

**Realism and Social Transformation in the
Novels of Mulk Raj Anand and
Thakazhi Sivasankara Pillai
- A comparative Study**

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**Dissertation Submitted to the
Universtiy of Calicut for the award of the
degree of Doctor of Philosophy in English**

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DECLARATION

I, Anand K.B., Research Scholar for Ph.D. Degree in English of the University of Calicut hereby declare that this ~~dissertation~~ submitted for the award of the degree of Doctor of Philosophy in English is my original work. I further declare that this account has not been previously submitted for any degree in this or any other University.

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University Centre,
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CERTIFICATE

I, Dr. C.P. Sivadasan, do hereby certify that this ~~dissert-~~
ation **'Realism and Social Tranformation in the Novels of
Mulk Raj Anand and Thakazhi Sivasankara Pillai - A
Comparative Study'** is a record of bonafide research carried out
by Sri. Anand K.B. under my supervision and guidance.


SUPERVISING TEACHER.

University Centre,
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CHAPTER I

INTRODUCTION

The evolution and growth of Indian novel is highly indebted to Europe and it is interesting to note that the factors which enhanced the growth of novels in both these regions are almost similar.

In England, the Glorious Revolution of 1699 had paved the way for the formation of a new social order. With its emergence a new middle class came into existence and they soon acquired a prominent status in the social strata. A good majority of them belonged to the group of intelligentsia and with their social, political, economic and cultural growth, new national and liberal ideas were formed and they began to exert influence ^{on} (in) the socio-political movements which promoted tremendous changes in various fields of activity. These movements paved the growth of individualism too. The above mentioned factors were reflected in the cultural and literary fields also and a new literary form, the novel which is regarded as the epic of modern era began to have a dominant place among readers as it was able to imbibe and picturise the social awakening, realities and the stages and processes evolved in the social transformation. Novel as an art form

helped to analyse man on the basis of history and society. In India too, the rise of the novel can be described as a social phenomenon rather than a natural development in the creative field. According to Michael Zeraffa, 'in myth, manifestly, man is a social being but his story is only developed by obscure means, by the intervention of gods, heroes or magical events. With the novel, society enters history and history enters into Society'¹.

In India too it was closely associated with ~~the~~ social, political and economic conditions. The prominent factors which promoted ^{the} transformation and ~~the~~ growth of social and cultural awakening were the introduction of western education, establishment of the Asiatic society to promote Asian studies etc., *The Minutes of Macaulay* and the *Woods* ^D *despatch* helped to open the flood gates of western ideas which led to radical transformation in various fields. The establishment of universities in major cities created a new Indian intelligentsia with liberal ideas and new ideologies burst against the age-old static Indian Social Life. A new consciousness which manifested radical and rationalist spirit began to exert influence in all walks of Indian Life. Reason began to replace faith and progressive thinkers felt the urge to reform the age-old customs and conventions which were found

unscientific, illogical, unreasonable and often inhuman, and their motivations gave rise to a social and cultural renaissance. The above mentioned factors paved the way for understanding the realities of Indian Society ^{at a} ~~in its~~ deeper level. No sooner had these social realities been understood and felt by the Indian intelligentsia who had imbibed the western liberal ideas than ^{desire} the stimulation to reform the society and its bitter realities ^{was} were grown in them. It was this urge which promoted the growth and functioning of social and political movements which later became a part of ^{the} national struggle which aimed at ~~the~~ Indian Independence. The awareness of nationalism and social realities gave ^{shape} form to a new literature, the literature of social protest. As G.P.Sharma points out, 'The first expressions of Indian discontent and the assertion of nationalism was not mainly political, it was cultural, in so far as, it manifested itself as the search for national identity'².

This resulted in the growth of national consciousness and this aspect was highlighted in the cultural field to a great extent and gradually writers who had in them the national consciousness, directly and indirectly began to participate in the social movements and their reformation activities and struggles appeared as dominant themes in their creative works.

These factors explained ~~the~~ the genesis of a national literature which promoted a sort of renaissance in the cultural field. Writers like Ravindra Nath Tagore, Bankimchandra Chatterjee, Ram Mohan Roy etc., were the beginners and later when the social awakening had gathered much momentum thanks to the tremendous efforts of leaders like Mahatma Gandhi, the signs of change began to appear in the social field and the 1930's gave birth to many activities which promoted transition and progress. Some among them were the Salt-Satyagraha movement of 1930 and 1932, the three Round Table Conferences, the passing of the Govt. of India Act of 1935, the introduction of provincial autonomy in 1937, the spread of Western Education, the movements for Harijan Uplift and Basic Education, the organisation of the Communist Party and the working class movement etc. All these activities had paved the way for social transformation and a new group of writers began to take active interest in the movements which helped ~~the~~ social changes and they began to react and respond to the existing social realities which stood as a stumbling block to social progress. Indian society was then under the grip of many evil practices and customs like untouchability, slavery, communal exploitation, illiteracy etc., The Zamindari system had been exploiting the peasants very cruelly and the working

class society were deprived of social rights and justice and a group of socially committed writers appeared in the literary scene depicting the bitter realities of Indian society. They strongly pointed out and criticised the social evils which affected life and expressed their ^{need} ~~urge~~ for social reformation. Through their works they played a leading role in promoting the national movements and social awakening to a progressive destination. Thus in the history of Indian literature, the thirties and forties (are remarkable period) of achievements. The national movement, Gandhian ideologies, Western Education and its impact, labour movements (proletarian movements) and a sort of renaissance in social and cultural fields made imprints in the social, political, economic and cultural facets of India. Naturally the Indian literary scene led by the intelgentia imbibed the impact and spirit of those various movements and ideologies. There occurred major changes in the treatment of socio-cultural problems and economic factors that influenced them in literature. Factors such as Gandhian ideology, Marxian theory and revival of heritage etc., promoted the changes which had given shape to the progressive writers' movement. The Progressive writer's movement and the proletarian literature highlighted socialist realism and humanism depicting the woes of the working class.

The leading promoters of proletarian literature in India were Mulkraj Anand and Harindranath Chathopadhyaya who wrote it in English, Premchand, Yeshpal and Nagarjun in Hindi, K.A. Abbas and Kishenchander in Urdu, Thakazhi Sivasankara Pillai, Keshavadev and K. Damodaran in Malayalam etc. These writers portrayed the lives of the downtrodden and the under-privileged classes and their miseries. They were writers of social protest and gutter realism who portrayed the exploitation of the down-trodden by the higher sections of society and the miseries caused by the disorders of the society. Some of their works served the purpose of propaganda.

Mulk Raj Anand was the first Indian novelist in English who portrayed the social realities and the woes of the down-trodden sections of the society. It was indeed a daring attempt in those days to project characters who were considered as outcastes and untouchables. Both the Indian and British readers belonging to elite society condemned the attitude of such writers. A good number of the reading public never wanted to place books that narrated the lives of scavengers, peasants and labourers in their well-furnished reading rooms where they kept classics, philosophical works and novels that depicted the heroic attempts and romances portraying Raja Sahibs as chief character.

Mulk Raj Anand entered the literary scene in the 1930's responding to the tendencies of using the sociological approach of literature. It was a pink decade in Europe where English writers like Spender, Auden and Isherwood, French writers like Gide, and Malraux and German writers like Brecht expressed the woes of society and tried to evolve solutions to the problems and miseries. They analysed the root causes and factors responsible for the miseries. Anand was an active member of the literary circle in London and had made acquaintances with writers and critics. He read widely, attended Marxist study groups, held discussion with other writers and even participated in trade union activities and thus had a close contact with European society and sensibility. In 1929 he came to India, met Gandhiji and lived in his Sabarmati Ashram for some time. He observed the Gandhian ways of life and imbibed certain aspects of Gandhian ideologies. Very soon he became the spokesman of the suffering human beings through his novels. 'As K.R. Srinivasa Iyengar observes: 'He wrote of the people, for the people, and as a man of the people'³. He earned much fame as a novelist of social protest and gutter realism. He actively participated in the proletarian literary movement. Along with him there were writers who

wrote in regional languages like Prem Chand, Yashpal, K.A.Abbas, Kishen Chander and Nagarjun.

This movement strongly influenced the literary movement in Malayalam literature too. Writers like Thakazhi Sivasankara Pillai, Keshavadev, K. Damodaran and others promoted the proletarian writer's movement in Kerala.

A striking similarity at various levels can be traced between Mulk Raj Anand and Thakazhi Sivasankara Pillai, the most reputed regional novelist at the international level. He is chiefly known as a writer who gave voice to the peasant life of Kuttanad, the rice granary of Travancore. He too entered the literary stage in the 1930's. He too was influenced by Marxian ideology and Freudian theory and he actively participated in the writer's Movement and the literary circle led by Kesari Balakrishna Pillai in Trivandrum, when he was a student in the Law College there. He portrayed the miseries of the working class, the peasants and the scavengers. Most of his works have the background of Kuttanad villages just as Mulk Raj Anand's works cast the background of Punjabi Villages. Thakazhi's novels depict a wide range of Kerala Society ranging from the fishermen, peasants and scavengers to aristocratic society. He pictured Kuttanad as the microcosm of Kerala

Society and his works can be regarded as social documents. His novel *Chemmeen* had won ^{him} his International reputation and has been translated into many foreign languages. His magnum opus *Kayar*, is a saga novel that tells the story of many generations.

A detailed comparative study of the works of Mulk Raj Anand and Thakazhi Sivasankara Pillai is of much interest in comparative literature. Not many studies have so far been done in this field. Such a study reveals many striking resemblances in the vision and treatment of themes, characters and situations. Both writers are noted for their portrayal of down-trodden labourers and peasant lives. These two writers appeared on the literary scene in the same decade of ¹⁹ Nineteen thirties and are still active in their writing careers. They have been able to picture the social, political, economic and cultural aspects of a momentous period and their works can be described as novels of social documents of a ^{significant} ~~momentous~~ period, the nation had undergone.

The objectives of this research project is to find out and analyse similarities in the vision and treatment of themes, in the projection of proletarian ideology, and in the realistic presentation of social life and its evolution based

on their major works. It also aims to assess the literary and cultural influences on them and how these two writers stand apart from the other writers of the same period.

This comparative study goes through several stages and they are discussed in various chapters. In the introductory stage the Indian cultural sphere in the wake of national movement, and the appearance of the two writers, influences on them and their relevance in the Indian literary context etc. are discussed.

In the second stage a discussion is made on the social, political and cultural, aspects involved in the making of these writers and the general factors which made them similar and also how they differ from their contemporaries are discussed.

The^t third chapter is a detailed study of the themes treated by the two authors. The affinity shared by them ^{at} on thematic level is also discussed here.

The fourth chapter discusses the characterisation of the two authors : characters depicted as types and individuals and characters as representatives of various strata of society are discussed. Along with it the manners, ways of life,

the individuality and other relevant aspects of characters are discussed here. Their identical aspects and differences seen in the portrayal of characters are also discussed.

The fifth chapter discusses the element of realism seen in their novels and their approach to it and their portrayal of social transformation during the period of national movements.

Thus the comparative study discusses certain identical aspects shared by the two authors based on ^{their} the major works, their social commitment, portrayal of social realities, humanism and protest seen in the works and their objectives as revealed in their works etc. The relevance of their novels as social documents and their role^s as spokemen^s of their society and period are also discussed in the concluding chapter.

Notes

1. Michael Zeraffa, ***Fictions : The Novels And Social Reality*** (New York : Penguin Books Ltd. 1976) P.11.
2. G.P. Sharma, ***Nationalism in Indo-Anglian Fiction*** (New Delhi : Sterling Publishers Pvt. Ltd., 1978) P.346.
3. K.R. Srinivasa Iyengar, ***Indian Writing in English*** (New Delhi : Sterling Publishers Pvt. Ltd., 1984) P.33.

CHAPTER II

THE NOVELISTS IN THE MAKING : THE SOCIAL, POLITICAL AND LITERARY INFLUENCES ON MULRAJ ANAND AND TEAKAZHI SIVASANKARA PILLAI

ENGLISH language attained importance in the field of education and it exercised influence among the elite classes. Its introduction gave a jolt to the conventions and traditions of Indian social life and necessitated an awakening of intellect and action shaking off the age old views and outlooks of the Indian Society. Soon a large number of Indian intelligentsia accepted the English language for effective communication and thus a new literature was born. As ^{K.P.} P.K. Srinivasa Iyengar points out 'Indian Writing in English is but one manifestation of the new creative urge in India what is often referred to as the literary renaissance in India'¹. Most of the earlier works in Indian English Literature were written in verse. The earlier prose works were non-fictional in character and they included articles which dealt with social reform and political developments. Social activists like Raja Ram Mohan Roy were some of the earliest leading cultivators of prose and their works had indeed laid a foundation ^{for} of Indian Writing in English.

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The novel is comparatively a new genre in Indian literature. Its origin can be dated back to 19th Century and a good number of the earliest works were historical romances and they can be associated with the growing awareness of nationalism. A feeling of cultural revival and patriotism emerged and acquired prominence among artists and writers in the twenties and the thirties.

The earliest works in Indo-Anglian fiction dealt with themes related to Indian History. ~~The~~ novelists like T. Ramakrishnan came with ~~the~~ historical themes in 1903, Ramesh Chander Dutt with the *Slave girl of Agra* in 1909, and Sri. Jogendra Singh with *Nur Jahan*, in 1909. But soon there appeared the novels of social criticism and social protest. Prominent among them are Ramesh Chander Dutt's *The Lake of Palms* (1909) and T. Ramakrishnan's *The Dive for Death* (1912) But all these novels are centered around the life-situations of the higher class society.

The earlier writers who wrote in English and regional languages were dwellers in ivory towers and they focussed on the pomp and splendour of the shining images that glittered in the galaxy of aristocracy.

The learned society of India was keen on following the path of ^{the} ~~the~~ ^{ancestors} thinking and writing of soul and salvation. Most of the ^{and} ~~the~~ ^{Writers} were interested in reviving the classical heritage of India, highlighting the metaphysical elements. They were more concerned with philosophical riddles regarding fate and its impact on the human predicament.

But in the 1930's when various social and political movements and forces promoted the national struggle and social reformation activities it had evoked ^{an} ~~an~~ emotional experience ^{which produced} ~~and it had~~ cast a creative radiance in the cultural field all over India. It was an association of different ideologies and forces and prominent among them were the Gandhian ideology and along with it various organisations, that promoted trade union and labour movements. All these aimed ^{at} a single destination but functioned in various manners. Naturally these movements, ideologies and the functionings which created tremendous impact on society and paved the way for social transformation, exerted influences on the writers. It was during this period that Mulk Raj Anand who had developed a stern determination towards social commitment and ideology entered the literary field. His concern for the downtrodden sections of society and firm faith in socialistic values

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made him a different writer among the other Indo-Anglian novelists. Anand believed in man power to master nature through technology. His non-conformist heroes rebelled against the existing conditions because they had faith in the possibility of controlling nature for man's benefit.

Mulk Raj Anand's first novel *Untouchable* shocked the refined sensibility and the Brown Sahibs like Edward Garnett said; "We English don't like characters in rags to come into our drawing rooms". But *Untouchable* was not only touched but embraced by the reading public pushing back the criticisms from the sophisticated. It was a novel which truly pictured the physical and mental agonies of the downtrodden scavengers. This novel which depicted the life-struggle of scavenges^{ce}, through the life of Bakha, the eighteen year old son of a scavenger, makes the reader feel the heartbeats and the cruelty and exploitation imposed on them by the upper sections of society. No other novelist has been able to reveal the social realities as him in Indian English Literature and he deserves to be called the spokesman of ^{the} untouchable and the _^ downtrodden.

Mulk Raj Anand was born in 1905 in Punjab. He belonged to a coppersmith family belonging to Kshatriya Community. His

father was a sepoy and he spent his early years in ^{e sp} Contonments. From his deeply religious mother he derived the sense of human values and she told him folk tales and legends. He often visited his mother's village which later became the model for Lalu's village in the *Lalu Trilogy*. He took his degree from Khalsa College, affiliated to the University of Punjab. During these years he took part in the national movement. He used to visit Muhammad Iqbal, the famous Urdu poet who encouraged him to write urdu poems.

He went to Europe and registered as a research scholar at the University College, London. He gained not only a doctorate degree for a thesis on Lock^e, Berkeley, Hume and Russel but also an intimacy and acquaintan~~ance~~ with European sensibility and ~~the~~ prominent writers like D.H. Lawrence and E.M. Forster, Henry Miller, ^{and} Pablo Neruda and even participated in trade union activities. His intimacy with European culture was strengthened by his marriage to an actress, Kathleen. He wrote regularly for Indian journals and studied Indian Art under Anand Coomaraswamy.

He used to attend the study circles in Marxian thought and Marx's *Letters on India* which appeared in an old edition of *The New York Herald Tribune* influenced his vision and attitude

towards life. He wrote, 'a whole new world has opened to me. I began to see not only the history of India but the whole history of human society in some sort of inter-connection³. The Marxian and Hegellian theories taught him a scientific and rational method in the study of society. But later he remarked that as an intellectual he would never accept 'the almost religious discipline demanded by a group of people". Still one could find its impact on his works like *Untouchable* and *Coolie*. *Coolie* narrates the life of a poor hill boy Munoo and his misfortunes, which is a microcosm of Indian ^Ssociety. This novel portrays a cross-section of India and depicts the horrible, inhuman and sordid aspects of Indian ^Ssociety. One could easily trace the elements of humanism and compassion with which Anand reveals the realities with utmost sincerity and commitment. Anand calls himself a humanist and to him humanism is nothing but love and compassion. He pictured his characters and conceived them as human beings with flesh and blood who struggled for freedom and love. He believed that love is the core of human relations and the essential quality in the evolution of human society. He always tried to highlight this love and ^{and} pity the essence of love in every form, against exploitation, harassment and hatred. He believes that love

is God and attributes sacredness and holiness to man. His novels are social protests against cruelty, inhumanity, exploitation and hatred.

Apart from his studies and discussions on Marxian and Gandhian ideologies which later moulded his vision and viewpoints, he points out three major incidents which affected him deeply. They took place when he was a boy and had lasting influence on him. The first was the death of his cousin Kaushalya at the age of nine. The death of the innocent girl made him question the ideas and beliefs relating to God and religion. The second was the ostracizing of his aunt for her attachment with a Muslim woman. This incident provoked him to question the society ridden with caste, religion and class-consciousness. He deeply felt the hypocrisy of religious beliefs which emphasized kindness, love and compassion theoretically but ~~hatredness~~, inhumanity and tyranny in practice. The third incident was the Jallianwallah Bagh massacre, which was a brutal action on the part of the police. The above mentioned childhood incidents made him take a decision to turn away from the world of romances and the glamorous life of the sophisticated upper class. His creative mind travelled through the gloomy lanes where humble peasants,

outcastes and labourers lived. These events ^{left} marked imprints on the sensitive boy, who with a keen sense of observation began to question and analyse the social realities of life. His inquisitive mind realised that the Indian society has to be freed from social restraints and colonial rules.

Anand was interested in writing critical notes and observations in T.S. Eliot's *The Criterion*. He was interested ~~in~~ and well versed ⁱⁿ on various art forms and painting, especially Persian printing. He published his monograph on *Persian Painting* and for entertaining his friends wrote *The Curries and other Indian Dishes*. Dr.S.Radhakrishnan suggested to him to write a work based on art and thus *The Hindu View of Art* came out in 1933 and it received a good reception and ^{he} wrote another book on India, *The Golden Breath : Sudies [^] in New India*.

But he appeared as a controversial literary figure in 1935 with the publication of *Untouchable* which opened a fresh chapter in Indian fiction in English. It can be regarded as a classic in Indian writing in English. With this book, Mulk Raj Anand emerged as a predominant proletarian writer and he actively participated in the progressive writer's movement.

Anand had stayed in Gandhiji's Sabarmati Ashram and his association with him and the life he learnt there, influenced and inspired ^{him} very much to write this novel. He learned the dignity of labour during his stay in the Ashram where he had to clean the surroundings and latrines which totally changed his outlook and vision. He decided to give up his sophisticated western manners and look at the Indian reality with a sense of commitment.

He also had the feeling that Indian society must get away from the clutches of convention and social barriers to achieve a progressive transformation and liberation from the existing tyrannies. The general strike held in Britain in 1926 gave him a chance to witness the suppressive measures of the Government and felt that Britain was organised and it reared in the interests of a small minority which could suppress the majority violently at home as it did in the empire. Gradually he was attracted to socialist ideas and realised that socialism was the sole remedy to the problems of the world and decided to choose the path of socialism as a committed writer. His participation in the study classes in Marxist thought at a lane in Allen Hall and his reading of Marx's *Letters on India* which appeared in the *New York Herald*

Tribune of 1853 widened his interest and promoted his inclination to leftist ideologies.

He writes about reading Marx's *Letters on India* that "a whole new world was opened to me. All the threads of my ~~new~~ past reading, which had got tied up in ^{knots} ~~length~~ seemed suddenly to straighten out, and I began to see not only the history of India but the whole history of human society in some sort of interconnection"⁴.

But later he wanted to be known as a humanist. He writes about his inability to conceive the almost religious discipline demanded by a group of people. To him humanism is the belief in man's actions which aims ^{at} to attain ^{ing} noble purposes. It is apt to say that he stepped into humanism from International Socialism or he began as a Marxist thinker and then transformed himself to a humanist writer. His awareness of the social reality widened as a result of the emergence of a new political awakening. It acquired a radical dimension after the formation of the ^Communist party of India at Kanpur in 1925 and with the growth of the peasant and other working class movements. It attained a new level after the militant strike by the workers in industrial centres like Bombay, Calcutta, Madras,

Gorakhpur, Kanpur etc. and after the imprisonment of leftist politicians in the Meerut conspiracy. These incidents helped him to analyse certain social realities, and protest against the evils with a revolutionary and radical fervour. Thus his ideological visions deepened and gained a powerful consciousness. As P.K. Rajan⁽¹⁾ observed, "the Intellectual (Marxist) perception of the reality of the emerging proletarian consciousness on the one hand and his own class position as the exponent of the bourgeoisie democratic revolution (with its essential limitations) on the other, result in a crisis which attempts to resolve in art, both in theme and form"⁵.

But his sources of protest and the genesis of writing was his own social surroundings. He has been able to picture a cross-section of the Indian down-trodden sections like scavengers in *Untouchable*, rickshaw pullers in *Coolie*, peasants in the *Trilogy*, labourers in *The Road*, and craftsmen in *The Big Heart* etc. 'All these novels reveal his attempt to picturise various issues concerning the different strata of Indian society. Anand pictured characters belonging to various categories of society and placed them in different ^S Socio-economic plains and analysed their internal and external realities. In doing so he not only expresses his observations

and comments ^{on} the tragic predicaments of these characters but
 reacts to them and imprints his strong protests against the
 forces and ^{the} Institutions that are responsible for the social
 injustices. He is very much upset by the emergence of different
 categories of institutions and forces like caste, religion
 and imperialism. He had directly experienced the cruel
 punishments meted out to Indians at the hands of the British.
 Once he was taken to a Police station and beaten up for
 coming out in the street when ~~there~~^{there} was a curfew order. These
 experiences made him involve himself with the thirties movement
 in Europe and he felt the existing socio-political aspects as
 genuine impulses for transformations. He writes 'I decided
 to write fiction in order to discover the causes of the
 mental and material chaos in India and the world and of my own
 failure as well as of my generation in the face of it'⁶.

Thus a survey of some of his novels reveals that his
 novels are noted for social commitment and they are works of
 social protests. He also attempts to insist the values of
 compassion, love and dignity of human labour through his
 works. Humanism is the hallmark of his novels. His ideas of
 social protest originated from this humanism which is based
 on compassion and love that visualised man as casteless and
 colourless.

