4.1 Introduction

In the fourth chapter discussion is made about the similar elements that are clearly noticed in the writing of Charles Dickens’ and Mulk Raj Anand’s novels in relation to their delineation of the images of childhood. The two great novelists of two different nations share many common things. This could become possible because of comparative study. Talking about comparative study Bhatnagar says:

The scope of comparative studies is vast. It is not a current phenomenon. It has been in practice for a long time. It helps the researcher to look not merely into texts of two different countries or same countries but also disparate cultures, societies, ideologies and concerns. Study of literature is an appreciation of the litterateur’s perception of life in a context where the critical heritage, the cultural values, the philosophical predilections and the individual, social, geographic and other related dimensions are either subsumed as given or are implicitly accepted as part of the context where the text is bound. Comparative study of literature is different in some key some respects. It involves the lumping together of two texts or more which are perceived by the critic to have significant similarities of theme or style through which their dissimilarities are sought to be probed into and accounted for and the artistic intent of the authors spelt out. (Bhatnagar 01).

Here the study is undertaken to explore the world of children both inside and outside. While studying the novels of Charles Dickens and Mulk Raj Anand, the common thing is that they have portrayed the world of children. Though they belong to different countries, it has come out from their writing that the world of children is same all over the world. It is rightly said that Dickens’ novels saved England from a revolution. In his novels he realistically depicted the plights of the downtrodden. Mulk Raj Anand who is a pioneer novelist of India is the angry man of literature. He did in Indian fiction what Dickens’s did in English fiction as a
novelist; Anand has been as effective as Dickens’s himself. Dickens shares many features of his art, theme, technique and characterization with Anand.

It is known that literature is a mirror of society. These two writers have pointed out the evils of their society through their literature. While making comparison between these two great novelists of two different nations, one can notice much more similarity in their writing. While studying these two novelists in terms of showing images of children; one can find much more common things in their writing. These similarities can be studied in terms of the following points:

1) Child Protagonists in the novels
2) Orphandom of children
3) Representatives of their class and caste
4) Stream of consciousness technique/ Child psychology
5) Picaresque technique
6) Dark world of children or Struggle for existence
7) Poetic Justice
8) Coincidences in the life of Children.

4.2. Child Protagonists in the novels

Characters play a vital role in carrying the mission of a writer. Neena Arora says that the choice of characters in a novel is determined, to a large extent, by the exigencies of the period in which the novel is written and by the writer’s own interests, whims and idiosyncrasies. That is why there is noticeable change in the concept of hero from time to time. Tom Jones, Moll Flanders, and Huckleberry Finn of the early and middle eighteenth century with its love for travelling and adventures gave place to Emma, Elizabeth, and Mr. Bingley enjoying the unperturbed, easy, and comfortable life of upper middle class society of the last decade of the same century. They, in their own turn, were replaced by David Copperfield, Oliver Twist, and Nicholas Nickleby fighting the naked and hard facts of life in the nineteenth century. (Arora 03). There are so many adult fictions
with child protagonists. Those novels are clearly written for an adult audience by making children as the protagonist.

Both Dickens’ and Anand’s selected novels carry the names of children. Several of Dickens’ novels have child protagonists. Oliver Twist is the first Victorian novel with a child protagonist. Dickens’ Oliver Twist, Nicholas Nickleby and David Copperfield are the novels which are named after children. Dickens makes children highly individual. He brings them into the center of the action. The central characters of many of his novels are terrified, unwanted, persecuted and helpless children. In Oliver Twist Oliver himself, central character throughout the story, embodies Dickens’ strong urge to show natural goodness surviving every extremity of evil in the environment. Oliver’s flawless innocence and integrity, his inborn gentleness balanced with courage stand out incorruptible. His next novel Nicholas Nickleby is also named after the child. Nicholas is the central character. From the beginning to the end; it is Nicholas who connects the plot of the novel. Through his image the novelist could point out the exploitation of children at Dotheboys Hall in Yorkshire. There are so many characters but readers can understand their nature in relation to Nicholas. The same case is carried forward in David Copperfield also. David is a central character. The whole novel moves round him. The plot of the novel is kept running thanks to David. Readers keep David in mind and accordingly they connect persons, their relations and incidents each other. All the persons are well connected because of David. The first half of David Copperfield is the study of child mind.

Since Untouchable is Anand’s first novel, its characterization is revolutionary as it marks a significant departure from the previous Indo-Anglian and Indo-English Fiction. His characters are rooted in reality. The dominant characters of the novel are Bakha, Lakha, Rakha, Sohini, Gulabo etc. They are low class characters, and they are untouchables or social outcastes. Anand presents the real feelings of his characters. He has sympathy with his child heroes. He gives full liberty and freedom to his characters to behave and act. His compassion and sympathetic attitude make his characters unique. Through his child characters he carries his mission of propaganda. Among these characters Bakha is the hero
of the novel. To make a sweeper the hero of the novel was a revolutionary step taken by the novelist. He is the main protagonist of the novel as its action is centered on his personality. The writer gives external account of his hero. He is strong and able –bodied. His physique is distinctive. He has a broad intelligent face, graceful torso and heavy buttocks. In his character the novelist realizes his dream of a future untouchable. The novelist has presented him as a child of modern India. In Coolie the characterization is epical. There are so many characters not in terms of colorful humanity, but in terms of the class to which they belong. The low class is represented by Munoo, Daya Ram, Mohan, Hari, Prabha. In middle class people we find Baboo Nathu Ram, Bibi Uttam Kaur and Dr. Prem Chand and upper class society is represented by Ganpat and Todar Mal. Finally the real aristocracy is represented by Mrs. Mainwaring. Out of these characters the only major character is Munoo who attracts the attention of the readers. He is such a child who plays a leading role throughout the novel. On Munoo’s characterization writes Krishna Nandan Sinha thus:

The characterization of Munoo is vivid, dramatic, and powerful. Munoo is cast in the mode of the archetypal, ironic, and perfect victim or scapegoat under the sentence of death. (Sinha 116).

That’s why he can be undoubtedly considered the hero of the novel. He is a sturdy hill boy of fourteen years with daring spirits and adventures. The novel is a series of his adventures from his village to different cities of India viz from his village Bilaspur of Himachal Pradesh to Shyam Nagar, Daulatpur, Bombay and Shimla. He looks at life with a sense of great wonder and excitement. Like Dickens’ hero, he has great expectations from the people among whom his wanders. It is Munoo who connects all places by his wanderings. His main characters are all protesters against the oppression under which these classes have been traditional sufferers. Anand’s choices of proletarian characters bring him close to Marx but his delineation of characters brings him close to the influence of Gandhi. Marx wants the characters to be pictured as the writers want them to be or as they should be. This can partially be applied to Bakha, the child of modern India who wants to lead a decent life and longs for fashion. (Rajappan 41). Thus both the novelists
have made children the protagonist of their novels. Having titled their novels with the names of children; they have fully tried to enhance the image of their children’s life.

4.3. Orphandom of children

Orphan is a term generally reserved for children whose parents have died while they are too young to support themselves. Orphaned characters are extremely common as literary protagonists, especially in children’s literature. “Orphan characters are presented in fairy tales like Cinderella.” (Kennington). It has been a common feature to depict the lives of orphan in literature. Besides Dickens, other Victorian novelists also have written books featuring orphans. Such writers like Charlotte Bronte and Thomas Hardy. Both Charles Dickens and Anand have taken this initiative to introduce children as orphans. The most tragic elements in their novels are that their major characters such as Oliver, Nicholas, David, Bakha and Munoo have lost their parents before or after their birth. None of the central character enjoys the fruits of the complete family. As it is said that family is an integral part in child’s life; it helps for their comprehensive development. Tragically none of the central character has parents. The purpose of the novelist behind presenting such images of the children might be to create pity in the hearts of the readers. During Dickens period orphaned children generally ended up in workhouses. Either their parents had died and they had no one to look after them, or they were illegitimate children and nobody wanted to look after them. If parents were unable to look after their offspring, the government took them away and put them into workhouses. Being sent to a workhouse was one of the most terrifying things because they were standing for the exploitation of the children.

Another element which Dickens takes over from his predecessors and uses more than once in his plots is that of the child of unknown origin who ultimately turns out to be the long last or unknown child or close relation of a principal character. He had already used this motif in Oliver Twist. (Cook XV). Oliver’s
mother dies immediately after giving birth to her son whose father is also already dead. In chapter second, a gentleman makes a statement about his orphanage:

‘Boy,’ said the gentleman in the high chair,
‘Listen to me. You know you are an orphan,
I suppose? ’ ‘What is that, sir? Inquired,
Poor Oliver. (Dickens, Oliver Twist 18).

