5.1. Introduction:

It is observed during the research that though both the novelists have much similarity in terms of the concept of childhood; there are some differences regarding their personal, cultural and social life. There are few more factors which point out dissimilarity between Charles Dickens and Mulk Raj Anand. These factors are the findings of the research which are mentioned below:

1. Class vs. Caste
2. Autobiographical elements in Dickens’ novels
3. Geographical location
4. Rebellious attitude of Dickens’ children

5.2. Class vs. Caste:

Class and caste are two different terms. Class stands for modernity while caste points out traditional mindset of a particular society. The most striking difference that lies between Dickens and Anand is that in Dickens novels it is seen that children are the victims of class system which is the creation of industrial revolution. This revolution created two classes i.e. the rich and the poor. “A true social class system was born as the social concomitant of the birth of factories”. Says G. L. Sharma. (Sharma 47). Dickens’ life-span parallels the growth of industrialization. He is a man of very liberal sentiments. The selected three novels were set in early Victorian England at a time when great social changes were taking place. During this era, the society was categorized into three classes: upper, middle, and lower class and this system were called the social class system. Dickens himself belonged to the lower class system. All his child heroes belong to the lower class system. That’s why he delineated the macabre childhood of a considerable number of Victorian orphans. He explores many social themes in Oliver Twist, but three are predominant: The abuses of the new poor law system, the evils of the criminal world in London and the victimization of children. This novel can be read as a textbook of Victorian child-abuse and a social document about early Victorian slum life.
Anand in his novels talks about caste system in India. R. Agor states the difference between caste and class. He says that “a caste represents closed statification and a class represents open stratification in the society”. (Agor 24). Dickens is not familiar with the ‘Varnavyavastha’ and division of labor on the basis of caste. India is the only country in the world, which has the stigma of caste and untouchability. The entire responsibility for it lies on the structure of the Hindu society. Caste- system is built in Hindu Society on the basis of the division of profession. There were four castes, the Brahm, (Priest), the Khatiya (warrior), the Vaishya (farmer and shopkeeper), and the Shudra (Bhagni or sweeper). There was later on segregation between the first three classes and the fourth one and it gave birth to the social malice of pollution complex. The caste Hindu rejected the shudras as social outcastes. (Abidi 84).

This is true if we go through the images of childhood of both the writers. Oliver, Nicholas and David are placed in the class system. Oliver, Nicholas and David are not restricted to carry on the single profession. In the workhouse Oliver is assigned the task of opium picking, then he has been tried to be apprenticed as a chimney sweeper but luckily he is escaped of being the chimney sweeper, later on Fagin tries to recruit him in his gang. It means he is not supposed to do a single job though there is an exploitation of his feelings in each of the jobs. Nicholas is very free to choose his own job. He plays the role of a teacher, tutor, an actor and finally clerk. The same is the case with David who works as child labor in the service of Murdstone and Grinby. Then in the last phase of life David learns shorthand and becomes an efficient reporter and participates in parliamentary debates and discussions. Thus he enhances his position due to his talent. In class system a person is allowed to make progress in his/her life. R. Agor speaks about the evils of caste system:

Caste restricts opportunity. Restricted opportunity constricts ability. Constricted ability further restricts opportunity. Where caste prevails; opportunity and ability are restricted to ever narrowing circles of the people. (Agor 20).
This is true in the case of Bakha. He is mentally and physically strong enough to carry on all activities but what restricts him is his caste. Oliver, Nicholas and David can change their profession but Bakha cannot do so because his society does not permit him to change his profession.

In the novel Bakha represents caste. Throughout the novel he has been the victim of caste. E. M. Forster in the preface of Untouchable says:

Untouchable could only have been written 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 about his troubles. And no untouchable could have written the book, because he would have been involved in indignation and self-pity. (Forster VII).

Sharma says that the novel has sensitive record of the events of a single day in which a teen-aged sweeper is exploited physically and emotionally by a society in which religion and caste is used as instruments of exploitation. It reflects fully and precisely the image of a decadent society and conveys the sense of deeply felt-life. Anand makes readers hear the deep cry of those human beings who are considered as sub-human beings and shows a complete understanding of the human situation and a sensitive discrimination of moral values. He never missed any opportunity to castigate social injustice rampant in the traditional Hindu society. (Sharma, Sandeep 73).

