

**Class Discrimination and Trauma in Mulk Raj Anand's *COOLIE* and  
*UNTOUCHABLE***

**By**

**Nibisha T.**

**(21PEN024)**

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**Master's Degree in English**

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**DECLARATION**

## DECLARATION

I do hereby declare that the dissertation entitled **Class Discrimination and Trauma in Mulk Raj Anand's *Coolie* and *Untouchable*** submitted to Avinashilingam Institute for Home Science and Higher Education for Women (S.F),Coimbatore, in partial fulfillment of the requirements for the award of the degree of **Master of Arts (M.A.)** is a dissertation carried out by me **NIBISHA T.** during the period from **JANUARY 2023 – MAY 2023** under the guidance of **Dr. S. Devashanthi** Assistant Professor and Hod(i)c), Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (S F),Coimbatore, and, has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or similar Titles in this University or any other University or other similar Institutions of Higher Learning.

**Signature of the Candidate**

**CERTIFICATE**

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This is to certify that the dissertation entitled Class Discrimination and Trauma in Mulk Raj Anand's Coolie and Untouchable submitted to Avinashilingam Institute for Home Science and Higher Education for Women (S.F), Coimbatore, in partial fulfillment of the requirements for the award of the degree of **Master of Arts (M.A.)**, is a dissertation carried out by **NIBISHA T.** during the period of her study from **JANUARY 2023 – MAY 2023** in Avinashilingam Institute for Home Science and Higher Education for Women (S.F), Coimbatore, under the guidance of **Dr. S. Devashanthi** Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (S.F), Coimbatore, and, has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or similar Titles in this University or any other University or other similar Institutions of Higher Learning.

**Signature of the**

**Head of the Department**

**Signature of the**

**Supervisor with Designation**

**Signature of the Director**

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## **ABSTRACT**

The research paper attempts to draw readers' attention toward the evils of superiority myths. The complexity of upper-class-caste superiority, in fact, even today, threatens the smooth and gentle run of society. He castigated the Brahminic paraphernalia very severely. Class-caste distinction brought all types of trouble into human relations. It widened the hiatus into the social run of life. It classified society into touchable and untouchable. Anand centers on the lives of Lakha, Bakha, Rohini, and Rakha. The treatment of these characters in Bulashah town is the novel's subject matter. Untouchable Anand's Coolie is one classic example of the story of the underprivileged class of society and the oppressed people. The novel Coolie presents the picture of exploitation, caste-ridden society, and the sufferings of the underprivileged section. It takes us to different places and cities, showing the inhuman and degrading treatment that the poor Munoo, the protagonist, gets at the hands of the socially, economically, and politically affluent and higher classes of Indian society and how he copes with all circumstances alone. Anand struck a chord in the heart of conscientious Indians with the beautiful and real-to-life portrayal of the downtrodden masses of Indian society, the so-called 'have-nots.' The sufferings of the underprivileged section are portrayed throughout this novel and in Two Leaves and a Bud. Causes behind this problem are society's responsibility for such a bad condition, the lack of power of the downtrodden people, the oppression of the higher class, and a capitalistic society. The sufferings and exploitation of Munoo are the sufferings of millions of downtrodden people of India. The novel Coolie explores the societal and psychological exploitation of the underprivileged class. Anand's works depict the picture of the exploitation of the underprivileged.

# **CHAPTER 1**

## **INTRODUCTION**

## **Chapter I**

### **Introduction**

“Literature is one of the most interesting and significant expressions of humanity”.

- P.T. Barnum

Literature is a space used to describe written and sometimes spoken aspects that portray the emotions and culture of society in an unbiased and aesthetic way. It refers mostly to the works of the creative imagination including poetry, drama, fiction, nonfiction, journalism, in some instances, songs too. It is the representation of the culture and tradition of languages and people. The acceptable and satisfactory definition of literature constantly and continuously keeps changing and evolving. few authors suggest that the word literature refers to a higher form of art and merely words on a page don't necessarily mean creating literature. Few works of literature are considered canonical; That is representative of a particular genre in a particular age.

It has evolved over time, and its meaning can vary depending on the context in which it is used. In its most basic sense, literature refers to any written or spoken work that is considered to have artistic value. Literature can be distinguished from other forms of written communication, such as technical or scientific writing, by its focus on aesthetic qualities such as language, imagery, and symbolism. Literature is often written with the intention of evoking an emotional response from the reader, whether it be joy, sorrow, anger, or any other feeling. It can also be used to explore complex themes and issues, such as identity, justice, and morality.

The history of literature follows closely the development of civilization. Ancient Egyptian literature, along with Sumerian literature, is considered the world's oldest literature when defined exclusively as written work. The primary genres of the literature of Ancient Egypt didactic texts, hymns and prayers, and tales—were written almost entirely in verse; while the use of poetic devices is clearly recognizable, the prosody of the verse is unknown. Most Sumerian literature is apparently poetry, as it is written in left-justified lines and could contain line-based organization such as the couplet or the stanza, myths through oral tradition for long periods before being written down. The history of literature dates back to ancient civilizations such as the Sumerians and the Egyptians who used hieroglyphs to record their myths, legends, and stories. Over time, different cultures and societies developed their own literary traditions, each with its unique style, language, and themes. Some of the most significant literary works from ancient times include the Epic of Gilgamesh, the Iliad and the Odyssey, the Bible, and the Quran.

During the Middle Ages, literature continued to evolve with the emergence of new forms such as the epic poem, the romance, and the allegory. This period also saw the development of vernacular languages, which allowed for a broader audience to access literature. One of the most notable works from this time is the Divine Comedy by Dante Alighieri, which tells the story of a journey through Hell, Purgatory, and Heaven.

The Renaissance period marked a significant shift in literature with the revival of classical literature and the emergence of new forms such as the sonnet, the essay, and the novel. This period saw the emergence of some of the greatest writers in history, including William Shakespeare, Miguel de

Cervantes, and Johann Wolfgang von Goethe. Shakespeare's works, such as *Romeo and Juliet* and *Hamlet*, continue to be performed and studied today, while Cervantes' *Don Quixote* is considered one of the greatest works of fiction ever written.

The Enlightenment period saw the rise of rationalism and the questioning of traditional beliefs and values. This period gave birth to new literary genres such as satire and philosophical essay. Some of the most significant literary works from this time include Jonathan Swift's *Gulliver's Travels* and Voltaire's *Candide*.

One of the most significant benefits of literature is its ability to evoke an emotional response in the reader. Literary works often explore important themes and issues, such as love, loss, identity, justice, and equality, and can challenge readers to think critically and engage with the world in new ways. Whether we are reading for pleasure or studying literature academically, the emotional resonance of literary works can be a powerful force for personal growth and self-reflection.

The meaning of literature varies from one generation to another. In this way, literature is more than just a historical or cultural artifact, it serves as an introduction to a new world of experience. Literature is important to every individual because it speaks to humans, it is universal, and it affects people personally, and deeply, depending upon the reader's mind and situation. Literature seems delightful and beautiful while depicting ugly issues. Writing Indian in English, including literature in translation, reflects the imprints of transformation with time. English is introduced in India, by the British rulers, to

bridge the communication gap and promote the Indian Literature and Science. In the beginning, Indians reacted with suspicion and hesitation towards learning English, but gradually they grasped the reasonableness, need, and benefits of English. Raja Ram Mohan Roy supported this language because all the Renaissance knowledge was compiled mainly in English, and later on, Bankim Chandra Chatterjee, Swami Vivekanand, Dina Bandhu Mitra, and others as well adopted English. Many famous Indian books like the Rig-Veda, the Upanishads, the Kathasaritsagara, the Arthashastra etc. Translated in English. In India, the first novel of English Raj Mohan's Wife (1864), was written by Bankim Chandra Chatterjee, followed by Lal Bihari Dey's Govind Samant (1876), Raj Lakshmi Devi's The Hindu Wife (1876), Toru Dutt's Bianca (1878) and many other. Raja Rao (Kanthapura), R.K. Narayan (Malgudi Days), and Mulk Raj Anand (Coolie) carried this journey ahead by writing on the themes of Indian social life in English.

Indian English literature (IEL) refers to the body of work by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages in India. It is frequently referred to as Anglian and is a specific term in the sole context of writing that should not be confused with Anglo-Indian. This production comes in the tiebreaker realm of postcolonial literature, the production from previously colonized countries such as India. It has a relatively recent history, being only one and a half centuries old.

IEL has a relatively recent history, being only one and a half centuries old. The first book written by an Indian in English was Travels of Dean Mahomed, a travel narrative by Sake Dean Mahomed published in England in

1793. In its early stages, IEL was influenced by the Western novel. Early Indian writers used English unadulterated by Indian words to convey an experience that was essentially Indian. Bankim Chandra Chattopadhyay (1838–1894) wrote *Rajmohan Wife* and published it in 1864; it is the first Indian novel written in English. Raja Rao (1908–2006), the Indian philosopher and writer, authored *Kanthapura* and *The Serpent and the Rope*, which are Indian in terms of their storytelling qualities. Kisari Mohan Ganguli translated the *Mahabharata* into English, the only time the epic has ever been translated in its entirety into a European language.

Rabindranath Tagore (1861–1941) wrote in Bengali and English and was responsible for the translations of his own work into English. Dhan Gopal Mukerji (1890–1936) was the first Indian author to win a literary award in the United States. Nirad C. Chaudhuri (1897–1999), a writer of non-fiction, is best known for his *The Autobiography of an Unknown Indian* (1951), in which he relates his life experiences and influences. P. Lal (1929–2010), a poet, translator, publisher, and essayist, founded a press in the 1950s for Indian English writing, *Writers Workshop*. Ram Nath Kak (1917–1993), a Kashmiri veterinarian, wrote his autobiography *Autumn Leaves*, which is one of the most vivid portraits of life in 20<sup>th</sup>-century Kashmir and has become a sort of classic.

The roots of Indian literature in English could be traced back to the British and European attempts to understand and interpret India. An objective assessment tells us that Sanskrit may or may not have been an Indian language. India has assimilated so many languages and cultures that it is difficult to call them an alien. Sanskrit, Urdu, and English have not been natively contextualized, but they have also become part of the fabric of Indian reality,

social and metaphysical consciousness. Language is not only the collection of words to write and speak, but it is related to effective communication.

In Western Europe prior to the 18<sup>th</sup> century, literature denoted all books and writing. A more restricted sense of the term emerged during the Romantic period, in which it began to demarcate “imaginative” writing. Contemporary debates over what constitutes literature can be seen as returning to older, more inclusive notions; cultural studies, for instance, take as its subject of analysis both popular and minority genres, in addition to canonical works.

In Indian literature, oral literature in the vernacular language of India is of great antiquity, but it was not until about the 16<sup>th</sup> century. Chief factors in this development were the intellectual and literary predominance of Sanskrit until then and the emergence of the Hindu pietistic movement that sought to reach the people in their spoken language. Among the Muslims, classical Persian poetry was the fountainhead of a later growth in the Urdu literature produced for the Mughal court, and elaborate Urdu verse on set themes was produced in abundance.

The term Indian literature is used here to refer to literature produced across the Indian Subcontinent prior to the creation of the Republic of India in 1947 and within the Republic of India after 1947. In the early 19<sup>th</sup> century, with the establishment of vernacular schools and the importance of printing presses, a great impetus was given to popular prose with Bengali writers perhaps taking the lead. English literature was eagerly studied and to some extent assimilated to classical Indian modes and themes.

A major name among Indian English writers, Mulk Raj Anand was a touch bear of the 20th century progressive writer. He had drafted the first manifesto of the literary association. Along with Raja Rao, R.K. Narayan, and Ahmed Ail, Annand was considered one of the pioneers of Indian writing in English.

The novel is a living and evolving literary genre and under the skill of the artist, it attains hope, idea, and expression though it bears the stamp or universality. It is a means of expression for the writer and it is ultimately born of the concern of the author towards the characters. The novelist is a man and an artist and hence what he writes can comprehend all that comprises man's life and project all the graces and freedom of art. Then there was a quick succession of Indian novels in English.

The novel is one of the many possible prose narrative forms. It shares with other narratives, like the epic and the romance, two basic characteristics: a story and a story-teller. The epic tells a traditional story and is a combination of myth, history, and fiction. Its heroes are gods and goddesses and extraordinary men and women. The romance also tells stories of larger-than-life characters. It stresses an adventure and often involves a search for an ideal or the quest of an enemy. In symbolic form, the events seem to project the primitive wishes, hopes, and fear of the human mind and are, therefore, similar to the resources of dream seam, myth, and rituals. Although this is true in some novels as well, what differentiates the novel from the romance is its realistic treatment of life and manners. In broad terms, a novel can thus be defined as a piece of prose fiction that dramatizes life with the help of characters and situations. It also

portrays some characteristics of human experience and generates real-life impressions.

In addition to providing entertainment and escapism, novels can also offer readers insights into different cultures, historical periods, and human experiences. They can also address important social and political issues and challenge readers' beliefs and assumptions. Many novels have become influential cultural touchstones, inspiring adaptations in film, television, and other media, as well as influencing other authors and artists. Overall, the novel remains one of the most popular and enduring forms of storytelling and creative expression.

Novels have been an important form of literature for centuries, and they continue to be popular today. They provide a window into different cultures, eras, and perspectives, allowing readers to experience new worlds and understand the human condition in a deeper way. Novels also offer a form of escapism, allowing readers to immerse themselves in a different reality and temporarily forget their own problems.