Thakazhi Sivasankara Pillai too entered the Malayalam literary field in the thirties shocking the refined sensibility of the elite class. Thakazhi remembers that his childhood days were not much eventful as he belonged to an agrarian family in a remote village cut off from the main land by geographical barriers but he remembers the voices of protest heard among the elders in the village including his father who condemned the social transformation and movements led by reformers like Mahatma Gandhi, and the social leader Mannathu Padmanabhan who modernised the Nair community abolishing its joint family system and matrilineal system of living. He had heard his father commenting that 'Gandhi is an Incarnation of Kali. He says that the European Sahibs, should leave the country. A Nation need an Emperor, that is how the Sruthis, ethics and puranas say. As it is so, what would be the fate to a nation if there is no Emperor⁷'. He says that the talks of the elders and their ways of narrating events and stories made an ever-lasting impact on his creative life. They had their ^{own} ~~on~~ ways of story telling with enriched imagination and skill. Their stories had laid great emphasis on the importance of virtues. But very gently, along with the movements of social reformation, modernisation began to creep into various

sectors and mechanisation began to replace the age old farming practices.

Thakazhi joined the nearby school and studied there for four years. After that he was taken to Ambalappuzha, a nearby town which was not much far from the sea-coast. There a good number of his friends belonged to the fishermen community and he mingled with them freely. At leisure time he joined them to go for swimming in the sea. He had a close association with a good number of families at the sea-coast and the plot of his magnum opus *Chemmeen* had its germination out of these contacts. Later he joined the N.S.S. ^HHigh School, Karuvatta where he was fortunate to be the student of Kainikkara Kumara Pillai who was a noted teacher, scholar and a writer. He opened to Thakazhi, the world of modern knowledge for the first time. He was an inspiring force and under his guidance ^{he} wrote some stories which had a modern touch. But it was his journey to Trivandrum to study the Pleadership course at the Law College that changed his creative vision totally. As in the case of Anand who ^{at} ~~Associated~~ ^{himself} with the Bloomsbury group, Thakazhi too made contacts with the literary circle known as Kesari Group pioneered by Kesari Balakrishna Pillai who had a profound vision and learning. Moreover it was a period which

witnessed the birth and development of various political and trade union organisations and national struggle was attaining a gradual momentum. Marxian ideology had won the fascination of writers, intellectuals and students. Thakazhi too was attracted towards Marxian ideals and the works written during this period bore the imprints of Marxian humanism. Though not actively, he began to associate ^{himself} with leftist political movements for a short period and took part in their trade union activities.

Thus it was really a turning point in his creative life and he also soon got involved in the progressive writers movement which highlighted the idea of literature with a sense of social commitment and purpose. It launched the need for a literature of social protest which could necessitate the promotion of the portrayal of the realities of the woes and problems of the working class and the downtrodden sections of the society. Social protest, dignity of labour, class consciousness, and class-struggle became the common themes treated by writers who had associated ^{themselves} with these movements. Thakazhi Sivasankara Pillai was soon drawn into this movement which marked a tremendous ^{on the cultural front / on the side of} impact ⁱⁿ shocking the literary sensibilities of the reading public dominated by the upper

sections of the society. His novels paved the way for the realistic movement in Malayalam literature depicting the social realities and human dignity of the working class. This made a transformation in the literary and aesthetic sensibility.

Thakazhi's first novel was *Tyagathinte Prathiphalam* which appeared in 1934. But this novel won him ill-fame among the reading public since it portrayed the life of the down-trodden and treated themes like prostitution and sex. One of the members of the Kesari Club tore the novel into pieces and threw it at his face and he was threatened by the principal of the ^L law ^C college for writing a novel which was considered pornography. It told the lives of women who earned their livelihood by buying paddy from market and ^{to} then turning it into rice. ~~They had to indulge in prostitution to get rid of poverty~~ Due to poverty sometimes they got involved into ~~prostitution too.~~ ^{They had to indulge in prostitution too to get rid of the poverty} His second novel *Patita Pankajam* too ^{or} portrayed the life of a young girl who became a prostitute under the pressure of circumstance. In its foreward, E.V.Krishna Pillai a noted writer of that period wrote, 'we see in this beautiful work the naked figure of human greatness that piteously cries out under the fangs of atrocious evil which, as is said somewhere in this book, God himself has created. This picture gallery has been made attractive by

endowing emotions which are otherwise vague with concrete shape⁸. His third novel *Paramarthangal* represents a naturalistic phase. This also tells the story of a girl who fell into immoral activity. These three novels have only historical value, but they outraged the middle class morality. Along with Thakazhi there were Vaikom Mohammad Basheer, Keshavadev^o, Ponkunnam Varkey and Karur Neelakanda Pillai who were different from the classical masters and they too pictured the social realities in their own style and manner with a humanistic approach.

The impact of Marxian ideology is more prominently seen in Thakazhi's next phase of creative life especially in his novels like *Thottiyude Makan* which appeared in 1948. These novels belong to the second phase of his literary career which was noted for his commitment to political ideology.

These works of Thakazhi owe ^{many} much similarities with ~~that of~~ Anandⁱⁿ in the treatment of themes, analysis of socio-economic aspects and characterisation. Both the authors raise their social protests against the exploitation and humiliation ^{of whom?} in an almost identical manner. But Thakazhi too ^{the} in his later period of his creative activity began to disregard the dealings of commitment in literature upheld by ~~the~~

progressive writers and like Anand he too wanted to be known as a humanist rather than a Marxist.

^{As}
 The early novels like *Tyathinte Pratiphalam*,
Pathithapankajam etc., ^{set} opened a new trend in Malayalam Novel
 offending the sensibilities. The impact of class consciousness
 and class struggle is very much present in the novels ^{like}
ⁿ *Tottiyude Makan* and *Rantitangazhi*. They are still considered
 to be his best works of social protest by progressive writers.
Thottiyude Makan bears ^{many} much similarities with Anand's
Untouchable. But with the publication of *Chemmeen* a new
 phase in his creative life can be traced. The disillusionment
 caused due to the political movements that fell into the
 gutters of corruption and power influenced many writers and
 those who had a mature and deeper vision, no longer wanted to
 be men of propaganda literature and partisan-politics. They
 began to pay more attention to aesthetic values without getting
 away from the values of humanism. There was again a transition
 in literature initiated by writers who refused to accept
 partisan ideology or political doctrine as the concern of the
 artist. They began to realise that a writer has to focus on
 the whole life of man and not merely on the commitment to
 political ideology. Thakazhi who wrote novels of social

protests began to portray various aspects of the human condition. Though he had been criticised by some members of the progressive writers movement, one can find that he had highlighted the elements of humanism and human values in his later works too. *Chemmeen*, *Enippadikal* and *Kayar* reveals that he learned to look at the whole of life ^{with} ~~which~~ a deeper vision, sympathy, detachment and with a humanistic approach without losing the aesthetic values. *Kayar*, a saga novel with epic dimensions proves that the artist in him has developed to a sublime and subtle level. It shows his development reaching its zenith of glory. In *Kayar* one could see many beautiful sketches depicting various aspects of the multi-dimensional ^s ~~tional~~ mystery of human life. He writes as a sage looking ^{at} life in a detached and impassive manner and he rises [^] to the level of an epic writer. He has been able to imbibe the socio-cultural life of a period of Kerala and his novels can be truly called social documents of Kerala.

A detailed analysis of Thakazhi's creative life gives us a picture of ^{the} ~~the~~ different phases in his creative life and the novelist in the making can be understood. From a mere portrayal of real-life pictures as seen in his early works like *Patita Pankajam*, *Thyagathintee Prathiphalam* etc., he enters the

second phase of social and ideological commitment as seen in *Thottiyude Makan* and *Randidangazhi*. He enters the third phase in *Chemmeen* where he focuses on the tragic destiny of human life. In this phase he is completely free from ideological commitments and finds his own path of social analysis. The next phase is a further development of the third stage where he pictures the private world of individuals and human relations affected by political factors. His creative life reaches ~~in~~ its culmination in the fifth stage which is a further development on the fourth stage. Here he not only climbs steps but reaches the zenith of glory. As a writer his canvass of imagination and vision ^{is} are seen enlarged here. From the external realities, he rises to the galaxy of transcendental realism and this broadness and depth is highly remarkable and marvellous. As stated by R.E.Asher, 'it makes us feel that Malayalam Novel can be proud of having a novelist like Thakazhi and that the language will be noted at international level as the language in which Thakazhi ^w wrote'⁹.

A survey through his major novels reveals that there is a tremendous development, maturity and depth in the process of his creative work. One could easily find that his chief concern in his works has been the common man and his problems

and he has been able to picture the fundamental qualities of man and society. His development as an artist shows his growing interest in dealing with the complexities and realities of life and there too we could find the humanist in him highlighting the values of love and compassion.

Thus a comparative approach ^{to} ~~on~~ the major works of Mulk Raj Anand and Thakazhi reveals that both these writers highlighted the values of humanism~~s~~ and human values in an identical manner along with the treatment of ~~the~~ men and portrayal of characters. The social commitment has always been there in these two writers and in Anand it developed to ~~a~~ ~~the~~ commitment to humanity and in Thakazhi too it developed to ^a ~~the~~ concern of human values.

Notes

1. K.R. Srinivasa Iyengar, **Indian Writing in English** (New Delhi : Sterling Publishers, 1984), P.12.
2. Meenakshi Mukherjee, **Twice-born Fiction** (New Delhi Heinemann Educational Books, 1971), P.11.
3. Mulk Raj Anand, **Apology for Heroism** (New Delhi : Arnold Heinemann, 1975), P.105.
4. Ibid., PP.53-4.
5. P.K. Rajan, **Studies in Mulk Raj Anand** (New Delhi : Abhinav Publication, 1986), P.25.
6. Mulk Raj Anand, **Apology for Heroism** (New Delhi : Arnold Heinemann, 1975), PP.78-9.
7. Thakazhi Sivasankara Pillai, **Ormayude Theerangalil** (Kottayam : National Book Stall, 1985), P.17 (TV).
8. E.V. Krishna Pillai, ^{Foreword} "Forward", **Patita Pankajam** (Kottayam: SPCS Ltd., 1997), P.12 (TV). s/p.
9. R.E. Asher, "Three Novelists of Kerala", T.W. Clark, ed. **The Novel in India : its Birth and Development** (London : Allen & Unwin, 1970), P.224.

CHAPTER III
THEMATIC SIMILARITIES

While a comparative study of two writers is done ^{at} ~~on~~ the thematic level, it involves the analysis of the similarities as well as contrastive approaches of the two, in respect of the treatment of themes, motifs of characters and the vision in general. A thematic study leads to the analysis of the subject against the background of social conditions and the motivation behind the selection and treatment of particular themes in a recurring manner. Such a study brings out the affinity between the two writers in presenting the social and cultural crisis of their surroundings and periods.

Anand and Thakazhi show ^{an} ~~their~~ affinity in depicting the themes of poverty, exploitation and sufferings ~~seen~~ among the down-trodden sections of the society. The humiliation and isolation of the outcastes and the down-trodden are realistically portrayed with a sympathetic approach by both these writers.

The element of humanism is a common hall-mark of these two writers and it is a significant factor in viewing these two writers together along with their social concerns.

Both show a deep concern for the tragic state of human beings in a class-ridden society and presents ^{thematic} ~~technically~~ the exploitation of the poor by the involvement of social forces and capitalist machinery. While the earlier writers were keen on highlighting the metaphysical aspects and philosophical riddles of life, Anand and Thakazhi dealt with the social realities and analysed the factors in a rational manner without neglecting the elements of compassion and fellow-feelings with a sociological approach.

The reputation of Anand as a prominent novelist lies in his selection and treatment of themes. He selected themes based on the miseries of the neglected class of the Indian society who were denied even ~~the~~ fundamental human rights. All over India a good number of people were being cruelly discriminated and socially alienated from the mainstream of society owing to the class-caste system. Beneath these disintegrating factor^s there functioned the social, economic and cultural elements which made the life so rigid and complex. The victims of this inhuman system and man-made barriers had no other way but to accept their tragic predicament and suffer silently for centuries. But surprisingly in India, literature which is supposed to reflect the human predicaments

vividly, never attended to the tragic sufferings imposed on a large section of the society. Writers were interested only in analysing the metaphysical pursuits and the body-soul drama or the colourful courtly life. The distinction of Anand lies in presenting the miseries of ^{The} down-trodden section and the factors which paved ^{the} way for the existence and continuity of their tragic predicament, perhaps for the first time in Indian literature, so strongly that it was heard and felt among the readers, reformers, politicians and ^{intellectuals} intelligents. Anand deliberately dealt with these themes focusing on various sections representing the Indian society passionately and sympathetically. He openly and fiercely criticised the institutions and systems like religion, class and caste which created barriers among mankind, exploited them and prevented ~~the~~ social progress. He imprints his marks of protest against all sorts of exploitation and inequalities imposed by authorities and anti-human forces.

Anand's first novel *Untouchable* created a shocking sensibility in Indian literature as it raised a questioning voice at the ^S hypocrisy of Indian cultural values and traditions. This novel strikingly ^{sp} portrays in Anand's characteristic manner, the social analysis and reaction against the evils and barriers

that are responsible for making the lives of ^{the} down-trodden so pitiable and helpless. Anand's decision to depict a theme drawn from an out-caste community was indeed a bold one as no one hitherto dared to portray a scavenger as a hero in their works. Writers who belonged to the middle and upper class community seemed quite unaware of ^{the existence of} those ~~persons~~ ^{people} belonging to the scavenger community, as they were forced to lead an isolated life outside the mainstream of the society. Here lies the peculiarity and historical importance of his thematic presentation. Anand appeared as a writer who decided to stay away from the beaten track of ^{his} predecessors to set his own path with a sense of commitment and realistic approach to expose the social evils and the lives of the innocent, helpless millions who are silent sufferers of it.

In the novel *Untouchable*, Anand explains vividly ~~the~~ details of the horrible life-conditions of scavengers, and ^{a picture} gives ~~an awareness~~ of the bitter realities existing in Indian society to which the ruling class, priests, preachers, the so-called social uplifters and intelligentsia have knowingly or unknowingly closed their eyes. The novel is both an outward and inward journey exposing the inequalities affecting both the social and individual consciousness. Bakha, the

to create an awareness

protagonist, has to ^{live} ~~undergo~~ a life ^{of} ~~through~~ humiliations imposed by many social evils and they gave him a feeling of isolation and despair out of which he thinks he is unable to escape. He silently suffers, incapable of reacting against the cruelties and surrenders to his fate. He is a soft-natured, intelligent and kind-hearted boy. But what he receives from the social surroundings is always insult. He goes out to clean latrines and does his work systematically. There he meets various kinds of people who are keen on showering abuses or ridiculous remarks ^{en} ~~at~~ him. Still he does not show any delicacy in his job and does it willingly and honestly. Anand is keen ^{en} ~~in~~ showing the dignity of labour irrespective of its nature. He explains ~~about it as~~ thus. 'Apart from conversion to the idea of work as worship, I had already imbibed an integral outlook towards all labour, as a kind of creativity. From this point of view, I could see that the God like body of Bakha had been matured by the exercise of his muscles, as much as by his sensitiveness, to the epic poem of Waris Shah. I began to prognosticate that human beings can achieve perfection by giving importance to the growth of the body-soul through cultivation of the whole personality'¹. But it seems to him that wherever he goes, he has to encounter only humiliations. When Bakha places an anna before the shop-

keeper to buy a packet of Red Lamp cigarettes, he splashes some water on the coin to purify it as it seemed polluted because it was carried by an out-caste boy. Then the packet of cigarettes was ^{flung} flinged at him 'as a butcher might throw a bone to an insistent dog sniffing round the corner of his shop'². At another shop too he has to face ^a similar humiliating ^{situation} incident. The shop keeper of Bengali sweet-meat stall throws the jilebi contemptuously at him and there also the coin is purified. Anand here shows the ridiculous practices of caste-system and its follies. As the story progresses, the readers is led to the ^{scenes} sense of more serious and cruel incidents. In the crowdy street Bakha accidentally happens to touch a Lallaji and thereby 'pollutes' him. Then he is abused, and in the midst of a row Bakha is victimised for violating the rules. Bakha is slapped ~~down~~ by the Lallaji. The humiliated, wounded boy, as he walks away, realises his status in society. 'All of them abused, abused, abused. Why are we always abused ? Because we touch dung. It is only the Hindus and the outcastes who are not sweepers. For them I am a sweeper - Untouchable! Untouchable! Untouchable! That is the word! I am an Untouchable!³. As his movements proceed, the severity of incidents intensifies. When he reaches the temple courtyard where he hears a chant, out of curiosity he steps near the

temple-door and immediately hears the priest shouting 'polluted, polluted'. But soon we are shown the otherside of exploitation and the hollowness of the practice. Though the practice of untouchability exists, the priests often cleverly use the chances of seduction of out-caste girls, whenever and wherever they get it. Bakha's own sister, Sohini is abused for polluting the Brahmin priest and later he comes to know that the same priest had made an attempt to molest her. We are shown the irony that an accidental touch is considered as a sin but molesting is not treated as an un-holy act. Anand here boldly exposes the cruel, inhuman exploitation of caste Hindus and their hypocrisy^S. He also presents the helplessness of the victimised folk who silently suffers. After this incident, feeling tired and hungry, he reaches the Silver Smith's lane to get some food. There his wife showers abuses ^{on him} for polluting their house. From the fourth storey of the house she throws some chappathies at him. He has to pick them up from the dusty road as they fell scattered there.

In the evening, again he has to encounter a similar situation where we are shown Bakha receiving insults for no fault reason of his own. When he carries the son of a Babu who was badly hurt while watching a cricket match to his home, the

boy's mother shouts at him for touching her son. She thinks that it was Bakha who hurt him.

Bakha is presented here as a representative of the out-caste community and his miseries stand for the travails of the whole down-trodden out-castes and it appears before the readers that they are doomed to live on humiliations, exploitations, and neglects. Anand indirectly appears in the end as a spokesmen with some solution through the voices of the missionary Colonel Hutchinson, Mahatma Gandhi and the poet Iqbal Nath. Bakha is told by ~~the~~ Colonel Hutchinson that embracing Christian faith would redeem him. But he is not explained clearly how and he goes away confused. Gandhiji's talk on untouchability as a sin evokes him only vaguely. (The poet's ^{description} ~~idea~~ of modern latrines which would erase the profession of latrine-cleaning ^{persuade} would lead the scavengers choose another profession so that they would be transformed into ^a different kind of labourers, ^{seem^s} to win his attention, [^] Though the presentation of statements as direct remedies to solve the existing problems seems to create a didactic tone which to a certain extent affected ^s ~~ed~~ the artistic quality of the work adversely, we are shown ^{The} ~~of a~~ prospect of a transformation that would lead towards a bright future. But the readers

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have been [^]given the shocking and painful cruelties and inhuman treatments with realistic details in a sympathetic manner.

There are various things which make the novel *Untouchable*, significant and unique. First of all, it appeared as the first daring attempt by an Indian-English writer to expose the tragic life-situations belonging to the lowest strata of society. In not only selecting the theme, but in presenting it with a humanistic approach and concern, Anand has been able to ^{project} ~~appear~~ himself as a champion of ^a social cause. He presents the miseries of a community along with the hypocrisy of the institutionalised religion and analyses deeply the various factors that are responsible for it, scientifically and rationally. He was not merely raising a voice of protest against the inhuman practices but dedicated himself to trace the socio-cultural and economic inducements and examined it so closely acquiring the role of a social scientist. ~~Anand~~ [^] made a deviation from the conventional structure of the novel too. *Untouchable* is all about a single day's happenings in the protagonist's life without a clearcut beginning, middle and end. At the same time as C.D. Narasimhaiah remarked, 'In *Untouchable* the doctrines and dogmas are assimilated into a total sensibility which shapes

Munoo } 7
Munoo }

his (Anand's) imagination and gives life to an epoch and its hopes and aspirations and its curses'⁴.

Anand portrays a character who becomes the victim of the class-ridden society in his second novel Coolie, Munoo who has to undergo more serious sufferings than Bakha. Being alienated from his own backgrounds, he has to go through more physical and psychological torture. Here the canvas chosen to present the theme of misery is a wider one and the evils of class system is presented in a more vivid manner which exposes not only the social aspect but the economic aspects determined by capitalist forces and its rigidity on individuals. Anand depicts the pitiable conditions under which the labourers had to live and work with meagre salary in unhealthy surroundings. Anand analyses the class-system shaped under ^{the} imperialist regime and the consciousness evolved by a capitalist economy.

Munoo Munoo, the protagonist, like Bakha, is innocent, sincere, hardworking and sensitive. He too is humiliated and tortured. But the experiences and bitter realities he had to undergo is of a different manner. They ^{have} ~~are~~ sprung out of the newly formed class-system on the basis of monetary factors. It made him realise that his poverty is the reason for his tragic life. He analyses his status in the class-ridden

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society. 'I am a Kshatriya and I am poor, and Varma, a Brahmin, is a servant boy, a menial because he is poor. No, caste doesn't matter. The Babus are like the Sahibs, and all servants look alike. There must only be two kinds of people in the world, the rich and the poor'⁵.

Anand is equally careful in presenting the internal world and sorrows along with the social and economic factors. Munoo, is an orphan, a hill boy who has to undergo personal tragedies even when he was a small boy. He is forced to leave his village in the Gangra valley to earn his living. As a child he had to bear the cruel treatment of his aunt who 'beat him more than he beat her cattle'. His lonely life is shadowed by the painful death of his parents, Anand is equally keen in presenting the nostalgic, innocent memories confronting bitter realities, in a compassionate manner. He reaches Sham Nagar works as a servant at the home of Babu Nathoo Ram's house at five rupees a month. There too he has to undergo a life of drudgery from dawn to dusk bearing insult at her kitchen door step. He was severally ridiculed for relieving at the door-step of the house one day and lowering the Babu's social prestige. We see Munoo then ⁱⁿ ~~among~~ the dirty, narrow ^ugally of the old town, Daulatpur. He works there as ^a coolie in [^]

a pickle factory. Anand doesn't forget to present the humility and inferiority complex of the Indian bourgeois before the European Sahib in a humorous manner. Nathoo Ram, Daya Ram, Todar Mal etc., represent the Indian servants of the British regime who surrendered their individuality and became mere tools for the English ^oofficials to exploit. They are dehumanised in course of time and becomes a part of the corrupt machinery without fellow-feelings. *Coolie* portrays the complexities of a new social order where the class attain ^{greater} more prominence than ⁱⁿ the old caste hierarchy. Munoo faces social alienation eventhough he belongs to an upper caste, Kshatriya. But his poverty makes him an alien and a silent sufferer in the complex system framed by the capitalist forces where an individual becomes quite invalid. Munoo along with other coolies are victims of the new industrial culture where everything is determined by capitalist forces. With accuracy, he ^{portrays} ~~gives~~ the grim face of life, the ill-paid coolies or labourers ^{strenuous labour} who had to undergo in factories and their unhygienic surroundings in detail. 'They worked long hours, from dawn to past midnight, so mechanically that they never noticed the movements of their own or each other's hands. Only the sweat trickled down their bodies and irritated them ⁱⁿ into an awareness that they were engaged in a strenuous physical occupation'⁶.

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Anand arouses the pity and compassion of the readers exposing the horrible life the coolies ^{lived} ~~underwent~~ in their colonies. This is worse than the lives of animals. The coolies had to live in untidy square courtyard, flanked on all sides by low mud shops and flimsy huts with the smell of stagnant drains, rotten grains, fresh cow-dung and urine, the foul savour of human and animal ^{breath} ~~breath~~ and the pungent fumes of smouldering fuel cakes along with the sight of sprawling naked bodies, glistening with sweat, or sheeted like ghosts, in a vain attempt to escape the flies and mosquitoes, brought the bits sickness to Munoo's mouth⁷.

