CHAPTER - I

INTRODUCTION

In the vast body of Indian literature, Indian English literature occupies an important place. In this direction, the contribution of Indian English fiction is significant. At large, with its manifestation of the Indian psyche and sensibility, the Indian English novel has ever been construed as distinctive and vital in a natural description of the contemporaneous sociological fact and also in portraying the kaleidoscopic dimensions of national heritage. Here, one has to take into account Indian intellectual tradition and the impact of European rationale and thinking on it in the backdrop of our modern traditions and literary pursuits. This attempt, however, is carved out to facilitate the native intellectual tradition in the form of a meaningful alternative to Euro-centrism of the Indian scholarship. Here, the relevance of English in the role of a second language could be scrutinised in the theoretical text and context which went a long way in establishing a potential platform for Indian English writers to express their views, air their feelings, concern and anguish with their own society and milieu at the backdrop. In comparison with our regional language or vernacular literatures, Indian English literature is endowed with an additional advantage. It is worthwhile to suggest at this juncture that the Indian English epitomises the linguistic centralism while Indian vernaculars or languages symbolise linguistic regionalism. One should remember that Indian English is itself a localised urban, upper-middle class phenomenon in its production and consumption. It is also worthwhile to note that literatures in the regional languages which eventually go to make what we designate as Indian literature, we find that it has been focused and filtered through both Indian way of life and Indian poetics whereas Indian
English literature could be witnessed to be under the scrutiny of western parameters and guided most often by western perspectivism.

The origin of Indian English novels dates back to June 6, 1835 with the publication of Kylash Chunder Dutt’s novel *A Journal of Forty-Eight Hours of the Year 1945* in the Calcutta Literary Gazette. It is a literary fantasy in which the author narrates the story of an imaginary unsuccessful revolt against the British rule nearly a hundred years later. The earliest Indian English writings consist of prose - letters, memoranda, translations, religions, social, political and cultural tracts. The growth of Indian press also contributed to the journalistic prose, which was excellently written by Raja Ram Mohan Roy, the veritable morning star of Indian renaissance. The evolution of clear, simple and idiomatic prose style and the deep concern for multitudinous social and national problems which flows in the works of Ram Mohan Roy, Ram Gopal Ghose, Surendranath Banerjee, G.K.Gokhale and other pioneers of Indian renaissance paved the way for the growth and development of Indian English novel. The growth and development of Indian English novel runs parallel to the industrial development and growth of English language education in India.

In fact, India was the fountain-head of story telling in ancient days. Dandi’s *Dasakumararcharita*, Subandhu’s *Vasavadatta* and Banabhatta’s *Kadambari* are outstanding examples of prose fiction in Sanskrit. But fiction in modern sense is the offspring of the impact of western literature on the Indian mind. The novel in India was purely a foreign importation. The English novelists Henry Fielding, Daniel Defoe and Walter W.Scott, and the English translation of the illustrious European novelists Leo Tolstoy, Balzac, Dostoevsky, Victor Hugo and many others apprised the Indian writer with the theme and technique of fiction. Indian writers were aware of the latest achievements of their contemporaries in foreign tongues.
produced works of technically high standard when they read the world’s classics in their own language.

One of the important factors for the late development of novel in Indian literature was the absence of novel as an important genre of imaginative literature, which gives artistic expression to the relationship of man and society. Novel as an art form came to India with the British. It was a new genre in Indian literature. In Various Indian languages novel became a popular literary form which attracted great writers. Bhudeva Chandra Mukherjee’s Anguriya Binima (1857), Bankim Chandra Chatterje’s, Raj Singha (1881), Kapalkundala (1885) and Durgeshmandini (1891), R.C.Dutt’s Sansar and Madhvi Kankan, Tagore’s Ghare Baire (1916) and Char Adhyay (1916) are some noticeable novels in Bengali. In Hindi Kishorilal Goswami’s Labangolata (1891) and Debkinandan Khatri’s Chandrakanta; in Marathi Hari Naraian Apte’s Maisorcha Wag (1890) and Gadh Alapan Simha Gela (1906); and in Kannada Galaganath’s Kumudini are important works which are of great interest in the development of history of novel in Indian literature. Indian novelists successfully employed European techniques of novel for the expressing typical Indian ethos and sensibility. The English renderings of novels written in various Indian languages contributed much to the evolution of Indian English novel in the nineteenth century and in the first two decades of the twentieth century – R.C.Dutt, Bankimchandra and Tagore translated their novels into English. Eversince the publication of Bankim Chandra Chatterjee’s Rajmohan’s Wife in 1864, Indian English novels grown considerably in bulk, variety and maturity. The development of Indian novel follows certain definite patterns and it is not difficult to trace its gradual progression from the imitative stage to the realistic, from the psychological to the experimental stage. K.R.Srinivas Iyengar points out
“the early novels have for us today no more than an antiquarian or historical interest”¹.

