CHAPTER-IV

RESOLVING THE CASTE AND CLASS CONFLICT IN THE
NOVELS OF MULK RAJ ANAND AND CHADURANGA

The chapter attempts at resolving certain factors against caste and class conflict as found in the novels of Mulk Raj Anand and Chanduranga. Before making an attempt in investigating such factors in the novels of Mulk Raj Anand and Chaduranga, we could brief on Marxism, Gandhian ideology, Dr.B.R.Ambedkar's struggle, Nehru's modernity and existentialism which are the main sources which influenced these two writers and investigate how they could put forth their attempts to resolve the caste and class conflict in their novels.

For Marx the true source of inequality, exploitation and conflict lay not simply in the system of classes but in the division of labour and ultimately, in the very fact of labour. Hence, it was logical for him to believe that the only way to eliminate conflict, exploitation and inequality was to abolish labour itself. "The transformation, through the division of labour, of personal powers (relationships) into material powers, cannot be dispelled by dismissing the general idea of it from one's mind, but can only be abolished by the individuals again subjecting these material powers to themselves and abolishing the division of labour". His view on history is the civilisation has not yet passed the pre-human stage. Civilisation will become human only when society becomes classless and human beings have ceased to exploit one another. At this stage humanity prevails and manifests completely. He believed that the classless society would come into being in the future. He argued that ideals and values which are projected as being general or universal are often masks which cover the interests of a particular class. The mask is not always consciously worn but
is for that reason no less there. In *The Eighteenth Brumaire* he shows that not only classes but organisations such as the bureaucracy might also have 'objective' interests. It is a masterly analysis of the complex interplay of interest among the different classes and strata. He had worked out firm ideas about the kind of social order by which it was to be replaced in detail in *The German Ideology* that ".... Nobody has one exclusive sphere of activity but each can become accomplished in any branch he wishes; society regulates the general production and thus makes it possible for me to do one thing today and another tomorrow, to hunt in the morning, fish in the afternoon, rear cattle in the evening, criticise after dinner, just as I have a mind, without ever becoming hunter, fisher-man, shepherd of critic". Since he died more than a century ago his ideas have found new homes with very different intellectual traditions and requirements which had given "profound insight—which is a perennial source of inspiration to students of human society-into the social bases of human conflicts".

Gandhism is not a direct expression of peasant ideology. It is an ideology conceived as an intervention in the elite-nationalist discourse of the time and was formed and shaped by the experience of specifically national movement. It is only by looking at it in that historical context; it becomes possible to understand the unique achievement of Gandhism, its ability to open up the successful national revolution in a country like India, namely, the political appropriation of the subaltern classes by a bourgeoisie aspiring for hegemony in the new nation-state. Gandhi stood in total opposition to the machine; the term machine means technology and its ostensive constructs. He tried to build his challenge to imperialism around the *Charaka*. He has told in *Hind Swaraj* that in buying cloth from Manchester we paid only in terms of money but by installing the machine on our soil we would have to pay in terms of our blood. This would lead to
unemployment and poverty in the villages or, which amounts to the something, to the exploitation of colonial possessions. "Industrialization on a mass scale will necessarily lead to passive or active exploitation of the villagers as the problems of competition and marketing come in. Therefore we have to concentrate on the village being self-contained, manufacturing mainly for use"⁴. The mere socialization of industries would not alter this process in any way at all. Pundit Nehru wants industrialization because he thinks that, “if it is socialized, it would be free from the evils of capitalism. My own view is that evils are inherent in industrialism, and no amount of socialization can eradicate them”⁵. Gandhi’s notion of handicraft is that every notion of the hand in every one of its works carriers itself through the element of thinking, every bearing of the hand bears itself in that element. The work of the hand is rooted in thinking. Therefore simple thinking creates hardest handiwork. It is piety of thinking that is embodied in the Charkha and Khadi. "Round the Charkha, that is amidst the people who have shed their idleness and who have understood the value of cooperation, a national servant would build up an anti-malaria campaign, improved sanitation, settlement of village disputes, conservation and breeding of cattle and a hundred other beneficial activities”⁶.

Gandhi's vision of free India centered on the renewal of villages. Nehru's vision was firmly on the rapid Industrial development. The older man preferred stability to change; the restless Nehru change the stability. These differences came out clearly in an exchange of letters between the two in October 1945. Gandhi wrote to Nehru of his belief that India could realise truth and non-violence only in the simplicity of the village life. Nehru disputed that the village, for him a milieu backward both intellectually and culturally, could ever embody the principles of truth and non-violence. As the chief goal of economical planning sufficiency of
food, clothing, housing, sanitation etc.,' for every Indian was agreed by both. But Nehru convinced that the goal is achieved only through rapid Industrialization and the use of modern technology.

Untouchability was one of the central concerns of Gandhiji. In all historical fairness it must be admitted that it was Bapu who made untouchability one of the crucial questions of Indian politics. "Although there were many yogis and movements before him in the eighteenth and nineteenth centuries whose contributions require a deeper grasp and analysis. On the whole, there seems to be a general ferment in the Indian society of the nineteenth century, which created both social movements and a religious symbolism that sought to question the foundations of the caste system. The mechanism which generated these movements and activities are not necessarily linked to India's problematic relationship with the west, although some were decidedly the products of this contact or encounter". These words of D.R.Nagaraj convey the historical truths.

Chokamela, the thirteenth century Maharashtrian saint and Kanakadasa, the saint from Karnataka were denied entrance into temple because of their caste. Ironically God himself presented before them without the issue of caste and highlighting the importance to God-devotee relation. Vachana writers in Karnataka of the 12th Century led by Madara Channaiah, Basavanna, Akkamahadevi, Allama Prabhu, Siddheswara and others had started a popular movement to spread social awareness throughout their vacanas (poetry), which are rational and progressive social thoughts coupled with established perception of God in Hindu society. They called men to give up the desire for worldly life and its pleasure. Basavanna (1134-1196) fought against the inhuman practice of caste system. He taught the dignity of manual labour by saying 'work is worship' (Kayakave Kailasa.) He rejected the very notion of the temple which had become an
instrument of power and alternatively he conceives the human body itself as a temple.

Historically speaking a whole range of indigenous yogis and sadhus, for whom colonialism hardly mattered had tried to deny quite forcefully the centrality of caste hierarchy in the scheme of things. In this regard, one could recall Shishunala Sheriff and Kaivara Narayanappa, two yogis of Karnataka and also the Satnamis and the Mahima Movement of north India and so on. For these indigenous radicals the task of fighting the caste system had been one of the spiritual requirements of their tradition. There were many other traditions in front of Gandhiji which had shaped his sensibility. The Indian spiritual traditions provided him a healing touch, he never allowed the spiritualist zeal towards the annihilation of the caste-ego to turn upside down his priorities in the large task of the nationalist struggle without reducing the importance of the struggle against the caste system. For him the problem of untouchability is basically a religious and spiritual one. Such was his position in the 1930s before his encounter with Ambedkar began.

Gandhi started the movement to eradicate untouchability as sacred ritual of self-purification. Being deeply moved by the epic fast of Gandhi for the great Harijan cause a Sanatani Brahmin in Uttar Pradesh even cleaned the latrines of a government primary school before a big crowd of people in Dilkhuva on 18th May 1933. "The guilt-ridden Hindu-self badly needed the untouchables to expiate its guilt. The heroic stature of the caste Hindu reformer further dwarfed the Harijan personality. Literatures of our languages are full of such complex and yet moving encounters and it can be safely said that this is one of the central themes of Indian literature which was produced during the phase of nationalism"."
There existed another response to the problem of the caste system and this was wholly secular in character and thrust. This is popularly known as non-Brahmin movement. They choose to fight the hegemony of superior castes through gradualist and constitutionalist methods under the leadership of Dr.B.R.Ambedkar. He had developed a pragmatic attitude towards the non-Brahmin movement which was also equally informed by more radical aims. He was in deep sympathy with its drive towards upward mobility. In 1927 Dr.B.R.Ambedkar caused a sensation when he dramatised his campaign against 'Brahmanism' and 'Caste Oppression' by publicly burning a copy of the *Manusmriti*. His controversial gesture thus reflected both as a lawyer's and an orientalist's view of the power of texts rather than custom or individual will to shape the human behaviour. He said that "What is called religion by the Hindus is nothing but a multitude of commands and prohibitions….. Under it there is no loyalty to ideals, there is only conformity to commands … I have no hesitation in saying that such a religion must be destroyed". In 1927 D.R.Ambedkar started the Mhada Struggle for the untouchables right to use public water. The Temple Entry Movements led by him and his followers are the first one at Parvathi temple in Pune (1929) and the second one at the Kalaram temple in Nasik (1930-5). He succeeded in drawing attention towards inbuilt contradictions of the symbolic politics of the Temple Entry Movement. He had no other option but to reject the Gandhian model of a ritual of self-purification because the ritual is being performed by those who had larger heroic notions of their individual selves. In a play of such a script, the untouchables would never become heroes in their own right, they are just mirrors for a hero to look at his own existentialist angst and despair, may be even glory.
Ambedkar's standing as chief spokesman for the 'depressed' was endorsed by the colonial authorities with his appointment as a delegate to the first Indo-British Round Table Conference, which was convened in 1930 to deliberate further constitutional change for India. At the second Round Table Conference in 1931 Ambedkar made his crucial demand for separate 'untouchable' (or depressed class) electorate. This was bitterly contested by the congress leadership, including those who represented themselves as defenders of corporate 'Hindu' interests. In 1932 Gandhi and Ambedkar agreed on a compromise constitutional package, the so called Pune pact. This arrangement, essentially a victory for Ambedkar, did away with caste Hindus and the so-called depressed classes together in the same electorate, the new system reserved a proportion of special seats in the provincial assemblies for 'depressed' candidates. The dialectical method adopted by Gandhiji appeared complicated and too ineffective a route to fight the evils of Hinduism. Ambedkar had been tormented by the desirability of seeking solutions to the problems of untouchability within the framework of Hinduism. A simple straight forward reading of meaning has always been his strength, he was quick to act and bid good bye to Hinduism in 1935 and embraced Buddhism. It was Nehru's 'Secular' vision of social modernity that shaped the constitution of independent India. Yet the other two traditions have retained considerable power as well: first, the Gandhian goal of a modified and purified caste system and secondly, against this, the Ambedkarite view, which has found its most recent expression in the assertiveness of the strong Dalit movements. These complexities and contradictions were all carried forward into the social welfare policies of the newly independent Indian republic.

Majori Grene remarks on the existentialism that "As the word goes round every treatise that dooms man to destruction, every novel whose
characters are mad or bad, every play that depresses without elevating is labelled 'so existential'. Existentialism comes to mean the shocking, the sordid or the obscene. It is no less optimistic than humanism and it is the hopeful commitment to human existence. The core of existentialism is its concern for human existence, especially for the affirmation of freedom and celebration of personal self-awareness above the dehumanising social structure. Sartre supports unequivocally the moral importance of human freedom and asserts that man must establish morality and his own integrity by his freedom alone. Albert Camus reveals the power of compassion and brotherhood as lasting values of human existence. Hence the vital existentialist import could be interpreted as the illumination of human existence and expansive freedom. Anita Brookner says that "Existentialism is about being a saint without being God, being your own hero, without all the sanction and support of religion or society".

