

## CHAPTER ONE

### Introduction

#### **Mulk Raj Anand: Master of Indo Anglican Writers**

Mulk Raj Anand is the most distinguished prolific and committed 20<sup>th</sup> century Indo - Anglican literary figure. Today, he is widely acclaimed in India as well as abroad as a great novelist, essayist and short story writer. The term “Indo Anglican” is used to denote original literary creation in the English language in the middle of the 19<sup>th</sup> century by Indians. At present, there are a large number of educated Indians who use the English language as a medium of the creative exploration and expression of their experience of life. It has now developed into substantial literature in its own right and it is the substantial body of literature which is referred to as Indo- Anglican literature. Indo -Anglican literature continues to grow and there develops a translation system and a number of English classics are translated into various Indian languages. So, most of the early Indian writers were inspired by those translations. English classics seem as the models for the Indian writing in English.

Nowadays most of the Indo- Anglican novels’ themes are many and varied for projecting the widespread social evils and tensions, hardships of the hybrid culture, dislocations and conflicts in a tradition rooted society. Due to the conflict of industrialization between tradition and modernity in society, Anand engages himself as a novelist like other international personalities Rabindranath Tagore, Aurobindo Ghosh, Mahatma Gandhi, R. K. Narayan, Raja Rao, etc. They continue to write in English and Indo- Anglican literature continues to grow to reach the peak of the excellence.

Among the contemporaries, Anand is the most committed writer. So, today he is widely known in India and abroad as one of the greatest novelists, essayists and

short story writers. Mulk Raj Anand, R. K Narayan and Raja Rao are the founding fathers of the Indian novels in English. In this regard, prof. Walsh gives his view, “If Anand is the novelist as reformer, Raja Rao the novelist as the metaphysical poet, R.K Narayan is simply the novelist as novelist” (1). Among his contemporaries, Anand presents the reality of Indian life in his major works. He shows a real suffering, poverty, misery and injustice of common people of Indian society in his novels. He depicts the real image of exploitation of common people in the name of caste, class and gender. Moreover, Anand writes not only about the poor and their suffering but also the brutality and cruelty of the traditions especially in Hindu society which controls and deprives every individual from the harmonious development in the name of caste, sex and creed.

We can learn Anand as a humanist writer. His aim of writing is to free human beings from all sorts of boundaries. He always criticizes the exploitation existing in the society. He believes in struggle and suggests those who are being exploited. As Anand himself acknowledges in the preface written in *Apology for Heroism*, “Always I believe in the struggle of men to free themselves and to expand freedom to others to sustain the ever expanding areas of consciousness, to make man truly human” (25).

For Anand, literature is an instrument of social change not a mode of personal expression. He believes in struggle for the change of society. Freedom is the main way of consciousness which gives the birth for literature.

On the account of humanism, Mufti contends the speech of Anand as:

Anand argued that the goal of social realism is as much the portrayal of all those tragedies in the obscure lands and alleys of our towns and village as is the imperative to release the dormant potentialities of our people buried in an animal biology and make them the creative will

which may take us from the infancy of our six thousand years to the millenniums of less elemental struggle for individual freedom and perfection. Realism here is only as much a matter of mimesis as it is of narrating the passage from primitivism to modernity. (12)

The miserable life of Indian peasants is above the level of animal biology. It is the work of prolific writer to narrate the conditions of theirs to uplift for existence. In the novel, Anand champions the poor and oppressed through the character Bakha. Anand is known for his realistic presentation of the poor. Anand's novels *Untouchable* and *Coolie* play a vital role to form a bridge between the National Independence Movement and the Literacy Movement of the time when Anand has shown the deep feeling for the deprived people. For it Goyal says, "Mulik Raj Anand is a prolific writer and art- critic, historian and humanist, journalist and novelist, short story writer and freedom fighter" (96).

Anand is a versatile writer. He turns his eyes to every field of literature to dig out the realities of the society. He writes against the social suppression and injustice and he has the commitment to humanism. Walsh mentions:

His fiction is of course, exclusively concerned with India. He is passionately involved with the villagers, the ferocious poverty, the cruelties of caste, and the wrongs of women and with orphans, the untouchables and urban laborers. He writes in an angry reformist way, like a less humorous Dickens and more emotional well of the personal sufferings induced by economic injustices. (64)

Anand shows the social inequalities, oppression of capitalists and condition of lower class people. He has created an image of social realist writers through his major novels. In fact 'social realism' perceives that literature and society are all of a piece.

Although realism and social purpose are presented in his novel, from the point of technique he covers mainly four themes – social, cultural, political and autobiographical.

The period of 1930s seems a good time for Freedom Movement in India which strengthened Anand's humanistic learning and gave him a direction to patriotism. Among the movements, The Gandhian Satyagraha Movement (1930-1932), The Three Round Table Conferences, The Government of India Act (1935), The Introduction of The Provincial and Autonomy (1937) and The Gandhian Movement for political and social change, the Gandhian ideology deeply impresses him.

Anand writes about contemporary politics of India. As a writer of political novels, Anand is influenced by European political ideologies, especially Lenin, Tolstoy and Mary. Some of his novels *The Sword and the Sickle* (1942), *Private Life of An Indian Prince* (1953), *Death of a Hero* (1963), etc. cover the political perspective of India.

In the same way, Anand presents himself as a cultural critic and exposes all evils in human society which hinder culture. He thinks that literature aims at promoting culture which implies enlightenment, rational thinking and knowing the dignity of a man. His novels also are based with cultural consciousness which project the caste, community, religion etc. Among the novels, *The Village* (1939), *Across The Black Water* (1940), *The Sword and The Sickle* (1942), *Gauri* (1960), *Lament on The Death of A Master of Arts* (1939), *Death of A Hero* (1963), etc. cover the entire cultural perspective of India.

Similarly, as an autobiographical novelist, Anand's place is very high in Indian English literature. His autobiographical novels narrate the novelist's experiences, ideologies, love affairs and their life styles. Among the novels, *Seven Summers*

*(1951), Morning Face (1968), Confession of A Lover (1976), The Bubble (1984) and The Seven Ages of Men* are autobiographical novels.

At last, as a social novelist, Anand deals with social purpose. He primarily deals with the misery and wretchedness of the poor and their struggle for better life. He is conscious of the need to help the untouchable, the coolies, the peasants, the serfs and other suppressed members of human society. For that Cowasjee says:

Anand is deeply concerned with social problems and that he is committed to the eradications of the evils which infest modern society. Is this a deplorable aim of an artist? Is "untouchable" a propaganda because it reveals the exploitation of the poor by the rich? Propaganda is a term given currently by the bourgeois critic and loosely used in India to caption any work where the author's intention is plain. (21)

*Untouchable (1935), The Road (1961), Coolie (1936), Two Leaves and A Bud (1937) and The Big Heart (1945)* are based on social theme.

