CHAPTER III

FAMILIAL RELATIONSHIPS IN CHARLES DICKENS' AND MULK RAJ ANAND'S NOVELS
The plot of every work of art revolves around a family and society. In depicting the life of people in families in society, the author introduces innumerable characters. These characters belong to different sections of the society. The background of a family is the first major thing that influences the characters. In showing the family relationships the authors have the tendency to introduce the relationships between siblings, mother and child, father and child, husband and wife and also about the extended family.

There are many novels like *Pride and Prejudice*, *Emma*, *Mill on the Floss*, *The English Teacher*, *The Mayor of Casterbridge*, *Sons and Lovers* and the like which have portrayed the family life in a tremendous way. Portraying the family relationship is one of the chief characteristic features of literature and thus it also gets popularity and readership around the world. The reason being that the family is the first and perhaps the most enduring context for growth. The family serves as the primary agent for socialisation and provides a major context for adjustment. Everybody is a part of the world in which they live.

Family is the first place where one can learn to live and make adjustments by means of identifying with models, accepting values, developing affection and eventually distinguishing one's own values and goals. It is within the family group that everyone's behaviour, ideas, thoughts, emotions, feelings and fantasies affect the lives of those with whom they live with. The family serves as the socialisation agent, provider of care and model for invitation and identification.

In projecting the familial relationships the writers generally pinpoint the necessity of understanding and harmony among the family members and their adherents to religion or caste and following of culture, regardless of whether it is a joint family or a nucleus. In every family the members have to share their joys, sorrows and anxieties of their family life. When there is unity among the members of the family, it builds up strong relationship, sustains family relationship and heals all the bitter experiences through sense of love, devotion and loyalty. The power of family love leads to reunion and healthy atmosphere in a family.

Family relationships are given significant attention by Charles Dickens and Mulk Raj Anand in their novels. Though they belong to different continents and periods,
their novels abound in family relationships. In presenting the familial relationships both the authors have given much importance to love, understanding, unity, sacrifice, cooperation and trust.

The typical Dickensian world presents a morbid and dark realm populated by waifs, orphans and the unprivileged who have either lost their parents or have been born out of wedlock. These miserable beings are engaged in a bitter struggle to gain entry to the sophisticated world for a just and honourable living. They fail to understand why they are labelled as ‘outcasts,’ and why they are kept out of the doors of the world of comfort and happiness. They feel that somehow they are unworthy of this world, but do not know why it is so. Deprived of family vocation and community, they regard themselves as unfortunate and derelicts of society. They find themselves in a world of filth, evil and degradation without apparently any willingness to be there and without any fault of theirs. In nearly all his novels, Dickens deals with children who are pure and innocent and who seek an exit to the life of shame and misery. They consider themselves misfit in the underworld of crime and endeavour to escape from it with their innocence intact and their personality untainted. These children are shown as embodiments of patience and endurance.

_David Copperfield_ is remarkable for its scathing attack on the sordid wretchedness of David Copperfield’s neglected childhood. Hugh Walker rightly comments that, “the pen which wrote _David Copperfield_ was often dipped in his own blood.” (_The Literature of the Victorian Era_, P.468). Dickens’ entire life was an attempt to blot out the agony he suffered as a child though the effort undoubtedly involved some powerful repressions. One of them was to keep mum about the blacking warehouse incident. But his secret came out at times, for example, in _Oliver Twist_ and _Nicholas Nickleby_. May be, he exaggerated the whole situation, but for his young mind his hell seemed unforgettable. Later, when once he had opened up to Forster, he had this urge ‘to share his emotions with his readers’.

Dickens’ novel, _David Copperfield_ is considered to be his own semi-autobiography. Dickens never forgot that he was a journalist and majority of his works were published in serialized form. In his Preface to the novel, Dickens says that David is his favourite child. Autobiographical elements are perceptible especially in those chapters
where the author depicts David's life in the service of Murdstone and Grinby. He remembers these days with great bitterness. Because the novel is very extensive, the range of the topics connected with society is quite diverse and not always concerned with the children only. He not only criticizes institutions, but also the prison system and justice in general. What is new in this novel is the topic of school education that has not been mentioned in *Oliver Twist*. Another theme, which is more elaborated here, is the issue of emigration and a possibility of a new life. Nevertheless, in both the novels, the writer is sharp but a non-violent critic.

At the outset, David is shown sharing the warmth and happy atmosphere of the love of his mother Clara and his maid-servant's Peggotty. This is perhaps one of the major differences between Charles Dickens and the life of David Copperfield. Dickens had a large family, whereas David is portrayed as an only child, born after his father's death, and whose mother, too, eventually dies by the time David is nine. This denotes that the novelist endeavoured to play down the importance of family relationships, and that his novel would have little in common with such novels as *Sons and Lovers* by D.H. Lawrence, *Fathers and Sons* by Turgenev, or *Absalom, Absalom!* by Faulkner - the very titles which caution the readers as to what their themes are going to be. Dickens, instead of writing about normal family ties, would rather write of children without parents. It is, as Aunt Betsey says, 'Mr. Dick's allegorical way of expressing it - the figure or the simile, or whatever it is called, which he chooses to use'.

Charles Dickens represents the world as a place where normal family relationships are non-existent, and tries to arouse the readers curiosity as to what could the desires and aspirations are of such a child and man. What in reality does the orphaned person aim for? Primarily, he craves for warmth, love and affection to compensate for the mother he has been deprived of, and security and guidance to compensate for the father he has lost. A step-father can never be a substitute for a child's father, and David takes an instant dislike to him, for Mr. Murdstone symbolises the cruel face that life had come to wear for the child, torn from his paradise and condemned to humiliating slavery. Mr. Peggotty is the nearest to being the most ideal paternal figure in the novel. But David has no one on whom he could lean on for paternal security. Micawber, where David stays as a member of his family for a brief period, falls short of his expectations, and Murdstone is a tyrant.
He has the feeling that fathers ought to be a protection against the world and that mothers ought to be a solace for the injustice life. So, he finds substitutes. When David is seventeen, he remarks: "... how best I was in having such a friend as Steerforth, such a friend as Peggotty and such a substitute for what I had lost as my excellent and generous aunt." At a later stage he addresses his aunt as "my second mother," who readily provides shelter to him at Dover where the despairing orphan at last finds a home after his weary and lonely pilgrimage; it is she who educates him and gives him tips to get along wisely in the world. David relaxes here after having undergone the agony of his home where parental love meant only indifferences and neglect.

But, in reality, David is constantly on the lookout for his 'second mother,' who is effective and satisfactory. His annoyance with his mother is probably Dickens's own revulsion for his mother. With this search for an adequate person begins his love life which gains more significance as the plot moves on than the other features of his entrance into the world (his jobs, for instance). This could be due to the reaction of an intelligent, sensitive child to parental rejection and this leads to his association with Dora, who is an exact replica of the little, spoilt child-wife-his mother. Dora, a doll-like girl, has all the fractions and limitations of his mother, and was modelled upon Maria Beadnell. There is a school of criticism which lays emphasis on the fact that the 'real' moral of the novel is to be interpreted in the 'mistake' David commits in marrying Dora, which, in essence, is due to his undisciplined heart.

David is very helpful to others. He is a dependable friend. While living with the Micawbers, he helps them to sell their belongings in order to pay their debts. Even when they are in prison, David makes it a habit to visit them daily and help them in his own small way. Similarly, he goes to Peggotty, his nurse, when he hears that Barkis, her husband, is seriously ill, and after his death, helps her to put her affairs in order. He is grateful to his aunt, and when she is in financial difficulties, he at once offers to cancel her articles so that he may return the thousand pounds that she had invested for the purpose. He then works hard, takes up the job of a Secretary, learns shortened, and in this way, does his best to become independent and lessen the burden of his aunt.

David's ambition was to get education, grow into a cultured gentleman and become an author. He suffered a lot when he had to take up menial jobs of cleaning
bottles. In order to realise his aim in life, he had to face a lot of struggle. He ran away from his step-father's house; he ran away from the low type of work he had to do; he studied hard, and with his hard work and devotion he got success. He was indeed a self-made person.

Characters in *David Copperfield* had immense variety and vitality. They are drawn from various walks of life and from all levels of society. They have been visualised vividly and distinctly. This remarkable vividness arises from the fact that, this being an autobiographical novel, the characters have been drawn, and the world has been looked at, through the eyes of a child, David. Now a child's imagination tends to exaggerate any peculiarities that happen to impress it. Hence, it is that particular oddities in dress, character, physical appearance, speech and manners, have been exaggerated and the gain in vividness is enormous. As usual with Dickens, in this novel also, the eccentric and odd characters are more vivid and life-like than the normal characters. Of the female characters, Agnes, Dora, etc. remain thin and shadowy, while the eccentric Betsey Trotwood is remarkably alive and distinct.

The general impression one gathers at the Dora-David episodes is that though the tone is affectionate and warm, it is far from being sentimental. G K Chesterton rightly remarks: "if sentimentalism be held to mean something artificial or theatrical, then in the core of his character Dickens was the reverse of a sentimentalist." (*Appreciation and Criticism of the Works of Charles Dickens*, P.205). It is easy to dismiss David's ravings for her as infatuation; but it is essential to realize that in actuality Dickens is mocking himself and the whole cult of romantic love, for soon David realizes that the marriage is a farce. He cannot accept her as she is, nor can he coerce Dora into being something else. So, comes the resignation, the acceptance of "resolving henceforth to be satisfied with my child-wife, and to try and change her into nothing else by any process." (*David Copperfield*, P.495). The only course open is to make her die, and so she dies. The event seems to be quite unreal.

Critics have found the first few chapters of the novel concerning David's early childhood as the most admirable and outstanding. On the other hand, some of the Dickensian critics have put forward the view that *David Copperfield* "is a dim, vague uninteresting and slightly incoherent figure." (*Dickens, The Novelist*, P.317). Stephen
Leacock even writes that “there is, so to speak, no such person. David is merely the looking glass in which we see the other characters, the voice through which they speak.” (Charles Dickens, His Life and Work, P.121). But Dickens has certainly made his hero, at times, identical to his own personality. While reviewing his love-life, it will be in context to remember that Dickens was not a satisfactory husband. Similarly, David as a young husband is as ill-equipped for the part as his creator proved to be. What results is an undisturbing account of an unfortunate marriage - there are no mudslinging, no despair, only immense generosity on both sides, with Dora willingly bequeathing her husband to “the real heroine” (“She made a last request to me,” Agnes recalls after David, a widower, and now unblended finds her conveniently still unmarried and proposes to her, “and left me a last charge...that only I would occupy the vacant place” (David Copperfield, P.468). The Agnes episode is rather low-keyed as Agnes has only to wait around until David proposes. Unlike Dora, she is not visualized. Dora had a pretty ‘shape’ and beautiful hair; while Agnes’s strong assets are her real-life father, a kind of substitute husband. After the death of his child wife Dora, David accepts Agnes, the “wife-child.” The novel gives no indication that the relationship will ever grow like that of the adults.

With Dora’s death, Dickens has to bring the novel to its climax. The adult David realizes that he has to make some adjustment in order to consolidate the happiness of his young world when he becomes aware of the fact that happiness is still far from perfect and ponders over the reasons responsible for the present state of affairs. Even where love is concerned, he accepts the fact that happiness lies in making some sacrifices, all for the sake of making the marriage a success. David resolves, like his creator, to rise in life; and so he teaches himself shorthand and soon becomes a successful novelist. Towards the end of the novel, being fully satisfied with the turn of events, David becomes more of an observer than a participant, which is but natural as he has now become mature and therefore less intensely interested in his surroundings than in his childhood when every minute event affected him personally. But there comes a drastic change in the adult David.

