficient punishment however winy and comfortable they are in the prison, except for the idle who well enjoy such an escape from responsibility. (Collins, PP.74-75).

It is a "pocket theatre" as Marion Crawford once happily phrased it, containing within itself not only plot and actors, but also costume, scenery and all other accessories of dramatic representation. Oliver so young and helpless now challenges Bumble who had been a terror to all the poor boys of the work house. Nancy, the only virtuous person amongst the gang of vicious is one of those children born and bred in neglect and vice, who has never known what childhood is. In fact while talking about these wretched children in the journal 'Street's Morning' Dickens remarks "Small office lads in large hats who are made men before they are boys'. This single sentence is enough to understand how deeply Dickens felt the lost childhood of the miserable tots. The hero's journey and the coach incident in Oliver Twist focus attention on the message of Dickens' parable. As an unimaginative adult world rattle past him. Oliver, always passive and vulnerable in the novel, proves an easy prey to the young Artful Dodger, whom he meets in Barnet.

Dickens was ever fond of depicting low life, and the world of these despicable crooks, therefore, offered a congenial subject for his pen. The leader of this desperate gang is Fagin, an old Jew, and Repulsive in appearance and unscrupulous in outlook this man is made by nature to prey upon society. Tactful, cunning and shrewd, this old schemer is
well able to hold his band of young and old law breakers together and bring them under contribution for purposes of plundering the public. His gang consists of some boys trained to be expert pickpockets, some daring house breakers, and a couple of ladies who are able to do jobs of a delicate nature such as decaying young boys from their homes.

As to the children and all the mistreatments they have to suffer, Dickens is very personal, sharply criticizes child abuse and all sorts of cruelties and suggests kindness and understanding. He deprecates physical punishments and severity as useless and strongly disapproves of child labour. Instead of slaving for hours they should obtain proper education. Education is considered by Dickens to be an important mean which can help any person, not only children to have a better future and to be a better person living in a better society and that are why it should support general education.

Dickens also criticizes institutions or rather the way the institutions and systems function. His overriding justice system should be replaced by a new and more human one. Also the system of workhouses is imperfect, though established for good purposes, because of their officials who misuse their power. This is the fault of the whole system which has to be changed. But although he emphasizes bad operation of the institutions and abuses of power, he believes that all these things are only initial mistakes which will be reformed sooner or later and reader should be patient. As well, as all the people have to be common scholars first to become extraordinary ones, all states and their systems have to progress step by step and reach small improvements before they reach great ones. And England is not an exception.

A thorough study of Dickens' novels reveals the importance that is attached to childhood and its joys and sorrows. Truly Dickens is a master in handling the theme of childhood and his experiences in his childhood are reflected in the novels he had written. There must be a greater volume of writing about children in Dickens than in all the other Victorian novelists put together.

Novelist, short story writer, art critic, art historian, author of children's literature, professor, Mulk Raj Anand's contribution to culture and literature is enormous. In the form of books it is around 100 volumes of highly creative, as well as profoundly scholastic, works, all in English. Mulk Raj was a path breaker. He, in company with Raja
Rao and R.K. Narayan, inaugurated the age of what is labeled the Indian English - or the Indo-Anglian Novel. Mulk Raj Anand's *Untouchable*, was the forerunner of this genre, and the western literary circles pricked up their ears and eyes to the birth of this new writing. Mulk Raj was highlighting the life of the poor and the hapless in his country through his novels and short stories, and he enriched the English language by introducing into its body a mix of the Punjabi and Hindustani elements.

The class of society to which Mulk Raj Anand belongs must also have been responsible for endowing him with a great sense of compassion for the poor, exploited and downtrodden people. Anand's early life was lived in the midst of poverty and misfortune. It is possible that the suffering he saw and underwent in his childhood left a deep impression on him and later on reflected in his creative writings.