Anand has different definite patterns to be a novelist. His earlier novels are based on sense of horror and disgust against social and economic ills. The novels of middle period present a great concern for and with the human heart, and the later novels are in the passion for social justice and they are emotional. Before 1932, Anand's view of literature and art is mainly concerned in philosophy and religion but after 1932, it is changed. Due to his reading of Karl Marx's three letters on India in *The New York Herald Tribune* of 1853, his perspective is changed to a socio-economic view of literature. So, he himself levels as communist.

Anand draws both external and internal realities of society in his writings. Its class- based exploitations and its stubborn refusal to change and a human relation are the major characteristics of the novels of his later phase of writing. It's not Anand's

purpose to support the old - blind belief orthodox and gender discrimination and superstition but his purpose is to expose all types of discrimination prevailing in the society. He is always concerned with the question of meaning of life and the power of existence in human life.

### **Mulk Raj Anand and *Untouchable***

Master of Indian novelists, Anand publishes his social novel in 1935 after revising four years. By September 1934, it had been rejected by some nineteen publishers which demoralized Anand and made him contemplate suicide but was saved by British poet, Oswell Blakeston. E.M. Forster helped him by writing the preface of the novel. Forster compares the work with Kipling's *A passage to India*. Forster remarks in the preface of *Untouchable*, "Some years ago, I came across a copy of a book by myself. *A passage to India*, which had apparently been read by an indignant colonel" (V). He remains surprised that book percolated in colonizer and continues, "On the front page, he had written, burn when done, and lower down: has a dirty mind" (V). Forster further says, "Well, if the Colonel thought. *A Passage to India* dirty, what will he think about *Untouchable*, which describes a day in the life of a sweeper in an Indian city with every realistic circumstance" (V). Moreover, his observation makes us confuse to the contemporary criticism of non- western people and places by a writer who belongs to colonizer's race. He puts it in his own words:

Is it a clean book or a dirty one? Some readers especially those who consider themselves all - white will go purple in the face with rage before they have finished a dozen pages, and will exclaim that they can not trust themselves to speak. (Preface V)

Forster praises Anand of his writing the novel *Untouchable*, a praiseworthy work of art. The novel presents the views of unbelievable situations of the human beings in the society. Forster again continues:

I can not trust myself either, though for a different reason: the book seems to me indescribably clean and I hesitate for words in which they can be conveyed. Avoiding rhetoric and circumlocution, it has gone straight to the heart of its subject and purified it. None of us are pure - we shouldn't believe if we were. But to the straight forward all things can become pure, and it is to the directness of his attack that Mr.

Anand's success is probably due. (V)

It is the remark of Forster that we are not pure human beings, anyhow, we all are connected in any case, if we were pure, we shouldn't be alive. The sweeper is worse off than a slave, the slave may change his master and his duties and may ever become free, but the sweeper is bound for ever, born into a state from which he can not escape and where he is excluded from social intercourse and the consolations of his religion. Unclean himself, he pollutes others when he touches them. They have to purify themselves, and rearrange their plans for the day. Thus, he is a disquieting as well as a disgusting object to the orthodox as he walks along the public roads and it is his duty to call out and warn them that he is coming. Anand has just the right mixture of insight and detachment, and it might have given him vagueness that curse of the generalizing mind but his hero is no suffering obstruction. Bakha is a real individual, lovable, thwarted, sometimes grand, sometimes weak and thoroughly Indian. Forster grasps the truth inside *Untouchable*; the story behind the real suffering. He further remarks:

We can recognize his broad intelligent mind, graceful face, and heavy buttocks, as he does his nasty jobs, or stumps out in artillery boots in hopes of a pleasant walk through the city with a paper of cheep sweets in his hand. (Preface VII)

The action takes place in a small area and occupies one day. The great catastrophe of the touching occurs in the morning and poisons all. The act happens subsequently, even such pleasant episodes as the hockey match and the country walk. After a jagged course of up and downs, we come to the three solutions, with which the book closes. The first solution is that of Hutchinson, the Salvationist missionary: Jesus Christ. But though Bakha is touched at hearing that Christ receives all men, irrespective of caste, he gets bored because the missionary can not tell him who Christ is. Then he follows the second solution that is speech of Gandhi. Gandhi too says that all Indians are equal, and the account he gives of a Brahmin doing sweeper's work goes straight to the boy's heart. Forster concludes his assessment with the third solution and opines:

Hard upon this comes the third solution, put into the mouth of a modernist poet. It is prosaic, straight forward, and considered in the light of what has gone before in the book, it is very convincing. No god is needed to rescue the Untouchables, no vows of self- sacrifice and abnegation on the part of more fortunate Indian but simply and solely- the flush system. Introduce water- closets and main - drainage throughout Indian and all this wicked rubbish about untouchability will disappear. (VII- VIII)

Some readers may find this closing section of the book more valuable, in comparison with the clear observation which has preceded it, but it is an integral part



of the author's scheme. It is the necessary climax, and it is mounted up with triple effect. Bakha returns to his father and wretched bed, thinking now of the Mahatma and now of the Machine. His Indian day is over and the next day will be like it, but on the surface of the earth if not in the depths of the sky, a change is at hand.

Reading the novel *Untouchable* is to go to the Indian history when there is subordination and segregations on the people of minority classes. This had created a hierarchy in the society thus some were taken as powerful and sacred and some as the untouchable or the other. This is the reality. For this tendency Chakrabarty says, "How do we read this text, this self- making of an Indian male who was second to the society depicted in *Untouchable*" (233). Anand's involvement in public life and literary groups is interrupted to make a room for something approaching the intimate.

The research work tries to find the social justice, equality and humanism being mainly in the name of caste. Moreover, this research looks deeply about the dominated and exploited society in the Indian social context. The British colonization is also a great part to root on the thinking of superior and inferior, majority and minority, upper class and lower class, etc. The people who are standing as outcaste they don't have their own rule for their privacy. The lower caste people should remain far in the departure time of high caste people.

This research work is divided into four chapters to fill the aim of my interest. In this chapter, the biography of the writer, review of literature and various critical views on realism are mentioned. In the second chapter there is a detailed analysis of realism mainly Marxist approach to show differences and hierarchy and class struggle between haves and have not. Textual analysis is mentioned in the third chapter. In this chapter the important quotations and statements are reflected and described very clearly which show the real image of the society and various elements of society are

mentioned there which are directly associated with the society. Conclusion is shown in the fourth chapter using various techniques about *Untouchable*. The research's main significance is to find and remove out the social inequality and discrimination through the projection of bad effects on human beings that is also shown in this chapter.

