CHAPTER I

INTRODUCTION

1.1 Preliminaries

The purpose of the present research is to apply the Principles of Pragmatics in general and to analyze critically the utterances related to the Observance and Violation of Cooperative and Politeness Principles in the selected novels of Mulk Raj Anand. The study is directed to unveil the different layers of the socio-cultural dimensions which are operative in the novels *Untouchable* (1935), *Coolie* (1936) and *Two Leaves and a Bud* (1948) in specific. The utterances of the characters in the fictional world are governed by the principles of conversations as determined by the social and cultural norms existing at the time when these novels were written. The characters are bound to use the language of their speech community. Mulk Raj Anand’s characters are down to earth and make use of linguistic expressions suitable to the social class or caste to which they belong. As the major characters undergo sufferings and have no power at their disposal, they use submissive expressions. They adapt themselves to the demanding situations and
try to adjust to the conversational partners in such a way that they come alive while speaking. The kind of language used by the characters in the novels is highly remarkable. The characters either observe the Principles of Cooperative and Polite use of language or violate the Maxims of Cooperative and Politeness Principles. The principles of pragmatics are vitally important in the interpretation of fictional discourse.

The interpretation of the linguistic exchanges of the characters helps the readers to establish the authenticity of the characters and to reveal the socio-economic conditions prevailing in those days. The novel *Untouchable* was written when the caste system was very rigid in India. People from the lower strata of the society were denied their rights to exist at par with the so-called upper class and caste people. The novel *Coolie* deals with the deplorable condition of the coolies and the weaker section in the Indian society. What is remarkable about this novel is the fact that it takes the readers to the far off places in India and makes them aware of the wretched conditions in which the coolies are forced to live. Similarly, the novel *Two Leaves and a Bud* depicts the pitiable condition of the farmers. It shows how they are marginalized and exploited by the people in the power. Therefore, it becomes very interesting to juxtapose the powerful versus powerless people and study their linguistic behavior with the help of observance and violation of cooperative and politeness principles. Analyzing the linguistic exchanges of the characters via pragmatics is a novel way of
interpreting the novels. In short, pragmatics is a vital tool for the readers and the researchers while exploring the physical (places), social and the mental world of the characters. In this respect, Muluk Raj Anand’s novels are worth studying.

The social identity is specified through language use. It can be described in terms of culture specific vocabulary, context-sensitive topics and the shared attitudes. It takes into account the interaction between, or among its participants. The participants, being the member of that society and partaker of that culture observe certain social or linguistic rules and cultural ethos. This helps to maintain the social structure with its hierarchical order. If the participatory principles are not observed then its structure is endangered which may result in breaking connections or relations at the cost of displeasure or unhappiness.

It is generally observed that as long as people maintain safe space in communication, there would be no misunderstanding and no exchange of offensive language. However, sometimes relations break owing to violations of Cooperative and Politeness Principles in communication. Interlocutors use abusive language to express their anger using the face threatening strategies. It is generally noticed that the people who are placed at the higher rung of the ladder fling abuses at the people who belong to the so-called inferior class or caste. Since literature is a reflection of life, we come across characters in a novel using the ordinary language in ordinary conversations. The characters’ use of language depends on a number
of factors including social class, caste, age, gender and interpersonal relations. Therefore, it is imperative to study the conversations of the characters in the context in which they occur. Their use of language is influenced by the socio-cultural factors which need to be thoroughly examined.

1.2 Aims and Objectives

Following are the aims and objectives of the present study:

1. To study the main principles and theories in pragmatics as they are central to the present research.
2. To apply the cooperative and politeness principles to the fictional discourse in general and the selected novels of Mulk Raj Anand in particular.
3. To highlight the intrinsic relation between language and society, language and culture, language and language use etc.
4. To identify the most significant linguistic exchanges of the characters from the novels Untouchable (1935), Coolie (1936), and Two Leaves and a Bud (1937) in which observance and violation of cooperative and politeness principles are studied in the Indian cultural context.
5. To examine the nature of interpersonal relationship of the conversational partners in the novels.
6. To explain and evaluate categorically selected linguistic interactions of the characters in the novels under consideration,
involving observance and violation of the maxims of cooperative and politeness principles.