Similarly Anand gives a picture of the strange, ruthless city life of Bombay - here too we are given the picture of the hazardous life of labourers ^{against} ~~on~~ the background of Sir George White Cotton Mills. The exploitation of coolies by authorities is exposed, bringing out the evils of dehumanisation evolved by the capitalist culture and coolies like Munoo and Hari are cruelly victimised through usury. Jimmie Thomas, the financier ^{who} is able to trap the labourer in many way ^s ~~is~~ a true representative of the ruthless exploiter who tries to fish in the troubled water on the background of poverty, ignorance and misery. Thus Anand vividly exposes

the inhuman practices evolving out of various sources inherent in the capitalist society which stands solely for extracting profit out of any crooked means. We find Anand picturing Munoo, a broken labourer who is unable to dream of a bright future losing himself in a state of wilderness. 'He (Munoo) rose early at dawn before he had his full sleep out, having gone to bed long before midnight. He descended to work in the factory, tired, heavy headed, hot and limp as if all the strength had gone out of his body and left him a spiritless ghost of his former self⁸.

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Munoo here symbolises the helpless, pathetic nature of the down-trodden everywhere. Anand's sympathetic concern of the depressed class is very well best reflected in the portrayal of the tragic predicament of Munoo.

In *Coolie* Anand also condemns the monstrosity of communal riots and ~~its~~ ^{Their} havocs. He closely analyses the outbreak of revolts out of silly misconceptions or rumours ~~and then~~ ^{which} leading to indescribable calamities making people preys of communal ~~hatredness~~ and cruelty.

Throughout his creative life Anand ^{raises} ~~remarks~~ his objection on the concept of fate as karma. In both *Untouchable*

and *Coolie* he tries to emphasise his argument that man and his actions alone determine the course of his life, with an irreligious mind. He writes in the *Private Life of an Indian Prince* that 'I don't believe that there is any power transcending man, who can decide things for him'⁹. He is a writer who believes that one should form one's own philosophy out of one's experience'⁹.

But we find that Munoo does not seem to have any control in deciding his destiny and meets a pitiable, untimely death, falling a prey to tuberculosis. Anand here attributes the social circumstances and their evils for Munoo's tragic fall, to ~~the~~ the social circumstances and their evils

Thus in this wider canvas he is able to present various aspects of evils and anarchy affecting the common lot and analyses them through various angles. We get a real picture of different factors like class, caste, capitalism, communalism etc., which function as stumbling blocks that curb the social progress of India, vividly and artistically, evoking human feelings.

Anand presents an untouchable as a protagonist again in *The Road* to highlight the dignity of labour and action. He

beautifully carves out the decree of work as worship in *The Road* too. Unlike Bakha or Munoo, the ^uUntouchables here are seen facing the challenges and activities of caste-Hindus boldly with a sense of determination and Anand portrays their success in fulfilling the ⁱaims.

The central theme of *The Road* is the construction of an approach road from the village Govardhan to Delhi and the road works out as a symbol of progress and transition. But the caste Hindus who are jealous of ^{the}untouchables, who make an earning out of the construction work, feel that they are defying their superiority and conventions. So they organise and try to prevent the construction work. They ask the village priest Suraj Mani to excommunicate the labourer who indulg^s in the construction work. The main characters are portrayed as types - Bhikhu the central character who resembles Bakha in personality and Dhooli Singh who has a strong resistance power and determination as ^avictim of casteism. Thakur Singh is a symbol of the orthodox stubborn egoist caste Hindu who is against transition and progress and Suraj Mani, the ⁿcouter part of Pandit Kali Nath, the ^vVillage priest in *Untouchable* represents the lecherous, cunning character who exploits religion for personal interests. The labourers

are raised to the level of heroes attaining dignity and fulfilment with determining spirit. Thus *The Road* announces Anand's optimism in manual labour and expresses his humanist concern ^{for} ~~on~~ the progress of the down-trodden community, neglecting the conventional beliefs, fatalism and the doctrine of Karma.

Anand portrays a different landscape and aims to portray a different social havoc that hampered the Indian society and its progress in the *Two Leaves and a Bud*. Here he shifts the area from Punjabi fields to the tea plantation^s in Assam. Anand fiercely condemns and attacks the imperialist regime, its cruelties and exploitations on the common masses. Though he exposes the evils of capitalist instructions and the ruthless manner in which the labourers in tea plantations are exploited, he gives ^{greater} more importance to reveal the unscrupulous imperialist ~~at~~ forces and their brutality ~~so~~ forcefully and furiously. He has been able to make an impact on the British authority, shocking their sensibility by portraying a good number of English people as wicked and cruel ~~ones~~ ^{As} and as a result of this, *Two Leaves and a Bud* was withdrawn from sale ^{labelling it as} giving it an obscene label by the Director ^{gr.} General of Public Prosecution, in 1937 and it was banned in India too.

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Anand sympathetically portrays the tragic predicament of Gangu, the central character of this novel who is a victim of ruthless imperialist and capitalist forces. Through a series of sufferings in the life of Gangu, the Punjabi peasant who later becomes a labourer in Assam, Anand weaves the theme of exploitation exposing the pitiable ^s State of labourers and their helplessness under the force of British authority. Like Munoo and Bakha in *Coolie* and *Untouchable* respectively, a good number of the poor labourers are fatalists and are passive with their firm faith in the doctrine of Karma. Anand indirectly marks his rejection of this belief and points out that it is this irrational belief that prevents them ^{from} to react ^{ing} against the dark forces. People like Gangu ^{are} is exploited not only by the imperialist authorities but by the merciless Indian money lenders too. Buta represents the ruthless recruiter who tries to make profit out of it. Believing his words, Gangu ~~loses~~ ^{looses} his land and reaches Macpherson tea estate in Assam to lead only a dark, miserable life. There a chain of miseries wait ^s _^ for him. The labourers are paid meager wages and they had to work hard in unhealthy surroundings. Such a situation leads to the death of Gangu's wife ~~due to~~ ^{from} _^ ^m Malaria. Gangu has no money even to conduct her last rites. Croft-Crooke fears about the spread of ^m ~~M~~ malaria, dismisses

Gangu for wandering. Gangu who loses ^{his} job meets Dr. John de la Havre, an exception among the white with humanitarian qualities to console him.

Gangu gets some dry land deserted by everyone, as someone committed a suicide there. Gangu feels happy as he becomes an owner of some land. He tries to cultivate it and slowly tranquillity enters into his life.

But soon the estate atmosphere is transformed into a disturbed area. Reggie interferes in the dispute among some coolies and beats the labourers mercilessly and one coolie dies. The labourers then join together and ~~goes~~ to meet Dr. Havre and then they go to meet Croft-~~crooke~~ ^{Cooke} as per the doctor's advice. But Reggie and ^C ~~croft-crooke~~ ^{Cooke} refuse to ^{listen to} ~~hear~~ their complaints. They threaten the coolies and thus disperse them. After this incident, the white men becomes conscious of their security. They closed themselves and ^{sought} ~~get~~ military assistance. The lives of labourers are disturbed by the army. Dr. Havre tries to help the labourers and as a result of it, he is dismissed for showing concern ^{for} to the coolies.

Meanwhile, Reggie tries to molest Gangu's daughter, Laila and is shot down by Gangu. But the imperial court

sympathises with Reggie for being ^A European, leaves him and —
 finds Gangu guilty.

Thus through the portrayal of a chain of events Anand focuses on the ruthless manner in which the imperial forces torture the down-trodden natives. Croft-cooke and Reggie are characterised as typical representatives of the tyrannical European authorities and Buta represents the cunning agent who exploits poor illiterate peasants and thrives by cheating them. We also get a picture of the capitalist manner of exploitation and the impact of capitalist economy when the estate atmosphere is portrayed. Gangu like Bakha and Munoo believes in his Karma and silently suffers and meets death.

Anand is able to show the division of the society by capital and its ^{deepening} ~~despoiling~~ gulf between the affluent society —
 which ^S indulge ^A in all sorts of luxury and the struggling —
 down-trodden who are denied even the basic human rights and emphasises the need of economic and political liberty and rejects the doctrine of karma and fate. He is also able to expose clearly and vividly the inhumanity of man shown to his own fellow-beings as Dr.Havre says, "There is nothing more horrible in this Universe than the cruelty of man to man"¹⁰.

Croft-cooke
 in the
 previous
 page.

55^{3rd}
56, 57, 58

Anand highlights the theme of humanism once again in the novel *The Big Heart*. Though the central theme is the impact of mechanisation on the traditional life of poor copper smiths and the transition due to the new economic pattern under the influence of industrialism and the emerging capital class, it focuses ^{on} the transformation affecting the social, economic, and cultural atmosphere of the Billimaran village near Amritsar vividly.

The Kasera Community starts an industry which leads the Thathiars, the traditional copper smiths to poverty as they become jobless due to the mechanisation. The industry takes over their jobs and the life of Thathiars become miserable. It leads to conflicts with the Kasera and the Capitalists.

Ananta, the protagonist of the novel is a champion of human ideals. He sympathises ^{with} and identifies ^{himself} with the down-trodden copper smiths and decides to save them. He had witnessed labour movements and their achievements in raising the standards of poor labourers. He tries to unite the jobless copper smiths. But he could not succeed as various factions arise with different methods of struggle. Leaders like Satyapal comes out with violent practices for the

liberation of labourers and Hans Raj, an Arya Samajist refuses to join Ananta who lives with a widow Janaki^o Satyapal is joined by Ralia who is ^a volatile person and does destructive activities in the factory. Ananta tries to pacify him calm but in his attempt, Ralia kills him. Thus Ananta who stood for human feelings and compromises becomes a martyr in his struggle to help the poor.

Anand is able to vindicate his doctrines in this novel clearly. His questioning of religion and God, firm faith in action and man's ability in determining his causes and the dignity of man and labour etc. are depicted here. He also presents the dehumanisation due to capitalism and its impact on the society and ^{the} individual. Through Ananta he highlights the ideals of human values. He stands for rewardless service to man-kind and decides to devote his life to the noble cause of liberating the poor. He says, "I really ought to do something good before I die, so that the others who come after can be a little happier"¹¹. He tries to make a compromise everywhere, with his progressive views and humanitarian outlook. He is of the opinion that the labourers should join together, and gather awareness on the modern machines and use them to earn benefit out of it. He tries to

settle the conflict between the modes of tradition and insecurity with practical outlook^A but he is mistaken by many and falls a pitiable victim, ~~for~~^{to} the cause of humanity. He also represents Anand's agnostic belief in rationalism.

Also through the poet Purun Singh Bhagat, Anand presents his humanist views and dignity of labour. He says, 'Speaking for myself, a great deal of my belief in truth arises from my love and respect for man as such'¹².

Anand's conviction in the necessity of a social revolution and the rise of a new order based on the principles of brotherhood and compassion are also expressed through him. 'If man trust in themselves, and in the other men with who they live together and they are dedicated to building and creating something new by breaking down dead habits and evil customs and shame, I think there can emerge a new kind of brotherhood, a new sense of devotion like the BHAKTI which our saint, Kabir preached and practiced'¹³.

Thus here also Anand is able to highlight the dignity of man and his firm faith in the value of labour along with projecting the theme of exploitation, conflict between modern systems and traditional ways and the struggle of capitalists and labourers. Here too, he shows his sympathy and concern

^{to} with the depressed classes and deeply analyses the socio-economic aspects ^{of} regarding the problems.

Anand presents the theme of religious fanaticism and his firm belief in secularism and nationalism in the short novel *Death of a Hero*.

The protagonist of this novel, Maqbool Sherwani who is a young poet advocates Anand's rational views and the ideals of compassion and brotherhood. He is a man of thought and bears much similarity with Ananta of *The Big Heart*. Like Ananta, Maqbool who returns to his native town Baramula from Srinagar, feels that he has the mission to liberate ~~the~~ society from the grip of fanatics and terrorists who want a union with Pakistan. Anand vividly describes the ³ ~~zealotry~~ and violence of religious fanatics who indulge in cruel activities. They become devoid of human feelings. Ahmed Shah who represents the evil qualities of fanaticism says, 'In order to destroy anarchy, we will also resort to anarchy and violence'¹⁴. They disregard the noble ideals preached by religion and turn ideology to rituals alone. Maqbool preaches the ideals of tolerance and secularism and accuses communal violence. But like Ananta he too becomes a tragic martyr when he is shot down in his attempt to uphold the values of

humanism. Anand once again highlights the dignity of man and universal brotherhood through him. As Raimanschneider observes, 'Anand succeeds in expressing what he means by his idea of man. There is no break between the life and death of the main character and the message he has to communicate¹⁵. Through this short piece of work, Anand stresses the necessity of rejecting orthodox values and communal violence.

Anand treats a different theme in *The Old Woman and the Cow*. He depicts the destiny of a village woman who, realising her own potentials transforms into an enlightened character. Here also he upholds the virtue of humanism. He pleads through this novel the liberation of women-folk and their rights. He advocates ^{indirectly} that women should be granted an equal status with men (~~indirectly~~). But apart from these, the central theme of this novel is the quest for self-realisation. Here also Anand rejects the doctrines of Karma and fate and describes how Gauri, the transformed woman is able to change her course of life and determine her own destiny. She was a silent, passive, rural lady who was confined to her household activities. She was forced to bear all the hardships of life. She was badly treated by her mother, husband and mother-in-law. She was sold to Seth Jai Ram Das but she was

able to escape and reach the hospital of Colonel Mahindra who stands for progressive ideas and humanist ideals. It is he who transforms her by his view and is changed to a modern woman with determination, courage and will-power. Though she returns to Panchi, her husband, she leaves him unable to ^bhear his crude behaviour. She realises that 'I am not Sita that the earth will open up and swallow me, I shall just go out and be forgotten of him'¹⁶.

She tries to change her husband from his orthodox view points but he refuses to pay attention to listen to her and abuses her. But Gauri who had borne ^{many hardships} ~~much experiences~~, realises her own potentiality as a woman, ^{and} decides to liberate herself from the age old conventions. She convinces herself that she is no longer the old humble cow. She goes to Dr. Mahindra who encourages her with his modern views of life and society. He advocates, the ideas of socialism, nationalism and women's liberation. It is through Mahindra, Anand advocates his views on women's rights and it is the basic theme of the novel. As Dr. Balarama Gupta aptly remarks, 'The most important and obvious principle of Anand's humanism that finds amplification in *The Old women and the Cow* is his strong plea for the recognition and acceptance of woman's rights'¹⁷.

Like Bakha, Munoo or Gangu Gauri is not pictured as a silent sufferer at the hands of destiny but emerges as a brave woman with active resistance to social evils and succeeds in entering into a new life. Mahindra too ^csucceeds in his mission in not only liberating Gauri but elevating her to a dignified position. Anand uses Mahindra to present his progressive ideas and human values. Though the novel is centred around the miseries of Indian women and its root causes, Anand is able to portray various socio-economic aspects affecting the rural life of India. By highlighting the forces that prevent ~~the~~ social progress, Anand expresses his strong protest in a fierce manner.

Based on the tragic experiences of an Indian peasant belonging to a Punjabi village Anand epitomises the socio-economic conditions of ^{the} Indian sub-continent in a turbulent period through the Lulu Trilogy which comprises *The Village*, *Across the Black Waters* and *The Sword and the Sickle*. In this saga novel, Anand vividly and colourfully portrays the social realities governing a typical Indian village in a period of transition and its impact on the various facets of life.

Lal Singh, the portagonist represents the depressed Indian peasant ^{who,} as Alastair Niven calls him ^{is} 'an Indian

Everyman',¹⁸. His life is disturbed by a set of factors governed by traditional and conventional orders. Lal Singh refused to accept and obey the worn-out beliefs and laws and does not want to live as a silent sufferer, unlike the other villagers with the conviction of fate or karma. He leaves the village and joins the British Army. His journey is in fact a quest for self-realisation. The trilogy presents the aggressive forces affecting the life of an individual and his bold resistance to those forces and his strong determination to face the challenges to champion the uplift of the society. This is the central theme of the ^{novel} ~~society~~. It also displays Anand's faith in the dignity of human power and his firm belief in the emergence of a new society and the emancipation of peasant folk rejecting the age-old customs and social evils that would hamper the growth of mankind to progress. Thus Anand weaves the theme of tradition confronting modernity as the central theme.

Lal Singh represents the emerging class in a period of transition and his father Nihal Singh the conventional Indian peasant who firmly believes in superstitions, practices and orthodox manners. The villagers of Nandpur are ^{The} silent ^{victims of} ~~sufferers to the~~ merciless land lords, unscrupulous financiers,

ruthless government machinery and orthodox religious institutions. The peasant folk are unable to escape from the grips of poverty, ignorance and exploitation.

Anand attacks the age-old conventions and practices and exposes the tyranny of ~~the~~ religious leaders and land lords who make the lives of innocent villagers miserable. The village priest and elders cut Lal Singh's hair and force him to travel on a donkey with blackened face as they felt he has defied religion and the land lord tries to get him arrested on false charges. So Lal Singh has no other way but to leave the village to escape it. Here Anand clearly ^{portrays} ~~depicts two~~ the forces of social orders which function as blockades of progress. Lal Singh in his struggle to get liberation from this worn-out system is isolated but gathers strength to pursue his journey.

We get various pictures of the miserable village peasants who are always threatened with eviction, debt-charges and forced labour. Harnam Singh, Lal Singh's uncle represents the tragic state of the poor peasant folk 'I have had to mortgage the whole of my six acres to Chaman Lal, to pay the land rent and to have a little money on hand for the seed. I am done for - anything may happen. Most of what I grow will

go to the Sahukar as interest, and there will never be any paying back of the capital for the year¹⁹. But Lal Singh pities the old generation who believes in fate and he challenges all age-old values. But wherever he goes he has to bear cruel experiences. He sees only corruption and malpractices everywhere. Life often becomes unbearable for him and he laments, 'It seems as if I was born to suffer'²⁰. ^{Even after} Even after joining the army he is not relieved from miseries. Still we see him emerging as a heroic personality.

Thus along with the growth of his personality, Anand portrays an old system, the pre-capitalist order about to transform into the modern capitalist society and the consequent conflict of old decayed values with the new ones in *The Village*. He also presents the silent sufferings of the villagers who silently suffers the harassment and exploitation from various social and religious institutions.

This protest acquires a new dimension in the ^ssecond part of the trilogy *Across the Black Waters*. Lalu who joins the army is taken to France to indulge in trench warfare. He is accompanied by other soldiers like Dhanoo, uncle Kirpu and Hawildar Lachman Singh. There he undergoes different kinds of experiences and comes into contact with a totally different

world and these experiences transform his personality and outlook. He acquires more maturity and capability through this.

Though the scene of action in *Across the Black Waters* is a war field in Europe, it presents the tragic conditions of the miserable peasant folk belonging to Indian Villages.

But Anand is able to present in this novel, which has a wider canvas, the horrible life conditions of the trench warfare and it can be treated as a war novel too. The plight of the soldiers and their existence in a world of uncertainty is elaborately pictured here 'no one asked where the war was or why it was being fought and how it happened that they were going therefore, they had no answer to such queries in the past and now they took it for granted'²¹.

Along with the description of war experiences Anand makes his strong protest against violence and bloodshed with a concern for the helpless Indian ⁵ soldiers who are forced to lead a life of uncertainty. They are unable to do anything other than obey orders.

These miseries and horrible experiences in an alien land and the encounter with a different social and cultural

value system makes Lal Singh a developed, matured personality with a broad and refined outlook. He gathers strength to face miseries and challenges out of these experiences and tries to imbibe the values of European society. He admires certain social aspects, in his letter. 'This country is full of precious things, such as machine ploughs, steel implements, sheep, pigs, cows, chickens, beetroot, potatoes and apple wine. They plough five times as much land in a day with tractor machines as we do in ten days with a wooden land scratcher. And they use manures full of medicines such as the Sarkar ought to invent in Hind. What a country²²!

Thus ~~the contract~~ with the European culture enriches his awareness and it makes him reject ~~the~~ Indian values, systems, rituals and superstitions. This arouse^S in him an urge for reforming the Indian society on the basis of revolution, but in the mean time he is captured as a war prisoner^(o) by the Germans.

Lal Singh emerges with leadership qualities, to champion a social revolution in the third book of the trilogy, *The ^Sword and the ^Ssickle*. The major theme of this novel is the exposure of the evils of land lordism. When Lal Singh reaches India, after five years of imprisonment, he is shocked

to see the miserable state of villages. His family is broken and they have lost their ancestral property. The land of the peasant folk ^{has} have been usurped by land lords. He could see only villainous characters like Harban Singh who had occupied his property. The exploitation of the land Lords and their ^{on the peasant} ~~their~~ ^{impact} impacts are pictured vividly.

The ^{The} Sword and Sickle also portrays the disastrous ^{on} in the Indian villages and on the innocent peasant folk. The war had sown poverty, disease and famine in the villages and ^{re has} everyone there have become sufferers. Though they have no involvement at all in the war game, they have to bear the tortures of the imperial government ^{which} who is actually responsible for the disaster. An innocent villager expresses his misery and the government harassment 'they took our grain, our timber, our tea, why even the skins of our buffaloes and the oil from the poor man's saucer lamp and there are some people in the villages around here today who hide their ^{nakedness} nakedness in the clothes discarded by those who have died of plagues, while their children go naked'²³.

Lal Singh is terribly disturbed by the deplorable state of ^{The} socio-economic conditions of the village. He joins [^] a revolutionary group headed by Rampal Singh, organises the

peasants and indulge^S_Λ in militant activities. In the mean time he marries Maya, his old lover but^{no}_Λ unable to lead a normal life as he is arrested for extremist activities. The methods of revolution organised by his group ended in a failure as it was not properly planned and organised. While he is in prison he contemplates and analyses the follies and sees a bright flame in the doctrines of Gandhiji. After his release he meets Gandhi and decides to devote his life to serve the poor and liberates^Λ them from poverty, ignorance, illiteracy and exploitation. We see at the end of the novel, Lal Singh dreaming^o_Λ the liberation of peasants.

Thus the novel vividly marks not only Anand's protests and attacks of land-lordism, imperial regime, war and exploitation but his careful analysis of the various factors behind them and advocates ~~the~~ remedies based on doctrines. Eventhough it reaches the level of didacticism, his humanism and concern of the down trodden is very much reflected in this novel.

Ultimately, the trilogy presents a vivid portrayal of a turbulent period in the history of India, while the society^o was in a phase of transition. Based on the personal tragedy of an individual in an Indian ^village, Anand depicts

very vividly and colourfully, the historical, geographical, cultural, economic and religious features of a society and analyses their course and impacts ^{on} ~~in~~ the social structure of an Indian village. We could see the biography of an entire society revealing all the dark aspects documenting ^{ed} very clearly in the trilogy and hence it acquires a wide scope and epic proportion. We are also shown the transformation taking place in the society and its impact ^{on} ~~in~~ the society in all walks of life and the gradual emergence of peasant folk into an organised sect. Here also highlighting the values of humanism, Anand presents ^{the} ~~and~~ dignity of human labour with an optimistic vision.

At the same ^{time}, Anand beautifully shows through the journey of Lal Singh, the struggle of an individual to progress, the quest for self-realisation, dignity of labour and his ^{raises his} attack on social evils.

Thus an analysis of Anand's major works reveals that his novels portray a cross-section of Indian society and the various, factors that govern its flow of life. Along with its portrayal, one could see his observation and analysis of the social, economic and cultural aspects in a rational and

scientific manner with a humanitarian outlook and this makes one consider him as a humanist writer.