In recent years, the rise of e-books and audiobooks has made novels more accessible than ever before, enabling readers to access an almost unlimited selection of titles from anywhere in the world. Despite these changes, the novel remains a powerful form of storytelling that has the ability to captivate, inspire, and challenge readers of all ages and backgrounds. One of the unique features of a novel is its ability to transport readers into another world or time period. Through vivid descriptions of settings and characters, readers can immerse themselves in the story and feel like they are experiencing it firsthand. Novels

also have the ability to capture the complexities of human nature, delving into the depths of emotions and motivations that drive people's actions.

A host of novels that followed immediately have no more than an antiquarian or historical interest. In Rabindranath Tagore's period, it spoke on bridging the East and West. During the 20<sup>th</sup> century a few novelists, who were imbued by the spirit of the age made some realistic approaches to some of the social or political of the time.

The Indo-Anglian has passed through three main phases. The first one is the phase of historical novels. This phase was a short-lived phase. The second was the phase of the socially and politically conscious novel. It was the phase of social realism. The third is in the phase of the psychological novel with a concern for the private. Some of the 20<sup>th</sup>-century Indian novelists are R.K. Narayan, Chitra Banerjee Divakaruni, Paul Stott, John Irving, E.M. Forster, Amitav Ghosh, Vikram Seth, Rabindranath Tagore, Salman Rushdie, Arundhati Roy, Jhumpa Lahiri, Rohinton Mistry. Novels of social reality, also known as social problem novels or realist fiction, originated in the 18th century but gained a popular following in the 19th century with the rise of the Victorian Era and in many ways was a reaction to industrialization, social, political, and economic issues and movements. In the 1830s the social novel saw a resurgence as an emphasis on widespread reforms of government and society emerged, and acted as a literary means of protest and awareness of abuses of government, industry, and other repercussions suffered by those who did not profit from England's economic prosperity.

The sensationalized accounts and stories of the working-class poor were directed toward middle-class audiences to help incite sympathy and action towards pushing for legal and moral changes, as with the Reform Act of 1832, and crystallized different issues in periodicals and novels for a growing literate population. Different sub-genres of the social novel included the industrial novel that focused on the country's working-class rural and urban poor and also the later 'Condition of England' novel that was geared toward education, suffrage, and other social movements. Deplorable conditions in factories and mines, the plight of child labor and endangered women, and the constant threat of rising criminality and [epidemics] due to overcrowding and poor sanitation were all laced into the storyline lines of these novels.

On a moral level, the social novel became the medium for authors who either took in common experiences of a marginalized group or those in the midst of dire circumstances and composed sensationalized stories for members of the middle and upper classes of Victorian society. Many of the different novels held a moral or supernatural element that linked reform to Christianity and played on the perception that the middle class was more economically sound but also more devoted to their religiosity, therefore more prone to assist the lower classes before the aristocracy.

Fiction is the classification of any story, or element of a story, derived from imagination and not based strictly on history or fact. It can be expressed in a variety of formats but most commonly it refers to the narrative forms of literature, including the novel, novella, short story, and play. It constitutes an act of creative invention so that faithfulness to reality is not typically assumed, in other words, fiction is not expected to present only characters who are actual

people or descriptions that are factually true. The context of fiction generally open to interpretation, Fiction is a classification or category, rather than a specific mode or genre, unless used in a narrower sense as synonym for a particular literary fiction form.

One of the most important aspects of fiction is its ability to create a powerful emotional connection between the reader and the characters in the story. Through vivid descriptions and engaging dialogue, the reader is able to fully immerse themselves in the story and become invested in the characters' lives and experiences. This emotional connection is transformative, allowing the reader to gain new insights and perspectives on the world around them. While fiction is often seen as a form of entertainment, it can also be a vehicle for exploring important societal issues. Many great works of fiction tackle topics such as racism, sexism, poverty, and injustice, and can inspire readers to take action to make the world a better place.

Fiction can also be a powerful tool for exploring complex themes and issues. By creating fictional worlds and characters, writers can explore important social and political issues in a way that is both compelling and accessible to a wide range of readers. From dystopian societies to historical dramas, fiction allows us to grapple with the big questions of our time and gain a deeper understanding of the world around us. Another key element of fiction is character development. The best works of fiction create fully realized characters that readers can empathize with, relate to, and care about. Whether the characters are heroes, villains, or somewhere in between, they drive the story forward and give readers a reason to keep turning the pages.

Ultimately, fiction is a form of art that allows us to explore the human experience in all its complexity and richness. It can be a source of inspiration, comfort, and entertainment, but it can also challenge us to think deeply about ourselves and our place in the world. Whether we are reading for pleasure or for personal growth, fiction has the power to enrich our lives and expand our horizons. Moreover, fiction has the power to create empathy and understanding among readers. By immersing readers in the lives and experiences of fictional characters, it can help them develop a deeper appreciation for the struggles and triumphs of others. This is why many works of fiction are often used in classrooms to teach empathy and critical thinking.

Non-fiction writing can take on many forms, from personal essays to investigative journalism to instructional manuals. Some nonfiction writers use narrative techniques to create a compelling story, while others focus on presenting information in a straightforward, factual manner. Regardless of the style or approach, the key is to present accurate and reliable information to the reader.

Non-fiction can cover a vast range of subjects, from science and technology to history and politics to self-help and spirituality. It can help readers gain a deeper understanding of a particular topic, learn new skills or techniques, or explore different perspectives on important issues. Nonfiction can also serve as a valuable tool for research, providing researchers with a wealth of information to draw upon and analyze. One of the essential qualities of nonfiction is its commitment to factual accuracy. Unlike fiction, nonfiction writing must be based on real-world events and information, and any claims or arguments made must be supported by reliable evidence. Nonfiction writers

must also be careful to avoid bias and maintain objectivity in their writing, presenting all sides of an issue and allowing readers to form their own opinions.

R.K.Narayan was born on 10<sup>th</sup> October 1906, British India. He was a writer. His works are *Swami And Friends*, *The English Teacher*, *The Financial Expert*, *The Painter Of Signs*, *A Tiger For Malgudi*. He was died on 13<sup>th</sup> may 2001, India. Chitra Banerjee Divakaruni was born on 29 July 1956, Kolkata. She was an Indian American author. Her works are *Arranged marriage*, *The Mistress of Spices*, *Sister of My Heart*, *Queen of Dreams*, and *The Lives of Strangers*.

Amitav Ghosh was born on 11 July, 1956, Kolkata, west Bengal, India. He was the famous writer. His works are *The Glass Palace*, *Sea Of Poppies*, *River Of Smoke*, *The Hungry Tide*. The next writer Vikram Seth was born on 20<sup>th</sup> June 1952, Kolkata, west Bengal, India. He was an novelist, and also a poet. His works are *The Suitable Boy*, *The Golden Gate*, *An Equal Music*.

Vikram Seth is an Indian novelist, poet, and travel writer, born on June 20, 1952, in Kolkata, India. He spent his early childhood in different cities in India before moving to England for his education. He was educated at exclusive schools in India and England and later attended Oxford University, where he received his bachelor's degree in philosophy, politics, and economics. His works are *The Golden Gate*, *An Equal Music*, *Two Lives*, and *All you who sleep To Night*.

Arundhati Roy is an Indian author, political activist, and essayist. She was born on November 24, 1961, in Shillong, Meghalaya, India. Roy was raised in Kerala and studied architecture in Delhi before becoming a writer. Her works

are *The God of Small Things*, *The Ministry of Utmost Happiness*" *Three Essays*, *The End of Imagination*, *walking with the Comrades*, *Things That Can and Cannot Be Said*.

Jhumpa Lahiri is an Indian-American author known for her novels, short stories, and essays. She was born on July 11, 1967, in London, England, to Bengali parents who were then residing in the UK. When Lahiri was two years old, her family moved to the United States and settled in Rhode Island, where she grew up. Her works are *Interpreter of Maladies*, *The Namesake*, *Unaccustomed Earth*, *In Other Words*, *The Lowland*, *Calcutta*.

Kiran Desai is an Indian author who was born on September 3, 1971, in New Delhi, India. She is the daughter of Anita Desai, a well-known novelist and the recipient of many literary awards. Desai spent her childhood in Delhi and later moved to Mumbai with her family. She attended school in Mumbai and then went on to study in the United States. She received her bachelor's degree from Delhi University and her Master of Fine Arts degree from Columbia University. Her works are *Hullabaloo in the Guava Orchard*, *The Inheritance of Loss*.

Mulk Raj Anand [born December 12, 1905, in Peshawar, India (now in Pakistan) Lal Chand was a coppersmith and his mother's name is Ishular Kaur. He is a prominent Indian author of novels, short stories, and critical essays in English, who is known for his realistic and sympathetic portrayal of the poor in India. He is considered as the founder of the English language Indian novel.

Anand graduated with honors in 1924 from Punjab University in Lahore and Pursued additional studies at the University of Cambridge and at University College in London. He did his Ph.D. in philosophy in 1929 with a dissertation on Bertrand Russell and the English empiricists. Anand married the English actress and communist Kathleen Van Gilder in 1938; they had a daughter, Susheila, Later they were divorced in 1948.

He came into the field of literary writing after facing a family tragedy related to the rigidity of Indian's caste system. In his debut written essay, he respond to an aunt's suicide after her family had excommunicated her for having a meal with a Muslim woman.

He started his writing career in England by writing some short reviews in TS. Eliot's magazine, 'Criterion'. During the 1930s and 40s, he actively took part in politics and gave many speeches at the meeting of the Indian league. In 1935, his first novel *Untouchable* was published which expose the dark side of Indian's untouchable caste system. The novel was beautifully written by using Hindi and Punjabi idioms in English. This experiment captured the vernacular inventiveness and gave Mr. Anand, the reputation of Indian's Charles Dickens.

Mulk Raj Anand was a prominent writer of the social realism movement in Indian literature. Social realism is a literary genre that focuses on portraying the struggles and hardships of the working-class and the poor. Anand's writing was deeply rooted in this genre, and he used it as a powerful tool to expose the inequalities and injustices prevalent in Indian society during the British colonial rule.

Anand's novels and short stories were known for their vivid portrayal of the lives of the downtrodden, the marginalized, and the oppressed. He depicted the harsh realities of poverty, discrimination, and exploitation with great sensitivity and compassion. Through his works, Anand sought to create awareness among his readers about the plight of the underprivileged and to evoke a sense of empathy and solidarity towards them.

One of Anand's most significant contributions to Indian literature was his use of vernacular language and dialects in his writing. He believed that using the language of the masses was crucial to making his works accessible to a wider audience and to capturing the authentic voices of the people he was writing about. This approach not only made his writing more inclusive but also gave a voice to those who were often silenced or marginalized in mainstream literature.

He was a pioneer of the social realism movement in Indian literature. His writing highlighted the struggles and hardships of the working-class and the poor and exposed the inequalities and injustices prevalent in Indian society. His use of vernacular language and dialects made his writing more inclusive and authentic, and his works continue to be relevant and influential in shaping our understanding of the social realities of India.

In the same year, he founded the Progressive Writers' Association along with other two writers Sajjad Zaheer and Ahmed Ali. In 1937, he joined the International Brigade in the Spanish Civil War. During this period, he wrote numerous essays and articles on various political issues. From 1939 to 1942, he gave his time to the politics of London Country Council Adult Education

Schools and the Workers' Education Association. During the 1930s and 40s , he gave his time to the politics of London and India. He was an active member of the Indian National Congress as well as the British Labor Party.

During World War II, Mulk Raj Ji worked as a scriptwriter and broadcaster also in the film division of BBC London. In 1946, he launched the magazine about fine arts named 'Marg' which was mainly funded by JRD Tata and later got financial support from tata Group.

In 1947, Anand came back to India. From 1948 to 1966, he spent his time teaching at various universities. In the 1960s, he served as a professor of Literature and Fine Arts at the University of Punjab. From 1965 to 1970, Mr. Anand served as the fine art chairman at Lalit Kala Akademi. In 1970, he also became the president of Lokayata Trust after which he created a community and cultural center in Hauz khas village, Delhi. In the same year ,he joined the International progress organization working on the issues related to cultural self-awareness among countries.

While in Europe, he became politically active in India's struggle for independence and shortly thereafter wrote a series of diverse books on aspects of South Asian culture, including *Persian Painting* (1930), *Curries and Other Indian Dishes* (1932), *The Hindu View of art* (1983), *The Indian Theatre* (1950), and *Seven Little Known Birds of the Inner Eye* (1978). He was a prolific writer, and first gained wide recognition for his novel *Untouchable* (1935) and *Coolie* (1936), both examining the problems of poverty in Indian society. In 1945, He returned to Bombay to campaign for national reforms. Among his

other major works are the *village* (1939), *The Sword and The Sickle* (1942), and *The Big Heart* (1980)

In 1950 he married Shirin vajifdar, a Parsi classical dancer from Bombay 1950. He received the International Peace Prize in (1953), Padma Bhushan in (1968), and Sakishima Academy Award in (1971). He died of pneumonia in Pune on 28 September 2004 at the age of 98.

Anand's characters are reflections of real-life observations. His early novels like *Untouchable* and *Coolie* in which he started the new trend of realism and social protest in Ingo-Anglian fiction. Over the years he became an enthusiastic champion of the oppressed and the exploited themes. In *Untouchable*, he expresses the callous attitude and cruelty of the caste Hindus and the mistreatment and injustice done to the Untouchable.