7. To focus on the social relations via the use of language.
8. To interpret the roles of the characters in the given context via the principles of pragmatics.
9. To understand the context of the utterances of the characters.
10. To make the students or the readers aware of how language is exploited by the novelist to reveal evils in the society.
11. To unveil socio-cultural dimensions with the help of the maxims of Cooperative Principle and Politeness Principle.
12. To know and understand the reasons of the observance and violation of certain maxims of Cooperative Principle and Politeness Principle.

1.3 Scope and Limitations

Since Mulk Raj Anand has made a linguistic experiment in writing the novels *Untouchable* (1935), *Coolie* (1936), and *Two Leaves and a Bud* (1937), there, is an ample scope to analyze the conversations of the characters in terms of the maxims they observe or violate. These novels were written before Indian Independence when the hierarchical order was rigid in the society. Moreover, inhuman treatment was meted out to the then untouchables. The class and caste factors became so dominant that the upper class/caste people looked down upon the lower class/caste people leaving them at the
mercy of their masters. Therefore, it is thought provoking as well as revealing to study the intricate social relations of the masters and their servants in the class and caste bound Hindu society in British India. It is also remarkable to study the utterances of the British characters as they were representatives of the colonizers and the exploiters. The linguistic adaptation of the characters in the novels is governed by the social norms and cultural context.

The present study is limited to the following novels with respect to the observance and violation of the Maxims of Cooperative and Politeness Principles:

1. *Untouchable* (1935)
2. *Coolie* (1936)
3. *Two Leaves and a Bud* (1937)

The characters observe or violate some or all the maxims for the specific reason. In other words, all the characters do not observe or violate all the maxims. Therefore, the present study takes into account only those maxims which occur in the selected novels for the purpose of analysis. The analysis is made on the basis of the fundamental theories and principles in pragmatics in general and cooperative and polite use of language in particular.
1.4 Rationale and Significance of the Study

The present study is an attempt to discover various dimensions of the language used by Mulk Raj Anand in his novels. Since the novels of Mulk Raj Anand deal with the problems of class and caste, his characters are bound to use the language suitable to their respective class or caste. The functional role of the character determines the kind of language he or she is likely to be used. Some characters belong to the higher caste/class whereas some belong to the lower class. The hierarchal relationship is indicated by the use of peculiar language. The characters that belong to the higher strata of the society use the expressions that show their dominance. On the other hand, the characters that come from the lower class/caste use very submissive language. It is also noticed that the characters that are placed in the upper strata of society make use of uncooperative language while talking to the people who come from the lower class/caste. The lower class/caste people make use of Cooperative and Politeness Principles while talking to their masters. The power structure of Indian society is reflected in the use of language of Anand’s novels.

The writer wants to show the power structure with the help of language. Therefore, he very skillfully makes the language experiment in the novels under consideration. The sole purpose of the writer is to reveal the plight of the untouchables and the miserable people in British India through the powerful use of language. The linguistic experiment made by the writer is appealing
as it paves the way for the researcher to unveil the different layers of the minds of the characters. As an artist Anand’s sensibility is much affected by the society around him. Anand himself confesses:

“There, has always been an emergent connection between my life and my writings, throughout my creative career. Most of the critics, who have written about my novels, have not noticed that my fiction arose from the compulsion of life.” (P.2)

It is noticed that Anand’s life is very much connected to his writing. The language experiments made by the novelist are worth appreciating due to his social concern. Anand seems to be apathetic to the lower class/caste people. When we consider Anand’s works in relation to his life, we find him to be an objective novelist. Anand himself admits:

“All the characters in my novels are from real life, only transformed imaginatively into more or less than themselves.” He thinks: “there, is no fiction if it is not based on facts and does not deal with real human beings.” (P.6)

He wrote the first novel *Untouchable* (1935) to show how caste ridden society made the lives miserable and wretched of the low caste people like the scavengers. The main character of the novel is the representative of the downtrodden.
In the British India, before independence, some communities were treated as untouchables. Indian society was then divided into four varnas in the order of their hierarchy namely Brahmin, Kshatriya, Vaisya and Shudra. The upper caste people (Brahmins) were supposed to perform religious duties as decided by the Hindu religious scriptures. The second varna of Kshatriya was supposed to be of the warriors who safeguarded the geographical boundaries of the nation. The third varna of Vaisya was of traders and farmers. The fourth varna of Shudra was considered the lowest in the rank. They were expected to do the odd jobs like cleaning the public roads and latrines owned by the upper caste people. They were prohibited the entry into the Hindu temples due to pollution complex. They were also not allowed to draw water from public wells. One would notice that there were sub-castes within the caste. ‘Untouchable’ is a remarkable piece of literature in which Anand has portrayed the lives of the socially segregated class.

Anand knows his heroes very well. Bakha, Munoo, Gangu, Lalsingh, Birpal Singh, Gauri all were very close to Anand in his early life. He has commented in his special Preface to second Indian edition of Two Leaves and a Bud (1951):

*All these heroes, as the other men and women who had emerged in my novels and short stories, were dear to me, because they were the reflections of the real people*
I had known during my childhood and youth. And I was only repaying the debt of gratitude I owed to them for much of the inspiration they had given me to mature into manhood. When I began to interpret their lives in my writing, they were not my phantoms.....they were flesh of my flesh and blood of my blood, and obsessed me in the way in which certain human beings obsess an artist’s soul. And I was doing no more than what writer does when he seeks to interpret the truth from the realities of his life.

Thus, we see that most of Anand’s experiences are the reservoir from which he wrote his fiction. As he writes:

All experience then became the reservoir from which I wrote my fiction, hoping to transform the raw material of life freely into communicable forms.(P.8)

‘Untouchable’ (1935) is the story of Bakha. He is 18 year old and lives in the pre- independence era, as a Bhangi (scavenger- one who cleans the latrines). They are the sweepers or the lowest caste people of Hindu society who clean the toilets and sweep the floors of the so-called upper class/caste people for which they are paid a meager amount. They are forced to work in unhygienic conditions and are given maltreatment. Anand in his various articles has given the
description of the incident, which is deeply rooted in his subconscious mind:

The cruelty of the God made order (Bramhin, Kshatriya, Vaishya, Outcaste) came home to me, when Bakha, a sweeper boy, brought me home bruised in the head by an accidental stone. My mother abused him for carrying me. And she bathed me even though I was bleeding. This little incident was to remain in my conscious-unconscious, and became a passion for justice against the old fixtures of non-human discrimination against untouchables. This episode is dramatically utilized in Untouchables. (P.8)

It was Mahatma Gandhi who made the first attempt to bring a ray of hope in the lives of the untouchables. He opened ashrams for them in order to make them feel comfortable at par with the so-called upper class/caste people. He called them ‘Harijan’ or the ‘people of God (Hari)’. One of the most stimulating influences on Anand was Gandhi’s thinking, which led his novels to realism. The realities of life as seen in India and in Sabarmati Ashram touched Anand deeply. His stay there, simplified his life; he began to wear homespun clothes and recalled the feelings for devotion, or bhakti. After his conversation with Gandhiji he tells:
I began to dream of writing only about the poorest of the poor human beings, whom I had known and not very much about the orthodox and superior people of high caste, class and status in the towns and villages were I had grown up.