Thakazhi Sivasankara Pillai is one among the very few regional writers in India who has been able to ^{make} ~~imprint~~ his fame in both national as well as in international literary world, with a single work *Chemmeen*, he has been able to win the admiration of readers belonging to various countries. } *stun-tive!*

Thakazhi attains significance as a remarkable writer owing to various factors. The chief factor lies in the fact that he has been able to create a typical regional novel in a vernacular language that contains a universal theme that could overcome time and geographical limits. Doing this, he announced ^{to} the world outside India that there exists such a language known as Malayalam and its literature ^{as} R.E.Asher rightly commented, 'If the literature of Malayalam is known at all in the west, it is as the language in which Thakazhi Sivasankara Pillai's *Chemmeen* was written'²⁴. Another distinguishing feature of Thakazhi is that he elevated Malayalam fiction giving it a new and higher dimension with a broad ~~perspectiveness~~. Before Thakazhi's appearance Malayalam fiction was confined in an ivory-tower, unable to reflect the social realities concerning the ordinary man and the

miseries of the down-trodden. It was a daring attempt in the field of Malayalam Literature, when Thakazhi began to deal with themes based on the lives of the down-trodden and exploited class. It is in the selection and treatment of themes that Thakazhi shares an affinity and similarity with Mulk Raj Anand. Thakazhi's earlier phase of literary career was noted for the sympathetic and realistic portrayal of the miseries of the neglected sections of the society. Like Anand, Thakazhi too with a keen sense of observation, depicted and analysed rationally and scientifically the social structure along with the factors and powers that governed and influenced it. Thakazhi too went deeply into the root causes that stood for the stagnation of the society and evil forces making the lives of the down-trodden community pitiable. And Thakazhi too marks his strong protest against the forces of exploitation and insists ^{on} the need for reforming ~~the~~ society.

But it is in the earlier phase of ^{his} ~~the~~ ^{that} career Thakazhi [^] is so close to Anand. Thakazhi became a writer of mature vision during his stay in Trivandrum. He reached Trivandrum to study pleader ship course at the Trivandrum Law College and had an association with the noted scholar-critic cum journalist Kesari Balakrishna Pillai and his friends. Kesari's

contact and influence played a remarkable role in the making of his career as a novelist. He opened to Thakazhi the doors ~~leading to the~~ Western knowledge and modern literature. Under his guidance and influence Thakazhi came into contact with the new western trends in literature. He not only read the works of Zola, Maupassant, Balzac, Dickens, Turganev etc., but learnt the theories of Sigmund Freud and the political doctrines of Karl Marx. Freud and Marx influenced him very much and his earlier novels dealt with themes concerned with ~~the social realities and they were analysed on~~ ^{treated from a} Marxian point of view and the characterisation was done under the impact of Freudian psychology. Marxian ideology helped him to analyse the society ^{from} ~~on the~~ view-point of class-struggle. The national struggle and labour movements were making some progress here and there in Travancore and the educated masses were slowly gaining a political consciousness and the labourers and peasants were being organised here. Kesari used to conduct discussions and study classes and Thakazhi regularly attended these meetings and it had ~~laid a strong impact~~ ^{influence} on Thakazhi in choosing peculiar themes concerned with the miseries of ^{the} ~~down-trodden~~ and the working class. Under these circumstances Thakazhi deliberately selected the theme ^s ~~of~~ poverty, exploitation and ~~the~~ helplessness of the have - nots and proletarians. Thakazhi

was highly depressed at the disintegration of society in the wake of a transition and the impact of poverty and misery on the common masses as a result of economic depression and he remembers in his autobiography that 'I received a sort of strength from Marxian ideology. Let me openly confess that I felt ^{got} getting a bright light from ^{those} that doctrines,²⁵.

He also found that this doctrine was an effective measure scale to analyse the social realities on a dialectical perspective. Thus Thakazhi stepped into the field of Malayalam fiction as a promoter of Marxian ideology. In his earlier works he appeared as a social revolutionary and reformist. His first novel *Tyagathinte Pratiphalam* which appeared in 1934 treated the life of a woman who had to indulge in immoral activities in order to earn a livelihood. The theme he chose and the characters he portrayed were quite novel and daring. It created a new awareness, breaking the age-old conventions, beliefs and principles that governed the literature of Kerala which had hither to ^{been} unknown. It created a new consciousness and terribly shocked [^] the sensibility of the refined reading public of Kerala. The poorer section of the community was exposed for the first time and hence this novel rightly has a historical relevance in the history of Malayalam fiction.

Thakazhi once again portrays the theme of prostitution in his second novel *Patitapankajam* which came out in 1945. It had borne a ^o foreward by E.V.Krishna Pillai. Here Thakazhi portrayed the social circumstances that forced a young girl named Gunavati to prostitution. ^{He} ~~His~~ writes, 'This is the life of a prostitute. Her dirty life spreads foul smell everywhere'. ^{y c} Gunavathi compares her life with ^{that of} a beggar girl. Gunavathi feels that the beggar girl's life is far better than hers²⁶. In this novel he also deals with the theme of the disintegration of a family sympathetically. He also writes that a woman who once became a prostitute is always treated as a prostitute. She is unable to escape from that profession as society does not forgive her even after she gave up that profession. Thus Thakazhi not only presents a theme but analyses the factors and problems very carefully with a deep concern, evoking the feelings of pity and compassion ^{for} ~~with~~ sufferers. ^A As E.V.Krishna Pillai comments in the ^{so} forward, 'Human life a poetic eye that watches with sympathy a situation that is not so unusual in itself that is what we encounter in this book²⁷.

Thakazhi once again deals with the theme of prostitution, the factors and problems centred around it in

his third novel *Paramarthangal*. It narrates the tragic story of a girl turning to prostitution at a tender age. Janaki Amma, the chief character was pregnant at the time of marriage. Her husband used to harass her for the illegitimate affair she had, before ^{her} ~~the~~ marriage. Though she had decided to lead an ideal life for the welfare of her husband and children, she was severely harassed by him. At last she raises her voice against the ill-treatment and tries to assert her stands. But her life continued to be tragic.

Thakazhi then presents the story of a woman who becomes a beggar out of circumstances in *Thalayode*. She was a victim of a soldier who had come to suppress the peasant's revolt of Punnapra-Vayalar. The rape of the soldier had presented her a baby too. This is the first time, a beggar appears as the chief character in Malayalam Novel. Thakazhi realistically portrayes the hidden world of beggars through this novel. In this novel, Thakazhi presents the decaying picture of political organisations. A particular political group (Thakazhi names it Praja Parishad) becomes a corrupt organisation seeking favours from the landlords and exploits the common masses. But a new revolutionary leftist group emerges under Sreekumar, and ~~an~~ active politician who aims ^{at} ~~to attain~~ victory. Thakazhi

is able to give a different picture of life by portraying the character of Mr. Rajasekharan, a captain who leads a luxurious life, in order to contrast ~~with~~ the pitiable condition of the beggar. *with this different kind of life.*

Tendivargam also presents the tale of beggar community and analyses the factors behind their pitiable state. Through the views of the character, Thakazhi imprints his protest against capitalist society and its values which cause poverty in society and insists ^{on} the abolition of capitalism.

In the novel *Perillakkatha* Thakazhi presents the growth of trade union organisation and the revolt of the emerging youth against the exploitation of feudal lords. Along with it he depicts the manner in which organisations often deviate from ^{their} ~~its~~ right paths, indulging in atrocities.

Sasi belongs to a rich family of land lords. But he decides to serve the poor involved in revolutionary activities and is imprisoned. Though he is with the peasants, some among them like Sreedharan and Govindan hates Sasi as he belonged to a rich family and one day Govindan kills Sasi. But in order to save the face of the party ^{in the activities of} ~~to which Sasi was~~ actively involved, Sreedharan conducts functions to mourn

Sasi's death. Thakazhi here presents the outbreak of the suppressed feelings of the exploited class. Sasi bears some resemblance with Ananta, the protagonist of Mulk Raj Anand's *Big Heart* who becomes an innocent martyr like him.

The above mentioned works along with some other less significant ones form the earliest phase in Thakazhi's literary career. But these works bear only historical relevance in Malayalam literature. Thakazhi's attempts in ~~depicting~~ ^{treating} the above mentioned themes paved ^{the way for the} the growth of the literature of the oppressed and ^{the} exploited. It was unimaginable for the elite reading public to see beggars, prostitutes, and other poor folk appearing as protagonists in fiction. ^{Themes relating to them} ~~Their themes~~ or ^{them} life-conditions and problems were not at all a matter of concern for the sophisticated readers. Thakazhi's predecessors in Malayalam fiction depicted characters and life situations of those who belonged to aristocratic and princely background. Thakazhi in fact inaugurated the literature of the common man through his earlier works but they do not reflect a natural and developed vision as it is seen in his later works. But these novels paved ^{the way for} the formation and growth of ^{the} progressive literature movement. Thakazhi was accompanied by other writers like Basheer, Keshav Dev, Ponkunnam Varkey and Karoor, and

with their effort, works which dealt the themes of ordinary people and their life-conditions attained much popularity and admiration.

But the social realities and class struggle were analysed sharply and artistically on the basis of Marxian ideology in *Tottiyude Makan* and *Rantitangazhi*.

By this time, he had acquired some experiences in fiction writing, imbibed certain artistic skill and had come into contact with world literature too. He had seen various aspects and faces of life and had associations with political movements like Travancore State Congress and Communist Party of India. He had several occasions to involve in the problems of labourers and peasants, who were being exploited and harassed by feudal lords and the newly emerging industrialists of Kuttanad and Alleppey town respectively. He had witnessed the severe poverty and misery among the poor and illiterate peasants in his own neighbourhood. They were unorganised and were severely exploited. A large group of labourers had not acquired class-consciousness and a social awareness was quite absent among them, owing to misery and illiteracy.

Thakazhi had by this time started practice as an advocate at Ambalappuzha court near his village. As an advocate he had to involve ^{himself} with several problems concerned with the labourers and peasants around his neighbourhood and Alappuzha town, including scavengers who lived in utter misery.

But in all walks of social life, the seeds of transition began to grow owing to the national awakening related to freedom movement. ^{the} Gandhian movements ^{left considerable} had ~~laid~~ some impact in the social and religious spheres. The Kerala Unit of communist party was organised under the leadership of Krishna Pillai and it began to attract social activists and intelligentsia and they began to organise the labourers and peasants. A large number of writers were attracted to the communist movement. Thakazhi who had closely viewed and studied the social inequalities and injustices and the evil forces and factors that caused them, had found the Marxian doctrine as an ^e effective remedy to reform the society eradicating the miseries of the down-trodden. He mentions about his social awareness acquiring a clearer focus by the impact of Marxian ideology and doctrines. He says ' At that time I and a few friends of mine had firmly upheld the essence of Marxism

..... In the economic sphere Marxism has been able to bring about a great change throughout the world In brief, Marxism^{ism} could give a clearer shape to my social consciousness. What are the things to be said : when these became clear, my writing came to have a form. And people started saying it was good²⁸.

Thakazhi's observation of the decaying social values and his humanistic vision based on the Marxian ideology, and his close contact with the lives of the scavengers of Alleppey town made him choose a theme related to them in the novel, *Thottiyude Makan*. It echoed the heartthrobs of a society alienated from the mainstream. It also portrayed the transition taking place among the scavengers and the emerging awareness and class-consciousness, as they were being organised under trade union. He expressed his faith in the working class and in their dignity of labour and in this sense Kesari called it an expressionist novel and appreciated it. This novel bears remarkable similarity with Anand's *Untouchable* which too treated the lives of scavengers.

Thakazhi portrays the story of three generations in it. Ishakimuttu represents the old generation of scavengers who silently suffers ~~the~~ exploitation and misery. He worked

as a scavenger in Alleppey Municipality for about thirty years and is ill now. He wanted to hand over his job to his son Chudalamuthu who does not like this job having seen the deplorable experiences of his father. But under certain circumstances he was forced to step into his father's job but decided to live as a rebel. He wanted to lead a refined life and did not like his son to grow like a scavenger boy. He yearned for a transition from the miserable life. At the same time he decided to be practical and began to apply the tricks of the trade. He tried to bribe and influence the overseer who was crooked. Though he initiated to form a union of the scavengers, at the last moment he made an agreement with the overseer and made attempts to break the union and got some favours for it. He married Valli, conducted a honey-moon and tried to lead a sophisticated life unlike other scavengers. He was able to earn something out of money-lending for a high rate of interest. Other scavengers had to depend on him.

The outbreak of small-pox created alarm among the scavengers and a good number of them fell a prey to it and died. But Chudalamuthu was concerned with his safety and earnings. He had by this time become ^{very} ~~so~~ greedy and had given up all human values.

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The ^President of the Municipality and overseer sought Chudalamuthu's help, when another union was formed. He was able to break it, victimising its leader Pichandi. Not only the union but Pichandi's family also was shattered.

Valli had given birth to a son and he was named Mohanan. With much difficulty Chudalamuthu managed to ^{admit} join him ^{to} in a school. He was brought up well with good clothes and was kept away from other scavenger boys. Chudalamuthu by this time got a sort of promotion as a supervisor in the Crematorium and thus his dream was fulfilled as he need not carry now the dirty night soil. He stood at the entrance of the burial ground like a messenger of death holding a stick.

But soon Chudalamuthu fell a victim of Cholera and died and he was followed by Valli ^{by} of the same disease and the deserted boy ^{Mohanan} turned to be a beggar and later a scavenger.

But the Municipal labourers had gained class-consciousness under their organisation and gathered demanding power and declared a strike to gain their rights, against the authorities. Mohan by this time out of enthusiasm set fire to the ^President's house. When the novel ends, we see the organised scavengers attaining triumphant.

Thakazhi in this novel has been able to portray realistically the miseries and agonies of scavengers and their alienation and exploitation ^{from} ~~from~~ ^{by} the higher class. He does it with ~~much~~ ^{great} artistic skills, without ~~showing~~ sentimentalism or exaggeration. At the same time he has been able to picture ~~the~~ bitter realities more clearly than Anand in a compassionate manner.

He depicts the changing awareness of the scavengers through Chudalamuthu who, however, is not at all pictured ^{as} an idealised character. Chudalamuthu had ambition, crookedness and his betrayal nature is effectively portrayed. Thakazhi beautifully presents the awakening of the labourers into an organised class aiming a social revolution and the their triumph, in attaining rights. Thus it is a successful novel in the realistic tradition of Malayalam fiction. ^{As} R.E.Asher says, 'Scavengers are shown as being on occasion not only loyal, and loving, but feckless, ignorant, superstitious, cunning, treacherous and ^{quarrelsome} ~~quarrelsome~~. This is of course, not merely an attempt to imitate nineteenth century French realism, but also a way of stressing that no people, but the system, is essentially at fault. Scavenger's son insists on both the existence of and the need for class war fare',²⁹.

But Thakazhi is careful in not becoming didactic or propagandist while insisting the need for a reformation through social revolution. Unlike Anand who presents some problems and suggests two or three remedies in a rational and journalistic manner, Thakazhi is able to weave the fabric of imaginative element in an artistic manner highlighting the humanitarian values. Thakazhi was able to achieve it as he had a keen insight in ^{to} ~~analysing and portraying~~ the fundamental aspects of human mind and life everywhere.

Treating the essential elements of human nature, Thakazhi wrote another work which has almost a similar theme, ~~in~~ *Rantitangazhi*. This work too portrayed the miseries of the down-trodden. It depicted the pitiabile life conditions of the peasants of Kuttanad and their ^{struggles} struggles in a colourful manner. Woven around a love-story, Thakazhi presents the transition period in the agricultural and political spheres of Kuttanad, the rice-bowl of Travancore. Thakazhi artistically pictures the growing social and class-consciousness of peasants and their class-struggle in a colourful manner. When the novel ends, we are shown the ^{emerging} ~~emerging~~ peasant community into ^{an} ~~as~~ an organised class who are able to make demands and achieve their rights. Thus *Rantitangazhi* shares an affinity with

Thottiyude Makan. At the same time Thakazhi is careful in paying equal attention to the portrayal of human emotions and attachments through the love-plot, and the romantic in Thakazhi peeps to make an appearance through this work.

Thakazhi is not only presenting the changing social realistic in the wake of transition but carefully presents the change in the personal relationship and attachment between the master and servant that existed in the former days. He also presents the perspective of farmers regarding paddy cultivation. Cultivation was done for quenching man's hunger alone, and it was considered to be a divine and pure work, so close to a ritual. Both the master and the servants maintained a divine attachment with the soil. Elements of Pagan beliefs were so dominant ^{that} ~~and~~ it had cast their life-style a radiance of purity and devotion.

But in the wake of transition the personal relationship between master and servant shattered breaking the threads of mutual affection and faith. Paddy cultivation was done to make money and this profit motive is a significant factor in the transition phase from feudalism to capitalism. Thakazhi presents all these through the words of peasants evoking romanticised feelings. He had dedicated this book to his own

family serf ^{with} to whom his father had a deep attachment. He remembers 'A good part of my childhood memories are about that devoted servant of my father..... It was when that devoted servant was placed in the grave that I saw my father weep This book is dedicated to the memory of that Madiathara Kunjappan³⁰.

In this novel too Thakazhi highlights the dignity of labour and presents the human qualities and moral values upheld by the illiterate peasants. Most of the main characters belong to the peasant communities like Paraiah and Pulaya. They had to lead an isolated life from the higher communities like Nair and Syrian Christians. They were subjected to ill-treatment and exploitation and were often treated as bonded slaves. They were so poor, illiterate and superstitious ^{that they} and accepted their miseries as fates.

^{against} Thakazhi presents their life in a naturalistic manner on the background of a triangular affair among Koran, Chathan and Chirutha, all belonging to peasant folk. Chathan and Koran were eager to win the hand of Chirutha who was pretty and active as a farm labourer. Koran decided to become a bonded labourer of Ouseph to fulfil his ambition of marrying Chirutha and ^{succeeded} ~~sucessed~~ in his attempt. Chathan, though dejected,

continued to be friendly with Koran and helped him whenever he ^{was} ~~is~~ in need. Koran and Chirutha led a romantic life which appeared to be very strange and some among them criticised the couple for disregarding the traditional values of purity while staying near the paddy fields and they were anxious of its outcome. ^{Ouseph} Ouseph was so ruthless ^{that} and he cruelly exploited Koran and his ^{sp} companions. They were not properly paid. They were shown false accounts regarding their wages. His unscrupulous son Chacko tried to molest Chirutha. Koran had by this time become a revolutionary union activist, ^ω When he, } Incomplete sentence
 along with some other peasants realised that even after gaining independence nothing favourable ^y occured in the lives of }
 labourers. It was the haves who benefited from the new politicians and rulers. Revolutionary activities and trade unionism gathered strength and prominence day by day and Koran fully involved in it with a missionary zeal to reform the system. But one day he saw Chacko who was trying to have a sexual assault on Chirutha and in the struggle Koran killed Chacko and was sentenced for fifteen years of imprisonment. Before going, he entrusted Chathan who was the former lover of Chirutha to look after her. Chathan showed loyalty to his friend and treated ^{his wife} ~~her~~ brotherly. Chirutha who was pregnant ^{gave} had given birth to a child and Chathan brought him up. After

fifteen years Koran joined them and he optimistically views the progress of the society and felt that the labourers have advanced ~~so~~ far by this time.

Thakazhi here successfully portrays the day to day realities of peasant folk exposing their miseries and exploitations in an emotional ^{manner} way. Through his human insight he is able to highlight the moral doctrines upheld by the peasants in a colourful manner, and pictures carefully the personal and tragic events appearing in the lives of Koran, Chirutha and Chathan. At the same time he is able to insist on the need for social and political reformation discarding the worn-out systems and the forces of exploitation. He also presents the gradual transformation of the society and the peasants turning into an organised sect, gathering social awareness and class consciousness. Thus in this fiction of class-struggle Thakazhi is able to include various aspects of life in a balanced manner, showing artistic skill and matured vision.

Thakazhi's most appreciated work *Chemmeen* which had won him universal appeal is basically a novel which deals with the theme of ~~a~~ tragic romantic love. In fact, the tinge of romanticism seen in *Rantitangazhi* developed into a bright

halo in *Chemmeen*. But behind the tragic love story there are certain social and economic factors which functioned as barriers to prevent the smooth flow of intense love and Thakazhi artistically presents this without depicting ideologies and doctrines directly. But what gave it a universal colouring is the treatment of the myth based on the chastity of ^{the} fisher-woman influencing the destiny of the life of ^{the} fisherman who is at sea. This myth gave the novel a universal appeal as it evoked an element of ^{the} mystery of supernaturalism and Thakazhi successfully fused the love-plot into the myth.

But along with this, *Chemmeen* presents the social and economic factors determining the course of life governing the lives of fisher-folk, based on Chemban Kunju who lives at Nirkunnam coast with his wife Chakki and daughters Karuthamma and Panchami. Karuthamma loves Pareekutty who is a Muslim trader and they themselves know that social laws are against them. Chemban Kunju who is highly ambitious borrows some money from Pareekutty and out of his affection for Karuthamma ^{he} readily gives it on loan. Chemban Kunju owns a boat and thrives with it. But he faces alienation among his folk due to his arrogant and ambitious nature. He betrays Pareekutty and refuses to sell the fish to him. But Pareekutty and

Karuthamma who were close from childhood forgets all social and economic factors, continues to build up their love and this news gradually spreads among the fisher-folk and fearing harsh criticism, Chakki persuades her husband to get her married to Palani who belongs to their community. Karuthamma tearfully bids farewell to Pareekkutty. But she is unable to forget his fond memories and continues to nourish them. Palani who happens to hear the gossip, develops suspicion on her but controls himself. A cold tension prevails in their relationship. Meanwhile her mother dies and before her death she pleads ^{with} Pareekkutty to consider Karuthamma as a sister. He goes to meet her to inform her mother's death and knowing this Palani's rage grows. He is isolated by his boat-mates as they believe his unchaste wife would create disaster to him at sea and taking him in their boat would bring only peril to them. Palani goes alone in a small boat.

Chemban Kunju who becomes over-ambitious marries a widow who is wealthy. But he begins to face severe tension and it affects his mental health. He becomes an ^{insane person} abnormal man and begins to ^a wonder ^{on} in the sea-coast and meets Pareekkutty who has become ~~so~~ desperate and his business had by this time collapsed due to the betrayal of Chemban Kunju.

Karuthamma, by this time had given birth to a child and is joined by her sister Panchami who had been deserted by her father and step-mother. Palani happens to hear Karuthamma enquiring ^{of} Pareekkutty's present state and is very much disturbed and with the tension he goes to sea in his small boat. But he is drowned there ^{in the} ~~owing to~~ severe tempest. Pareekkutty happens to reach there meets Karuthamma and they join together in the hands of death and their bodies are found in the sea-shore.

Thus with the ^e affective use of the sea-mother myth Thakazhi presents the social realities of a community in a fascinating manner and no wonder that it won ~~a~~ universal appeal as he artistically added a mysterious element to a love story presenting ^{the} basic instincts of man everywhere and always, without disregarding ^{ignoring} ~~the~~ social and economic ^{aspects of life in a particular locality} ~~factor~~. It is the effective combination of the realistic as well as the supernatural elements that made this work a significant one. Also the imaginative skill and artistic craft with which he pictured the inner conflicts of characters, social factors and economic aspects determining the course of life, against the background of ^{the} sea which stands as a superhuman agency witnessing the life-drama of a folk which depends on it for

livelihood. All these aspects gave it a uniqueness and thus it acquired the distinction of a classic work and its fame crossed the frontiers of the nation.