As he grows up, he starts ill-treating even those people who came into contact with him during his maturing process, and this is certainly not the least reminiscent of Dickens. David’s blindness to the feelings and sufferings of his near and dear ones shows that he turned a deaf ear to their agony evoked by his words of harshness and careless
attitude. In spite of this trait, the grown-up David retained his sensitiveness, which, like the novelist’s was quite vivid, and on a few occasions, it even appeared effeminate in its nature and expressions. This could be ascribed to the fact that the child grew up in an atmosphere which was essentially dominated by females. And though he settles down happily enough in the bedroom of Aunt Betsey’s cottage at Dover after the flight from London, the boy is reminded of a world outside his window: “I prayed that I might never be houseless anymore and never might forget the houseless.” Surprisingly enough, David forgets this vow of never forgetting the houseless, while Dickens remembers it in many novels like Oliver Twist, Bleak House and his Christmas stories such as “The Chimes.” But in David Copperfield not much attention is paid to the poor. Also, its lacks in the savagery which Dickens customarily employs in attacking social evils. This is chiefly because David, rather than Dickens, reports to the readers his impressions. It is because of the use of the first person narrative that the novel possesses a uniformly pleasant tone.

Great Expectations is a grim novel centring on a single entity - Pip, its hero. All action is diverted towards him, be it his relation to the social world, or his heart break, his rejection and later acceptance of a fellow being, and finally his triumphant achievement after many bitter trials. Through all this, he learns the inevitable truth, namely, not to trust in the surface illusions of class and creed and to be content with one’s basic inborn personality. The only thing that eventually survives is the affection of those who care, not for what one aspires to attain, but for what one is. Gradually, Pip learns that his concept of the world is all wrong and he himself is at fault. And with him, Dickens, too, reaches the conclusion to this effect. That is the major difference between David and Pip: “...whereas, in the earlier novel (David Copperfield) Dickens was concerned to defend himself against a world he felt had been unfair to him, in Great Expectations he puts Pip on trial and finds him sadly wanting.” (A Reader’s Guide to Charles Dickens, P.222). The novel is akin to David Copperfield in other respects; for one thing, it is entirely in the first person; and secondly, it is replete with events drawn from its writer’s childhood and youth. That the autobiography is treated in a unique manner in the novel is a different matter altogether. Here his psychological and moral introspection are highlighted to a greater extent than recording authentic events related to the novelist’s life.
Great Expectations is the story of a young boy’s development from the moment of his first self-awareness to that of his mature acceptance of the human condition. Great Expectations belongs to that area of development wherein plots describe a young man’s progress from the country to the city, ascending in social hierarchy and moving from innocence to experience. Pip achieves his ‘expectation,’ renounces his very origins, and though he rises socially, he loses his moral values because basically he cuts through calculations rather than through instincts. Finally, his career ends in a sudden fall which could be termed as a redemptive suffering which leads to a long coma due to an attack of brain fever. This illness is a symbolic death for him. But he manages to rise from it and the novel ends from where it began. Pip returns to his birth-place, abandons his false and vain expectations accepting the limitations of his ‘conditions, and regains some of his lost innocence.

Some of the most poignant scenes in the Great Expectations are the opening ones, which describe the atmosphere in which Pip grows up. He is introduced as ‘a small bumble of shiver’, alone in the graveyard; and this is followed by the terrifying intrusion of the world of active violence and fear as the convict seizes him. Then one can see the household at the forge, where he is made to feel guilty and ashamed of his very existence; the Christmas party at which he is rebuked and bullied by his elders; his treatment at the hands of the hypocritical Pumblechook; his introduction to Estella who calls him coarse and common. Pip’s agonies as a child are perhaps even more trying than those of David Copperfield. Dickens knew that in children there is nothing so finely perceived and so finely felt as injustice, and looking back on his childhood. The atmosphere of the first stage of Pip’s expectations is predominantly that of depression, alienation, and isolation.

The young Philip Pirrip, nicknamed Pip, an orphan like Dickens’s other child characters, is acutely deprived of the bliss of childhood, “... the period when the world and the self are identified, and the parents are seen as benign gods whose care and whose overlooking judgement protect and justify the child.” (Charles Dickens: The World of His Novels, P.251). The novel is the child’s fantasy, a kind of fantasy that all lonely children lacking in care and bereft of parental love, have lost in the powerlessness of childhood. It is a fantasy of sudden transformation where the unattainable desires and the yearnings are magically fulfilled without any effort or achievement. Pip does not, at any stage of his
expectations, know what exactly he is doing; he hankers for the unreal, and in doing so betrays his own innermost requirements. His is a case of self-deception, which merely provides him with adequate rational assistance to justify him in doing something he truly intends to do, with or without that self-deception: “All other swindlers upon earth are nothing to the self swindlers, and with such pretences did I cheat myself”. (Great Expectations, P.213).

With such high hopes, the child naturally feels claustrophobic in the menial home of his sister, Mrs. Gargery, and her black-smith husband, Joe. Under normal conditions he should be apprenticed to Joe, living out his days working at the forge, marrying in due time Biddy, a little girl as socially low as he. But, one day, Pip comes across in the churchyard on the marshes an escaped convict who is cold, hurry and weary. He is the embodiment of all that a weak and lonely child dreads in the adult world, a ghost from the graves threatening him of dire consequences if he defied him. This is the crucial point, the essence of the novel; Pip is totally held captive by the convict Magwitch and in a flash his world turns upside down. In sheer terror, he procures food from his sister’s larder and a file for his leg irons from Joe’s forge. The man is soon recaptured and Pip’s childhood passes in the village, diversified only by two major events. One is his visits to “Satis House” - enough house, a name given by the man who built it because of his boastful proclaims that any person residing in it would never aspire for anything more - where Pip comes into contact with Miss Havisham, a rich, old eccentric lady, and Estella, a beautiful and vain girl as cold and distant as the star whose name she bears.

All the while, Pip is influenced by Miss Havisham who enables Pip to have a glimpse of society beyond his previous life, and this makes him aware of his common origins. She forces the notion on Pip that she alone is destined to remove him from his class. And he is duped into believing her. She willingly allows Estella to fascinate him, and this is only an initiation of Miss Havisham’s revenge upon society. This destructive stage of the hero, which is going to prove so fatal to his being, finally ends with the appearance of the lawyer Jaggers, who is incidentally Miss Havisham’s lawyer, too, with the news that an anonymous patron is making his fortune and henceforth he can live the life of a gentleman. Pip now gets a chance for his “great expectations.”
Though many aspirations of Pip are gradually fulfilled, he is forced to undergo the accompanying agony, with his share of success. Thus begins the stage of Pip’s disappointment. He has to witness the mercenary marriage of his beloved Estella to a rich aristocrat. Pip, after an illness, is contemplating marriage with Biddy, but discovers that she is already wedded to Joe. The tale ends with Pip having no alternative but to settle down with Estella, a widow, whom he encounters after a gap of years. Obviously,

The story is, then, a fairytale, with a terrible ogre, Magwitch; a wildly eccentric fairy godmother, and exquisite princess, and a sudden magical, travels formation But it is not only a fairy tale, for it is set in a moral universe. (Paul Pickerel, P.161).

In the novel *Great Expectations* there are diverse male characters that are positive as well as negative. One would like to concentrate on Joe Gargery, Abel Magwitch and Compeyson. Joe Gargery is a village blacksmith. He appears to be outside the ordered and conventional society because his world is based on simple love and friendship. “He [is] a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow - a sort of Hercules in strength, and also in weakness.” (P.9). He is a Christian. He is simple and uneducated. His simplicity and lack of formal education is also shown in his special language which he uses. But his opinions are cleverer than of those who are educated and rich. He is Pip’s adviser and Pip respects him. When Pip tells him that all what he has said about Miss Havisham were lies. Joe responds: “There’s one thing you may be sure of, Pip, [...] namely, that lies is lies. However they come, they ought not to come, and they come from the father of lies, and work round to the same. Don’t tell no more of ‘em, Pip” (P.67). Simple Joe teaches him more by few kind words that Pumblechook or Mrs. Joe by shouting and physical punishments. When Pip is unhappy about his lack of education he advises him:

[...] you must be a common scholar a fore you can be a on common one, I should hope! The king upon his throne, with his crown upon his end, can’t sit and write his acts of Parliament in print, with the alphabet - Ah! [...] if you can’t get to be on common through going straight, you’ll never get to do it through going crooked. So don’t tell no more on ‘em, Pip, and live well and die happy. (P.67).
This idea is central to the novel *Great Expectations*. Joe considers Pip's desires and fantasies as lies. This suggests that desires and fantasies can be lies and in the case of Pip it is later revealed that they are. Another opinion, which Joe emphasizes, is that different social classes should be separated. He shares this view with Miss Havisham and says, after the visit to her house: "Me to the North, and you to the South! - Keep in sunders!" (P.103) Dickens in firms this opinion by saying that social class does not say anything about man's qualities.

In *Great Expectations*, Dickens changes partially his opinion that women, and especially the young ones, are only angelical creations. Estella, Pip's sister and also Miss Havisham are not described in this way. Estella is a young lady who is angelically beautiful but her character's qualities are rather diabolic. In the conversation with Pip, she says: “what satisfaction it gives me to see those people thwarted, or what an enjoyable sense of the ridiculous I have when they are made ridiculous.” (P.245).

Estella was not so cruel and spiteful when she was a child. But Miss Havisham adopted her and uses her as the means of her own revenge on man's generation. Estella's task is to break men's heart, be high-headed and cruel. Miss Havisham dedicates all her power and time to Estella's upbringing, thinking that it is the best thing she can do. She mischievously observes how Estella is successful in this job and breaks Pip's heart first and many other men's hearts later on.

Although in Dickens' time, even the English law supposed a woman to be subordinate to a man, Pip's feelings next to Estella completely differ. He expresses the strains saying:

The air of completeness and superiority with which she walked at my side, and the air of youthfulness and submission with which I walked at hers, made a contrast that I strongly felt and reemphasizes this few minutes later: There was no discrepancy of years between us, to remove her far from me; we were of nearly the same age [...] but the air of inaccessibility which her beauty and her manner gave her, tormented me in the midst of my delight [...] Wretched boy! (PP.218-220).
It seems to anybody that Dickens describes Estella as a man hidden in lady's skirt. Now the roles of sexes are changed. Estella is the person who directs the relationship, not a man. She can also represent a man who seduces woman and then leaves her. The same Estella does with a man. She attracts the man, forces him to fall in love with her and leaves him without worrying about his feelings. Dickens also stresses possible unhappiness of higher social class in Estella who belongs to this class. However Pip loves her, he never feels happy in her presence.