Anand’s warmth towards his favorite character Bakha, to some extent, has emerged from his warmth towards Gandhiji. The act of cleaning latrines once a week during his stay in Sabarmati Ashram had an impact in his first and one of the most popular novels Untouchable. Sometimes, Gandhiji had become Anand’s mouthpiece.

Mahatma’s arrival in meetings and his speeches were experienced by Anand himself. Anand writes:

I tried to take over the poetic truth of Blake, the pictorial truth of Picasso’s blue period and Theodore Powys’ fabulous manner... And, these influences penetrated into myself discovery, all the miscellaneous strains fused into Bakha. (P.8)

During the British Raj the Bhangis lived in small colonies. High Caste Hindus avoided these colonies due to fear of pollution. They lived by cleaning toilets, sweeping floors, roads and removing dead animals like dogs, etc. from roads. They were the untouchables and even if their shadow fell on the high caste Hindus, they would have to bathe in the holy river and perform rituals to purify themselves.
The ‘dirty’ nature of their work pulls down ‘bhangi’s’ to the last of the table of castes. They were not permitted even to draw water from the public well and had to wait for hours for the mercy of the upper caste people. The food was given to them by throwing and if they touched anybody by accident, they would be punished. Even if they were ready to pay, nobody would teach them. The upper class people, however, did not find untouchability when they molested the teen girls from the lower caste. To make the matters worse, they had no right to protest or express their emotions.

Bakha is the protagonist, of *Untouchable*, who belongs to the untouchable caste and humiliated by his masters though he has a strong and stout body. The physical appearance of Bakha does not indicate his caste. He seems to be enthusiastic from the beginning of the novel. However, the circumstances do not allow him to live up to his expectations. Though, his limited means and the circumstances force him to beg literally for food. He is humiliated profusely by the landlords and his masters.

Deprived of hope and fed up due to humiliations, Bakha has a difficult day ahead. He wants to change his life. He is fed up with the work he is doing. During the course of his working day, he gets only curses and humiliations. He thinks that due to his low social status he is denied the right to live a respectable life. He blames his caste and wants to shed it if he gets a chance. However, the rigidity of caste system does not allow him to have upward mobility. Towards the end of the novel, he gets some solutions to the
problem of untouchability. Three options are placed in front of Bakha. First, a Christian missionary, who invites him to join Christianity so that the untouchability based on the caste, can be removed. The second solution is to bring the change in the mindset of the upper caste Hindus. The third solution is to introduce the flush system, so that there, is no need of cleaning the latrine manually.

The second novel *Coolie* (1936) is also based on class system and describes the life of Munoo who travels from one place to another in search of bread and chutney. The novel is a pathetic odyssey of an orphan boy named Munoo who starts his disconsolate journey of life from the Kangra hills of Himachal Pradesh. Grief-stricken, he is seen playing different roles, which include domestic servant, a coolie, a factory worker, a rickshaw-puller for keeping his body and soul together. He is depicted as a naive desperate adolescent facing the odds of his life in a class-ridden society. Munoo’s struggle to establish his self-identity remains a dream only. This novel is a telling comment of the denial of the right to exist and get happiness. All the coolies including Munoo are discriminated, exploited by the forces of colonialism, capitalism, communalism etc. The novel is replete with eventful incidents resulting in the manifestation of class discrimination.

According to Anand, suffering and pain are inevitable features of human existence but man can control pain and erode suffering by universal brotherhood, love, compassion and equality. The
noticeable paucity is responsible for the sorrowful life and untimely death of Munoo with a little compassion and kindness. However, Munoo represents a class, the poor class struggling to earn living:

*Probably Munoo is only an inconsequential soul in the eyes of the world, but for Anand he is as important as any other human being in flesh and blood, and he brings to bear such profound pity on the boy that the novel gives the impression that his death implies the death of all that is good at the altar of cruelty.* (P.31)

The novel *Two Leaves and a Bud* (1937) describes the life of Gangu, a poor Punjabi peasant who has to work in unhygienic conditions on the tea plantation of the landlords in Assam. The novel reflects social realism of the workers exploitation. The main purpose of the writer is to expose social evils and try to uplift the level of working class. In fact, the novelist wants to make the readers aware of the working conditions of the workers on the tea plantation, coolies in the factories and domestic servants in the houses of the upper class people. Anand has presented the social condition of laborers in the colonial India in the present novel.