Here, one could see Thakazhi who entered the literary field as a realist bidding farewell to political doctrines and realist tendencies. Even in *Perillakkatha* he shows his disillusionment with political movements and ideologies which were deviating from its destination and becoming a part of establishment and institutionalised agencies. Thakazhi has been ^{severely} ~~highly~~ criticised for deviating from realist tendencies and ~~the~~ political commitment. But Thakazhi's fame and maturity as a writer developed and acquired higher dimensions with the writing of *Chemmeen*. He began to show a variety in the selection and treatment of themes and situations, in the analysis of life-situations, getting relieved from ideological obsessions. He did not want to confine himself ^{to} ~~in~~ ^{on} focusing a particular aspect of life alone but attempted to portray different aspects of society and life, and hence it marks his development as a genuine artist.

Thakazhi's *Enippadikal* is a novel which documents a ^e ~~turbulant~~ _{sp} period in the political history of Kerala. It invites our attention in presenting the transition phase

giving a comparative study of pre and post independent India. The notable thing is that he is able to maintain an artistic balance in portraying the personal events ^{in the life} of the protagonist Kesava Pillai and his family and the political affairs of the state. This novel marks Thakazhi's (another phase of) ^{Thakazhi's} development as it ^{conveys} ~~tells~~ his attempt to turn into a different world - a world of political power and its mysterious undercurrents and its unpredictable nature.

Here he presents a broader world of human activities and it is entirely different from the region of simple village folk. The actions depicted here are ~~so~~ complex with their intricacies and inter-twining interactions and repercussions. He shifts from the native village and its surroundings to Trivandrum, the State Capital dominated by ~~the~~ political leaders and bureaucrats. But Thakazhi successfully pictures the area controlled by bureaucrats and bourgeois community and clearly exposes their inner world and their dark corners, determined by political and economic factors associated with power and currency in his attempt to picture the contemporary history of Travancore.

Thakazhi has given a symbolic title that suggests [§] the protagonist's course of life, *Enipadikal* meaning 'steps of

ladder'. Kesava Pillai, a graduate reaches Trivandrum and manages to get the job of a lower division clerk in the Secretariat. He cleverly sees his opportunities and uses them as steps to gain power and material benefits. He understands the whirlpools in the chaotic world of power. At the office he meets Thankamma, an attractive woman who has high influence in the bureaucratic society in the capital city. His colleagues treat them as ideal couple. But one day he receives a telegram from his village at Kuttanad, and going there knows that his marriage has been fixed by his parents. He is told by the parents that the girl's horoscope predicts prosperity for the husband. With this belief he marries her and goes to Trivandrum without taking her. He never tells anyone at Trivandrum about this and continues his affair with Thankamma. He tries to use her as an effective tool for his ascend in career. He ruthlessly bribes one Gopalan Nair with a promise to help him. He gets the news that Thankamma's uncle is going to be promoted as ^C Chief Secretary. But when he knows that the present Chief Secretary's wife does not like Thankamma, he tries to avoid contacts with her temporarily. In the meantime she ^{has} ~~makes~~ an affair with her colleague Ramachandran Nair.

Kesava Pillai continues to use the rungs of ^{the} ladder cleverly. With the help of the Chief ^S Secretary's wife he ^{establishes} ~~gathers~~ ^{with} ~~the~~ ^{wins} contacts and favours ^{from} of high state officials.

Applying his intelligence and crookedness he gained access to confidential papers and often he was deputed to make negotiations in government dealings with contractors and leaders of ^S state ^C congress and he moves into a new residence with police protection. He prepares confidential report against ^S state ^C congress and it pleases the Diwan and he promotes him at the Diwan's residence at Bhakthi Vilasam. But during ^{these} ~~this~~ days of prosperity, one day he happens to see the hanged body of Gopalan Nair in front of his house and so he is forced to change his residence.

Meanwhile his wife at Kuttanad has given birth to a girl child. But Kesava Pillai is busy with his official responsibilities. Kesava Pillai succeeds with his plans in defeating the ^C congress using some tricks. This pleases the Diwan and he is again promoted.

The political affairs of the state ^{were} ~~was~~ gathering much momentum and ^{the} ~~Diwan~~ is busy with his plan of forming independent Travancore State in the wake of India's liberation from British

regime. Kesava Pillai is ~~given~~ in charge of the political affairs. Meanwhile some political extremists kill his father and out of the shock his mother too dies. So Kesava Pillai takes his wife and daughter to Trivandrum. By this time he is promoted as Chief Secretary. He sees a file dealing with the resignation of Thankamma who has determined by this time to become a ^{Sanyasin} ~~sanyas~~ ~~in~~, assuming the name Jyotirmayi Devi.

In the meantime the political sphere of the State was about to have a tremendous transformation. The Diwan was attacked and he leaves the State, and monarchical rule is about to end. The ^C congress is about to attain power. Kesava Pillai is given the responsibility of making all the official procedures. He is advised ^S by the ^C congress leaders on all important matters including the selection of ^C congress ^C candidates in the coming elections. Kesava Pillai makes himself to fit well in the new political set up. Making use of all the opportunities he becomes a part of the corrupt political and bureaucratic ^{system} ~~sphere.~~

Jyothirmayi Devi is thrown out from other Sanyasins and she goes to meet Kesava Pillai secretly and spends a night with him at Kanyakumari. They then start the old game again meeting often secretly.

At the formation of the Kerala State with the merging of Travancore, Cochin and Malabar, Kesava Pillai is busy with ~~the~~ official responsibilities. But a shadow of crisis, perhaps for the first time in his life, falls as Thankamma who is in saffron dress becomes pregnant. Kesava Pillai's wife, a rural woman ^{a who} is fed up with the sophisticated life in Trivandrum compels her husband to return to Kuttanad.

When the elections are over Kesava Pillai ~~begins to~~ face ^s another situations ^C as it was the ^C communist instead of ^C the ^C congress ^{that} came into power and the new political atmosphere did not seem to be ^{quite} ~~much~~ favourable for pursuing his games. Still he tries to play a card when he knows that his daughter is in love with a communist poet. He goes for the marriage dealings as he felt it would ^{benefit him if} ~~do him good with the~~ ^{an} alliance that has a ~~political connection~~. But here the trick did not work and he was asked by the new ^C Chief ^M Minister to go on a long leave as they could not agree with him on policy matters. But Kesava Pillai requests premature retirement and it was sanctioned. Thus his eventful career comes to an end. Kesava Pillai had to descend down the steps of ^{the} Secretariat alone and he analyses his own deeds in the past and realises his follies and ruthlessness ^{in his efforts} to gain material benefits.

On the day of his return to Kuttanad, a girl comes to his house to ^{hand over to him} give Jyothirmayi's son. The child is placed at his feet. His daughter takes ^{him} her. The novel ends describing the preparations for his departure from Trivandrum. 9.

Enippadikal attains significance in two ways. First it is a valuable document portraying an important epoch in the modern political history of Kerala analysing the period of transition from monarchical regime to democratic rule. Secondly, Thakazhi is not barely presenting this period of political history with details of incidents and records but he throws light into the inner world of sovereignty exposing the unscrupulousness, complexities and intrigues involved in the game of politics and bureaucracy. He presents the layers of corruption and betrayals in the world of bureaucracy and politics with a keen insight ^{into} on human instincts and their unpredictable nature in ^{their} ~~its~~ association with power-politics. Thus with its successful depiction of political under-currents and their impact in a transition period, *Enippadikal* deserves to be called a political novel too. But Thakazhi with his imaginative skill and vision presents this human drama not only with its realities but through a philosophical analysis, thus giving it a metaphysical dimension. Along with the

presentation of incidents related to ~~the~~ state affairs, Thakazhi pays equal attention to ~~depict~~ the tragic nature enveloping human life and he does it in an impassive manner.

He is able to present the personal life situations and tragedies with a sharp insight highlighting the values of humanism. Thus he is able to ^{interweave} ~~intervene~~ personal and public spheres of a turbulent period and its mutual impacts determining the course of life. As Dr. Ayyappa Panickar says, 'the significance of the Thankamma-Kesava Pillai theme, which runs from the beginning to the end of the novel, co-extensive with and closely paralleling the political history of Kesava Pillai's rise and fall, is that it exposes the corrosion of moral sensibility in the protagonist which dries up the readers' pity, something that Shakespeare does not deny even to Macbeth. Taking a simple man from a rural background, Thakazhi has shown how much evil can exist in the constitution of the practical man, bent on being successful in life³⁰.

He also carefully presents the disintegration of politics and its doctrines and the leaders becoming ruthless, corrupt creatures and the equally ~~the~~ corrupt, merciless bureaucrats, who with their opportunism and unscrupulous methods rise to heights. Thus presenting a decayed social and political

world he states that the transition takes place only in the external levels of political institution and basically no change takes place that helps the society to progress or development and the concept of an ideal society deep-rooted in moral, progressive set up still remains a mirage. Thus R.E. Asher's comment is absolutely right in terming it a modern political tragedy. He says, '*Steps of Ladder* paints a picture of the realities of politics that is both frank and pessimistic. Nothing is hidden, be it corruption or lack of scruple. We see the brushing aside after independence of those who really suffered in the fight for freedom. We are shown the disillusionment of those who come to think that whether the government is in the hands of the British, the Congress, or the Communists, it is still not their government. They have no impression of real participation, no feeling that their grievances will be heard or their problems attended to'.³¹

Thakazhi portrayed this disintegration of political values and system in *Anubhavangal Palichakal* and *Punnapra Vayalarinu Sesham* too. They portray the lives of certain dedicated activists, who in their mission to reform society and mankind had forgotten to look after themselves. Chellappan

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is a typical representative of a communist who could not attain anything but tragic pains in his life. He is imprisoned for taking part in labour union strike. By this time he had lost one ^{of} his children and his wife started living with a contractor. Thus feeling depressed he reaches Ernakulam. There he happens to kill a rich proprietor who harassed the poor labourers.

The disintegration of political organisations into a corrupt system is treated in *Punnapra-Vayalarinu Sesham* based on the portrayal of the tragic state of Chirutha who was an active comrade. Her son Stalin questions the leaders who indulge in corruption, ruthlessness and political exploitation. He raises his voice against the leaders who have become mere opportunists as he realises the hollowness of their slogans and deeds. He is removed from the party sector and he joins with Naxalites. Thakazhi selected this theme to portray the rotten political system.

Thakazhi presents different themes in Ouseppinte Makkal and *Chukku*. He presents certain social realities prevalent in Christian communities. Ouseppinte Oseppinte Makkal tells the tragic experiences of a Christian family and it tells the story of

three generations. It depicts the harsh laws and conventions imposed by religious institutions and their impacts^{on} leading to unrest^s in some families. *Chukku* also deals with the theme of disintegration of moral values and its impacts^s on a Christian family engaged in business and plantations, and it also pictures the disintegration of a rich family due to a moral crisis. Here Thakazhi sets the scene of action in High range area which has a totally different geographical outlook. However these two novels do not attain great depths as they do not reflect high aesthetic dimension and they are treated as average novels among his major ones.

We can see the development of Thakazhi's creative calibre reaching its lofty heights in his classic piece, *Kayar*. It is a classic piece which vividly portrays an epoch of Kuttanad area covering a period of about two hundred and fifty years, telling the stories of five generations and it is a saga novel unique in Indian Language. With astonishing artistic skill and vision he has been able to portray the evolution of social life and its upheavals^a, ^{against} on the background of his village and its neighbourhood. He has been able to weave colourful pictures of scores of families and hundreds of characters and numerous life situations to depict the many-

Sided complexities of the drama of human life. In short, Kayar attains an epic dimension as it is a rare piece of work which makes a deep sociological analysis ^{of} the life of a region depicting its history, geography, culture, religion, spiritual concepts, economy, philosophy, political and other aspects in a colourful and varied manner.

Kayar echoes the heartbeats of a milieu. It can be called a chronicle novel that tells the story of generations and the flow of social life. Set against the background of social history, Kayar is a symbolic title and quoting Thakazhi's own words, which he says to answer the critics, 'it is a piece of ^{yarn} yawn that can be lengthened in both sides by intertwining I thought of a piece of ^{yarn} Yawn that extends from one phase to another. He mentions ^{'32} about the social history of a region ^{of} ~~which he traces its past~~ ^{of which he traces} and foresees some of its future aspects ^{'32} "In Kayar there is no hero ^{or} heroine. Society becomes the hero and heroine. One could see here some human-folk who lived and died in this region ^{over} ~~in~~ a period ^{spanning over} ~~range of~~ two hundred and fifty years. They had experienced pleasures and sorrows. I tried to depict their aspirations, achievements, follies, failures and drawbacks against the background of their period respectively' ^{'33}. *Where does this quotation start?*

Thus Kayar is a detailed presentation of the evolution of social life and its transformation based on a particular locale and period. The dominant thematic aspects are the various phases, processes and channels involved in the transformation of ~~the~~ social life. With super craftsmanship he is able to portray man's relationship with land and his surroundings, his desire to possess land, his relationship with ~~the~~ fellow-beings and society, vision of life etc. He treats them ^{at} in a metaphysical level and presents the tragic predicament of human life in an impassive manner.

The major actions are centred around the village temple that is not only a place of religious activity but it stands as a victim of all human actions and the upheavals of human life. Thakazhi has been able to present Kuttanad as a microcosm of Indian society and major national and even inter-national events such as the first and second world wars are depicted as events that ^{left imprints on} ~~lay impact in~~ the socio-economic life of this remote village.

Kayar begins at the hey-day of feudalism. In the first part we get a colourful picture of the feudal social life of Kerala. Then we are shown the disintegration of feudal set-up and the processes involved in its break-down.

The impact of feudalism in all walks of life is described in a very detailed manner. The views and life-styles of various communities, the power exerted on by ^{them} ~~the~~ religious institutions, authorities and dominant communities like Nambudiris and Nairs, the exploitation of the down-trodden and backward classes by the forward ones, the joint-family systems, matriarchal way of life, rituals, ~~and~~ beliefs etc. are portrayed so as ^{to} ~~opening~~ a window to the unknown past. Then we are shown the slow process of ~~the~~ disintegration of the feudal system and the processes that are involved in it. He then describes the growth of capitalist economy slowly entering in the life-sphere of Kuttanad and its impact ^{on} ~~in~~ all walks of life in a very deep manner ^{Vividly} and presents various factors and institutions attached to it. Along with it he presents the disintegration of joint families, the matriarchal system giving way to patriarchy and the rise of Christian community into dominance and clearly presents the reasons and factors that are responsible ^{for} ~~to~~ it. Then he narrates the advent of modern education and various channels of social reformation. ^{He also} ~~Also~~ describes the unrest and the need for changes in various fields of life as a result of the inequalities, oppressions, exploitations and social impediments formed by worn-out conventions. ~~are also portrayed.~~ We are also shown the social and political awareness, impact of

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new ideologies and the emergence of ^a new consciousness as a result of ~~the~~ modern education and wider association with the external world. Thus we see the caste-bound society slowly transforming into a class-bound one determined by monetary factors. Then we are shown the reactionary processes against capitalist elements and the evolution of ^{the} class - struggle and emergence of the ^C Communist party. In a very detailed way Thakazhi presents the slow and gradual process of the disintegration of the old order and the rise of a new one due to various factors. We are shown the impact of freedom struggle, the life and view points of freedom fighters, the rise and growth of ^{the} Indian ^N national ^C Congress, the social, political and religious reformative movements and struggles like Vaikom Satyagraha, Moplah rebellion and the growth of social organisations like ^{the} N.S.S., S.N.D.P. etc. Thakazhi very clearly points out ^{the} how these political forces and labour movements played a vital role in the change ^S of ⁱⁿ ^{the} social sphere. The peasant uprisings and factory strikes, the Punnapra-Vayalar revolt against the dictatorial regime of Dewan Sir.C.P. Ramaswamy Ayyar organised by the communist party and the influence and impact of communist ideology creating intense fervour among the masses etc. are presented in a very detailed manner. He presents ^{the} various steps involved in the

attainment of independence and the various democratic processes leading to the formation of a new government machinery. He then clearly presents the disintegration of ~~the~~ democracy, bureaucracy and government machinery by corruption, opportunism and other mal^{practices}. Then he portrays the growth of Naxalism as a result of the disillusionment out of the decayed political and bureaucratic set up. Along with it he presents the impact of ^{the} land-reformation ^A act through which he makes a final analysis of man's relationship and association with ^{the} land and the changes underwent in it through ages. ?

Kayar which is divided into nine parts has a very wide canvas and has an episodic structure. Each episode has its own uniqueness and at the same time they are co-related by the thread of the underlying theme that is concerned with man's relationship and associations with land and his changing responses to it. We are shown the gradual evolution and changes in his association and involvement in the activities in the cultivating ^{the} land around him and Thakazhi makes a philosophical analysis of this aspect which leads ~~into~~ certain unanswerable questions which points towards the uncertainties of the future. Thakazhi also analyses the evolution of social history centred upon a region,

At the very beginning of the novel itself Thakazhi captures an important historical incident in order to point out the association of man with cultivable land, and the oncoming changes on it are suggested. We are shown the arrival of a Classifier (Classipper) to survey and assess the land on a systematic basis for the improvement of tax collection and its procedures. It is presented as a novel attempt and through the comments of the characters who are the chieftains of the village ^{it is suggested &} we are suggested that some major changes are about to occur in society. The ¹¹ Novel ends with the depiction of ^{the} land reforms ^A act which again is related ^{to} with man's involvement with ^{the} land. In the former part, ^{shown} we are ~~seen~~ the involvement more strong whereas when the latter scene is depicted, we hear the then voice of prominent members of the village expressing their concern over the detachment of man from land and his ^{lack of interest} ~~disinterest~~ in cultivating land.

In the midst of these, we are presented a number of historical land marks in the evolution of social life. The arrival of ^C classifier (Classipper) Kochupilla to assess land is followed by the official visits of the surveyor Nagom Pillai to measure and allocate land. The villagers try to please these two officials, bribing them. Some like Paruthikkat

Outha, a ^C christian member is able to win the favour of Nagom Pillai and through this incident Thakazhi pictures the growth of Christians to prosperity and at the close of the novel we see the Christian section dominating the social sphere replacing the Nairs who were once the chieftains of the village. We are shown how the Nairs declined in course of time due to the inner conflicts in joint families and as a result of the breakdown of ^{the} matriarchal system and its out-dated ways etc. We are also presented ^a ~~the~~ detailed description of the cultural activities and ^{their} ~~its~~ impact on the lives of the villagers. The religious and spiritual atmosphere ^{of the times} and the conventional educational system ^{prevalent in the} of society which later becomes subjected to reformation~~s~~ etc., are presented with accurate skill. Along with the miseries of the outcastes and ^{the} down-trodden labourers, their personal lives are also portrayed vividly. Thakazhi presents characters belonging to all the sections of the society and age to present their life-conditions. With remarkable accuracy he presents their dialects based on their social identity and the ^{matrix} metric context. And with astonishing skill he has been able to depict the time consciousness and its sequences. He weaves myth^s, folk-tales and legends into the plots very effectively in order to give a local colouring and mythifies certain situations and incidents. Along with

this he presents the market economy replacing the age-old farming practices and barter system respectively, with the arrival of Tamil Brahmins. With this a new phase in the evolution of social life is portrayed. Then he points out the incidents of mechanisation and men turning towards the cultivation of cash-crops in high ranges etc., to present further changes. While such changes are taking place, we are shown the major national events related to ^{the} freedom struggle and the changes in ^{the} political sphere. Kunjan Nair represents the social reformer and through his activities, we are shown the reforms that were common in the Indian national ^s sphere. Through his son, Manikantan and his friend Viswanathan the impact of communist ideology and its party politics are presented. At the close of the novel we are shown the birth of ^{an} extremist political group (Naxalite), ^w with the portrayal of the impact of the land reformation ^A act, the novel comes to an end.

Thus it is clear that Thakazhi presents ^a ~~the~~ detailed depiction of social evolution tracing its historical process. The major theme is man's association with land and its changes ^{which} ~~that~~ is set against major historical incidents, and through this Thakazhi ~~here~~ not only documents a series of incidents

incomplete sentence

and life-situations, ^{but} But he is able to transcend the time-bound consciousness, analysing the metaphysical factors and concerns of universal manhood and this glorifies its epic dimension. From external realities, he is able to reach the level of metaphysical realities, and then analyse deeply in an impassive manner, the universal predicaments related with life and destiny.

In the first chapter itself we see this aspect. One of the characters contemplates 'Since memorable ^{time} days, how many persons have passed away. Some have been cremated, some buried. Born, lived and died. With ~~the~~ death he is forgotten. Many births take place. The story of the land is exactly the story of man's existence'. In the last phase of the novel too we ^{hear} here another character says. 'Why should one come to this land ? Is it just to float here and then to step into pyre and to go to some where ?. If it is so where is to ? Are we going to the same place from where once we have started ? Come from some ^{where}, stayed here for some time and then going to somewhere, for what ?' ³⁴

But Thakazhi is not confined to philosophy or metaphysics disregarding realities. He puts some relevant

question which is concerned with the future, to which a definite answer is not received and then ^sum_u up the legend^d epic of social life. That is a commentary on the history and its evolution and an enquiry into the future. According to him, 'the history of man is indeed the history of the greed and thirst ^{for the} ~~of~~ earth. Empires came into being because of the thirst for the earth-empires crumbled for no other reason.

The very basis of man's evolution is the thirst for the earth. If man perishes, nothing else will be the reason. Then how can social justice be achieved ?

How will the Kingdom of ^god come ? The earth has to find the answer

The earth cannot answer³⁵.

and he ends the novel with an unanswerable question. 'Isn't it necessary to produce food for all the human beings'³⁶. He relates this question to the changes that ^{have} taken place in man's association with nature. He mentions the modern man's alienation and detachment from land and its cultivation. Thakazhi tracing ^{as} the social evolution ~~reaches~~ to the contemporary period and he peeps into the future too with this question. He has already mentioned in a detailed manner

Lack of interest

about the younger generation's disinterest and non-involvement in cultivation, especially food crops. He writes about a good number of people migrating from Kuttanad to High range areas in the north, for the plantation of cash crops like the rubber and the educated ones leaving Kuttanad due to various reasons. The modern man's alienation from nature marks the last phase in his analysis of social evolution and his tracing of social evolution based on man's relationship with ^{the} land touches ~~the~~ contemporary aspects and he tries to peep into the concerns of the future too with certain unanswerable questions. Thakazhi is also able to depict the perennial and cyclic course of history and time and makes a deep philosophical enquiry into the phenomenon of life and this aspect gives *Kayar* a unique and universal character of human life and its ups and downs.

Thakazhi, like Anand is not merely interested in barely portraying the life situation but pays attention to analysing ^{the} various factors that affect the course of life in a scientific manner with a rational outlook. Like Anand, he too wants to call himself a humanist and he, likewise too upholds the elements of humanism ~~in all his work~~, and highlights the dignity of man in all his work. Novels like *Rantitangazhi*,

Thottiyude Makan, and *Anubavangal Palichakal* shares thematic similarity with *Coolie*, *Untouchable* and *Road* as all these works, along with the portrayal of the miserable life-conditions of the downtrodden sections directly, points out the dignity of labour too and portrays characters belonging to the poorer sections in a sympathetic manner. Their strainous physical labour is presented with heroic nobility and individuality. Along with Anand, Thakazhi too gave a noble colouring to physical labour and elevated the downtrodden characters to a sublime level by means of their vital power shown while facing challenges. Thakazhi equally attain the distinction of being the first Malayalam writer who took pains to classify the life-struggle of the innocent, illiterate poor people. Even in his novel *Chemmeen* which is heralded for ~~the~~ having a romantic halo, he presents the dignity of hard, physical labour and the performances of the fisherman community. Along with the portrayal of a tragic love-story, Thakazhi is keen ~~in~~ presenting the social and economic factors that are responsible for ~~sharing~~ ^{twining?} their course of love into a tragic one. As Asher ^s writes, 'Thakazhi here shows his supreme powers of observation - in his portrayal of characters, events, conditions of work and also in presenting on paper the dialect of the fisherfolk³⁷.