Mulk Raj Anand had miserable childhood that naturally bore tremendously on his works and ideology. Mulk Raj Anand, at the age of nine, lost his pretty cousin and playmate, Kaushalya - 'the first important crisis of his life' - came to entertain the gravest of doubts about divinity which in due course turned him into an atheist, undermining his faith in established institutions, religious, social or cultural. With the deep compassion for fellow human beings inherited from his mother, Anand set out on a quest of a social order, which would ensure justice, freedom and hope for them. He was deeply influenced by his mother, Ishwar Kaur, typically Indian, especially in her love, piety and innocence, lived her daily round of rituals, prayers and songs. His mother used to tell him stories from *Shastras* and epics in which gods and demons, evil and virtuous men embodied the moral forces governing man's existence. Anand got a scolding from his father, Lal Chand Anand, a craftsman in copper, silver and bronze, and an active member of the Arya Samaj, who rose through the ranks in the British army.

Anand was alienated from his father, who wanted to mould him according to his own image. Lal Chand's subservience to the British government worked like a cancer in his heart. His father insisted on an English education that would train him for a job in the government, marry a girl chosen by him and face the tedium of the so-called respectable life. He saw the World War I when he was nine years old. As a fourteen-year-old boy, Anand was a victim of General Dyer's flogging order in 1919. Thus a crusader against imperial oppression was born. He was not allowed to marry the Muslim girl he loved;
deep loss and guilt were added to despair when the girl committed suicide. However, Anand grew up in a small world materially poor, spiritually confined and limited.

His life was not a bed of roses and childhood was a curse for him. An early acquaintance with suffering prepared him to face the gross realities of life, which later on became the mainspring of inspiration for his creative writing. In the loving care of his mother, his days did pass smoothly; here we can compare Anand with Charles Dickens as regards to a miserable childhood. Dickens, Premchand and Mulk Raj Anand were brought up in the dark shadow of poverty and destitution. They protested against the prevailing evils, not because they were conscious about them as a writer of social novels but they themselves had suffered this agony that was later on reflected in their novels. Their novels are peopled with characters who are the most miserable victims of society.

Mulk Raj Anand selects a particular untouchable boy, Bakha, as the central figure of Untouchable and selectively narrates certain incidents that happen to him in a day's span. He suggests that the impact they have in effecting a gradual growth of the boy's personality and in producing in him an acute awareness of his low social status and the possible ways out of the situation. The very fact that Anand has chosen an untouchable as the hero, a boy from the lowest stratum of Indian society - ignored by his predecessors as an unsuitable theme for fiction - establishes Anand's fun faith in the dignity of man irrespective of caste and social position, a doctrine central to Anand's humanism.

The character of Bakha also illustrates Anand's concept of work as worship, his belief in dignity of labour, and the importance of developing man's personality as a whole. He does his work willingly and neatly. He has unconsciously assimilated the idea of devotion to his duty. Cleaning human excreta is regarded by many as a low and dirty work. But Bakha has no inhibitions and he looks clean and sensitive in spite of his work. In fact, the hard job has made him strong and well-built.

The most important doctrine of Anand's humanism that finds clear amplification in Untouchable is, however, rejection of casteism as a cruel evil, the practice of which results in suppression of untouchables, who are denied their fundamental right to grow into respectable citizens of society. These unfortunate men
are segregated from rural community, dreaded as lepers and treated most contemptuously because of the enormously useful work they do in tidying up the entire village as well as cleaning the dungpots of all castemen.

Lakha in the novel Untouchable, for instance, narrates how difficult it is for him in spite of his most pitiful, repeated requests - to fetch a doctor to attend his dying son, simply because he is a mere untouchable, worthy of only neglect and contempt.

Bakha, in fact, suffers no less. He is a fine boy-good, tender, and intelligent. But all the reward the society gives him is insult or injury, or a mixture of both. Though he is quite tired of his morning round of work of cleaning latrines, he goes out, at the instance of his father, to sweep the main road and the temple courtyard. It is, of course a welcome change for him - a change from his odorous world to a world of light and sunshine.