The novel begins with the Philosophic statement “*Life is like a journey*”. Gangu-the protagonist of the novel begins the journey of his life as a hapless peasant from a village near Hoshiarpur in Punjab. Circumstances compel him to move to Assam. The realistic description of the Assam and its natural beauty is presented in very
lively manner in the novel. It gives us almost in telling details, the panoramic picture of the tea-plantations. Despite the beautiful scenes, the condition of the farmers is miserable and deplorable too.

It goes without saying that Gangu’s plight is miserable. He is the victim of the man-made class system. One of the British officials exploits him. It is due to poverty Gangu suffers at the hands of his landlords. Gangu is the representative of the farm laborers on the tea plantations. Gangu, the protagonist, is pessimist about his fate and has to undergo daily insults at the hands of his plantation masters and others. The tea gardens in Assam become a symbol of his slavery. Even the kind British doctor could do little to alleviate his sufferings. The master, Reggie Hunt being an arrogant bully and sadist tries to rape Gangu’s daughter. Gangu tries to protect his daughter from being raped by his master. He is maltreated and exploited by the property owners and the merchants. The imperialistic attitude of the British is revealed through the character of Reggie Hunt. The protagonist’s wife Sajani suffers from malaria and finally dies for want of proper medication. Overall, the novel is an implicit attack on the imperialism and capitalism, which are responsible for the exploitation of the unfortunate, feeble and powerless farm laborers.

Therefore, studying these novels with the help of the linguistic expressions of the characters is an extraordinary step in the field of research. The linguistic expressions have certain connotations
which need to be explored taking into account the cooperative and polite use of language.

1.5 Hypothesis

With the help of observance and violation of cooperative and politeness principles, the novels of Mulk Raj Anand especially *Untouchable*, *Coolie*, and *Two Leaves and a Bud* are better understood. The readers are able to identify and understand class, caste, gender, age and social background of the characters in a much better way with the help of some of the vital theories and principles in pragmatics. The Maxims of the Cooperative and Polite Principles are operative in the novels. The characters either observe or violate some of the maxims for some social or personal reasons. Therefore, understanding of the novel depends on the understanding of the use of language determined by the socio-cultural and economic conditions.

1.6 Making of Mulk Raj Anand

Mulk Raj Anand (born on 12 December 1905), was one of the prolific writers in Indian English. He is notable for his depiction of the lives of the poorest of the poor and the lowest of the low caste people in orthodox Hindu society. The author himself was born in a
metal worker’s family. He had seen the life of the low caste/class people from the close quarters while playing with his cronies in his school days in Peshawar in the Punjab province. Naturally, these experiences are bound to get reflected in the fictions of the writer. 

During the pre-independence era, Anand also witnessed the bloody reality of colonial rule with the Jallianwalla Baugh massacre at Amritsar in 1919. Like most of the Indians of his generation, he threw himself into Gandhi’s non-cooperation movement. This led him into an agitation launched by the students against the British. It is learnt that he received eleven stripes on his back and was jailed. This experience has had a deep impact on the young boy. Therefore, he wanted to revolt against the British Raj for which he found the suitable weapon i.e. writing. He fought his battle by way of writing. It is rightly said, “The Pen is mightier than the sword”. Mulk Raj Anand chose writing as the medium to transform the ugly world into the beautiful world. His sole purpose was to bring desirable order and peace in the Indian society. His heart would melt with pity when he came across the poor suffering for unknown reasons.