A transcript of life is reproduced with photographic accuracy and minute details. *Untouchable* is a realistic presentation of the evil of untouchable as practiced by caste Hindus. *Coolie* is also a slice from actual life without any change in the facts of life. Anand's fiction presents a variety of realism: classical realism in *untouchable* and nationalistic realism in *coolie*.

A writer who is a naturalist as Anand is, bound to depict the sadder and unpleasant side of life. Munoo's tragedy is described throughout *coolie* with stark realism. Realism in all its varied aspects is the most prominent feature of Mulk Raj Anand as a novelist. Mulk Raj Anand's second and third novels *Coolie and Two Leaves and a Bud* are directed mainly toward the evils of the class system. These novels show that class is a greater evil than the caste system. The tragedy of Munoo in *Coolie* and the exploitation of Ganga and the

ill-treatment of his beautiful daughter, Leila in *Two Leaves and a Bud*, present this truth.

Major themes of Mulk Raj Anand's novels talk about poverty, hunger, Starvation, exploitation, degradation, poverty-stricken people, downtrodden and oppressed People, social evils, and inhuman cruelty. *Untouchable* is Anand's first novel, it was published in 1935. It is a great artistic achievement. It narrates a day in the life of Bakha, a sweeper, the son of Lakha. He is unlike traditional all-sweepers and struggles hard to lead a better life. He goes to clean the three rows of public latrines situated in the outcaste of the colony. He has a sister named Sohini, Panditkalinath, in charge of the temple, and asks her to come and weep the country yard of his house in the temple. Bakha goes to the city to clean the streets on behalf of his father. There, he touches a caste Hindu. This starts a series of abuses, humiliation, and indignity.

Later, he learns that Panditkalinath wanted to abuse his sister Sohini and when she protested, he hypocritically cried about pollution. All this angers him and poisons all that happens later on such occasions as the hockey match, the country walks, and the wedding of a washer-woman's girl whom Bakha liked. The novel thus depicts unsociability as a social evil. Panditkalinath represents Anand's view that the so-called men of religion in India are just a set of wicked people. These people are responsible for perpetuating the poisonous caste system in India. They are lustful and hypocritical. Iqbal natarashar, the poet, is an important character in the *untouchable* from the point of philosophy and message. Coolie is a heartening saga of human suffering. Munoo's travails and tribulations are sharp pointers to man's sadistic pleasure in torturing child

domestics. Munoo represents numberless children whose childhood is lost in endless physical labor. Love, care, and fund are strange words for them. Mulk raj Anand takes up the theme of human suffering again and again.

In *Coolie*, Anand brings to light the picture of poverty which is even in all places in rural villages, in semi-urban towns, and in metropolitan cities. His aim is to bring home to the readers, the living conditions of the rich and at the same time to suggest the true comradeship of man. Munoo, a poor orphan boy is the central character in coolie. He experienced life in four different stages, as a servant of a woman in Simla. In all these stages he experienced a prolonged struggle with different types of exploiters in different forms and in different places but his position remains unchanged.

Through this character, Anand realistically portrays the helpless conditions of poor people. All other characters in the novel are evaluated in accordance with Munoo's relations to them. Daya Ram, the uncle of Munoo, is a melodramatic figure of evils, cruelty, and wickedness. Though he is a servant, he feels himself to be superior to other fellow-being. Daya Ram regards Munoo as a burden. When Munoo comes to him for seeking sympathy, he has done, and instead, beats him mercilessly. There is no trace of goodness in his behavior. He is devoid of sympathy, pity, or kindness of any kind. It is heartlessness that completes Munoo to run away from Sham Nagar. Mr. W.P. England is an extremely honest Englishman who comes to India. Munoo experienced mental suffering in the hand of the exploiters like Ganpat, and Daya Ram.

Prabhadayal is a simple, straight- forward and gentle character. He came from the hills as a coolie, and because of his hard work. He was cheated by his

partner Ganpat, a wicked person, which made Prabhadayal and his wife leave for the hills from where they came.

Mrs. Mainwaring is a woman of misery and good hearted. It is a motor accident which brings Munoo in touch with her. She takes care of Munoo and she employed him as her page-cum-rickshaw puller. Though a rickshaw pulling in Simla drives Munoo to an untimely death, his life in the man-warring household is paradoxically much more comfortable than his sojourn in Bombay. through these characters, Mulk Raj Anand has realistically portrayed the wretched plight of the teeming millions of India, who are exploited at all levels. They are made to work hard, hardly get two square meals a day, grow sick, and die prematurely.

*Untouchable* begins with a scene of public latrines, scenes of dirty bazaars, lanes, alleys, of gutters in which the flow of dirty water is obstructed by solid filth, and of children easing themselves in front of their houses. Then, in another sense, Kalinath the temple priest attempts to rape Sohini, “he has a dirty face on which the flies congregated in abundance to taste of the sweet delights of the saliva on the corners of his lips”. All this is disgusting, no doubt, but it is a part of life, and so, Anand does not hesitate to introduce it in his novels, Anand’s main aim is to expose the hypocrisy of the caste and to inflame the reader’s sympathy for the underdogs. A transcript of life is reproduced with photographic accuracy and minute details.

Anand’s determination to rid Indian society of the evils of caste and class conflict led him to write *Untouchable* the age-old injustice met out by the traditional Hindu society upon certain people with its domination on the pretext

of some incongruous ideologies. In *Untouchable*, Anand is on sure around as he is denouncing an aspect of traditional Hindu society that deserves absolute condemnation. The central theme of the novel *Coolie* is the tragic denial to a simple, landless peasant of the fundamental right to happiness.

Munoo, the character introduced by Mulk raj Anand in *Coolie* is an effective instance of being a victim of exploitation. *Coolie* has an epic sweep if not epic significance. The four tragic episodes which make up Munoo's tragic life as a servant in a bank clerk's household, a worker in a pickle factory in a feudal city a factory worker in an industry in Bombay, and lastly a servant of a woman in Simla presents a sequence of events suggestive of the object condition of a helpless, illiterate Indian. His very journey across the country affording a vivid panoramic view of the variegated facts of India is not a journey of self-discovery or self-definition but towards a kind of tragic death.

The fiction of Anand is largely realistic, social realism is a dominant strain of his novels. They express his philosophy of realism and naturalism. They also express his dream. Thus three things realism, naturalism, and social realism that swept over Indian literature in the nineteen twenties and nineteen thirties was Mulk Raj Anand. As befits the aspiration of a social realist. He chose the novel as his medium, and it was the novel that was to remain the dominant form of literature for Indo-Anglian writers up to the present time. Anand's early and best novels are deliberate attempts to expose the distress of the lower caste and classes of India.

The aim of the thesis is to explore the Theme of Caste and Class Distinction in Mulk Raj Anand's novel *Untouchable*, *The Coolie*. The Oxford

English Dictionary Third edition characterizes the word, “Caste” as the hereditary classes into which society in India has long been divided in India (272). Webster’s Student Dictionary 1996 Edition characterizes it as the system of dividing society into castes (110).

.The project is divided into 3 chapters. The first chapter deals with the introduction, and the second and third chapter deals with the theme of the suffering of the protagonists Bhaka and Munoo from Untouchable and coolie.

## **CHAPTER 2**

### **CASTE SYSTEM IN UNTOUCHABLE**

## Chapter II

### Caste System in Untouchable

This novel was written in 1935. The novel depicts a day in the life of Bakha, a sweeper-boy, and brings out the impact of the various events on him, by giving us his 'Stream of Consciousness', in the manner of James Joyce and Virginia Woolf. Bakha is the eighteen-year-old son of Jamadar, Lakha. He begins the day by cleaning the latrines. Then he spends some time with his father and sister. After a cup of tea and a poor meal, he sets off to clean the streets and the temple and meets with utter humiliation in both places. He meets the same fate when he goes to collect food for the family. The afternoon is the better half of the day when he succeeds in extracting a promise from Babu's son to teach him the alphabet every afternoon.

He is affectionately treated by Havildar Charat Singh and gifted with a hockey stick. The hockey match ends up with a fight and a child is hurt. Bakha's kind move to help the child is mistaken and he meets with abuse. Later, he attends the wedding of his friend's sister, enjoys some sweets, walks off alone, and meets Col. Hutchinson who tries to persuade him to accept Christianity; Co-incidentally, Gandhiji visits the town that day and Bakha listens to his speech which instills him with the hope of a better future for the sweepers, and with this hope in his mind, he returns to his miserable life.

According to the Varna system, the Shudras belong to the lowest caste. Yet, as Bakha realizes in the novel, among the low castes too, there is further stratification. The birth of the man in a particular caste and his profession are associated with each other. The Priest must be a Brahmin by birth and the Sweeper must be a sweeper by birth. Bakha's sweeper caste never allows him to do any other work but clean the latrine and sweep the roads. There are degrees of castes among the outcastes. The untouchables have their social hierarchy. They have their degree of caste.

Gulabo, the washer-woman thinks herself superior to every other outcaste because her caste is in a high place in the hierarchy of the castes among the low castes. Gulabo is very proud that she has a lover who is an upper-caste Hindu. Ram Charan is the washerwoman Gulabo's son. He tells Bakha that he is a Hindu. Bakha can't claim that he is a Hindu. At the time of the marriage of Ram Charan's sister, he brings sweet sugar plums for his friends. Bakha requests him to throw one of them at him. Ram and Chota both are surprised by his words. Ram Charan is considered a higher caste among them because he is a washerman. Chota is the leather worker's son who stands next in the caste hierarchy, and Bakha belongs to the third and lowest category.

Though they had banished all thought of distinction, except when the snobbery of caste feeling supplied the basis for putting on airs for a joke. Gulabo always scolds her son for playing with lower-caste children. However, Chota and Bakha ignore her suggestions. They eat together, if

not of things in the preparation of which water has been used, at least dry things, this being in imitation of the line drawn by the Hindus between themselves and the Mohammedans and Christians. Sweets they have often shared and they have handled soda-water bottles anyhow, at all the formal hockey matches they played with the boys' teams of the various regiments in the Bulashah Brigade many children gathered to play a match. It is customary in society to call children by their father's profession such as armorer's son, tailor master's son, bandmaster's son, etc. At the match, Chota told Bakha, Bakha agrees because he knows the orthodox Hindu boys will not like to play with lower castes. They have a fear of being polluted by the untouchable, or rather being reprimanded by their parents.

Bakha realizes that he is on the lowest rung of the social ladder. These sweepers were looked down upon to such an extent that they were referred to as 'outcastes'. This means that they were not even considered part of the social system; they were separated from it, thrown out of it, and hence, they were 'outcastes'. Since they were involved in doing dirty menial jobs, society shirks from them and avoids them. Hence, they became 'untouchables'. Untouchability may have arisen out of the issue of hygiene; however, the Brahmins and upper-caste Hindus began to look upon it as a sin. As untouchables, there were many restrictions upon them.

They cannot live among other citizens. They have their separate colony on the outskirts of the village and town. The ugliness, congestion,

filthy air, and darkness are the Common Features of the outcaste colony. The colony of the outcastes means a dumping ground of the Village. The scavengers, the leather workers, the washermen, the barbers, the water carriers, The Grass cutters, and other outcastes must live away from the village. The place is a Representation of misery and poverty. Altogether the ramparts of humans and animals refuse. That lay on the outskirts of the little colony, and the ugliness, the squalor, and the misery which Lay within it made it an 'uncongenial' place to live in.

Air, water, food, shelter, and education are basic needs of man but the outcastes never get water and food. Water is a life-giving element that is Mother Earth's natural boon to every living creature. Untouchables had to line up at a well for hours until some upper caste came for water and had the time and kindness to pour a bucketful into an outcaste's pitcher. Food is thrown from a distance.

Bakha's house is a small thatched room, representative of all untouchables. There was no provision for lights in the sweepers' street. Bakha's home is a sweeper's home. The broom, the brush, and the basket are in one corner. A can, a jug, and some clay utensils are near the fire pot. Water is scarce and on account of their profession and the filthy surroundings in which they are forced to live, they need more than a pitcher of water but cannot get it, they just do without. Sanitation, cleanliness, and hygiene have lost their meaning for them. The outcastes

were forced to live in this situation because of the twice-born people's social rule.

The sweepers always carried a basket and a broom to sweep the roads and collect dirt. They have become the symbols of an outcast like the white cane of blind men. The series of different scenes from the morning of the day are the best examples of social barriers for untouchable castes. Bakha, the protagonist of the untouchable caste makes us conscious of the duplicity of Hindu traditions and customs. His routine of a day presents the wretched life of the sweepers.

Early in the morning, the half-naked brown-skinned Hindus use the latrines. Some of those who have already visited the latrines can be seen scrubbing their little brass jugs with the clay on the side of the brook, rubbing their hands with a little soft earth; washing their feet, and their faces; chewing little twigs bitten into the shape of brushes; rinsing their mouths, gargling and spitting noisily into the stream; douching their noses and blowing them furiously. He also does not like the indecent behavior of a mohammadhen ritually purifying himself. The whole morning he spends cleaning the rows of latrines and barracks of soldiers.

Bakha does not like the ways of the outcastes; perhaps, he thinks that their foul ways were responsible for their fate. Bakha is different. He is unlike his younger brother Rakha who is a typical son of an outcaste. Rakha is a representative of the outcast children. He is a true child of the

outcaste colony, where there are no drains, lights, and water. People live among the latrines of the townsmen, and in the stink of their dung scattered about everywhere. Rakha has wallowed in its mire, bathed in its marshes, plays among its rubbish heaps. His listless, lazy, lousy manner was a result of the surroundings.