Tagore’s novels were originally written in Bengali. Three of his novels - *The Wreck* (1921), *Gora* (1923) and *The Home and the World* (1919) were rendered into English. His novels exercised great influence on the development of Indian English novel. P.P.Mehta says: “if Ramesh Chandra Dutt brought realism and reform to the novel, if Bankim Chandra invested the novel with a romantic halo, Tagore revealed the inmost currents of man’s mind in his novels-he brought psychological delineation to the novel. He added depth and significance to the novel-a great leap forward in the development of the novel”². Tagore’s novels are imbued with the spirit of humanism and universalism. Deeply influenced by the *Upanishads* and the great humanist thinkers of the world he developed a synthetic vision of mankind. As a humanist he was aware of life and problems of the people around him and in his appraisal and criticism of those problems in the context of wide humanity and mankind he is unique. Tagore’s unbounded love for the poor and the exploited inspired him to castigate varied manifestations of social and religious evils. Humanism, which distinguishes Tagore’s novels and short stories, became an important characteristic in Indian English novel. *Gora* is a political novel which projects Tagore’s vision of the individual’s role in renaissance India. It reveals Tagore’s liberal humanistic views. He denounces caste-ridden Hindu society. Tagore’s novels exercised great influence on the development of Indian English novel. The exposition of socialism, stark realism, all embracing humanism, psychological analysis of human characters and all pervading poetical beauty which characterize Tagore’s novels, influenced Mulk Raj Anand, R.K.Narayan and many others.

The national upsurge under the leadership of Mahatama Gandhi made the whole country acutely conscious of its present and its past and
stirred it with new hopes for the future. A society undergoing resurrection and transformation provides a fertile soil for fiction and that exactly happened so with the Indian scenario. The dawn of self awareness in a society long suppressed under the British rule provided variety of themes to the novelists and compelled them to think anew over the numerous social and national problems. It was in fact, during this period that Indian English novel discovered some of its most significant themes—freedom struggle, East-West relationship, quest of identity, exploitation of the under-dog, the search for justice and fair play, treatment of the rural life etc., The independence movement in India “was not merely a political struggle, but an all pervasive emotional experience for all Indians in the nineteen twenties and thirties… That was an experience that was national in nature”\(^3\). No Indian writer could avoid this national upsurge. The Indian English novels written during this period deals with national experience as theme and as significant public background to a personal narrative. The Indian political movement was not only a political movement for independence. It combined varied forces which gathered together for ushering India as a sovereign independent nation purged of all social, economic, political and communal evils which had eaten into the very vitals of national life.

The ideology of Gandhi was the moving force behind the national upsurge. The Gandhian ideology became not only a philosophy of life but a way of life. The Indian English writer basked in the broad and radiant sunshine of Gandhian ideology. No discussion of Indian English novel would be complete without the assessment of the all pervasive influence of the Mahatma. As a writer he evolved chaste, lucid and simple style which influenced contemporary writing. Secondly, he influenced the thematic content. K.R.Srinivas Iyengar remarks, “Besides, whatever the language medium chosen, the stress has been more on simplicity and clarity and
immediate effectiveness than on ornateness or profundity or laborious artistry, and this has been as marked in English writing in the regional languages. As regards the choice of themes and the portrayal of character, the Gandhian influence has been no less marked. There has been a more or less conscious shift of emphasis from the city to the village, or there is implied a contrast between the two urban luxury and sophistication on one hand and rural modes and manners on the others.”

Under the influence of Mahatma Gandhi the Indian writer turned from romanticism to realism. The realistic novel with a purpose appeared in its own right bringing with it new inspiration, new technique and new vision. The main themes of the realistic novels are portrayals of poverty, exploitation in all its manifestations, hunger and disease; vivid presentation of social evils and tensions. The foundation of the Progressive Writers' Association in 1935-36 strengthened the movement for realism in literature. Sajjad Zaheer, Mulk Raj Anand and a few other enthusiastic Indian writers founded it in England and soon it was also established in India. Rabindranath Tagore, Munshi Premchand, Josh and many other Indian writers supported this association and soon after its establishment in India, it embraced almost all Indian languages. With this movement an extensive background of Indian life and the urges of the masses found prominent place in literature. It became a true and authentic mirror of man and society. The emergence of Mulk Raj Anand, Raja Rao and R.K.Narayan on the literary firmament bought new hopes about the creativity in the form of fiction. William Walsh maintains that “it was in 1930’s that the Indians began what has now turned out to be their very substantial contribution to the novel in English and one peculiarly suited to their talents”". The Indian English novelists of this period have surmounted over the difficulty of language and style. Novelists like S.Nagarajan, K.S.Venkatramani, Mulk Raj Anand, Raja Rao and Narayan
conscientiously experimented with English and gave it a peculiarly Indian tone and colour by drawing on the resources of the Indian languages and infusing their essence into normal literary English. They have deftly used Indian imagery in their novels and have successfully captured the rhythm of the vernacular in English. English has been completely decolonised and has been given national character. The Indianization of English has greatly contributed to the development of novel.