Anand came to study at University College, London in the autumn of 1925. Anand had to face the adversities of life. In other words, life was not a rosy bed for him. Like many Indian students at the time, he had to work in Indian restaurants to support his education. He also tried his hand at publishing and earns his living, as his family was not in a position to fully finance his higher education.
Nevertheless, he became a member of the literary crowd known as the ‘Bloomsbury group’. Here, he met writers such as E. M. Forster, T. S. Eliot, John Strachey, Leonard, Virginia Woolf and among many others. These literary giants impressed him and left him feeling quite perplexed and uncomfortable. London at that time was the centre of the English-speaking intellectual world and Anand had hoped to meet with such individuals who could share his anti-colonial liberal views. Anand was surprised to know that T. S. Eliot regarded as Gandhi as, an ‘anarchist’ and that Indians should concentrate on cultural aspects of their society and leave the politics of governance to the British! Many of these writers had not visited India. Their impressions were formed by Rudyard Kipling’s Kim, which to Anand was typical of colonial fantasies of India. It was partly in response to these perceptions that he wanted to write. As an Indian student in London, Anand found himself popular with the literary group. Anand held *A Passage to India* to be the best fictional writing on his homeland, as this went beyond the orientalist conceptions of the ‘natives’ and attempted to depict the complex, often contradictory and mostly confrontational impact of colonial rule in India. He wanted to write about the ordinary, the mundane, everyday life experiences of Indians who were not kings and gods.

James Joyce’s *Portrait of the Artist as a Young Man* impressed Anand greatly as it was a new literature infused with Irish nationalism. In 1927, Anand went to Ireland and enjoyed the
writings of W. B. Yeats because his works represented the lives of ordinary people in villages. This was to be his model as he set about writing his first novel, *Untouchable*, published in 1935. It is a story based on the life of the most downtrodden, despised and oppressed section of Indian society, the outcastes—those at the bottom of the caste hierarchy. This story is based on a single day in the life of Bakha, a latrine cleaner and sweeper boy. We follow him round on his daily chores cleaning up the shit of the rich and powerful, who despise him because of strict social rules governing ideas of purity and pollution. When he walks down the streets, he has to signal an alarm with his voice as he approaches so that the ‘pure’ are forewarned to avoid even allowing his shadow to be cast upon them. On one occasion, he does ‘pollute’ a caste Hindu and is chased, abused and attacked all day long for this defilement.

Anand belonged to the Kshatriya warrior caste, which is placed one below the top caste of the Brahmin priests. He had always befriended and played with the children of sweepers and as a child he had been shocked and disgusted by the suicide of a relative who had been disowned by his family for daring to share her food with a Muslim. As Anand had always been disgusted with religious sectarianism, communalism and caste society he opposed it. His soldier father had been involved with a Hindu reform movement called Arya Samaj. But Anand kept his distance, for despite its opposition to child marriage and the prohibition of widow remarriage, the movement was also quite evangelical in its attempts
to ‘re-convert’ Muslims to the ‘true faith’. To Anand it harbored deep anti-Muslim sentiments with which he would have no truck.

With the publication of Untouchable, Anand had firmly associated himself with that brand of writers who saw ‘political, social and human causes as genuine impulses for the novel and poetry’. For Anand literature should be an interpretation of the truth of people’s lives. It should be written from the experiences of people. It was for this reason that he returned to India briefly in 1929. Being influenced by Gandhi, Anand came to his ashram in Ahmedabad, where, he showed Gandhi the draft of his novel. Gandhi was extremely critical because he claimed there, was too much of the ‘Bloomsbury’ feel to it, on which he was probably right. While in Ahmedabad, Anand lived like a disciple and did his share of cleaning the toilets—an act seen as defilement for a caste Hindu. In this period, Anand revised his book considerably. When Forster read it, his retort to those who complained about the ‘dirt’ in the novel, was that “the book seems to me indescribably clean…it has gone straight to the heart of its subject and purified it”.