Bakha does not like to do ugly work, he likes to imitate the Sahib, he wants to learn, to speak Babu's language. The outcast children cannot go to school because the parents of the caste-Hindus are frightened by the touch of the outcaste which will contaminate their children. The teachers do not touch the book used by the outcaste. Bakha learns the truth from the age of six that he is a sweeper's boy and he must clean the lavatory. Like his uncle, he demolished his dream to be a babu, a sahib. Bakha requests Babu's son to teach him the alphabet and offers him fees for it but he fears that his mother is a pious Hindu lady; she'll never bear the 'touch' of the untouchable or the slight contact of the outcastes.

Bakha has a passion for the good, fashionable clothes of 'superior' people. But a sweeper should be 'unclean and uncouth' is a general expectation because they do the dirty work. Bakha is an exception who dreams to be a sahib', 'a babu.' The age-old slavery never allows him to compare himself with his superiors. He inherited his weakness, inferior position, and leanness from his forefathers. Bakha is not allowed to learn, he is not allowed to do any other work but cleaning the latrines and sweeping the roads. Bakha's job is dirty but he remains comparatively

clean. His neat, tidy, and healthy appearance made the twice-born high-caste Hindus jealous.

Little did he think how much dirt would pile on earth if the sweeper caste were wiped off! This incident set Bakha thinking philosophically about why he was constantly abused and why his father was abused. He and his forefathers worked as sweepers, they cleaned the dirt. Therefore the high castes didn't touch them. The Muhammadan and the English Sahibs touch him but his touch is avoided by the caste Hindus. Bakha's self realization is,

Bakha observes that the caste Hindus touch a cow to show their respect and gratitude. The animals have status but they do not. He observes the contradiction of manners – the Hindus call the cow 'mother' but never feed her enough. They offer the remains of food and sprinkle the urine of the cow to purify the house if defiled by the untouchable.

Bakha as an outcaste can't understand the reason for his inferior position. The untouchable must clean the courtyard of the temple but he has no permission to climb the steps of the temple. He must clean the dirt of the caste Hindus but his shadow or touch is strictly avoided. The untouchables are socially isolated and they are economically dependent on the upper castes. Their touch is polluting and their nearness is sufficient to defile a high-caste Hindu. They are debarred from using all public places, roads, vehicles, schools, hotels, and shops. The religious

disabilities debarred them from Hindu temples and places of worship though they are Hindu. The untouchable must clean the courtyard of the temple but he has no permission to climb the steps of the temple.

Bakha's next destination is the temple. The very structure of the temple, the banyan tree outside, and the several-headed Gods and Goddesses had always struck him with awe. As he stood in the courtyard that he was supposed to clean, he was possessed by a strong desire to enter the temple and see what was there. Once again, his courage failed him. What held him back was the knowledge that an untouchable in a temple was past purification. Human beings believe that God has created the human race but the man-made abodes of God on earth are considered too holy to be entered by untouchables. Gradually, his desire to enter the temple became so acute that he climbed up the first two steps with a sense of determination. But he did not go beyond that.

He retreated, thought, and then once again he was gripped by the desire and finally, made it to the top of the stairs. He dared to climb all 15 steps to get a glimpse of the temple inside. While he was watching the temple scene, fascinated, unfortunately, and as it was bound to happen, the temple priest noticed him and once again that day, Bakha became a butt of humiliation. Once again he was paralyzed with an unknown fear for no apparent fault or sin. He was ordered to step off the staircase. While the priest and the other Brahmins argued about the extent of pollution, Bakha met Sohoni at the temple gate. She informed him that

the priest had made foul suggestions to her while she was cleaning the latrines in his house at the back. When she screamed, he treacherously started shouting

Pt. Kali Nath's misbehavior with Sohini and his shameless accusation that she made physical contact with him and defiled him is a typical illustration of the general hypocritical behavior of the white-washed guardians of religion. It also shows that lust knows no untouchability. Bakha clenched his fists at the indecent and hypocritical behavior of the priest but controlled himself, thankful that his sister was not violated. The wild, strong, powerful, high-thinking Bakha was tamed by the pressure of social conventions.

He advised his sister to go home and went on to beg for food for his family. He stood at doorsteps and shouted customarily, He was not heeded for a long time. He succumbed to sleep on a doorstep. Awakened by the voice of a sadhu who also came begging for food, he noticed the different treatment given to his lot. The sadhu was treated with respect and immediately offered food while Bakha was kicked off the steps for polluting them. Bakha had to pick up a pancake that was thrown at him.

During lunch at home, Bakha narrated his experiences to his father. Lakha was already tempered by his own experiences and he could understand the seething anger of his young son. He did his best to soothe and console Bakha. Lakha is not justifying the injustice and oppressive

behavior of caste-Hindus. He has accepted caste hierarchy as a part of life. There is no bitterness in his mind against it. It represents the impact of religion on everyone's life. Lakha remembers how the Hakim helped him to save Bakha from severe illness, Lakha was abused that he defiled the dispensary and polluted the place and people. But Hakim came personally to treat the child.

The afternoon begins with a hockey match. An unpleasant experience awaited Bakha that day. The hockey-match results in a free fight in which a little boy is injured and bleeds. Bakha carries the child in his arms, but the child's mother, instead of thanking Bakha rebukes him for having polluted her child:

“Oh, you eater of your masters! What have you done? .... Give me my child! You have defiled the house, besides wounding my son!”<sup>18</sup>

(pg. 106)

Bakha has some good experiences during the day. A little good fortune came his way from time to time. Pleasant and unpleasant experiences follow each other throughout the novel. It created confusion and conflict in the mind of Bakha.

After his morning duties, he meets Havildar Charat Singh who promises to give him a Hockey stick that afternoon. He also wonders how the children of upper castes do not mind touching him while they play hockey together. He knows that they would not even mind having him at

school with them. But the doors of education were closed for the outcastes. Even the masters refused to teach the outcasts. Bakha often has an impulse to study on his own, but he cannot proceed beyond the alphabet. He succeeds in extracting a promise from a fifth-standard boy to teach him every afternoon Bakha is also ready to pay the boy for it. The Hindus looked upon the Muhammedans also as outcastes.

Surprised when the Mussalman barber allows him to light his cigarette by himself, Burning coal. Bakha is treated well and offered a cup of tea by Charat Singh. The cook also permits him to carry out an errand for Charat Singh by entering the kitchen. Bakha has burning questions in his mind would his destiny and that of the other outcastes never change? A few incidents during the day raise his hopes.

Bakha learns from the British people that they can live with respect. They can learn, they can earn and make themselves babus. Bakha can revolt against the traditions. There is a hope to change from the old ossified order and the stagnating conventions of life. He may be a pioneer in his way, although he has never imagined the change. The missionary Colonel Hutchinson is interested in converting the outcastes. He sings the prayers and talks about Yessuh Messiah. The missionary man said that the rich and the poor, the Brahmins and Bhangis were the same. Bakha tries to imagine the gods like Rama, the God of Hindus, whom his father and forefathers worshipped.

But he has shown a little interest in Colonel's religion. Bakha finds the same hatred in the eyes of Colonel Hutchinson's wife he has seen in the eyes of the man he unconsciously touched in the street. Mary Hutchinson did not share her husband's views. The few words which she uttered carried a dread a hundred times more terrible than the fear inspired by the whole tirade of abuse by the touched man for Bakha. The social reference of this scene is related to the attitude of the Hindus and the missionaries who were interested only in spreading their religion.

The Mahatma, Mohandas Karam Chand Gandhi refers to the Bhangi and the Chamars 'Harijan'. The Congressmen have come to the outcastes' street and lectured about Harijans, saying they are no different from Hindus and their touch did not mean pollution, The Mahatma has come to remove untouchability. Bakha doesn't dare to rush with the crowd to see the Mahatma. He fears that he will touch someone and then there would be a scene. There is an inseparable barrier between himself and the crowd, the barrier of caste.

Bakha is amid a humanity that includes him in its folds and yet debars him from entering into a sentient, living, quivering contact with it. Because Bakha hopes Gandhi will unite them with society. Bakha heard that Gandhi was very keen on uplifting the Untouchables. Gandhi was fasting for the sake of the bhangis and chamars. Gandhiji appeals that the upper castes have trampled millions of human beings without feeling the slightest remorse for iniquity.

The question of the untouchables is moral and religious.

Untouchability is the greatest Blot On Hinduism, it is a sin. He wished to be born again not as a Brahmin, Kshatriya, Vaishya, or Shudra, but as an outcast, as an Untouchable. He further appealed public to open all public wells, temples, roads, schools, and sanatoriums to the Untouchables. The things of the old civilization must be destroyed to make room for those of the new.

Gandhiji's speech inspires Bakha. In his speech, he has given an example of a Brahmin lad who does a scavenger's work and reads the Gita. There is no relationship between birth and profession. Untouchables are cleaning Hindu society. They claim to be Hindus. They read the scriptures. They should cease to accept leavings from the plates of high-caste Hindus. They should receive grain only. Gandhiji's harsh attack on the caste Hindus and suggestions to untouchables appeal to the sensitive mind of Bakha. Bakha hopes that the machines will clean the dirt; then the sweepers can be free from the stigma of untouchability.

The chief focus of the author in this novel is to describe the miseries of the outcastes. However, it can be observed that in a society where the central motif of life is the caste system and the hierarchical arrangement according to caste, caste also decides class. The sweepers do the lowest menial work and are the lowest paid. This makes it impossible for them to rise higher in socioeconomic status. The Brahmins are higher

in class because they are higher in castes. Caste offers them privileges that are denied to the outcastes.

Education is the sole right of the upper castes. This enables them to carry on trade and professions that lead to better economic status. Naturally, they can earn money and improve their economy and consequently their social class. But the barriers are so strictly closed for the outcastes that they have no hope of changing their profession or improving their prospects. Anand wants to convey that despite having the will to learn, a dislike for the work, or a revolting attitude as in the case of Bakha, the outcastes are compelled to surrender themselves to the caste system, thus locking them up in a socio-economic class as well.

Anand is touched with pity at the deplorable plight of the untouchables. The main theme here Anand discusses Discrimination and Segregation. The untouchables are segregated and discriminated against by the rest of society. The colony does have several outcastes including washermen and leather workers but the scavengers hold the lowest rank in the hierarchy of castes. They deserve the least subjected to sub-human status. In some respects, animals are better than untouchables because they are large to use their surroundings without polluting them.

Anand is not quixotic about his principles and ideology. He is very pragmatic and realistic in his approach to the problem of untouchability. The theme of the novel is based on Social Realism in his childhood experiences.

Anand has firsthand experience of the untouchables and their surroundings. As a child, he used to play with the untouchable boys. Bakha, the hero's life is authentic. As E.M. Forster says,

*“Untouchable could only have been written by an Indian and an Indian who observed from the outside. No European, however, sympathetic, could have created the character of Bakha, because he would not have known enough about his troubles.*

The cruelty and tyranny perpetrated on Bakha were peculiar to the untouchables, although they shared the common hardship and indignity with other outcasts. Everybody detests them and loathes to accept anything from them or to give anything to them. The confectioner picks up the coin after washing it when Bakha exchanges it for some sweets. They wrap them in paper and throw them as a butcher throws a bone to a dog; they are not entitled to relish fresh and good food so they subsist on leavings of food and stale food, considered sumptuous enough for the untouchables. They are denied entrance to the temple even though they are Hindus. They believe that the untouchable could defile gods and goddesses and even the premises of the temple. This hypocrisy of Hindu tradition is well portrayed by Anand,

*“Get off the steps, scavenger! Off with you! You have defiled our temple! Now we will have to pay for the purificatory ceremony. Get down, get away, dog ...”*

Thousand years of slavery have left an irrevocable mark on the life and psyche of the untouchables. Weakness corrupts, and absolute weakness corrupts absolutely. Bakha, a scavenger boy is caught in a vicious circle from which there is no escape. Destined or subjected to clean dung and living in squalor, he

has to survive on food left over by the caste Hindus, and for water depends on the mercy of so-called patrons of Hindu tradition. Health and hygiene are useless words for them. A neat and clean life is still a distant dream for them. The fact that they are untouchables seems to be the only reason to perpetuate the ostracism and their sufferings merge with eternity.

The theme of Servility is based on both the characters Lakha and Rakha, who are dormant, idle, and lethargic. They sit idle and suffer but do not even dream of protesting against social injustice and exploitation. Bakha, who has a sense of self-esteem, has enough potential to protest against untouchability which has left him mortified but centuries of servility have paralyzed him and sucked away the zeal and vigor to retaliate. His senses are paralyzed when a caste Hindu says.

*“Keep to the side of the road, you low-caste vermin” Suddenly he hears someone shouting at him, “Why don’t you call, you swine...”*

It is the servility of the untouchable which encourage Pundit Kali Nath to molest Sohini. Sohini’s docile and servile temperament prompts her to yield to the libidinous and hypocritical priest. She is too innocent to detect the malicious intention of the priest.

Since Anand has an excellent grasp over the psychology of both the caste Hindus and the untouchables, his portrayal of their intercourse and relationship is impartial and equipoised. He does neither overstate nor exaggerate the injustice and cruelty perpetrated on the untouchable nor does deride and censure all caste Hindus for being callous and unscrupulous. His

caste Hindu characters are not all tyrant nor are all his untouchables praiseworthy and commendable. Pandit Kali Nath, a hypocritical character stands in full contrast to Havildar Charat Singh who is a generous caste Hindu and he has transcended himself beyond the limits of caste prejudices.