Six novels of Mulk Raj Anand Untouchable, The Road, The Big Heart, Coolie, Two Leaves and a Bud and The Village have been chosen for the comparative study which will be discussed in detail in the next chapter. Indian English novel has emerged in recent years as a major force on the world literary scene with recognition and popularity. Novelists like Salman Rushdie, Vikram Seth, Amitav Ghosh and Arundhati Roy have brought to it. They inherited the cosmopolitisation character and permeated a new sensibility in their works which reflect the hopes and aspirations of an independent nation which had suffered long under callous foreign rule. There is also a note of sadness and melancholy of frustration and alienation which resulted when the people saw their hopes and aspirations in free India discarded and ignored. K.R.Srinivas Iyengar remarks, “After the advent of independence, the more serious novelists have shown how the joy of freedom has been more than naturalized by tragedy of ‘partition’ inspite of the freedom there is continuing (or even galloping) corruption,
inefficiency, poverty and cumulative misery; how, after all the mere replacement of the white Sahib cannot effect a radical cure for the besetting sins of India. When independence came, the serious novelist in a sense found his occupation gone, for the traditional villain of the piece-foreign rule-was no more in the picture. Making a new start as it were, the novelist, shifted his lantern this side and that, made his probes, and found little to satisfy him. The old narrow loyalties were seen to wax as eloquent as ever. Communal, linguistic, casteist passions were seen to come into the open with accelerated frequency. While talk of ‘emotional integration’ filled the air, the terra firma only witnessed the agonizing spectacle a divided house with a deceptive floor and a precarious roof.”

The novelist has a difficult task to accomplish in such precarious times. He has to present a real picture of society with all its corruption and evils with a view to reforming and revitalizing it. Indian English novelists have excellently performed this task.

Later the novelists moved from the public to the private sphere. They began to portray in their works the individual’s search for the self in all its varied and complex forms along with his problems and crisis. C.Paul Verghese pointed out “Most of them in their eagerness to find novel themes renounced the larger world in favour of the inner man and engaged themselves in a search for the essence of human living.” The most sensation literary event of the 1980’s was the publication of Salman Rushdie’s voluminous novel *Midnight’s Children* (1981) which received a wide acclaim and won the coveted Booker Award for the year 1981. By his works Rushdie extended the scope of the Indian English novel considerably and left indelible imprint on the future course of its development. Rushdie’s novel created a real generation of its own in the form of a crop of young Indian novelists, eagerly following in Rushdie’s foot prints. Among these novelists the most talented are; Amitav Ghosh,
Vikram Seth, Allan sealy, Upamanyu Chatterjee, Shashi Tharoor, Farrukh Dhondy, Rohintion Mistry and Firdaus Kanga. ‘The New York Times’ 16 December 1991 has called these new Indian writers ‘Rushdie’s children’. These novelists, as Anthony Spaeth has pointed out, are making conscious efforts to redefine English prose ‘with myths, humour or themes as vast as the subcontinent.’ Rusdhie himself once told in an interview, ‘I think we are in a position to conquer English Literature’. At the same time no less than five Indian English novels got Sahitya Akademi Awards. Arundhati Roy’s The God of Small Things (1977), Kiran Desai’s The Inheritance of Loss (2006) and Aravind Adiga’s The White Tiger (2010) are the new additions which won the Booker Awards. Jhumpa Lahiri’s The Interpreter of Maladies (2000) got Pulitzer Prize which clearly shows that Indian English novel has been given proper response and recognition both inside India and abroad.

Early Kannada novels are translations from Bengali, Marathi and Sanskrit languages. Kempunarayan’s novel Mudramanjusha (Sealed Casket, 1823) is the earliest translation into Kannada from Visakhadatta’s Sanskrit work Mudranakshasa prior to English influence on Kannada. B.Venkatacharya (1845-1914) translated many of Bankim Chandra’s Bengali novels into Kannada, Durgesha Nandini in 1885. V.T.Galaganatha (1868-1942) translated the novels from Marathi, many of them by Harinarayan Apte into Kannada, Prabhudha Padmanayane in 1898. He was also the author of a few original novels among which the voluminous Madhava Kanunavilasa on the founding of the Vijayanagar kingdom.

There have come out in due course a number of other novels translated or adapted by other writers from many languages which popularised the novel form. Lakshman Gadagkar’s Suryakantha (1892) and Gulvadi Venkata Rao’s Indirabai(1899) are considered the earliest social novels in Kannada. M.S.Puttanna’s (1845-1930) Madiddunno Maharaya (1915) and Kerur
Vasudevacharya’s (1866-1921) *Indira* are committed to the theme of social reality. The contemporary writers like Annaji Rao and others also followed the same theme in their novels.