Bakha feels elated as he proceeds towards the gates of the town which offers him a gallery of colourful things - fruit-stalls, sweet-meat stalls, betel-leaf shops, and so on. Now he stops at a shop to buy a packet of `Red Lamp' cigarettes. He puts an anna [coin] on the board. The shop-keeper dashes some water over the coin, picks it up and throws it into the counter. Then he flings the packet of cigarettes at Bakha, “as a butcher might throw a bone to an insistent dog sniffing round the corner of his shop". (Untouchable, P.30).

A similar humiliating incident occurs a little ahead, in the main street. Bakha stands before a Bengali sweet-meat stall and asks for jilebis worth four annas. Feeling contemptuous about Bakha's low taste for cheap stuff, the shopkeeper weighs jilebis with great alacrity and hurls the packet at Bakha who catches it like a cricket ball. To Bakha's annoyance, this shopkeeper also splashes water on the coins to purify them.

Then a really serious incident - or accident - happens. Just when Bakha is walking along the street, happy and elated to be in a world of colours and pleasing smells, he happens, all inadvertently, to 'touch' a Lallaji. This draws out an endless torrent of vulgar abuses from the `touched' man. Though Bakha did not intend to pollute
the Lallaji, the row attracts a big crowd and Bakha becomes the centre of recrimination from several on-looking high-caste Hindus.

Bakha, in the novel, feels sorry and begs Lallaji's pardon. The Lallaji and the crowd continue to scold him mercilessly. Bakha is confused, paralysed, and feels like collapsing. Meanwhile, encouraged by the crowd, the 'polluted' man deals resounding slap on Bakha's cheek. Bakha stands aghast, his turban fallen on the ground and his poor jilebis scattered in the dust. A tongawalla tries to console Bakha, who moves on, his eyes filled with the fire of vengeance, and his frame burning with rage and horror. All on a sudden he realizes his position in the world.

All of them abused, abused, why are we always abused? [...] Because we touch dung. It is only the Hindus and the outcastes who are not sweepers. For them I am a sweeper - Untouchable! Untouchable! Untouchable! That's the world! I am an untouchable! (Untouchable, P.38).

Mulk Raj Anand, in the novel Untouchable, portrays another incident of Bakha's humiliation. He reaches the temple courtyard full of all manner of men and women, singing and chanting the several names of gods which he can hardly comprehend. However unable to suppress his curiosity, he goes near the temple-door and catches just a glimpse of the dark sanctuary and its idols. He is moved by the chorus of the devotees. But the next moment he is stunned to hear the priest shout: "Polluted, polluted". The whole crowd takes up the cue and starts shouting the same words. Bakha is unnerved. Anand vividly pictures what would be Bakha's predicament and reaction.

Another torrent of abuses overpowers him. As if all this were not enough, another priest shouts now from near the temple that he too has been polluted, more severely so because he has been defiled by contact of Sohini, Bakha's sister. As Bakha manages to take Sohini away from the courtyard, she tells him how the priest had made improper suggestions o her when she was cleaning the latrine and held her by her breasts. Bakha is furious that the Brahmin dog should be vile enough to accuse: his sister of polluting him when he had actually tried to seduce her. He feels like going and killing the priest, but Sohini restrains him and persuades him to get out quietly from there. It appears as though Bakha has to live on insults.
After sending his sister home, Bakha goes to the silver-smith's lane to fetch food. There an orthodox house-wife is mad with fury that Bakha has defiled her house by contact. She promptly scolds him profusely and hurls some chapatis down from the fourth storey of the building. Down they come and fall on the dusty road. Bakha picks them up and walks off with disgust overwhelming him.

Yet another incident sours the boy's mind. In the evening he goes to play hockey. The match between the 31st Punjabis and the 38th Dogras remains incomplete because the little son of a Babu, an eager spectator of the match, is badly hurt. When Bakha carries the child to his home the Babu's wife is angry with him for he has touched and polluted her son. She even thinks that Bakha himself has hit her boy and so abuses him vehemently.