The East-West theme has been accomplished through the Bakha-Tommies, Bakha-Hutchinson, and Bakha-Iqbal-Bashir relationship. The alien characters specially Tommies cast a very deep influence on Bakha. Bakha accepts them as his ideal. He tries to copy them. While copying the Tommie he experiences a state of emancipation and self-dignity. Although Iqbal and Bashir do not cast any significant influence on Bakha Bakha likes them for their rational and radical thought. The most constructive aspect of Western influence is that it facilitated all-around change.

The primary theme of 'Untouchable' is thus the exploitation of the young adult. Bakha is a symbol of exploitation denied their fundamental right to grow into a respectable citizen of society. Bakha's life is condemned from the beginning to be a sweeper irrespective of his dream to transcend his miserable existence. E.M. Forster points this out in Preface to Untouchable. Boys of bacha, their age should be for attending school obliged to work for a living. He longs to go to school but Bakha knows that he cannot. His admiration for the school-going boys brings out this longing in him. If he has had a protected childhood, he would have gone to school and studied like other children. Bakha noticed the ardent, enthusiastic look that lit up the little one's face.

The anxiety of going to school! How beautiful it felt! How nice it must be to be able to read and write. Once Bakha had "wept and cried to be allowed to go to school" but he was told by his father that "schools were meant for the babus, and not for the bhangies; He had not understood the reason for that then. The reason is, the education would have made them revolt against injustice. The ignorance of the exploited is bliss for the exploiters.

Anand describes the significance of social existence, as has been suggested by Prof H.M. Williams, for example the problem of 'untouchability', the treatment of the latrine-cleaning class condemned to isolation and deprivation as handlers of excrement; he exposes this as a social evil and suggests its remedy." There are many occasions in the novel which reveal the stark and naked realities in society. One such occasion is when the untouchables are victimized, ravished and their morale shattered into pieces. The well incident in the novel poignantly describes how these ill-fated people are usurped by the so-called high-class touchable. Bakha's sister once goes to the village well for fetching water. She waits to be given a little water from the well, as she is not allowed, being untouchable, to touch anything there. Ultimately, the village priest does the needful and asks her to come to his house for cleaning. But, seeing nobody around, when she goes to the house, he tries to molest her. The priest tries to fish in the troubled waters. The cruelest thing is when people gather, the priest impudently indicts the innocent girl that she has defiled his religion. He returns home desperately and tells his father Lakha about his insult and Sohini's molestation by the pandit' he says; "They think we are mere dirt because we clean their dirt"; If we view the incident from a humanitarian perspective, we must say that might is right. The untouchables, being weak,

have no justice, we can see from the beginning of the novel that the lives of Bakha and his sister were struggling for financial, identity, and social, existence in the novel.

On a fateful day the story of Untouchable takes place Bakha has a series of disturbing and even 'edifying' experiences. The first of them is a 'touching' episode. He feels panic-stricken when enjoying the taste of jalebi; he accidentally touches a caste Hindu man who is on his way to work. This 'defiled' man slaps and roundly abuses him. The people who gather there too fault only Bakha. His protestations fall on deaf ears. After this, as he moves ahead, he is conscious of his presence in a public place and takes care to announce his approach. The disturbing experience of the man's unkindness to him and the crowd's cruelty repeatedly comes back to his mind. He painfully realizes his unenviable position as a sweeper boy. He does not have a stepmother but society itself seems to act as punishing stepmother as far as he is concerned. All of them abused, abused, abused. Why are we always abused? Because we are sweepers. Because we are touch dung. They [Muhammadans] don't mind touching us .... It is only the Hindus and the outcastes who are not sweepers. For them, I am a sweeper, sweeper-untouchable! Untouchable! That's the word! Untouchable! Untouchable! I am an Untouchable.

At the time of the novel's writing, Inequality In the caste system had been in place for over two thousand years. It divides society into four tiers of privilege. The highest ranks comprise the wealthy, the intellectuals, and other positions of power. The Untouchables are even lower than the lowest caste, comprising a fifth class outside of rank, and are seen as filthy, even to the

point of being able to pollute upper caste members through their touch. Early in the novel, [Sohini](#) goes to the well to fetch water. Water is a necessity to survive and should be available to all. The cruelty of the caste system is well illustrated by the line of Untouchables waiting at the well, but who cannot step forward and draw their water, no matter how thirsty they might be? Without water, the Untouchables cannot live, but they depend on the mercy of the upper Hindus to draw water for them. This system is cruel but also illustrates how interdependent society is. The Untouchables are often described by vile names, and Bakha's father reminds his son frequently that the Brahmins are their superiors. To survive, Bakha must beg for food, which is thrown at him.

There is an ongoing debate about the novel's representation of the Dalit or "untouchable" community. For Arun P. Mukherjee, for example, the novel has a "homogenizing function" that focuses on the "essentialized native's 'resistance' to 'the colonizer'" and fails to fully develop the "native's ideological agendas. K. M. Christopher also suggests that, while Anand certainly subverted literary traditions of the era in *Untouchable* through its mere subject matter, the novel also perpetuates the perceived homogeneity of Gandhian reformism. Following Foucault, Christopher sees Gandhi as "policing the discourse of untouchability", which Anand arguably perpetuates through literary discourse. Alternatively, Ramachandra Guha argues in the introduction to the Penguin edition of the novel that Anand is ultimately ambivalent about Gandhi's policies, as evidenced by the conversations about public policy at the end of the novel.

Ben Conisbee Baer notes that Anand carefully frames the novel between 1933 and 1935: the former is inscribed at the end of the novel to mark the time in which it was written, while the latter year is the actual publication. *Untouchable* is a diasporic anti-colonial novel that aims to contextualize the highly fraught politics of India to an Anglo audience, particularly Bloomsbury: "Anand, in trying to establish a counter-connection between colony and metropolis, charts a route which ultimately seeks to reveal what was left out in the 1931 pact between Gandhi and Irwin.

Premila Paul points out the intention of the author in these words, "Untouchable is a social novel. The purpose here is to emphasize the evil of untouchability. Anand wants to establish a just social order. The untouchables have the right to live with dignity and as useful members of a casteless and classless society

Anand himself cites the time he spent at Gandhi's Sabarmati Ashram in 1927 as a source of inspiration for the social protest novel, but he also suggests that by the time he composed *Untouchable* that he had left "philosophical systems including humanism behind.

## **CHAPTER 3**

### **CLASS VARIATIONS IN COOLIE**

## Chapter III

### Class Variations in Coolie

This is the novel of an orphan boy called Munoo, a native of a hill in the North. By birth, Munoo is a Kshatriya, a Rajput, and a brave boy. He was unable to attend school after the death of his parents because of poverty. He lived with his uncle and aunt. The uncle forced Munoo to work in BabuNathoo Ram's house. He was fed poorly, had to work hard there, and the wages went to his uncle. Munoo was good at studies and would have grown up to see better days. But without education, he could not do anything. Hence, he becomes a servant. His uncle constantly hammers it upon his mind that he is a poor servant and Babu's family is superior.

He was taught to respect the masters and serve them properly Munoo does not understand this injustice of destiny. He meets two other servants like him in the neighborhood, Varma and Lehnu, both Brahmin by birth but engaged in menial work. He learns his first life lesson: "Caste did not matter. I am a Kshatriya, and I am poor, and Varma, a Brahmin, is a servant boy, a menial because he is poor. No, Caste does not matter."<sup>26</sup> (pg. 55) Munoo's poverty had decided his Caste – his only identification was being a "Coolie."

As such, he underwent several experiences that brainwashed all his self-respect, human dignity, dreams, and ambitions. He forgot his birth, his education, his native Place, his parents, relatives, and childhood friends. Deteriorating series of experiences began in the house of BabuNathoo Ram.

BabuNathoo Ram's wife made him work hard in the kitchen. He had to clean the rooms and wash the vessels. She urged him to be quick and did not let him idle for a minute. The worst thing that oppressed Munoo was her nagging and abuse. It seemed that the Babus had a birthright to abuse and ill-treatment coolies. When he could not control himself, he relieved himself near the kitchen door on the first day.

Bibiji always spoke to Munoo in harsh words and abused him, and cursed him profusely for being a coolie. Munoo did not fail to observe that she kept separate tea cups and a sacred kitchen precinct. She was an orthodox Hindu woman and knew that Muhameddan friends of the family had drunk tea from the tea cups and desecrated them. His child's mind was confused to notice that the Brahmin woman did not mind a husband who mixed with Muhameddans and the British and who ate meat. PrabhaDayal and his wife were different masters. They never derided Munoo as a 'coolie' caste. They never abused him. Like Munoo, they did not care about the coolie caste. Their strongest bond was that they all belonged to the hills in the North.

It was on account of communalism that riots started in Bombay. Although the real cause was cut in wages, the slightest rumor was enough for the laborers to strike each other in the name of religion. He was better off because he was rich, educated, and held a good position in the bank. The concept of class never touched Munoo's innocent childhood in his village. He met with the concept when he started working in Babu nathoo ram's house as a servant. The first question that tormented the little boy initially was that he was the unlucky coolie, and there were Babus?

He had entered a big house of a rich family in a big town but was soon shown his Place in the kitchen. He was dazzled by the things he saw in the Babu's house. He longed to wear a coat and shoes like Prem. His mouth watered when he saw the sweets in the shop and In Babu's house. But as a coolie, he had to satisfy himself with the visions. Bibiji saw that he did not wander into other rooms when he was not wanted. Even little Shaila was ordered not to play with him:

She told him so, and he felt humiliated. The sharp contrast between the fortunes of the Babus and a lot of the coolies is brought out by Mulk Raj Anand in incident after incident. The house's daughter attended school, but he did not have the privilege. It was his age to play and romp like the girls, but he was tied down to work. Play and fun were not for the coolies. He was not even thought fit to eat on a plate. While the family gorged on rich fruit, sweets, and cakes, Bibiji gave him chapatti and poured lentils.

While Prem dressed like the 'Sahibs,' Munoo wore tattered rags. He could use none of the rooms. There was a separate toilet block for all the coolie boys in the neighbors, where they washed and cleaned themselves. The little boy was responsible for carrying the tea tray on an important occasion when Mr. England visited Babu's house. When he dropped it and broke the cups, he got beaten and insulted like a dog. Unable to bear the cruelty of this family and the lack of support from his selfish uncle, Munoo decided to run away.

Life in BabuNathoo Ram's house had tempered his wild spirit considerably. He would have liked to be anything but a coolie. He would have wanted to be a 'medicine man' like the ChhotaBabu or an official in the bank like the

‘burraBabu.’ He accepted his destiny as a servant. The relationship between BabuNathoo Ram, who wore black boots, and himself, Munoo, who went barefoot,

Munoo pondered as he lay at night and realized that all the stories of his ancestors, of his village, of his province and country, which he had read at school and remembered so well, had all been records of the desire for power and property, desire for honor of a few chosen men. He wondered about the superiority of the Babus.

For the first time, his mind dwelt on the difference between himself, the poor boy, and his masters, the rich people. Munoo came to the unpleasant realization that he had been labeled a coolie because of his lack of wealth. He could not withstand the impulse to visit a restaurant for a bottle of soda water as he walked thirstily through the streets of Bombay. He went inside and sat on a chair, but a waiter told him to sit on the floor because he had money to pay for it. He was terrified by this occurrence, and it undermined his confidence. He learned that a man's appearance shapes who he is. Munoo's filthy attire serves as a reminder of his low social level. All wealthy people dress neatly and amiably, but his "dirty" attire gives him the appearance of being a coolie. When he went to see Hari's injured son in the hospital, he had a bad experience.

She had hurried to the well as quickly as she could, fearing that she would have to wait since she could see from a distance that there was a crowd. It wasn't so much that she was disappointed that she would be the eleventh person to receive water; it was more that she was depressed. She could feel what her brother's spirit was experiencing. was parched and

exhausted. She felt like a mother going out to buy food and drink for her family as she left her house to obtain water. Her heart plummeted as she sat in a row with her fellow suffering. No sign of any possible donors going that route could be found.<sup>8</sup> This realistic portrayal is both praised for Anand's skill in narration and moves us to compassion for the mistreatment of the untouchables.

Anand also highlighted the hypocrisy and lustfulness of pretentious so-called priests in the character of Pt. Kalinath is believed to be polluted by the touch of the untouchable and has a strong sexual desire for Sohini, an untouchable. This duality and hypocrisy are revealed by Anand in the novel. Pundit has 'dead over her'; he is 'one of the priests in charge of the temple in the town.' He is attracted by Sohini's 'fresh, young form whose full breasts with their dark bread of nipples stood out so conspicuously under her muslin shirt. His evil intention.' urges him to ask Sohini to come to clean the courtyard of his house at the temple. Sohini innocently goes to do so, he catches her by her breast, but she refuses his suggestions.

This is the height of hypocrisy. It is the age-old tyranny and injustice done to the untouchable in India. Here Bakha is in extreme pain as he cannot do anything to Pundit and is angry on the one hand and, on the other, find it miserable to have such a beautiful sister. It is a curse to have a beautiful sister as people look toward her lustfulness, and he cannot do anything.