The modern Kannada novelists broke all the conventions and upheld human values. From 1920 to 1947 a visible change was observed, this was the age of transition in Kannada literature. Novels became the vehicle to educate people. In the same time a major figure in Kannada literature Shivarama Karanth (1902-1997) had written a series of successful novels, which influenced the other writers of that time. His novel *Chomana Dudi* (1933, Choma’s Drum) is an important pre-independence narrative in Kannada literature which describes the tragedy of an untouchable bonded labour, Choma. It is the first Kannada novel to deal exclusively with the problem of untouchability and one of the earliest works in the genre of novel in Indian literature to handle the theme of caste. A part of the feudalistic culture’s design denies land to untouchables like Choma. G.S.Amur observes that “….Choma’s alienation springs form deeper sources, from the primitive urge for the land. This aspiration is for him an affirmation of the dignity of the individual and of self-respect. The continual frustration of his ambition, to which he subordinates everything else in his life including his love for his children, by the taboos of the feudal society is the source of Choma’s suffering. In both the cases, the insurmountable barriers are created by untouchability”8. *Marali Mannige* (Back to the Soil, 1942), *Devadutaru, Mukajjiya Kanasugal* (Mukajji’s Visions 1968) and *Bettada Jiva* are some of his other novels. Most of the novelists who came after Karanth have been influenced by his works. K.V.Putappa’s *Kanuru Heggadati* (The house of Kanooru, 1936) describes the inner life of lower caste characters, like Soma, with the same artistic brilliance as he describes the experience of Hoovaiah, the protagonist and *Malegalalli Madumagal* (The Bride of the Hills, 1967)
portrays the loving relationships that exist in every level of society. Masti Venkatesh Iyengar’s *Channabasavanayaka* (1950) and *Chikkavirarajendra* are historical novels. Women novelists like Triveni had written a number of novels with different issues. *Bellimoda and Sharapanjara* (Cage of Arrows) are some of them. S.L.Bhyrappa, a charismatic and thoughtful writer wrote *Dharmasri*(1960) and *Vamsavriksha* (Family Tree, 1966) became one of the most popular Kannada novelists. His novel *Daatu* (Crossing Over, 1973) is a post-colonial narrative dealing with casteism and society at crossroads. M.K.Indira’s *Jatikettavalu* exposes the double standards of the high class Brahmins. Rum. Sri. Mugali and Sriranga were other notable novelists of this age.

The progressive movement created its impact and brought changes in the life of Karnataka people during the Second World War. The progressive writers ventured to enter a new world and bring out new themes in their novels and short stories. In 1930’s a thematic change took place. The earlier subject of romantic theme was replaced by social novel. The concept of life and characters depicted as it was in the novels. Works produced during this period dealt extensively with subjects of everyday life, rural themes and common man. The language was less inhibited and made generous use of colloquialism and slang. This movement was lead by A.N. Krishna Rao (1908-71) who wrote several novels, other important novelists of this movement are T.R.Subba Rao, K.S.Niranjana, Basavaraja Kattimani and Chaduranga. All these writers were influenced by Marxism. They have propagated that literature should serve the needs of social revolution. Accordingly they wrote about the downtrodden and the exploited class. They believed that Indian reality could be explained in terms of class struggle. A.N.Krishna Rao had portrayed an idealistic musician in his novel *Sandyaraga* (1935) Basavaraja Kattimani had celebrated the heros of the Quit India Movement in his novel *Madi*
Madidavaru and Mohada Baleyalli (Caught in Passion) describes immorality in religious institutions. Both of these writers are very popular and prolific novelists who gave their significant contribution to the field of the social novel. Their novels depict many facets—ugly as well as attractive—of life, and they are not afraid of probing the veiled nooks and twisted corners of contemporary society. T.R.Subba Rao was a novelist of considerable power and was more at home in dealing with a keen eye and describe with vigour of the contemporary life. Niranjana’s (1924-1992) novels Chirasmarane, Vimochone, Deekshe and others portray the consciousness of social upliftment and the farmers’ struggle. When Chaduranga (1916-1998) had started his literary career the movement of progressive writers was almost declined. He has written four novels Sarvamangala, Uyyale, Vaishaka and Hejjala which have been chosen for a comparative study.

Mirji Anna Rao too is a novelist who deserves special mention here; his Nisarga deals with the tragedy of a village girl’s extra-marital love. Devudu Narasimha Sastri’s keen imagination plays with penetration on ancient themes. His Mayura is a good historical novel going back to the beginnings of the Kadamba Dynasty. V.M. Inamndar specializes in social novels with a psychological overtone.

The Navya Sahitya or a form of modern literary movement started in Kannada literature with the passing of the Gandhian era and the influences it had upon the minds of people, a new era, in which modern sensibilities were highlighted. Some writers of this age had a strong influence of Ram Manohar Lohia (1910-67), a parliamentarian and one of the founders of the socialist party. He was one of the important writers to question Marx’s concept of history. He suggested that Marx’s concept of linear development takes into account only European countries and ignores Asia. His other contributions include analysis of the caste system in India, some
of the Hindu myths and Mahatma Gandhi’s contribution to Indian thought. He also opposed multinational companies investing in India. Lohia helped Navya writers to understand the Indian society with greater insight than Marxism did. Shantinatha Desai’s Mukti (1962) was the first Navya novel to express modern sensibility in fiction. Veena Shanteswar brings feminine sensibilities to her novels, notable among them being Mullugal (Thornas 1968) and Koneya Dari (The Final Choice, 1972). The most acclaimed classic in this genre was Samskara (1965) by U.R Anantha Murthy, which portrays the corruption of traditional Brahmanic society and Bharatipura (1972) depicts the conflict between traditional and modern society. Purnachandra Tejaswi’s novels Nigudha Manusyaru, Carvalho (1980) and Chidambara Rahasya (1985) depict the encounter between the educated and the illiterate villagers.