These are very pathetic lines. Readers can naturally feel pity for Oliver being an orphan. It points out the innocenceness of Oliver as a child. He is very ignorant to know the meaning of the word- ‘orphan’. Since he is an orphan; his fate is very horrible. But the novelist has introduced best people to support these innocent and orphan children. In Oliver Twist Mr. Brownlow is benevolent in word and deed, and this benevolence, his chief characteristic is also Dickens’s favorite virtue. He senses Oliver’s innocence of the pick pocketing at the police office when he in person appears before the insolent magistrate Fang, and almost he detects something strangely familiar in the boy’s face. It is Brownlow who ferrets out Monks and his secrets and finally adopts Oliver as his son. Besides Brownlow, The Maylies family also takes care of the child. The family saves him from being arrested by the police and even from the Fagin’s gang. For the time being Oliver enjoys the familial atmosphere there. The role of Nancy cannot be neglected. Joya in her book states about the character of Nancy that all her efforts are directed towards rescuing Oliver. She is almost like a mother to Oliver, protective and caring, and wishes to save him from the influence of evil-minded men like Bill Sikes and Fagin. (Chakravarty 45). Thus children need mental and physical support and this compassion is provided in the novel by the novelist by introducing the character of Brownlow and the Maylies family.

Nicholas is also an orphan child. Though there is his mother she proves to be ineffective. The Nicklebys (Nicholas, his mother and Kate) are penniless after the death of Mr. Nickleby. In their poverty and desperation they seek help from Nicholas’s uncle Ralf who is a mean-spirited, cruel and moneylender. The novelist has presented Ralf as a treacherous uncle who finds ignominious work for
both Nicholas and Kate and then attempts to use them. He dares to exploit them only because of their state of orphanage. Since he has no father he has to search for job. Smike is also a major child in the novel. He also leads an orphan-life. His parental identity comes into light only after his death. Ralf is his real father but it is too late to do something. Some of the adult characters in the novel are gifted with power and money, such as Squeers, Sir Mulberry, Ralph, Mrs. Wititterly and Gride in the story. They are cynical, vain, cruel, selfish manipulators and exploiters of children. But to support these orphan children some benefactors are introduced. Such people are Newman Noggs and the Cheeryble brothers. Only because of these two people Nicholas can fight against the system. In *David Copperfield* David is ill-treated by his step-father Murdstone. David is a posthumous child. He is born six months after his father’s death. He is brought up under the affectionate care of his mother and his nurse Peggotty. It is Clara Peggotty, the maid servant in the Copperfield household, is David’s early nurse and his lifelong friend. In a way she gives him the kind of motherly affection that he fails to get from his own mother. She is not happy when Mrs. Copperfield marrying Mr. Murdstone. She realizes that this marriage is not going to bring happiness in the life of her mistress. She is aware of the adverse effect it would have on the mental health of the child. When he is kept in solitary confinement; it is Peggotty who often talk to him through keyhole and tries to console him. She even kisses the keyhole in order to kiss him. Thus in this novel Peggotty comes forward as a caretaker to the young David. Joya Chakravarty says that David leads a sheltered and contented life and is doted upon by his mother and his childhood nurse and housekeeper, Clara Peggotty. (Chakravarty 67). She gives so much moral support and encouragement to David not only being a servant of the family but also his godmother. He has a surrogate mother in Peggotty, the serving-maid, who performs the unglamorous duties of washing the child and mending his clothes. This point is made by Dickens giving both these ‘mothers’ the same christian name: Clara. (Hobsbaum 115). Only these two characters take care of David. Throughout the Victorian period, thousands of orphans and other unparented children existed on the fringes of society, where they were pathetic
and a threat to social stability. Such figures often feature in children's literature, for propagandistic or less stridently didactic purposes.

In the selected novels of Anand, Bakha and Munoo are also orphans. Bakha has father, brother and one sister but he has no mother. Whenever he is cursed by his father he remembers his mother. On many occasions he misses his mother’s love. Though his father is angry, he has love for his child in his heart. Outside his family he is loved by Charat Singh who offers him a hockey stick. The novelist has delineated his character in such a way that his hero wants to be treated as a human being. In spite of his good merits he is insulted. The high priest’s vulgarity, the inhumanity of the crowd delighting in his humiliation and finally the rebuff for his purely selfless act of saving the injured boy, have made it clear to him that though he is in the society, he is not of it. Thus society’s rigid rules make Bakha an orphan. In Coolie the life of Munoo is a bundle of struggles. He is also a complete orphan boy and is deprived of parental love. His father died of shock because he could not pay the debt to his landlord and left his mother a penniless beggar who also dies later. His uncle and aunt show no affection towards him after his parents’ death. He expects love from his uncle but he is beaten up by his uncle Daya Ram and turned out from his house. Thus a sense of hate is produced in heart towards his uncle. He gets some love at the house of Seth Prabha Dayal. His wife loves him like her own son. When he feels eye sour, she tenderly nurses him. This is an instance of true love in the novel. In this way both the novelists have shown their central characters as orphans. Being orphans they are humiliated and harassed by some people but at the same time they are loved by some kind people. The feeling of love and hate runs parallel in the life of these orphan children. Thus both the novelists have infused the elements of love and hate to bring about pathetic image of children. These solitary pilgrims or wayward souls were useful in the development of individual narratives, and also contributed to the development of the genre as a whole. To be a child is to be subject to the forces of people more powerful than you are. To be an orphan makes the child powerless at the stage of childhood that is much more visible in
the novels of these writers. At the same time, many literary orphans are resilient characters who, despite their relative lack of power, find the emotional resources to beat the odds and make their way in the world. The loss of a character's parents is a tragedy; it also allows the author the freedom to let his or her imagination run wild. (Kennington).

Being orphans none of the child gets the family comforts as they are deprived of it. The Earth is their bed and the sky is their shelter. Dickens’s and Anand’s children are delineated mostly on the street. It is not so that they like it but they are forced to earn for living. Naicy V. M. says:

The ‘children in the street’ on the contrary do not have any family contact. These children consider street as their home, where they seek shelter, food and sense of belonging among peers. The UNICEF (United Nations International Children’s Emergency Fund) labeled this category of children as ‘abandoned children’. (Naicy 402).

All children’s images including Oliver, David, Nicholas, Bakha and Munoo have been portrayed on the street. All need a shelter; they are helplessly searching for it. “No one deserves to be victimized-especially a child” contends a child psychologist. (Sharlene 47). They have shown how children are victimized not only by the society but also by their close relatives, according to the proverb, “the defender turns out to be the offender.” This pathetic plight of the street children calls for a project to eradicate their sufferings, and not to be content with mere derisory offer of a meal or shelter. (Naicy 412). Through research it is proved that if a child does not have a complete family with strong economical base; then they roam without having any restrictions.

4.4. Representatives of their Class / Caste

Both Dickens and Anand could present social problems through the image of children. They could come forward as social reformers by making their children at the center. Social problems can become poignant if there is exploitation of children. Both are social reformers. They sought improvement in the conditions of
the working classes, prisoners and children. They exposed the social, political, economic and educational evils of their time. They supported the downtrodden and the oppressed. Both became the pioneer of the humanitarian movement in their novels and they conveyed this message through the medium of children. Martin Price says in this regard that:

Dickens characters are remarkable individuals, but they are more than that. It is not upon the special case or the unique specimen that the mind dwells; rather it is the uniquely intense embodiment of the universal”. (Price 06).

In *Oliver Twist* Dickens has written a deeply-felt tirade against environmental evils especially in his childhood and he has done it successfully by using the child image through Oliver (the major child in the novel), Noah Claypole and Dick. It is through the major characters the novelist depicts the various contemporary social issues including the workhouse, child labor, and recruitment of children as criminals. The novel is full of drama, sarcasm and dark humor as it reveals the hypocrisies of the time. The Workhouse in this novel is considerably more than one specific workhouse, keenly observed though it is; it is more, even, than representative of its class. It is, as Dickens says, a conglomeration of churchwardens and oversees the instigators and perpetuators of a bad system. Here the human spirit is systematically ground and punished into subjection in a manner described by writers as far apart as Engels and Blake. (Hobsbaum 39).

The main purpose of the novelist to write this novel is to condemn the management of the workhouse. The workhouses were constructed to provide work for the unemployed. But the condition in the workhouses was extremely bad. In *Oliver Twist*, through the image of children, Dickens points out the evils of the New Poor Law by satirizing the workhouses: “The intended reform of the New Poor Law, far from accomplishing its purpose either broke or brutalized the spirit of its victims. (Debiprasad 46). To attack the workhouses, the novelist places the birth of Oliver in a workhouse. Oliver is to be dispatched to a branch workhouse where there is no sufficient food or clothing. The superintendent of the workhouse is a poor woman. She half-starves babies in care of the parish. Dickens
mocks at the treatment of the superintendent. Oliver is likely to be starved or crushed to death. Dickens points out that the Board of Guardians is responsible for stunning the physical and mental growth of the poor orphans. They treat the boys like drudges and deny them all human cares. (Singh Satyandra 57). Oliver Twist and other children suffer the tortures of slow starvation for three months. When he asks for more food; he is punished by sending him in solitary confinement. So children in the workhouses were deliberately treated harshly and the workhouses were more like prisons. The novelist realistically depicted the horrible conditions of the 19th century workhouses in his novel Oliver Twist. He wanted to improve the condition of the workhouses. In this way through the image of Oliver and other children’s suffering, Dickens points out the social reality of the 19th century.