### **Review of Literature**

*Untouchable* is the first social novel of Anand where the reality of Indian society has been exposed. He has portrayed a picture of untouchable who is a sweeper boy. Bakha is the representative of all down trodden society in pre-independence of India. This protagonist of the novel is the figure of suffering from various unkind remarks in the society because of his caste. The novel shows the evil of untouchability in Hindu society. So, Anand blames traditions and politics are being responsible for the creation and sustenance of caste system. Although, Anand has his own integrations, no single interpretation is more convenient than the text itself. This study will explore how Anand presents oppressive social norms and values based on religious caste system, social and family values. This book has got many critical outlooks from various perspectives through its publication, some seems praiseworthy and some are not. Some critics have focused on the picture of the society, which is smeared in the evil practice of caste system. Due to caste system, people are in narrow circumstances. Although we are in modern age, people are showing their bad manner in the name of caste, religion and classes which is not fit for the advanced society. In the issue of caste, class and untouchable, Gandhi relates his views:

I see no germ in accepting clear water from a pool filled in a clear manner by a clear Antyaja (Dalit). Ordinary members of other community accept water served by Ghatis (Dalit) that is in dealing with them the same rule should be followed which are so-called upper

caste. The upper caste people should follow their intercourse with the other caste. (77)

The above lines give a clear vision about the purity of substance. If the water is filled with good manner from the well, it is good for drinking. Water is same for all people either Ghatis or high caste. In case of dirtiness, the dalit children are cleaner than the high caste. The dirt can be washed but not to be insulted to low caste people. On the account of untouchability Gandhi contends:

The practice of untouchability is sin and should be eradicated. I look upon it as my duty to eradicate this sin. It is however, to be eradicated on the initiation of other Hindu not the Antyajaja. The practice of untouchability is an excrescence on Hinduism. (93)

Gandhi presents his clear views about the bad concept of caste. Due to his speech, people positively hope to remove out the discrimination on the base of caste, class and religion. Human beings should be conscious for equality. The system of untouchable is sin and it hinders the progress of nation. Gandhi says, "There is no any verdict evidence about caste system. It is only man made theory." In Hindu dharma, there is no proof of untouchability, the concept of low caste and high caste and the exact origin of caste system. So Gandhi includes his concept as follows:

Now no remaining of the issue of untouchability. Nobody can trace exactly about origin of caste system. I have many ventured guesses. They may be either right or wrong. But even a blind man can see the practice of untouchable is contrary with Dharma. (48)

Anand's novels are not only for protesting the social system of India but also for raising questions on human dignity and social tradition. A close study of this novel however, reveals that the tone of protest and treatment is there in Anand's novel. On

the issue of realities on *Untouchable* and social protest of the untouchable and different theoretical perspective, Iyanger says:

*Untouchable* strikes us as the picture of a place of a society and of certain person not easily to be forgotten a picture that is also an indictment of the evils of a decadent and perverted orthodoxy. As a novelist addressing himself to the task of exposing certain evils, Anand has been as effective almost as Dickens himself. (339)

Anand shows that caste system is badly rooted in the Indian society and no one can easily forget the evils of the orthodox group. *Untouchable* shows the evil of untouchability in Hindu society. Here, Anand is concerned with evils of untouchability and the need for radical empathy. He describes the pathetic conditions of the untouchable through the character Bakha, their immitigable hardships and physical and mental agonies almost with the meticulous skills of historical raconteur. In the words of Fisher: Anand's first novel, then is at one and the same time a fine piece of creative work in terms of its own artistic integrity and an indication of it author's humanistic commitments and future novelistic directions (1).

*Untouchable* is a faithful record and a transcription of the pathetic plight of the untouchable who are subjected to immitigable social indignities only because of their lowly birth. Anand depicts the miserable condition of the small family of Lakha, the jamedar of the sweepers who has lost his wife. Anand throws not only light of their object, poverty and suffering but also uses its attention on their low- caste. As Sinha comments:

The novel has a tragic beauty of its own. The will to revolt and the sheer impossibility of successful doing so under the circumstances constitute the basic tension in the novel. The hero is simultaneously a

rebel and victim. His anguish becomes our sorrow. But Bakha has no tragic status as scapegoat and a victim, tyrannized by a recalcitrant society. He is the lowest of the lowly whose destiny does not suffer any appreciable erosion. (14)

Bakha becomes the victim of the society because he is the lowest of the lowly but his ambition is always high. For his ambition he has to fight the enemies not from within but from without, and he is not as against any particular individual as against the whole hierarchical stiffness of the social custom.

Reading the novel *Untouchable* is to read the society of India. The story of the untouchable like Bakha is the stories about poor and unimaginable suffering of out-caste Indians. They would be only half- right because they are unknown about the human rights. They don't know what the right gives them.

However, this book doesn't ask to show pity for its characters and cry for them. Instead, it makes us think about them, not only in the context of Indian culture, but also in the context of a much larger world. It also forces us to draw parallels to our own culture, whether we like it or not. The characters of *Untouchable* do not need others' plight and pity because we all have the same culture in our society. The book forces us to think equal not differentiate one to another.

Every society is not successful in any condition. There can be various problems of human beings. Anand also shows the social evil of Indian society like, exploitation in the name of caste, religion, etc. To show the problems of human beings, Singh elaborates Bakha's role effectively and convincingly:

He was aware of the limitations of the given social structure, and was also ready to acknowledge the rebellion within him, but in the absence of any perceptible alternative, he was unable to translate the protest

into action. That moment came only at the end of the novel when he saw three alternatives to the same problem of untouchability. (41)

These lines show the inherent problems of Bakha although, he knows the social structure and its limitations and he can not do anything. Bakha's overall actions represent the voice of the marginal who have been facing hostile condition and sense of insecurity due to the discriminative socio- economic system.

There are some critics who take the thematic approach of the novel. Among them, Mukherjee is one who has questioned the self- authorizing practices of post- colonial theory of interrogating untouchable for its absences and strategies of continental field. She has focused upon the caste and class struggle and exposed Anand's courage to write about untouchability of contemporary society:

Even a cursory comparison of Anand's *Untouchable* with text written by the untouchable contemporaries of Anand makes it quite apparent that no untouchable could have written the book that Anand has written. For an untouchable, author would probably not have created a hero with an almost inability to revolt. An untouchable author, going by what I know about the literature produced by the untouchable, would have produced a hero capable of thinking his own thoughts and making his own decisions. (37)

The mentioned lines comment that the protagonist is not only fearful but also totally incapable of the confrontantistic spirit needed to survive in a society which is against the people like him. Anand gives more emphasis on the process of Bakha's victimization rather than suggesting his creative role in society. He writes untouchability is the real problem of society. His characters like Bakha and Munoo are not the embodiments of sophisticated platitudes. So, Mukherjee further comments,

“They are dominated and exploited not by external oppressors, by those who own and those who rule but by forms of consciousness which prevent them from liberating themselves” (70).

*Untouchable* is Anand’s attack on the whole order, a reaction against and the symbolic slap on the face of one man who is in high caste. Then Anand himself acknowledges with satisfaction that his novels such as *Untouchable* and *Coolie* touch the feeling of being exploited and dominated by them.

*Untouchable* can also be studied through the humanistic perspective. Anand points out about human rights and conditions. He wants to tighten against the anti-human and anti-social conditions. He thinks that we are human beings and not soulless machine. He explains that human being should live with human rights. Thus, Anand presents the painful condition of poor and the happiest moment of the rich and akin to mere in the condemnation of their exploitation by the rich. As Cowasjee writes, "One must not lose sight of close relationship between Marxism and Humanism in Anand’s mind, a relationship that is better evident in his works” (15).