This compassionate feeling is not only described by Anand but also seems to be felt through the soul of Bakha. His tears are converted into words, and his heart feels pity for such miserable untouchables. Here Anand deserves a salute from the reader for narrating a beautiful interwoven piece of natural art as it came out directly from the society he has seen. The ill-treatment of Bakha by the Hindu caste is very harsh. He passes through the 'inferno' created by the social hierarchy. Anand describes the misery and humiliation of Bakha in real words, which is the utmost reality of our society. He has to keep physical distance from Hindus and shout: Posh, Posh, sweeper coming so that they save themselves from being defiled by the touch of untouchables. This ritual or tradition was age-old in India.

This wounds him psychologically and makes him ponder over the humiliating segregation of man from man by the restrictive imperatives of a social order which has become outdated and irrelevant. Bakha did not mind scavenging for others, but what makes him vigil against the whole social system is the desire to see that it changes to accommodate everyone in its system. He has the potential to hit back, but his anger gets considered indifference and obedience as he becomes conscious of the fact that a vast majority of outcastes, too, are subjected to the same kind of dehumanization as he is. But two thousand years of continual suppression and intimidation of his race have not exhausted his humility. He tries to suffer from these social humiliations with an exemplary

tolerance that is not untypical of a tragic hero. Anand has great sympathy for his hero, who symbolizes the predicament of a miserable victim pitted against the forces of orthodoxy and conservatism. In one of the incidents when Bakha receives both abuses and pancakes thrown at him by a housewife from the house-top, Anand seems to get the better hold to lay bare the absolute inhumanity to which the untouchables are subjected; they are treated as subhuman species between humans and dogs;

She further adds, 'But, eater of your masters! Why did you sit on my doorstep if you had to sit down? You have defiled my religion! It would help if you sat there in the gully. Now I will have to sprinkle holy water all over the house. Spoiler of my salt! Oh, how terrible! Your sweepers have lifted your heads to the shy nowadays.

At last, she throws the bread to Bakha from the top of her house like someone throws bread to dogs from a distance. She says; Vay Bakhiya, take this. Here is your bread coming down.' And she flung it at him.

'Coolie, Coolie', the word reverberated in his brain, be it at the workplace, on a train, on the streets, in a hotel, or in a hospital. He was never allowed to forget this 'coolie' caste imposed on society. Munoo wins the sympathy of his master Prabha at the pickle factory. Prabha shows compassion and love to Munoo because they belong to the same religion and region. The kind and gentle aspects of the servant-master relationship are presented through the association of Munoo with PrabhaDayal and his wife, Parvati. His new master and mistress treat him kindly, feed him well and take every possible care

of the poor boy. This is in sharp contrast with the treatment meted out to him in the house of Babu Nathoo Ram.

Bibiji treats Munoo like scum. She thinks she has done Mono a favor by giving him shelter in her house. To accept him in the Place is a great insult to their grace and prestige. She angrily blames him, When PrabhaDayal is ruined by the betrayal of his partner Ganpat, Munoo works as a coolie to help the family. During Prabha's evil days, Munoo tries to help him overcome his difficulties. He works as a coolie in the vegetable market and saves money for his master. He finds that there is cutthroat competition. The traders exploit the situation.

The coolies are paid meager wages, are made to carry excessively heavy loads, and are abused, beaten, and turned out at the slightest fault and sometimes merely at the whim of the trader. They are entirely at the mercy of the forces of capitalism. Munoo is one of the countless victims of such exploitation. Munoo learns how difficult it is for coolies to find work. They have to crave, beg, and work for meager wages or go without work. Munoo manages to travel to Bombay in search of better prospects. He ends up learning that the fate of coolies is the same everywhere – the oppressors may be different.

The coolies are ill-treated and humiliated because they have no money. Because they do not have a good job, they are poor. They lack a suitable location to reside because they are unemployed and have little money. It is, therefore, a vicious spiral. Hence, it is a vicious circle. In Daulatpur, the traders exploit the coolies, and in Bombay, the capitalists. Hari and Munoo have to pay

the 'climate sahib' commission to procure a job in George White's Cotton Mill. The coolies were made to work hard for long hours and were exploited by their superiors in every possible way. Munoo witnesses that Shambhoo, a coolie in Bombay, is compelled to sell his cocks to a Sardarji at a meager price for money. The Sardarji is aware of the weakness of the coolie and is not least affected by these pitiful.

The shampoo does not get a fair price. This is enough glimpse of the materialistic world for Munoo to understand the bitter state of affairs. Mulk Raj Anand has brought out the difference in social class through detailed descriptions of the clothes people wear, their appearance, their dwellings, their behavior, and their lifestyle. While the coolies are thin, dark, and poorly dressed, the upper-class people are portrayed as well-dressed, like BabuNathu Ram and his brother, with coats, tie hats, and shoes. Munoo sees the women in Bombay wearing ornaments. The rich people live in big houses with spacious rooms. They live in luxury and travel in cars. They eat good food and indulge in parties, games, and fun. On the other hand, the coolies live a life of suffering and constant struggle. They dwell among rotting garbage in small huts with no facilities for water or lavatories.

Munoo is shocked to see the exploitation of coolies in Mumbai, as he has never seen before. The Pathan doorkeeper practices usury in drastic methods. The Sikh merchant is an authorized dealer in the colony and uses his authority to his personal advantage. The ill-fed, ill-nourished, and ill-housed coolie is broken in body and soul.

Munoo learns that the poor, weak section of society has no voice.

However, Munoo comforts himself with the thought that he is not a beggar. He can at least work for himself, earn money, and walk in the streets where beggars are not allowed. The class of 'coolie' is created by the social system – in feudalism, it is a system of master-servant, and in capitalism, it is owner-worker or employer-employee. The class of coolie is the lowest in cash-nexus capitalism. Sometimes Munoo is conscious of his position as a coolie. In Simala, he sees the handsome Shikh Sardarji speaking a foreign language.

He becomes envious but immediately overcomes it. He likes the loving nature of Mrs. Mainwaring. He misinterpreted her good treatment as an expression of physical love. He becomes conscious that he is a coolie, a servant. Munoo has excellent curiosity and attraction to a Good and wealthy lifestyle. He observes the clean, nice clothes of people, the big houses, neat and handsome babu's-carefully. He has a strong attraction for the shining black boots. Munoo learns that the needs of the poor and the rich are different. The basic needs of the poor, food, shelter, 's water, are challenging to fulfill. He likes to taste ice candy, but he fears Uncle Dayaram. He forced Munoo to walk in the hot sun barefooted. Daya Ram, Jay Singh's landlord, BabuNathoo Ram, Todar Mal, and Ganpat are part of the cash-nexus world - all reel under the evil effects of money.

All people are equal' is not the motto of capitalist society. The 'poor' class is denied trivial wants, and the 'rich' class can get whatever they like. People with low incomes have no likes and dislikes; they have no choices. They preached to the coolies, tried to appeal for the strike, and perused for workers' demands. The workers' strike was started.

The union leaders Sauda and Muzzaffar raise basic questions related to coolies, their hours of work, residential and medical facilities, education for children, job security, etc. They discuss the reasons for their poverty and wretched condition in the meeting. The class difference is pointed out in this way. The mill owners are the robbers, the thieves, and the brigands who live his palatial bungalows on Malabar Hill on the money and hardships of the coolies. They eat five meals a day and issue forth to take the air in large Rolls Royces. On the other hand, there are the roofless, riceless spinners of cotton, weavers of thread, sweepers of dust and dirt, the workers, the laborers, the millions of unknown who crawl in and out of factories, are the coolies. Sauda points out the difference between the owners of the mills and the coolies in the mills.

The religious fanaticism immediately turns into violence. Hindu-Muslim riot is also a part of capitalist exploitation. The rumor of children being kidnapped is spread cunningly by the mill owners. The colonial mill owners used the 'divide and exploit' policy to break the workers' unity. Munoo gets caught in the communal riot and is saved miraculously. The poor and homeless destitute suffer in the communal riot. Capitalization, colonialization, industrialization, and communalization are the main forces that exploit Munoo and his like.

A worker's strike is easily broken by casual rumors of communal disturbances, which divert the wrath of the laborers from the mill to the religious factions among themselves. The fires of communal hatred are further fanned by politicians, who have their axe to grind. The exploited laborer loses his job, his livelihood, and sometimes even his life at the slightest initiative by the laborer.

Munoo's third job in Shimla as a servant of Mrs. Mainwaring is different. She is a wealthy lady of a higher social class, an Anglo-Indian, yet she is not very harsh. She is not devoid of humanity but does not give Munoo any concession in work. Unfortunately, Mrs. Mains Waring is too obsessed with her own engagements. She also has to struggle constantly and make considerable sacrifices, put on false airs and pretenses, and sometimes act against her will (like sending her children to a hostel) to maintain and retain her social position.

Munoo sees that her personal life is not every day and happy, and she has to please one or the other men who are selfish and who use her to their advantage. Through her character, Anand wants to point out that at whatever stage of the social ladder, one has to struggle to maintain one's position and lead a secure life free from conflicts. As Ratan was in Bombay, Mohan is an ideal hero to Munoo in Simla. The coolies who pull the rickshaws suffer from ill Health and Hereditary diseases. Mohan advises one coolie to return to his village to Cultivate his land, but his land was mortgaged. He makes an impassioned appeal for a cooperation system. Mohan was born into a high-class family, lived comfortably in his childhood, and lived in Vilayat, yet he feels isolated and lonely in the upper class.

Mohan believes that the class system of European people is more rigid than the caste system of Indians. Sympathetic people like Prabha, Ratan, an Elephant man, and Mohan are rare. Mohan's tender love and sympathy are rarely seen among wealthy people. He presents the optimistic view of the author. Mohan detects Munoo's severe illness. He nurses Munoo and feeds him with fruits to help him recover his health.

Munoo is a patient of consumption. He receives a letter from Ratan asking him to return to Bombay to organize the fight against the Pathan, the moneylenders, the Foremen, and the factory owners. It is the dawn of a new era. But Munoo's untimely and tragic Demise deprives the fruits of labor organization. His death by tuberculosis ends a life of want, hunger, degradation, and exploitation.

Starvation may be defined as not having enough food to eat, mainly when this is caused by illness or death. Starvation also can be defined as the feelings driven by a need to eat. Starvation is one of the significant problems which many peoples of various countries face. Due to this, many children are dying every day. Starvation does not affect anyone by seeing whether he is a friend or an enemy. The present paper deals with the central character Munoo. This shows how Munoo suffers from no food while the other children go to school. He sacrifices his life from his childhood to come out from starvation. Finally, starvation makes its way to Munoo's death.

Mulk Raj Anand was an Indian writer in English, notable for his depiction of the lives of the poorer castes in traditional Indian society. One of the pioneers of Indo-Anglian fiction, he, together with R. K. Narayan, Ahmad Ali, and Raja Rao, was one of the first India-based writers in English to gain an international readership. Anand is admired for his novels and short stories, which have acquired the status of classics of modern Indian English literature; they are noted for their perceptive insight into the lives of the oppressed and their analysis of impoverishment, exploitation, and misfortune. He is also noted for being among the first writers to incorporate Punjabi and Hindustani idioms into English and was a recipient of the civilian honor of the Padma Bhushan.

Mulk Raj Anand has studied the theme of starvation, poverty, and the sufferings of the Indians in the number of novels and short stories. In *Coolie* the sufferings of Munoo, the Coolie attains epic dimensions and a universal significance. Munoo, the central character in the novel, is a boy of fourteen years when the play opens. Because of the ill-treatment of his uncle and aunt, his life is one of idyllic happiness. He is happy as he plays with harrowing memories of starvation. "He had heard of how the landlord had seized his father's five acres of land because the interest on the mortgage covering the unpaid rent had been scanty and the harvest bad, and he knew how his father had died a slow death of bitterness and disappointment and left his mother a penniless beggar, to support young brother-in-law and the child in his arms" (Anand 3). After the death of Munoo's father, his mother works to grow her child, but fate does not allow her to live a long life, so she passes away. After his mother's death, Munoo is cared for by his uncle. The ill-treatment he receives at the hands of his uncle and aunt is nothing compared to the sufferings he is fated to endure shortly.

His uncle takes him to Sham Nayar, where he employs three rupees per month as a boy servant in the home of Nathoo Ram, Sub accountant in the Imperial Bank of the town. His mistress is a shrewish, quarrelsome woman, and she ill-treats Munoo. She makes him work from morning till night and gives him only the poorest food. In the next phase of his life, readers find Munoo is in Daultpur, Prabha Dayal and his wife are kind to him, but Prabha's partner Ganapathi ill-treats him. It is by his villain that Prabha Dayalis reduces to a beggary, the pickle factory sold out, and Munoo has to work as a Coolie, which means a mere beast of burden first in the grain market and then in the vegetable

market. In the grain market, there is cutthroat competition between the naked, starving coolies each competing with the others for jobs at meager wages.

The novelist gives a harrowing account of the suffering of the other coolies in the grain market. They are reduced to the level of beasts and handled by them. The rate of food items in that shop is very high compared to the other shop. Due to starvation, Munoo suffered greatly while working in the cotton mill. A sudden rain plays a significant role in Munoo's life. He is suffering from a disease and cannot work properly. It is also one of the major causes of Munoo's starvation. Due to the riot between Hindus and Muslims the mill has released many of his workers. Munoo is one among them. Due to the loss of his job again starvation attaches him. So Munoo is in the condition to find a new job. So he walks towards Malabar Hill. Then suddenly, he is crushed by a car, and this incident takes him to Shimla. Mr. Main Waring is the man who takes Munoo to Shimla. Till he is all right and fully recovered from the injury, he is taken care of by Mr. Main Waring. After getting clearance from the injured, Munoo starts the last stage of his life as a rickshaw puller. Though he is a small boy he has to work a lot to earn money in that job.