The second social evil is the crime of kidnapping in English social life. This social problem is exposed through Oliver and Noah Claypole. Oliver is kidnapped by Nancy and Bill Sikes and he is brought back to Fagin’s gang. Dickens Satirically shows the rising crime of Victorian England. Fagin represents this criminal world while Oliver stands for all Victorian children. Fagin runs a company of pick-pocketing and theft in London. For the first time he sends Oliver along with Artful Dodger and Charley Bates to steal handkerchief. Handkerchiefs were stolen by thieves in England. There were regions where shops were established to buy and sell these handkerchiefs. Oliver is lured by the members of Fagin’s gang to join it. Charley asks Oliver to put him under Fagin and Dodger advocates making a fortune thus. He is further tempted by Dodger:

\[
\text{Fagin will make something of you, though, or you will be the first he ever had that turned out unprofitable. You'd better begin at once; for you will come to the trade long before you think of it, and you're only losing time, Oliver. (Dickens, \textit{Oliver Twist 97}).}
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Master Bates backs this advice with sundry moral admonitions. But Oliver is very innocent to understand the meaning of this advice. Then Fagin decides to send him on the expedition of robbery at Chertsey. It is through Oliver, one can realize that Dickens is very thoughtful of the rising crime of theft in Victorian England.
and serious regarding the loose administration of contemporary Britain in terms of taking the care of children. In this way throughout his life Dickens was interested in public affairs, and although his popular reputation may, to some extent, have exaggerated the progressive or radical quality of his thinking, he certainly did write forcibly against a number of official abuses, and by large, was regarded throughout his lifetime as a friend of the poor, and a dangerous enemy to certain types of public servant. (Fido 33).

Both the novels titled as *Nicholas Nickleby* and *David Copperfield* carry the problem of child labor and harassment of the children at school. Both David along with other children and Nicholas suffer at their respective places. Through David the novelist shows Mr. Creakle as a cruel headmaster while Nicholas realizes the harsh rules at Yorkshire School and harassment of the children by Squeers. S. P. Singh says: “Squeers’s victims are the victims of cruelty and selfish greed. Creakle’s victims are the victims of a cruel sycophant.” (Singh Satyandra 260). Both David and Nicholas is the victim of an evil education system. In *David Copperfield*, he talks of Salem House which is based on Wellington House Academy. Dickens describes through Creakle many features of mid-nineteenth century private schools. Mr. Creakle has not the natural inclination for teaching. He has little education and enlightenment. He has come to teaching when he is a failure in trade. Then he attacks on the poor condition of the school. Through David’s eyes, it is brought to the reader’s notice that the place is forlorn and desolate. The school is filled with squalor. Scraps of old copy-books and exercises are scattered on the dirty floor. There is a strange unwholesome smell upon the room, like mildewed corduroys, sweet apples wanting air, and rotten books:

> There could not well be more ink splashed about it, if it had been roofless from its first construction, and the skies had rained, snowed, hailed, and blown ink through the varying seasons of the year. (Dickens, *David Copperfield* 62).

Dickens satirically presents the school room that it is not hygienic and has not a happy atmosphere about it. Ivor Brown observes: “the squalid, ink-splashed,
smelly school-room could be an exaggerated version of the premises at Wellington House.” (Ivor 156). The same bad condition of the school is noticed by Nicholas when he reaches Yorkshire:

There were a couple of long old rickety desks, cut and notched, and inked, and damaged in every possible ways; two or three forms; a detached desk for Squeers; and another for his assistant. The ceiling was supported, like that of a barn, by cross beam sand rafters; and the walls were so stained and discolored, that it was impossible to tell whether they had ever been touched with paint or whitewash. (Dickens, Nicholas Nickleby 89).

Thus Dickens describes the notorious and dungeons like boarding-schools in Yorkshire. For the first time a child named Smike narrates the bad state of children as well as of the boarding school: “Pain and fear, pain and fear for me, alive or dead. No hope, no hope! (Dickens, Nicholas Nickleby 98). Though these words are spoken by Smike it is not only his tragedy but of all children. He speaks as if he is the representative of all children. When Dickens visited a school in the north of England and was so shocked by the cruel treatment given to the pupils by the schoolmaster, William Shaw, that he used the school as a model for Dotheboys Hall. The description of Dotheboys Hall caused shock and consternation. Questions were asked in Parliament and the government was forced to investigate the problem. Eventually, action was taken against real schools like the one Dickens had seen. Dickens was always very proud of his success in bringing such evil places to public attention. Later the novelist shared this problem to the world through his novel by using Nicholas’ and Smike’s child image. Thus it through the children, Dickens satirized the many social issues affecting the lives of the Victorian children.

Anand writes about the poorest of the poor people. His writing clearly reflects the poor section of the Indian society. His two selected novels i.e. Untouchable and Coolie portray the poorest of India’s poor. To portray these problems he has chosen small children. Since the publication of this novel in
1935, it has become almost customery to look upon it as a social document and to treat Bakha as a social crusador. His sorrowings and sufferings, broodings and ruminations, hopes and aspirations, and quest and determination are equated to those of the Indian Untouchables generally. (Sinha A. K. 49).

In *Untouchable* Bakha is a bhangi boy. He is a central character. Through the image of Bakha, the writer has given the voice to the centuries oppressed dalits and points out the exploitation based on caste consideration. We may call it social exploitation which is carried on by the entire society on the casteless people known as untouchable. Sweepers and cobbler s are regarded outside the fold of Hindu castes; though they firmly believe in the cannons of Hindu religion. Bakha’s humiliation at the hands of the upper caste people is the humiliation of the entire untouchable faced in the Indian society. It is through him the novelist presents the whole class of untouchables. Anand moves from the pathetic in *Untouchable* to the tragic in *Coolie*. Whereas the problem of Bakha is particularly Indian, Munoo’s is of universal nature. Bakha’s experience is limited in time and space, but Munoo’s struggle for survival takes him through the cross section of the whole country. As S. C. Harrex points out, “whereas catastrophe for Bakha has an aftermath of enlightenment and the vision of a new order, catastrophe for Munoo is a series of personal disasters, punctuated by moments of tragic illumination and leading to inevitable doom.” (Harrex 90). Anand thus universalizes the tragedy of Munoo. The writer presents Munoo as a victim of irrational systems and the inhuman cruelties of society. He is not merely an individual who is an ineffectual pawn on the chessboard of destiny but an archetype of the downtrodden. Thus Munoo is archetypal in literature belonging to a long line of ‘innocents’ ranging from Don Quixote and Prince Myshkin to Billy Budd and Candide”. (Williams 27). Thus he is a sacrifice to the remorseless cruelty and exploitation of industrial society. The very title of the novel of is emblematic: it is not “The Coolie” or “A Coolie” but *Coolie* encompassing all coolies and their fate.
Thus after going through the works of both of these writers; it is noticed that the children could serve as the symbol of the artist’s dissatisfaction with society which was in process of such harsh development about them. They have presented social injustice and cruelty of their time and problems caused by the industrialization. Innocent children who bear these problems are skilfully delineated by the writers. The social problems become noticeable when they are presented through the image of small children. It is so because people have natural compassion for their suffering.

4.5. Stream of consciousness technique/ Child psychology

In psychological fiction there are seen two tendencies, first the use of probing method, like instrospection or analysis, and secondly enveloping techniques, like point of view and stream of consciousness, which stimulate the flow of inner conflict. The term was very much prevalent in the 20\textsuperscript{th} century English novels such as *Ulysses* by James Joyce, *To the Light House, Mrs. Dalloway* by Virginia Woolf. This phrase was used by William James in his *principles of psychology* (1890) to describe the unbroken flow of perfections, thoughts and feelings in the waking mind. (Abrams 202). The use of this technique has been carried forward by some of the writers from different nations in their writing to point out the flow of characters’ mental process. Some critics use ‘stream of consciousness’ interchangeably with the term interior monologue. It is employed by many authors to communicate the inclusive state and process of consciousness of a character. Both Charles Dickens and Mulk Raj Anand have used this technique at some extent to delineate the child image. It is a known fact that child thinks differently compared to the adults. Child psychology is defined in the New Encyclopedia Britannica:

It is the study of psychological process of children; specifically, how these processes differ from those of adults, how they develop from birth to the end of adolescence, and how they and why they differ from one child to the next. (Child Psychology 208).
Here an attempt is made how their psychology works differently. Anand points out that the novelist lives through the experiences of other human beings, and understands their passions, joys and sorrows and their approaches to life and fate. He does not pass judgment on the sections, thoughts and passions of the people, but tries to comprehend the motivations working in their subconscious and conscious minds. (Sharma, K. K. 17). This stream of consciousness technique is applied to the children when they remember their parents especially their mother. This technique is not time bound. It works in the past, present and the future.