The novel deals essentially with the conflicts Pip has between Miss. Havisham up in Satis House, and Magwitch out on the marshes. Once he becomes a regular visitor to “Satis House, he automatcay shuts himself out from ordinary life and routine happiness, and gets fully trapped in the world of corruption and snobbery. In his last interview with Miss. Havisham, Pip starts understanding ‘that in shutting out the light of day, she had shut out infinitely more; that in seclusion, she had secluded herself from a thousand natural and healing influences, that her mind, brooding solitary, had grown diseased, as all minds do and must and will that reverse the appointed order of their maker.” In the end, only what is good and right counts, but this takes eternity to register in Pip’s mind. Somewhere in the middle, he gets all confused and turns a blind eye to the manifest goodness of Joe and Biddy his simple friends in favour of the sophisticated world of Estella. “The fact that Joe is everything Pip wants to leave and the society of Estella everything he wants to gain is the greatest criticism of all Pip’s aspiration.” (A Reader’s Guide to Charles Dickens, P.236). The novel, without the influence of Magwitch, would have been much simpler with Pip going back to the forge having learnt this lesson. But Dickens had other plans for the story and turned it into a conflict - a terrible conflict of values. Humphry House remarks in this context:

The final wonder of Great Expectations is that in spite of all Pip’s neglect of Joe and Biddy and all the remorse and self recrimination that they caused him, he is made to appear at the end of it all a really better person than he was at the beginning. It’s a remarkable achievement to have kept the reader’s sympathy throughout a snob’s progress. (The Dickens World, P.156).

In this entire crisis, Pip’s vision remains innocent and Dickens is never supporting him as he does David. As a child, one can pity David for the brutal treatment
meted out to him till the time he reaches the pinnacle of glory. Then commences his foolish acts which he admits frankly enough; "I lived primarily on Dora and coffee. In my love-lorn condition, my appetite languished, and I was glad for it." (David Copperfield, P.545). Still David remains a reliable interpreter of things around him, and expresses the right opinion about people around him. As a consequence, his moral growth gets stunted in the process as he is capable of only recording events, without being an active participant. By contrast, Pip never aims to cover himself or his shortcomings. At times, his behaviour is highly deplorable and objectionable, but all the while he gives a chance to the reader to form the most critical opinion about himself, thereby showing Dickens's detachment from his hero. Pip, blind as he is to the basic realities of life, nevertheless, is open to criticism. Such honesty can never be put on; it is genuine.

It is not just Pip's attitude which controls the reader's emotions. If he is living in illusions, it is more because he is made to believe this fake illusion rather than being self-deceived. His sister and Pumblechook instil the hope when he starts visiting Satis House "that for anything we can tell, this boy's fortune may be made by his going to Miss. Havisham's." (Great Expectations, P.298). Miss Havisham and Jaggers also misguide him deliberately and they let him keep believing in his mistaken notion. Above all, Pip's wishful dream had been goaded by others, by ignorance and by knowing deception. Apart from this, is the fact that Pip has series of mishaps. That Jaggers is the lawyer of both Magwitch and Miss. Havisham or the fact that Magwitch happens to be the father of Estella residing at Satis House - these improbabilities are glaring and coarse and go a long way to prove that the events, instead of throwing light on Pip's dubious nature, show him in a sorry state, totally vulnerable and helpless. That Pip starts liking Magwitch is the biggest surprise. All along the boy had been searching for a father figure; he is an orphan who must search for a father and define his own condition. According to Elizabeth Drew, it is suggestive of "... the attempt to manipulate persons as if they were pup-pets." (The Novel, P.206). Estella is worse, throwing food at him as if he were "a dog in disgrace." (Great Expectations, P.179). Dickens expresses his outrage at a society that first makes and then executes criminals with a very poor mode and system of justice.

Pip's willingness to be made a scapegoat is difficult to understand, and what is more surprising is the acceptance of his follies which is what is the main purpose of the
hero's first person narrative. By contrast, David is forever narrating how good he was, whereas in Pip's case Dickens makes him readily accept his guilt's in the appropriate tone. Not only that, Pip confesses that he is not relishing them either. On hearing about Joe's visit to London to see him, Pip unassumingly says: "Let me confess exactly, with what feelings, I look forward to Joe's coming. Not with pleasure, though I was bound to him by so many ties, no, with considerable disturbance, some mortification, and a keen sense of incongruity. If I could have kept him away by paying money, I certainly would have paid money." (P.204). The tone is dry, unemotional and therefore likeable.

The characters in Dickens novels are convincing because he was committed to portraying reality. It is almost as if there is a real possibility that Pip, or someone like him, actually existed. "Dickens appeals to the common experience of the reader" (Malcolm Andrews, P.43). The reader is easily able to identify with the bitter-sweetness of the character's lives in his novels. In Great Expectations, for example, life for Pip and Estella is by no means perfect. There are no easy solutions to the problems they face, and in this way Dickens makes his characters more real to the reader.

The character of Pip seems to be more realistic than Oliver and David because Pip in contradistinction to the two has also negative qualities. He becomes proud and snobbish in London and forgets about Joe and Biddy even though they are his closest friends. Pip is Dickens' first hero who is not satisfied in a higher class and sometimes expresses the opinion if it had not been better to stay at blacksmith with Joe and become a smith. He also infoillis the fact that richer people are also morally richer than common people "[...] having states and seasons when [he] was clear that Biddy was immensurable better than Estella, and that the plain working life to which [he] was born is had nothing in it to be ashamed of, but offered me sufficient means of self-respect and happiness". (PP.123-124). But he has to experience the world of ladies and gentlemen to recognize it fully. Pip starts to desire to advance on social ladder after Estella's offences that he is only a working-class boy. Already at the very beginning of the novel, the author suggests how protagonist's great expectations will end. Pip himself compares his life and expectations to marshland which surrounds the village he lives in. He starts to educate himself because he feels that education is the means of advancement. But his desire for
advancement has also a side effect. Pip is ashamed of his home which he sees now as humble and worthless of admiration.

Pip comes to terms with a conflict within him. He gets reconciled, though in the process he strives to keep at bay Magwitch had later Joe for as long as he can. The moment he is revealed of the identity of his benefactor, he emerges a better person than what he was before it. Pip is content, though not entirely happy. Though he confesses in a state of hopelessness “that I should have been happier and better if I had never seen Miss Havisham’s face,” (P.272) yet once he starts musing over Magwitch’s benevolence, which is done without any expectations, he starts feeling guilty. This rather shatters him, “for if the act had no motive, it had motivation, and he knows that the simple child had been so much better than the man he grew up to be.”? (The Dickens Myth, Its Genesis and Structure, P.302). The moment this awareness dawns upon him, he moves from the dazed state towards a feeling of reconciliation. Pip was fully aware of the harm done by Estella and Miss Havisham by opening the world of glamour to him and making him realize how he was lacking before the return of Magwitch. Pip’s awareness of his snobbishness, his taking the wrong path, is not increased by Magwitch’s arrival.

Great Expectations, paradoxical as it may sound, was written at a time when Dickens was undergoing a number of disillusionments, and probably this explains the exquisiteness with which the hero’s disillusionments are sketched. The compassion with which Dickens treats Pip can also be attributed to this fact. The consistency of individuality with which the happenings of Pip are described are also ascribed to the same reason. The account of the vacillations in Pip’s fortunes at times touches a somewhat tragic part of morals, for the great paradox about morality is that the very worthless and meanest kind of misdeed is exactly the most readily kind. His power, then, lay in the fact that he expressed with an energy and brilliancy Pip’s naive shortcomings in an open manner. Pip’s self-reproach is brilliantly projected which is an example of Dickens accurate psychological observation. Soon after the novel was completed, Dickens remarked to a friend that he felt as though he was always wanted by cops “irretrievably tainted.” The pangs of guilt that Pip undergoes were transferred to the author who seems to be obsessed with guilt forever; so great was the impact of the novel on Dickens. Since he preached that native, inherent evil, something which can be redeemed, as Pip later is, the author nevertheless made the
hero feel that he alone was responsible for his misdeeds as he had willingly opted for a life in which the chain of events would inevitably lead him where he ultimately lands himself. To conclude, it may be affirmed that *Great Expectations* is conceived as a moral fable; it is the story of a young man's development from the moment of his first self-awareness to that of his mature acceptance of the human existence.

*David Copperfield* is closer to the facts of Dickens's life, but *Great Expectations* is closer to its spirits. For Dickens, as for Pip, life was cut off from all the luxuries of the world. Nevertheless, there was no one as successful as he with the possible exception of Mark Twain. Similarly, Pip, by the end of the novel, is educated and rich, but it is questionable whether he, like his creator, is satisfied with wealth and fame. With Pip's expectations shattered altogether and with Estella punished, Dickens has one major task and one minor one: he has to show how Pip understands his lesson and what he does with it, and he has to dispose of Magwitch. At last Pip gives Magwitch a final illusion to die on by telling him that Estella is a very beautiful lady and he loves her. Naturally Magwitch dies in the sweet belief that his daughter will be married to his foster son. Pip, on the other hand, facing the various experiences of the world, has been purged. He realizes what he had become under the influence of money, how shabbily he had treated Joe and Biddy, and the sheer senselessness of his life among the Finches and Grove. Pip's awareness of his snobbishness, of his misplacement of values, is, in fact, a movement towards self-knowledge. The knowledge Pip finally comes to is therefore doubly profound and meaningful: it makes him see his place in the world and his relations with his fellow beings.

*David Copperfield* and *Great Expectations*, therefore, offer a different theme altogether. They do not belong to the 'social' group of Dickens novels. They are less concerned with 'the condition of England' questions, with the social values and political institutions. They contain no murder plots which usually are dominant in most of his novels, but deal mostly and mainly with the personal and mental development of the heroes (the 'story of their life from year to year,' to quote one of Dickens's favourite Shakespearean allusions) with the multi-plot narrative, so popular with Dickens and his readers. In these novels, one can see the boys in their natural conditions, responding and acting instinctively and therefore virtuously. The world opens new vistas for them; they
manage to reach the top through sheer determination and will power to get out of their rut, but after having achieved all the name, fame and fortune, they yearn and pine for their humble, modest origins. The realization dawns through various means: city is posed against country, experience is pitted against innocence; there is search for 'roots'; and Dickens, being the Victorian protestant, had to bring in the agony of personal guilt in all this process. As the episodes develop, the heroes realize the fact that childhood has been betrayed. Pip himself renounces his childhood by coming to terms with the false social values of middle class society. Pip’s fall was the outcome of a chain of pre-determined events, but he was nevertheless responsible for his own actions. And ultimately, he is purged of his guilt and the novel ends predicting the hero’s future happiness. Likewise, David, too, is aiming towards what he calls a ‘disciplined’ attitude.

The adult David, in an attempt to seek respectability, turns into an excessively dull and subdued artist who “has nothing whatsoever to do with his own young self His weakness is in failing to resemble Dickens at all.” (A Reader’s Guide to Charles Dickens, P.125). The difference between the young David and the mature person is that between the torments he underwent in the hellish world of Mr. Creakle’s academy and the translation to the tranquil heavenly atmosphere of Doctor Strong’s. The young boy is not a passive hero, reacting to hindrances across his path. The obstacles scare him and annoy him, and he resolves to fight each of them. The adult David successfully survives against the dreadful odds, the nightmares, and the terrible horrors pushed on him by an unheeding society.

In Oliver Twist, the hero, Oliver Twist, in the words of Philip Collins, “a child, unloved and lonely, thrown prematurely into the unsympathetic adult world,” (Dickens and Education, P.185) is pitted against the world of crime and filth and faces bravely the most appalling poverty, ugliness and oppression. “The mere embodiment of a lonely ill-treated child,” (Introduction to Oliver Twist, P.10) as Humphry House terms him, he is thrown into a callous society surrounded by highly disreputable, evil adults. It is the beginning of Dickens’ protest against the suffering children, which also gave birth to several of his future creations. Indeed, “it is the abandoned child’s cry of anguish at the inhumanity which he is subjected, scorched and orchestrated by a composer genius and the child’s cry becomes the arraignment of the age.” (Six Great Novelists, PP.114-15). The
first chapters of the novel enact the progress of innocence through a world which in itself is totally corrupt. They depict the wanderings of the workhouse boy and the characters he encounters in his wanderings. But Oliver remains aloof both from the outside world which fails to protect him and the underworld which offers to take him in. He is shown not as a typical flesh and blood hero but as an embodiment of goodness, "an emblem rather than character." (*A Reader's Guide to Charles Dickens*, P.38).