In Hegel's philosophy of the master-slave relationship, the value of work lies with the consciousness of the worker because of his commitment to work, is supposed to be superior to that of his master. According to Hegel "Self-consciousness attains its satisfaction only in another self-consciousness". Since the world of material reality is basically created by the slave, the master simply remains a consumer, an outsider. In the dialectic of the master-slave relationship, the slave realises his self-consciousness and gratifies his desire by annulment of the otherness or foreignness but only in the object-world of materiality. Thus it is only through the discipline of work that the slave as knower and the creator of the object world learns to recover his consciousness into a structure of conceptual and symbolic thinking.

But Marx, despite his indebtedness to Hegel for dialectical thought, takes a drastically different position in his conception of dialectical
materialism. Consciousness can never be anything else than conscious existence, and the existence of men is their actual life-process. He defines human being as a labouring creature. Here is Marx's direct statement quoted by Anand in his *Apology for Heroism*: "It is not the consciousness of men that determines their existence, but on the contrary, it is their social existence that determines their consciousness."

Based on this Hegel's and Marxian dictum Mulk Raj Anand and Chaduranga portrayed their protagonists how they work and derived solace out of it. Bakha in *Untouchable* is described at work several times. He "Broke the tempo of his measured activity to wipe the sweat off his brow with his sleeve. Its wollen texture felt nice and sharp against his skin, but left an irritating warmth behind. It was a pleasant irritation, however, and he went ahead with renewed vigour that discomfort sometimes gives to the body. My work will soon be finished, he said poetically, seeing that he was almost at the end of one part of his routine. But at the end of one job meant to him only the beginning of another. Not that he shirked work or really liked doing nothing" (*Untouchable*, p-20). Through work he possesses a basic nobility and a feeling of spirit. Although the abuse he suffers during the day of the action of the story gets him depressed, he has a fundamentally cheerful and genial temperament. He is effortlessly polite and genial towards the people for whom he cleans the latrines. He picked up a long poker and prodded the fire in the furnace which left red, gold and black flames "His dark face lit up with a queer sort of beauty. The toil of the body had built up for him a very fine physique. It seemed to suit him, to give homogeneity, a wonderful wholeness to his body. And it gave him a nobility, strangely in contrast with his filthy profession and of the sub-human status to which he was born" (*Untouchable*, p-24).
Bakha is endowed with a startling-if intuitive rather than reasoned-work ethic. It is an ethic moreover, which allows him, while engaged in his tasks, to forget the odiousness of his job and, instead to be aware of his body. "Brisk yet steady, his capacity for active application to the task he had in hand seemed to flow like constant water from a natural spring. Each muscle of his body, hard as a rock when it came into play, seemed to shine forth like glass. He must have had immense pent-up resources lying deep in his body, for he rushed along with considerable skill and alacrity from one doorless latrine to another, cleaning, brushing pouring phenol he seemed as easy as a wave sailing away on a deep-bedded, river. What a dexterous workman!" (*Untouchable*, p-18).

Bakha works dutifully and effectively, and thereby he earns appreciation of the upper caste Havildar Charat Singh who immediately promises to give him a hockey stick for his good work. The Havildar's unexpected gesture of generosity gives him fresh hope and happiness, and in turn he continues to work equally well for the rest of the day in spite of all the miseries. "Bakha's passion for work proves his love for life and his dogged determination to preserve it"\(^{13}\).

When Ram Charan asked Bakha to join in the play he replied that he shall go to clean the temple approach. He moved towards the gate of the town. "His basket under one arm, his broom under the other, and in his heart a song as happy as the lark's" (*Untouchable*, p-47). It shows his sincerity, enthusiasm and happiness towards the work he does. He forgets the ill-treatment and the caste conflict he faces, gets satisfaction out of the work and sleeps well to rest the fatigued body, so that he is ready for the tasks of the next day. Bakha attacks his work like a soldier does with his enemy on a battle field. His assault on the work is also a compensatory mechanism for his inability to revenge the cruelty of the upper caste people.
who have assigned the filthy job to him. Hence his fierce invasion on his work purifies the foulness and frustration implicit in his profession.

Lakka in *Vaishaka* is a skilled and hard working labourer to tie the arched hood and drive the cart, he is being called by Sri Krishna Shastri whenever cart journey is needed. "Along with Sri Shastri, Rukmini too stood watching a perky Lakka tie the arched hood to the cart. The moment the awning was fixed, Sri Shastri asked the servant to take care of the cattle. He appointed Lakka himself to drive the cart" (*Vaishaka*, p-86). He is a trustworthy servant, prompt and sincere worker, works hard to satisfy his master to the maximum extent. Ever since the day he was freed from Bundamma as a bonded labour he started working in the areca plantation of Krishna Shastri (ayya). "Ayya had noticed that I was an earnest worker. I like this lad's work, he used to tell visitors to his grove. Even burly big-bonded young men are not a patch on him!" (*Vaishaka*, p-173). Being the owner of the land Krishna Shastri was also a very hard worker. "Ayya had a strong will; once he resolved on doing something, he would see it through to its completion no matter what" (*Vaishaka*, p-173). Such a hard worker is satisfied with the work of Lakka. So one can imagine how hard Lakka does the work to satisfy his master as well as himself. His work is superior to his master.

Munoo in *Coolie* is "thoroughly convinced of his inferiority, accepting his position as a slave, he tried to instill into his mind the notion of his brutishness that his mistress had so often nagged him about. And he promised himself again that he would be a good servant, a perfect model of a servant" (*Coolie*, p-36). He wanted to satisfy his mistress through his work and attain satisfaction himself. So "He was now lighting a fire in the oven by blowing at the smoke where the wood fuel was arranged between two bricks. And the wistful light in his eyes was dimmed by the spurs of
fumes that rose from the stubborn sticks. His eyes began to smart. He screwed them up and pressed the water out of them. His brooding soul became full of a vague and sullen resentment. He could have cried. His will seemed to have been shattered by his illness. But though his will was broken, with the gathering of strength in his body Munoo again entered the busy round of scrubbing utensils, peeling vegetables, sweeping floors, making beds, serving food and generally doing everything that the caprice of his mistress imposed on him. And, with this return to activity, his physical body exuded the continual warmth, the living vitality that reached out in a wild frenzy of movement to any and every feeling and object. He laughed, sang, danced, shouted, leaped, somersaulted with the irrepressible impetuosity of life itself, sweeping aside the barriers that separated him from his superiors by the utter humanness of his impulses, by the sheer wantonness of his unconscious life force"(Coolie, p-56). He has satisfied with his work and with this satisfaction the emotions were erupted out of him, so he sang, danced and did whatever he cannot do in front of his mistress, which gave him the solace against the abuse he received. When Munoo started working in the pickle factory of Prabha Dayal Munoo in Daulatpur, he is being looked after like a son, he wanted to show the gratitude through his work. He used to get up early in the morning and "His first job was to sift the cinders from the ashes. Then he helped Tulsi to light the fires" (Coolie, p-89). He was doing enough exercise by delivering heavy copper flasks of essence from the factory to the various retail shops on his head. He worked with other coolies in the pickle factory. "They worked from day to day in the dark underworld, full of the intense heat of blazing furnaces and the dense malodorous smells of brewing essences, spices and treacle, of dust and ashes and mud, which became kneaded into a sticky layer on the earth of the passage with the
overflow of water from the barrels of soaking fruit, and plastered the bare
toes of the labourers…. They worked long hours, from dawn to past
midnight, so mechanically that they never noticed the movements of their
own or each other's hands. Only the sweat trickled down their bodies and
irritated them into an awareness that they were engaged in a strenuous
physical occupation or, when they went up to the house by turns to eat the
rice and dal which the mistress cooked in the middle of the day, they felt
tired and sleepy and did not want to come back" (Coolie, p-91).

When Prabha Dayal became bankrupt Munoo decides to work in the
vegetable market, where he uses so many tricks to get costumers in the
competition among the other coolies. He had gone through different
working positions: as a domestic servant, as a factory worker in Bombay
and finally as a rickshaw puller in Simla. He is hard working, very
laborious, sincere in his work and true servant for his masters right from
the beginning to the end of his life. As a boy of fourteen years he has easily
adopted himself to all the circumstances, like doing various odd jobs, as a
servant, coolie in the market, factory worker and rickshaw-puller in no
time. He never lost his patience and takes interest in whatever he does to
the best of his ability. He runs away from Babu's house not because of
doing hard work, but for the humiliation and disgrace he received in that
house. To help Pabha Dayal during his difficult hours he works as a coolie
and works hard beyond his capacity in the grain market. He works at the
machines quite efficiently in the cotton mill, and he goes to the owner's
house to request him not to close the factory. In Simla apart from pulling
the rickshaw, he works as a personal assistant of Mrs.Mainwaring. After he
was attacked by consumption Mrs.Mainwaring admits that she has taken
over-work from the boy.
Kalura in *Hejjala* moves from one place to another in search of work, like Munoo he also worked hard and promptly under so many masters as coolie but only in the villages. One day when he was sitting with despair Mayamma asked him "Do you know what is the medicine for despair? Work, work, work… go and do the work. The despair runs away on its own after carrying out the job" (*Hejjala*, p-124). He went straight to the farm and worked till dark until he got satisfaction. It is an outcome against the abuses, contemptuous behaviour he faces in his day to day life.

Bhikhu in *The Road* wanted to complete the construction of the road for the better connectivity from his village to the town for the purpose of development of his village. He faces resistance from the upper caste people after he started working for the road, his mother is not being allowed to worship in the temple and the huts of the untouchables are being burnt. He is not the beneficiary of the road except the wages he gets for his work, the rich and the upper caste people may use their vehicles on this road, even then he is determined to complete the road construction for the betterment and satisfaction of the villagers, through that he gets satisfaction. His mother told him to meet Landlord Thakur Singh since he has asked but he has continued the work briskly without replying. "Sitting on the big pile of stones, he wielded the hammer in even strokes, unmindful of the splinters, for he had mastered the art of keeping clean during the last few days. Only, he wanted to get away from the scorpions of his mother's words, as also from the terrible fire of the May Sun which was burning into his scalp, through the scanty shade of the kikar trees and his turban" (*The Road*, p-105). This work is the result of the anger he got against the humiliation he faced from Landlord Thakur Singh and his people. So, Bhikhu's anger is released by using the energy in the work and through the work he gets happiness. Gangura in *Hejjala* even after loosing his eyesight worked in
the farm of his master Rangappa making the seed bed by digging the soil at
the foot of the trees of coconut, mango, areca and lemon, placing of
manure and watering from the pond. His mistress "Rudramma amazed to
see the blind Gangura, who gained the skill to work in the farm within four
to five months" (Hejjala, p-324). He worked hard in the farm more than
any other coolies, through his work he satisfies his master and himself.

Gangu in Two Leaves and a Bud had a sudden assertion of his will
to live, when he is digging his field. "He had a sudden comprehension of
this world, and a tearless love for everything in it. He gripped the handle of
his spade with an unwavering faith and dug his foot into the sod made by a
furrow, and sensed the warm freshness of the earth that would yield fruit"
(Two Leaves and a Bud, p-146). The manager of the plantation ordered to
construct the kheddah for hunting, "The coolies put on the job worked
eagerly and hard, impelled by the feeling of relief from the monotony of
their usual occupation of plucking, hoeing and cutting dry tea-bushes.
Gangu and Narain, who had been selected for work here, were even light-
hearted and good humoured, as much perhaps because of their affection for
each other, as Narain's sociability always created the atmosphere of jollity
among them when they were together, and because they had shrugged their
shoulders over the past and again accepted their servitude as part of the
business of life. Men have to work for someone, and this work was a little
more exciting, especially as at the end of it there would be the spectacle of
the hunt of witness, and a vision of the Lat Sahib himself" (Two Leaves
and a Bud, p-253). Men have to work for someone, by working for
someone they are getting satisfaction and satisfying their master.