Marx was always in favor of lower class people who were employed. This is a mere attempt to trace the concepts of ‘class in itself’ and ‘class for itself’ in Anand’s novels. Humanism may be regarded as Anand’s very religion. He appears in his fiction as the companion of suffering of humanity. On the humanistic subject matter, Seth puts his views:

See the filth in their homes, in their society before setting down to write, Anand himself concentrates on the corrupt atmosphere abounding in sham, hypocrisy, ignorance and illiteracy. The unavoidable situations in which his characters are caught strike the humanistic chords of the reader’s heart and make aware of human

predicament. Histories seek to release an ideology by which man gains of fuller understanding himself to become the whole man. (6)

Anand always expresses the problems of human right, human awareness and freedom which are mostly necessary in life. Most of his novels present the social corruptions, hypocrisy, ignorance, illiteracy, etc. He thinks that the problems create the awareness and there comes solutions.

Sexual exploitation is also a part of social reality. So- called high caste people sexually suppress the low caste people. About the sex and sexuality Sharma expresses:

To satisfy his lust Pandit Kali Nath in *Untouchable* takes advantage of the lower social position of Sohini and holds her by breasts in the laboratory. He succeeds in getting away with all the mischief because of the girls very low social position when she defiled and far from being beaten receives the sympathy of the crowd of worshipers in the temple. (56)

High caste people do not think their responsibility and they do not care of their social position when they become sexually lust. They never think lower caste and higher caste, blood relatives or others. They do whatever they like for their benefit and fulfillment of their emotional desire. Therefore, Anand addresses complex problems in the form of untouchability rampart in the Hindu society. In his realistic portrayal of the novel *Untouchable*, Anand is concerned with the sufferings of the masses i.e. shudra- sweepers and his wish to bring about social happiness in their lives and to protest against the evil in the social system of Hindus as well.

Exploitation in the name of caste is also a reality of society. Robertson points out on the account of exploitation as:



Anand is undoubtedly writing a message for his own culture in *Untouchable*; much of the novel contrast the innate decency of Bakha with the gap between the protestation and practice of untouchability among caste Hindus in India.....chiefly in hypocrisy of the priest who claims Bakha's sister has defiled him when he himself fondled the young girl's breasts, but also in other scenes where it suits them, as in the meeting which Gandhiji addresses. He also contrasts the rigidity of Hindu beliefs with the human relations which can develop casually between the Harijans and other Muslims and among the boys who play hockey together. (10)

Poverty is also a dominant reality especially of the lower class people. Poverty is easily seen in Anand's novel *Untouchable*. Iyenger says, "The problem of caste and poverty squalor and backwardness, ignorance and superstition admits of no easy solution" (338).

Different critical responses demonstrate that they have different views on *Untouchable*. I have presented different views on different aspects. Some of them argue that the novel is the reflection of British colonialism and some emphasize on social discrimination on the basis of caste, religions, etc. Some other wants to take poverty as the focal point of the novel and some take from the humanistic point of view and political economical point of view. Although there are varies in views, Anand's main concern is the prevailing realities of society either they are good or bad. Bad systems are really challenging. Some of the critics haven't discussed it in detail. That's why it is relevant to make a research in this issue and the present research makes an attempt to discuss the reality and major issues of society in details.

## CHAPTER TWO

### Realistic Perspective

#### An Outlook on Realism

Generally in literature, realism attempts to describe life without any kind of idealization or romanticization. Realism is a literary term which is so widely used as to be more or less meaningless except when used in contradiction to some other movements as naturalism, expressionism and surrealism. In its pure form, realism is a down to earth and precise and unpainted representation of human life and social conditions. As we know realism is not limited to any one century or group of writers, it is most often associated with the literary movement in the 19<sup>th</sup> century. Realism has been chiefly concerned with the common places of everyday life among the middle and lower classes. Characters are the products of social factors and environment. In dream, realism is most closely associated with Ibsen's social plays. To give the views in realism, critics present their different opinions.

Critics of the realistic approach to fiction claim that realism in its extreme form puts too much emphasis on external reality - and too little on the inner qualities of the characters. In this regard Pizer writes:

The underlying beliefs of the first generation of critics of realism were firmly middle class. Literature had a job of work to do, to make us known to each other in our common political and social progress (and also, in Howells's later modification of his views our defects). It was to serve social ends as their ends were defined by the socially responsible. It is therefore no surprising to find a disparity between the radical implication of the realisms' ideal of change and the actual themes and

forms of the realists' ideal of change and the actual theme and forms of the literature proposed as meeting this ideal. (7)

These lines show a good fiction should reveal both good and evil aspects of the society. It should equally let us know about the political upheaval or ups and downs of the contemporary society. As stated earlier, a work of art needs to reflect everyday life of the people. Pizer further puts his words:

Various threads of criticism - the celebratory democratic, the New Critical and the dynamic – are related in their common affirmative view of realism as a significant moment in American literary history. No longer was the movement marginalized, as had been true of much criticism of the previous generation, because of its gentility or imperceptions. Its importance, centrally, and worth had in minds of most scholars been firmly established. (11-12)

Pizer talks about the importance of realism which is needed one way or the other, in various thread of criticism. Even Chase argues that the romance was the quintessential mode of fiction in the United States. Commenting on realism, Chase declares:

After all, realism, although it was there from the beginning, did 'rise', or at least became conscious of itself as a significant, liberalizing and forward looking literary program. Whole areas of the American novel, both classic and modern are closed to any reader... The great writers, classic or modern, did not devote themselves exclusively to translating everything into symbols, myths, and archetypes, thus removing literature from the hazards of experience and the vicissitudes of change. These writers functional in the real world or tried to, they

reported significant aspects of the real world in their fictions, and often they had, besides archetypes, ideas- political, cultural, religious, historical.... (21)

Thus, the job of a fiction writer is not only to give pleasure of reading to the readers but also to report different aspects of the real world in his/ her fiction. He says that realism should contain all the ideas, political, cultural, religious, and historical and so forth.

After its beginning in France, Realism has been spread all over the world and it might mean differently in different place. So, Levine writes:

Realism in England belongs to a much more affable and moderate tradition, focusing not on the dregs of society, not on the degradations and degeneration of humans in bondage to a social and cosmic determinism. It belongs almost provincially, to a middling' condition and defines itself against the excesses, both stylistic and narrative of various kinds of romantic, exotic, or sensational literature. (240)

Realism is defined broadly because includes the various areas. It focuses on the both positive and negative aspects of the society. On this regard, he further quotes:

The programmatic realism of the late century, with its pseudoscientific connections, its experimental novels, its assumption that the norm of human experience is the experience, was part of a rebellions movement against the mid - Victorian real and the art...whatever else it means, it always implies an attempts to use language to get beyond language, to discover some non- verbal truth out there. The history of English realism obviously depended in large measure on changing notions of that are 'out there' of how best to represent it. (240)

When we define broadly as the faithful representation of reality, realism is a literary technique practiced by many schools of writing. Although strictly speaking realism is a technique, it also denotes a particular kind of subject matter, especially the representation of middle class life. A reaction against romanticism, an interest in scientific method, the systematizing of the study of documentary history, and the influence of rational philosophy all affected the rise of realism. In defining realism *The World Book Encyclopedia* gives the meaning as:

Realistic fiction has been primarily a revolt against the sentimentality and melodrama of romantic idealism. Characters in realistic fiction tend to be more complex than those in romantic fiction. Settings are more ordinary, plots are less important, and themes are less obvious. Most realistic fiction deals with probable commonplace events and believable people. Much realistic fiction presents unpleasant and even offensive, subject matter. (159-60)

This clarifies the important elements in any work of art needed to be a realistic literature. As a whole the work should deal with very common and everyday activities of the people, mostly middle-class.