While exploring the minds of the children; it is noticed that they have limited stock of experiences and that stock refers to the past and present because they are not able to think about the future. Being children, compared to adults, they cannot think of the future. Whenever there is danger they remember their mother. Oliver remembers his mother when he is taken at Brownlow’s a house. He has fallen ill. He adds that if she had been here, he must have pitied him. Usually Children remember their mother when they fall ill. Here it is Mrs. Bedwin comes ahead as a mother image to him. The central child character David narrates his whole life. The story is written by a mature David. Rees commenting on the novel says that the story is told in the first person, by a narrator who refers to himself as ‘I’. Using this method a writer may take his story more realistic and more credible but he will not be able to look very deeply into the minds and motives of the other characters. (Rees 114). In Nicholas Nickleby, it is through the psychology of Nicholas and Kate; one can form the opinions about the people and the prevalent conditions of Dickens’ time. Both Nicholas and Kate hate their uncle. While interacting with Kate, Nicholas says about the Yorkshire society: “I suppose the Yorkshire folks are rather rough and uncultivated; that’s all” (Dickens, Nicholas Nickleby 52). Thus Nicholas’s opinion about Yorkshire helps the readers to visualize the hollowness of Yorkshire. According to Kate her uncle is rough in manner and as per her opinions his bad manners starts coming into light from the middle of the novel. She says so to Miss La Creevy. Through their dialogues the novelist has presented them as mature children. Kate maturity reflects when she is much careful about her family. Kate’s dialogues reveal the
womanly qualities while Nicholas’s dialogues refer to manly qualities. In addition to it, at the close of the novel Nicholas remembers his childhood. He remembers how he used to climb the tree to peep at the young birds in their nest; and the branch from which he used to shout for little Kate. He remembers how they used to collect wild flowers and often strayed on the green fields and shady paths. Besides it, he recollects many painful and vivid pictures that he saw during his childhood. This recollection fills his mind with peaceful thoughts. Thus his nostalgia convinces us his happy days when he was a child. Generally the state of childhood is always loveable.

In *David Copperfield* Dickens can only show the world to the readers through David’s eyes. To his child mind his mother is more beautiful than his aunt Peggotty who has no shape at all. He remembers his mother’s pretty hair and youthful shape. It is a description of a child of his mother which is filled with love and affection. If it had been described by an adult; there might have the feelings of sexuality in the minds of the readers. In the second chapter titled as ‘I Observe’ David himself says that:

> I was a child of close observation, or that as a man I have a strong memory of my childhood, I undoubtedly lay claim to both of these characteristics. (Dickens, *David Copperfield* 11).

He remembers everything how he suffered in his life. To his child mind his step-father seems to be monster and snake. For him his head master is a giant. To a grown-up adult, Mr. Murdstone and Mr. Creakle would seem disciplinarian persons. Commenting on David’s child view Rees says that the other people in the story can only be observed from the outside. Steer forth is heartless and wicked, Emily is good and innocent: the reader has no means of discovering why they were as they were, or what made them behave as they did. And the writer can only make such comments as would be made by the ‘I’ of the story. (Rees 114). As in *Untouchable*, here too, Anand successfully employs the stream of consciousness technique to unveil the feelings and emotions of his protagonist. The technique, however, has been altered a little in accordance with the exigencies of the situation in the context of Indian background. He is deeply influenced by the
stream of consciousness technique in which the characters’ perception and thoughts are presented as really occurring to him. Bakha remembers his mother because he used to give him a brass tankard full of a boiling hot-mixture of water, tea leaves and milk from the steaming earthen saucepan. It was so delightful, the taste of that hot, sugary liquid, that Bakha’s mouth always watered for it. When Bakha is abused in the open market, he expresses his anger that gives the readers an opportunity to peep into Bakha’s anguish mind:

Why are we always abused? The santry inspector and the sahib that day abused my father. They always abuse us. Because we are sweepers. Because we touch dung. They hate dung. I hate it too. (Anand, Untouchable 43).

Through above lines Bakha registers his complaint against the system. He wants to lead a rightful life. To be born an untouchable, according to the caste system of India, is a tragedy for the social outcastes who have to receive insult at every step. Neena Arora says in the regard of this comment:

The tussle between orthodox taboos on one hand and the advanced attitudes on the other takes place in the arena of Bakha’s mind. Because Anand’s concentration is on the feelings and thoughts of his protagonist, he has chosen the Joycean stream of consciousness technique. (Arora 29).

Anand portrays this sensitive individual with a psychologist’s understanding. Having abused in the street and Sohini’s molestation attempt at the temple makes him to go empty-handed. But he is in dilemma what if father asks for chapattis and how to narrate the incident what has happened with him and his sister. His dilemma is presented by the novelist as:

How can I tell him about the priest? He won’t believe it. And he will burst out if I say anything about the incident in the street: “The only day that I send you down to the town to work, you go and pick a quarrel.” (Anand, Untouchable 66).

Both Bakha and his father have two different views towards the world. It is clear that there is a gap of understanding between father and son. Bakha wants to bring reality into light of the society in which he lives but his father has traditional
mind-set. Again he remembers a nasty experience caused by his father. Bakha narrates that after his mother’s death his father had locked him out all night, for not looking house properly. It was a winter night and he had to spend the cold night alone. Bakha recalls that he had not spoken to his father for day after that incident. Bakha confesses only after this he became less rebellious to his father. Bakha’s psychology helps us to know the nature of his father who is a typical Indian father. To relieve himself from the humiliations that he suffered at the hand of the people, the novelist takes him in the vicinity of nature. There he remembers his childhood days. He falls back to a memory of the adventures he had had here in his childhood. He remembers the time in his early days when he used to come to the heath with all other boys, to fight battles for the imaginary fort they had built by fixing a flag on the top of the hill. The bamboo bows with which they flung arrows at each other and the imitation toy pistols with their sparks. His nostalgic vision brings forth the childish world. This is a common picture in rural India that many children pass their time by playing such outdoor games. His remembrance let the readers to know the ‘happy childhood’ of Bakha. It is through his thinking; readers come to know his family, his past, the evil of untouchability and cruelty of the touchable. Thus the novelist has presented the Indian scenario through the psychology of Bakha.

In the beginning of the novel Coolie the novelist graphically depicts the agony and the mental pain experienced by Munoo. Like any orphan he recalls his sorrowful childhood days. There is so many good and bad recollections in the life of Munoo. In the early chapters of the novel, his memories are of his mother and father. In this respect he is similar to David Copperfield who has also the memories of his mother and nurse Peggotty as loving protectors. There are so many incidents and situations that makes him to recall his past. The novelist explores his psyche to bring forward many images of Munoo. One day he looks curiously at Babu (Nathoo Ram’s brother) shaving. Then his mind goes back to the barber’s shop in his village. He is surprised to see the shaving machine in Babu’s hand because he had seen in his village the barber shaved the beards of men with a long razor. This machine he had never seen. He realises the difference
between the rural and urban life. For the child the machine is marvellous but in the eyes of adult it’s only a machine. In the another incident he used to sweep the floor at his aunt’s house, to treat it with anticeptic cow dung and to run errands for her. He remembers how often she had taken him in her arms and kissed him, and how often he had gone to sleep embracing her. In the first chapter his aunt’s image is delineated negatively but his child psychology reveals the internal personality of his aunt as of kind-hearted lady. His rememberance throws light on the two female personalities making clear the difference between his aunt Gujari and Bibiji.

At the next step his mind goes to his school days. When he arrives in Daulatpur, he remembers the city of Daulatpur that occurred in his geography book as one of the oldest and most important in Northern India. He recalls that it was said to have been founded by Maharaja Daulat Singh, the Rajput king who ruled here in the days when Rama, the hero of the Ramayana, ruled in Oudh. Then he remembers great historical kings like Mahmud Ghaznawi, Akbar and Ranjit Singh and the battles fought among them. His recalling naturally communicates his general knowledge about History. He even recalls the phrase taught in his history books that “the Sun never sets on the British Empire”. (Anand, Coolie 147). Because of his recalling the readers also get some knowledge about the city and the power of his memory. Thus, the novelist creates his knowledgeable image.

In this way both Dickens and Anand enter the minds of children and explore their thoughts. Their internal anguish is keener than the the spoken words. Thus the interior monologue, in it’s radical form, is sometimes described as the exact presentation of the process of consciousness; but because sense perceptions, mental images, feelings and some aspects of thought itself are nonverbal, it is clear that the author can present these elements only by converting them into some kind of verbal equivalent. (Abrams 202). It is because of their internal thoughts readers get the clear idea about their people close to them and social milieu. Thus all the child characters belong to the most endearing juvenile characters in modern literature. Madhu Singh says:
Literary texts from almost all cultures and societies are replete with adolescent characters, depicting their likes and dislikes, their traumas, their mental agonies, even their rash and raucous dispositions. Adolescent behavior has been diagnosed and analyzed from psychological standpoint and therefore, belongs to the realm of psychology. (Singh, Mahu 41).

4.6. **Picaresque technique/Dynamic image of Children**

This technique was widely used in the 18th century. The object of the picaresque novel is to take a central figure through a succession of scenes and adventures, introduce a great number of characters around him and thus build up a picture of society. In the 18th century and before travel was the only to get acquainted with social life. That is why heroes in the picaresque novels are travelling heroes. The hero should run through a succession of scenes as Tom does in *Tom Jones* (novel by Henry Fielding) during his journey to London. The novelist constructs the picture of society through the narration of hero’s wanderings. (Nair 53-54). The same element is employed by both Charles Dickens and Mulk Raj Anand in their writing. While depicting their child heroes they have painted their image in a dynamic position. Their child heroes wander from one place to another, from one setting to another. Fielding’s *Tom Jones* and Stern’s *Roderick Random* are favorite novels of Dickens. These picaresque novelists exercised their great influence on Dickens. This influence is seen in the selected novels.