He selects that job to earn his food, but soon Munoo becomes weak and suffers from a disease. Author's friends in Shimla think that he will recover soon from the disease. However, cruel fate plays a role, and Munoo passes away. All right, Munoo brother, you are a brave lad, Mohan assured him. Munoo clutched at Mohan's hand and felt the warm blood in his veins like a tide reaching a distance that had never gone before. However, he passed away in the early hours of one unreal's white night. The tide of his life reached back to the deep. (Coolie 282) In Coolie the central character who suffers from starvation

has to sacrifice lots of things from his childhood to come out from the famine. However, in Munoo's life, starvation is a part of daily life. As a boy, he sacrifices his education when others go to school, he works, and there is a stage in everyone's life that they want to enjoy, but he passes away at the early stage of his life. The theme of starvation in the novel *Coolie* is happening in the current scenario. The current situation is that many children suffer due to starvation, and their life is spoiled.

The novel *Coolie* is written in the modern age Munoo is the hero of this novel. So his predicament is the predicament of contemporary man. Suppose Munoo is winging the difficulties modern man is also facing. Rich people suppress poor people; this is still existing in society. This is the cause of the present-day problems. He answers his question about why he is in this house: "Because my uncle brought me here to earn my living. On his return, Bibiji gave him two chapatis and a spoonful of lentils and vegetables. He had to eat low on his hands, being considered too low in status to be allowed to eat off the utensils. The insult stung him. He could hardly swallow his food" (*Coolie* 129).

The modern industrial working class grew up in the country after the advent of largescale industries in the middle of the last century. A critical feature of the introduction of industrialization was the eagerness of employers for quick returns and easy profits. The temptation of cheap, helpless, and submissive labor, used to long hours of work and a low standard of living, proved too strong for many who secured enormous profits by the terrible sweating of men, women, and children. Many efforts were made to improve the conditions by organizing the workers, and the Government interfered by passing various labor laws. Now the country's industrial development is going ahead,

and many industries have been established on a sound footing and have become a means of livelihood for millions of workers. The magnitude of labor problems has increased with this tempo of industrialization. It has launched a program of planned economic development to meet the challenge of foreign aggression and safeguard our freedom. The importance of labor in this contest can hardly be over-emphasized. In *Untouchable*, Anand used the stream-of-consciousness technique to tell the story of Bakha. The incidents of 'touching' repeated in varying circumstances in the novel keep up the novel's rhythm.

The insults and humiliations Bakha suffer to reach their climax when he realizes that improper suggestions have been made to his sister Sohini by a priest who is seeing; he cries out 'defiled, defiled.' Bakha returns home and declares to his father: They think we are mere dirt because we clean their dirt: "Why, why is anyone superior to another? Why are we all sinners? . . . ."

(*Untouchable* 125). The intolerable position of his Caste is brought home to him in the future when his father tells him he was unable to go to a Chemist's shop for fear of defiling the Place when as a child, Bakha lay ill with a fever. So far, Bakha's revolt against his lot has not gone beyond flaunting the old cast-off clothes and boots he has been able to get from the barracks. Unlike *Untouchable*, *Coolie* lacks compactness. The most striking illustration of this is the detailed life sketch of Mrs. Mainwaring, the lady who brings Munoo to Simla after he has been knocked down by her car in Bombay. Such descriptions do not serve any useful purpose in the story's development. The account of Mrs. Mainwaring's life is given in great detail in the novel so that the novelist gets an opportunity to show the Eurasians who ape the Westerners at a disadvantage.

Another defect of *Coolie* which we have already noted in *Untouchable* arises from the novelist's predilection for propaganda. For the sake of getting an opportunity to do this, Anand often contrives situations. In *Untouchable*, this is done subtly, but this is done subtly, but in *Coolie* it is open and blatant. *Coolie* where Anand shows himself as one of the first Indian writers to look on the savagely neglected, despised, and maltreated Indian laborer with an angry lack of resignation.

The novel combines acid indignation at the condition of people with low incomes with a Dickensian vivacity in physical resignation and a delicate sense of the psychology of Munoo, the Waif hero, in particular of the rhythms of his growth from child to adolescent. His story resembles "Charles Dickens's *Oliver Twist*." *Oliver Twist* is the protagonist of the novel. This novel deals with the life of a boy called *Oliver Twist* from the time of his birth to the years of his early youth. He is born in a workhouse and is the illegitimate son of a man, having the name Edwin Leeford by a girl called Agnes Fleming, with whom he had developed a love affair but who had not been able to marry. *Oliver Twist* faces many difficulties in his childhood, first in the workhouse and later as an apprentice to an undertaker as *Moo* was facing.

He then runs away to London in search of a better life. There he falls into the hands of certain criminals but is rescued from them first by a man by the name of Mr. Brownlow and later by Mrs. Maylie, Miss Rose, and Dr. Losberne. He has a half-brother who becomes his enemy, and he would like to get him out of his way altogether.

From the evil designs of this half-brother, Oliver is saved by those who had rescued him from the professional criminals. Munoo is the protagonist or the hero of the novel. "Coolie". The whole story of the novel centers around him. His condition is like that of Oliver Twist. Munoo is fourteen years old when we first meet him in the opening chapter, and we then follow him through fortunes or misfortunes as he struggles to survive. From his village, he is taken to the town of Sham Nagar, where he gets a job as a domestic servant in a middle-class family. Ill-treated there, he runs away and arrives in the town of Daulatpur in the company of two wealthy businessmen, Prabha Dyal and Ganpat, who own a pickle and jam factory there and who employ him as a servant in their factory. Here Munoo receives excellent kindness and affection from Prabha and his wife Parbati but is most cruelly treated by Ganpat, who subsequently plays a foul game even against his partner Prabha and he behaves most treacherously towards him when Prabha is reduced to a state of penury and has to leave Daulatpur, Munoo is left himself absolutely alone in the world. He then travels to Bombay by a coolie train and goes through more ordeals there.

Munoo is portrayed in this novel as a highly intelligent, sensitive, and genial young man who feels most grateful to those who do him any kindness or affection. Apart from constantly looking for a job or a source of livelihood, he is also always seeking sympathy from his fellow human beings and desiring companionship or comradeship with them. His premature death climaxes to the painful recital of his experiences.

Anand's novels are based on his own experiences and observations of the lives of the outcasts and peasants and soldiers, and working people (Khan 19). His novels depict some tremendous social problems. The Coolie describes

the life of Munoo, a peasant boy who leaves his home in the hills and becomes a domestic servant. He passes through many vicissitudes in his life. He works as a coolie in the vegetable market and then is employed in a mill where he has to tolerate the inhuman and harsh behavior of Jimmie, the foreman, and at last works as Mrs. Mainwaring's rickshaw puller in Simla and dies of tuberculosis. In this novel, Anand brings to light the class conflict between the rich and the poor.

The edifice of the opulence and magnificence of the rich is based on graft, robbery, theft, and exploitation of the poor, whom nobody respects. Mulk Raj Anand's two famous novels, *Untouchable* and *Coolie*, deal with the misery and wretchedness of the poor and their struggle for a better life. *Coolie* is a politically conscious novel (Arora 56). It tells the story of the experiences of Munoo, an orphan, from when he leaves his village in Punjab until he dies of consumption in Simla. The novel thus comprehends the whole of India spatially. *Untouchable* is concerned with the feelings of Bakha, a sweeper boy, and his experiences in a single day in the town of Bulashah. Both novels focus on specific significant social and political problems affecting life in India. So the world of the novel is a microcosm of India. These two novels, it cannot be denied, have served the valuable purpose of arousing the conscience of the educated Indian to the problems of Untouchability and economic and social injustice in India.

Anand's next novel resembles *Coolie* is *The Big Heart* (1945). Like *The Untouchable*, it is a "stream of consciousness" novel with the concentration, compactness, and intensity of the earlier novel. It records the events of a single day in the life of Ananta, the coppersmith, the man with a big heart like Ratan in

Coolie. Like Coolie its hero also dies; hence it is also a tragic novel. There is a conflict between tradition and modern machines. Ananta favors the machine, but Ralia hates it, and there is a tragedy. The Big Heart presents the conflict between the machine and a small community of coppersmiths and mineworkers. "The coppersmiths and mineworkers are rendered jobless by a factory. "

(Anand 46). Ananta, the turbulent giant, defends the machine and dreams of using it as a means of bringing happiness and prosperity in his community, Ralia, a drunkard frustrated by despair, rushes into the factory and smashes up the machines Ananta tries to check him, but Ralia kills him. Ananta's consumptive mistress Janki remains true to him after his death. In 1963, he wrote the novel *The Road*. The protagonist in this novel is Bhikhu, a young Caste who, however, is not passive like the sweeper Bakha in *Untouchable* but an active rebel and campaigner (Arora 73). Bhikhu is a dynamic young man who enlists the cooperation of his fellows in building a road to connect their village with the town to make milk transport easier. However, the road here has a symbolic significance; also, it is essentially the way to salvation. Bhikhu wins our sympathy and admiration with his initiative and his daring. It is the social conflict between those wanting to build the road and those opposing it that constitute the actual substance of the novel.

This novel is a brilliant piece of writing, standing out as a fresh landmark in Anand's art, given the distance. Anand has traveled since the publication of *Untouchable*, especially about his artistry and symbolism. Charles Dickens's novels were prompted by his sympathy for the downtrodden members of society. Almost all novels of Dickens contain criticism of some

social evil or the other of his time. The malfunctioning of schools, the malpractices rampant in the legal system and in dead prisons of the time, the exploitation of child labor, the prevalence of crime, and the evils resulting from poverty all were exposed and castigated by Dickens: and Dickens's exposure of all these evils led to a lot of reform and improvement in English social conditions.

Anand is a novelist in Dicken's tradition, although Anand has benefited from specific progressive movements that had not been dreamed of in Dicken's day. In this way, the story of Coolie and Olive Twist resemble each other. The protagonists, Munoo and Oliver Twist suffer more in their lives. However, all said, the fact remains that Coolie falls far short of a revolutionary novel. It is a classic of Indo-Anglian fiction and would be read and enjoyed as long as English is read, and its literature continues to be enjoyed. Munoo is one of the immortals of literature. He is the passion not of India but of humanity His novels embrace human experiences and convey a sense of life and character like colored glass.

## **CHAPTER 4**

## **CONCLUSION**

## **Chapter IV**

### **Conclusion**

The foregoing study of Mulk Raj Anand 's works with special attention to the various themes on which his novels and short stories are based has brought us to certain conclusion. This chapter contains a brief summary of the major findings and conclusion of the study. Moreover, some unexplored aspects, which have been explored in the previous chapters, have also been mentioned here. Anand is perhaps most concerned with the minute observation of society and literature. His views on the subject are spread over many essays and articles. To find out the truth of human relations has become the mission of his life. He could not have written all the twenty or so novels, and hundreds of short stories, if he had not been possessed with the sources of love which Gandhi touched off him and if he had not had the deep inner desire to reveal the beauty, the terror and the tenderness of the lives of the characters. Anand observed everyone with a naked eye, in all the starkness of the human predicament, relieved by people 's smiles, by the smiles of women for their children and by love to see people as they were.

The truth Anand interpreted from the realities of his life focuses on men 's inhumanity to man. He says that casteism is a crime against humanity and everyone who believes in human dignity should actively strive to eliminate it. Inequality in society and the ill-treatment by haves and have- mores of have nots is a national tragedy. The nation can be

saved from such tragedy only by following the path of democratic socialism, a way of life in which the moral and material urges of the people can have the fullest play. The third thing Anand says that superstition, belief in fate or karma, religious fundamentalism and fanaticism are enemies of healthy social life, progressive thinking and individual and national prosperity.

They should be totally removed from the mind of the people by inculcating rational thinking. It is observed that Anand is of the opinion that social, economic and political freedom is the birth-right of all men. To ensure this to common man, society should be set free from the influence of its arch-enemies, capitalism and imperialism. Moreover, war for Anand is the greatest plague that can afflict humanity; it destroys not only states and families but also international harmony and world peace. As war is due to the failure of human wisdom, dispute should be settled by applying human wisdom on the negotiating table and not in the battlefield. Anand's views on industrialization are that machine is important for the rapid growth and modernization of nation. It should be introduced keeping in mind the welfare of the society as a whole and not for turning the poor, poorer and the rich, richer.

The malpractice Anand attacked as a social critic is the caste system, which according to Raja Ram Mohan Roy is, the supreme root of all our social evils, and it is presented through the painful experiences with in a single day in the life of an untouchable boy, Bakha. This

renowned novel, *Untouchable*, is superb in its technique. It reminds us of Joyce's *Ulysses*. The novel deals with the problem of casteism in general and untouchability in particular in vivid artistic terms and its artistic power is evident in every page.

Anand has rarely achieved that concrete effect in any other novel. Art and idea are dexterously fused in this novel. Professor C.D. Narasimhaiah has rightly said —In the novel (*Untouchable*) doctrines and dogmas are assimilated into a total sensibility which shapes his (Anand's) imagination and gives life to an epoch and its hopes and aspirations and its curses. Anand 's first novel *Untouchable* won him immense fame and popularity.