### **Birth of Realism**

English literature first became important in the 1700s with the work of Daniel Defoe. In the 1800s realism became much more important in the works of Jane Austen, George Eliot, Thomas Hardy, George Moore, William Makepeace Thackeray, and Anthony Trollope. Honore De Balzac, Gustave Flaubert, and Stendhal of France, and Leo Tolstoy and Ivan Turgenev of Russia were other outstanding European realists of the 1800s.

When the industrial revolution took place at the end of the nineteenth century it changed the Americans' lifestyle in remarkable ways. People left rural homes for opportunities in urban cities. With the development of new machinery and equipment, the US economy became more focused on factory production. American did not have to rely chiefly on farming and agriculture to support their families. At the same time, immigrants from all over the world crowded into tenements to take advantages of new urban opportunities. In the end, the sweeping economic, social and political changes that took place in post - war life allowed American Realism to prevail.

The realism of the 1880s featured the works of Twain, Howells and James among other writers. American realists concentrated their writings on selected groups or subjects; the group was mostly middle class and they wrote much about their life styles.

The writing during this period was also very regional. The industrial revolution called for standardization, mass production of goods and streamlined channels of distribution. America was leaping into a new modern age and people feared that local folkways and traditions would be soon forgotten. Responding to these sentiments, realistic writers set their stories in specific American regions, rushing to capture the 'local colour' before it was lost. They drew upon sometimes the grim realities of everyday life, showing the breakdown of traditional values and the growing plight of the new urban poor. American realists built their plots and characters around people's ordinary everyday lives. Additionally, their works contained regional dialects and extensive dialogue which concerned much with the public. As a result, readers were attracted to the realists because they saw their own struggles in print. Conversely, the public had little patience for slow packed narratives, allegory and symbolism of the romantic writers. America was shifting into

higher gear and readers wanted those writers who clearly communicated the complexities of their human experiences. At its basic level, realism was grounded in the faithful reporting of all facts of everyday American life. After all, realistic literature reflected more than mere external reality. According to Chase, realism has specific social, political and artistic characteristics set it apart from other genres.

### **Influence of Realism on Literature**

In art and literature, Realism attempts to describe human behaviour and surrounding or to represent figures and objects exactly as they act or appear in life. Attempts at realism have been made periodically through history in all arts. The term realism is however, generally restricted to a movement that began in all the middle of the 19<sup>th</sup> century in reaction to highly subjective approach of romanticism. The difference between realism and naturalism is hard to define, however, and the two terms are often used interchangeably. The diction lies in the fact that realism is concerned directly with what is absorbed by the senses. The realistic movements of the late nineteenth century saw authors accurately depict the life and its problems. Realism attempted to give a comprehensive picture of modern life (Eliot 502) by presenting the entire picture. They did not try to give only one view of life but instead attempted to show the different classes, manners, and stratification of life in America. Realists created this picture of America by combining a wide variety of ‘details derived from observation and documentation to ‘approach the norm of experience’ ... (3). Along with this technique, realists compared the objective or absolute existence in America to that of the universal truths, or observed facts of life. In aspects that it had in common with the general truths of existence. To clarify the influence of realism on literature Eliot presents:

After World War I, American people and the authors among them were left disillusioned by the effects that war had on their society. America needed a literature that would explain what had happened and what was happening to their society. American writers turned to what is now known as modernism. The influence of 19<sup>th</sup> century realism and naturalism and their truthful representation of American life and people were evident in post World War I modernism. Realism and Modernism not only depicted American society after World War I accurately and unabashedly, but also tried to find the solution brought upon by the suffering by the wars. (705)

This realistic movement evolved as a result of many characters and transitions in American culture. In the late 1800s, the United States experienced swift growth and change as a result of changing economy, society and culture because of an influx in the number of immigrants into America. Realists such as Henry James and William Dean Howells used typical realistic methods to create an accurate depiction of changing American life.

The growing popularity of realism has been more than simply a reaction against the pretty world of romantic fiction. More fundamentally, its popularity has been due to two factors. One is the development of modern science with its emphasis on detailed reporting. The other is an increasing desire of writers and readers for a realistic understanding of social problems.

About the influence of realism in modernism and science, Bradley contends his words:

Authors after World War I created a new literature of enduring merit ... that shattered conventional taboos in their expression of physical



and psychological actuality. This war is the beginning of modernism. Modernism, although strongly influenced by realism and after referred to as and Grecian of nonrealistic values, was the answer to Americans new found problems. Modernism promoted and combined the scientific aspects of naturalism along with a psychological lancination of the individual and the culture. By being so experimental and intense, modernism was able to unite American after a period of crisis. Modernism centered on explorations into the spiritual nature of men and the value of his socially and institutions. (137)

Common realistic themes include the importance of subconscious, the role of racial minorities in society, and the search for values in a hostile world. In American literature, the term 'realism' encompasses the period of time from Civil War to the turn of the century. During this period, writers such as William Dean Howells, Rebacca Harding Davis, Henry James, Mark Twain, and others wrote fiction. It had accurate representation and an exploration of American written fiction and their lives in various contexts. As the United States grew rapidly after the Civil War, the increasing rates of democracy and literacy, the rapid growth in industrialization and urbanization, an expanding population base due to immigration, and a relative rise in middle- class affluence provided a fertile literary environment. The readers were interested in understanding these rapid shifts in culture. In this regard realism's influence in literature can be defined as a strategy for imagining and managing the threats of social change. For this, Hazell clarifies:

I am far from intending by this to minimize the importance of exactness of truth of detail. One can speak best from one's own taste, and I may therefore venture to say that the air of reality (solidity of

specification) seems to me to be the supreme virtue of a novel the merit on which all its other merits helplessly and submissively depend. If it be not there they are all as nothing, and if these be there, they own their effect to the success with which the author has produced the illusion of life. (43)

This lets us know that how careful one fiction writer is, while producing any work of art. The air of reality has always been in the centre to expose all the merits of the work. Forster in his book *Aspects of the Novel* tells:

Daily life is also full of time sense. We think one event occurs after or before another, the thought is often in our minds, and much of our talk and action proceeds on the assumption. Much of our talk and action, but not all, there seems something else in life besides time; something which may conveniently be called 'value'... daily life, whatever it may be really is practically composed of two lives - the life in time and his life of values... (30-31)

Forster in one way or the other supports that realism in literature that reflects the daily life of the people though the word 'realism' has not been used. The life time is more valuable for the realistic writers. There are so many events that represent the real image of life and they are connected with each other.