In *Oliver Twist*, the wanderings of Oliver Twist, the workhouse boy, are highly patterned; the characters he encounters exist in social relationship with one another. If this early part seems picaresque, that is merely external illusion. Oliver remains separate both from the official world, which fails to protect him, and the underworld which seeks to take him in. It is important to remember that we do not identify with Oliver in the ordinary sense of the word. He is not, strictly speaking, a hero. Rather he is the embodiment of goodness; a means of setting society in perspective. He acts as emblem rather than character. (Hobsbaum, 37-38). Oliver is born in a workhouse in a small town which is 70 mile away from London. After
getting eight years old he runs away to London when he is beaten up by Mrs. Sowerberry. Oliver’s first taste of freedom, on the road to London, is frightening rather than reassuring. He is too weak to savor the beauty of countryside. The workhouse section thus slides naturally and easily into the world of Fagin. In London the novelist introduces two different worlds i.e. Brownlow, the Maylie family and the criminal world represented by Fagin. Through the eyes of Oliver, Dickens points out the criminal activities that had been prevalent in his time. The environment of Fagin’s world symbolizes the false aura of comfort and protection offered by the underworld. Then the novelist introduces the good, middle class world which makes a brief but significant entry with Mr. Brownlow and the Maylies. The interlude during which Oliver enjoys the protection of Brownlow and the Maylies gives him familial love and a sense of satisfaction. Dickens switches between the two worlds throughout the novel. The parish evils merge with those of the thieving underworld, while Brownlow household virtually fuses with that of the Maylies. This important link is provided through the image of Oliver. He is directly connected to all the different aspects of the worlds of Dickens’ society. With the wanderings of the main character the readers get a glimpse of writer’s country and this is the main objective of the picaresque novels. He could do so by projecting Oliver’s image as a dynamic hero.

Dickens imitates this practice in Nicholas Nickleby also. Compared to other selected novels this novel is purely a picaresque novel. Nicholas wonders from one place to another that helps the novelist to throw light on the social conditions of the writer’s period. P. Hobsbaum observes:

A courageous hero followed by a feeble-minded friend, the thrashing of a cruel headmaster in front of his pupils, a weak-minded fop in tutelage to a buck of many seasons—all these have their roots in such novels as Rodrick Random and Launcelot Greaves. (Hobsbaum 49).

In David Copperfield also the novelist bring to notice the various angels of his period. The story of this novel begins with David’s birth in Blunderstone, followed by an account of his life at home, first with his mother and his nurse
Peggotty and then with extended family of Mr. and Miss Murdstone. Next follows the experiences of David at Salem House where the novelist points out the poor schooling system of his time:

In the early parts of the book, the picaresque shape allows for motive. It provides a correlative to Dickens own sense of desertion. The first chapter infallibly reminds us of Tristram Shandy, and he is forever comparing his young hero with Robinson Crusoe, Tom Jones and Roderick Random. It is true that Dickens was not left orphan, nor blocked by his relatives, nor even beaten by pedants (though his schoolmates were); though all this happens to Roderick and, beyond him, to David. However, so great a rage as that of Dickens can only be justified by the paranoid creation of enraging circumstance. The young David is not a passive hero reacting to obstacles across his path, though this might be said of Robinson Crusoe. ; To say nothing of to his grown-up self. Rather the obstacles are all the more keenly apprehended because of their effect upon him as a character. They frighten or enrage him, and he is therefore all the more aware of them; and we are aware of them, too, because we see them through his eyes. (Hobsbaum125).

In Chapter 13, Dickens uses elements of the picaresque, or adventure story. When he was not satisfied with his labor because of low wages, Poor food or spending days without dinner and the arrest of Micawber forces him to run away and seek shelter at his aunt Trotwood. When he is on way to Dover he is cheated by a long-legged gentleman with a donkey-cart. He takes David’s money threatening him that he will take him to the police. Having left no alternatives he gives the money that he had. Since he is a child he cannot dominate him. This type of novel was well established in Dickens' time and consisted of the wandering journey of a hero through a series of thrilling, unconnected incidents. The hero is forced to live by his wits as he encounters different people (usually of low station) who attempt to cheat him or otherwise use him for their own ends.
Because the hero sees all levels of society, the author is able to give a panoramic picture of life during a particular time.

In the novel *Untouchable* the novelist through the image of Bakha, points out the Indian society as it is the main motto of the writers who wrote novels on the lines of picaresque technique. Bakha is shown in his dirty area, with his playmates, on the road, in the market, in the vicinity of the nature and finally attending the rally of Mahatma Gandhi. At the very beginning of the novel, Anand gives us a vivid picture of the outcaste’s colony where Bakha lives. This colony has the houses made of mud. Thus the writer has depicted Bakha’s slum area realistically. Then he is shown on the road. It happens that he touches the caste Hindu who abuses him with foul words. After this Bakha gets very upset; then the novelist takes him in the lap of nature where he feels relieved. The novelist narrates what happen with him in the company of nature. His nostrils are full of fresh air, he rushes down to the slope, the soft breeze come whispering up to him and makes his blood tingle with soft, fresh coolness. Thus Nature is such a place which relieves the tension of all. In the novel the novelist takes his child character in the company of nature which seems to him free world compared to human world. In another incident Pandit Kalinath attempts to molest Sohini but she turns down his proposal. As she does not yield to his sensual pleasures he raises hue and cry against her. Anand presents this scene through the image of Sohini that Brahmin priests like pandit Kalinath are attempting to exploit some low-caste women sexually also. Actually temples are symbols of sanctity in Hindu culture. But in the novel such places are defiled by the some hypocrite Brahmins. Bakha’s presence along with Sohini at the temple enables the novelist to point out the corrupt minds of the upper-caste people.

The temple scene is followed by another humiliating and sorrowful episode called “The chapatti throwing”. When he asks for bread; the woman throws bread from the second floor. A hypocritical sadhu gets better attention than a sweeper. Here he is treated as if he were a dog. Another dramatic incident that takes on the day is that of hockey match. As the goalkeeper of the opposite team spitefully strikes a blow on Bakha’s legs the game turns into fight. The result is
that they start quarrelling and beat each other. The Babu’s son gets hurt. Bakha takes the child to its home but he is abused for touching the child. This scene presents the inhumanity of the caste Hindus. In this way the thread of realism runs through every scene. Every scene, wherever Bakha goes, is accurately presented that the readers cannot forget very easily the society and the people and their attitude towards the low-caste presented in the novel. As K. R. Shrinivasa Iyenger and Prema Nanda Kumar say in this regard:

Life in the town and cantonment—the colors and the smells, The chants and the noises—the filth and cruelty—the kindness and the humanity—the shifting scenes in the temple, the market place, the playground—the quite of the hillside—the stir at public meetings; all are evoked with an uncanny accuracy so that Untouchable strikes us as the picture of the place of society and of persons not easily to be forgotten. (Iyenger 339).

The novel Coolie can be fully termed as a picaresque novel. It has a number of features of a picaresque novel. It is the tragedy of Munoo who moves from place to place in search of livelihood. In the novel he is made to pass through diverse situations—as a domestic servant in an urban middle-class family in Shyam Nagar, as a worker in a small pickle factory and as a coolie fighting for work in the city market in Daulatpur, as a laborer in a cotton mill in Bombay and rickshaw coolie in Shimla. Thus the novel relates a series of adventures in a picaresque manner, except “that the hero is no rogue but himself a victim of the world’s rogueries.” (Rawat130). Thus like Dickens, Anand points out sincere protest against the emergence of new world of money and exploitation and class distinction. It shows how coolies like Munoo are completely beaten down by the curse of money power in the Iron Age. (Sharma 134-35).

There is no doubt that hero of the picaresque novel is a rogue but all the children (such as Oliver, Nicholas, David, Bakha and Munoo) delineated by these writers are not rogues. They are not at all rogues but thoroughly noble and innocent boys who have not yet passed the state of innocence and entered the state of experience. In this way the child heroes delineated by both the writers are
dynamic. By keeping their heroes in the moving process they could point out social hypocrisies of their time. If their characters had been static they would not have been presented their society and the prevailing problems effectively. One can see the British as well as the Indian society through the eyes of small children.

4.7. **Dark world of children or Struggle for existence**

Generally children’s world is considered to be happy. They live care-free life because they are not burdened with any responsibility. Naturally this burden is carried by their parents. But the same cannot be the case with the children who have lost their parents so early in their lives. If it is the situation they have to struggle for existence. Children of Dickens and Anand are orphans. From the very beginning it is seen that they are struggling for their survival. Shri K. Dhamananda says that ‘suffering is man’s inescapable lot in his struggle for survival’. (Dhamananda xi). Oliver since his birth fights for affectionate shelter. He is made labor at the very early age. Having received poor treatment at the hands of Mr. Bumble and Mrs. Sowerberry he runs towards London. The first representative of the underworld is encountered by Oliver on the road to London. This representative calls himself the Artful Dodger, and is a precocious lad dressed up in the clothes and manners of a remarkably knowing man. The novelist narrates the conversation that takes place between Oliver and Dodger: ‘Going to London?’ says the strange boy, when Oliver at length concludes.

‘Yes’

‘Got any Lodgings?’

‘No’

‘Money’

‘No’ (Dickens, *Oliver Twist* 47).