*Untouchable* and *Coolie* are, certainly, a true presentation of the evil practice of exploitation of downtrodden and the under-privileged. In these novels, Anand deals with the misery and wretchedness of the poor and their struggle for a better life. Almost all his subsequent novels are a variation on the same theme and are intended to bring home to the reader the plight of the overburdened peasants, moneylenders, tea plantation laborers, workers, mill workers and other suppressed class for a better life. In this respect, *Untouchable* is a socially-conscious novel whereas *Coolie* is politically-conscious. Both Bakha and Munoo were made handicapped by their social status and lack of education. In *Untouchable*, the evil of caste and its disastrous effects on human dignity is the central theme of this novel. Through a couple of deft strokes Anand brings out

the terror and cruelty that are inflicted on the hero who is a symbol of all unfortunate figures.

In this novel, Mulk Raj Anand has introduced one of his major themes, the theme of tradition versus modernity. However, the central theme remains the age old injustice perpetrated by traditional Hindu society upon a whole class people within its fold. This novel reflects the deep rooted prejudices, the barbarism and the cruelty with which man inflicts human beings. In the *Untouchable*, Anand has depicted his heart-felt experiences of the dehumanizing social evil. The novel, indeed, presents Anand's attempts at distilling a social metaphor which takes in its sweep a whole range of postulates of Hindu culture. It is a kind of dialectical work centered on an exploration of the possibilities of achieving synthesis or spiritual restoration.

In the sensitive portrayal of an Individual like Bakha, Mulk Raj Anand displays his penetrating thought and human attitude in understanding the grim realities of the social life in India. It is a revolutionary novel in the sense that it has an outcaste as its chief protagonist. Anand's turning to the evil of the caste system even at the very start of his career is understandable of the dehumanizing social evil, to stir the springs of tenderness in them, and to rally them for the removal of these evils in order that a desirable or a just social order may come into being. *Untouchable* closes on a note of faith and idealism. As Bakha returns home his mind is filled with the hope that soon the age of flush

system will come when -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. The chief purpose which Anand wants to illustrate through the treatment of exploitation in *Untouchable* is also implied in the novel that the ultimate solution lies with the man, he is the master of his destiny.

Anand again records the plight of the miserable have-nots in his *Coolie*. It is a panoramic novel having a much wider canvas than that of his first novel *Untouchable*. Scholars are of the opinion that if *Untouchable* is the microcosm, *Coolie* is more like the macrocosm that is Indian society. If we see it, *Coolie* is verily a cross-section of India, the visible India, the mixture of the horrible and the holy, the inhuman and the human, the sordid and the beautiful. *Coolie* is based upon the problem of class struggle, social injustice and psychological conflict of the subalterns, the poor underdogs and the rich, the privileged ones.

It is an indictment against the inhuman treatment given to the poor, against the denial of the right to happiness to a simple landless orphan, against the exploitation of the underprivileged and unjust social system. So, *Coolie* has a power to move us with its presentation of a universal human tragedy which is the result of exploitation of all kinds prevailing in the society. It is one of the great novels with hunger, starvation, sufferings and wretchedness, sickness, disease and degradation. Anand serves to illustrate and develop the central theme of

the exploitation and suffering, of the poor in a capitalistic society.

Anand's compassion for the underdog invests the novel with great power, but at the same time his artistic control over his material does not slacken him.

Anand's *Coolie* and *Two Leaves and a Bud* concentrate mainly on the evil of class system. These novels show class system to be a greater evil than caste system. A low caste man can enjoy a lot of freedom in these modern days as long as he has money with him. But caste man who belongs to the wealthless class is in perpetual slavery.

The tragedy of Munoo in *Coolie* and horrible exploitation of Gangu and the ill-treatment of his beautiful daughter, Leila, in *Two Leaves and a Bud* amplify this truth. *Coolie* is a novel of the poor and the downtrodden. It offers a chance to the reader to really experience the unending pain, suffering and prolonged struggle of the poor and as the misery of poverty is presented through an orphan boy, it particularly evokes a deep sorrow in the reader. The novel contains some of Anand's best nature descriptions. The action of the novel moves from the village of Bilaspur in the hills of Kangra, Punjab, to experience a video vision of the varied scenes and sights of India that would rivet his attention. *Coolie* reaches the heights where it touches the pathetic and sublime areas of human experience. Here, Anand explores the limits of pain central to existence. He places Munoo in opposition to a debasing and debased

society – a frail, defenseless figure in a predominantly hostile world.

Society is the great destroyer that kills Munoo and his like.

The tragedy of Munoo is an indictment of the evils of capitalism. But the purpose of the novelist is not to present a gloomy picture of life. On the contrary, he wishes to arouse the conscience of humanity against the ruthless exploitation of the weak and the down-trodden. In *Coolie*, Anand handles the realities of the human situation as he sees and understands them. What he desires is self-restraint and joint efforts to resist exploitation and suppression.

The plot of the novel is episodic in disaster. It is a chain of incidents joined together keeping Munoo as its unifying figure. The portrayal of English characters, especially in the Bombay Chapter is not realistic. The author's zeal in overemphasizing the picture of exploitation too does some damage to his art. The final part of the novel, Simla scene, is introduced in the novel by the hackneyed device of accident. This part of the novel gives the impression of being sketchy, hasty and it is slightly unconvincing. But the overall impression one gets about this novel is that it is a sensitive and impressive work credibly portraying the tragic tale of a boy's hard and agonizing struggle for survival and his ultimate defeat and death in a world where the man's blood is cheap and the bread he gets, very dear. It remarkably succeeded in rousing our humane feeling for the poor and the oppressed and it possesses enough energy and fire to enkindle our soul to work for an egalitarian society where compassion

and kindness will be an unwritten law. The novel reminds us of both Dickens' *Hard Times* and Thackeray's *Vanity Fair*.

In its epic sweep and comprehensive coverage of society in which the hero struggles to survive, it is also reminiscent of Steinbeck's *Grapes of Wrath*. K.R. Srinivasa Iyengar rightly calls it a prose epic of modern India. In *Coolie*, it is shown that politico-economic exploitation is more crucial than religion based social status as a factor of exploitation. *Coolie* is based upon the problem of class-struggle, social-injustice and psychological conflict of the subaltern, the poor, under dogs and the rich, the privileged ones. It is Anand's genuine effort to awaken the consciousness of the people of the world against this injustice and exploitation of the lower people in rank or class a subordinate or a subaltern of India society.

No doubt, Mulk Raj Anand touches upon the theme of racial conflict but it is in the context of the capitalist-laborer relations. He, therefore, presents many of the Indian characters who, too, are the cause of trouble to the coolies. The greed of the grocer and moneylenders, the selfish motives of people like Buta and Neogi and the money-mindedness of Shashi Bhushan and others like him, make the life of coolies still worse and more unbearable. They are all bent upon fleecing the innocent and helpless coolies.

The world of the tea plantation, therefore, is a veritable inferno. But, in general, Anand's leanings are very clear in the novel and his

intrusion is felt very often. Despite his attempts to treat his theme and characters objectively, the fact remains that he has failed to do so. He has not been able to convey his message dramatically and forcefully.

The novel has great relevance in modern times. The sufferer represents innumerable educated people whose failure to settle down in a dignified job makes them a subject of the sneers of society, even their own parents. The novel written mostly in stream-of-consciousness technique, presents the mind of the protagonist when he is nearing death. The sufferer here cannot be saved by a savior character because nobody can liberate him from the frustration of a victim of modern civilization. Anand, however, gives a vent to his bitterness through Azad who once has been a friend of Nur. It is through the memory of the protagonist that the spokesman is brought in. But Azad does not dwell on the problem of education and does not suggest any solutions. He only speaks against the unfair distribution of means in society.

The sufferer-savior relationship is not of audience listening to an inaccessible leader, but of two friends one weak and the other rebellious. Azad has tried to awaken Nur against the cruelties of society. But Anand does not make Azad exhort his friend directly. Nur himself, while on death-bed, is recalling his past when talking to Gama. Nur himself tells how Azad had given a new direction to his thinking. Though by 1967, people had awakened against injustice, they were still the victims of mental torture caused by frustrated ambitions. The prime concern of

Anand as a social critic in this novel is to give a clarion call to the nation to reform its education system. Not only Nur but also his creator, Anand, was a victim of an ill-framed system of education.

Anand had realized after graduation that the education system in which he had been nurtured was false, stupid and barely adequate even to fulfill the standards set for the subordinate services for which it was a kind of recruiting ground. The system of education which turns millions of youths in this country into educational illiterates angers Anand and he transfers this anger on to his character Nur, who through his interior monologue, stream-of-consciousness and re-collective dialogue with his old classmate Gama exposes the vanity, hollowness and futility of the modern education system. Like all Anand's heroes, Nur is also a severe critic of the traditional religion reduced to mere rituals. Nur finds his father's ill-treatment of him and his insistence on his saying prayers contradictory. He finds the saying of prayers a useless exercise. But out of fear for his father, he everyday unwillingly wakes up to the Muezzin's call.

The low caste people in the novels of Mulk Raj Anand have been seen struggling for honor, self respect, equality and identity in their life. Even the female characters of the upper class houses do not hesitate in insulting, torturing, humiliating and putting below dignity the poor, honest, sincere and meek women from low caste families. The superiority complex of honor among the higher, powerful and rich class people have

forced the weak, poor and the downtrodden class to struggle for their identity in the democratic structure of India. Mulk Raj Anand has drawn his characters from every section of society but the crisis for identity is seen among those drawn from the low and downtrodden class. These poor creatures, though they deserve equal place and right with every class of society, cannot think of love, affection and regard from the upper class people. They are always treated as the second rate creation and slaves.

In Anand's stories, we see a deep awareness of both the strength and the limitations of the traditional Indian way of life and a rich understanding of the impact of modernity on it. The locale for most of his stories is India. In exposing the limitations of tradition, Anand's mood is in turn compassionate, indignant, ironic and satirical, as the subject and the situation demand. Religious bigotry, hypocrisy and formalism and the degeneration of institutionalized religion into an instrument of exploitation is the chief theme in at least half a dozen stories of Mulk Raj Anand.

Though Anand is a severe critic of the crippling stranglehold of tradition and the limitations of modern Indian society, he is at the same time keenly aware of the latent strength in the worthwhile aspects of tradition and in the power that is generated when the best in Indian tradition mingles with what is welcome in modernity. Another theme which recurs in many of the short stories is the exploitation of the poor and the helpless, the down-trodden and the oppressed—a theme with

which so much of Anand's longer fiction is preoccupied. In this case the agents of exploitation are either traditional forces like casteism, communalism, feudalism, the suppression of woman or modern phenomena like urbanization and industrialization.

Anand's intention in *The Silver Bangles* is —to criticize caste, and he achieves it through a clear description of Smt. Gopi Goel's contemptuous treatment of the innocent sweeper girl, Sajani. The story shows the high-brow attitude of a rich woman to her maid-servant who is a poor untouchable. Smt. Gopi Goel's uncharitable outlook towards the servant and the servant's helplessness and servile position are true to life, and so, Anand's idea that the low and the helpless need better treatment becomes subservient to his art. *The Silver Bangles* would appear to be a story on the usual theme of caste distinctions, but on closer scrutiny, is revealed to be a study in sexual jealousy of Mrs. Goel, when she sees the sweeper girl talking to her husband with smile. In his works, both novels and short stories, Anand has placed woman characters in the middle of the story and most of them are the central figures in the plot. Sajani and Mrs Goel are the two woman characters in this story and if we consider seriously, Sajani plays the leading role in the plot. It is she who gets silver bangles from her mother on the occasion of her betrothal; it is Sajani who becomes the cause of confrontation between husband and wife, it is Sajani again who gets the rewards, gifts, compassion and sympathy of the

master of the house, Mr Goel. Thus Sajani stands in the middle of the main action.

*Torrents of wrath* is based on Anand's criticism of the twin evils of caste and poverty which undermine human dignity and render men cruel and callous, and their victims miserable. This story presents the pitiable condition of a poor, untouchable wretch, Sukhi. Mulk Raj Anand has represented the theme of untouchability in this short story also. Man Chand Bania is frightened at the warning of old Sukhi, the untouchable woman and fears that his shop will be polluted by the hands of untouchable woman. The old theme of untouchability recurs in some of Anand's popular stories. For instance, *A Cock-and-Bull Story (Reflections on the Golden Bed)* is an amusing story in which Anand shows how there are sharp differences not only between castes but even among sub-castes, and how the idea of a little superiority in caste makes man look down upon another man of a little lower caste. It is again Anand's sympathy for a poor, low-caste woman that forms the theme of *Torrents of Wrath (Lajwanti)*. But the story fails as a result of excessive sentimentality that has gone into making of the central character. In comparison woman figures more frequently and principally in Anand's short stories than in his novels.

Anand wrote in the rough ballad rhythms of an Indian-English, in which there are inevitable echoes of the mother-tongue, about the agony of aloneness of people in the depth of degradation, in the wretchedness

beyond wretchedness forced upon human being by other human being through causalities often unknown to them. Anand soaked himself in the lives of men and women from within their tormented senses and immersed himself in the sub-world of the poor, the insulted and the injured, through continuous pilgrimages to the villages, the small towns and the big town *bastis* of the country. He had to go through the sufferings and little joys of his characters as his own. He became weak with their weakness and strong with the strength of their resilience. The themes, subjects, characters, settings, plots and stories of his novels may easily be seen in his short stories. The world picture which Anand painted in his novels is almost similar which is seen in most of his popular and touching novels.

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