Mulk Raj Anand is a champion in depicting the doomed lives of children who were not considered as innocents but creatures, born to serve upper-caste Hindus. S. A. Ashrafi says about Anand’s writing:

The subaltern strain in Untouchable is clearly evident and Anand is the author of Dalit literature that may have assumed diverse hues today. But Anand in general casts the first stone of Dalit fiction. Bakha and Munoo are metaphors today. May be, there are people writing on such themes but to create a Bakha and Munoo cannot be the business of an ordinary imagination. (Ashrafi 139-40).
Anand has selected Bakha to give voice to the centuries oppressed dalits. His attempt to challenge the tradition is tradition versus modernity. He is presented as a child in 20th century because he doesn’t want to conform to any restriction imposed by his caste. It is through Bakha, the novelist has presented the evils of caste system in Indian society. Bakha has all the best qualities that are expected to be possessed by any child. But his childhood is being eroded in the system in which he is born. It is shown in the novel that he is born only to suffer the brutality of the upper varnas.

Both Bakha and Sohini are the victims of caste system. Through their exploitation one can notice the evils of the system. Without taking tea or brushing his teeth he has to clean other’s latrines. And for the drinking water, they have to depend on other’s mercy; naturally there is a rare scope to take bath. Thus the community was totally dependent on other’s mercy. During writers time it was the untouchables’ misery to wait for someone who will fetch water and pour it into their pots. K. Jayaraju says in this regard: The feeling of untouchability was powerfully engraved in the mind of the upper castes that they never permitted the untouchables to fetch water from the public well. (Jayaraju 282). Even after the independence it was practiced in rural India. The orthodox Hindus believed that edible and drinkable things should not be touched by the untouchables otherwise they would be polluted.

On paper we could remove untouchables and untouchability. But the centuries old disgust is still practiced in the society. There are many children in India like Bakha who are humiliated and are kept from the main stream of life. S. A. Ashrafi observes:

Today there are hundred thousand Bakhas who are denied access to dreams and condemned eternally to a life of abuse and humiliation. The Manuvadis are persisting with their satanic designs, the Brahmins stick even harder to obduracy and those marginalized are still waiting for the re-surrection of prophets to have their redeemed. (Ashrafi 139).
Even in 21st century we notice discrimination done on the basis of caste. This is clear from the News which was published in the newspaper “The Indian Express” under the head line:

‘Converted to Buddhism for haircut, shave’
In Gujrat villages, Dalits complain of ‘mental untouchability’.

(Kateshiya A2+).

In the news it is explained that many villagers face the problem of untouchability. Dalits living in the northern and eastern parts of Junagadh complain that they often face discrimination. Local barbers refuse to give Dalits a haircut or shave, saying that they will not get upper-caste customers. There are many such problems which Dalits children face. Children have to sit separately while taking their lunch. The concept of defilement due to physical contact with a Dalit has waned, but ‘mental untouchability’ still persists. There are many incidents which publish in newspapers about the harassment of the Dalit community. This is not only the problem of Mulk Raj Anand’s time but also in the ‘World of Knowledge’ we people are facing the same problem. Andre Beteille talks about meritarian principle:

The idea behind the meritarian principle is that society must remove all artificial barriers against free competition, and then leave each individual to find his proper place according to his merit or his deserts. (Beteille 22).

But we can hope that the situation will not change overnight; it will take time. Many Dalit boys like Bakha are waiting for the positive change on their side. Children’s future image comes out flourished if their childhood is healthy. Children growing in the suffocated atmosphere may have negative approach towards their surroundings. Thus both the writers have portrayed the social, cultural and psychological reality of children.

Anand’s outlook towards society seems to be influenced by traditional mindset of the Indians while Dickens society was under the influence of modern outlook generated by the scientific advancement that gave rise to the class system.
One thing is common in their writing that children are suffered in their novels but children in the novels of Anand are the victims of caste system while Charles Dickens’ children are the victims of class system. Their children are ignorant about the system of both the novelists in which they lived.

5.3. **Autobiographical elements in Dickens novel**

Most of the critics and writers have expressed their opinion about the autobiographical elements of these writers in their novel-writing. It is said that they shared their family-life through the images of children but after having explored their novels deeply one thing gets clear that Dickens portrayal of child life in terms of autobiographical elements is more convincing than Anand. The novel *Nicholas Nickleby* is based on his personal experience. In the introduction to the novel it is said that:

> He had heard about the hideous treatment of unwanted children in certain schools in Yorkshire long before he became a writer, and the memory clearly suggested to him major target for satire. As he tells us in his own preface, he researched for the project by actually visiting Yorkshire and interviewing people there, including headmaster William Shaw, whose initials an lack of an eye are shared with his fictional reincarnation in the cruel and ignorant head of Dotheboys Hall, WackfordSqueers. (Cook xiv).