All these incidents reveal how unjustly the untouchables are treated by Caste-Hindus. The climax of the novel Untouchable, the incident wherein Bakha 'Touches' the Lallaji, is especially significant, for the slap dealt on Bakha's face is symbolic not only of all the cruelty to which untouchables are subjected, but of the scornful treatment meted out in the under-privileged all over the world, as, for instance, the negroes in the U.S.A.

Untouchable indicates how man's cruelty to man in the form of caste-hatred and oppression results in the unspeakable misery of innumerable untouchables in India.

Meenakshi Mukherjee classified the novels written between 1920 and 1950 into two categories - the novels of existence and destiny and the novels that deal directly with the national experience which analyse the cause and effect of man's problem in the present society. All of Anand's novels belong to the second category. His novels are typical products of the thirties in that they deal with the nationalistic movement, using its experience as the background to a personal narrative. Anand, in his Apology for Heroism, bemoans;
If this is humanism, this humanism does not rest on a Divine
Sanction, as does the mystical humanism of Gandhi and Tagore.
But puts its faith in the creative imagination of man in his
capacity. to transform himself [...] and raise himself to tremendous
heights of dignity. (P.96)

Mulk Raj Anand satirizes the misuse of eastern humanism right from the
childhood to adulthood. While Dickens' presentation of children occurs with lawful
support, Anand exhibits them with realistic presentation. Both the novelists are critical
of the society in which they also lived and experienced the various ways of non-
humanistic tendencies of the humans towards their components.

Mulk Raj Anand's heredity, social milieu, his education, the books he has read
and the people he has moved with, shaped his mind and making of him as a novelist. His
concerns for the sufferings of the Indian masses have been the main focal point in his
novels.

Mulk Raj Anand's Untouchable describes an eventful day in the life of Bakha,
a young sweeper living in the outcasts' colony of a North Indian Cantonment town. The
narrative begins with a description of the outcasts colony, a group of mud-walled
houses outside the town. The central character of the novel, Bakha, a sweeper boy of
eighteen is waken up early in the morning by his father Lakha so that he may begin daily
routine work of cleaning latrines.

A number of things happen to Bakha on this one day, all of which contribute
slowly to the changes in his spirit. He goes into town to sweep the gullies in exchange
for food. He chances to jostle a little Hindu merchant, and is slapped and abused. A
priest tries to seduce his sister Sohini, and when Bakha peeps into the temple: to see
what is happening, the Brahmins scream, "Polluted! Polluted". His father tells him how
once when he, Bakha, was ill with fever, he couldn't go into the Chemist's shop to buy
medicine for fear of defiling the place, and had to stand by the roadside, imploring
passers by to fetch it for him.

But in the midst of all these brutal setbacks, Bakha keeps on meeting people
who have what they think is a solution for the caste problem. First, an English
missionary tells him that Jesus does not recognize caste and that he died especially that untouchables like Bakha might be forgiven. Bakha, not able to comprehend what the missionary has said, hangs about in the hope of getting a pair of white trousers. But unfortunately with the arrival of the missionary's wife, he is scared and runs away from the scene. Bakha gets mixed up with the crowd waiting for Gandhi, and is impressed where he overhears people say that Gandhi is a saint; an incarnation of Vishnu and Krishna. Gandhi says that the sweepers are men of God and must keep themselves pure by eating only the right food and refusing the leavings of others. Bakha is more confused than ever, since if he were to refuse the food thrown to him for latrine jobs, he should starve. In the crowd however, he hears a poet's remarks that water-closets and a proper drainage system would simply eliminate the whole problem of untouchability. Bakha, finally returns to his home thinking about this as wonderful machine that "...can remove dung without anyone having to handle it." (Untouchable, P.176).