Ananta in The Big Heart is determined for the upliftment of his
coppersmith community, the thathiars. He carries the cauldron to the shop
of Lalla Lal Chand after working from dawn to dusk and asked him
whether he had shares in the new factory but Lal Chand replied negatively. Ananta wanted good relation with him because of the survival of himself and his community. He says "you need not be surprised at my inquiry, Lalla Lal Chand. After all, we are workers and you are employers, and we can't get on without each other, as things stand. But I have been refused a job at the factory. So it doesn't really matter to me who runs it. I would like to go on making these degs for you. Perhaps you could give me the wages and also some sheets of copper for all those thathiars who are unemployed…"(The Big Heart, p-98). Through his craftsmanship he satisfies his employer and gets satisfaction himself.

Nataraja in Sarvamangala is a sincere and hard working leader of workers. Even though he suffered from tuberculosis and admitted to hospital, he always debated and thought about the problems of the workers and suitable solutions with other leaders, because he gets satisfaction out of his work. Workes get satisfaction with his solutions.

Lal Singh in The Village is a hard worker who ploughs in the field, sow and reap the grains and look after the oxen passionately. "He reacted his gaze across the fine stretches of land and looked deep at the shoots of maize and wheat, the first evasive gleams of green that would soon become yellow, gold and ripe brown. He took the curve at the edge of the field and hurried Thiba and Rondu with a fierce push, inspired by the will to forget himself in his work"(The Village, p-103). He works in the field with more involvement and forgets the odd things happened in his life, so he derives solace out of his work. Protagonists of Mulk Raj Anand and Chaduranga Bakha, Lakka, Munoo, Kalura, Bikhu, Gangura, Gangu and Ananta are always tried to satisfy their masters through their work for the sake of food. So, through the work they wanted to become a perfect model of servant to gain the confidence of their masters, so that they can get the
work and the wages continuously, but it is rarely achieved because most of the masters are greedy and exploited with no end. Greedy masters can never be satisfied. These protagonists (servants) have worked with their maximum capacity and got satisfaction out of their work. This is the only satisfaction they could achieve in their life. So, they have tried to achieve everyday and with all their masters to experience the only satisfaction they can have. The fact remains that they are slaves and their tragic existences are controlled by the baggage of work.

Protagonists of Mulk Raj Anand and Chaduranga are comfortable when they come in contact with the nature physically or mentally. Nature seems to have the soothing effect on all these sufferers. It is as if amidst nature, their humanity, in their daily lives held in social chains, even if momentarily, to commune, in all its naturalness, with nature itself. They act as ‘pure instinct’ – ‘nature’s natural’ or ‘noble savage’ to save them from dehumanization and death in a hostile society and an unhealthy climate. According to Hoxie Fairchaidl, “A Noble Savage is any free or wild being who draws directly from nature virtues which raise doubts as to the value of civilization.”

Bakha in Untouchable sustains himself on the basic sources of energy such as fire, laughter, sleep, sun and sports. He buys ‘Red lamp’ cigarettes from the extra money he gets as tips from the Tommies. To be seen smoking is an offence for a menial like Bakha, which he knows is a presumption against the poor. Still he wanted to smoke like the rich people, which indicate his desire to participate in the society. He lights the cigarette with the help of a muhammadian. “He felt happy, carefree man as he sauntered along, drawing the smoke and breathing it out through his nostrils” (Untouchable, p-49).
Lakka in *Vaishaka* also smokes to overcome the oppressive atmosphere. When the night spread its mantle slowly over Darumanahalli and Lakka came out after having meal "Scrambled up the waist-high rock next to their hovel, sat down and lit a beedi. He puffed out the matchstick which was still burning, chucked it aside and looked up. As if levered up from below, a red ball of fire was rising slowly up and had started to shine brightly in the eastern sky... Mouth open and eyes wide, Lakka gaped at it as when one looks at something for the first time. Is today a fullmoon day? Lakka was wondering (*Vaishaka*, p-185). He enjoyed with the beauty of nature and relieves the pain, sufferings received from the upper castes.

Bakha enjoys the work of burning the straw and refuse in the furnace. By this work he gets enormous energy "This was a long task, lasting almost twenty minutes. Bakha, however, did not seem to feel the strain of it as he had felt the strain of his earlier occupation. The burning flame seemed to ally itself with him. It seemed to give him a sense of power; the power of destroy. It seemed to infuse into him a masterful instinct somewhat akin to sacrifice. It seemed as if burning and destruction were for him acts of purification. His mother had told him work was good"(*Untouchable*, p-24). The contact with nature gives Bakha "A feeling of release from his oppressive condition"15.

Lakka and Bakha were very close to nature hence they faced and survived against oppressive forces. Lakka went to see his dog Bodda, when it was barking differently than ordinary circumstances, "Lakka's heart jumped at the sight. Flinching he stepped back a few paces. A fight was on between a cobra and a mongoose...... Lakka had heard the two were sworn enemies. But he had never seen them lock horns.... Its hood spread-eagled so very wide and hissing with great fury, the cobra jumped forward to bite the mongoose. Hopping about the place the mongoose tried to evade
the bite. The snake had the upper hand in the beginning. However it looked
tired after a while. It seemed to slacken a bite, when the mongoose
pounced on it and nearly bit its neck. But the cobra ducked out of the
mongoose's reach in the last second. It hit the mongoose hard in the back
and bit him. They waged a fierce fight from that moment no quarter asked
and none given, hitting and snapping as each other. They fought regardless
of the blood that had started to trickle from their faces and bodies… In the
end the snake wound itself around the mongoose. But the wily mongoose
waited for his opportunity, held the snake's mouth tight and bit away at
it!... The snake's hold on the mongoose got increasingly loose. As the
cobra dropped dead, the mongoose gave his body a vigorous shake and
skipped about triumphantly" (Vaishaka, p-192). "Lakka is a naturalist like
Mandanna of the novel Carvalho"16.

Emerging from the outcastes lane into the open, Bakha feels a sense
of kinship with the sun. He feels as though "There was nothing but the sun,
The sun, The sun, everywhere, in him, on him, before him, and behind
him. It was a pleasant sensation in spite of the disconcerting suddenness
with which it had engulfed him. He felt suspended as it were, in a region of
buoyant tenseness and hummed a tune" (Untouchable, p-38). He revels in
the sense of freedom it affords. When he is out with his friends, Chota and
Ram Charan, he deliberately falls behind to be alone with the world of
nature. The grasses of the slopes of Bulandshahar hills were stretched
towards him "He had opened his heart to them, lifted by the cool breeze
that wafted him away from the crowds, the ugliness and the noise of the
outcastes colony. He looked across at the swaying loveliness before him
and the little hillocks over which it spread under a sunny sky, so
transcendingly blue and beautiful that he stood dumb and motionless
before it. He listened to the incoherent whistling of the shrubs (p-103)…. It
seemed to him he would be unhappy if he heard even one human voice. His inside seemed to know that he wouldn't be soothed if there was the slightest obstruction between him and the outer world (p-104)… with his nostrils full of fresh air, and his heart as light as the spirits of the sparrows which chirped, Bakha seemed nevertheless unaroused and unresponsive as a child turning aside from every wayside flower, for though he had the receptivity of the man who is willing to lend his senses to experience, he seemed to have no will in his numbed condition. Necessity had forced him to the contemplation of the charms of nature in search of fresh air.(p-105)… He rushed down the slope, towards the tress that stood by the pool below him. The soft breeze came whispering up to him and made his blood tingle with its fresh coolness" (Untouchable, p-106).

Lakka also enjoys the thrilling experience in the rain when he was taking Rukmini to Bhimanahalli in the bullock cart "The wind having dropped now the rain was no longer driving into the cart. But even the odd spray that slanted onto Lakka's body left him tingling with excitement!.... Right since his childhood Lakka enjoyed getting drenched in the wet. Even now whenever the sprinkle drove onto his body, his frame shook with joy" (Vaishaka, p-270).

Munoo in Coolie and Kalura in Hejjala remembers the nature of their villages whenever they face class conflict, embarrassment, inhuman treatment which gives them a soothing effect. Munoo's uncle advises him to do his best for the masters, because he is their servant. "Tears came rushing to his eyes. And through the tears he could see the high rocks, the great granite hills, grey in the blaze of the sun, and the silver line of the Beas, on the banks of which his herds had mooed defiance to the earth and the sky, wandering, wandering freely for miles and miles" (Coolie, p-14). In the beginning of the novel Hejjala the protagonist Kalura watches the
crop in the night to save from the wild pigs. He collected the firewood, lighted the fire and squatted to warm up his body. He felt lonely and anxiety when his friend Gangura not accompanied him to chit-chat but later he joined him. They talk about their childhood which they have enjoyed with nature and plays. By telling the story Kalura relieved his sorrow and by listening the story Gangura got entertainment and knowledge. Both of them nullify the exploitation they have suffered in the day by talking to each other in the night. They get solace out of it. They become new persons the next day to work again without any pre-occupation, hatred and revenge against their exploiters. "When Kalura shared his thrilling childhood experiences with others which kept himself for long time, he felt relieved from the weight on his chest" (Hejjala, p-27).

During Kalura's childhood one day when his mother has gone out for work he was in his birth suit and eating dry 'roti'. He was watching the clouds from the shack, the different shapes of clouds like a dog, a rabbit, a flying bird and a horse made him wonder. A cat caught hold of a rat and played till the rat got exhausted, the scene enjoyed by Kalura by then is enjoyed now also by remembering and making his friend Gangura also happy by his story. In another incidence a yellow bird came into his shack when the door was half open he tried to catch by moving slowly towards it. But it has flown quickly towards the other end of the wall. In this game when the bird identified the door flew out of the shack very quickly. On the other day when a cobra was standing by lifting its hood, he was fascinated for its wheat colour and shining. He wished to catch and moved towards it, by then Mayamma dragged him away and averted the mishap. Mayamma takes Kalura also when she went to potters street to purchase pots. When he saw the potter Kumbara Shetty, he was kneading the wet
soil by crushing with his feet to make pots. Kalura asked him that he also liked to crush the soil with his feet but he did not respond. When asked repeatedly the potter has taken him to crush the soil. He enjoyed by jumping and crushing the soil, his naked body pasted by mud. He went to neighbouring lane to see how pot is made. He saw the potter Madasetty rotating a wheel and keeping a ball of wet soil at the centre of it, the soil has got the shape of a pot with his dexterity. It was strange to Kalura and he was watching with surprise. Mayamma takes him forcefully, when they reached a stream she has drowned him in the water till the neck level to soak and clean his body. The fishes started to eat the dirt of his body. He started to shake because of ticklish feeling. She washed away the dirt from his body and dried with the border of her saree. "By satisfying the natural astonishment of his childhood, he uses the strange nature of the physical world to ripen his personality."17.

In Coolie, Tulsi asked Munoo to wake up early in the morning to avoid the anger of Ganpath in the pickle factory of Daulatpur. "Munoo yawned and stretched his arms. Then he rubbed his eyes with his fists and looked round. The shades of the night enveloped the white-sheeted humanity which by spread on charpais on the flat roofs of nearby houses. But twilight was coming. The air had the tang of dawn in the hills. The horizons of the high rocks about his village came back before his eyes; also the herd of cows, walking under the sky which was dotted by swarms of birds veering out in anguished flight towards the slopes of the mountains"(Coolie, p-74). The winter was not hot in the pickle factory. One can sit near the ovens watching the flames of the fire cast a glow of warmth on one's body. "Munoo sat staring at the flames leaping up from the surface of the coal very eagerly every morning. He was in love with the fire, seeing it heighten the health of his pale body and the ochre-coloured
bricks on the walls, noticing it enact an eerie devil dance, and filling his soul with warmth he needed so much under the grey shade that seemed to hang under the corrugated iron sheets, as the gloom of a cold grey night hangs upon the earth like a leaden roof”(Coolie, p-92). Like Bakha and Lakka, Kalura and Munoo also get energy from fire.