Oliver, the hero, is born in the workhouse and his birth coincides with the death of his mother, who had been found on the road. Oliver leaves his master (the undertaker, Sowerberry) to "seek his fortune" in London, he falls in with the Artful Dodger, who takes him to Fagin's den, where sausages are being toasted and gin and water dished out. He falls asleep and wakes to see his host handling watches. Oliver is set down to take name marks out of handkerchiefs. Then comes the pick-pocketing lesson given by Fagin himself. When he goes out to work with his companions, he realizes that they are petty thieves. Horrified, he runs away, but is arrested for pick-pocketing, then installed not in prison but in the middleclass paradise of his unknowing godfather; he is snatched back for Fagin by the prostitute Nancy; once more restored to safety and family through the failure of house-breaking job he is forced to take part in by Bill Sikes, is threatened last time by Fagin and his own half-brother Monks, but remains secure, while Fagin, Monks and Sikes are all destroyed.

Every time Oliver is rescued or captured he is engaged on someone else's project: the pick-pocketing expedition with the Dodger and Charley Bates, on errand to the bookseller's for Mr. Brownlow, the Chertsey job for Sikes and Fagin. Every time Oliver changes world, it is through a misfiring of a plan. Moreover, these plans have consequences morally opposite to those originally aimed at. Mr. Brownlow stumbles across his long-lost nephew by getting him arrested for thieving. Then, it is his trust in Oliver that leads to his being snatched-back by Nancy and Sikes. He is saved a second time by the failure of a criminal venture. The evil is consistently a means of arriving at the good and vice-versa.

Dickens's knowledge of the life of the poor was immense. He had seen the horrors of the slums. His desire to improve the condition of these areas was obsessive and genuinely compassionate. He was aware that the slums were the breeding grounds of
crime where the down and outs were nurtured to flower into hard-core criminals. Angus Wilson rightly affirms:

From this knowledge, desultorily at first, then more concentratedly connecting poverty, ignorance, slums and crime as in Oliver Twist he had been led into stating his priorities; first and immediately slum clearance, decent housing; second and more permanently some education. (The World of Charles Dickens, P.226).

The novel is one of the most successful social satires in which the second part deals with the strange evil world which engulfs the child among thieves.

The emergence out of crime into a decent existence is the main theme emphasized upon. The first eleven chapters of Oliver Twist are an evocation of misery and horror. With the first sentence (of which workhouse is the key word), the readers have been drawn straight into an aura of the most atrocious ugliness, a world of brutality and violence in which life is cheap, suffering general and death welcome. The work house, Mr. Sowerberry’s shop, the funeral, the Artful Dodger, and Fagin - all have the haunting quality of evil. The readers are sorry for Oliver and our sense of outrage comes from a feeling of common humanity, identification is there with the child pitted against and heaped with miseries and struggles. In the famous scene where Oliver asks for more, we all become involved, not because it is Oliver demanding justice, but because the cause of every starved orphan in the world is involved. Dickens asserts that Oliver ‘demands not simply more food but recognition of his right to live.’ (Oliver Twist, 48). In the ensuing battle for survival against the wicked, the demons and giants of the world, he takes a resolute stand. Being a child, he is naturally helpless; everything seems done to him and for him and almost nothing is done by him. When he is adopted by Mr. Brownlow, his work-house clothes are removed and he is dressed in the clothes of a young gentleman, and when he is recaptured by the thieves, they promptly strip him of his new suit and give him his old clothes. Thus, he is compelled to move back and forth between opposing sides.

Dickens’ Oliver is very much an angel, and so speaks the language of the angels, “correct” English; it is Dickens’s way of showing that Grace has descended upon him. This has some connection with Dickens’s own experience in the blacking ware-
house, where the young Dickens had occupied "some station" among the rough boys there. And though he was treated "as one on a different footing from the rest," he never uttered to anyone where he came from. Oliver, and all the other heroes in Dickens's novels are idealized representation of some side of their author's being. Oliver's attitude is totally protestant. For his salvation he depends on his capacity to withstand the seductions of Fagin and other evil influences. It is Oliver's self-generated and self-sustaining love that helps him from disaster and death.

Like Dostoevsky, Dickens invests evil with a profound ambivalence, and then from the desperate world of horror and evil Oliver awakes, lying in a comfortable bed, surrounded by kindly middle-class people. The wrong, however, is that the good, genteel people, Oliver's friends, belong to the anonymous society that exploits the poor and ignorant. That is why; they are so null and void - these sweet Rose Maylies and jolly old Mr. Brownlows - that they are almost anonymous too. And one cannot but suspect that in spite of Dickens's hatred for the evil influences, he participates with the power behind these influences, the villains' (Fagin, Dodger and the rest) fight against the genteel people. Oliver Twist, "the soul of a man under the constant perennial pressure of evil," (The Dickens Myth, Its Genesis and Structure, P.38) forms the bridge between the two worlds. There is a gulf between the corrupting causes of crime and the totally evil nature of criminals, a gulf which is difficult to cross, and the child is therefore shown as having no reality and merely as an image of humanity worked upon by external forces. In the words of Angus Wilson:

"He rouses in the first part our hatred of a system which is cruel, which exploits poverty and ignorance; he rouses in the second part our fear of those people who fight that system by means of the evil, violence and brutality within themselves - the criminal going." (The World of Charles Dickens, P.131).

This juxtaposition of the two forces is what makes the theme so intriguing because in no other work of fiction is evil more powerfully evil, or good more radiantly good. Earlier in the novel the waif is shown "striving for some foothold upon existence, only to find himself rejected by society and befriended by thieves." (A Reader's Guide to Charles Dickens, P.45). But it was proving difficult for the novelist to keep this up. So drastic change was brought about. Arnold Kettle has explained this as follows:
Until Oliver wakes up in Mr. Brownlow’s house he is a poor boy struggling against the inhumanity of the state. After he has slept himself in to the Brownlow he is a young bourgeois who has been done out of his property. (*Introduction to the English Novel*, P.69).

It is by sheer chance that his destiny is reversed: his happiness is highly individualized in a sort of Victorian success story wherein the Good Angel watches over him, the Lady Bountiful fosters him, the Good gentleman takes care of him and the Good Doctor treats him, and unitedly all of them fail the attempts of evil. Dickens wanted his hero to rise above the pettiness, dirt and evil; he accommodated him accordingly. Other orphans, given the same circumstances, may not be as lucky. The forces of evil are too strong to fight against. The devil Fagin, in this case, is the most powerful and pregnant embodiments of evil. While shaping his character, Dickens was reading Defoe’s *History of the Devil*. It is, therefore, deliberate on the novelist’s part to associate him with the Father of lies. For example, the prostitute calls him “Devil and worse than Devil.” The man has a charm which fascinates Oliver - nowhere does the child gets repelled or recoils from him. During a conversation with Bumble he refers to himself as a friend of the devil; and when Bumble tells him that the midwife who brought his half-brother into the world is dead, his expression is noted with a significant attentiveness by Dickens:

“The man looked fixedly at him when he had given this information, and although he did not withdraw his eyes, for sometime afterwards, his gaze gradually became vacant and abstracted, and he seemed lost in thought.” (*Oliver Twist*, PP.288-89).

Oliver is not alone in the world of evil. There is Nancy, the prostitute, who is deeply touched by the determination of a child in the midst of highly dishonest people, to keep himself pure. Oliver’s innocence and purity not only arouse her pity, but force her into an awareness of what she herself is. When Fagin reminds her that stealing and prostitution have become a living for her, she retorts: “... you are the wretch that drove met them long ago, and that’ll keep me there, day and night till I die.” (P.116).

*Nicholas Nickleby* focuses its attention on the suffering of unwanted and uncared for children, often orphans. It has a dashing hero, and a pathetic heroine in contrast to the previous heroes who had either been old or too young. The sole aim of the novel is to attack all those elements which cause the sufferings of children, notably, the
“Yorkshire schools” which were cheap depositories for unwanted children, discarded by parents and ill-treated by incompetent masters.

Nicholas Nickleby mingles the sunlight of Pickwick Papers with the darkness of Oliver Twist. Rascality and thievery are endlessly forcing themselves into its cheerful high spirits with Squeers and the bleak school room dungeon of Dotheboys Hall, and Ralph Nickleby fleeing his victims amid the shimmering mirrors of his ornate room. But the main theme is the moving account of the plight of helpless children who are callously thrown into the care of selfish, sordid, brutal masters, “... to whom few considerate persons would have entrusted the board and lodging of a horse or a dog.” (Nicholas Nickleby, P.vi). The novel exposes the world of evil and filth where faces of young children, full of innocence, become burdened with anguish: “Pale and haggard faces, lank and bony figures...boys of stunted growth and others whose long, meagre legs would hardly bear their stooping bodies” (P.235) or little faces “darkened with the scowl of sullen, dogged, suffering.” (P.235). Dickens’s aim in the novel is to focus attention on a child, “with...its beauty gone, and its helplessness alone remaining.” (P.235).

The world of evil here is enacted in the “ragged schools” of Yorkshire, which were akin to the devil’s den, these “cheap, brutal, boarding schools in which the students were neither educated, nurtured, nor even adequately housed and clothed.” (The Maturity of Dickens, P.97) Like Fagin’s organisation, they were a “spectacle of number of starved and tortured children.” (The Immortal Dickens, P.9).

Nicholas Nickleby opens with the death of the improvident father of the nineteen year old Nicholas, who has now to shoulder the responsibility of his mother and sister in spite of being penniless. The trio comes to London to appeal to the generosity of Ralph Nickleby, the hero’s uncle. But they are denied his support and left to the mercy of the world. The agony the young boy undergoes is similar to the author’s traumatic childhood experiences. Nicholas has to survive in the world without the protection of his father and in the company of his brainless mother, who is the exploiter of her own child out of selfishness. Having introduced them, the novel turns to Squeers, who represents a class where “imposter, ignorance and brutal cupidity are the stock-in-trade of a small body of men”. (Nicholas Nickleby, P.VI) Both he and his wife “viewed the boys in the light of their proper and natural enemies.” (P.236). Their Dotheboys Hall is an evil world - a
school for unwanted children where the young wards were denied vocations, proper food and education. The novel mocks a society, “where friendships are bought for money, marriages are made for money, blood relations are abandoned for money.” (The Melancholy Man, P.63).

Nicholas lands himself in this evil scene as a teacher. Young Smike, one of the unhappiest pupils, arouses Nicholas's compassion, who, in fact, is the abandoned child of Ralph Nickleby. He is a tortured and broken-spirited child who shrinks back in his shell after every blow and kick. Smike suffers mainly due to “the self-protecting calculation of his father.” (Dickens: From 'Pickwick to 'Dombey', P.122). The perversity and abuses have crippled his innermost being, resulting in his stunted appearance. He relives Oliver's horrible experiences and, unlike Oliver, truly suffers their consequences. Of the same age as Nicholas, Smike has the mind of child. Recalling the years he has spent at Dotheboys, he cries, “How many of them since I was a little child, younger than any that are here now. Where are they all?” (P.280) His sufferings have despoiled him of a sense of self, an identity, just as Dickens own had threatened to do so. Through the intense pathos of his portrayal of Smike and even through his inability to save him from his own self pity, Dickens bore witness to the murderous consequences of a childhood without adequate love and protection.