Thus he himself has seen the horrible treatment given to the boys. Those experiences are presented in the shape of novels. It is often said that ‘*David Copperfield*’ is an autobiographical novel. When Dickens wrote *David Copperfield* he was in a sound position to take stock of the past and to face the bogies of his childhood and adolescence. (Cockshut 115). Most of the incidents and experiences included in the novel have come from the real life of Dickens. David suffered at the hands of society. He had a very happy life in his early childhood when he enjoyed the love and care showered upon him by his mother and the nurse Peggotty. At the same time he remembers the harsh treatment meted out to him by his step father Murdstone. Like David he remembered it all-the poignant sense of finality in the grieves and disasters of boyhood, the feeling that
what is done or undone can never be made up for; that a joy missed, a pleasure ruined, is sometimes irretrievable. And the difference between the chapters on the Murdstone persecution and the boy’s experiences later is thoroughly in character. (Mulik 57-58).

He is very true in the exact reproduction of the intense sensitivity of his childhood. In his childhood, he often fell ill that prevented him from participating in the usual children’s games. So he spent his time in reading books written by well-known authors like Defoe, Cervantes, Smollet, Fielding and Goldsmith. He himself confesses this fact of reading in chapter IV. His father John Dickens faced financial crisis that brought misfortunes in the life of his son Charles. As a result he was forced to work at a blacking factory in his boyhood. His job was to cover and label the pots of blacking i.e. boot polish. He gives us a faithful description of this experience in the novel. He was then just twelve years old. He worked in the factory for barely four or five months, but he could never fully recover from the humiliation of this incident. And he could never forgive his parents for forcing him to work in the squalid, rat-infested factory. Actually it the responsibility of the parents to educate their children but this did not happen with Charles. His father’s indebtedness made him to be a child labor. That’s why he developed excessive sympathy for deprived for deprived children like him who were condemned by their circumstances to such an inhuman task. He worked from dawn to dusk for a few pennies. He narrates in the chapter XI about his little diet because of low earning:

My own exclusive breakfast of a penny loaf and a pennyworth of milk, I provided myself. I kept another small loaf, and modicum of cheese, on a particular self of a particular cupboard, to make my support ton when I back at night. This made a hole in the six or seven shillings, I know well; and I was out at the warehouse all day, and had to support myself on that money all the week. (Dickens, David Copperfield 129).

In the above lines we get the tragic image of David. It is clear itself that the above passage is written in the first person stating David’s (i.e. Dickens) own plights
though having worked hard in the factory. He provided himself with bread and milk for his breakfast and bread. Sometimes he had to go without dinner. His experiences of his childhood form the warp and woof of his novels, and are presented with his acute sensibility and plastic imagination to enlist the sympathy of reader for the suffering humanity. It is obvious, of course, which the emotional identification of Dickens with David is very strong; and his readers were clearly encouraged to be aware of a close analogy between them. (Cockshut, 115). B. R. Mulik says in this regard even the grown–up Charles Dickens could never give much more than the outsides of his character. (Mulik 57). The personal experiences of Dickens described in the novel have their roots in the intensity of his feelings concerning his childhood. But at some extent the novelist has mixed his imagination and fancy. Dickens blends both facts and fiction to make it an excellent work of art. In this connection Baker aptly remarks,

*David Copperfield* is not presented as the autobiography of a man of letters. Evidently, Dickens expressly turned aside from that aspect. But, after all, it does give the history of the childhood and young manhood of the writer who in due time was to produce this living and complete view of himself and the world about him, and that writer is the counterpart of Dickens. It is, in short, an account of the making of the novelist. It tells how the boy’s character was tried, his mind shaped, his imagination fed, by all the different things that befell him, the things that befell him. (Baker 239).