During the train journey from Daulatpur to Bombay some questions arise in Munoo's mind as to why some men are so good and others bad. When he did not get answer nature gives him solace. When the train passed through the desert under the scorching sun his eyes pained due to the hot air. "Towards the evening the flat land gave way to sudden hills capped by forts, and to a plateau where the day's strong colours melted lovingly on groves of acacia trees and low bushes at which stray goats nibbled and camels strained their long necks… He awoke to a rich world of palm trees and casuarina and neem and large cultivated fields, at Baroda… His heart lightened for a moment with the joy of seeing the sea for the first time in his life. Soon the blue waterway ran his feet, below the railway bridges, and his heart throbbed to it… The train rushed past groves of dates and palms, past the golden domes of temples, the long minarets of mosques, the tall spires of churches, the flowery facades of huge mansions"(Coolie, p-151). "Munoo, a boy brought to town against his will, he is sustained in virtually every crisis he undergoes by the memories of his childhood in the hills”

One day when Kalura's mother went to forest with other people to bring firewood, he also accompanied them. He enjoyed the beauty of the forest, by watching the big trees and birds flying from one tree to another. A peacock was dancing by unfurling its feathers and other four were surrounded. It was an awesome experience for him. When the peacock stopped dancing and disappeared in the bush, other peacocks have
followed it, then he ran to collect the feathers of the peacock. When people were shot by machine guns behind Munoo in Bombay he ran up a steep alley "The palm trees with branches flattened by the wind. On his left was the sea, on his right the bungalows of the rich, standing like inviolable fortresses on the promontories of the Malabar Hill; above him were the hanging gardens, and below, the panorama of the island and harbour of Bombay. He stood dazed with the beauty of the scene. Through the dim haze of a far, far horizon could be discerned forests of masts floating in the azure waters of the sea, and sails swelling with the breeze that seemed invisible"(Coolie, p-248). Munoo mentally and physically broke after the accident, when he reached Kalka at the foot of the Himalayas in the car of Mrs. Mainwaring "Munoo looked across at the mountains with a love for high altitudes which was in his bones… The steep hill rose sheer before him, overgrown with an abundance of cool, green vegetation, reverberating with the delicate refrains of small waterfalls. The spring air was crisp and the sun rose almost as it used to rise over the burning, iridescent hills of Kangra, except that a few porous clouds rolled swiftly across the sky and rested like huge flakes of cotton on the peaks of these Himalayas (p-255). The sight of stray houses on the slopes of mountains took him back to his own home, and he had the feeling that it was only yesterday that he had left the village in the valley"(Coolie, p-256). Munoo and Kalura moved from one place to another in the hope of better working condition because both of them had a very strong zest for life.

Munoo, Kalura and Gangu ask some questions of class conflict that even grown ups are hard put to answer but look very simple questions. Munoo questions that why "are some men so good and others bad, some like Prabha and the elephant driver, others like Ganpat and the policeman who beat me at railway station"(Coolie, p-147). By posing such questions
"Munoo, unconsciously perhaps, is seeking himself, for the self he was in his innocence in the hills is disoriented now and off balance. Forced to live by his wits, his charm, his youth, and his willingness to work, Munoo with freshness and naïveté hopes for the best even while feeling pain at the cruelty he sees occurring all around him and even while remaining uncomprehending in the face of man's inhumanity to man."19. In the same way the boy Kalura also questions. When Mayamma takes him to the house of Ajjamma, he saw a huge stock of paddy, ragi and asks Mayamma whether all these sack of ragi and paddy belong to them? She replied that they have dry land, wet land, garden of areca, coconut, banana which yeild enough. Then Kalura questions that "why don't we have dry land, wet land and garden?" (Hejjala, p-42). This is a natural question of a small boy which is difficult to answer. Gangu in Two Leaves and a Bud says that God "has created land enough to maintain all men, and yet many die of hunger, and most live under a heavy burden of poverty all their lives, as if the earth were made for a few and not for all men!" (Two Leaves and a Bud, p-248). Gangu who has seen tea plantation miles and miles owned by a single person whereas the most of the coolies do not have a piece of land consciously asks the question for himself. All these characters are passive to express their feelings with others or in public. Gangu in Two Leaves and a Bud during his journey in a train to Macpherson Tea Estate, saw the cultivated belt of "Vivid green terraces of rice-fields, amid cascades of lovely creepers hanging in festoons from tree to tree and from crag to crag. He felt he would like to jump out to the edge of these elysian fields and settle down there for ever"(Two Leaves and a Bud, p-10). Munoo, Kalura and Gangu are passive characters who don’t express their feelings with others and public. They suffered silently the fate landless farmers seeking a sociological and reformatory solution to have land.
Like Munoo and Kalura, Gangu also remembers the nature of his village when he is in needs and troubles "Gangu dug the earth with a spade, as he had no bullocks and plough to till with. He wished he had his old bullocks here, Dina and Moti, whom he had sold before coming away, and the wooden plough that had served him thirty years. That plough would be lying still, perhaps, he thought, by the pool outside his hut. And the whole scene came up before his eyes: the small lichen growing on the edge of the wall with Subedar Lachman Singh's chickens playing havoc among the greens, and Bhola, the toothless village dog, running across the fields in search of an imaginary rabbit, and shy women threshing the hay in the sun, while the smell of the fresh corn hung over the earth" (Two Leaves and a Bud, p-142). Gangu watches the valley from a patch of land given to him "The green patches of the rice land, the wild flowers and the tops of the bamboo clumps, all lying on either side of the river, now coloured amber by the falling sun" (Two Leaves and a Bud, p-146). "Years of misery had made him a meek, passive and abject fatalist; yet he is also capable of sudden assertion of his will to live, when he is digging his field." 20. "He gripped the handle of his spade with an unwavering faith and dug his foot into the sod made by a furrow, and sensed the warm freshness of the earth that would yield fruit. In the white emptiness of his mind there was the sudden pulsation of a wild urge to live" (Two Leaves and a Bud, p-146). As he saw the shoots of rice growing in his field by the river he had a strange sense of immortality. "For days he would be absorbed in its course watching its water toss itself across huge boulders and little rocks, throw itself down roaring cataracts, spread itself into the valley and battle the body of the earth with its cool breeze, touch the ankles of women, play with the children renew the souls of the men and succour the tender plants and the reeds that bent on its tide. And he came to regard it as a creative
force that bore all the burdens of existence on its breast" (Two Leaves and a Bud, p-248).

Kalura in Hejjala does agricultural work like Gangu and they were in continuous touch with the nature. Kalura goes to work in the coffee estate aspiring for the better life as Gangu did, both of them had zest for life that carried them to work in the estates. Both of them have lost their wives in the estates and lives close to nature hoping for better life. Kalura remembers his wife through the nature as Munoo and Gangu have remembered the nature of their villages. "Kalura woke up in the dawn to a song of a bird floating from a nearby tree. A sweet song. He had heard the song of that bird long back. He listened again and again. While listening he remembered Syavanti. When she was making ragi flour her song was melodious like this. He experienced the rare enjoyment by immersing in the memory for some time on the hut of the field." (Hejjala, p-151).

Bhikhu in the novel The Road hammers the stone with his people under the sun to construct the road even after the obstacles he faced from the upper caste people, he determined to complete the work. The huts of the untouchables have been burnt to ashes, Bhikhu did not hate the saboteur as he was spiritual "And had learnt, through long submission, to endure evil and violence from the upper castes, without protest, only hoping that, through work and more work, he would be liberated, somehow he did not know how" (The Road, p-51). Bhikhu has the natural endurance against the sufferings due to his spiritual, moral and natural strength. He seeks liberation from the suffering through the work. His moral says that those who trouble the poor will not survive "who ascends on the heads of the lowly will surely fall! he said bitterly" (The Road, p-51).
Bhikhu in *The Road* and Nataraja in *Sarvamangala* are born and brought up in the village like Munoo and Gangu who were close to nature. When Nataraja was three or four year old his father and mother were washed away in the river, ever since he stayed with his sister Parvathamma, who had married to Vishakantaiah. Very soon Parvathamma gave birth to Sarvamangala. Nataraja and Sarvamangala grew under affection and care of Nagajji, the mother of Vishakantaiah who tells the stories of 'Ramayana' and 'Mahabharatha' everyday and she was grazing the cattle and going to forest for bringing firewood. They waited anxiously for the school holidays to go to forest with Nagajji. "After leaving the house to the forest they were becoming like the parrots left from the cage" (*Sarvamangala*, p-19). In the forest by sitting in the shadow of a jack tree they enjoyed the story told by Nagajji. They saw a squirrel eating the jackfruit, the fight between a cobra and eagle in the sky, the dance of peacock and peahen by unfurling their feathers, the herd of deer and white rabbit. "*Sarvamangala* is rich with the author's experience. But the eagerness with which Chaduranga attempts to provide massive information about village life acts against the artistic frame of the novel". The people in the village are closely and intimately involved with the nature which is unique, and sought elaborative details. They remember when they are in despair as Nataraja and Sarvamangala remember their childhood with the nature. Munoo and Nataraja were bed-ridden due to consumption, both of them get energy when they are exposed to sunlight. Munoo's condition aggravated with the attack of haemorrhage in the hospital at Chota Simla. "An hour of sunshine seemed a blessing" (*Coolie*, p-282). He gets energy out of it, "Munoo's return to the hills to Simla to die represents a literal and physical return to his origins in nature". Nataraja also gets spirit and energy by exposing to sun and songs of birds when he is bed-ridden. "He
was watching the sunrise through the open window from the bed. The sky in the east was becoming red to yellow and to orange. From outside of his room the golden rays of the sun reflected from the green leaves of champaka tree were glowing the emaciated face of Nataraja. Outside, many kinds of birds were singing the morning song in sweet voice. By listening this he felt his soul has floated in the origin of immortal song"(*Sarvamangala*, p-232.) He started singing in a low voice. His mind was merged with the beauty of sunrise.

Lal Singh in *The Village* and Krishne Gowda in *Uyyale* try to resolve the conflicts through the nature. In the novel *The Village* the recruiting Havildar has taken seven persons including Lal Singh from Manabad to Ferozepur by a train to test and recruit them in the army. In the journey Lal Singh remembers his mother, brothers, the incident of donkey-ride and Maya. But he feared to remember the police, to avoid the unrest. "He peeped out through the opposite windows. But there was no movement in the open and the miles of maturing harvests interspersed with green groves stood languishing in the half-dark beyond the high-pitched undulations of the storming train, pleasant and remote"(*The Village*, p-170). The nature gives him comfort. When the Second World War started Lal Singh's Brigade left to Karachi, from there they have to sail in the sea to other country as per the orders. Meanwhile he receives the message that his father was dead. Tears came involuntarily to his eyes. He followed his company. He "looked across the sea waters to the origin where the sun hazed descended in a mist"(*The Village*, p-249). When he felt about his father's death "a long row of fields unfolded themselves before his eyes, fields which were being furrowed by tall, unkempt, sweating peasants, who cursed the bullocks as they strained forward and heaved, digging the plough deep, deep into the moist layers of the earth. And the village of
Nandpur stood in the red glow of the morning sun, with the broken walls of its decrepit houses pasted with cow-dung cakes on which the crows pecked as they cawed" (*The Village*, p-252). He felt relieved from the despair by remembering his village and its nature.