But the realization soon dawned on Dickens that the mere depiction was not going to do much, and hence he was compelled to modify his views. The novel takes a sudden turn: Nicholas goes towards London and the problems of the suffering children are momentarily closed. Smike, however, appears on the scene from time to time and is inevitably in a pitiable state. In spite of many obstacles, he remains with Nicholas until late in the novel, and at last, dies literally because he has been denied love all through. His death is the consequent of his early bad treatment.

It is an attack on the misdeeds of the adult world. This amply illustrates Dickens's continuous zeal in dealing with the forms of evil which the absence or failure of love may breed. Oliver was rescued from the underworld, but in spite of Nickleby's help, Smike died. In order to comprehend the significance of his death, one must remember Hillis Miller's incisive statement about the novelist's early novels:
From the point of view of the characters themselves this kind of life may be defined in a single word, isolation. Each of these novels...has at its centre characters who are alienated from society, and the situation of all is to be surrounded by an inimical world, a world which refuses to support or recognize their existence. (Charles Dickens: The World of His Novels, P.49).

In Nicholas Nickleby, which is basically about innocent and generous youth’s first acquaintance with the world, we come across a robust hero who is desperately trying to make his way in the world. Since the atmosphere in Dotheboys Hall is anything but congenial, he resolves to put an end to his horror, by leaving the foul atmosphere of the school. He leaves for London and finds himself in Mr. Crummies’s theatre, because his outcry against the atrocities “is Dickens’s declaration that he intends to protest at injustice and cruelty with all his power, and that nothing will prevent him”. (Charles Dickens: A Critical Introduction, P.48). In the novel, Squeers is the equivalent of Fagin, and the school Dotheboys Hall is equivalent of Fagin’s Academy. Dickens believed that it was the duty of each man to make the lot of the miserable. Even more than in Dickens’s other works the main teaching of the novel is that there is a virtue in frankness in decent human beings and perversion when they are suppressed. As Dickens intended Oliver Twist to be a principal of good surviving through all adverse circumstances, so he meant Kate and Nicholas to be the symbols of tenderness and purity. Squeers’s school is dominantly alive as it is a place where natural children and stepsons can be sent and then completely forgotten, the way Ralph does. Thus, for cursing his own offspring he meets his death by hanging himself in the every same place where his son’s eyes, whom he had tortured so much “had often been directed in childish horror years before.” (Nicholas Nickleby, P.282) Ralph is an evil source, a bad fairy, and so he has to meet his end. Nicholas triumphantly breaks open the hated prison of Dotheboys Hall, at the end, and releases the wretched inmates. Once again, we see the ultimate triumph of innocence over evil, of right over wrong.

The school is an “Inferno of the Infants.” In its environment, not only the inmates suffer, but also young people. The child-parent relationship is also found lacking in the story. The school itself is one huge indictment of the failure of parental responsibility and Smike, its representative pupil, is shown as trebly a victim: first of Squeers’s, as the wicked forster-father; then of Snawby, the agent of Squeerss, who appears
as his perjured would-be father; and finally, it is shown that his actual father, and the sole cause of all his agony, was the oppressor of youth. Similarly, Nicholas and Kate are victims of weak parents. Madeline Bray is totally under the control of her ailing but tyrannical father, who is willing to offer her as a sexual victim to the miser Grhide. Even when the readers come to young Squeers, who is thoroughly pampered by his father while other boys in the school strive, the readers have a picture of exploited youth of another type, since he is forced to eat, not for his own benefit, but because he will be a good advertisement for the school. It is against this background of inadequate parenthood that we must set the compensating factor of the oppressive paternalism of the Cheerybles.

Mulk Raj Anand's intention is crystal clear. His aim is to bring to limelight the Indian society's inclination to adopt itself the emerging class division. For doing so it has been properly conditioned by values inherited from the colonial masters. A society, wherein money acts as the sole motivational force of human life, naturally becomes a sanctuary of capitalistic domination, which, in turn, with its head and shoulders up above caste, cultural and racial distinctions, plays a pivotal role in pushing the poor to the verge of misery. It is the strong and unshakeable belief of Anand that the tragic life of the Coolies is not due to their fault or due to their fate but solely due to the society of which they are an integral part. And so he expects the society to grow courageous to own the responsibility whole-heartedly by for their pathetic plight.

For Anand truth is the highest refuge. Truth is duty. Truth is penance. Truth is yoga. Everything rests on truth and he also strongly feels that it is the duty of the creative artist to interpret the truth of life from "felt experience and not from books." It should start from home. In a family lot of importance should be given to love, understanding and sharing of both sorrows and joys. Family is the place where brad mindset is developed.

Mulk Raj Anand totally rejects of the money-based and status-based value system and upholds the dignity of man particularly the exploited and the downtrodden. He questions the stability of the self-styled, civilized society founded on the crafty exploitations and brutal oppression of the weaker sections. He strongly condemns the inner rottenness of the extremely civilized society. While condemning the rich capitalistic for their cunning ways of exploitation he doesn't fail to pay a glowing tribute to the noble qualities of the under dogs who patiently but heroically endure the injustices inflicted on
them for no fault of theirs. He brings to the fore the ogress natures of the established social order which, because of an insatiable appetite for amassing wealth, of a few, turns into total disorder and chaos.

Life is related a purposeful social situation, deep understanding of human nature, a conscious option for the underdogs, love for the downtrodden, admiration of the big heart, fury over the wealth amassed at the cost of others profiteering selfishness and brutal exploitation are the underlying currents of all his novels.

Moreover the charge of Anand being a propagandist does not hold good in the light that there is personal motive, self-interest in his writing. As a true artist he is endured with boundless love to be friend one and all and as a humanist he strives hard for the welfare of the entire humanity. His deep and strong faith in the whole man, selfless service to society, war against the exploitative and oppressive forces, never yielding fight for the uplift of the commoner, are the factors that influence him in the making of a novelist.

As a writer Anand exudes confidence in the naturalistic presentation of such a world of the oppressed pitted against that of the exploiter to produce a wholesome effect arousing the social consciousness of the people. He says:

I have the conviction that if a man could be revealed in this way, beyond the mere subjectivism or literary coteries in the newly freed countries of the world, the freedoms, beyond political freedom may be ushered. We may thus achieve insights into the darkest corners of our hearts and know our cowardice, our weakness, our failures, our derives and hopes so that we can face death itself, overcome pain in life and achieve...the strength to change life...to be integral human beings. (Why I Write, P.7).

As a social realist and critic Anand vehemently and vigorously attacks injustice of every type. The innocent and inarticulate but good poor people aspiring for a better life are brutally and mercilessly annihilated by the socio-politico-economic exploitation whether in the traditional feudal form of a caste system or in its late development of imperialistic and industrial capitalism. Casteism, as a means of exploiting, by perpetrating prejudice, superstition and ignorance receives the attack of sledge-hammer at the hands
Anand. Not that he hates and abhors other modes of exploitation less but that he detests this more which ruins the life of man in the name of religion.

A society, according to Anand, should exist for every individual with necessary and sufficient scope to free himself from the social rigidities that chain him and it should also educate him in the process of self-confidence and self reliance. He envisages a society the hallmarks of which are “love, compassion, peace and prosperity” and which provides many freedom to all people like, “social, economical, political, intellectual and emotional which of course are encroachments upon their freedom” (Cowasjee, P.19).

Anand is able to transform the individual Munoo, the lost child into a universal figure. Munoo, thus, becomes at once an individual and a class. Ananta, in The Big Heart, tossed between tradition and modernity develops a sort of idealism which is both his strength and weakness. It serves as a good example of Anand’s ambivalence which, as P.K. Rajan rightly points out is the natural and inevitable outcome of the coexistence of conflicting tendencies in his world view. (Studies in Mulk Raj Anand, P.23).

Bakha’s caste has become a major barrier for him to reveal his identity. He has a strong affection and love towards his family members, especially towards his sister. When the pandit Kalinath attempts to molest her in his house he has the audacity and cunningness to turn the tables on the untouchable. When Bakha, learning of the heinous but futile act of the priest, ‘rushed blindly towards the courtyard of the temple’ in a bid to kill the “Brahmin dog” (Untouchable, P.54) the priest began to cry “Polluted! Polluted!” The priest very conveniently forge the fact that he has entered into the temple just after his attempts of molestation on Sohini in his house where she came to perform her social duty. His cunningness makes him doubly victorious. First, he successfully concealed his dark side of making indecent advances towards an innocent girl of low caste and more importantly he gains the public support to punish the lad who rushed past him to punish him.

The same kind of ‘generosity’ of the caste Hindus is extended from women of low caste to the money of the low castes which is the motivating force of their life and so they are not ready lose the ‘untouchable’ customers and their money. A ritual of water-sprinkling over those coins would, they believe, purify the coins. Neither the confection
nor the cigarette-shop owner receives the money direct from Bakha. Nor do they give the cigarette and Jelabis direct to him but throw them like a but one throwing a bone to an insistent dog. Later on his joy of eating the sweet meat is cut short when he accidentally jostles Lalla, a passer - by a member of high caste. The unknowing and unintentional touch attracts a big crowd and Bakha becomes the centre of recrimination from several on-looking high caste Hindus. Caught in an inescapable trap, Bakha has no alternative than remaining a passive listener to the bombarding abuses of:

Keep to the side of the road, oh, low-caste vermin...why don't you call, you swine, and announce your approach! Do you know you have touched me, lock-eyed son of a bow-legged scorpion! Now I will have to go and take a bath to purify myself. And it was a new dhoti and shirt I put in this morning. (Untouchable, P.40).

Not only that, Bakha gets slapped, too. for his 'profane' act of touching a high-caste Hindu. The high-caste Hindu who slaps Bakha is either oblivious or ignorant of the fact that whether an untouchable touches him or he touches the untouchable while slapping, the result is the same - defilement. Moreover this incident brings to lime light the underlying paradox. Bakha's essential service to society as a sweeper to keep the society clean and pollution-free cannot be dispensed with. The society that cannot do away with his service is not ready to embrace him in its fold as a member of the same society. Society employs him for its functional utility and then carefully and clearly isolates him. The society which whole-heartedly accepts and enjoys his social role shows the ogress nature by blatantly denying his basic right for self dignity and the privilege of social mobility for his fulfilment.

Anand continues to satirise the different attitudes of these high-caste Hindus towards their treatment of human beings of low-caste and animals. The orthodox never fail to respect the bull with all reverence and veneration as if it were mother-goddess. The bull, though fully dirt, thus becomes an object of 'benediction' for a Hindu who detests the touch of the human being who cleanness the dirt as ‘malediction’ (C J George, P.34). Bakha remembers how the cows were chased by the vegetable vendors in the market and wonders; "How queer, the Hindus don't feed their cows, although they call the cow 'mother' (P.46). Anand satirises the orthodox of a cow, thus, becomes the holy mother and a human being an outcaste.
Untouchable depicts the hero, Bakha’s one day Odyssey through social wrongs and mental crises arising out of encounters with caste-Hindus traders, housewives and Brahmins (G.S. Balarama Gupta, P.129).

Bakha’s very dawn begins with the rude and irritating shout of Lakha, the ‘Jamedhar’ of the sweepers colony who is none other than his own father:

Get up, oh you Bakha, oh son of a pig!’ came his father’s voice sure as the day light, from one midst of a broken jamming interrupted ‘Get up and attend to the latrines...angry. (Untouchable, P.12).