Krishna Alanahalli’s Kadu, Lankesh’s Biruku, Yashwantha Chittala’s Shikari, Chandrashekara Kambar’s Singaravva mathu Aramane, Anupama Niranjana’s Shwethambari, Besagarhalli Ramanna’s Suggi and Godavari are some of the notable novels of this age.

Devenura Mahadeva is a significant Dalit writer who has brought sufficient respectability and credibility to Dalit literature in Kannada. He depicts the Dalit world in an authentic way. His fiction Odalala (1978) depicts a concern for the suffering folk and the dominance of the upper caste over the Dalits and Kusumabale (1988) presents the tragedy of Channa, a Dalit youth, who is killed because of his relation with Kusuma, an uppercaste girl. Ma.Na. Javaraiah’s Maagi, Mulluru Nagaraja’s Dharani Mandala Madhyadolage, Aravinda Malagatti’s Karya, Baraguru Ramachandrappa’s Surya and Benki, Ka.Tha. Chikkanna’s Munjavu, Kum. Veerabhadrappa’s Bete and Beli mathu Hola, B.T. Lalitha Naik’s Gathi and Nele-Bele, Saraju Katkar’s Devaraya, N. Shantha Naik’s Kattalu Karaguva Munna and Gormati, Shivarudra Kallokkar’s Holageri
Rajakumara and others are some of the contributions of the novelists of this tradition. The present novelists have shifted their topic to environmental and subaltern studies.

Mulk Raj Anand (1905-2004) is a prolific writer who wrote sixteen novels twelve anthologies of short stories and thousands of his letters have appeared in the Indian literary landscape in nineteen thirties. It was an age of when India and the world were on the point of revolution for independence. India was under the grip of regional social conventions like caste, class system, child marriage and various superstitious beliefs. He has influenced by the novels of Tagore, Russian writers, Shakespeare, Gandhian movement, Marxism, Ramayana and Punjabi folklore. As a social reformer he was known to the world for his robust humanism, peasant sensibility, compassion and forthright outlook. He attacks evils of all sorts and seeks to convert people to his point of view in his fiction of revolt through his anti-tradition stance. He is superior to the morality, the scientist and the politician, each of these takes a limited view of man, while the writer deals with the whole of a man. In his own words he said that “The writer is uniquely fitted to aspire to be a whole man, to attain as for as possible, a more balanced perspective of life and to reach the apogee of human development….. and to lead them to a universal awareness of life, these by possessing them with the will to renew it and to change it”⁹. Mulk Raj Anand covered vast areas of experience in his fictional works. A day in the life of a scavenger (Untouchable -1935); a peasant boy seeking work in the city and ending up pulling a hand –rickshaw in Shimla (Coolie-1936), life of labourers on British-owned plantations in Assam (Two leaves and a Bud-1937); an unemployed educated young man during illness recalling his life (Lament on the Death of a Master of Arts-1938); life of a Sikh peasant and experiences in his village (The Village-1939); the adventures of a soldier serving in world war-I (Across the Black Waters -1940) and his
tireless efforts to change a peasant’s life in his village (The Sword and the Sickle-1942); disturbance in a community of coppersmiths when a factory is started (The Big Heart-1945), looks of a Punjabi boy on social life and customs in the pre-world war-I (Seven Summers-1951); the impact of the independence of India on the life of a prince (The Private Life of an Indian Prince-1953); a modern version of Sita (The Old Woman and the Cow-1960); the turmoil in a village when untouchables are hired to construct a road (The Road-1961); Experiences of a freedom fighter (Death of a Hero-1963); A boy’s time in the beginning of the Gandhian era (Morning Face-1969); a hero’s college years and first love (Confession of a Lover -1976); a hero’s life in England during studies (The Bubble-1984); his pilgrimage experiences in India (Nine Moods of Bharatha-1998). Series of studies have been done on Mulk Raj Anand, numerous theses, dissertations, essays, articles and criticism on his writing have appeared. As William Walsh points out that; “Mulk Raj Anand is passionately concerned with the villagers with the ferocious poverty and cruelties of caste”\(^\text{10}\). H.M William says; “Mulk Raj Anand was able to unite nationalism with socialism into humanitarian movement a single revolt against oppression”\(^\text{11}\). In the words of Saros Cowasjee: “Anand is deeply concerned with the social problems and that his is committed to the eradication of the evils which infest modern society”\(^\text{12}\). C.D Narasimhiah remarks that “Bakha seems to be a typical representative untouchable exemplifying the plight of not only the so called Hindu untouchable but also of dispossessed people everywhere”\(^\text{13}\). M.K Naik points out: “The minor gradations between castes and the major complications these gradations can create are exhibited with irony which cannot be purely comic, for it is full of suggestions of a great social waste which is so unnecessary”\(^\text{14}\). Meenakshi Mukharjee says; “The heroes of Mulk Raj Anand are rugged individuals who suffer because they refuse to conform, Munoo the coolie, Bakha the
untouchable, Bhikhu the chamar, Lal Singh of Triology—all are persecuted by society for their non-conformity but all of these are indomitable in spirit”15. K.R Srinivas Iyengar remarks, “There are novelists about whom one critical study could be written, but one would be enough. There are novelists who would be effectively suffocated even by one research performance. And there are novelists who at large invoice multitudes—who can survive several attempts to probe and sound and contain them. Mulk Raj Anand is surely one of the last categories. Each new study adds a little to our understanding of Anand and his work, yet leaves the subject unexhausted”16.