Thus Thakazhi, on the terms of social analysis and in the presentation of dignity of labour, shares a similar thematic affinity with Anand. But from *Chemmeen* onwards, his social attack and exposure of miseries and exploitation is not direct. His art deviates from didacticism and he begins to show the inner conflicts, under-currents and mysteries of human drama and approaches them with a philosophical view, thereupon his art is elevated to a higher dimension and acquires a wider range. This is more present in *Enippadical* which colourfully and vividly portrays a significant epoch of ^{the} contemporary history of Kerala revealing its political complexities and whirlpools. Here also Thakazhi establishes that he is free from the dry world of partisan ideologies and its obsessions and instead proves ~~himself~~, that he has attained ~~the~~ superb craftsmanship. In order to portray the complexities of human life ^{at} ~~in~~ its deeper levels, he analyses not only the socio-economic aspects but its metaphysical nature too. At the same time he exposes the corruption, opportunism, ^{un}scrupulousness and the degradation of political sphere and the government machinery and their impact on the common man. Here also he is ^{on} in pointing out the woes of ^{the} common man and thus shares an affinity with Anand in upholding the values of compassion and

sympathy. Even though Thakazhi deviates from didactism^s or propagandism of ideologies and withdraws^s from the world of political commitment and acquires a varied and wider range in a later period, he never gives up the humanist ideals and it is this element which draws him close to Anand. Whatever themes are portrayed, Thakazhi like Anand, is keen ^{on} ~~in~~ highlighting humanitarian concept^s and always maintains a sympathetic vision and approach in the treatment of themes and life-situations.

A comparative study ^{of} on the affinity between Anand and Thakazhi ^{at} ~~on~~ thematic ^{level} ~~study~~, reveals that at certain levels there exists notable similarity ^{between} ~~among~~ them. In the selection and treatment of certain themes, focusing attention on peculiar problems and highlighting them with a human concern exposing realities in a forceful manner, the two writers show remarkable similarities. Anand, from his first novel onwards concentrated on presenting the miseries of the down-trodden communities. He brought to light ^{the} ~~the~~ various socio-economic factors and religious elements responsible for their miseries in a sympathetic manner. He paid attention not only ^{to} ~~in~~ the exposure of the social evils that prevented progress but analysed them in a rational manner with a sense of commitment. In doing it he

was greatly influenced by Marxian Ideology. He saw Marxian dialect as a 'scientific and rational method for the study of society, a hypothesis which was leading to new discoveries'³⁸. Anand's greatness as a writer is revealed through the ideal of humanism and its values which he upheld throughout his creative life and he always wanted to be called a humanist rather than a Marxist but his humanist vision is shaped by Marxian ideology. Another notable influence is Balzac's 'comedia humaine'. Apart from this he writes, 'I went to the collective unconscious of the peasants, who have formed the backbone of our civilization for centuries'³⁹. Along with this, his direct and personal contacts and experiences with the peasant folk of his native village ~~laid~~ ^{had} a tremendous impact on his creative ~~world~~ ^{genius,} in the selection and treatment of themes. He remembers, 'fortunately my mother came from a peasant family of Central Punjab. I lived there, in the village, I knew the village life intimately. I was thus in a position to create that life in all its multifarious contradictions'⁴⁰. Along with these influences his association with Blomsbury circle in London dominated by literary giants of that period played a significant role in moulding his creative vision and life. With these experiences he began

his literary career in the wake of ^{the} national movement and social awakenings. His involvement in these movements too helped him to choose peculiar themes and analyse them. Anand has tried to portray the cross-section of Indian society ranging from scavengers to ^PPrinces. But he is at his best when he portrays ~~the~~ themes related to the pangs and agonies of down-trodden communities, exposing ~~the~~ bitter realities in a forceful manner. He shows keen insight in presenting the inter-connection and co-existence of various forces and institutions like caste, class, capitalism, religious conventions and rituals, imperialism, communalism etc., and they appear as recurring themes in all his works. It seems that he is determined in weaving plots ~~by~~ confining to such themes with a sense of commitment and a didactic approach. This has to a certain extent affected the artistic quality of his work. He often appeals to the readers as a propagandist, as ~~it~~ is revealed from Untouchable where he seems to present certain problems analysing it and then suggesting certain solutions in a formal manner. Still his determination ^{to} exposing ^e the pitiable life condition of neglected communities, with a human concern evoking the ^{emotions} ~~values~~ of pity and compassion and raising strong protest against the forces and evils of exploitation and anti-humanism is ^{worthy of appreciation} ~~appreciable~~. It was a

daring and novel attempt in the field of Indian literature and hence its relevance cannot be neglected at all. Hence such slight drawbacks are pardonable to a certain extent as it is unavoidable as per the views of Eric ^ggill. He says, 'All art is propoganda for it is in fact impossible to do anything, to make anything, which is not expressive of values. The artist may say he does not care who likes his work or dislikes it, whether it affects anything or not, but directly he shows his work to any one and more so if he shows it in a public place he becomes a responsible propogandist for the 'Values' therefore, expressed in his work and therefore promoted by it'⁴¹.

Anand's creative life forms a part of his dedicated struggle against social evils and it reflects his efforts to attain social progress. In presenting the every Indian reality he attains the distinction of becoming the chief Indian-English ⁿNovelist who presented the realistic details of the backward section in its exactness revealing the unexposed world of poverty and exploitation that was hitherto neglected and unexplored by the intellectual writers. He also made a compassionate plea with a missionary zeal for a social transformation that would free the down-trodden from the

various ~~aspects and~~ forces that are responsible for their sufferings and dreamed ^{of} an era ~~that would provide~~ ^{of} social progress and equality. He saw fiction as an effective medium to launch the values of humanism which he closely attached to the Indian social environment. As it is pointed out, 'Anand's humanism is rooted in the soil and demands faithfulness to the realities of the situation⁴². Thakazhi, in ^{his} ~~his~~ earlier phase of ^{his} literary career shows ^{many} ~~much~~ similarities and affinity with Anand in the selection and themes, life-situations and treatment of themes ^{and} on the portrayal of characters. They associated ^{themselves} with the lowest strata of society. The problems dealt by Thakazhi too ^{were} was hitherto untouched in the literary sphere of Malayalam as in the case of Anand in Indo-Anglian fiction. Thakazhi too can claim to be called the prominent writer who for the first time revealed the unknown realm of poverty and exploitation. Thakazhi shares affinity with Anand in the presentation and treatment of the various factors responsible for poverty and exploitation with a social perspective. Like Anand, Thakazhi too was influenced by Marxian Ideology and his social analysis was also based on Marxian Ideology and its influence played a great role (on both these) ~~writers to stray~~ ^{in their} away from the beaten track. Thakazhi's earlier novels like Tyagathinte Pratiphalam, Ptitapankajam,

Perillakatha, Thalayode, Thendivargam, Tottiyude Makan, and Rantitangazhi presents the miserable life-conditions and closely analyses the socio-economic aspects behind them. Both Thakazhi and Anand shares similarity in such ^a ^{of themes} _^ _^ treatment. The manner in which themes related to the down-trodden communities are presented and the realities that govern them are examined one by one very minutely by both these writers in a rational and scientific manner. Thakazhi's *Thottiyude Makan* presents the same theme dealt by Anand. Here Thakazhi too presents the social alienation and misery of scavengers who are cruelly treated and exploited by the authorities and elite classes. Thakazhi pays equal attention ^{to} ~~in~~ presenting the emotional feelings as well as material aspects governing the outcaste community. He too raises his voice against the facts ^{ers and of} _^ _^ that led to misery and exploitation and urges ^{whom?} _^ to change the existing inhuman and unscientific conventions and the social structure. Thakazhi also like Anand sees the emergence of a new class who have gained a new awareness and self-realisation.

In the novels of both ^{these} ~~this~~ writers, the characters seem to realise their position in society and it is interesting to note that they express their suppressed feelings in a similar tone. In *Untouchable* one character remarks, 'They

think we are dirt because we clean their dirt'⁴³. In *Thottiyude Makan* we hear, 'when the foul smell from latrines reaches the upper storey of the building, they begin their search for scavengers. If we succeed, in reminding them of latrines, the scavenger will not be forgotten'⁴⁴. Thakazhi ^{too} like Anand ~~too~~ ^{to} paid attention ~~in~~ ^{to} highlighting ~~ing~~ the ideas of class-struggle and proletarian consciousness when he depicted the lives of the working class ^fcommunities. *Rantitangazhi* clearly presents the emergence of Kuttanad peasants into an organised class ~~who~~ ^{which} gathers strength as a result of the labour movements and their organised struggles which ^{helped} ~~pioneered~~ them to gain their right. We are shown how the peasants are transformed into an organised sect by class-struggle. Thakazhi too is optimistic like Anand in his earlier novels and expects to see the emergence of a bright future.

Thakazhi along with Anand carefully presented the changing realities of Indian social environment ^{at the} ~~on~~ thematic level. *Rantitangazhi* presents very clearly the changing attitude in the agricultural sector. Traditionally the aim of cultivation was just to provide food for the society but later it was motivated by financial interests and farming attained the status of a commercial enterprise. The traditional

order of life took a change and such a transformation is shown by Anand in *Big Heart* in a different social set up. There it is the mechanisation that destroys the old values.

The emergence of the proletarians into an organised sector and their class-consciousness attaining significance are treated ^{at the} ~~in~~ thematic level in the earlier novels of Anand and Thakazhi. Both writers treated this theme observing the undercurrents and governing factors in an identical manner. Thus not only in deviating from the conventional literary norms followed by their predecessors who were concerned with the lives of the upper strata of the society, but also in the manner of presenting and treating themes and analysing them, both these writers show much resemblances^s especially in the early phases of their literary career.

As in the case of Mulk Raj Anand who was closely associated with the Bloomsbur~~y~~ group pioneered by stalwarts, Thakazhi too had close contact with a similar association named Kesari group whose literary discussions played a dominant role in moulding his viewpoints and visions. Surprisingly enough, both ^{the} writers were influenced by western writers like Balzac, Maupassant, ^{and} Charles Dickens. But Thakazhi differs from Anand as he does not blindly rejects^s old values and

systems like him. In *Rantitangazhi* Thakazhi points out the human relationship and moral values upheld by the old generation and laments over the loss of them. He mentions ~~about~~ the personal relationship^s ^{which} existed among the land-lords and labourers even when they were tied by conventions like Untouchable rites etc. Thakazhi in all his works respects certain traditional values as he finds them as something which helped to create a moral code in the society. Thakazhi does not discard spirituality too and he is not fully materialist^{ic} as Anand, and does not treat materialism as an entirely powerful ideology that would cure all the problems of humanity. Along with the attainment of matured vision Thakazhi deviates from the material view points and turns towards metaphysical realms.

Thakazhi, like Anand, was inspired by Dickens, Maxim Gorky, Emile Zola etc. who practiced^s realistic and naturalistic traditions. But both the writers were able to infuse themes related with Indian social realities very effectively into the western literary modes.

Both the writers colourfully dealt with the themes of changing socio-economic patterns and their repercussions on the lives during the wake of independence. Thakazhi too questioned the age-old conventions that hampered social progress

and heralded a new era that would be free from miseries and exploitations.

Both Thakazhi and Anand had close contact with their own surroundings. They closely observed the bitter realities around them and both these writers were able to portray them effectively due to their strong grip in their soil. Thakazhi as well as Anand are noted for upholding the elements of compassion and pity and both the writers are praised for showing a sympathetic concern towards the down-trodden sections. Both the writers had written that their family and village atmosphere exerted ^{great} influence ^{on} ~~in~~ developing ^{in them} a sympathetic attitude towards the suffering people. This has kindled in them the flames of humanitarianism. The element of humanism is dominantly present in all the work of both these writers and hence both the writers have the claim to be called humanist-realists. Both the writers who belong to rural backgrounds of two different regions equally upheld a humanism which was strongly rooted in the soil and it was associated closely with the realities of social surroundings. Anand's explanation on his art that 'it is the typically Indian creative attitude of staging the body-soul drama as in the folk-literature'⁴⁵. suits very well ~~with~~ Thakazhi's works too.

Note

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CHAPTER IV

AFFINITIES IN CHARACTERISATION

Characterisation is a prominent aspect in fiction as it functions as an effective tool to provide the incidents depicted, a sense^s of reality and to mould the themes and motifs into definite forms. Novelists create them to give a human colouring for their motivations and thematic presentation. They are often used as vehicles to carry out their messages too. Also it is through the characters, the novelist presents the variety, richness and complexities of human behaviour and responses. A novelist should possess a keen sense of observation and insight into human behaviour and mind which alone will help them to create living, natural characters and only through the portrayal of an individual's personality and potentials in all its richness, one could depict the integrity of a character in its depth. ~~Thus~~ ^{In} short, it is through characterisation that the personification of themes is made possible.

Mulk Raj Anand and Thakazhi Siva Sankara Pillai are two prominent writers in Indian English and Malayalam literatures respectively, who made revolutionary and daring

attempts in characterisation in Indian literature discarding all concepts and conventions of existing traditions. These two writers deliberately selected and portrayed certain characters belonging to particular socio-economic groups as protagonists in their works in order to serve their purpose. Both Anand and Thakazhi wrote with the definite purpose of the exposure of bitter social realities. Their works were aimed at attacking the socio-economic factors that were responsible for poverty, exploitation and tyranny.

Writers of that period were merely following the conventions laid down by classical writers. Their protagonists were noble, heroic, and refined personalities belonging to the upper strata of the social hierarchy and were indulging in romantic and luxurious activities. But Anand and Thakazhi selected and portrayed characters belonging to the lowest strata of society as heroes and protagonists. They did it deliberately as they knew that only by such presentation can they expose and attack the bitter realities and forces of tyranny and exploitation. They realised that only when they appear as protagonists, the inhuman treatment given to them and the miserable life-situations and their woes will catch the attention of the readers in their depth and range. As

they were dedicated novelists who wrote with a social commitment and humanitarian concern, they portrayed the lives of out-castes like scavengers, coolies, farm labourers ^{etc} and other ~~sections~~ belonging to the down-trodden sections of the society. The elite writers were quite unaware of their life-conditions and their miserable world was totally unexposed in Indian literature and no one seemed to consider these characters as human beings who equally possessed all the human qualities and aspects as anyone else. It was through their works that a good number of the literary audience acquired an awareness of the bitter social realities around them and the severity of the treatment given to them by their own fellow-beings and various kinds of forces, authorities and institutions.

Thus by the portrayal of these characters belonging to the oppressed classes they not only presented ~~the~~ social realities but also expressed their view-points, protests and human concerns and thus served the purpose of creating a social awareness and humanitarian concepts. They in fact pulled down the established concepts and conventions and brought the elite reading public and literature from ivory-towers to grassy earth through the portrayal of the life-situations of raw-men and women who earned their livelihood

through physical labour. Through the portrayal of these characters as heroes they also were able to highlight the dignity of physical labour and treat work as worship, for the first time in Indian literature.

This attack and rejection of the classical concept of hero had made a strong impact on the reading public when the novels first appeared. They were not only amazed to see protagonists or heroes appearing in novels who come from untidy, poor, illiterate circumstances and some of them refused to accept this notion. Anand's *Untouchable* was rejected by many English publishers and elite reading public as they could not even think of keeping a book that portrayed the lives of scavengers. Similarly when Thakazhi published his first novel, *Tyagathinte Prathiphalam*, one of his friends tore the book into pieces and threw them at his face. The presentation of the atrocities and the portrayal of characters like priests, land-lords etc. who belonged to the upper section of the society as villains and evil personalities in a fierce and realistic manner indeed shocked the sensibility of readers and hence these two writers were considered as rebels and revolutionary ^{writers} ~~ones~~ who dared to challenge the noble literary tradition, concepts and practices.

Anand's protagonists fall into various categories and we see a developed, matured mode of characterisation in course of time. In his earlier works we generally see the protagonists as silent sufferers. Characters like Bakha, Munoo, Gangu etc. belong to this category. They are passive and unable to resist the atrocities and often silently yield to their destiny and are submissive believers in fate ^{of} Karma. They often wonder about their state of life but their responses and reactions remain to be static and passive throughout and hence can be treated as flat ones. But through these characters Anand effectively portrayed their condition and the various factors that are responsible for it in a touching manner. Through the character Bakha, who is an outcaste as he is engaged in the clearing of latrines, we are shown the miserable life-conditions and the extreme woes around the entire scavenger community. Through his experiences we are presented the social alienation of ^{his} ~~the~~ community and ^{its} ~~their~~ tragic life-conditions. Through a series of humiliating and torturous ^{experiences} ~~incidents~~ which Bakha faces from various characters who represents the social structure, like Pandit Kali Nath, the Brahmin priest, who tries to molest his sister Sohini, Lallaji, the merchant who beats on Bakha's cheek for polluting his son etc. Through these incidents he presents

the social factors behind them in a manner by which the readers' sympathy is evoked.

Similarly in *Two leaves and a Bud* Anand through the typification of characters, he exploits the opportunity to present the atrocities committed by capitalist forces and imperialist regime. Gangu, the protagonist is again portrayed as the representative of poor, innocent farm labourer^s who ~~is~~^{are} unable to resist oppression and tyranny and silently suffers the tragic pains inflicted on him whereas Buta represents the ruthless money lender of the capitalist economy. He betrays Gangu with promises and sends him to the tea-estate in Assam where he receives only tragic experiences. Characters like Mr. Croft-cooke and Reggie Hunt represent the authoritarian forces of British imperialist regime. They torture and inflict pain on Gangu and the labourers and Laila, Gangu's daughter falls an innocent victim to Reggie's lustful desire. Thus a good number of characters who appear in this novel are types who function as ^a medium to represent various sections of society. The English characters with rare exceptions like Dr. Havre, the humanitarian doctor who supports the Indian labourers, are villainous and inhuman and the labourers represent the tragic, innocent Indian rural folk.

In *Coolie*, Anand pictures a ~~similar~~ character ^{similar to} like Bakha. Munoo too is portrayed as a tragic character; he is characterised as if he is born only to suffer. Through him Anand presents the harassments inflicted on a person by various forces. But it is not caste as in *Untouchable* but it is the class-force that determine^s his painful course of life. He realises: 'I am a Kshthriya and I am poor, and Varma, a Brahmin is a servant boy, menial, because he is poor'¹. No, caste does not matter. The Babus are like the Sahiblogs, and all servants look alike. There must be only two kinds of people in the world, the rich and the poor'. But he is a passive character who believes that it is his fate, and silently bears all the tragic pains inflicted on him by various forces even though he realises his position.

But Anand is able to create more powerful characters who are able to transform when they acquire an awareness of the social exploitation and the forces in his later fiction. They develop themselves through the bitter experiences and the realities enable them to acquire a profound, mature vision and gather ^{the} potentials to face challenges and even attack the forces of oppression and tyrannies. They act and reject the conventional belief ⁱⁿ of ~~the~~ fate or Karma and show the courage

and valiance that were hitherto lying dormant in them and ^{emerge} ~~appear~~ as majestic personalities with calibre and vision.
 they

Lal Singh who evolves as a powerful character in the *Trilogy* is a typical example that shows Anand's mastery and skill in characterisation. From an innocent victim of social forces he emerges as a noble, heroic personality acquiring an awareness of social realities as well as a realisation of his own will power and potentials. His experiences in the war-field and European social sphere not only gives him the knowledge gathered out of wider experience but also his inner strength and calibre. He is no longer ready to accept the age-old conventions and oppressive forces that helped only to hamper progress in all walks of life. With a revolutionary zeal he emerges as a Herculean personality and with a strong determination he takes up the task of reforming the social sphere. Anand employs him as an effective medium to condemn land-lordism, priesthood, war, imperialism etc. and to present his rational views and human concerns.

Similarly in *The Old ^aWoman* and *The Cow*, we see the development of ^a women's personality. It wins our attention not only because of the emergence of a round character but it is the only novel of Anand where he characterises a woman as

the central character. Through this character, Anand portrays the pains and tortures inflicted upon the illiterate woman-folk of rural India and she (Gauri) represents every Indian woman ~~in her~~. But Anand effectively characterises her as a person who emerges like a phoenix from her own tragic experiences and rises as a powerful character of self-determination, will-power, courage, and social commitment. With the help of Dr. Mahindra she is able to acquire wisdom and awareness and gathers strength to realise her potentials and with this self-realisation, she transforms herself challenging all social forces of oppression. Through her Anand expresses not only his human concerns but also his strong plea for the emancipation of women from the worn-out social conventions, and the acceptance of women's rights. The metamorphosis that takes place in her is beautifully portrayed and the transformed Gauri is characterised as a refined modern woman who is quite aware of her rights and calibre.

In *The Road* again Anand portrays an untouchable character, Bhikhu. But unlike Bakha who is unable to resist, Bhikhu is portrayed as a character who is unmindful of social barriers. Bhikhu represents the gradual awakening consciousness

of the Indian working class who having acquired an awareness of their calibres, attain significant growth and liberate themselves from their degraded state and demand their rights. Anand once again makes use of the character to highlight the gospel of work as worship here.

Among Anand's important characters we can find one more category. They are not confined to or concerned with their personal interests or achievements but their chief interest is in the liberation and reformation of fellow-beings and the living conditions of the society. Such characters come under the category of agents who serve the purpose of promoting the society towards progress and development. They are the ones who may not achieve any personal benefits but are dedicated to the welfare of the whole mankind. These unselfish characters are treated often as victims or martyrs of brutal forces. But they are characterised as personalities who represent the integrity and ^{perfection} perfectness of humanity, ~~but~~ their magnanimity and progressive revolutionary zeal is later carried ^{on} ~~down~~ by others and even after their death, the fire kindled in them will continue to burn and give light to society. Their humanist ideals and concerns for the welfare of mankind continues to

echo even after they attain martyrdom and thus they become eternal characters.

Ananta the protagonist in *The Big Heart*, Maqbool Sherwani in *The Death of a Hero*, Dr. Havre in *Two Leaves and a Bud*, Dr. Mahindraⁱⁿ ~~is~~ *The Old Woman and the Cow* etc. are ^s some of the characters who appear as messiahs with the gospel of humanity and social reformation. Ananta, a remarkable protagonist of Mulk Raj Anand wins both ^{the} admiration and sympathy of the readers. He is characterised as representing universal brotherhood, tolerance and service. He often mentions about the need for possessing a big heart to his fellow-beings and tries to reconcile the quarrelling groups and pleads for compassionate tolerance. But unfortunately he has to sacrifice his life for upholding human values. Through out his life he bore the tension in the phase of transformation among the copper-smiths and had to face the problems that arose from the confrontation between tradition and modernity and ^{finally} meets an ironic but sympathetic end as he was killed in his struggle to maintain peace in the working place.

Maqbool Sherwani, in *The Death of a Hero* faces a similar tragic end as he too was killed by religious fanatics. Sherwani is characterised as a broad-minded personality who

stood for religious tolerance and communal harmony. Through his death, Anand portrays how fanaticism can become a brutal factor in making the lives of innocent people a tragic and horrible experience. Through him Anand ^{depicts his} ~~evokes his~~ contempt ^{for} against bigotry and violence and expresses his feelings of religious harmony. Also Anand's ideas of man ^{are} ~~is~~ communicated through Sherwani's messages and visions. The novel ends with his letter where his humanistic view-points are clearly and beautifully portrayed and we see in him the wholeness of a great personality.