The day, thus, dawns naturally continues with the same-rather worse-kind of horrid experiences. He picks up his brush and sets out to clean the latrines. “Strong, well-built and able-bodied he shows surprising efficiency and quickness in doing his job. When he is busy with his work he is virtually lost in it. His considerable skill and alacrity should have earned him the well-deserving acclaim, “what a dexterous work man!” (P.16).

Havildar Charat Singh, a famous hockey player, impressed by his performance premises to reward him with a hockey stick. Havildar’s kindness and generosity has a soothing effect on him. And he, for a amount, overcomes the trait of servility in him which is his inherited legacy of his ancestors. But his elation is short-lived for he is back to square one. After five labour rounds of cleaning the latrines, after sweeping the market road and temple he is on his way back home when he meets with the most-bitter experience which makes his day unlucky and inauspicious. In the confectioner’s shop it is the replay of the same experience. He catches ‘the Jelebis which the confectioner threw at him like a cricket ball’ (P.69). His encounter with Lalla adds insult to injury. Lalla slaps him to punish his impudence in touching him. Though the act of touching was purely accidental and unintentional, Bakha is helpless because the whole society is up against him as he is an untouchable. The skipping incident serves as an eye opener to Bakha to ground realities of the world.

This dramatic situation which becomes the pivotal of the novel illumine, the inner soul of Bakha and the realization of his social position that he is worse than an animal, dawn upon him.
‘For them I am a sweeper, sweeper-untouchable! Untouchable! Untouchable! That’s the work! Untouchable! I am an Untouchable! (P.45).

Though ‘the cumulated strength of his giant body glistened in him with the desire for revenge’ and though he ‘could have struck him’ (P.71) “he soon lost his grace in the low stoop which the dead weight of years of habitual bending cast on him” (P.84). His deep desire for revenge and is inability to fulfil it makes him more sorrowful than angry.

This crucial moment of self-realization in the mind of Bakha is beautifully described in the novel:

Like a ray of shooting through the darkness, the recognition of his position, the significance of his lot dawned upon him. It illuminated the inner chambers of his mind. Everything that had happened to him traced its course up to this light and got the answer ... (P.45).

The last nail in his coffin was driven when, out of curiosity, he reaches the door of the temple, after sweeping the temple count-yard, to see what happens inside the temple. He does not enter the temple; he just stands at the door and watches at the sanctum-sanctorum. The air filled with the sweet smell of the incense, the ritualistic chanting of mantras and captivating rhythm of the bhajan sung by the devotees caste hyponastic spell over him and he could not resist his urge to pray. But his praying mood dies an instantaneous death when a thundering voice tears the skulls:

‘Polluted, polluted, polluted’ shouted the Brahmin below. The crowd above him took the one and shouted after him, waving their hands, some fear, others in anger, but all in a terrible orgy of excitement. One of the crowds stuck out an individual note. ‘Get off the steps, scavenger! Off with you! You have defiled our temple! Now you will have to pay for the purification ceremony, get down, get away dog’ ‘you people have only been polluted From a distance’ (P.53).

This temple incident ridicules the religious hypocrisy and Anand is quite successful in exposing the superficiality of popular devotion. Juxtaposition of this superficiality with the depth and profundity of devotion and piety of a so called untouchable makes the contempt of Anand transparent. The novelist’s aim is crystal clear.
It is not making his protagonist arable but exposing the over-whelming omnipotent idiosyncrasies of the system. Cowasjee’s observation is relevant here:

Everything, every episode is exact, we have the sweeper’s preoccupation with his job, the sinister appeal of the temple to be uninitiated...his obeisance to the gods, the hypocrisy of the priest, the cowardice of the ‘twice-born’ Hindus, the hero’s immediate impulse to avenge the insult and his eventual failure to do so. Bakha’s moment of action has come and gone... (P.38).

Bakha feels strong and powerful enough to thwart society’s claims on his life but he was chained by the stamp of untouchability and cannot dare overstep the barriers laid down by the conventions. After completing routine of cleansing the latrines and sweeping the streets Bakha would go to every house to collect food, as part of his wages but more often than not he receives brickbats. Even women of high caste Hindus, supposed to be endowed with motherly and love and affection, are no less cruel in the treatment of the low castes. They too, do not lag behind the men folk in ill-treating and insulting the untouchables.

As usual, one day, Bakha goes to house at noon. It is the time for giving food to sadhus and sanyasis. A housewife who comes out with cooked food to be offered to a sadhu is irritated to see Bakha at her door step. Bakha’s presence is ominous to her and there follows a torrent of abuses. The way the housewives treat him and the holy man roaming in the garb of sadhu is a disturbing picture of contrast and revulsion against human sensibility. It offers a suitable occasion for the author to artistically transmute the reality of social milieu into the evolution of the poet and make his appropriate comment against the system Anand vigorously and attacks:

‘Bread for the sweeper, mother, Bread for the sweeper’, he (Bakha) called standing at the door of the first house. ‘The sweeper has come for bread, mother! The sweeper has come for the bread! He shouted a little louder. Yet not one seemed to hear him.’ (PP.58-9).

Seeing Bakha sleeping on the wooden platform outside her house, she abuses him, ‘Vay Bakha, take this. Here is your bread coming down and she flung it at him (P.63). The bread falls nearby gully into which her child in relieving itself. Bakha has to go upto the bread for he has to survive. Bakha is more useful to the householders as a
scavenger than the able-bodied religious mendicant. But simply because Bakha is an untouchable a piece of dry bread is thrown to him while the sadhu who does virtually nothing for the welfare of the society is offered a royal treatment. Anand makes use of this contrast to condemn the hypocrisy of Hindu women who treat the sweepers as pariahs and yet want to be called mother by them.

By giving a sensitive and realistic portrayal of Bakha and the indignities and the humiliation to which he is subjected throughout the novel, Anand shows his deep awareness and understanding of pathos and tragedy in the life of social underdogs such as untouchables. As Margaret Berry comments:

"There was little about his hero and his life that Anand did not know. Anand's picture of Bakha and his life has thus a clear ring of authenticity about it (Mulk Raj Anand : The Man and the Novelist, P.93).

It is a case of irony that Bakha finds no support even in his own house. He reports his experiences and his outburst that they think 'we are mere dirt because we clean their dirt' follow a deaf ear. Instead of supporting his son, the father defends the caste Hindus, who, according to him, are really a loving people and they are restrained by the religion from touching the low caste people which is quite justifiable. The father and the son are poles apart; whereas the father has a fatalistic attitude to life, resulting in the mute assent to life, the son develops a stirring and maturing consciousness. The conversation between the father and the son throws sufficient light on the contrasting ideals and attitudes. On learning about the Pandit's attempt to molest Sohini, Lakha, the father reacts:

'You didn't abuse or hit back, did you? He asked...
"Nahin (No) but I was sorry afterwards that I didn't, replied Bakha.
'I could have given them a bit of my mind'.
'No, no, son, no', said Lakha, 'we can't do that...They are our masters. We must respect them and do as they tell us' (P.68).

Almost the same sentiment is echoed when Bakha regrets to have taken the bread from the road. "I shouldn't have picked up that bread from the pavement" says Bakha to himself" (P.102). He knows that, as a typical member of his own community of sweepers with a passive submissiveness which blind folds them to the curse his relatives
would never lend support to the dissent. His father goes a step further; instead of pacifying his son with soothing words to heal the wound he rubs salt in the wound by abusing him for his careless and dereliction of domestic duty:

Son of a pig! I am having no care for your old father. You go out in the morning and you come here at night, who is going to do the work at the latrines? I brought you up you give some rest in my old age? There you go trying to be a Sahib when you are a ‘sweeper’s son’ (P.130).

The shout of his father awakes him to the ground realities of life. His dream of the topic to live the white man’s life, wearing western dress, speaking English and playing tennis is never going to be translated into reality. In dawns on him that he is inescapably imprisoned within his colony. The major constricting forces like heredity and environment have kept his aspirations or potentialities away from coming to realizations. Bakha had begun to work at the age of six and resigned himself to the life of the craft but he dreamed of ‘becoming a Sahib’ (P.55).

Anand intensifies the tragic effect of his hero Bakha by awakening in him the truth about the existence of such a ‘magic circle’ which has create the world of untouchables and the social situation in which he is placed. Fisher points out:

Anand’s portrayal of Bakha’s inner life makes Untouchable a kind of novel that has great social as well as human significance and thus makes it for the growiflg concern that Mulk Raj Anand was feeling for the metaphoric untouchables, in all cultures and walks. (The Wisdom of the Heart : A Study of the Works of Mulk Raj Anand, P.26).

His struggle for the discovery of freedom from the ways of caste-ridden society takes him to a juncture where he finds three roads to take. The first is conversion to Christianity which ensures the desired social and religious elevation. The religion of the White Tommies, Bakha feels, will treat him as a human being. Ten thousands of them underdogs embraced Christianity in this way. The next road offered is the prospect of becoming a disciple of Gandhi, a great soul and a big sea of humanity people of all castes and religions from all walks of life pay an attentive ear to him. Bakha attends a public meeting of Gandhi at the oval playground where Gandhi gives a clarion call to eliminate untouchability. In no unequivocal terms Gandhi strongly expresses his desire to be re-
born” not as a Brahmin, Kshatrya, Vaishya, Shudra but as an outcaste, as an untouchable (P.162). He makes the untouchables in the gathering proud by analogizing them ‘that they are cleaning Hindu society (P.163).

The third alternative suggested by the revolutionary poet Iqbal seems to be also an attractive possibility. It is the use of modern technology for the elimination of untouchability. Though Bakha does not understand what a ‘machine’ he knows for sure that he will not have to do scavenging any more in future:

“We must destroy caste; we must destroy the inequalities of birth and unalterable vocations. We must recognize and equality of rights, privileges and opportunities for everyone. When the sweepers change their profession they with no longer remain untouchables. And they can do that soon, for the first thing we will do when we accept ‘machine which dears without anyone having to has, it - the flush system. Then the sweater can be free from the stigma of untouchability and assume the dignity of states that is their right as useful members of a casteless and classless society. (P.171).

In nineteen thirties when the novel was written the untouchables themselves were reconciled with their destiny. Hence Anand knowingly ends the novel in a state of uncertainty. The novel Untouchable ends on an inconclusive note which is a mark of its author.

Two Leaves and a Bud is set in one of the tea-estates, a symbol of colonial exploitation in the British Empire situated on Assam hills in the northeast India. The entire drama takes place on the tea-estate. The protagonist Gangu who is from a small village near Amritsar is taken horizontally from Punjab to Assam. He is compelled to leave his native place on account of the loan his brother had taken against their ancestral land and the house, from the money-lender. The tea estate agent Buta takes him to the tea estate by creating an encouraging picture of the future.

On the tea estate De-la-Harve, the doctor visits the house of the planter Charles-Craft Crook. He talks ironically about the British rule in India and expresses his view that the British should allow the Indians to run their own country. Gangu and his family are given a tiny tin hut to live in. They start working under the supervision of Reggie Hunt,
the assistant planter, a symbol of evil and lust. Narian, a coolie, describes him rightly when he says “He is a very Badmash sahib and he has no consideration for any one’s mother or sister. He is openly living with three coolie women!” (Two Leaves and a Bud, P.42).