As most of the Kannada novelists influenced by Karanth in his time, Anand also followed the tradition of Karanth and Prem Chand in his novel Untouchable. After writing preface to the novel Untouchable E.M Forster asked Anand whether there were many novels in the language of India. Anand replied that “Bankim wrote the novel in English language entitled Rajmohan’s Wife. It was the first novel written in India..... Rabindranath Tagore had written a novel entitled Ghore Baire (Home and the World) about the love outside marriage of a woman in an upper class Bengali household. After Tagore, Sarat Chatterji had written poignant stories about widows in Bengali Homes. Premchand had written a novel, entitled Godan about a poor village peasant family, under the influence of Gorky. The torch had then gone to novelist Karanth in Kannada language of South India, who had written a novel about an outcaste. My novel, untouchable, was in the tradition of Premchand and Karanth”17.

Subramanya Raje Urs (1916-1998) is popularly known as Chaduranga. Chadrunaga’s literary career was spread over four decades. He wrote four novels, seven anthologies of short stories, two plays and one collection of poems. He has gained unique position in the history of Kannada literature. His experience of literature was as extensive as his
life’s experience and he actively participated in all the literary movements of his time - navodaya, pragatishila and navya. He was a progressive and Marxist writer. Progressive writers are the first to give a new identity of post-war scenario. They tried to break the old conventions. Chaduranga declares. “I too followed the footsteps of progressive writers”. It indicates that he was a product of post-modernism. He himself discloses that he was influenced by Masti Venkatesh Iyengar, “My short stories like ‘Bale Beke’ (Do you want Bangles) and ‘Bannada Bombe’ (Colourful Doll) are evidences for that. Later I was very much attracted and opted progressive and Marxist philosophy in my writing which was need of the time. Though I was a Marxist and progressive, I did not neglect Masti Venkatesh Iyengar’s influence on my short stories. All these changes can be witnessed in my novel Vaishaka”. Poverty, exploitation and problems of the downtrodden were the central theme of progressive writers like Basavaraj Kattimani, A.N. Krishna Rao, Ta.Ra.Su., Niranjana and Chaduranga imbibed the ideology and incorporated in their novels.

Chaduranga’s novel Sarvamangala (1950) reveals India’s struggle for independence, workers movement and the protagonist Nataraj’s struggle to have his unique individuality. His second novel Uyyale (1960) is a symbolic representation of life compared to a swing. Vaishaka (1981) is a novel, which gives a delightful graphic picture of rural India, where thousands of untouchables are inflicted by cruel practices of the upper strata in contemporary society. Hejjala (1998) is a story of a coolie Kalura and his tragic end. Many critics and writers have given their opinion on the novels of Chaduranga. Prof. L.S. Sheshagiri Rao says that Lakka’s character is being ‘over-idealized’ in the novel Vaishaka. G.S. Amur says “Though injustices inflicted on Lakka by his social superiors and he is deprived of the protection of his family and community, he never loses his faith in humanity. He has an inborn love for other human beings and
irrepressible zest for life". Many critics have given their general opinion on Chadurganga’s personality and novels but researches have not been carried out particularly on caste conflicts, class conflicts and its resolution in his novels.

Chaduranga’s earlier three novels were influenced by three different movements. Sarvamangala basically is a novel of progressive elements where as Uyyale had the influence of modern literary movements. Vaishaka inculcates the two fresh and most relevant trends of his day, Bandaya and Dalit movement which was wide spread like a fire. Both Bandaya and Dalit movements made inroads in the novel Vaishaka which was very much discussed and brought laurels to Chaduranga. His selection of theme, characters and backgrounds suggests that he was very much influenced by the literary theory which prevailed in his time. Like Mulk Raj Anand he too was a progressive and Marxist writer. Later on he witnessed new changes in Kannada literary world. In his last phase of writing, the literature of protest emerged as an entirely new trend and established permanently in Kannada literary world.