Finally He sums up saying that: “I have not slept under a roof since I left the country.”(Dickens, *Oliver Twist*47). Thus he has no place to stay in and desperately searching for it. Though he gets shelter at Brownlow’s and The Maylie’s house; it is temporary. These are the two shelters where he gets familial love that is naturally liked by children. The Fagin’s gang always tries to take him in but he is frightened there to be a part of it. Philip Hobsbaum comments on the
role of Fagin’s gang in the novel that it serves to remind us that the underworld is a mirror image of the world itself: capitalistic, acquisitory and self-aggrandizing. (Hobsbaum 42). Monks, Oliver’s half-brother, whose real name is Edward Leeford is so mysterious and a synthesis of vices that Oliver’s personality seems positively strongly drawn by contrast. Monks represent all darkness, whereas Oliver stands for all light. It is Monks who has bribed Fagin heavily to corrupt the child whose existence threatens his inheritance. From the very beginning of the novel Nicholas has to fight against the system including his family member represented by Ralph and social system represented by Squeers. He has to search for job to run his livelihood. Squeers hires him as his assistant, and then he starts searching for job and gets a job as a private French teacher. But he does not settle there and becomes an actor but again he has to quit the drama company on learning his family in jeopardy. It means he is the only boy in the family to carry all the burden of the family. Kate also finds protection in her brother and expects her brother not to leave her. Smike also doesn’t want to go away from Nicholas. He is very compassionate to Nicholas. He feels sorry for both physical and economical degradation of Nicholas. In this vast World, Nicholas expects his help:

    Give me your hand. My heart is linked to yours. We will journey from this place together, before the week is out. What, if I am steeped in poverty? You lighten it and we will be poor together.

    (Dickens, *Nicholas Nickleby* 244).

These words points out the positive attitude of Nicholas and he is ready to fight against all odds along with his friend. Therefore, He cannot enjoy the fruits of life. His life is restricted by family protection and doing a job for family. He struggles till he comes in contact with The Cheeryble brothers. The same is the case with Kate who is eager to support her and family. When Kate arrives at Mantalini’s house for job; she is introduced to Miss Knag but the other ladies looks down Kate for her poor dress; that makes her awkward. She sheds tears but she has no feeling of degradation in working for her bread. For her work is worship. She suffers mentally and physically because of her Uncle’s companions, Mulberry
Hawk is one of them. To do a job is not in her nature but it is the situation that forces her to do something for livelihood.

In *David Copperfield* David is badly treated by his uncle. Since he is a child he is always kept under a threat by Mr. Murdstone and his sister (Miss Murdstone) who is no less tyrannical than he is. Both are always indulged in crushing his child spirits. They expose David to insufferable humiliations in the name of educating him. He himself confesses that under their influence he could forget his lessons.

It seems to me, at this distance of time, as if my unfortunate studies generally took this course. I could have done very well if I had been without the Murdstones; but the influence of the Murdstones upon me was like the fascination of two snakes on a wretched young bird. (Dickens, *David Copperfield* 43).

In this way readers can see both Murdstone and Miss Murdstone as snakes through the eyes of David and the horrible treatment that he gets in his own home. In the above passage he addresses himself as ‘a wretched young bird’ that is kept in the cage which can be a symbol of one’s dark world. One day Mr. Murdstone beats him with a cane fiercely that he, in retaliation, bites him on the arm. The result is that he is confined to his room for five days and no one is allowed to see him. David himself narrates the plights of his self that his face was so swollen, red and ugly that frightened him. During this confinement he is willing to go playing with children but it was not possible for him. Like Oliver, he also suffers a lot in the solitary confinement. Then he is sent to Salem House where Mr. Creakle, the headmaster humiliates him. He is treated there as if he were a dog. The only consolation that he gets is from his schoolmates, Steerforth and Traddles. The main thing which Dickens wants to concentrate is child labor. In chapter XI David talks about his own unfortunate life:

A child of excellent abilities, and with strong powers of observation, quick, eager, delicate, and soon hurt bodily or mentally, it seems wonderful to me that nobody should have made any sign in my behalf. But none was made; and I became, at ten
years old, a little laboring hind in the service of Murdstone and Grinby. (Dickens, *David Copperfield* 124-125).

At the age of ten he works in a factory. “The social scenario, however, changed radically with the advent of industrialization and urbanization.” (Child Labor 78). Many children like David and Munoo are seen working in factories. Though industrialization is a boon for the few; it is a curse to the children. At this stage a child must get education but David is deprived of this opportunity. His childhood days are confined only in the four walls of the factory. It is the situation that has forced him to work in a factory. Then David narrates the dirty atmosphere of warehouse where he used to work. The place was a very crazy old house with a wharf of its own and literally over-run with rats. The rooms were discolored with the dirt and smoke of a hundred years. Thus in such gloomy environment he has to work along with other boys named Mick Walker and Mealy Potatoes only for the sake of survival. The wages that he used to get at the factory was insufficient. Many times he slept empty stomach. He talks about his tragic life. In such a chaotic condition, he develops the feeling of being alone. In the following words he expresses his mental agony:

> From Monday Morning until Saturday night, I had no advice, no counsel, no encouragement, no consolation, no assistance, and no support, of any kind, from any one, that I can call to my mind, as I hope to go to heaven. (Dickens, *David Copperfield* 129).

David has become very pessimistic in his life. He seems to be broken mentally and physically. The above lines clearly state his feeling of being alone in the world. He needs a mental support but there is no one to give him such comfort. It is really darkness of their surroundings and hypnotic power of their enemies that make Dickens’ threatened innocents so influential. (Cockshut 12).

In *Untouchable*, Bakha is a personification of goodness, the events of his day in town represents the agony of humanity which is caught in the coils of a ruthlessly inhuman social system. In the novel he is presented as a child of modern India but at the same time his spirits are suppressed. He is born as an
outcaste; it itself is his dark world. His thoughts and feelings are cultured. He thinks like an educated person. He, unlike other children, aspires for knowledge. When the caste-Hindu accuses him of touching him; he is stunned by the sudden and venomous outpouring of abuse. He does not retaliate because his low-caste holds him back. Even today there are many people like Bakha where Poverty which gives birth to exploitation is the root cause of Munoo’s tragedy. From the beginning to the end of the novel he is seen struggling for his survival. His tragedy starts when he is on way to Shyam Nagar; there are tears in his eyes as he gazes at his blistered feet. But his cruel uncle has no pity for him. Instead he makes the poor child walk barefoot. An innocent and a well-meaning country boy, Munoo is far from being ambitions in life. His only desire is to live, to know and to work. He says: “I want to live, I want to know, and I want to work” (Anand, Coolie 190). This horrible sordidness points out that society has totally rejected him while he is yearning for life. The novel is dramatization of the tragic denial of what Munoo wants to be in life. His first encounter with the urban world is in the house of Baboo Nathoo Ram. His wife Bibi Utham Kaur is a snobbish termagant, underfeeds Munoo, nags him and humiliates him. The climax of his suffering reaches when he is beaten with a cudgel. Then he runs away from this world also which does not give him proper shelter. The second episode in Munoo’s tragic drama is concerned with his working as a labor in a pickle factory and as a coolie in the bazaar at Daulatpur. In one of the finest passages Anand describes Munoo’s life in the dark chambers of pickle factory at Daulatpur:

It was a dark and evil life. He rose early at dawn before he had had his full sleep out, having gone to bed long after midnight. He descended to work in the factory, tired, heavy-lidded, hot and limp, as if all the strength had gone out of his body and left him spineless ghost of his former self. (Anand, Coolie 89).

“With almost the Dickensian penchant for rugged details”. (Khan S. A. 35). He presents the sordid facts in the life of the children. Here in the beginning he enjoys happy life owing to the affection of Prabha and his wife, Parvati. But as per the concept of Thomas Hardy “happiness is an occasional episode in the general
drama of pain.” (Hardy 333). This is completely applicable both to Bakha and Munoo. As a consequence of the insolvency of the pickle factory, he loses his job. He once more experiences Darwinian struggle for survival. He discovers cutthroat competition in the grain market. As a result he not only loses his natural vivacity but is possessed by modes of extreme melancholy. The third act of Munoo’s tragedy finds him a worker at Sir George White Cotton Mills in Bombay, exposing him to the full force of the modern capitalistic machine. As M. K. Naik puts it, “the factory is a huge octopus with its numerous tentacles clutching the laborer in its deadly grasp, slowly paralyzing and poisoning”. (Naik 41). Thus Munoo’s life is paralyzed in the cotton mill.

The final act of Munoo’s tragedy commences with Mrs. Mainwaring who takes him to Simala and treats him as her domestic servant and rickshaw – puller. Being a rickshaw-puller, he grows weaker and dies of consumption at the age of sixteen. At Simala, his struggle for life comes to an end. In one sense he gets real rest after his death only. Thus both the novelists have shown dark aspects of their child heroes. None of the children lives his life happily. Their life is confined to four walls. Oliver, David and Munoo all have gone through solitary confinement. Their way ahead is shown as full of obstacles.