### **Features of Realism**

It's not easy to say at once whether any work of art is realistic or not. Different people have different views regarding the realistic literature. Though the opinions of the people vary from one to another, there are some salient points that a realistic literature should contain.

Character is more important than action or plot; complex ethical choices are often the subject. Characters appear in the real complexity of temperament and motive. They have inexplicable relation to nature, to each other, to their social class, to their own past. Humans control their destinies; characters act on their environment rather than simply reacting to it. Realism renders reality closely and in comprehensive detail. There should be selective presentation of reality with an emphasis on verisimilitude, even at the expense of a well-made plot. Events will usually be plausible. Realistic novels avoid the sensational, dramatic elements of naturalistic novels and romances. Class is important in realism; the novel traditionally serves the interests and aspirations of an insurgent middle class.

From Marx and Engels onwards, realism held a privileged position within Marxist literary criticism. This critical tradition was most fully developed by George Lukács in his two books, *The Historical Novel (1937)* and *Studies in European Realism (1950)*. Lukács claimed Balzac's fiction as the culminating point of realist achievement in France, emphasizing two central qualities that defined this triumph of form: Balzac's ability to convey the force of history underlying the social details of milieu and his representation of character as types rather than as averages. To reach the point on that Lukács claims:

The central category and criteria of realist literature is the type, a peculiar synthesis which organically binds together the general and the particular both in characters and in situations. What makes a type is not its average quality... what makes it a type is that in it all the humanly and socially essential determinants, in extreme presentation of their extreme, reordering concrete peaks and limits of men and epochs. (6)

Realism is viewed as a realization of democracy. The morality of Realism is intrinsic, integral and relativistic - relations between people and society are explored. Realists are pragmatic, relativistic, democratic and experimental. The purpose of writing is to instruct and to entertain.

Diction is the natural vernacular, not heightened or poetic; tone may be comic, satiric or matter- or fact. The use of symbolism is controlled and limited, the realists depend more on the use of image. Objectivity in presentation becomes increasingly important and evident authorial comments or intrusions diminish as the century progresses.

Interior or psychological realism is a variant form. Realism of James and Twain is critically acclaimed in the twentieth century; Howellsian realism fell into disfavor as part of an early twentieth century rebellion against the refined tradition.

Realism is the truthful treatment of material. It is believed that a realist writer should have belief in democracy and he/she should be able to describe the common and everyday activities of the people. Much emphasis is given on the middle class, its life style and its manners. The writers always center their attention on here and now. They present the specific action and its verifiable consequences. Such writers intend to be very moralistic; they want to have a moral effect on the reader. About the character and events, Lathrop comments:

Realism sets itself at work to consider characters and events which are apparently the most ordinary and as intrusting, in order to extract from these their full value and true meaning. It would apprehend in all particulars the connection between the familiar and the extraordinary, and the seen and the unseen human nature. Beneath the deceptive cloak of outwardly uneventful days, it detects and endeavors to trace the

outlines of the spirits that are hidden these; to measure the changes in their growth to watch the symptom of moral decay of regeneration. In short realism reveals where we thought nothing worth of notice it shows everything to be rite with significance. (24)

The authors in realism highly value the individual. They try to explore the ethical values and issues of conduct. They usually see an optimistic attitude. They show the central life of ethical and moral issues accurately as they affect the characters in actual situations.

Great deal of description is required in a realist literature. Plots are very credible and designed to both flatter the reader and convince him of the fictional truth of the story. Use of simple, clear and direct prose is a part of realism. Plots are secondary to characterization because the realists feel that life lacks symmetry and a realist story does not emphasize on symmetry and plot.

All realistic fiction is still the author's perception of what is real no matter how objective he tries to be. In this issue, Carter suggests:

The basic axiom of the realistic view of morality was that there could be no moralizing in the novel .... The morality of the realists then was built upon what appears a paradox – morality with an abhorrence of moralizing. Their ethical beliefs called; first of all for a rejection of scheme of moral behavior imposed, form without, upon the characters of fiction and their actions. Yet Howells always claimed for his works a deep moral purpose. What was it? It was based upon three propositions: the life, social life as lived in the world Howells knew, was valuable, and was permeated with morality; that its continued health depended upon the use of human reason to overcome the

anarchic selfishness of human passions; that an objective portrayal of human life, by art, will illustrate the superior value of social, civilized man, of human reason over animal passion and primitive ignorance.

(157)

Although there are lots of writers related in realities in the literature, whatever has been found regarding realism is that the authors always portray the social reality. They deal with common characters and give details of the everyday activities. So, novels and short stories are the important ways to explore all the features of realism.

## CHAPTER THREE

### Textual Analysis

#### Reflection of Social Realism in *Untouchable*

Mulk Raj Anand's entire attempt in *Untouchable* is continuation of a series of literary attempts to dig out the realities from within. The term of attempted nationalist resolution of the question of collective selfhood and belonging is an immanent critique of nationalism's divine ambitions and its claim to a God-like perch above society. He renders an account of national modernity that is inscribed, not with affirmations of identity and subjectivity, but with displacement and difference.

The prime theme of the novel is clash between the establishment and the outcaste. A down-to-earth fiction writer, Anand's experience is deeply rooted in the social conditions of his time. Indian society is his prime concern, and his characters with all their authenticity, represent the most fundamental pattern of Indian society. He presents a society charged with the untouchability, communal disharmony and appalling economic differences.

*Untouchable* is a novel of socialism where various social elements are found either the caste or religion, elite or non-elite. Anand tries to set social harmony through the novel mix matching with all elements of the society. Society is the union of social elements. Although there are Hindus, Muslims, Christians, touchable or untouchable, rich or poor, they are necessary for the society. The novel is a unification of these elements. These elements are necessary for the development of a society. No society is the perfect society. So, Anand presents both positive and negative elements in the novel. Social problems are seen as negative elements which are necessary to change. The last section of the novel is for that. The three solutions are the ways to follow. That's why, Anand seems a social reformist. *Untouchable* is one of such novels of Anand.

*Untouchable* chronicles a tale of domination, subordination, hegemony, resistance, revolt, etc. along with caste differentiation, where protest movement is confined to the lower story because it could not threaten the religious structure. As a burned novel in Punjab it is the reality for Anand to present Punjabi characters and Punjabi life with great minuteness. We get, *Untouchable* has social manners, customs, ideas and beliefs, which are characteristic of life in Punjab. Thus, the character, Bakha in *Untouchable* is modelled. Anand's realism is also seen in his use of literal translation of Punjabi exclamations and swear- words. Thus the expressions like daughter of a pig, son of a pig, sepoy, fashun, salaam, izzat, latrine, sahib, etc. are frequent in his novel. Anand presents it as: "Get up, ohe you Bakhya, ohe son of pig! come his father's voice, sure as the daylight, from the midst of a broken, jarring, interrupted snore. 'Get up and attend to the latrines' or the sepoys will be angry" (5). This statement clarifies that the languages used in Punjab are different and they represent the real life of Punjabi people. Anand's realism is also seen in his portrayal of all aspects of life, even the ugly and the seamy ones. He does not eliminate the ugly aspects of human nature from his picture of life. Filth and dirt is as much a part of life as beauty, cleanliness and decency. It is not that he loves ugliness, but realism demands it if it is there in actual life.