Comparative study demands a comparison of the works of two authors in detail. It is for the first time that Mulk Raj Anand and Chaduranga are being taken for a comparative study in a research programme here. This is first in the research in Indian English Literature. Many critics and reviewers separately discussed on Mulk Raj Anand and Chaduranga. In this investigative effort both the writers have been brought on the common platform to discuss many issues they have raised in their works like caste, class which have caused a disastrous hindrance to the development of the society. Literary comparative methodology is used to compare both these novelists. Novels chosen for comparative study are carefully studied and interpreted. Critical views of many writers have been examined and incorporated wherever necessary. The two authors are
compared according to the prevailing comparative theory. The works of these authors are relevant even today to create a healthy society which allows everyone to live together by respecting each other without disparity. Mulk Raj Anand is a distinguished writer of world acclaim who wrote sixteen novels with different issues. Chaduranga was a regional writer who wrote four substantial novels in Kannada language on the issues of rural and agrarian society. Both had a thrust for the development of the society in their works by raising the issues of evil practices and also suggesting solution which gave space for a comparative study. The comparative study confined to four novels of Chaduranga and six novels of Mulk Raj Anand.

The common man in public domain is suffering from the ill effects of the caste system which may not be seen externally but definitely playing a vital role internally. Mulk Raj Anand and Chaduranga were sensitive to this problem, their protagonists are the common men like the one who lives around us, so the study of the caste conflict in the novels of Mulk Raj Anand and Chaduranga is as good as studying the caste conflict of the present common man with the intention to eliminate such practices. The views of experts on the caste prevailing in India are also discussed. The protagonist of the novel Untouchable, Bakha is compared with the protagonist of the novel Vaishaka, Lakka with respect to the intensity of suffering, reaction to the problem and sensitiveness towards caste conflict. Bhikhu, the protagonist of the novel The Road is compared with Kalura, the protagonist of the novel Hejjala. In the same way protagonists of their novels are compared with respect to caste conflict.

The class structure in the pre and post Independent India is discussed to know its impact on the novelists. The landlords have seized the lands of small farmers like protagonists of Mulk Raj Anand and Chaduranga Munoo, Lakka, Gangu, Kalura, Lal Singh, Gangura by misusing the powers. The small farmers have become labourers permanently and
exploited by the rich again and again. Even today we can see how the labour force is exploited in all the fields. The economical gap between the rich and the poor is increasing day by day. The protagonists of Mulk Raj Anand and Chaduranga Munoo, Kalura, Lal Singh, Gangu, Ananta and Nataraja are hard workers but their labour has never been compensated with money and honour because they are poor and their life is not precious. They bear all these odds because they are close to nature. Mulk Raj Anand and Chaduranga have given solution to such degradation of human beings in their novels.

Karl Marx has suggested for the abolition labour to eliminate the exploitation of labourers, Gandhi uses the true path, Ambedkar the constitutional power but Mulk Raj Anand and Chaduranga created some characters in their novels to balance, co-ordinate, bridge the gap between the rich and poor, untouchables and upper castes to resolve the caste and class conflicts. They give a new hope that if the poor and the neglected people are treated humanely most of the problems related to them can be solved. Humanism is one of the main solutions to the caste and class conflicts which can be replicated even today.

Mulk Raj Anand and Chanduranga were contemporaries and progressive writers of different regional languages, one writer in English with local and national issues and the other in Kannada with the issues of feudal and rural problems in south interior Karnataka. They have written with social cause. Humanism, nationalism and Marxism obviously made an inroad in their novels. Hence, they raise issues of the society like caste and class conflict. They try to give solution in so many ways. Both have written in realistic mode and the technique that Anand and Chaduranga employed in creating the inner worlds of their protagonists differs, but they are equally successful. Chaduranga effectively uses symbols to depict the degeneration and the dehumanization brought by poverty, economic and
social inequality. Anand also uses device of symbols occasionally which are highly effective. Both novelists present the intensity and horror of human suffering, delve deep into the society and probe the reason for the sorrows and sufferings of the oppressed in the society. The writers succeeded in their controlled portrayal of the situation without indulging in any emotional exaggeration. The writers foregrounded the theme of the downtrodden against the background of the Gandhian movement and Marxist doctrines. The novels of Anand and Chaduranga explore the social and religious implication of the system. There are many similarities and dissimilarities in their novels with respect to class and caste conflicts and to resolve them, which is the prime focus of the present research work. One can see even today in the newspapers that the atrocities against untouchables and the brutal exploitation of working class, like chaining the quarry workers, bonded labourers in brick kiln etc. The gap between the rich and the poor is increasing day by day. There are solutions to these problems in the novels of Mulk Raj Anand and Chaduranga, their ideas are relevant even today, a comparative study of their novels gives an insight to understand the society and solve a host of problems inherent within it.