Though Untouchable is his best known and most widely read novel, it was no easy job getting it published in the 1930s. Some nineteen publishers had rejected this story for ‘its dirt’. In despair, Anand was on the brink of giving up when the twentieth publisher accepted the novel mainly because E. M. Forster had agreed to write the preface to it. In the preface to the novel, Forster writes:
"Untouchable could only have been written by an Indian and by an Indian who observed from the outside. No European, however sympathetic, could have created the character of Bakha, because he would not have known enough about his troubles. And no untouchable could have written the book, because he would have been involved in indignation and self-pity. Avoiding rhetoric and circumlocution, it has gone straight to the heart of its subject and purified it".

Anand praised Forster for his support, as it was not only unusual for an Indian writer to have his central character to be a latrine cleaner; but many European writers would not touch a subject like this either. The wonderful preface led the novel to the higher plain and the readers acclaimed it as one of the most realistic novels portraying the ugly side of caste-ridden Hindu society in pre-independence India. Anand displays compassion for the plight of untouchables but he was never sentimental about this. In many ways, the novel represents his thinking beyond the limits of Gandhi’s idea of untouchables as ‘harijans’ - children of God.

Anand’s second novel Coolie also throws light on his compassion and concerns for the poverty-stricken factory workers and peasants of India. In Coolie, the novelist portrays the life of orphan boy Munoo, (Kshatriya by caste but a peasant boy) who travels from his mountainous village through north India and eventually finds himself in Bombay. He is forced to take whatever work he can in
order to survive. He works as a servant in a house of the landlord and as a coolie in a mine, and a factory. Anand describes the coolies as black men who empty their bowels in the fields. In each of these situations, Munoo is subjected to harassment, beatings and financial exploitation at the hands of employers, moneylenders, and his so-called betters representing capitalistic mentality.

The ancient period saw that the life of an individual was judged by the caste, in which he or she was born, but Coolie explains a class, which is categorized on the basis of money or wealth. Munoo, the protagonist of the novel, is Kshatriya by caste, still he suffers greatly. He realizes sometimes that:

There, are only two castes, the rich and the poor, and irony is that there is no connection between them. The capitalist treat the Coolies as if they were mere cattle.

(P.49)

This novel was written in 1936 and has a fictionalized account of a Bombay riot, which clearly represented Anand’s thoughts on those agents who fuelled communalism in their desperate attempts to keep the country divided, but also to keep the poor workers in their place. Thus, the riot as witnessed by Munoo is deliberately engineered to break a potential strike through the use of communalized tensions between Hindus and Muslims.
Along with the novelist and short story writer Munshi Premchand (1880-1936), Anand was involved in forming dalit literature, used to refer to the ‘untouchable’, casteless sects of India. In *Two Leaves and a Bud* (1937), Anand continued his exploration of the Indian society. The novel is about a poor Punjabi peasant who is brutally exploited in a tea plantation and killed by a British official, who also tries to rape his daughter. The socially conscious work shared much with the proletarian novels published in Britain and the United States during the 1930s.

Anand’s famous trilogy, *The Village* (1939), *Across the Black Waters* (1940), and *The Sword and the Sickle* (1942), was a strong protest against social injustices. The story follows the life of Lal Singh from adolescent rebellion through his experiences in World War-I, to his return home and revolutionary activities. In Anand’s early novels, his social and political analysis of oppression grows clearly.

The novel *Private Life of an Indian Prince*, (1953), is more autobiographical in nature, in which he focuses more on human psyche and personal struggles than on class conflicts. The story has its origins in the betrayal.

In 1950, Anand started a new project to write a seven-part autobiography entitled *Seven Ages of Man*, in which he appeared under the name Krishan Chander. The work was inspired by lines from Shakespeare’s play *As You Like It*:
'All the world's a stage
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being Seven ages.'