Like Dickens, Anand has also written novels about children and their suffering. But Dickens writing can be termed as subjective while Anand’s approach is objective. Dickens writing about children, their innocent world and suffering is more heart touching if we look at the family background of both the novelists. Anand has inherited certain traits from his father and mother which contributed a good deal in making his novels. From his mother he inherited sympathetic understanding of the life of lower strata of society. He observed from his childhood the pitiable condition of the people, outcastes and the coolies. He was attached with the children of sweepers when his father was a subedar in the Indian
army. This contact produced a potent influence on the receptive mind of Anand. Limkar Anuradha talks about the background of Anand. His childhood incident seems responsible for the making of the novelist. Anand’s literary career was launched by family tragedy, instigated by the rigidity of the caste system. His first prose essay was a response to the suicide of an aunt, who had been excommunicated by his family for sharing a meal with a Muslim. In his childhood he was liberal. His friends included a dhobi Ramcharan, Muslim Ali, cobbler Chota and a sweeper boy Bakha. He used to mingle with them freely without giving any importance to the social barriers. One day while playing with them a stone thrown by Ramcharan hit him accidentally. Bakha who was present there took him to his home, but unfortunately he got scolded by Anand’s mother. As she could not understand the intention behind the service, she got annoyed with him because he was a sweeper boy and according to her he belonged to lower caste. Shocked by this incident Anand decided to carry Corers of Bakha’s to the sensitive souls of this nation, giving them dignity and heroism like his friend Bakha who boldly took Anand to his home. (Limkar 129). Thus Charles Dickens description of children’s world and their suffering has its origin from ‘heart’ on the other hand Anand’s origin lies in his ‘eyes’. As there is difference between eyes and heart like that the same difference lies between Dickens and Anand.

5.4. Geographical locations

Both the novelists have their own identity in terms of their country, its culture and traditions. Dickens hails from England while Mulk Raj Anand belongs to India. Though both have written about the images of children; their images are delineated in different social environment. Dickens was essentially the novelist of London life. It was within his range to portray London streets, lamps, courts and middle classs life. Scott grew to intellectual maturity in the border country, Hardy in rural Wessex, Dickens is no exception to this rule. He was the child of poor middle class parents, living mainly in and near London. And the range of his creative activity, in the first place, is limited to the world of his youth. All the vial part of his work is about it, all his living characters are members of it. As his own
life in border Scotland inspires Scott, so lower and middle-class life in the nineteenth-century London inspires Dickens. (Mundra 226).

But his art as a portrayer of London life was not that of a photographer. God had endowed him with keen imagination and gave him rich colour of his imagination to the portrayal of children in London life. Almost all his novels are placed in London city in which he spent his childhood. His child heroes like Oliver, Nicholas and David move only in and around London. Their geographical location is limited only to the city of London. Oliver is born in a workhouse in a small town about 70 miles from London. Since his birth, he is accustomed to urban atmosphere. David’s childhood is also spent at small places in London like: He is born in Blunderstone, he gets his education at Salem House, and he goes for a small tour at Yarmouth with Piggotty, Dover and Canterbury. Some of the places are located near the city of London. Nicholas also wanders in the city of London. After his father dies, Nicholas takes his mother and sister to London to seek assistance from his uncle Ralph. A misanthropic miser, Ralph arranges for the Nicklebys to leave their pleasant lodgings and take up squalid ones. The novel presents London initially as a heartless place of illusion and deprivation for the children. Dickens’s gloomy depictions of such London locations as Snow Hill and the Manchester Buildings—the residence of corrupt politicians—serve to deepen the atmosphere of despair and mistrust that smothers the hapless Nickleby. Despite his wealth, Ralph Nickleby resides in the shabby and ironically named Golden Square. In contrast, the offices of the Cheeryble Brothers and the cottage they provide for the Nicklebys underscore their warmth, compassion, and belief in the essential goodness of the human spirit. It is through this tangled web of misery and hope that Nicholas must hack a way for his family and himself, indeed to save their very souls from the darkness that threatens to engulf them. The novelist introduces some major places in the city. Places like: Cavendish Square, Greta Bridge, Westminster, Kingston, Portsmouth, The Devil’s Punch Bowl, Cadogan Place and Oxford Street. These are the places visited by Nicholas to search the job. The novelist presents his image in such places.
Like Dickens, Mulk Raj Anand is a novelist of the lower class. If Dickens wrote about the ‘Hungry forties’ and ‘London Poor’, Anand’s novels depict the inhuman plight of the oppressed Indian masses typical of which are a sweeper, a coolie, a peasant, a road-maker, a laborer etc. (Abidi, 55). Mulk Raj Anand laid the scene of action of his novels, by and large, in the village and cities of the Punjab with which he was well familiar. He could easily delineate with realistic details: the topography, the style and the language of their talk, the customs, superstitions, religious practices and their disabilities-social, political and economic from which the children of his novels suffered. Therefore he confined himself largely to depicting the life and conditions of the Punjab. He spent his first twenty years of life in Punjab. He observed the large scale of exploitation of the poor by the rich. Punjab is the locale of exploitation in all his novels. Ambuj Kumar Sharma writes thus:

Punjab is partly or wholly the locale of exploitation in all his novels. The hilly town Bulandshahar in Untouchable, the hills of Simla in Coolie and the neighborhood of Hoshiarpur in Two Leaves and a Bud are some of the places where the protagonist in each of these novels suffers at the hands of the rich and the powerful. (Sharma Ambuj 12).

Untouchable is Anand’s first powerful novel. The scene of this novel is laid in a remote village named Bulashah, somewhere in the interior of the Punjab. This is a small village and there is a small outcaste’s colony. This colony has the following features:

The outcastes’ colony was a group of mud-walled houses that clustered together in two rows, under the shadow both of the town and the cantonment, but outside their boundaries and separate from them. There lived scavengers, the leathers workers, the washer men, the barbers, the water carriers, the grass cutters and other outcastes from Hindu society. (Anand, Untouchable 01).
This is a common picture that is mostly seen in Indian villages to which Dickens is unfamiliar. Anand then goes on describing how for want of a drainage system the rains turns the whole place into a marsh which gives out the most offensive stink. Near the bank of the brook which passed through a lane, was the dirt and the filth of the public latrines situated there, and the dung of donkeys, sheep, horses, cows and buffaloes heaped up to made into fuel cakes. In such an outcastes’ colony lived Bakha, the hero of this novel, with his family. The above description of the colony is applicable only to Anand’s children. Dickens’ children in his novels can never think of “mud-walled houses”, “dead carcases” and “fuel cakes”. In the second novel of Anand has also rural surroundings in which Munoo has spent his early childhood. In the beginning of the novel, a realistic description of Munoo’s boyhood is given. As the novel opens, it is revealed that Munoo is a boy of fourteen studying in V class of the school of his native village, Bilaspur. His childhood is passed in the idyllic surroundings of this village situated on the kangara hills. In the beginning of the novel we see rural background of the Punjab village and in the rural surroundings the novelist points out the rural image of Munoo:

He had been grazing cattle on the banks of the Beas, and began to play while the buffaloes and cows in his charge had entered the low waters of the marsh, where they now sat chewing the cud of little comfort that the cool of the water afforded against the torried heat of the morning sun. (Anand, Coolie 01).

This picture is usual in the Indian villages. Parents send their children by entrusting the responsibility of taking the care of cattle. Then Munoo and his friends like Jay Singh, Bishan and Bishambar steal some fruit during their wonderings behind the cattle in the morning, they eat it in the humid, sweet-scented shade of the banyan tree. If somebody notices their stealing, they hide it in the grass and the hay. Purple and red jamans and long green mulberries fall in sickly profusion during the summer and can be stored on banana leaves when the gardener is drowsed lazily in his siesta. If their naughty behavior is noticed by the gardener they would jump on and off the trees and Munoo was very expert in
doing such monkey-like activities. Thus the novelist has placed his children in rural atmosphere and he has minutely delineated their image in that environment. Anand has shown Munoo’s happy image in rural atmosphere. In this way in the first chapter of the novel the novelist has given minute details of children’s behavior in rural background.

His happy days come to an end as soon as he leaves his village. But we notice contrast in his nature. When he is on way to Bombay he thinks of the days of his childhood in the hills and how often he played around the cart roads with his friends. In his view the purple hills of Kangara are too closed in and no railway is there to watch. That’s why he has great attraction for urban life:

It was as well, in spite of the pain I have suffered,’ he said to himself., ‘ to have come away from that world. Now I am going to Bombay, and there must be wonderful things there; many more wonderful things than there were in my village at Sham Nagar or Daulatpur’. (Anand, Coolie 149-50).

He is sure that there is suffering in Bombay still he is willing to go there. Anand’s characters prefer to live in big cities. But his attraction for Bombay is immediately shattered when he faces grim realities in the city:

I would like to die. It were better to be dead. Yes, better to be dead, because this town has turned out wrong. It is so hot working here, and my aunt’s mud hut in the hills was better than the damp straw hut in Sahib’s lane. (Anand, Coolie 189).