The protagonist Krishne Gowda of the novel *Uyyale* came to reside in the house of his friend Sheshagiri Raya, a brahmin to continue his studies of the degree. Even though they belong to different castes it was not a stumbling block for them. The author's zeal to resolve the caste conflict has made to create such characters "The next day morning at six 'o' clock Krishne Gowda woke up and sat on the bed. Opposite, beyond the window a small bird which sat on the yellow plant was singing 'towee-towee' soft and melodiously as if it was welcoming him. The swirl wind came through the open window bewitched by caressing his body" (*Uyyale*, p-68). It symbolises his welcome. He falls in love with his friend's wife Radha. Radha was also attracted towards him, but they restrain themselves. "Krishne Gowda walks out to ease his tension and reaches the Kukkarahalli lake". As the rain started he rushed back home. The lights are off due to thunderbolt. In the dark the fumbling lovers embrace each other. He decides to leave the house due to guilty consciousness, on the last day. "In the morning rain stopped. Water drops drizzled from the leaves when the birds were flying from plant to plant by starting a concert of the morning song" (*Uyyale*, p-218). It symbolises his farewell to avoid the conflict. The above narration shows that how close they are (Munoo, Nataraja, Krishne Gowda and Lal Singh) to the nature to relieve their pain and revive their energy.

Mulk Raj Anand and Chaduranga had aspired to clean the society filled with caste and class problems. Hence, they created some characters to balance, coordinate, bridge the gap between the rich and poor and the
untouchables and the upper castes to resolve their conflicts. The characters like Dhooli Singh in *The Road*, Ajamma in *Hejjala*, the Elephant Trainer, Souda, Mohan, Ratan and Prabha Dayal in *Coolie*, Rukmini in *Vaishaka*, De La Havre in *Two Leaves and a Bud*, Krishne Gowda in *Uyyale*, Puran Singh Bhagat in *The Big Heart*, Mahatma Gandhi and poet Iqbal Nath Saraswar in *Untouchable*, Nataraja in *Sarvamangala*, and Havildar Lachman Singh in *The Village* are some of them created to resolve the caste and class conflict. These writers provide lot of avenues to resolve the caste and conflict like forming a union, revolution, sacrifice, escape love, disagreement towards machines and fashion, surrendering, tackling individually with the persons who are confronted with untouchables, conversion and so on.

Lambardar Dhooli Singh in *The Road* is a Rajput who helps the untouchables inspite of the opposition from his community and his family members. He knows the hypocrisy of the priest and the cowardice of the young upper caste boys. He thinks that "All the cowardly ones; all the physically and morally weak ones will soon be left behind. Only the physically and mentally strong like Bhikhu will remain and go forward." (*The Road*, p-20). He believes that those who are working hard and courageous will progress irrespective of their caste. He argues with Thakur Singh in favour of untouchables that they have "No land, and work for only four months of the year" (*The Road*, p-24). When the huts of untouchables were burnt, he opened the door of his house and offered his house and the things to untouchables "I shall be an outcaste forever.. so the house is yours… come, my sons and daughters…"(*The Road*, p-53). He is condemned by the panchayat because of his association with untouchables still he is determined to the upliftment of untouchables. Because of his stubborn nature the members of his family also follow him. Mala's "Heart
opened to the sorrow of the untouchable women." *(The Road, p-60)* after her prospects of marriage with Sanju seems to be broken. Lachman realised that he had committed a blunder by torching the huts of untouchables. When he was taking bath in the well he thought "If Bhiku should come and murder me here and now; he felt, that would be the only way to wash off my guilt-in blood-not in water!" *(The Road, p-66)*. The guilty conscious taunted him. It was a punishment for him and a resolving factor against the caste conflict. He has confessed the crime with Diwan Roop Krishan that "The blot for this arson is on me... and I cannot rest" *(The Road, p-70)*. Sanju is still trying to ruin the Chamars, but Lachman troubled. Upanishad says that "Even a thief has a conscience." *(The Road, p-71)*. He wants to make atonement for his sins, so he moves towards his house without listening the words of Thakur Singh.

Religion is an imposer of untouchability and man has practiced it. To do away with untouchability one has to tackle the religion or the man or both. Here the writer is not imposing any philosophy en masse to resolve the caste conflict, instead he has tackled each individual character who has practiced untouchability to realise themselves of their sins committed against untouchables. Sanju felt alone after his father neglected him. He wanted to talk and confess the crime he committed. "He decided that he must go to his friend" *(The Road, p-77)* to win him back or to join with him. While going towards Lachman's house he felt the sun was crushing him. "He felt that he was being punished by God for his crime. So he accepted the torture as a healing process, allowing the air to go through him like the saw of Yama's demons in hell, slowly tearing him into two." *(The Road, p-78)*. Finally Sanju yielded to his friend Lachman and joined to break stones to secure the affection of Mala. Sanju who was against to break the stones with untouchables started to work with them.
and this is a resolve against caste conflict. Bhagwanti felt that if she sacrifices a goat and distributes among the chamars it will bring about a good relation between "those who believed in Dharma (Thakur Singh) and those who were suffering from their Karma (untouchables)." *(The Road, p-98).* The family which was against the untouchables has turned to compromise with them and the wife of Thakur Singh wanted to feed them by sacrificing a goat is a resolve against caste conflict. The persons who are individually confronted with untouchables have realised their mistakes and turned to have liaison by helping, feeding and working with them, but "Dhooli Singh inspired by the teaching of Gandhiji decides to treat the untouchables as children of god or Harijans."24.

The village head Ajjamma in the novel *Hejjala* who is popular among the villagers has brought Mayamma to her village who gives native drugs by convincing that poor people are more in her village and they can't afford to pay the doctors of the city when suffering from illness. She assured her food and shelter. Ajjamma, a landlady has responded when the poor people were in trouble. She kept the village in high moral by delivering impartial judgements when conflicts arose without the preoccupations of the caste, class and creed. So, the villagers were faithful and respected her with high esteem. When Kalura was playing in the wet soil at potter's street without dress, Ajjamma identified him as the son of Dyavi. She told Mayamma to give measurement for his shirts and pants to the tailor, so that she would ask him to stitch two pairs of trousers. Even though she belongs to upper caste, she is generous towards the son of a poor and low caste woman like Dyavi. This also happens to be a resolving factor against the caste and class conflict. Through this the writers are conveying a strong message to the society, to be sympathetic and helpful to the poor and low caste people.
In *Hejjala*, the villagers came to know that Kalura was born to Nagappa, the son of Ajjamma. In the *panchayat* she delivers the judgement as follows, "My son Nagappa fathered two ladies and got children, so to give the justice to both, his properly shall be divided equally to share between his children"(*Hejjala*, p-146). This judgement is an eye opener in the society filled with caste, class and creed to correct itself. When her sister-in-law Madevamma did not agree to share the property, she gives her ancestral property which came from her mother to Kalura through gift deed like Dhooli Singh offered his house to untouchables. These two characters resemble in their generosity, natural justice and stands as an example to denote the humane approach of a man to another man.

The protagonists of Mulk Raj Anand and Chaduranga are happy to work with some of their masters which happens only on a few occasions and for a short period. Munoo in *Coolie* is being pulled out from the bottom of the seat along with his luggage by a passenger called Seth Prabha Dayal, who was sympathetic towards the boy, he decides to employ him in his pickle factory at Daulatpur. Prabha's wife treats him kindly asks him to have a bath and then gives him a wholesome meal. Munoo was amazed "By recalling the good fortune he had since he was picked up by Prabha in the train, and the hospitality he had received from him"(*Coolie*, p-67). Soon Munoo is accustomed to life in the pickle factory because Prabha Dayal is humble, modest and kind towards his workers. A man like Channakesavaiah in the novel *Hejjala* wants to gift a part of his land to Kalura by appreciating his work. Rukmini in *Vaishaka* gives a ten rupee note for the treatment of Lakka's mother when she suffered from fever. Later, Lakka's father went to repay her. She said that "keep it! your son keeps coming here often and doing odd little jobs for us. In fact, I am the one who is in your debt!"(*Vaishaka*, p-6). That was why Lakka took some
time off now and then, went to Rukmini's house to do menial jobs. He was comfortable in her presence. "The anger against the well-born which had been burning up in Lakka for the last few moments evaporated the instant his eyes fell on Rukmini. Each time he met Rukmini, he felt, and felt more strongly, that there were good souls even among the upper castes. Rukmini especially never frowned upon him like others did, whatever the time and the occasion" (Vaishaka, p-6). Bakha of Untouchable experiences a kindness of woman when he was being abused by a woman for defiling her house by sleeping in front of the house, the other woman quietly gave him a chapati and told kindly "My child you shouldn't sit on people's doorsteps like this" (Untouchable, p-81). The other woman was sympathetic towards Bakha and this was the only occasion throughout the day he is not being abused. This is an example to show the society that the masters need not be cruel to their servants while extracting work. The work can be extracted without cruelty and inhuman treatment.

Ratan in the novel Coolie gives hope of life to Munoo and Shridhara, a Marxist of the novel Sarvamangala gives alternative solutions to the societal problems which influence Nataraja. Munoo is being taught the work in the cotton mill of Bombay by Ratan, a wrestler from Punjab who had the working experience at Shamnagar, Daulatpur and Jamshedpur. Ratan is a helpful and co-operative person. He helps Munoo, Hari and his family when their hut washed away in the rain by providing food and shelter. He protects Hari and other coolies from the beating of foreman and the Pathan, a guard who extracts money from the starving workers by way of commissions, interests, loans etc., He is a man of self respect and freedom who does not tolerate the insulting behaviour of the foreman in the mill. He questions him that "You may be a foreman, but you have no right to beat the mill employees" (Coolie, p-201). Ratan and
Munoo have become close friends "The circumstances of their lives cemented the bond in a way which was unique, for brotherliness was the only compensation for the bitterness of life in the roaring factory and in the crowded homes in which they lived, worked and had their being" (Coolie, p-208). They were hectic in the mill for twelve hours, later they go together. Munoo would go to town and the toddy shops with Ratan. Once Ratan taken him to 'Piari Jan', where he was entertained by the songs and dances of two young and beautiful dancing girls. Munoo enjoyed the show, excited and felt an undefined longing in his heart. "Ratan's friendly act provide him much relief". Ratan has vital human forces to defend the weak from the high handedness of the oppressors. He is a popular man among the coolies. When he is dismissed from the job a large number of coolies came to see and sympathise with him. The Union Leaders Sauda, Muzaffar and Jackson convinced the president of the All Indian Trade Union Council to make representations to Sir George White Mills on behalf of Ratan. A letter was sent asking for his reinstatement. After the dismissal of Ratan from the job, Sauda meets him and other coolies. Sauda interacts with coolies and suggests that "you must walk out of the mill, all of you... and refuse to work till your hours are shortened, your pay increased, your children given schools and till you are given new houses" (Coolie, p-220). He wanted to resolve the class conflicts by the strike till the charter of the demand are met.