It is also noticed during the research that there are few more problems that are commonly related to the dark world of children. Both Dickens and Mulk Raj Anand have also highlighted the problem of child labor. “Child labor not only causes damage to a child’s physical and mental health but also keeps him deprived of his basic rights to education, development and freedom.”(Puri 29). Dickens’s child labor problem is based on class system. Dickens’ children have to be child labor because of their low economic status but in case of Anand, Bakha is also a child labor but his labor is imposed upon him by the rigid caste-system. Child labor is a global phenomenon. Only its nature is different based on the culture, country, religion and geographical location. Dickens’ Children working in London represents ‘Class’ while Anand’s children are portrayed in a rural area which stands for ‘Caste’. Many social thinkers, academicians, scholars have been writing on this problem. Child labor is the practice of having children engaged in
economic activity, on part or full-time basis. The practice deprives children of their childhood, and is harmful to their physical and mental development. (Wikipedia, Child Labor). In the research it is found that they are employed because they don’t have complete family. As they are orphan; they are unable to get proper schooling. A child out of school is a victim of child labor. (Meet 08). All the children like Oliver, David, Nicholas, Smike, Bakha and Munoo are eager to enjoy the state of childhood but having no family support they wonder here and there in search of job. To keep their life running they have to seek shelter in the external world which leaves no opportunity in torturing them. All children want to lead a comfortable life by enjoying the fruits of childhood. But this enjoyment is snatched away by some of the people representing cruelty in the society.

Oliver and David also represent the problem of child labor. Charles Dickens has presented them effectively. David had to work in a factory along with other children. Both Bakha and Munoo have suffered a lot compared to the children of Dickens. Bakha’s profession as a latrine cleaner is never ending though the solution is suggested at the end of the novel. Munoo has played many roles as a labor: domestic servant, worker in the pickle factory at Daulatpur, Coolie in a vegetable market, and worker in a cotton mill at Bombay and finally as a rickshaw puller. Thus all hard works are imposed on the small child like Munoo. There are so many children like Munoo working at different places which proves to be fatal to their lives. This labor has deprived the children of their basic human rights, the right to survival, right to protection, right to development and right to participation in society.

The fate of such children needs to be changed. Hopes of survival must be revived; it is possible only by giving voice to their suffering through the writing. Writers like Charles Dickens and Mulk Raj Anand have come on the common platform pointing this problem to the world. B. N. Raghvendra and T. Rajendra Prasad observe:

The abolition of child labor is not possible so long as every citizen is made free from the bondage of poverty and is assured of a
minimum standard of living. A strategy for rehabilitation of child labor is necessary and punishes strictly those employer’s house owners, landlords and others who encourage and employ these innocent children. (Raghvendra, B. N. and T. Rajendra 28).

It is also necessary to review the child labor Act and ensure to protect and prevent these children. The participation of other segments of society, the media, universities, parliamentarians, teachers and educators should be enlisted in the fight against child labor. Fight against child labor has to be carried simultaneously on two fronts: “enroll the child in school and improve existing standards of education in school” said eminent educationist, Subir Shukla. (Meet 08). The second major issue that these novelists points out regarding the dark world of children is the backwardness in terms of education. Education is an integral part in the lives of children. It can change the attitude of the children towards society. If a child is eager to learn and he is deprived of education then it is a matter of concern. The same is the case with the children of Charles Dickens and Anand. Education is far away from them. All of them want to learn but family responsibilities don’t allow them. Since the phase of childhood Oliver, David, Nicholas, Bakha and Munoo have to do labor. Among these children David and Nicholas get a small opportunity of learning but in case of Bakha and Munoo they face the worst conditions regarding to get education. Bakha is living in such a system which does not permit him even to be closer to school. The motif of child abuse in the Victorian education system is continued in Nicholas Nickleby. The novel contains a serious commentary on the conditions of schools where unwanted children were maltreated and starved. The novel is an attack at Victorian public opinion which was either unaware or condoned to such treatment. He was critical about the Victorian education system which is reflected in David Copperfield and Nicholas Nickleby. He blames the education system by showing his compassionate attitude towards unfortunate children who are representatives of the most vulnerable portion of the society.
Children in Dickens’s novels are deprived of education due to low economical position. In case of Anand’s child characters; it is society who has kept away the untouchable children from entering the main stream of education. “Undoubtedly education generates awareness and awakening in man and strengthens him to struggle against oppressive world.” (Negi 160). In India the picture is very different; many children are still pining for elementary education. The title printed on the India’s national magazine known as “Frontline” points out the status quo of children’s education:

A Long Way to go

Free and compulsory education remains a distant dream for millions of children despite the Right to Education Act. (Frontline).

Today there are many children like Bakha who don’t know what education is and those who are in this process are looked down upon and unable to get higher education. Jayati Ghosh observes:

Schools with dominantly upper-caste children also tend to provide better services than schools mostly catering to Scheduled Caste or Scheduled Tribe or Muslim Children. (Ghosh 10).

Government is trying to impart education to the downtrodden but the situation is different in society. The financial position of such children’s parents is very poor. T. K. Rajalaxmi comments in this regard:

The constitution of India mandates the state to provide free and compulsory good-quality elementary education to all children up to the age of 14. It may be kept in mind that this fundamental right is an independent right of every child of this country and does not depend upon the socio-economic status of the parents. (Rajalaxmi 17).
Education to all children has become a global issue. Once again this issue came into light when the Nobel Peace Prize was given away to both Kailash Satyarthi (India) and Malala (Pakistan) for their dedication to children’s education. After receiving the prizes both made appeals from the heart to educate the world’s children and free them from bondage and despair. Kailash Satyarthi says:

I refuse to accept that the world is so poor, when just one week of global military expenditure is enough to bring all of our children into classrooms. I refuse to accept that the shackles of slavery can ever be...stronger than the quest for freedom. (Satyarthi).

If such social workers are promoted by giving such prestigious awards then the change will surely take place in the lives of children. The prize offered to him was not only his honor but also of children who are still away from education. Only quality education can build the image of a country but for that a country ought to take care of children’s images; because they are the true pillars of a nation. This is the message that Charles Dickens and Anand give through the image of children.

Both the novelists have thrown light on the problems of female child characters. There are many female child characters noticed in the novels of Dickens and Anand. But they have been allotted insignificant role as far as the images of childhood are concerned. Our main focus naturally tends to concentrate on Kate and Sohini’s child-images in the selected novels. These two child characters hold our attention and connect the plots. These two female child characters are closely associated with child protagonists depicted by these two novelists. Both the novelists have introduced female child characters in the novels. Charles Dickens delineates the tragic image of Kate in *Nicholas Nickleby*, while Anand has one female child character named Sohini in *Untouchable*. Both Kate and Sohini are victims of male dominated society. They have been looked down by the hypocrite people. Kate has been a victim of her cruel uncle Ralf. It means her uncle instead of supporting her; he employs her beauty for business purposes. In case of Sohini, she is harassed by the system which is dominated by
caste. If we look both the girls we notice that they have fallen victims of the external forces only because of their economical backwardness. In both the cases, ‘power of money’ has decided the fate of the two innocent girls. Kate’s exploitation is caused because of her low economical status. She seeks shelter to her uncle and he takes disadvantage of her helplessness while Sohini’s exploitation is caused due to her both economical and social backwardness. “The issue of Dalit women in India is most volatile and sensitive”. (Tayal 237). Here Sohini represents both the condition of Indian women and girls belonging to lower strata of society. Through the image of these two girls, both the novelists have brought to notice how “Class-system and Caste-system” are responsible for torturing these two innocent girls.

4.8. Poetic Justice

Thomas Rhymer used the term poetic justice in his ‘Tragedies of the Last Age’. This term points out the idea that the good are rewarded and the evil are punished. Those who consider literature as moral they make use of this principal. The purpose behind using this principal is to promote goodness and discourage the evil. The idea of poetic justice is defended on the ground that it is God who monitors the world. God rewards those who are moral and punishes those who are of immoral nature on the earth. Therefore many writers have created literature as a medium of presenting right message in society. Both Dickens and Anand is moralist. They attach much importance to poetic justice. Though both the novelists have shown the dark world of their central heroes in their respective societies; the ending of their novels provides a sense of satisfaction. From the very beginning to almost the end of the novel children’s world is tragic and heart touching. In their novels the good ultimately triumphs over the wicked.

In Oliver Twist the state which oppressed Oliver becomes his servant. The benevolent old gentleman adopts him as his own son-after all; Oliver is the son of his oldest friend. Thus Oliver gets father image in Mr. Brownlow. Noah Claypole who is also a child in the novel is pardoned for his share in the crimes of Fagin’s gang. The villainous characters like Monk, Fagin, and Members of Fagin’s gang
are finally punished. In the words of Philip the state which oppressed Oliver now becomes his servant. The benevolent old gentleman adopts him, the Lady Bountiful fosters him, The Good doctor heals him, the Good Angel watches over him, and all inance of them all foils the thievesand awards him his inheritance. (Hobsbaum 45).

In Dickens’s previous novel, *Oliver Twist*, poverty dehumanizes the characters. In *Nicholas Nickleby*, however, the harshness of injustice and poverty is not allowed to vanquish the basic qualities of the human spirit. People such as Kate and Nicholas, Smike, Newman Noggs and Madeline, retain fundamental decency and kindness, and they are allowed to enjoy, to varying degrees, a sense of peace and justice by the end of the story. The last chapter itself is devoted to highlight the term Poetic Justice. At the end Madeline gives her hand and fortune to Nicholas; and at the same time, Kate becomes Mrs. Frank Cheeryble. The money which Nicholas acquires in right of his wife he invests it in the firm of Cheeryble brothers, in which Frank becomes a partner and the twin brothers retires with happiness. Mrs. Nickleby lives, sometimes with her daughter, and sometimes with her son, accompanying one or the other of them. The Nickleby finally finds happiness. Ralph commits suicide and his property is swept into the coffers of the state. Squeers is imprisoned, and when the boys at Dotheboys Hall learn this, they all run away and go back home to their families. All the boys at Dotheboys Hall celebrate the joy of freedom. Although Smike, who turns out to be Ralph’s long-lost son, dies, there is a general sense of justice at the end of the novel. Thus the bad is punished and the good is rewarded at the end of the novel.