With these words Munoo understands the difference between ‘fancy and reality’. At surface level they prefer to live in the city but in the bottom of their heart they love their rural soil. Dickens child heroes may not think like this since they are already part of the metropolitan city i.e. London.

One can conclude saying that Dickens child characters’ movement is restricted only to London while Anand has portrayed his children both in rural and urban environment.
5.5. Rebelliousness

In reality, All the children depicted by Dickens and Anand are meek characters. They don’t have courage to fight against the system. To be rebellious is a common characteristic of all living creatures. While showing dissimilarity between the children of Dickens and Anand, Dickens’ child heroes seem to be rebellious. Their rebellious attitude is shown through some of the few incidents that are encountered by children. This is true in case of Oliver, Nicholas and David. One day it so happens that Noah claypole teases Oliver’s mother. The mention of his mother brings tears in Oliver’s eyes. Noah overdoes his act of teasing. This incenses Oliver beyond endurance. The novelist delineates the angry image of his hero as follows:

Crimson with fury, Oliver started up, overthrew the chair and table; seized Noah by the throat; shook him, in the violence of his rage, till his teeth chattered in his head; and collecting his whole force into one heavy blow, felled him to the ground. (Dickens, *Oliver Twist* 38-39).

In this way a minute ago the boy was looking quiet, mild, dejected creature but the cruel insult to his dead mother sets his blood on fire. His breast heaves, his attitude is erect; his eyes bright and vivid. In one sense his personality changes following the insult. A sense of pride is awakened in him. Oliver’s rebellious behaviour brings about a radical turn in his life. Compared to other children, Nicholas is the most aggressive child in the selected novels. He does not have any fear. There are some incidents in the novel that justify his courageous image. The first incident is when Nicholas finds life at Dotheboys Hall hard and is appalled by the cruel treatment given to the boys and to Smike, who runs away. After catching him, the headmaster beats the poor child Smike; that time Nicholas comes forward and says: “Stop!” (Dickens, *Nicholas Nickleby* 149) beats the cruel headmaster Squeers. Actually nobody has the courage to utter single a word in front of the headmaster. Nicholas challenges him with hot words:
I have a long series of insults to avenge and my indignation is aggravated by the dastardly cruelties practiced on helpless infancy in this foul den. Have a care; for if you do raise the devil within me, the consequences shall fall heavily upon your head. (Dickens, *Nicholas Nickleby* 150).

Listening to his challenging words, Squeers, in a violent outbreak of wrath, spits upon him and struck him a blow across the face with his instrument, and the result of this action is described by the novelist as follows:

Nicholas sprang upon him, wrested the weapon from his hand, and pinning him by the throat, beat the ruffian till he roared for mercy. (Dickens, *Nicholas Nickleby* 150).

Thus he teaches the lesson for the cruelty of the headmaster. We cheer Nicholas on when his exasperation at the cruelties inflicted on the boy drive him to seize Squeer’s weapon and turn it on the teacher himself. (Cook XIV). In the next incident Ralph accuses Nicholas of stealing a ring. Nicholas gets angry with Ralph. Instead, he blames his uncle for sending him at Dotheboys Hall. He challenges his uncle; if possible he will again punish the master. His real rebellious nature is conceived only by Mr. Crummles when he addresses Nicholas at the parting as: “Farewell, my noble, my lion-hearted boy!” (Dickens, *Nicholas Nickleby* 374). These words are fully applicable to Nicholas’s dashing personality. Really he possesses a lion’s heart. The novelist has given him the fighting spirit; he uses this spirit only against the injustice. Throughout the novel he fights against the system and the cruel people around him. That’s why his image is presented as a more courageous boy than other children i.e. Oliver, David or Bakha.

In *David Copperfield*, David also is no longer a humble child. In his heart he is tired of the injustices from his step-father. One morning David finds Mr. Murdstone holding a cane in his hand. David is not able to prepare his lessons in the presence of Murdstone. After Mr. Murdstone tries to beat him, he catches his hand and bit it through. The child narrates this nasty experience in his words:
It was only for a moment that I stopped him, for he cut me heavily an instant afterwards, and in the same instant I caught the hand with which he held me in my mouth, between my teeth, and bit it through. It sets my teeth on edge to think of it. (Dickens, *David Copperfield* 46).