Chaduranga's Sarvamanagala reveals how Nataraja is influenced by Gandhiji and his philosophy of non-Violence. He responded to a call made by Gandhiji in the movement of freedom struggle and imprisoned. "A few months of the jail term had its special effect on Nataraja. The devotion and belief which he had on Gandhism previously had vanished completely. He realised to follow other path for getting a real freedom. This new path has
shown by his co-prisoner Shridhara, who is a Marxist, a revolutionary who wants economic freedom apart from political" (Sarvamangala, p-136). The speech and the literature to read given by Shridhara changed Nataraja from the firm belief in the Gandhian line of thinking. After becoming a railway employee Nataraja saw the struggle and success of railway employees through "stay-in-strike" (Sarvamangala, p-199) and remembered the words of, Shridhara that "If coolies struggle with unity, world can be won" (Sarvamangala, p-200). One day unexpectedly he met Shridhara, who has worked by then in the "party of coolies "(Sarvamangala, p-200). Both have become friends as they frequently met. "As the days have passed and the truth awakened in his consciousness, Nataraja's mind inclined towards communism and finally became a member of this party" (Sarvamangala, p-201). Nataraja was influenced by Shridhara to join the Communist Party in the hope of resolving the class conflict of the labourers. Munoo also joins the union as per the advice of Ratan. He asks that "I will join the union, tell me where it is" (Coolie, p-207) to avoid the cut in pay for the damaged clothes because there was no cut in payment for Ratan. Munoo and Nataraja are identical in their struggle to resolve the class conflict by joining the labour unions.

Sauda in Coolie, poet Purun Singh Bhagat in The Big Heart, Nataraja in Sarvamangala, De la Havre in Two Leaves and a Bud are the mouthpieces of the authors to resolve the caste and the class conflict. When the cotton mill announced for short-work, the union leader Sauda addresses the large gathering of the agitated coolies from the platform that "stand up, then stand up for your rights, you roofless wretches, stand up for justice! Stand up, you frightened fools! Stand up and fight! Stand up and be the man that you were meant to be and don't crawl back to the factories like the worms that you are! Stand up for life, or they will crush you and
destroy you altogether! Stand up and follow me! From tomorrow you go on strike and we will pay you to fight your battle with the employers. Now stand up and recite with me the charter of your demands…. We are human beings and not soulless machines. The crowd recited after him. We want the right to work without having to pay bribes. We want clean houses to live in. We want schools for our children and crèches for our babies. We want to be skilled workers. We want to be saved from the clutches of the money lenders. We want a good wage and no mere subsistence allowed if we must go on short work. We want shorter hours. We want security so that the foreman cannot dismiss us suddenly. We want our organizations to be recognized by law" (Coolie, p-233). This revolutionary speech leaves a good impact on the audience. Munoo feels that his blood is stirring at the passion of Sauda's speech. Hari and Ratan too find that Sauda airs their own voices and wishes. "It seems Anand himself is placing his longings through Sauda". Anand perceived in each individual, at least in the oppressed class, a potential to develop and mobilise energies in creative pursuits. "A direct and detailed presentation of the socialist programme first appears in the Coolie (1936)".

Purun Singh Bhagat in The Big Heart is an itinerant poet, scholar, a new warden to the building of the charity house of saint Harnam Das "who was known to be a devotee of a new kind, had led to the place becoming a centre of the city's political organizers and workers like Ananta" (The Big Heart, p-48). He wants people to practice true religion. He insists all the need for drastic social change. He says that "I believe, in fact, if we can have any religious faith, morality or code at all today, it must arise from the reassertion of man's dignity, reverence for his name, and a pure love for man in all his strength and weakness, a limitless compassion for man, an unbounded love especially for the poor and the
downtrodden, so that those who have been left to rot on the dusty roads can be raised from their degraded position and given the izzat which is theirs by the miracle of their birth in this world, so that the lost and the damned of every country, religion and creed can stand erect in the knowledge of their own self-respect, and in the enjoyment of bread, water and free air" (*The Big Heart*, p-142).

The author was influenced during the thirties when international socialism seemed to him, as it did to every progressive writer of the time, the only solution to the world problems. It was an age when writers and journalists were deeply involved in the struggle for a new society. "The social critic in Mulk Raj Anand is seen in his spokesman poet Purun Singh Bhagat, with something positive which can make our social life a source of happiness"²⁸. The poet wants to keep the society in harmony. He says that "I only hope that by the time socialism comes men will have learnt to become men and that ultimately a human civilization will be achieved with dignified individuals as its base"(*The Big Heart*, p-149). The poet Purun Singh Bhagat answers Ananta's questions quickly and appropriately like what actually should be attacked in the society. The poet says it is confusion, turmoil, selfishness, greed, lust for power and hypocrisy. The author "pleaded for harmony, something which Tagore had strived for in his life and works: a balance between what is good in the Indian tradition and the advances in the social life that had come about through scientific invention"²⁹.

Nataraja, the protagonist in the novel *Sarvamangala* explains to his wife Durgi about Samata party when she asked about it. "Those who have money open a factory or a mill. As you know they purchase their land in the villages. Later they keep coolies for work. They extract work and make money without paying the wages properly. As you felt it is 'clearly wrong',

¹⁸⁰
one more person also felt, his name was Marx… It flashed to him that there is only one reason for all the problems of the world. The difference between the rich and the poor coolies should go. To remove this difference all the coolies shall unite and start a party. He concluded that through the party the coolies should struggle" (Sarvamangala, p-210).

The medical officer of the tea estate John de la Havre in the novel Two Leaves and a Bud is a British physician. Unlike the hard-hearted and snobbish British managers of the tea estate, he is a compassionate and egalitarian person, who "regards Indians as human beings and to believe that they had a right not only to rule themselves, but to rule themselves justly by destroying the inequalities of caste and class and creed" (Two Leaves and a Bud, p-30). He describes the contents of a cup of tea as "The hunger, the sweat and the despair of a million of Indians"(Two Leaves and a Bud, p-22). "The angry young man in Mulk Raj Anand prepared the name of John De La Havre"30. Mohan, the rickshaw puller in the novel Coolie advises one of the coolies to go back and work on his land. The coolie replies that his land is mortgaged. Mohan says that "Then come with me, and we shall kill the landlord one day, and get your land" (Coolie, p-275). The above quotes clearly indicate the influence of Marxism on Mulk Raj Anand and Chaduranga. They had not just followed it, but had gone beyond Marxism to reach the commonest of the common man filled with humanism, natural justice and social justice. "Anand owing to his social consciousness and the impact of Marxism all the time aspires with his writing to awake the conscience of the learned people to the problems of social, political and economical injustice inflicted upon the poor class"31. De La Havre says that people need not read the Marx to realise and Nataraja's mind awakened to the truth of consciousness after the experience in railways. They are sensitive to the basic problems of the
society and their consciousness with humanism responded naturally as a man to a man which is rarely seen in our society.

The debate on casteism and untouchability from Gandhi to Ambedkar and to the present time is still alive in India. Mulk Raj Anand gives three possible solutions to Bakha at the end of the novel *Untouchable*. The first one is to conversion to Christianity. The idea of Jesus sacrificing for humanity and receiving all men irrespective of caste appeals to Bakha, but "The missionary cannot tell him who Christ is" and Bakha does not know why he has to confess when he has not committed any sin. But, in Chaduranga's novel *Vaishaka* Puttari, the elder cousin of Lakka has started taking hooch and Lucia a Christian girl "charmed him into her net" (*Vaishaka*, p-227). The four arbiters "Renamed Puttari as Petaaru and married them off the very next day"(*Vaishaka*, p-233). Ever since then he never visited his father. He is the only surviving son after the death of his mother, sister and his two brothers. His father "Never thought Puttari would let him down so badly"(*Vaishaka*, p-228). This story narrates that the conversion of Puttari into Christianity is tragic and also it gives an indirect hint to conversion for the oppressed. Secondly Bakha listens to the speech of Mahatma Gandhi. He is touched by the great leader's sentiments about the condition of the untouchables and his dedication to complete abolition of untouchability. He appreciated Gandhi's plea that "All public wells, temples, roads, schools, sanatoria must be declared open to the untouchables"(*Untouchable*, p-166) and his talk about a Brahmin boy who did the scavenging in his ashram to teach the ashram scavenger cleanliness. This profession should be respected without feeling it to be inferior. But, he finds unfair in Gandhi's advice that he shall go on scavenging and never be able to leave the latrines. Also he felt that "The Mahatma is blaming us."(*Untouchable*, p-165) for his statement that to
achieve their liberation the untouchables must first "purify their lives" *(Untouchable*, p-165). In the same way Nataraja in the novel *Sarvamangala* also completely dissociated from Gandhism and embraced Communism. It shows that Mulk Raj Anand and Chaduranga were influenced by Gandhism but differed in their opinions because Gandhi targeted the entire mass of the people where as Mulk Raj Anand and Chaduranga targeted the root cause of the commonest of the common man.

The third solution is proposed by the young poet Iqbal Nath Sarashar that, "caste is now mainly governed by profession. When the sweepers change their profession, they will no longer remain untouchables. And they can do that soon, for the first thing we will do when we accept the machine will be to introduce the machine which clears dung without any one having to handle it - the flush system. Then the sweepers can be free from the stigma of untouchability and assume the dignity of status that is their right as useful members of a casteless and classless society" *(Untouchable*, p-173). 'The machine which clears the dung' gives a hope to Bakha to change his profession so that he may no longer be an untouchable. It catches his fancy but, he does not forget the Mahatma "In fact till the machine comes he will take comfort in Gandhi's teachings". He proceeded towards his home to tell his father and wished that he could meet the poet on the way to find out more about the machine. The conflict in his soul is not yet over between a hope for the future and the present condition. He is willing to wait patiently for his eventual emancipation because he had zest for life. Bakha's feelings reflect his own character and experience - his inner suffering, his humanity, his innocence, his hope rather than any solution. The novel does not focus on the search for the specific solutions or the propagation of a particular ideology. It focuses on poignant portrayal of the conditions of Bakha's life and calls for redress from these conditions and
for an ideology that would bring about redress. This way Mulk Raj Anand tried to resolve the caste and class conflict in the Indian Society. Chaduranga also tried to resolve the conflict of his protagonist Lakka in the novel *Vaishaka* through a symbolic representation. After the death of his mother and his sister Sivni has slid into loose living, Lakka decides to walk out of the village Shakunikoppulu. As he passes through the forest he watches amazing scenes where black ants kill a huge serpent signifies that even the weaker section of the people can overcome against strong evils. He sees the birth of a young elephant with the co-operation of other elephants, which reflects that wild animals behave in a cultured and civilised way, but the Brahmin community of the Darumanahally treated the pregnant woman Rukmini in a barbarous way in the name of tradition and religion. The sight of the birth of a new elephant, gives new hope and inspiration to Lakka. He walks away leaving all bitter experience behind him. "Lakka started at the built elephant's booming cry. He left the place, and as he lounged along, he felt as if everything that had happened before in his life had eased out of his memory and he had been ushered into a totally different world… His mind, which had been flowing away full to the brim with worry like a river full to the brim with raging waters, had stilled. The knot in his chest, the wrench in his heart, the emotional dregs that'd settled in the pit of his being had lifted, dissipated and fled. A crisp quiet had filled his innards" (*Vaishaka*, p-498-99). As he walks with newly discovered hope and confidence, he hears the song of the sore bird. The popular myth about the bird is that Uppula Shetty, the salt seller, catches the bird, clips its wings, keep the bird on his shoulders and walks towards his home by relishing the nice dish to be prepared out to the bird. But, as Uppula Shetty walks in the forest, the wings of the bird grow, and the bird flies away taunting him. The growing wings of the sore bird is a reminder
of the resilient ability of the oppressed class. Lakka walks out of the village to get his freedom in the concluding part of the novel brings hope to the oppressed class. "Lakka craned further back and looked. Cloudless the sky looked as if it had been swilled clean. Against the sky was a kite in flight, now rising, now dipping now gliding levelly. Lakka's mind started to float too along with the kite, now rising high, now swooping low and now soaring levelly. Impaling the bird with his graze, Lakka pushed slowly on" (Vaishaka, p-499). The flight of the kite against the clear sky suggests a positive liberation for Lakka. The use of symbolism in Vaishaka shows the influence of western literature. Use of birds as symbols merits a special analysis. Commenting on the use of birds in Vaishaka P.Ramamurthy observes that, "Lakka's consciousness is guided by three birds. The sore bird, whose chopped wings grow to soar higher in the sky. Carnivorous prey bird vulture which eats the unburied body of the pregnant woman. Thirdly, the golden eagle of the vaishnavite mendicant, which is friendly to all and flies over the sky as a symbol of freedom". The vulture symbolises the ruthless exploitation of Daramanahalli in the name of caste and gender. The sore bird and golden eagle bring a glow of hope.