Comparative literature has many facets linguistic, continental, formal, aesthetic, technical, theoretical, attitudinal, rhetorical etc., However it has approached through social perspective while indulging in exercise. In comparision scholars should be approached fresh, because each work is a creation in terms of its time, circumstances and mental framework. The important aspect in the awareness of the fact that not only is every author but each work of an author is an independent island. It needs to be approached fresh because each work is a creation in terms of its time circumstances and mental framework. The important aspect in the Indian context is showing concern as a binary study of literature without crossing the national and regional frontiers. There is a rich variety of literature of
regional beauty and masterpieces like the Ramayan, the Mahabharatha, Panchatantra, the Puranas etc which are compared in the global context. The comparison should provide an insight into the distinctive scheme which chooses to tap the potential of a particular subject and what each envisions and awakens to see in the subject.

As suggested by Atma Ram in his book Mulk Raj Anand: A Reader “Mulk Raj Anand’s works should be studied as Indian literature, in relation to contemporary writing in Indian languages” (P-xxv) so, the thesis takes up a comparative study with his contemporary writer Chaduranga of Kannada language. These two outstanding novelists belong to the same ‘genre’ of writing, but their experiences are different. Often we find Marxism working like an under current in their novels. This research concentrates on the social problems in the novels of Mulk Raj Anand and Chaduranga. The social perspective is seen through the caste conflict, the class conflict and resolving the conflict. Anand’s novels Untouchable, The Road, The Big Heart, Coolie, Two Leaves and a Bud, The Village and Chaduranga’s novels Sarvamangla, Uyyale, Vaishaka, Hejjala have been taken for a comparative study for the thesis. Out of four novels of Chaduranga only Vaishaka has been translated into English by P.P Giridhar. The quotes taken from other three novels in the thesis have been translated by the research scholar herself.

Translation is an operation performed on languages, a process of substituting a text in one language for a text in another. One of the primary aims of undertaking the translation of a literary text from one language into another is to bridge the cultural gap between the two societies, so translators are ‘bridge-builders’ between languages and cultures. Ezra Pound states that, “A great age in literature is perhaps always a great age in translation, or follows it” is valid for Kannada literature, if not for other Indian literatures. The success of the translator depends on his ability to
recontextualise the source language culture in the target language. The reader of the translated text should be able to feel the ‘spirit’ and ‘ease’ of the original composition. Dante said that “Nothing which the muses have touched can be carried over to another tongue without losing its savour and harmony”. Commenting on the principles of the translations Theodore Savory observes that “The truth is that there are no universally accepted principles of translation because the only people who are qualified to formulate them have never agreed among themselves, but have so often and for so long contradicted each other”. The western and Indian writers like Theodore Savory, Walter Benjamin, Susan Bassnett, K. Satchidanandan, Sujit Mukherjee, Meenkashi Mulkherjee, Harish Trivedi and others have proposed the theories for translation which have also contradicted each other.

The emergence of English as a global language enjoying worldwide readership has tempted every ‘bhasha’ writers to have his/her work translated into English. The multilingual nature of India also demands translation. Finding a competent translator is surely, a big problem for a writer. It is only those writers who are proactive and enjoy considerable political clout, manage to approach competent translators and publish their books in English translation. Works of some Kannada writers are frequently translated into English and work of other writers, though equally good and challenging are never translated. A perfect or an ‘ideal’ translation has always remained elusive and there is no universally acceptable theory of translation. If translation is faithful and succeeds in transferring the spirit of the original, achieving approximity to the language structure of the original, translation can generally be called a good translation. By keeping this in mind a few parts of the text from the novels Sarvamangala, Uyyale and Hejjala have been translated to mention and quote in the thesis. Mulk Raj Anand and Chaduranga are also translators.
Mulk Raj Anand started his literary career by rendering the Punjabi folk tales into English in the form his mother related them to him, and made them models for his craft. Folk elements are therefore easily discernible in his novels. His work is deeply rooted in village life. As an experimental attempt Chaduranga also translated Bunyan’s *The Pilgrims Progress* and Daniel Defoe’s *Robinson Crusoe* into Kannada Language.

The novels of Mulk Raj Anand *Untouchable, The Road, The Big Heart* and the novels of Chaduranga *Vaishaka, Uyyale* portray caste conflict more than class conflict. Anand’s novels *Coolie, Two Leaves and a Bud, The Village* and Chaduranga’s novels *Sarvamangala* and *Hejjala* portray class conflict more than caste conflict. But all these novels are taken to compare and analyse the caste conflict, class conflict and resolving factors in the thesis. A comparative study of the caste conflict in these novels is taken up in the second chapter with a brief discussion of the ideologies that influenced Mulk Raj Anand and Chaduranga. They raised the issue of untouchability, the social evil to solve and uplift the values of human being. A comparative study of the class conflict in these novels is discussed in the third chapter with an introduction of the ideologies that influenced the novelists. Their novels narrate the sufferings of their protagonists in the hands of capitalists and landlords and bring out two writers' sensitiveness towards economical disparity and exploitation. Resolving factors against the caste and class conflict are discussed in the fourth chapter. The fifth chapter is the concluding chapter where inferences are made on the ideologies, art and convictions as well as expressions of Mulk Raj Anand and Chaduranga.
End Notes :