The novel Coolie is the story of Munoo, a fourteen years old hill boy, who is forced to leave his idyllic village in the Kangra Valley so that he may work and see the world. The first contact with reality shatters his dreams. Arriving in the house of a minor bank clerk, he falls foul of a shrewish and vindictive housewife, and before he flees from his employers' frenzied rage, he has relieved himself near their doorstep and thereby lowered their social prestige. He next finds himself in a primitive pickle and jam factory, hidden away among the reeking lanes and dark alleys of the feudal town of Daulatpur. The proprietor who has befriended him is bankrupt by the thievery of his partner and hurled back into the ranks of the labourers from where he had sought to rise. Out on the streets again, Munoo becomes a coolie, facing desperate competition from other coolies for a chance to serve as a beast of burden. From this struggle he is rescued by an elephant-driver in a circus, with whose help he reaches Bombay. In Bombay he attaches himself to a vagrant family and becomes one of the workers in a cotton mill. He sweats to earn his bread in appalling working conditions, living in leaky straw huts and, when those are washed away by the monsoon, in dilapidated insanitary tenement houses. He makes new friends. He has his first glimpse of the life in the red-light district and witnesses a Hindu-Muslim feud instigated by the factory bosses to break an impending strike.
Though Munoo's expectations are extremely modest, he is forced by poverty to be pulverized at the age of fourteen itself. His only prayer is “I want to live, I want to know, I want to work.” (Coolie, P.183). The final act of Munoo's tragedy commences when Mrs. Main Waring, whose car knocks him down to Simla, as she wants a servant, his own wishes in the matter being, of course, of no consequence he joins her household. “A deep rooted feeling of inferiority to the superior people who lived in bungalows and wore angrézi clothes.” (Coolie, P.257).

Khan observes:

It is not fate or Almighty who is responsible for the tragedy of Munoo, the hero of the novel, but the society in which he is brought up. He is a victim of social forces in his life like the tragic heroes of the great novelist Galsworthy. Munoo, the hero of the novel is a universal figure who represents the miseries of the poor and the down-trodden. Social forces of exploitation and poverty determine the life of Munoo in the novel. (Mulk Raj Anand's Coolie: A Critical Study, P. 183).

The central theme of the novel is the exploitation of a poor boy by the different forces in the society supported by Indian social rigidity. There are two types of exploitations in general - social and economic. In the former the novelist deals with religious, sexual and domestic exploitation and in the latter, he deals with the feudal, capitalistic and industrial exploitation.

Munoo, an orphan, naive hill boy of hardly fourteen is compelled to move from place to place against his will in order to earn his living. His father dies of the feudal exploitation and mother of poverty and hunger. An orphan faces domestic exploitation at the hands of his uncle and aunt. They find their nephew, fourteen year old boy, old enough not only to earn his own living but also to support his uncle who works as a ‘chaparasi’ in one of the banks in the town. They send him to work as a servant in a middle class family in a small town. Here he is exploited by the wife of his master. She treats him like an animal and other members of family treat him like a monkey; an instrument of amusement. In one of such entertaining act in the role of a monkey he bites the daughter of his master. Nathoo Ram, the master considers it as a sexual assault on his daughter and beats him mercilessly. Munoo can no longer bear the cruelty and slips out of the house.
Munoo’s saga of miseries begins with the feudal exploitation. As an orphan he faces domestic exploitation at the hands of his aunt and uncle. Then he is exploited by his master’s wife. In a pickle factory he faces industrial exploitation. He is compelled to work for eleven hours a day on meagre wages. In the cotton mill he faces, with other workers, the capitalistic and colonial exploitation. He faces religious exploitation in the form of the communal riot at the end of his Bombay phase. The communal riot can be called a form of capitalist exploitation, because the employers engineer the riot in order to suppress the workers’ strike. They use the blind faith of the workers as a weapon against themselves. The poor coolies and the wretched destitute are victimized. In the final stage he faces physical as well as sexual exploitation by his master. The graph of his exploitation goes up with every phase of his life.