After a week while going to the Bazaar, Gangu realizes that they are paid less than what he used to get alone by working on the fields at his village. He censures the white for the exploitation of the poor villagers. Even at the Bazaar the farmers are compelled to sell their produce at cheap rates and buy the essential commodities on high rates. Gangu returns home with high fever. His wife Sajani who represents “the fastidious village women whose whole life had been spent cleaning and washing and cooking and cleaning again,” (P.36) looks after him. But she herself gets infected and dies. The epidemic of malaria spreads.

The families and the British officers gather in the club to talk about the epidemic. Doctor Harve comes with Doctor Chunilal. Hunt insults him for his being a black doctor and orders the bearer to turn him out. He embodies the racial superiority of the White. Other English officers Raif, Hitchcock and Twitee support him. Barbara, the daughter of the planter gets disturbed with their arrogance and pompous behaviour. Gangu goes to Burra Sahib (Croft) to borrow money for the funeral of his wife. But due to the fear of infection he orders Gangu to leave at once. Though he is the head of the estate he has neither any craft to mitigate the sufferings of the coolies nor any sympathy to understand their problems. Gangu borrows money from the baniya and cremates his wife.

Hunt succeeds in keeping the wife of Sardar Niogi, the supervisor, as his mistress. Chambeli, a dark woman, ex-mistress of Hunt, quarrels with the wife of Niogi. His lathi charges the coolies gathered to watch the show. Hunt arrives on the spot and orders his supervisors to attack the coolies. Supervisors beat the coolies so mercilessly that one among them dies and a number of others get seriously injured. All of the coolies are provoked. Harve advises them to retaliate. The angry but frightened group of coolies marches towards the office with Gangu as their leader. But Hunt and Crock stop them on their way and compel them to return.
Gangu visits his neighbour Narain to express his wish to return home. Narain makes him realize how impossible it is even to think about it. He convinces Gangu and others that they have to settle there forever. Croft is disturbed with the unrest among the coolies. He sends the message for the arms and ammunition. The arrival of the plane disturbs the agitators. They run helter-skelter to save themselves from the possible air-raid. The doctor comes to help them but realizes that mutiny has been crushed. He decides to leave India. The coolies settle down. Gangu is fined for the agitation; and he accepts the charge with the docility of the slave. His economic condition worsens with the interest he has to pay to the Baniya. The life becomes miserable to him. Hunt tries to seduce Gangu’s daughter Leila in the tea garden. She shouts and runs back to her hut. Hunt follows her and calls her out. When the neighbours gather he gets nervous and shoots his revolver in the air. Gangu rushes to the spot and gets killed by Hunt who shoots him point blank. He is charged with the murder of Gangu.

As the central theme of the novel is colonial exploitation, Anand portrays two types of characters, the rulers and the ruled. In the former group we have British characters while in the latter Indian characters. Most of the rulers are exploited. Most of the planters are cruel hearted businessmen. Most of the characters are lifelike but somehow the British persons represented here are not as true to reality as are the Indian. However, not a single character is developed thoroughly. Most of the English characters are shallow and due to the absence of psychological insight into the Indian characters they are also not so convincingly projected. The British characters are always conscious of their power and racial superiority. There is a somewhat uniform behavioural pattern in them throughout India.

The Indian characters, on the contrary suffer meekly due to their inferiority complex and they surrender to the exploitation by their rulers in order to save themselves from hunger. The central character Gangu is a middle aged person who can be called a symbol of all those coolies in the early stage of the British colonialism who were lured away from their native places. As a victim of the feudal exploitation in the hands of the landlord at his native place, he is brought into the valley of Assam. Here he becomes the victim of the colonial and capitalistic exploitation. Ill-paid and ill-fed, he is compelled to
live in unhealthy and unhygienic conditions. Though he knows that the ‘Sahukar’ has been the cause of his plight in the village, he has no other alternative but to repeat his mistake.

Like most of the coolies and peasants, Gangu too is superstitious by nature. He considers his exploitation as one more reward for the misdeeds of his past life. But when the exploitations of all sorts weigh heavier on his soul his faith shatters. Some of the critics say it is a tragic flaw in the character of Gangu. A peasant who is superstitious suddenly denies the presence of the god. But through the pessimistic words of Gangu, Anand shows how the strong impact of the colonial exploitation crushes the exploiter’s faith in god. Though Gangu is a central character, Anand does not make him rebellious. He shows courage to lead the march of the labourers but “a tremor of weakness travelled down his spine” (P.151). His instinct makes him lead the march but his experience makes him surrender to the exploiters. He cries, “Lord, God, deliver me save me from the wrath of my enemies. My children are young and my heart is weeping” (P. 183).

In the end Gangu dies at the hands of the exploiter without any fault of his own. However, he does not die the death of a hero. He on the contrary dies like one of the millions of coolies who die of poverty, hunger and exploitation. An unexpected, untimely death of the hero creates anguish in the minds of the readers. The trial which follows the murder of the hero creates intense anger against the colonial, capitalist exploiters, which seems to be the very aim of the novelist.

If Gangu embodies the inferiority of the ruled, Reggie Hunt, the assistant planter embodies the racial superiority of the ruler. He flogs the coolies almost regularly. He calls Indians “crawling black men diseased and rotten” (P.269). He tries to seduce almost every woman on the plantation. His lust for woman turns him a murderer. A few partial British Jury declare him not guilty and free him to help the British for racial and capitalistic exploitation of the Indians.

John de-la-Harve seems to be the spokes person of the novelist. Though by birth he is a White, he does not show any sign of racial superiority. He cannot tolerate the vileness of the colonial. We do not find in him shrewdness and cunning which are the normal qualities of the English blood. His sympathy for the coolies is not superficial like that of the others. His awareness of “the dim anxieties and the strange crushed tenderness
of the lives of the coolies" (P.9) makes him rebel against the British exploitation. He shows guts to stand against his own people. He ironically says to his beloved Barbara that the tea they drink is a symbol of Indian exploitation by them. He does not hesitate to speak with his fellow officers with the bantering manner. Some of the critics call it a flat character like other English characters. He is a stereotype character who embodies the missionary intention of the novelist. When he fails in his protest, he accepts the punishment passively and leaves the tea estate forever.

Sexual exploitation is portrayed as a very common feature of the tea plantation. Nobody's mother or sister or even wife is safe on the tea estate. The women coolies are compelled to work on the wages less than those of the male coolies. They leave their children in the baskets while going to the tea gardens. When they return they find many of them lying in the dust or a drain or even dead by the wayside. Motherhood seems to be a bane for the women because many children die of malnutrition and lack of proper nourishment. But they keep on giving birth to the babies in order to increase hands to earn their living.

The women coolies are compelled to work as rigorously as male coolies. The supervisors do not hesitate to punish women. The picture of a mother who is chased to the work spot even while she is feeding her child shows how inhuman the rulers are even towards the women. The white compel the coolies to hand over their wives and daughters to them for the sake of fun and frolic and many a time to satisfy their sexual passion. The young officers like Hunt are always in search of young girls and women. Narain tells Gangu that Hunt stays with three women who are wives of the coolies. When Hunt comes to the work site he tries to exhibit his boasting personality on the women. "the coolie women shuffled like hens at the arrival of a much dreaded cock." (P.49). Being the masters, they expect that their slaves should offer their wives and daughters to them willingly. Sometimes they bribe the poor husbands by 'bakshish' to win their wives. If they protest they use their guns to terrorize them. Hunt offers five acres of land to Niyogi for his wife whereas he lashes one of the coolies, for not giving up his wife to him. When they get fed up with them they throw them away in order to set the new ones. In urban areas the British behave like cunning imposters. But in the remote part like the valley of
Assam they behave like wild animals. Here they are not afraid of the poor coolies because they know they will not raise their voice against them.

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

In Coolie Mulk Raj Anand satirizes the social climbers among the lower middle class Indians. The success of Coolie is mainly due to his realistic portrayal of Munoo’s progress from boyhood to manhood, a successful depiction of growth of innocent into experience, the awakening of the love of women and his fellow workers. And his realism is so accurate that he never treads the borders of exaggeration nor does he cross the bounds credibility.

Anand’s way of realistically and naturalistically looking into the life armed him with results in making naturalism - an extension of realism as salient feature of Coolie. That is to say realism found in Untouchable is classic, and naturalistic in Coolie.

While wandering to get a job, Munoo meets an elephant driver who takes him to Bombay. Here with the help of Han, a mill worker, he gets a job and shelter. A child of fourteen is compelled to work for eleven hours a day on meagre wages. Here the head foreman, Jimmie Thomas whom labourers call Chimta Sahib makes his life miserable. He treats the factory workers as animals. Ratan, a co-worker protects Munoo from his exploitation but pays the penalty by losing his job. The workers go on strike to protest. But instead of reinstalling Ratan, the management gives them a notice of reducing their
working hours. To divert the attention of the agitators they spread the rumour that the Hindu child has been kidnapped by a Muslim. The workers enraged with the communal frenzy, spread riot all over the city. Munoo gets hurt in it and cannot return home. In the morning he meets with an accident. A car knocks him down. The owner of the car, Mrs. Mainwaring takes him to Simla. Munoo recovers soon and starts working as a domestic servant and a Riksha puller for Mr. Mainwaring. The strenuous work deteriorates his health. The disease turns out to be tuberculosis. Despite all the possible treatments, one day, he dies on the lap of his friend.

On account of his being a realistic social novelist, Anand does not make his protagonist a rising force or rebel against the capitalist exploitation but makes him a victim of it. Being a child, he is not even aware of the nature of exploitation; so there is no question of freeing himself from or rebelling against the exploitation. In Untouchable Anand has shown his protagonist as both a victim of and a rebel against the caste system but in Coolie the arch character is only a victim of the class system.

The want of provisions makes him dream of tasty food to eat, beautiful clothes to wear and of costly toys to play with. He remains innocent throughout the short span of his life. A number of social factors push him into the active mode of life. But, as far as Munoo himself is concerned, he is never, body and soul one with reality. Self realization has been the characteristic feature of almost all Anand’s heroes. Munoo also asks himself “What am I - Munoo?... I am Munoo Babu Nathuram’s servant (Coolie, P.68). He accepts his identity as a servant or a slave in the very beginning of his saga of miseries. This cannot be called self realization because his level of consciousness is found to be quite low.

Munoo is made aware of the cash nexus but he is never after money. He constantly remains under the fear of losing his job. He becomes a victim of the cash nexus. Prabha can be called a different projection of Munoo. Prabha also had been a coolie earlier but out of sheer hard work he becomes an owner of a pickle factory. Munoo also works hard; but too much work in his early childhood leaves him a victim of tuberculosis, with no hopes of recovery in those days. He is made aware of the social discrimination in the early stage of his life. “There must be two types of people in the world: the rich and the poor” (P.69). The rich are always exploiters and the poor are always exploited. Munoo is
exposed to all sorts of mental and physical torture. He is forced to live even among the slum dwellers in subhuman conditions. He becomes the hopeless victim of exploitation everywhere.

Munoo never shows reluctance to work hard. He expects sympathy and love which he does not get even after whole heartedly sacrificing himself to his employers. He lives under the constant fear of his masters in every phase of his life. In the first phase his uncle and aunt make his life miserable, in the second phase his master’s wife makes his life hell and in the third phase his master’s partner deprives him of the stable life he wishes to lead. In his Bombay phase a number of exploiting forces make him spiritually die and finally his last master Mrs. Mainwaring’s acts of exploitations kill him physically.