Philip Hobsbaum describes this incident that the little boy will not own up to the feminine weakness of crying. Child as he is. He wants to assert his manhood against that of the bad father who has taken his mother away from him. (Hobsbaum 118). David has revealed his manhood by biting his step-father. In this way Dickens’ child characters have registered their protest against the injustice though its consequences proves fatal to them in their future. Being small children they are unaware of the upcoming dangers.

In case of Anand’s child characters they are humble, their anger is hidden. They have never given the concrete shape to their anger. Bakha has so many heroic qualities. Though he has a number of heroic characteristics of a hero, he cannot revolt openly against exploitation as a modern hero does. He belongs to the transitional period. His father Lakha symbolizes the servile attitude of the last generation who cannot even think of the revolt. The feeling of revolt grows in Bakha’s consciousness due to the bitter experiences he has. When he comes to know that the hypocrite priest has tried to molest his sister; he gets very angry. His inside anger can be seen in his own words:

‘Why didn’t I go and kill that hypocrite!’ he cried out silently. ‘I could have sacrificed myself for Sohini. Everyone will know about her. My poor sister! How can she show her face to the world after this? But why didn’t she let me go and kill that man?....(Anand, *Untouchable* 56).

C. J. George observes that:

Anand with remarkable skill entered into Bakha’s soul and exposed Bakha’s helplessness, frustration, anxiety and agony to
the degree that he has become an embodiment of Bakha himself. 

(George 41).

This urge to revolt could never be materialized as it was practically not possible for an outcaste to revolt against the higher classes. In the novel “he does not indulge in any act of aggression, his mind grows more and more aggressiveness; he moves from experience to experience. This aggressiveness, however, does not find utterance in physical action.” (Rawat 175). This passivity or helplessness of Bakha is a true reflection of social reality in India. The only difference that is found between Bakha and his father is that the idea of revolt infused in Bakha’s mind can never be thought of by his father. His father is submissive compared to his son; it can be interpreted that “The magnitude of the change Bakha undergoes can be understood if we compare his father Lakha’s total acceptance of his fate with Bakha’s growing propensity to revolt”. (Rawat 175).

Munoo is also not treated as a human being. His first hidden anger is seen when he is playing with his friends. Munoo knows that Jay Singh is always jealous about him because he was Munoo’s rival for leadership. He is happy knowing that his rival is leaving for the town. For this Munoo threatens him in the following words:

If it wasn’t my last day here, I would give you such a sock on the jaw that you would never dare to aspire to the leadership of the boys. (Anand, Coolie 02).

Munoo’s anger towards Jay Singh is that he has the vague idea of how Jay Singh’s father was responsible for his impending misfortunes. But he never gives a physical blow to his friend because he never gets an opportunity to come back to his village. His uncle treats him indifferently even when Munoo complains of the inhuman treatment in the house of Nathoo Ram. One day he beats Munoo instead of listening to his sorrow. Thoughts race through his head, wild thoughts, and thoughts of revenge soaring up to the pitch of cruelty that has been displayed by his uncle. He says to himself: “I will flay him alive; I will tear him to bits while he is asleep. I will murder him.” (Anand, Coolie 49).
Thus he lets his hidden anger go out only through his soliloquy. Readers know that he will never have courage to kill his uncle. In another incident when he goes in a restaurant, he feels that the waiter there looks at him as if he were a leper. He glances at him half in mockery and half in contempt. This incenses him. When he leaves the restaurant, his anger reflects through his soliloquy:

> I should have fought hard if he had dared to turn me out or abused me’ he said to himself. ‘I let him put me in my place as a coolie, but I was paying for the soda water and I am not an untouchable. I am a Hindu kshatriya, a Rajput, a warrior. (Anand, *Coolie* 157).

In the above lines it is clear that he has sense of pride belonging to the high caste. The novelist has given him higher status than Bakha. Though he is a Rajput he is not able to fight against anyone. The feeling of being strong lies inside in case of Bakha and Munoo. In this way the difference between Charles Dickens’ child heroes and Anand’s becomes clear. It is seen that Anand’s characters do not harm anyone physically.

### 5.6. Conclusion

Thus both the novelists have contributed to their society by projecting the contemporary evils of their countries. While doing this they have not forgotten one phase of human development; the phase known as “Image of Childhood”. They brought two things on the common platform; one is the world of children and the other world is society in which they were brought up which tortured them physically and mentally. They have tried to give justice and voice to their suffering not only to the children of their age but also to many children who are still today deprived of human rights.
Works Cited