Dr. Havre, in *Two Leaves and a Bud* is an exception among Anand's English characters. Unlike others who represent cruelty, exploitation and tyranny of the imperialist forces, Dr. Havre is portrayed as a character of benevolence and human sympathy. When all other English men turn their eyes away from the pitiable life-conditions ^{of} and indulge in activities of tyranny and oppression, Dr. Havre tries to console ^{the labourers} ~~them~~ and leads them to make demands. He is therefore victimised and faces alienation among the white people and is finally dismissed from service. Thus along with the native folk he too bears the impact of tyrannical regime. Through him Anand portrays a duty conscious, refined, humanitarian personality.

Dr. Mahindra in *The Old Woman and the Cow* is another helping agent who rescues and reforms a rural woman to a developed personality with will-power and determination. It is he who with his noble vision and progressive ideals transforms her. She is then no longer the silent, calm cow who yields to sufferings. She attains the power to analyse situations and gathers self awareness. She realises her own potentials and becomes powerful enough not only to challenge obstacles but also to serve the society with devotion and concern and behind this metamorphosis we see the noble personality and behaviour of Dr. Mahindra. It is his behaviour and sympathetic attitude that kindled the spirit of reformation in Gauri. Dr. Mahindra is rational in his outlook and analyses situations and persons scientifically and is not biased. We see his broad and scientific outlook in assessing the behaviour of Dr. Batra's immoral activities. He says, 'Dr. Batra is probably suffering from the usual frustration of our countrymen whose marriages are arranged. And as he can not get satisfaction from his wife, he seeks this in other women.'² Thus instead of abusing him, he analyses the cause behind his perverted behaviour rationally and pities him. Thus, here too Anand makes use of his character to portray his ideal ^dmanhood and his visions^g set against the realistic background of social realities.

Thus an analysis of Anand's characters reveals that he is a writer who portrayed characters to communicate his visions and messages and exposes the social realities through them in a very clear manner. In this approach he has shown a tendency to portray characters as types rather than individuals with very few exceptions like Dr. Havre, the English doctor who is portrayed as a humanitarian among the white people. Generally he idealises the characters belonging to the working class and ^{the} down-trodden ^{sections, portraying them} as innocent hard-working, sincere persons; eg. Bakha in *Untouchable*, Munoo in *Coolie* etc. The characters belonging to the upper class are also typified. The priests like Pandit Kali Nath in *Untouchable*, Pandit Suraj Mani in *The Village* etc. are characterised as lecherous persons and through them he attacks ^{it's} ~~their~~ methods of exploiting religion. Similarly the land owners and money lenders appear only as villainous characters who represent tyranny, exploitation and the worn-out social conventions of the feudalist period. Thus there is little scope for pointing out a variety of characters and personalities, and the varied nature and complexities of human mind and behaviour is less vivid in Anand's novels though he had shown novelty in selecting characters from various sections of the down-trodden ^{strata} ~~strata~~ of the society.

But Thakazhi seems to possess a better craftsmanship than Anand in creating characters. He seemed to have a ~~mere~~ keen insight and depth on human psychology and nature. His familiarity with Freudian psychology, direct and intimate association with various sections of the society, his profession as a lawyer etc. might have helped him a lot to develop this insight and potentials. He has been able to create numerous characters with remarkable accuracy and the vividness he has shown in characterisation is astonishing. He has shown enough care in not making them stereotypes, and with immense skill he succeeds in portraying the complexities and vagaries of human mind, behaviour and responses. Most of his characters presented are those who have struggled against challenges, tragic disasters and predicaments and there he shows man's will-power, determination and courage in facing destiny. Seldom ^{does} he presents characters resigning ^{from actions} unable to face obstacles. But throughout his creative process, he portrayed characters who are very real and common and through them he successfully portrayed the universal human predicament with a concern for the suffering mankind.

In Thakazhi's earlier novels the characters mainly serve the purpose of exposing bitter social realities. But

he is careful in not making them spokesmen of his views. Though they seldom tend to communicate the message of the author, the protagonists who appear in the earlier novels win our sympathy and attention with the revealing of their painful life-conditions and bitter experiences.

In *Tyagathinte Prathiphalam*, his first novel, he portrays the life of a poor woman who had to undergo bitter experiences. It tells the life of a woman who sold rice in order to maintain livelihood in a realistic manner and it had a novelty among the works in that ~~these~~ period as it portrayed life centred around a woman who belonged to the down-trodden section.

In ^{his} second novel *Patitapankajam* too he portrayed a similar character who ~~had a turn~~ ^{ed} to prostitution out of circumstances and through her characterisation he portrayed not only her tragic experiences but the social conditions that are responsible for it.

His third novel *Paramarthangal* along with the former works ~~were~~ ^{was} an outrage of the moral and aesthetic possibility of the elite group and they were shocked to see the realistic portrayal of characters indulging in immoral activities. But

Thakazhi was able to ~~make them~~ ^{them} convince about the bitter, inhuman realities around them and the portrayal of the chief character Janaki Amma who is again a poor woman, wins our attention as she possesses a rare personality. Though she has to become a victim of circumstances, she rises later as a woman of immense will-power and determination.

Thakazhi, through his *Tottiyude Makan*, pictured for the first time in Malayalam novel, a scavenger as the protagonist. Through the portrayal of three main characters belonging to ^{the} scavenger community, he tells the story of three generations and the three represent their contemporary realities and backgrounds. Isakkimuthu belongs to the old generation and very much resembles Lakha, Bakha's father in Anand's *Untouchable*, as they are ready to silently accept the social codes and suffer without questioning them. Both are fatalists. But Chudalamuthu who belongs to the second generation attains the power of resistance to question and reform the existing conditions. But Thakazhi is careful in not idealising him as a noble, virtuous hero. He is portrayed as a cunning, crooked, ruthless personality who is ready to make use of his chances. He emerges as a union leader but betrays his co-workers for achieving his selfish interests.

His own wife, Valli understands his craze for money^① and his inhuman attitude. Persuaded by the authorities who want to make use of him to shatter the union activities, he betrays Pichandi, his former friend. He has dreams on his son Mohanan's future. Mohanan was sent to school but when he grew up, had to follow the same profession and later becomes a terrorist imbibing some of his father's violent and crooked nature. Along with this he presents the class - consciousness of numerous characters who belonged to the scavenger community and their organised effort in demanding the rights. Here he presents the generation gap and the transforming attitude of workers through the three characters. Isakkimuthu represents submissive attitude, Chudalamuthu resistance power and Mohanan individualism and this is portrayed in an evolutionary and realistic way.

Rantitangazhi too portrays the changes in the labour sector. Koran the protagonist is a memorable character who imbibes the resistance power to question the exploitation of the feudal lords and he emerges as a revolutionary leader but he was imprisoned for killing the land-lord's son when he made an attempt to molest his wife Chirutha. Still he goes with optimism and revolutionary spirit. His determination is

portrayed even ^{at} in the beginning of the novel when he decides to marry Chirutha. He shows the dignity of strenuous physical labour and succeeds in his attempt to create an awareness among his fellow-beings about the futility of dedicated service to land-lords and the inequality and exploitation they suffered. His friend Chathan too is a powerful character and through him Thakazhi presents the moral virtues upheld by the illiterate, innocent peasant-folk. Though Chathan loved and desired to marry Chirutha and failed in his attempt, he takes up the task of protecting her and her child, when Koran tells ^{to take care of her,} him and treats her as his own sister.

Among Thakazhi's protagonists, Palani stands as a unique personality. In *Chemmeen* he represents the daring unyielding manhood ^{which} ~~who~~ fights all forces around him. Palani in all aspects is the child of sea-mother. He has not even seen his parents, he seems to have been nursed and caressed by the sea-waves and the shore. No one is able to compete him in boat-rowing. He has his own philosophy woven around ~~the~~ ^{his} experiences in sea-shore and he is not ready to surrender his individuality before any one. He wins the admiration of everyone including Chembankunju, who decides to give his daughter, Karuthamma to him. Palani accepts this offer but

in due course of time hates Chembankunju and feels alienated among other fishermen who believed that his wife is unchaste. But he gives no ear to their comments and tries to build up the family. Believing ⁱⁿ the popular myth, his co-workers refuse to take him in their boat, as they traditionally believed ~~felt~~ that the fisherman's life at sea very much depends on the chastity of his wife. Palani has no other way but to secure a boat and manages to go to sea alone. In the meantime, Karuthamma's sister, Panchami reaches there, to live with them and he happens to overhear his wife's enquiry about her former lover and becomes suspicious and appears before them furious and then goes to the stormy sea at night and meets death at sea. Thakazhi, with his craftsmanship and keen insight ^{into} on human psychology ^e ~~creates~~ a rough character of immense stamina and calibre. Also he portrays the innocence and helplessness of a man who always had to lead a lonely life in the midst of a group.

Though Thakazhi portrays a tragic love-story in *Chemmeen*, he depicts in its back-ground the social and economic factors that affect the course of love and through the presentation of the character of Chembankunju, we are shown how the material factors and their ways intrude into the

personal lives and relationships of human beings. Chembankunju is highly ambitious and wants to possess a boat and become a distinguished man in the locality. With his crooked intentions he borrows some money from Pareekutty who is his daughter's childhood friend. Chembankunju has his fortunes and becomes rich with his cunningness and calculations but does not repay the money to Pareekutty. He behaves in a ruthless manner out of his greed. ^{He} His arranges his daughter's marriage and maintains no relationship with her after the wedding. His wife soon dies, and with a desire to grow more rich marries a rich widow. But soon his mental health declines and he behaves like a lunatic. Her second daughter leaves him to join her sister and he wanders alone madly on the sea-shore.

If Chembankunju helps to expose the material factors determining the individuals, Pareekutty serves the purpose of revealing the social factors. He appears as a tragic hero in the novel. As a Muslim, he knows that he can not fulfil his desire to have Karuthamma, who belongs to the traditional fisher-folk. But day by day, their intimacy develops and forgetting all social barriers they continue their romantic affair. ^{Because of} Due to his considerations with his lover he readily

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gives money to Chembankunju but is betrayed by him. Chembankunju does not pay back the money too and this affects his business very badly. To make matters worse, Chembankunju arranges Karuthamma's marriage. Thus Pareekutty is shattered mentally and financially and like Chembankunju wanders ^{on} ~~in~~ the sea-shore as a tragic character after her marriage and in one night when Palani goes to sea alone, visits Karuthamma, meets her to unite and two days later their dead bodies are found ^{on} ~~in~~ the sea-shore.

Karuthamma again is a tragic figure and stands as a nerve-centre to various factors. It is she who has to bear all aspects, whether social, economic or subjective elements which are related to her father, husband, lover and event to the members of the fisher-folk. She too is victimised, and isolated like Palani for having made an affair with a Muslim. She has to bear the tensions created out of her personal desires as well as social codes.

She stands as a powerful character throughout the novel where she surrenders herself to her lover and thus becomes a martyr of love. Thakazhi's insight ^{into the} ~~on~~ feminine mind and its inner feelings is very well seen in the characterisation of Karuthamma, which he ^{accomplishes} ~~creates~~ with amazing skill.

Thankamma who appears in *Enippadikal* too reminds us ^{of} Thakazhi's ability to portray female characters with astonishing craftsmanship. Through the voluptuous character, Thankamma, he is able to expose the complexities and vagaries of feminine mind and feelings. She is pictured as a complex, volatile and mysterious personality. The character Kesava Pillai in *Enippadikal* too reveals Thakazhi's mastery over presenting the under-currents of human minds. Through him Thakazhi presents the ruthlessness and opportunism of ^{man caught in} ~~human mind while involved with~~ the world of lust and power-politics.

Chellappan who appears as the protagonist in *Anubhavangal Palichakal*, in some respects, resembles Anand's Ananta in *The Big Heart*. Like Ananta he too falls as a martyr in his struggle for the liberation and progress of the labourers. He too is a dedicated, political activist and belongs to the category of the ones who had forgotten to achieve anything personally. Like Ananta, he firmly believes in ideology and submits himself to its fulfilment. But his family life has been a failure and due to his indifference his wife leaves him to live with another labourer and when he comes back from the jail for taking part in trade union

struggle, he finds that his daughter had died and he goes to Ernakulam. There he stabs an anti-human capitalist and he is sentenced to death. Thakazhi treats him as a dedicated, unyielding, daring worker who stood for ideals. At the same time he presents his follies and drawbacks too without idealising him.

Except Chellappan, Thakazhi's characters, from his creative period ranging from that of *Chemmeen* onwards, do not share similarity with Anand's. Thakazhi's vision and treatment developed much and acquired a wide range and ^a variety and as he freed himself from ideological obsessions he was able to create real, raw, life-like characters without giving shape to stereo-typed or idealised ones. But in Anand, we can not find this development and vividness. He always stuck to ideological formula and it affected his creative aspects, both in the treatment of themes, and in the portrayal of characters with only very rare exceptions. But Thakazhi ^{made} bid farewell to partisan politics and its ideologies and he paid attention to the portrayal of life-situations and characters in its own natural and evolutionary manner. This is colourfully and diversifically seen in Kayar where he successfully and with astonishing skill portrays hundreds of characters in ^{their} ~~its~~

richness, vividness and complexities. They belong to various generations, age groups, social and economic layers. But all of them appear in their naturalness, exposing the mysterious and varied thoughts, actions, behaviours and responses of the human mind. One can not see such vividness and depth in the portrayal of characters in Anand's works mainly due to his excessive lenience towards ideology and its formula followed by the idealisation of characters suited to its frame-work.

Thus the major difference between Anand and Thakazhi is that Thakazhi is not a writer who has not much typified his characters. Even in his early works we don't see much of it. He has not deliberately portrayed characters to communicate or send his messages and views and in his novels the characters do not appear in general as spokesmen. He shows much care in not idealising his character. Thakazhi's characters are real men, whatever sections of social and economic status they belong to. On the contrary, they often represent certain common human qualities and are a mixture of good and bad qualities. They are set against the tragic predicament enveloping human life.

But irrespective of this, he shows an affinity with Anand in portraying the sufferings of ^{the} common man. Both are

able to present characters from the down-trodden sections of the society breaking the concepts of protagonists. Thakazhi was one among the prominent writers in Malayalam, who for the first time showed the courage like Anand to present characters from the outcastes and others belonging to the down-trodden sections of the society. Like Anand, Thakazhi too exposed the unexplored world of scavengers and their pitiable circumstances. He too portrayed the bitter realities and various forces that are responsible for making their lives tragic through the exposure of the bitter experiences of characters without any artificiality. Like Anand, Thakazhi too created a good number of characters who ^{to} revealed us the dignity of physical labour. And his characters too win our attention through their self-determination, will-power, sacrifice and tragic sufferings.

Thus both the writers have some common ^{features} aspects to share even ^{amidst} ~~amidst~~ slight differences. Both the novelists portrayed characters who were able to reflect every Indian reality and through the characters both the writers exposed various social and economic factors and their impact on ^{the} common Indian ^{and} ~~man~~ and his surroundings and through this, both expressed their humanitarian concern and life in its wholeness to a

great extent in almost ^{an} ~~identical~~ manner. Also through the
portrayal of their life-conditions Anand directly and Thakazhi
indirectly expressed their protest ^{against} ~~over~~ the social inequalities
and the various forces behind them.

Note

1. Mulk Raj Anand, **Coolie** (New Delhi : Oriental Paper books, 1972) P.56.
2. Mulk Raj Anand, **The Old Woman and the Cow**, (Bombay : Katub Popular, 1960), PP.187-188.

CHAPTER V

FICTION AS REFLECTION OF SOCIAL CHANGE

An Indian novelist who took to writing ^{at} ~~in~~ the beginning of the 20th century was conditioned by the social concerns of the uncertain future being shaped by social, political and cultural movements and their involvements in the transformation of Indian society. The national movement bore the impact of various channels which was an association of different forces and struggles such as labour movements, peasant uprisings, social reformations, cultural and political activities etc. All these performances aimed to evoke an awareness on the necessity of reforming and changing the entire society in various walks of life for a better tomorrow. It was impossible for a writer with social consciousness to create a work without imbibing and reflecting the spirit and realities of these social movements and the transformation taking place all over India as a result of these processes. It had its impact both ^{on} ~~in~~ the social and individual consciousness and it ~~involved~~ ^{involved} as a national experience in the first half of the century. Naturally, the social realities and the process of transformation appeared as an integral part of the Indian literature of that period, especially in the works produced

by writers who had social commitment and the works of such writers portrayed the complex totality of society itself.

In Anand's work one could often come across ~~with~~ the theme of confrontation between traditional life and its values ~~with~~ ^{and} the emergence of modern values and systems. The slow and gradual transformation took place as a result of his association with Professor G.Dawes Hicks in his younger days, when he had come under his influence on the realistic tendency in philosophy. It was 'a tendency in the direction of scientific analysis which seemed to have arisen as a reaction against the romantic, mystic movements in the nineteenth century literature especially of Kant & Hegel'¹. This helped him to analyse 'the popular concept of God, Reality, Immortality etc. in the light of the most up-to-date scientific research'². With these modes he was able to develop his own philosophy based on humanism with which he analysed ~~the~~ social realities. He believed that the highest reality in the world is man and he determined to write with his attempt to realise man's potential in achieving a perfect life adopting the values of equality in social and economic sphere to get freedom in all walks of life questioning all forces that blocked progress and liberation. This forms the essence of Anand's humanism

which he likes to be called 'comprehensive historical humanism'. He relates his philosophy with realism and insists its indispensable inclusion in the social transformation. It is a part of his attempt to create a modern progressive society upholding ~~the~~ human values. His humanism is based on a rational perspective as he views that human progress can be attained by man's efforts and he alone can determine his destiny. Hence it can be called scientific humanism which is closely linked with existential philosophy as he believes that man alone is responsible for his destiny. It is the man-made barriers and forces that stand against his progress. And his literature is also a crusade against such bitter realities blocking peace and prosperity. His views agree with the view points of Corliss Lamont who says, 'human happiness has its own justification and requires no sanction or support from supernatural sources..... Humanism asserts that man's own reason and efforts and man's refusal to recognise this point is one of the chief causes of his failures throughout history³.

Anand is able to imbibe this and he co-relates this idea effectively with the attitude of many characters like Lakha and Bakha in *Untouchable*, Munoo in *Coolie* etc. and

Nihal Singh & Harnam Singh in *Lalu Trilogy*, Gangu in *Two Leaves and a Bud* etc. as they are fatalists who believe in the theory of Karma and God. But Anand strongly disapproves ^{of} these theories and points out that this fatalistic attitude is chiefly responsible for their misery and this stands as a blockade against ~~the~~ ^{and release/liberation} social transformation from the worn-out conventions ⁱⁿ to a modern progressive world.

At the same time his insistence on the need for transformation and its methods are conveyed through characters like Ananta in *The Big Heart*, Colonel Mahindra, and Gauri who is transformed into a woman of self-will in *The Old Woman and the Cow*, Lal Singh the protagonist in *Trilogy*, Maqbool Sherwani the poet in *Death of a Hero* etc. They believe in themselves and resist the conventions and are ready to face challenge. They also have firm faith in the dignity of labour and aim to achieve their mission at any cost. Some among them in their course of action meet death but still they win our admiration on behalf of determination, courage, service and the human values for which they had become martyrs. They represent the new voice heralding transformation, facing and challenging the bitter realities that make the society stagnant and curb social progress.

Anand is a writer who firmly believes that art is for the sake of humanity and its prosperity. Hence he has to be aware of the social realities and ~~its~~ ^{their} portrayal to expose and ~~attach~~ ^{destroy} certain dark forces. Thus social realism often assumes a greater dimension in his novels. Anand calls this realism as 'Poetic Realism' and he associates this with his humanistic values and vision to social realities. He views it as a point of direction towards creative truth.

Thus Anand uses realism as an effective means to discover and interpret the truth of life based on real experiences and not from the scholarship gained out of books. So the realism helps to gain a true awareness of social life and analyses it through various angles. It also helps to understand the different forces that make life miserable. The experiences of Bakha, Munoo and Gangu are only some among them through which various kinds of evil forces ^{which cause the degeneration} ~~that degenerate~~ ^{are under-estimated} ~~are being shown~~. Thus his realism acquires significance as it becomes an effective technique to open the doors leading to an unexposed region where evil forces govern life-situations.

But Anand is interested not only in the portrayal of the disintegrating factors through his characters, but also

in making his strong protest and insists the need for a great transformation which alone can eradicate the worn-out elements and help the society to attain progress. This he does by presenting the experiences of characters like Ananta in *The Big Heart*, Colonel Mahindra and Gauri in *The Old Woman and the Cow*, Lal Singh in *Trilogy* etc. They invite our attention, as they are not silent sufferers. They show the courage to resist and they go out boldly in the field of action with a mission to transform the society with a dedicated effort. Thus they appear as representatives of a new generation moulded by social awareness encountering bitter realities. In the last part of the Trilogy, *The Sword and the Sickle* we are shown how the farmers are transformed into a class with a sense of social awareness and class-consciousness. This happens as a result of a process ^{which describes,} ~~as~~ Lucaks ~~says~~ 'the mutual interaction between man and his social surroundings produces personality and life moulds men into members of a class'⁴.

Thus the characters attain self-realisation along with social awareness and their journey often becomes a spiritual one aiming a soul-search. It paves the co-existence of ^{the} individual and social traits, moving towards a common destination. In the *Lalu Trilogy*, Lal Singh realises his

position in the society out of the bitter experiences he had faced from the priest as well as the land-lord representing two forces of institution and he decides to react against these authorities. To do this, he leaves the village and his journey in literary terms, is a form of spiritual-quest for a search of his own identity. The rich and varied experiences he had in military trenches and in other fields in Europe, in fact, opened to him a world of knowledge through which he was able to see how vast and various ^{the} is ^{in it} universe and life. The European social and cultural values taught him various aspects of life and society. He compares and contrasts them with Indian social orders. All these helped him to realise his potential and he is transformed into a different man with a broad outlook and refined perspective. His personality is totally transformed. The once dejected man who pitied himself and exclaimed, 'it seems as if I was born to suffer and be sad' had been transformed into a man of self-will and assertain and with a determining spirit, he goes into the field of action involving militant action with a missionary zeal from the uplift of the down-trodden. The realities have elevated him to a higher level of consciousness and awareness. As Alastair Niven says, 'In most of Anand's novels there comes a

crucial moment to realisation when the main character fully understands his place in the social order'⁵. It is the encounter with the bitter realities and the conflict of social values that elevated him to a higher level of consciousness and awareness. ^A as P.K. Rajan rightly comments, 'The conflict of values that inevitably accompanies the process of personality making shift from the phase of a veiled opposition to the old order is the phase of practical action to end that order. And the new values that emerge in the process are those of liberty democracy and socialism'⁶.

The Trilogy thus pictures the bitter realities ^{themselves} ~~itself~~ becoming cause ^{of} ~~for~~ the social transformation and ⁱⁿ ~~it~~ paving ~~the~~ way for the emergence of a new awareness.

In the development of Anand's literary career he presents various processes and factors involved in the transformation through a series of events and experiences. In *The Big Heart* it is the mechanisation that leads to the break-down of the old order and life-conditions based ^{on} ~~by~~ the caste system, leading to the formation of a new order based on class in which capital or money becomes the determining factor in all spheres of life. Here too he gives ~~the~~ realistic pictures of the miseries with a human concern, 'he saw whole

crowds of women huddled together, the whites of their eyes glued in empty stares from hollow deep like those in unburnt skulls on the cremation grounds in his dreams last night. They bent over the fleshless skeletons of their children, looking, just looking, without moving their heels, as if they were waiting for something they knew not what. They had bowls of pieces of coloured rags spread out for ^{alms} alms but they were not begging. For they seemed too weak even to lift their head and accost the passers-by with their stares!?

He does not herald this transformed order as it presents a dehumanised set of codes and a system where the ultimate factor upheld ^{is} ~~in~~ monetary benefit. He strongly condemns the ruthless forces of exploitation in this transformed social order too. He could accept an order or system that has a humanistic approach only.