Master of Indian novelists, Anand opens the novel *Untouchable* showing the poor living scavengers' and their settlement as: "The outcastes' was a group of mud walled houses that clustered together in two rows, under the shadow both of the down and the cantonment, but outside their boundaries and separate from them" (1). Moreover, Anand pictures the daily activities of the human beings and real living standard of them. Going to toilet, bazaar, water tap, well and use to cook food, clean home, wash clothes, etc are the daily activities of people. Such are shown very



beautifully in the novel. There lived the scavengers, the leather workers, the washer men, the barbers, the water- carriers, the grass- cutters and other outcastes from Hindu society.

Although the protagonist of *Untouchable* Bakha, is young handsome, who brings his life in sweeping and cleaning latrines, is an outcaste and belongs to the so-called untouchable community that consists of the scavengers, the leather workers, the washer men, the barbers, the water - carriers, the grass- cutters, etc.

*Untouchable* presents a discourse that seeks to contain the crisis of both intracultural and intercultural, difference through an oppressed, non- player protagonist in order to translate the problems of dalit into the problematic of minority culture and history. The book and its protagonist who comes from socially outcaste sweeper community has made those who considered themselves all- white, and pure Hindu go purple in the face with rage. Moreover, we can get other criticism that *Untouchable* is the voice of marginalized social people.

*Untouchable* begins with a scene of public latrines, dirty bazaars, lanes, alleys, gutters in which the flow of dirty water is obstructed by soil filth and of children easing themselves in front of their houses. In connection with this, Anand opines:

A broke ran near the lane, once with crystal-clear water, now soiled by the dirt and filth of the public latrines situated about it, the odor of the hides and skins of dead carcasses left to dry on its banks, the dung of donkeys, sheep, horses, cows and buffaloes heaped up to be made into fuel cakes. (1)

Due to the illiteracy, people are making their settlement like the settlement of the animal donkey, pig, etc. The people who call themselves elite also live in the same place. Anand further presents:

The absence of drainage system had, through the rains of various seasons, made of the quarter a marsh which gave out the most offensive smell. And altogether the ramparts of human and animal refuse that lay on the outskirts of this little colony, and the ugliness, the squalor and the misery which lay within it, made it an 'uncongenial' place to live in. (1)

These above lines show the real image of the out castes Hindu society. Living in such society is the real problem of the poor and marginalized people. They are suffering always either in summer or winter. They have to live their lives with pain and die with pain. In *Untouchable*, Anand presents their real miserable lives as:

Bakha thought of the uncongeniality of his home as he lay half awake in the morning of an autumn day, covered by a worn- out, greasy blanket, on a faded blue carpet which was spread on the floor in a corner of the twelve feet by five, dank, dingy, one- roomed mud- house. His sister slept on a cot next to him and his father and brother snored from under a patched, ochre- colored quilt, on a broken string bed, further up. (2)

These lines show the real message to the readers that the poor have to live in a same room, all family members use to sleep in the same room, corner to corner or on the floor but in the rich family, each member sleeps in different rooms. Using and wearing torn clothes while sleeping or going out is their life. They can not sleep properly due to the cold in winter and hot in summer. They are being tormented by snakes, mosquitoes like other animals and insects. The nights have been cold, as they always are in the town of Bulashah, as cold as the days are hot. And though, both during winter and summer, Bakha sleeps with his day clothes on, the sharp, bitter

wind that blew from the brook at dawn has penetrated to his skin, pass the inadequate blanket, through the regulation overcoat, breeches, puttees and ammunition boots of the military uniform that clothed him.

Anand shows the inhuman activity of the temple priest, Kali Nath who attempts to rape Sohini, the sweeper girl. Rakha, Bakha's brother has a perpetually running nose. Anand reveals the poor and marginalized people's situation. He further remarks:

Rakha put a basket of food on his bare clean - shaven head, a ran slung by a string handle in his hand, and his feet dragging a pair of Bakha's old ammunition boots, lace less and too big for him. His tattered flannel shirt, grimy with the blowing of his ever- running nose, obstructed his walk slightly, long - jawed look to his dirty face on which flies congregated to taste the saliva on the corners of his lips. (75)

Rakha uses to wear Bakha's clothes because he has not his own clothes to wear. He has no handkerchief for his running nose. All this is disgusting, no doubt, but it is a part of life, and so, Anand does not hesitate to introduce it in his novel. He presents the actual living life of the poor, through Rakha who has no soap to wash his face although he is a young boy and physically handsome. He depicts the real situation and the environment of the subjected groups and thus he quotes in this regard as:

She used to give him a brass tankard full of a boring hot mixture of water, tea leaves and milk from the steaming earthen saucepan that always lay balanced on the two- bricks – with a space- in- between fire- place in a corner of their one roomed house. After he had drunk it he used to put on his clothes and goes to work at the latrines, happy

and contented. When his mother died, the burden of looking after the family fell on him. (5)

Anand craves the realistic picture of settlement where low caste workers are living and what they are eating. They are condemned to live in a single room and they use a room for various purposes like cooking, sleeping, storing, etc. They don't have modern gas or kerosene stove but they have to set a brick fire place. The last line shows the responsibility of a young boy towards his family after his parents' death.

In *Untouchable*, Anand is on sure ground, he is denouncing an aspect of traditional Hindu society which deserves condemnation. Anand's condemnation of unsociability derives its effectiveness from a total control of all the aspects of his problem. He shows a sure grasp of the psychology of both the caste Hindu and the untouchable. His dealing with the untouchable is the caste Hindu that armed with the foaling of side thousand years of social and class superiority. This is a feeling which refuses to accept the fact that the untouchable is a human being, but insists on treating him like a sub- human creature, to be ignored or bullied or exploited as the occasion demands. On this matter, Anand represents in *Untouchable* through the voice of untouchable. And it reflects:

Oh, Maharaj! Maharaj! Won't you draw us some water, please? We beg you. We have been waiting here a long time, we will be grateful, shouted the chorus of voices as they pressed towards him, some standing up, bending and joining their parlous in beggary, others twisting their lips in various attitudes of servile appeal and object humility as they remained seated, separate. (18)

This statement clarifies the real plight of low caste people who have no chance to draw the water from the well because they are untouchable. They are dominated by

high caste people. If they draw the water, the whole water will become polluted and the water becomes impure for those high castes Hindu people.

Untouchable are condemned to bend down their heads towards the upper class people like Hakim in the society. To fulfill a single need also they have to go to the door of such Hakims. These expressions are shown in the novel through the voice of Lakha:

You were ill with fever, and I went to the house of Hakim Bhagawan Das, in this very town. I shouted and shouted, but no one heard me. A babu was passing through the *Dawai Khana* (dispensary) of the Doctor and I said to him, "Babu ji, Babu ji, God will make you prosperous. Please make my message reach the ears of the Hakim ji.