Anand has used his protagonist in most of the novels as his spokesperson but in Coolie he uses a minor character as his spokesperson. Munoo, being a child of fourteen cannot serve as the writer’s mouthpiece. Anand instead uses a union leader Sauda to give way to his views on the plight of the labourers. Anand poses some genuine problems of the poverty-stricken people through him. By presenting the Charter in which the expectations of the workers from the owners of the factory are given, he tries to show the difference between the rules and the realities. The Charter says that the workers are human beings and not machines. They live in and should be saved from the clutches of the moneylenders. But exactly opposite things happen. The foreman of the cotton mills appoints all the labourers on commission. They are offered such huts to live in that they do not have even essential amenities. Almost all the workers of the factory are indebted to their foreman, pathans and grocers. The interest rates are so exuberant that the maximum part of their meagre wages goes to pay the interest. Anand wants to express his anguish and anger towards such capitalist exploitation.

Though there are laws against such exploitation the rulers are always on the side of the exploiters. Anand shows his anger towards the administrators through the incident of Seth Prabha’s arrest and the inhuman treatment given to him. The police arrest him without warrant and torture him, so as to make him admit the crime which he has not committed. The brutal treatment breaks the kind hearted person not only physically but also spiritually.
Though there is a law against the child-labour, children are openly exploited in the capitalistic society. They are compelled to work under inhuman and unbearable conditions for long hours on paltry wages. What Premila Paul says in this regard is Anand’s intention too. She says, “It is a noxious practice almost built in a capitalistic factory framework” (Paul, P.48). Anand wants to lay bare the social evil of child-labour through the tragedy of Munoo. When Anand was asked by Girija Priyadarshani in her interview with Anand in 1988 about the solution on the problem Anand had answered that labour problem can be solved neither in the British capitalistic manner nor by resorting to communism. It can be solved only by democratic socialism to which he calls a socialist participatory democracy.

K.R. Srinivasa Iyengar reflects his impressions about this novel Coolie as follows:

If Untouchable is the microcosm, Coolie is more like the macrocosm that is Indian society: Concentration gives place to diffusion and comprehension, with several foci of concentration. Coolie is verily a cross section of India, the visible India, that mixture of the horrible and the holy, the inhuman and the humane, the sordid and the beautiful. (Indian Writing in English, P.340).

Finally, he is knocked down by the car of an Anglo-Indian Woman who takes him to Simla as her servant. Here he dies of tuberculosis, which is aggravated by his having to pull rickshaw for his mistress. Watching the peaceful hills and valleys he had abandoned the plains.

The novel Two Leaves and a Bud is the tragic story of Gangu, a Punjabi peasant. He loses his ancestral property owing to debt and is compelled in old age to indenture himself, his wife and his two children as labourers in a British owned tea plantation in far-off Assam. Little does he know that he is only jumping from the frying-pan into the fire. After being fleeced by the Indian money lender Seth Badri Dass, he is now going to be thoroughly exploited by the whole capitalistic machinery geared up in the Macpherson tea estate in the Assam Valley.

Gangu is allured to the plantation by the fabulous promises made by Sardar Buta who recruits labourers, the greatest temptation dangled before the victim being the
possibility of receiving a plot of land free of charge - a temptation which the peasant with his roots firmly embedded in the soil can never resist. Once he reaches the Estate, the promised land too turns out to be a prison with no bars but "nevertheless an unbreakable jail". Being paid very meagre wages, and compelled to live in unhygienic conditions and under nourished, Gangu and his wife fall a prey to disease. Eventually Gangu's wife passes away unable to bear the agony of the disease, malaria. As if the cup of misery of Gangu is not enough, Leila, daughter of Gangu found picking the tea leaves along in a bush falls in the lewd eyes of Reggie Hunt, a womanizer working as Assistant Manager in the estate. He chases her and tries to rape Leila and when Gangu intervenes Reggie shoots him down and flees the place. Gangu comes to the plantation to start a new life; but he ends up by losing his life. Pilgrimage of suffering on the earth being over he leaves the world.