Bikhu in the novel The Road leaves his village towards the capital city New Delhi at the end of the novel, but Lakka walks out of the village towards the forest at the end of the novel. Mulk Raj Anand and Chaduranga present an optimistic picture as the narratives liberate Bikhu and Lakka in the end suggest a possible liberation and emancipation of the downtrodden. 'There is a way out for the oppressed' seems to be the message emanating from the narratives. Vaishaka and The Road inspite of having a common theme present a contrasting conclusion because Chaduranga recreated 'close-to the earth' experience in an evocative
language. Mulk Raj Anand left his protagonist Bikhu in a multicultured city where no one knows his caste and class.

Ananta in the novel *The Big Heart* and Nataraja in the novel *Sarvamangala* believe that a revolution is needed to change the society and thrived for the upliftment of the poor. Ananta wanted job and good wages for his people of thathairs community, Nataraja wants to struggle with unity for the cause of coolies. Both of them started with a note of revolution but sacrificed their lives at the end for the sake of coolies and their upliftment. Ananta is prepared mentally to sacrifice himself for the resolve of the poor. He says "I ought to do something good before I die so that the others who came after can be a little happier" (*The Big Heart*, p-136). Nataraja advised the union leaders even after he was bed ridden. Here Mulk Raj Anand and Chaduranga used the theme of sacrifice to resolve the caste and class conflict. The protagonist of the novel *Uyyale* Krishne Gowda is an edurite and cultured man who forces his brother Gopala to marry the poor girl Ningi after the latter exploited her poverty.

Havildar Lachman Singh in the novel *The Village* is generous and kind towards his subordinates. He gets respect from everyone in the regiment for his sportsmanship. Lalu is lucky to have friendship with him as they played hockey together. "Through the kindness of Lachman Singh, he had felt himself emerging from the slough of despond into an exhilarating world of exciting happenings"(*The Village*, p-190). Lalu was being praised by all for the skill he has displayed in hockey. The name which Lalu had achieved created a tension between Lachman Singh and Lok Nath. The latter forced Lachman Singh to report about Lalu for making false declaration. "But Lachman Singh had negotiated that affair quietly and tactfully. And Lalu felt that he had at least one friend in the regiment"(*The Village*, p-190). Krishne Gowda and Havildar Lachman
Singh are sympathetic to poor and responded by helping them when they were in need. The novelists wanted to bring this philosophy in the society to resolve the caste and class conflict.

The protagonists of Mulk Raj Anand and Chaduranga are dare enough to react, fight back and revolt individually when they are subjected to humiliation even though they belong to weaker sections of the society which gives an inspiration to the oppressed people in the society to fight against the injustice meted out on them. The protagonists Bakha, Bhikhu and Lakka are untouchables like any person in the Indian society who reacted against the oppression they have suffered. When a Baniya slapped Bakha for not announcing his approach, Bakha'a face was lit with fire due to humiliation. "The cumulated strength of his giant body glistened in him with the desire for revenge, while horror, rage, indignation swept over his frame. In a moment he had lost all his humility, and he would have lost his temper too" (Untouchable, p-57). But the Baniya "ran away like a dog with the tail between his legs". Banya has escaped before Bakha could act shows that the oppressor fears to the oppressed. In the beginning of the novel Vaishaka, Lakka was filled with an emotion that had occupied ever since he woke up on that day against the village panchayat which consists of upper caste people. "Those sons-of-dogs have always treated us as playthings to be kicked about at will"(Vaishaka, p-1). He spat out a thick gob of phlegm onto the hedge with anger. This is the reaction Lakka expressed against the humiliation and injustice meted out on him and his people by the upper caste people of the village. An untouchable and landless labourer Bhikhu realises the hardness of their resolve, when the caste Hindus barred his way into the temple. He knows that they cannot fight if he pushes them. "The caste Hindus had been pushed back by Bhikhu right up to the plinth of the temple"(The Road, p-6). Bhikhu shows
that an untouchable can win if he fought against oppression. He fantasized on Rukmani, the daughter of landlord Thakur Singh and searched to see her face. He thought he may have to suffer because of bardic love. He wondered for his courage to have such a thought about a landlord's daughter who belongs to the upper caste. "How could he dare to think such a thought? and yet, at the ultimate point of excitement in him, he asked: 'why not?' (The Road, p-9). This courageous thought of Bhikhu is the revolt against the oppression he suffered by the landlord and the upper caste people. The outburst revolt is the resolving factor against caste and class conflicts. Bhikhu is aggressive, Bakha is less aggressive and Lakka is not aggressive with respect to revolting against the oppression.

The protagonists Kalura, Lal Singh, Nataraja and Munoo are poor people like any person in the society. They reacted and fought when subjected to humiliation and suffered under their masters and superiors. Kalura's blood started boiling when his hut was burnt in front of his eyes. He snatched the hatchet from a person among the mob and rushed towards the house of Rajanna to kill him. "Rajanna, his mother and wife were watching the burning fire of the hut happily by standing in front of their house... I jumped in front of them by saying today I shall kill all of you at a time. They went inside the house and latched the door just before I could catch. This made me angrier. I climbed the steps of raised platform and kicked the door continuously. There was a screaming and shouting from inside the people gathered like in the world festival" (Hejjala, p-169). The above story reflects the aggressiveness of a humiliated person Kalura like a tiger and the cowardice of the exploiter Rajanna who ran like a rat into a hole. In the novel The Village when the police came with the landlord Harbon Singh to arrest Lal Singh on the theft case, Lal Singh retorts that it is framed and "I am not a thief, I tell you, and I shall break your head if
you utter that word again!" (The Village, p-158). He is furious because the charge of theft is a great humiliation on the part of a proud farmer. He abuses the landlord "Get away, you foul cur, go back home"(The Village, p-161). Kalura and Lal Singh were daring enough to fight against the landlords because of the humiliation they have suffered. By this act the oppressors are depressed and poor people get the confidence to tackle the oppression. In the novel Sarvamangala as the news spread all over the country that Kamala Nehru was arrested (in 1931), the protests also started just behind. The Government ordered the meetings and lectures are illegal. Nataraja delivered a small lecture in a Congress meeting. The Sub-Inspector of Police arrested Nataraja and forced to handcuff him, but Nataraja refused to get handcuff by saying "I have not stolen anything … to get handcuffed… I will not allow myself to be handcuffed" (Sarvamangala, p-125). In this height of argument the Sub-Inspector tried to hold his hands. Even though Nataraja joined the Congress, he did not completely follow Gandhism, he beat the Sub-Inspector and the consequences were worst to Nataraja. When a person is in complete humiliation he will not see who is at opposite side and what are the consequences, so the themes of this episode is one should not take a person to the stage of complete humiliation at any circumstances just because the person is on the weaker side. Nataraja beat Sub-Inspector in this episode but in reality one might have been killed in such situations so, avoiding such humiliations is the resolving factor against the class conflict.

Munoo in the novel Coolie after entering Bombay walked along the pavement surveying the wondrous scene that spread before his eyes. He felt extremely thirsty, searched for a water-tap, but could not find one. On the way he saw a hotel with rows of coloured soda water bottles and he was tempted to buy a bottle. So he entered the hotel and sat on a chair. He
was made to sit on the floor, because he was a coolie. People looked at him as if he was a leper with mockery and contempt. He felt insulted and humiliated and came out with anger burning in his heart. He felt that "I should have fought hard, if he had dared to turn me out or abused me," he said to himself, "I let him put me in my place as a coolie, but I was paying for the soda water and I am not an untouchable. I am a Hindu Kshatriya, a Rajput, a warrior" (Coolie, p-157). He felt strong and happy by the thought of his warrior caste. He has all the feelings to revolt against the oppressors but not bringing into action like Nataraja because these two narratives were written during different times. These narratives employed the Marxian ideology. In the novel Coolie (1936) it was at a primitive stage and in Sarvamangala (1950) it was widespread in India.

Work-ethics:

Mulk Raj Anand, a great social critic and humanist, exposed the evil of caste system and proclaimed dignity of man as supreme value. He discerned and imagined the sorrows of untouchables which are reflected in his narration of the plight of Bakha, the protagonist of the novel Untouchable. The primary humiliations experienced by untouchables in the name of caste discrimination were viewed by Anand as secondary humiliations experienced by him. It was this kind of empathetic affinities with the exploited that propelled him to read deep into the minds of exploited. By empathetically portraying Bakha’s plight Anand foregrounded the innocence and work-ethos of Bakha which are projected as great values far superior value than so called perpetuated by the upper caste. As a liberal humanist, Anand projects Bakha as a canonical hero in terms of critical realism and empowerment of the exploited. The canonicity lies in the fact that the conscientious and the subaltern worker, rejected, by upper caste society becomes an agent of standing for human dignity. By
proclaiming the work culture of Bakha, Anand underscores and makes an artistic statement on how the upper caste society thinks of Bakha:

“They think we are mere dirt, because we clean their dirt” (Untouchable, p.89).

This is how the novel Untouchable can be read as a seminal artistic manifesto for the liberation of the subaltern. Bakha’s sincerity, enthusiasm and happiness towards the work he does reveal that he is an epitome of sincerity in terms of work-ethics which keeps him healthy. His assault on work is also a compensatory mechanism for his inability to revenge the cruelty of the upper caste people. Priest Kalinath draws water from the well to get relief from his constipation and fills the pitcher of Sohini with a secret desire for her, shows the real image of bad health and the symbolic image of his dirty mind which is unholy, a part of profanity and infected by the perversion. Anand has romanticized the image of work-ethics against the sociological background of Bakha and Kalinath. Hence, Bakha’s work-ethics sores above the work-ethics of Kalinath.

Chaduranga, a progressive writer has brought a theme of the institution of caste and its dehumanizing effect in the society in his novel Vaishaka with an intention to unravel the predicament of untouchability which is deep rooted in the society. He got a vicarious imagination of the sorrows of untouchables which are reflected in his narration of the plight of Lakka. The injustices inflicted upon Lakka time and again by elite and superior elements in the society. He is deprived and divested of protecting his family, kith and kin and community. Chaduranga articulates with a headline in the beginning of his novel on how upper caste society imposes injustices on Lakka and his people:

“The village panchayat, of course is supposed to give justice, but the dice of justice always roll out in the end in favour of the wellborn”
(Vaishaka, p.1). Lakka is a victim of exploitation; he becomes a motif for realism and an agent of seeking human dignity. Chaduranga’s humanistic approach has created a character like Lakka to reflect his consciousness and work-ethics are far greater value than upper castes’. The narration of humiliation and victimhood of Lakka is to arouse empathetic awakening in the society for the liberation of the untouchable.