In *David Copperfield* David’s journey starts as a posthumous child. He is badly treated both by his step-father Mr. Murdstone and at Salem School by his headmaster Mr. Creakle. At the end of the novel David becomes a prosperous author. *David Copperfield* is the story of a young man’s adventures on his journey from an unhappy and impoverished childhood to the discovery of his vocation as a successful novelist. Anand’s both the novels, *Untouchable* and *Coolie*, deal with the outcastes engaged in an intense struggle with the oppressive forces. Of these, only Bakha strikes a positive note, for the rebel in him succeeds to a small extent
significant extent. Bakha, in the beginning, is a helpless sacrificial animal but towards the end he emerges a thinking articulate individual. He searches for a solution to the tragedy of the destiny into which he was born. By the end of the book he concludes that it is a technology, in the form of flush toilet that will be his savior and it will liberate his class collectively in the end by eliminating the need for a caste of toilet cleaners. The novel doesn’t end on a note of despair paralyzing the hero into inaction. The fires of the sunset blaze on the distant horizon. He looks at the magnificent orb of terrible brightness blowing on the margin of the sky. The pattern of despair and delight is given a cosmic sweep in the concluding lines of the novel. Anand writes:

As the brief Indian twilight came and went, a sudden impulse shot through the transformations of space and time, and gathered all the elements that were dispersed in the stream of his soul into a tentative decision. (Anand, *Untouchable* 148).

Thus the novel ends on a note of optimism. The readers, like Bakha, can also be positive about the change in the lives of Untouchables due to machine civilization. But the novel *Coolie* is exception to the above three novels. All the three novels namely *Oliver Twist*, *Nicholas Nickleby*, *David Copperfield* and *Untouchable* end with positive note. All the child heroes are happy and are optimistic towards the future at the end of the novel. What makes Coolie a powerful social tragedy is the artistic treatment of the cruel, inhuman social forces of poverty and exploitation which are responsible for the tragic dénouement. The premature death of the protagonist becomes all the more tragic because he is an innocent child. Munoo may be compared with Bakha. Both are passive characters. He like Bakha does not act but is acted upon by society. He has much in common with Bakha- Suffering and humiliation. But their destinies are different. While comparing Bakha with Munoo; S. C. Harrex says that:

Whereas catastrophe for Bakha has an aftermath of enlightenment and the vision of a new order, Catastrophe for Munoo is series of personal disasters, punctuated by moments of tragic illumination, and leading to inevitable doom. (Harrex 90).
Thus both the novelists have given justice to their leading characters except Munoo. Through the death of Munoo; Anand has succeeded in focusing on the exploitation of children. There are many children like Munoo who are dying unnoticed by Government as well as society. Talking about the remaining four child protagonists (Oliver, David, Nicholas and Bakha) it comes to know that their suffering is temporary but the antagonistic attitude of social system shown by these writers seems to be perpetual.

4.9. The coincidence in the life of children

The coincidence is a very handy tool for any writer of fiction with a plot to organise. It keeps the novel moving. The term ‘Destiny is character’ is purely goes with the child images of both novelist because destiny plays main role in shaping their present and future role in the novel. In the selected novels of Charles Dickens and Anand ,there are so many coincidences that help them to give various aspects to their lives. Especially in Oliver Twist and Coolie we notice such coincidences. Ghent Dorothy Van says in this regard that Coincidence is the violent connection of the unconnected; but there is no discontinuity in the Dickens’ world, either between persons and things, or between the private and the public act. (Ghent 31).

Chance and fate always seem to play a major part in Dickens novels. Oliver is named by chance. The child born in the workhouse before him had been named Swubble. Since his name was to begin with ‘t’; therefore he is named as Twist. At another occasion Mr. Bumble takes Oliver to the magistrate to be apprenticed in the trade of chimney sweeping. In this chapter also we find that if the magistrate had not glanced about in search of inkstand, he would not have been noticed the boy’s frightened expression, and the indentures would have been signed. Thus, it is by chance he saved from being a chimney sweeper. Then Oliver is sent on the first mission of theft. It is by chance he comes in contact with Brownlow when he is caught red-handed. The innocent face of Oliver persuades him to help the child. Brownlow is such a person who reveals the real identity of Oliver. The policeman hurridly takes Oliver to a nearby police station where he is locked in a filthy cell. Oliver is in astate of terrible fright. He can not even tell his
name. This state of children is seen when they are presented before the police. The police magistrate Mr. Fang is about to sentence him three months of hard labour. At that very moment, the owner of the book stall makes a dramatic entry into the courtroom. He says that it was not Oliver but other two were involved in the theft. His information clears Oliver and he is discharged otherwise he would have been the prisoner.

One day Mr. Grimwig (Brownlow’s friend) raises a question about the honesty of Oliver. He asks Brownlow to test the honesty of Oliver before Oliver could tell him about the Fagin’s gang. If he had done so Fagin’s gang would have been exposed but Brownlow sends him with some money and books to be delivered. But he doesn’t come back it is also by coincidence. When he is on his way to the bookstall; he accidentally turns down a bye-street which was not exactly in his way. This happens always with children. They don’t remember their way and takes the wrong turns and again he is trapped by Nancy and Bill Sikes. Nancy immediately holds him calling him her brother. He is frightened by such an attack. He tries to convince the crowd saying that he doesn’t belong to them but in vain:

Weak with recent illness; stupefied by the blows and suddenness of the attack by the fierce growling of the dog and the brutality of the man;...what could one poor child do? Darkness had set in; it was a low neighbourhood; no help was near; resistance was useless. (Dickens, Oliver Twist 81).

His helpless image is minutely denoted by the novelist. Since he is a child, no passerby believes him. Instead they blame him for running away from home. Again he is brought back in the criminal world by chance. It by coincidence he is sent for burglary at the Maylie family. Mrs. Maylie happens to be his mother’s real aunt. As it has been explained earlier that chance plays a vital role in shaping Oliver’s destiny. He decides to vindicate himself in the eyes of Brownlow. He goes to meet him at his house and narrate the entire incident. But only a few days back, he has left for the West Indies. It means he has to carry the blot of dishonesty. But the novelist has created his honest image with his thought of meeting Brownlow. Thus it is by chance all the characters come together and mystery is solved about
the parantage of Oliver. In *Nicholas Nickleby* the Cheeryble brothers meet Nicholas and offer him the job. From there onwards the luck of Nicholas flourishes. Without the timely intervention of the Cheeryble brothers, it is unlikely that the forces of good, represented by Nicholas, Kate, Newman Noggs and Madeline, would have overcome the forces of evil, embodied in Squeers, Ralph, Grhide and Mulberry Hawk.

The novel *Coolie* presents the picture of an orphan boy who is despised by the society, rejected by his relatives and oppressed by his masters. He tries to avail chances of progress but his ill-fate produces obstacles in his way. Munoo is presented as a puppet in the hands of malignant fate. The poor people are always in conflict with their fate; when they work to one end, fate seems to be working to some opposite end. The novel *Coolie* is full of many instances of chance and fate. It is the fate of Munoo that the landlord seizes five acres of land of his father. And his mother dies in an accident of grindstone. It is by chance that he meets Prabha Dyal who proves to be very kind hearted man to Munoo for the time being. He and his wife Pārbati treat him as their own son. But his happy days come to an end with the bankruptcy of Prabha. It is by chance that Prabha suffers economically. Accordingly Munoo has to leave the benevolent family. Then he comes in contact with Hari and his wife Laxmi. Their company gives his life a new turn making him a child labor at ‘Sir George White Cotton Mills’. It is by chance that he is hit by an Anglo-Indian woman’s car. Mrs. Mainwaring decides to take him to Shimla to make him servant and there he dies of consumption.

Thus chance and fate play a vital role in shaping lives of human beings. The chance introduced by any of the writers at the stage of adulthood is different from that of childhood. The state of childhood has a little scope to overcome the difficulties that come in their way. In the novels of Dickens and Anand children have suffered a lot. Chance and fate have not favored them. These two elements have entered as a malignant force in their lives.
4.10. Conclusion

Thus these common things are noticed in the writing of both the novelists. Their selection of children as central characters makes their novels popular. According to Marina Goglio “novels dealing with children usually narrate how the young protagonists learn to cope with the troubles involved in the process of growth and in their relationship with adults.” (Goglio 89). It is not an easy task to present social problems by introducing the images of children. But both Dickens and Mulk Raj Anand have given their characters maximum freedom to express themselves so as to make the images of children convincing. They might not have had the purpose of delineating the images of children but came out it naturally. Images of children are delineated in such a way that readers can understand at the same time both the social milieu of the two writers and its contemporary relevance. While doing this they have not missed in presenting the images of children such as: innocenceness, imitativeness, curiosity, submissiveness, emotional nature, fearfulness and honesty. All these images reflect in the behavior of children. These images are applied to them as per the situation faced by children in the selected novels.
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