Anand's presentation of the pitiable plight of the child-rejected, maltreated, exploited and castaway in perpetual but vain conflict with injustice and brutality is not only touching but also convincing. The cruel and wicked propensities of the adult world are the direct cause of the untold sufferings of almost all the child heroes of Anand. Various sorrowful experiences, experienced by these hapless urchins, inflicted by the individual and systematic exploitation prove, beyond doubt, that the society is but an ogre. Intolerably painful physical torture and starvation or under-nourishment are so powerful as to force upon these children a premature adulthood and they become what Collins calls "miniature adults" (P.188).

Oppression threatens in various forms resulting either in their death or leading them close to death. The inimical adult-world, by being uncomprehending and indifferent sees to it that even their basic needs remain unfulfilled. They are thus left with no alternative than tending for themselves. The total denial of love and affection by their parents or guardians throws them into their own word of loneliness where they eternally crave for the unavailable love and affection. The plight that is common to all of them is that they are all deprived and denied of the stability of a loving home. "The one adjective that applies to all of them, comments Frank Donovan, "is pathetic" (P.15). the central role Anand offers to children in his novels is not just to satisfy his own moral and aesthetic
purpose but as Joseph Gold points out, “to expose and explore the inadequacies of those who are alienated or threatened by children” (P.9).

Dickens was the first novelist to introduce a child as the hero in his novel Oliver Twist in the first half of the nineteenth century. Kathleen Tillotson gives all admiration for his successful attempt and comments that “to make a child the centre of a novel as distinct from a (romantic) tale for children was in 1837, almost unprecedented” (P.8). Coolie published almost a century after Oliver Twist, created a stir in the literary world and the discerning critics soon recognized in the author of the novel another Dickens.

But Anand’s passion for orphaned and oppressed was rendered into artistic reality even before this. His first short story The Lost child traces the loneliness and desertion of an orphan child. It’s a metaphor of all innocents suffering in a world of adult-wickedness. His first novel Untouchable shows his passion being turned into genuine compassion for children. It is a tragic tale in which the ossified ritualistic tradition of Hindu hierarchy stands up against Bakha, a sweeper boy and is not all ready to offer him any opportunity for his survival as a human being.

“A prose epic of modern India” [P.356] as it is described by K.R. Srinivasa Iyengar, it is perhaps the pathetic plight of Munoo, an orphaned hill-boy in his teens, at the hands of exploiters who shamelessly exhibit their greed and mercilessly decimate his in nonce and zest for life. Invariably in all of these fictional narratives, the loneliness of the child is an integral part of Anand’s compassionate humanism in a vivid and clearer way. Discerning their oppression as a kind of conflict between the selfish and self-centered adult-world and the helpless and lonely world of children he skillfully strikes at the very root of the heartlessness of the adult-world which hinders the growth and happiness of ill-fated children like Bakha and Munoo. Thus in his first two novels, Untouchable and Coolie-Anand maintains the ogre-figure of the society as the focal point.

Both Charles Dickens and Mulk Raj Anand trace the life of children by mixing their childhood in their respective novels, having children as prime characters. Though the concentration of Charles Dickens is all type of children, Mulk Raj Anand cares alone the downtrodden. The children of Charles Dickens are destitutes, orphans, and left outs but Mulk Raj Anand's children are untouchable and downtrodden. Children are instinctive
having strong imagination. They have both a sensitive and sensational nature. Charles Dickens children see life with no logic or philosophy. They view it blindly and passionately with curiosity and suspense. This shows that Charles Dickens has a thorough understanding of children. The child characters of both the writers have left an inedible impression on the minds of the readers. Charles Dickens’ children are the victims of industrialization where as Mulk Raj Anand’s children are the victims of both imperialism and casteism. No writer’s child is born with silver spoon in his mouth. So they faced a lot of humiliation and suffering during their childhood which in disguise has helped them to understand what life is and to face it boldly.