Lakka is a true servant with his work-ethics and commitment. His skill to tie the arched hood and ride the cart is matchless. He is being called by Krishna Shastri whenever cart journey is needed. Nanjegowda, who moves closely with the swami of Jappayya’s matha is a cunning fox, hypocrite, exploitative and lecherous scoundrel. He helps the innocent and Godly swami who is always involved in prayers and rarely appears in the public. He misuses this association to meet his needs. He uses the service of Lakka to get liquor bottles in the pretext of medicine for swami. He fooled the pariahs by quoting Basavanna every now and then. His work-ethics tends to be against the Hindu culture of worship, sacredness, divinity and it is a part of profanity. Lakka has not been allowed into the temple and his touch has been considered as defilement, but his work-ethics soars to become greater in value than that of Nanjegowda. Chaduranga has romanticized the image of work-ethics against the sociological background of Lakka and Nanjegowda.

In the novel Coolie Prabha Dayal is cheated by his partner Ganpat, by spending money on a courtesan which he collected from the customers in Lahore and other cities. He has misused the humility of Prabha Dayal resulting in his bankruptcy. Prabha’s creditors enforced him for money and the police beaten him mercilessly. Munoo works as a coolie in the grain market, vegetable market and railway station with an intention to earn for himself and his master. He has devotion towards the people who are in
distress, even when he himself in hardships. Ganpat, a rich man is responsible for the peril of Prabha Dayal. He is merciless and treats labourers inhumanely. He starts his own business with the money of Prabha Dayal by cheating him; his work-ethics are against the mankind, greedy and selfish. Munoo’s work-ethics are shown to be greater in value than Ganpat.

Reggie Hunt, the British assistant planter in the novel *The two Leaves and a Bud* exploits coolies ruthlessly and beats them mercilessly. He is a lustful bull, “Nobody’s mother or sister is safe” (*Two Leaves and a Bud*, p-42) in his plantation. John De La Havre, a physician in the tea plantation is sensitive fair-minded Englishman who can analyse the problem of coolies narrates their position in all its aspects. He shows the devotion of human kindness by putting himself in the place of coolies and feeling for them. He is asked to quit as he sympathises for the flight of coolies by the manager Charles Croft-Cooke who is the mouthpiece of imperialism and capitalism. Anand caricatures the work-ethics of the character Reggie Hunt who is best suited in such a system and Harve had only sympathy and couldn’t bring that into action is also a failure. Gangu and Narian know that their life is doom in the plantation. But, they work sincerely and selflessly because they think that “Men have to work for someone” (*Two Leaves and a Bud*, p-253). Gangu and Narian are shown to be having great work-ethics comparing with Reggie Hunt and Havre.

Kalura in the novel *Hejjala* moves from one village to another as a bonded labourer and finally works at Jagaluru in the house of landlord Sangappa to look after his bull. His mistress Kalamma tells him to leave the bull free when her rival couple Rangappa and Rudramma moving towards their home. When he disagrees, she strikes with her fist on his hand and the bull has been left free. He fell down as it hurt him mentally
more than physically, shows his commitment towards the human kindness. Brothers Sangappa and Rangappa boil with rivalry which makes them to act inhumanely and immorally. The work-ethics of Kalura is superior to Sangappa and Rangappa.

Nataraja in Sarvamangala is a committed leader of the workers union who never compromised for anything other than their demands. Owners have bribed a leader of City Muslim League to break the unity of workers in the name of religion. Nataraja’s struggle for the cause of workers is the epitome of work-ethics. Owners who have bribed and the leaders who have taken are the distrustful, selfish betrayers. Chaduranga has romanticized the image of work-ethics against the struggle of union leaders.

Pundit Suraj Mani in the novel The Road performs a ritual by carrying a little earth in his hand to purify the stones soiled by untouchables. But he gladly accepts the mangoes plucked by them. His habit of staring at women’s behind is a legend among the village folk. Bhikhu is determined to complete the construction of the road which will be used by the upper castes. His work-ethics is aiming at the cause of the public which is superior to Suraj Mani’s work-ethics filled with hypocrisy and profanity.

Devotion and Humanity:

In Untouchable the devotion of Bakha to the unknown God is an example to show that the human values are with the poor and the oppressed. Sohini goes to Bakha to narrate the story but not to her father which shows Anand’s plot to portray the suffering of Bakha as an arena of goodness, he is a devotee, more devoted than other devotees of high caste people in the temple. “His blood had coursed along the balanced melodic line to the final note of strength with such sheer vigour that his hands
joined unconsciously and his hand hung in the worship of the unknown god” (*Untouchable*, p.68). The religiosity and adoration of Bakha to God is superior to the devotion of high caste Hindus who worship in the temple. The confluence of human and divine desire flows in Bakha. As A.S.Dasan brings out, “Like Maxim Gorky, Anand has the ability to see human qualities in the poor and the underprivileged of the Indian society”\(^{36}\). The shout of the priest “polluted, polluted, polluted!” (*Untouchable*, p.69) is a shield of caste barrier used to protect him. His hypocrisy which pervades over the goodness of Bakha. The power of caste keeps the roaring lion, Bakha at bay.

The village priest, Kali Nath, deliberately invites Bakha’s attractive sister, Sohini, to clean the courtyard of his house where he tries to molest her. Sohini helplessly raises an alarm, and the cunning priest extricates himself from the difficult situation by shouting “polluted, polluted!” The priest is represented as a part of evil rather than human divine relationship. Anand caricatures him, mocks at him as a butter caricature. He has exposed the absence of sacredness of Hindu *varna* system in the priest and presence of the profanity. In B.Damodar Rao’s words it is, “an embodiment of evil, ugliness and hypocrisy”\(^{37}\) which is the inhuman and degrading treatment meted out in the name of religion. Bakha knows the truth of matter after the exit of priest, but he is “a tiger at bay” (*Untouchable*, p-73). He suffers the humiliation of his sister, Sohini suffers but yet he feels unable to intervene and do something. A crestfallen Bakha returns home and can do no more than rage against the atrocities and brutalities inflicted by upper castes. Mulk Raj Anand makes Bakha a voiceless human symbol of honest indignation. The suffering of Bakha becomes a motif for critical realism. He roars like a lion caged by the
society of oppression and hegemony which dehumanized and curtailed his identity.

The sensitive Bakha vents out his anger against the treatment meted out in the society, “The woman of the big house in the silversmith’s gully threw the bread at me from the fourth storey” (*Untouchable*, p.89). He is a mute spectator and lion in a cage. He has humiliating, terrifying and horrendous experiences. He suffers humiliation and cruelty from the upper caste people because he was born as an untouchable and does menial jobs for them. Adding an insult to his injury, his father Lakha, who accepts and bows down to the practice of untouchability considers it as a social norm, tries to assuage his feelings. Here Anand pictures the callous attitude of upper castes on untouchables and mocks at the Hindu custom of touching a nauseating bull. Untouchables were treated like a dog by throwing food at them but a stinking bull has been touched as sacredness. The author had redefined the position of the protagonist and his people to give them identity and self respect through suffering as motif.

Chaduranga has portrayed in *Vaishakha* that the oppressed and the poor are close to earth with the humanness and tenderness in spite of hardships and humiliating experiences they endure. Kalyani, the mother of Lakka goes to Shakunikoppalu with *rotti* to feed him. She talks about the news of Rukmini that she left the village and died in the fort of Chitramula. She feels pity for Rukmini when she says, “These Brahmins should not have gone to the extent of thinking of shaving off her head and chasing her out of the village. ‘Rukmini is a pregnant woman’, they ought to have felt” (*Vaishakha*, p.448). Rukmini was responsible for the punishment of Lakka who has been caned and banished from the village. In spite of the suffering meted on her son Lakka, Kalyani feels for the plight of Rukmini.
Compassion is shown to reside in the poor and the oppressed, not in the rich.

In the end of the novel *Vaishaka* Lakka moves out of the village towards the forest symbolizing the liberation. He is tired of life in the inhuman world. The protagonist himself tries a way out of claustrophobia. Lakka watches a cow-elephant giving birth to a young one and other elephants helping it to deliver. Rukmini, the pregnant woman has not been allowed by her own community to deliver and live in the society. She deliberately went into the Chitramula Fort to escape from the humiliation, where one enters into it never comes back. Chaduranga had symbolically represented that the harmonious co-existence among the wild animals is better than human beings which can be emulated. The adult Lakka grows from experience to experience because Chaduranga in his sixties speaks for him, whereas the boy, Bakha grows from innocence to experience because the eighteen year old boy does not know why the society treats him badly and he learns the hypocrisy of the caste system from the progressive journey of his life. Their physical inability to revolt is a realistic picture of the society and their authors’ propaganda to create compassion. Use of plot, language, universal theme and multidimensional reading render their works to emerge out as classic creations in the Indian literary scene.

In novel *The Road* Bhikhu’s mother Laxmi while proceeding towards the temple preaches her son to love uppercastes and all others by saying “Love them even if they hate you...Love them as Lord Krishna loved the whole world” (*The Road*, p-1). In spite of the hardship she faces, the spirit of devotion and humanness is filled in her. Landlord Thakur Singh does not show mercy on untouchables, his son Sanju committed arson with an evil spirit which pushed untouchables into the misery. It is a
devilry and inhuman act which is against the spirit of mankind. The devotion to the mankind is shown to be vested with the subaltern, not with uppercastes.

**Real and Desired images:**

The real image of Anand’s protagonist Bakha is; he is a victim. He is being seen as a low caste to clean dirt caused by others. He is a passive hero, a victim who had no social standing. Lakha, the father of Bakha is a conformist but Bakha who learns the hypocrisy of the caste system. Bakha who travels from innocence to experience reveals that why should I be remained and looked as low caste. His father, Lakha’s journey from experience to innocence is more agreed to social needs. Bakha’s consciousness of his existence presses him to rebel. In the conflict between Bakha’s consciousness and the social environment, he becomes, as K.N.Sinha puts it, “simultaneously a rebel and a victim”\(^38\). His anguish and sorrows become the anguish and sorrows of readers empathetically. Anand has indicated that the solution to the human predicament is possible only through the social change which gives social existence to the underprivileged. Through empathetic awaking he tried to bring the social change.

The desire image of Anands’s Bakha is, he is not a rebel or a revolutionary, he does not revolt against the odds, and he is a conscious man with the historicity of time. The novel was written in the colonial period when there was only 7% literacy and the society was rampant with untouchability. Anand has controlled the portrayal of revolution to an almost inability to revolt. If an untouchable hero was produced by the Dalit writers as Arun Mukherjee points that “Would have produced a hero capable of thinking his own thoughts and making his own decisions”\(^39\). If Bakha had rebelled, it would have been an utter failure realistically and
also, it could not create compassion. The novel would have become a fantasy than being realistic.

Mulk Raj Anand and Chaduranga came to a deeper insight into conflict between the individual and society. They seek the change in the system of society. They had left the pulse of Indian society and goes deep into the hearts of the poor and the downtrodden. They select the lowest classes and the labouring classes to represent them in their novels. The theme of their novels is panoramic picture of Indian society. If the poor are treated humanely, most of the problems related to them can be solved easily. Humanism is the only solution to these problems. The next chapter is the concluding chapter where the inferences are drawn based on the comparative study of the novels of Mulk Raj Anand and Chaduranga.

End Notes:
2. Ibid, p-45.


8. Ibid, p-375.


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