Munoo’s entire life seems to be a nightmare. Poverty, hunger and exploitation seem to be transmitted to him from his parents. A few like Prabha Dayal’s wife lend him a helping hand in his fight for survival and moments of happiness. But others like Nathu Ram’s wife Uttam Kaur give him only packs of miseries and sorrow. S. A. Khan says, “the story of Munoo is quintessentially the story of every exploited individual in India and the pattern of his life is intended to show the pitilessness that lies imbedded in the lives of millions of people who are condemned to lead a life of an unending saga of social depredation”. (Mulk Raj Anand's Coolie: A Critical Study, P.30). Thus Anand makes his character voice his own consciousness and touches upon the conscience of the reader.

Among the Indian characters Daya Ram is the first person responsible for Munoo’s miseries. When Munoo’s father loses his land, being the younger brother, he indirectly becomes the victim of the feudal exploitation. Later he is brought up by his brother and sister-in-law. But he forgets it as soon as he gets married. The greed for money compels him to exploit his fourteen year old nephew. He enjoys the monthly wages of his nephew but does not love or sympathizes with him. Babu Nathu Ram is the second character responsible for the miseries of Munoo. He is a typical lower middle class person who has neither self respect nor any voice of his own. Henpecked Nathu Ram backs his wife in her merciless treatment to Munoo. Biwi Uttam Kaur or Biwi, exploits her servant to show her class superiority. She does not allow Munoo to play with her children. Under the false superiority complex Biwi Uttam Kaur makes Munoo’s life a hell. She is portrayed as a stem, snobbish Hindu orthodox woman bound by the innumerable customs
and taboos. Ganpat is another wicked character responsible for Munoo’s miserable condition in the third phase of Munoo’s life. Right from the beginning, he shows his cruel nature by abusing Munoo as ‘Seducer of his daughter’. By often referring to him as ‘the goat face’, Anand shows his inhuman nature.

Seth Prabha Dayal, one of a few well wishers of Munoo can be called a possible projection of Munoo in other circumstances. He comes to city from hills as Munoo does and makes his fortune through hard work. He can be called the only Gandhian character in the novel. He does not forget that he had been a coolie in the past. He shows love for his servants. But his excessive humility ruins his career. He gets bankrupt due to his partner’s deceitful conduct. But he sells out his property and repays all the debts. Ratan can be called a significant character of the Bombay phase. In spite of his being a wrestler He is a very kind hearted person. Though he works as a coolie he does not lose his self respect. He helps those who are exploited by the society. He falls short of the moral standards set by employers. He dares to raise his hand against the foreman and the moneylenders who exploit the coolies. In Ratan one can find Anand’s hope for the future. Through his bravery, the seeds of protest are sown in the minds of workers. Through his leadership he inspires his co-workers.

Anand shows their physical exploitation through the description of their daily routine. He writes, Thus they worked from day to day in the dark underworld full of intense heat of blazing furnaces ...they ran about bare-foot and naked except for loin-cloths ...They worked long hours from down to past midnight so mechanically that they never noticed the movements of their own or each other’s hands. Only the sweat trickled down their bodies and irritated them into awareness that they were engaged in a strenuous physical occupation. (P.110).

The life of workers in it looks less miserable when compared to that of the workers in the cotton mill, under the supervision of the white foreman. He appears to be an enlarged copy of Ganpat. He is shown as a symbol of colonial and capitalistic exploitation. The workers’ life on almost subhuman level in the huts is worse than the animals’. They are indebted to the foreman, pathans and even the grocers for their daily bread. The fear of losing the job compels them to suffer mutely. Describing their conditions when they receive the notice of the reduction in working hours Anand writes,
The coolies of Sir George White factory crept like ghosts through the waste lands of the mills that afternoon. They seemed to have died all of a sudden; that little spark of life which made them more about willingly had died, and left them queer race of men, dried up, shrunken, hollow-crested, hollow cheeked, hollow-eyed. Their wretchedness has passed beyond the confines of suffering and left them careless, resigned. (P.260).

One can easily judge the outcome of the capitalistic exploitation by the plight of Munoo when he leaves for Simla. When Munoo leaves Bombay he is not only physically but also mentally and spiritually broken. A fifteen year old boy feels defeated like an old man. Anand says, “But really he was mentally and physically broken. And as he thought of the conditions, under which he had lived, of the intensity of the struggle and the futility of the waves of revolt falling upon the hard rock of privilege and possession, as he thought of Ratan and Hari and Lakshmi and the riots, he felt sad and bitter and defeated, like an old man” (P.284). This shows that Munoo, a boy of fifteen undergoes the suffering of entire life within the span of two years, due to the industrial or capitalistic exploitation.

Machine, which represents industrialization, is shown as a discarding force. Machines are compared with monstrous animals and devils - ‘many-headed, many armed chuckling machine god. It is ironical that in Untouchable Anand looks at machine as a solution to the problem of caste conflict whereas in Coolie he shows it as the cause of the class conflict. In class conflict it becomes the tool of exploitation in the hands of the rich. It eventually leads to sharpen the social stratification.

The realistic picture of poverty can be seen in Anand’s depiction of the sordid life of the labourers living in the slums of Bombay: “The bodies of numberless coolies lay strewn in tattered garbs. Some were curled up in knots, other lay face downwards on folded arms, others were flat on their chests ... He had hardly gone three yards when he stumbled on a heap of patched quilt that half enclosed the rotting flesh of a leper. Sick with disgust and pity and stung by fear he capered aside only to be greeted by the hoarse moan of a sheeping beggar, who protected her little child as she lay close to it, resting her head on her elbow and looking out into the dark with tiger’s steel glance in her eyes” (P.188).
Thus Poverty is the root cause of all the evils in the life of the protagonist. Poverty makes his father lose his land and makes his mother unable to bring up her son. Both of them die, leaving their child, an orphan. Thus the root cause of the feudal exploitation is poverty. Even Daya Ram, Munoo's uncle, tries to get rid of his nephew due to poverty. Munoo desperately fights for his survival in every phase of his life. The constant fear of poverty and hunger makes him accept various occupations at various places. He continues his weakening struggle for existence with the dreams of bright future. But he always remains object and drab.

Like the Untouchable, The Big Heart (1945) is a "Stream of Consciousness" novel and has the concentration, compactness and intensity of the earlier novel. It records the events of a single day in the life of Ananta, the coppersmith, and a man with a big heart like Ratan in Coolie. The monster of exploitation is hydra-headed and can assume numerous shapes. The first and foremost type of exploitation is economic. Economic exploitation of the small craftsmen at the hands of the rich capitalists is dealt within Anand's novel The Big Heart. Poor 'thathiars' are certainly no match against Messrs Gopal Das Murli Dhar who have set up a factory. Man 'thathiars' are thrown out of their traditional work and they have to accept service in the factory on the terms dictated by the factory owners.

The Big Heart deals with many more issues besides its main theme. Conflict between tradition and modernity, capitalist exploitation leading to social disharmony are, of course, the major themes. But they are not the only issues discussed in the novel. As a socio-political analyst Anand introduces other issues like caste-sub-caste snobbery, (Kesaras-thathiars), the never ending conflict between the rich and the poor (the factory owners and the displaced artisans), extra-marital relationship and the like.

The Big Heart shows how the capitalists exploit the unemployed craftsmen and dictate humiliating terms which the starving 'thathiars' have to accept if they want to keep the wolf of hunger away from their doors. Anand has here again shown how the introduction of machinery provides a fillip to the exploitation by those in whose hands the means of production gets concentrated. Sardar Puran Singh points out that the machine in the West, the machine has become an instrument of threatening to wipe out the whole world; now it has also become a tool in the hands of exploiters to tyrannize over the underprivileged.
The theme of tradition versus modernity that forms the main conflict in *The Big Heart* is convincingly portrayed. Ananta, the hero’s liaison with Janaki, based on genuine love and humanity, is condemned but Ratan, who ill-treats his wife by beating and starving her, is acceptable as a whore-monger and a drunkard, deprives him of the moral authority demanded of a leader in tradition-bound society and though he tries to save his fellow beings by uniting them with *The Big Heart*, in his attempt to save machines in the factory is ruthlessly killed by Ralia.

The intention is implied in writing the novel in Anand’s own words,

> “I wrote this novel at the end of world war II in London when the machines of western civilization had nearly destroyed the world. I was convinced that if India also went the same way, after freedom, with controlling the machine, but allowed it to become instrument of exploitation, then we would also produce the same horrors I was thinking of Gandhi’s natural rejection of machine I wanted to show that though we can’t reject the machine altogether, we have to controls it, as a driver control a railway engine.” (Author to Critic: *Letters of Mulk Raj Anand to Saros Cowasjee*, P.121).

The novel deals with small community of coppersmiths of Amritsar to which Anand himself belongs, who suddenly face the problem of machine civilization. The Billimaran lane where these people live, has two openings, which makes it really like a two headed snake with one head it looks towards the ancient market, where the beautiful copper, brass, silver and bronze utensils made in the lane one sold by dealers called kaseras [ ] with the other it wriggles out towards the new iron mongers’ Bazar, where screws and bolts and nails and locks are sold and which merges into the book-sellers’ market, the cigarette shops and the post office replete with the spirit of modern times.” (*The Big Heart*, PP.16-17). This confrontation between the old and the new is also a factor that governs the lives of the inhabitants. Thus the setting of the novel “exposes the conflict between the East and the West, tradition and modernity, industrialization and conventional way of life”. (*The Big Heart and Death of a Hero: Mulk Raj Anand : His Art and Concerns*, P.119).

*The Big Heart* is the most polemical of Anand’s novels. Large portions of it have the dialectic of debate as different spokesmen among the coppersmith fraternity propose alternatives for modern India. Since the final section of untouchable Anand had
used the novel occasionally for the presentation, in barely connected dialogue, of political and economic theory. His anti-intellectualism always breaks through, however, in an almost Maoist concern for action before abstractions. (Coincidentally *The Big Heart* is dedicated to Indo-Chinese friendship, and to the anarchist written Hsiochien)." As Ananta says: "The trouble with you learned folk is that you spend so much of your time making your own feelings the final test of everything that at the end you are too weak to act" (P.100).

Thus Charles Dickens' novels show, though there was love among the family members, the characters have undergone some bitter experiences. In *David Copperfield* Dickens has discussed the ambivalence of David's love towards his mother. At the beginning of the novel the hatred feeling of David's aunt is shown. Actually she was expecting a female baby. But in the later part of the novel she helped David many times. It is crystal clear that in presenting the familial relationship Charles Dickens has emphasised how the industrialisation has affected the family life. It has created much havoc in the society. People have forgotten their relationships and moral values. After a careful study of the four novels of Charles Dickens one can understand that good family relationship is the best healer for all the miseries and sorrows in the society.

In *Mulk* Raj Anand's novels the responsibilities of the head of the family are discussed in a clear way. Though the major characters loved their family members very well there is no much progress in their life. It is because they are confronted with social barriers like caste, colour and creed. They even sacrificed for the sake of their well being and prosperity. Though Bakha helped his father in cleaning the latrines he does not get any appreciation for it. Bakha has a strong love on his family members. He even tried to rescue his sister from Pandit Kalinath. Munoo in *Coolie* lost his wife due to poverty. Though there is good family relationships in all the four novels due to colonialism, casteism and poverty the characters are not very successful in leading in successful and peaceful life.

In showing the familial relationships, both the authors, Charles Dickens and Mulk Raj Anand, are worried about the evaporation of family bondage in the poverty stricken world. They recommended a strong and healthy relationship among the family members even in the hardships. Then only the society becomes strong and there would be a meaning for life.

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