P.K. Rajan rightly points out that Anand's *The Big Heart* is 'in its essence a search in fictional terms for the change that is taking place in Indian ^S Social reality'⁸.

Here Anand represents the social reality and ^{changing} changes ⁱⁿ trends creating new ^{awareness} trends. Anand is able to portray the co-existence of both caste and class systems involving in the

social structure to create unrest and curb its advancement. Along with this he presents the impact of mechanisation depriving the traditional artisan community and their life-conditions. Here the Indian Society is at cross roads as the old order is confronting a modern system of life and it creates conflicts and terrors. Anand portrays this social reality with a keen insight and also presents the social structure and the factors that govern it.

As P.K.Rajan observes, 'Anand inquires into the central conflict inherent in the social reality and emphasise^s the need for the emergence of higher levels of consciousness by dealing a mortal blow to the old value^s and, striving for the emergence of a new order⁹. He voices his protest against the worn-out systems and hopes for a better tomorrow. Though Ananta, the protagonist becomes a martyr while championing the cause of the down-trodden, we see a note of hope as the task began by him is to be continued by Janaki. Thus Anand, in *The Big Heart* presents the social realities becoming a cause for the transformation, with the society acquiring a new and higher level of awareness, getting rid of decayed values and systems. As Margaret Berry points out, 'In no other novel has Anand attempted to organise a whole social, economic

and political picture¹⁰. He also presents the industrial culture transforming the life-conditions into a degraded, mechanised one. The urbanisation, as a result of the migration of rural folk into industrial centres ^{has} ~~have~~ created a filthy, unhygienic atmosphere and Anand here gives a realistic presentation of the life-conditions of the poor city-folk who ^{are} ~~is~~ alienated from natural surroundings. 'He (Ananta) saw a man, utterly naked, his buttocks wrapped in a paste of sweat and dung and urine, rolling about on the edge of a ditch of a hinsing agony, lifting his neck with an aching stupor and then slipping into filth¹¹.

It is for the eradication of this ^{rending} ~~heart-rendering~~ state and the forces that are responsible for such a state of life Ananta prepares his actions. In fact his martyrdom attains greatness as he died a martyr, during his attempt to create a new social order based on brotherhood and equality.

Thus as P.K. Rajan points out, 'The Big Heart is, in short, Anand's sympathetic depiction in fictional terms of the changing social reality and shows his passionate ^{zeal} ~~zeal~~ for the sufferings of the poor and the deprived and above all, his relentless search for the integral man and for the emergence

of a higher consciousness'¹² (Studies in M.R. Anand, P.K.Rajan P.91).

The Big Heart, Trilogy and the later fictions show Anand as a novelist of more matured vision and accuracy with which he portrays how the socio-economic factors attain new dimension dimension in shaping and governing the realities in the transforming sphere. Along with this he presents how these factors play a role in transforming the consciousness of individual and the awareness they acquire out of it. So the protagonists of the later novels are not mere silent sufferers like Bakha of *Untouchable* who are not rebels but innocent victims as they have not acquired the knowledge and awareness of the development in the social and economic sphere.

But through the early novels like *Untouchable, Coolie* and *Two and Leaves and a Bud* Anand was able to open the doors that led to a region that was completely ignored. By doing it Anand was ^{in fact} ~~infact~~ ^{the} confronting various faces of Indian social realities. ^{In} Anand's own words, 'In *Untouchable* I face human degradation of millions of rejected. In *Coolie* I confront the spark of life in Munoo, snuffed out in a few months by 'Civilisation'. In 'Two leaves and a bud' I confront the labourers of the Assam tea plantation under the British machine

civilization working against the deprived¹³. Exposing the realities centred around various spheres of Indian society he raised his strong protest and urged for the reformation that would free the society from various evils that hamper progress. He felt that 'protest all around is necessary-religious protest, metaphysical protest, social protest etc.

The keen observation and analysis of the cross-section of Indian society and their problems enabled Anand to have a humanistic awareness and understanding of the Indian Social reality in its depth. Thus his novels possess an ideology ^{based on} ~~base~~ on humanist-realism where emphasis is laid on compassion to fellow-beings. Anand prefers to call his art poetic-realism ~~base~~ on humanist values. He says, 'My realism is only ^{like} superficially life that of the west-European. Deep underneath, all the characters search for their human destiny in the manner of the heroes of our forest books¹⁴.

But it is interesting to see that Anand succeeds in fusing the western realism which he had imbibed through the works of Dickens, Balzac, Maxim Gorky, Turganev and Marxian writers. He also succeeded to a great extent in treating themes based on Indian ^s social realities and analysing them on the basis of European ideologies.

As S.C. Harrex points out, 'Anand has Indianised a western materialist structure derived largely from Marx and has tried to find for this structure, applied to Indian conditions, an alternative to the social order and a realist mode of expression which in the West, has been the methodology of fiction¹⁵.

By the effective synthesis of various ideologies Anand interpreted Indian realities in their exactness and through his novels ^{which were} ~~which was~~ deep-rooted in the social sphere ^{and they} ~~which~~ compassionately pleaded for a progressive reformation. Anand became a spokesman of his age and society and hence it is apt to mention that his art effectively fused the aspects of humanism and realism.

But along with it, what makes Anand's works significant ~~ones~~ is his firm faith in man and human labour and it is with this conviction ^{that} he presents the bitter realities that affect the life of scavengers, coolies, peasants, labourers and other down-trodden sections of the Indian society.

Thakazhi Sivasankara Pillai shows affinity with Anand in the realistic presentation of life situations and ^{of} ~~in~~ detail, the transformation taking place in all walks of life. Like

Anand, Thakazhi too dealt with the problems ^{thoroughly} ~~deeply~~, analysing the root causes and ^{the} various ^{forces} ~~aspects~~ involved in it. Both the writers maintained a rational and scientific approach in dealing with them. As in the case of Anand, Thakazhi too viewed realism as an effective mode to depict the changing social realities of India in the wake of transformation. And his works richly portrays, the 'complex and comprehensive set of relations between man, nature and history'. Thakazhi's earlier phase of literary activity, shows realistic tendencies like Anand's and both writers effectively link the individual to the social whole and informs each concrete particular aspects of social life against the background of the significant moments of history.

In the presentation of the life conditions and social factors of the down-trodden section, and in presenting the various social aspects in the phase of a transformation, Thakazhi was not only adopting the method of mere documentation but followed the 'realistic manner of penetrating through the accidental phenomenon of social life to disclose the essence or essentials of a condition selecting and combining them in to a total form and fleshing them out in concrete experience'¹⁶. Thakazhi's earlier works were a product of such activities.

Thakazhi's earlier novels like *Thendivargam*, *Perillakatha*, *Thottiyude Makan*, *Rantitangazhi* etc., were products of such activities. His professional life as a lawyer helped him very much to maintain such attitude. He got many opportunities to associate ^{himself} with the problems of the labourers, tenants, fishermen, scavengers etc., which gave him a first-hand knowledge of their personal affairs and the socio-economic ~~aspects that determined their life~~ ^{conditions of their lives}. These experiences along with the knowledge of Marxian Ideology and the contact with the western realistic and naturalistic literary trends followed by Manupassant, Balzac and Zola helped him to develop a concern with the realities of the contemporary social life at a time when Malayalam novels were concerned with the portrayal of historical themes and life-situations.

A good number of Thakazhi's short stories and novels written in the wake of independence reflected the changing tendencies in social sphere as it was a period noted for transformation in all walks of life. The impact of ^{the} world-war on the economy, freedom struggle, organisations aiming at social reformation, formation of labour unions, democratic procedures etc., necessitated a tremendous transformation in political, social and economic fields. Along with the changing

realities Thakazhi portrayed the factors responsible for the transformation and analysed them very carefully.

In *Tendivargam* we see the presentation of social ^{inequalities} ~~equalities~~ and the impact of Marxian Ideology. The protagonist Kesu finds after careful analysis that only by the ^{destruction} ~~destruction~~ of the capitalist forces, social inequalities and miseries be eradicated. We are shown in this novel the organised labour class declaring strike against the capitalists for denying their rights. Though Kesu who now has to look after his sister's child is unable to take part in it, he weaves colourful fancies about the triumph of the ^{be} ~~prot~~atarians. Here Thakazhi presents various factors that are responsible for the bitter realities and points out the changes that would take place in the society.

In *Perillakkatha* Thakazhi depicts the ~~severe~~ cruelties and exploitation imposed on the poor innocent labourers by the feudal lords. While the members of the old ^{er} generation silently ~~accepts~~ and ~~yields~~ to their ^{mis} fortunes and exploitations, the younger ones strongly protest against the worn-out codes and systems, we are also shown the transition that is taking place in the society ^{against} ~~against~~ the feudalist forces and institutions and the emergence of the organised labour class.

Thakazhi also exposes the degradation of political organisations in this novel.

^{Thottiyude}
Thottiyude Mekan deserves much appreciation due to various reasons. It was the first Malayalam novel that depicted the lives of the scavengers who led an alienated life from the main stream of the society. It was Thakazhi who created an awareness among the literary circle, that was dominated and pioneered by the elite class that the scavengers are human creatures with flesh and blood and they too had dreams, aspirations and motivations. ^{Thottiyude}
Thottiyude Mekan, portrays the lives of characters belonging to three generation. It not only exposed the bitter realities and the pitiable life conditions, but analyses the sociological factors that are behind their tragic realities and this work created a new sensibility in the field of realistic movement in Malayalam fiction. Along with the portrayal of the social life of the outcaste communities, in a realistic a manner, Thakazhi describes the changes taking place in all walks of life and ^{Their}
~~its~~ impact on the scavengers. They are gradually transformed into an organised sect with a sense of class-consciousness and we are shown its evolution very clearly. Along with this he portrays the interior and psychological world and the

hidden desires of many characters like Chudala Muthu, overseer and Mohanan.

Thottiyude Makan bears the impact of political struggles and trade union activities that gathered momentum during that period in Kerala, and the influence of Marxian Ideology is very much reflected in this novel. We are shown the strength of the labourers getting organised under a union and their urge to transform the social structure and laws for justice and equality and Thakazhi's social analysis is also based on the Marxian theories. It thus presents ~~the~~ ^(show) phases ^{of} social transformation and the attack against the exploitation by authorities. Thus Tottiyude Makan deserves attention ⁱⁿ three ways. Vividly and realistically, it portrays the day to day lives of the scavenging community with a human concern. Secondly along with the miseries, Thakazhi analyses ^{the} various factors that determine their course of life ^{against} ~~on~~ the background of Marxian ideology. Thirdly he presents the social transformation changing the attitude of scavengers and their transition into an organised sect with a sense of awakening and class-consciousness.

But the notable theory is that Thakazhi does not yield his visions completely to doctrines and hence he is

able to get away from portraying type characters or classes and does not become a mere political propagandist. The labourers (^Sscavengers) who appear as chief characters are not idealised and hence ~~does~~ not create stereo-typed characters based on the formula framed by protection literary groups. Chudalamuthu and Mohanan are led by their instincts and yields ~~to~~ to cruel and treacherous activities.

As R.E. Asher aptly points out ~~that~~, 'there is a complete avoidance of what might seem an almost inevitable tendency - to contrast an entirely noble labourer with an entirely evil superior. Scavengers are shown as being on occasion not only loyal and living, but feckless, ignorant, superstitious, cringing, treacherous and quarrelsome. This is, of course, not merely an attempt to imitate 19th century French realism, but also away from stressing that no people, but the system is essentially at fault'¹⁷.

Thakazhi is able to portray realistically ^{the} various factors governing the lives of ~~the~~ farm labourers without becoming a propagandist and didactic in *Rantitangazhi*, which is based on the peasant life of Kuttanad. ^{At} ~~At~~ the same time, he effectively exposes the social evils of exploitation by the feudal institutions. Here too, he is free from idealising

classes or characters. He pictures certain virtues that existed in the capitalist society even while criticising the anti-human practices. He presents the life-situations with a keen insight ^{into} ~~on~~ human nature and life and does not yield to generalisation, and effectively balances in the portrayal of social realities and its exposure along with the treatment of human-nature in its psychological depth. As in the case of *Tottiyude Makan*, Thakazhi here too portrays the phase of transformation in the social sphere and we are shown how the caste-bound society is transformed into a class-bound one. We are also shown the farm labourers getting organised and transformed under a trade union into an awakened sect with a ^s sense of class-consciousness gathering and an awareness of their rights. Along with this, he beautifully portrays the illiterate peasants realising their powers and understanding how inevitable and valuable is their labour strain. They are able to analyse their role in society and expresses ~~it~~ it in a dramatic manner when one of the chief characters raised a question, 'Even if we are there, what will happen if we don't work for them ?'

'We will be starving' Kunjappis ^{drooping} ~~drooping~~ head found a prompt reply. 'And the Thambrans also will be starving'

Ityathi completed it. 'The whole country will be starving'¹⁸. This is in fact a moment of realisation of their social relevance and power and it is this awareness that played a dominant role in getting ^{them} initiated to raise demands for granting justice and rights. This realisation in fact paved the way for the transformation. Kesari A. Balakrishna Pillai comments on this book. 'No other work has yet appeared in Malayalam in which the life of rural peasants in Kerala has been portrayed with so much initiate knowledge and so much emotional appeal as the present work *Rantitangazhi*'¹⁹.

Even though *Chemmeen* is treated as a love-story, Thakazhi does not forget to portray the social realities around fishermen community and he indirectly mentions the socio-economic realities that affect the course of the romantic love which is treated in this novel. But he is more concerned with the racial experiences of the fishermen community and with remarkable accuracy he presents their life-conditions realistically. In *Enippadikal*, Thakazhi vividly portrays a tremendous epoch in the contemporary history of Kerala, bringing out the complexities of a period. It was a period of transition in all walks of life and Thakazhi is able to depict it with keen insight, observation and accuracy. He was not merely

documenting a transformation period and the activities around it, but was portraying it with a critical analysis. Though it is centred around ~~the~~ political spheres, he is able to correlate it with the interior world of characters involved in it in an effective manner and hence it can be called a political novel that deals with the public world of activity and the internal conflicts of personalities, mixing realism and psychology in a balancing manner.

We are thus shown vivid pictures of social transformation, treated by the two writers in an almost identical manner through various forces and channels. Though set against the background of two different regions of the Indian sub-continent, we get a clear picture of the transition from pre-Independence to the modern world and monarchy replaced by democratic government. Also we get a picture of the transformation from the caste-bound pre-industrial society to the mechanised era which is class-based and various factors involved in the process of transition are analysed in a detailed manner. Though they are set against two regions, the social, economic and political aspects have ^{many} ~~much~~ similarities and they are effectively exposed by these two writers with a concern ^{for} ~~to~~ the down-trodden sections of the society.

Note

1. Mulk Raj Anand, **Apology for Heroism** (Bombay : Kutub popular, 1957), P.9.
2. Ibid.
3. Corliss Lamont, **Humanism as a Philosophy** (New York : Philosophical library, 1950), P.21.
4. George Lukacs, **Studies in European Realism** (London : Tavistock Publications Ltd., 1975), P.208-9.
5. Alastain Niven, **The Yoke of Pity : A Study in the fictional Writings of Mulk Raj Anand** (New Delhi : Arnold Heinemann, 1978).
6. P.K. Rajan, **Studies in Mulk Raj Anand** (New Delhi : Abhinav Publications, 1986), P.52.
7. Mulk Raj Anand, **The Big Heart** (New Delhi : Arnold Heinemann Publishers, 1980), P.50.
8. P.K. Rajan, **Studies in Mulk Raj Anand** (New Delhi : Abhinav Publications, 1986), P.86.
9. Ibid., P.86.
10. Margaret Berry, **Mulk Raj Anand : The Man and the Novelist** (Amsterdam : Oriental Press, 1971), P.49.
11. Mulk Raj Anand, **The Big Heart** (New Delhi : Arnold Heiremann Publishers, 1980) P.56.
12. P.K. Rajan, **Studies in Mulk Raj Anand** (New Delhi : Abhinav Publications, 1986), P.91.

13. Saros Cowasjee, **The letters of Mulk Raj Anand**, (Calcutta: Writers Workshop, 1973), P.16.
14. *Ibid.*, P.108.
15. S.C. Harrex, **Perspectives on Mulk Raj Anand**
16. Terry Eagleton, **Marxism and Literary Criticism** (London : Methueen & Co. Ltd., 1976), P.29.
17. R.E. Asher, Three Novelists of Kerala : **The Novel in India its Birth and Development**. ed. T.W. Clark (London : Allen & Unwin 1970), P.23.
18. Thakazhi Sivasankara Pillai, **Rantitangazhi** (Two Measures of Rice, trans M.A. Shakoor, Bombay : Jaico, 1967), PP. 21-22.
19. A. Balakrishna Pillai, **Review of Rantitangazhi**, Mangalodayam, 24, 7 (Jan. - Feb. 1948), P.369.

CONCLUSION

A close observation of the novels of Mulk Raj Anand and Thakazhi Sivasankara Pillai reveals that they possess^s much similarity at various levels. These two writers share a serious concern over the problems of the under-privileged sections of the society. They also analysed various socio-economic ~~causes~~^{forces} that are responsible for the social decay in a rational manner. Striking resemblances are abundantly seen in their treatment of socio-economic factors governing life in the wake of independence and in their portrayal of peasant uprising and labour movements ^{which} aimed a transformation and ~~progress~~. Both the writers played a significant role in promoting liberal, rational and democratic awareness and stood for the propagation of progressive ideas through their literary works. They had expressed their earnest desire for a new social order that would create equality and prosperity to the entire society and along with the portrayal of realities their works instigated social transformation and progress. Thus there appear^s to be many factors which show that both these writers share a sense of social commitment and humanitarian approach. They wrote with a purpose to uphold

social values and justice that were denied to a large section of the people. Their urge to create a new social order devoid of all sorts of oppression and exploitation made them create works containing progressive ideas that would give birth to a new era. Thus both the writers have been able to herald new values and a new social order through their works and they were able to analyse Indian social life with a rational and realistic approach.

Anand's realism is not a mere documentation or photographic presentation of Indian Society. He writes with the conviction that 'Novels should be an exploration of social realism and the social realism in a world of art should be poetic in nature'¹. He is also of the opinion that 'it is inalienable from the artist's desire, image or the romantic will'². So even when he is seriously concerned with the analysis of social realities, he tries to portray them in an imaginative manner and hence they appear life-like and colourful with metaphors, images and mythological expressions of Indian folk and classical traditions, even though at times he tends to be didactic and propagandic.

While a comparative study is done, the dominant factor of reference to be analysed is the background and influence

that helped to mould their literary career. When this is done, one may find striking similarities in the case of Anand and Thakazhi though they belonged to two different regions of the India sub-continent. Both had their child hood spent in villages and were brought up in conventional atmosphere learning the typical customs and manners of traditional Indian life. Their child-hood experiences helped them to realize the various aspects of the Indian social realities and the rural peasant life. Their boyhood acquaintances with the rural background ~~served~~ ^{helped} both the writers very much to draw authentic life situations and realities of Indian society and they used their personal experiences in their creative works blending facts and fiction successfully. It is in fact their association with the rural life and landscape that made them portray the down-trodden life situations and characters belonging to the under-privileged sections of the society, more real and life-like. Thus their backgrounds and upbringings had helped them in developing a sympathetic concern towards the miseries of peasants and labourers.

Anand was able to portray ~~the~~ life of ^{the} coppersmith community and their problems, as he lived in the midst of them and as he himself belonged to that section. His ancestors

were engaged in this trade and hence he knew this career very well so that he was able to portray characters belonging to that community in the *The Big Heart*. Similarly his village life helped him to know the life conditions of people belonging to outcasts and it had helped him to portray characters like Bakha in *Untouchable* and this novel itself was a result of his stay with Gandhiji at Sabarmathy Ashram. Likewise, a good number of his works including the *Trilogy*, bear the influence of his Punjabi village background.

Thakazhi shows much affinity with Anand in various ^{ways} ~~factors~~. As a writer who was brought up in a rustic background, he too was associated with the poor, rural folk and had come across the age-old conventions and beliefs that often blocked the progress of the society and made the lives of the down-trodden sections ~~so~~ miserable. Like Anand he too was inspired by the trade union movements and the ideologies that gave birth to them. He too was associated with the peasant uprisings and national movements and observed their courses and developments closely. Thakazhi too ^{like Anand,} was influenced by eastern and western thoughts ~~like Anand~~, who imbibed Marxian doctrines as well as the teachings of Guru Nanak. Thakazhi, even when he was influenced by Marxian ideology and Freudian theories

owes his indebtedness to the Indian Puranas and the ethics which they contained. Both the writers are noted for their humanistic view point and their humanism is a synthesis of eastern as well as western thoughts. Thakazhi like Anand selected themes based on poverty and exploitation and he too portrayed characters belonging to the down-trodden sections of the society with a humanitarian concern. Along with Anand he too analysed the socio-economic aspects that made them experience a tragic life in a rational manner and marked his strong protest against all sorts of authoritarian forces. His earlier novels were a realistic presentation of the tragic lives of various sections of the down-trodden communities including beggars, prostitutes, ^SScavengers, labourers and peasants and like Anand his works too faced severe criticism and rejections from the elite classes. One of his earlier novels *Thottiyude Makan* which narrates the story of scavengers bear ^Sremarkable similarity with Anand's *Untouchable*. His ^{magnum}~~manum~~ opus *Kayar* which tells the ^{story}~~study~~ of different generations, widely ^eanalysis the social, economic, political and cultural aspects of Kerala and India, shares identical aspects with Anand's *Trilogy* which ^{also}equally portrays the social transformation and ^{the}various factors that led to it. Both these works are

impressive as they have epic dimension presenting ^{the} social and political history of two regions with a national outlook and they contain the geography, myth, ^{Folk-lore} ~~floklore~~, philosophy and various aspects of the Indian society. But Thakazhi showed remarkable deviation in the treatment of themes from his works like *Chemmeen* onwards. He ceased to be didactic and was interested in treating life with a philosophical outlook, analysing certain metaphysical aspects of human existence. But he still viewed human life with a humanistic approach and as in the case of Anand, the element of humanism continued to be the hall-mark of his work.

Apart from the thematic similarity and treatment of life there exists much affinity in their style, narrative techniques and characterisation.

Though they expressed their themes in two languages they share much in their style. Both writers used a direct and simple style, enriched with colloquial expressions, slangs and dialects in their novels. While Anand is able to construct typical Indian usages and create a new English which has an Indian tone and colour, mixing Punjabi and Hindi words with English especially when he dealt with illiterate folk, Thakazhi's language too is direct and free from Sanscritised

expressions and scholastic statements. A good number of his characters use non-literal usages.

Both Anand and Thakazhi portrayed characters as prototypes to carry out their messages or ideas. A good number of characters drawn by Anand are types and Thakazhi also in his earlier works had created representative characters as types. Their characters often served the purpose of spokesmen and represented various sections of the society. They either reacted and attained success in reforming society or stood as silent witnesses, unable to react. Sometimes they died as fallen victims or martyrs.

But both the writers share remarkable similarities in their treatment of themes and characterisation expressing their firm belief in human strength and its efforts. Anand and Thakazhi were equally influenced by progressive ideals which optimistically emphasised the might and dignity of human labour and both raised strong protest against all sorts of authoritarian forces that prevented social progress. Both the writers showed their sympathetic concern for the weaker sections of the society who were cruelly exploited and isolated from the mainstream of society and were deprived of basic human rights. Their affinity is best reflected in the

manifestation of humanitarian concepts and values which are seen in all their works. It is this element of humanism which brings the two writers together providing sufficient scope for a comparative study.

Note

1. Mulk Raj Anand, **Apology for Heroism** (New Delhi : Arnold Heinemann 1975) PP. 128-9.
2. Ibid.,

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