From the project appeared Seven Summers (1951) set in Punjab, Morning Face (1968) won him the Sahitya Akademi Award. Like many of his later works, it contains elements of his spiritual journey as he struggles to attain a higher sense of self-awareness.

Anand is one of the most democratic writers of India. Therefore, it is but right that Dr. Iyengar (1962) writes about Anand in befitting words:

'He (Anand) wrote of the people, for the people, and as a man of the people.' (P.133)

Anand also published books on subjects as diverse as Marx and Engels in India, Tagore, Nehru, Aesop's fables, the Kama Sutra, erotic sculpture, and Indian ivories.

The renowned British artist, Eric Gill, (1944) wrote a letter to Anand about his reactions on reading this little great masterpiece. Gill writes:
“Dear Anand,

I meant to have written to you before to say that I have read your book UNTOUCHABLE and was very much moved by it. I was particularly struck by the way you save up your three remedies almost to the last page, and then, as it were throw them at the reader—take it or live it. Also from the point of view of propaganda, I was much struck by your moderation and equanimity. You have not over-loaded the case against the British rule and you have not understated the corruption which westernization has brought to the Indians...also, I think the whole ‘story’ is touching and tender.” (P.135)

Mulk Raj Anand died at Khandala, near Pune on September 28, 2004 at the age of 98. Some years before his death, Anand wrote his own obituary, saying self-mockingly that:

“The fellow cannot be denied a certain amount of virtuosity. But it was this very flair for turning his hand to philosophy, politics, writing, stage, film, dance choreography, cookery as well as poetry that was the most dangerous thing about him. (net sources. Dated: 09 November, 2011)
Anand was pivotal to internationalizing the experience of Indian writers to the outside world and he helped to bring an international dimension to the progressive writers’ movement in India. He is brilliant at satirizing the orthodoxies of his times, but his novels also celebrate the spirit of human rebellion which embodies all his central characters. His works were inspired and informed by the lives of real people in unglamorous situations. In addition, his writings demonstrate a keen desire for political change and social transformation that remained with him throughout his life. The best tribute that readers of his works could pay to Mulk Raj Anand would be to read his novels and be inspired by the dedication and commitment he had.

1.7 Methodology and Techniques

As the present study is the application of the tools of pragmatics such as, Cooperative Principle and Politeness Principle the required data from the selected novels is collected. Adequate data is collected in the form of linguistic expressions related to the social, economic and cultural realities existing before Indian Independence. The highly marked linguistic expressions are examined against the backdrop of the Indian social circumstances, speech situations and speech events. An attempt is made to analyze and discuss the relevant pieces of conversations of the characters by
applying the above-said principles. Further, an effort is made to show to what extent the participants observe or violate the conversational principles and the maxims thereof.

The study of linguistic expressions that involve violations of Cooperative Principle and Politeness Principle are to be studied in the context in which they are uttered. The extended meaning of the utterances depends on the nature of interpersonal relationship of the interlocutors and the speech situations in which they are involved. These utterances need to be examined in the socio-cultural context. The characters of the novel use linguistic utterances consisting of cooperative or uncooperative use of language when the speech situation is favorable or unfavorable. They also sound polite or impolite depending on their functional roles in the context of their utterance. Their social roles determine whether to use Cooperative Principle and Politeness Principle or not. In fact, socio-cultural norms influence their strategic use of language. Mulk Raj Anand’s characters belong either to the higher or lower class/ caste of the Colonial Indian society. When they are placed in the tense situations, they are vulnerable to violate the Maxims of Cooperative and Politeness Principles despite the social roles assigned to them. Their linguistic behavior is controlled by the socio-cultural factors.
1.8 Conclusion

This chapter has highlighted the aims, objectives, hypothesis, rationale and significance of the study, making of the writer and methodology to be adopted for the analysis. The chapter initiates the research process laying stress on the vital components of the research. It introduces the writer and the process of how the present research would proceed.