... my child is suffering from fever. He has been unconscious since last night and I want the Hakim ji to give him some medicine." (71)

Lower class people could not get the medicine although they suffer from a long time. All the markets are monopolized by high caste people. They do not show their attention towards lowers because the medicine given to them pollutes the whole medicine and their business becomes down on that day. Anand again presents the voice of Lakha which is so pathetic when Bakha becomes totally unconscious as: "Still there is a little breath left in child's body, I shall be your slave all my life" (72).

Till the death, upper class people do not accept the lower class people's plight even they want to be the slave all their life. This is the reality of the tradition based society where lowers are always down.

Anand further presents the real verbal language of the society and how the women use their communicative language especially on public places like tap, well, temple, bazaar, etc. Upper class women use their rough and undigested language

verbally to suppress the downtrodden women. The novel contains the real burning example of these words like bitch, prostitute, wanton, son of pig, swine, illegally begotten, etc. Beauty of Sohini becomes the matter of jealousy and envy to other women. The delicate features of Sohini's rising beauty have especially inflamed Gulabo's body. Sohini is a potential rival. Gulabo hates the very sight of her innocent and honest face and sweet voice. This becomes an obvious thing that Sohini is frequently humiliated by women of higher caste and old women whose beauty is declining. Anand reflects over the verbal and nearly physical intimidation of Sohini by Gulabo, the washer woman in *Untouchable* as:

Gulabo, the washer woman, the mother of Ram Charan, her brother's friend, has observed Sohini approach. She was fair-complexioned, middle aged woman, the regularity of whose supple body bore even in its decay the evidence of form which most, in her youth, have been wonderful. She thought herself superior to every other outcaste, first because she claimed a high place in the hierarchy of the caste among the low caste, secondly because a well known Hindu gentleman in the town who had been her lover in her youth was still kind to her in middle age. (15-16)

Anand further goes through the verbal languages of Gulabo. "Think of it! Think of it! Bitch! Prostitute! Wanton! And your mother hardly dead" (17). "Are, bitch! Do you take one for a buffoon?" "What are you laughing at, slut? Aren't you ashamed of showing your teeth to me? bitch!" (17) "Bitch, why don't you speak? Prostitute, why don't you answering me?" (17) Gulabo insists. "Please don't abuse me", the girl says, "I've not said anything to you" (17). But Gulabo accuses Sohini of annoying her with her silence. Gulabo further insults her, "You illegally begotten...

you eater of dung and drinker of urine! Bitch of a sweeper- woman! I will show you how to insult one old enough to be your mother” (17). And she rises with upraised arm and rushes at Sohini.

It is the real problem of contemporary Indian society. Anand draws an inhuman psychological thinking of upper class people to the untouchable. To make it clear he puts his view:

And he had wept and cried to be allowed to go to school. But his father had told him that schools were meant for the Babus not for the Bhangis. He realized that there was no school which would admit him because the parents of the other children were not allowed their sons to be contaminated by the touch of a sweeper’s son. (30)

The above mentioned lines prove the downtrodden people are being pushed away from any good opportunities of the society. They are not allowed to read and write in the schools. It means they can’t make their self identity. They remain always back in the society.

Religious elitism is prevalent in *Untouchable* as practices of the dominant group, which is followed by others. The elite culture is the superior and dominant over the non- elite cultural groups. The psychological contrast scene is shown in the temple areas," Bakha sees a priest with a tuft of hair on the top of his shaven head, a book on a book stand before him, brass utensils, conch- shells, a sacred thread and other ritualistic objects"(51). Wake up early in the morning and doing ritualistic activities are the process of being devotee to the God. That scene is seen mainly in the Hindu society. The novel effectively displays:

After the loud soprano of ‘*Om, Shanti Deva*’ the seated priest lifted his hard voice jarring on the bell which tinkled in and his left hand....

Worshippers flocked from the inner corridors of the temple towards the platform of the gods, and stood beneath the dome, singing, '*Arti, Arti*' ...in a chorus. (51)

However, these lines show the temple scene where only upper class Hindus are performing their ritual activities to win the heart of God. It is the daily activities of the Hindus to do such performance. They are remembering the name of God and offering different objects to make them happy but untouchable are not allowed to enter. Anand further puts his words on the account of religious elitism as: '*Ram, Ram, Sri, Sri, Hari, Narayan, Sri Krishna*', a devotee sang as he almost brushed past the Untouchable. '*Hey Hanuman Judah, Kali Mai*' (49).

It is cleared that Hindus have more Gods in name. They are worshipping the Gods in different names like Ram, Hari, Krishna, Narayan, Hanuman, Kali Mai, etc. They think God will save although there are irreligious activities done by them. It is fake because God is equal to all either Hindus or Muslim, Christian or Buddhist, lower or upper caste. In the name of God they become superior but such religious people have no justice in their soul. They show their physical and psychological exploitation being hide and seek. It is this that makes the temple priest Pandit Kali Nath treat Sohini, Bakha's sister like a juicy morsel of girlhood to be molested with impunity. This is the hypocrisy of upper caste people.

Anand presents Bakha and Sohini, the deprived, marginalized caste and tribes in the national history for co-existence and compile interaction between different types of consciousness- caste, class, regional and national. The present subject is fragmented and the outcome of several displacement and Anand speaks for relatively powerless groups in society. He shows the untouchable are being made powerless in various issues and says elite groups are superior and exploits:



‘You people have only been polluted from a distance’, Bakha heard the little priest shriek. ‘I’ve been defiled by contact. The distance, the distance!’ the worshippers from the top of the steps were shouting. ‘A temple can be polluted according to the Holy Books by a low- caste man coming within sixty- nine yards of it, and he was actually on the steps, at the door. We are ruined. We will need to have a sacrificial fire in order to purify ourselves and our shrine.’ (53)

The crowd on the temple steps believed that the priest has suffered most terribly, and sympathize for they have seen the sweeper- boy rush past him. They don’t ask about the way he has been polluted. They don’t know the story that Sohini told Bakha at the door of the courtyard with sobs and tears. Lower strata illiterate groups of peasantry are non- elite cultural groups who are dominated by the hegemonic bourgeois elite cultural groups.

The action of the touched man, polluted by the untouchable Bakha, is a deliberate one, which only reveals the pathetic predicament of the untouchable. Anand represents Bakha’s voice:

‘All of them abused, abused, abused why are we always abused? The sanitary inspector that day abused my father. They always abused us. Because we are sweepers. Because we touch dung. They hate dung. I hate it too. That’s why I came here. I was tired of working on the latrines everyday. That’s why they don’t touch us, the high castes.’ (43)

Untouchable are abused everywhere by the high caste people. They are compelled to do the works hated by the upper caste people. That causes humiliation to them. Anand further presents through the voice of Bakha:

'The tonga- wallan was kind. He made me weep telling me, in that way, to take my things and walk along. But he is a Mohammedan. They don't mind touching us, the Mohammadan and the sahibs. It is only the Hindus, and the out- castes who are not sweepers. For them I am a sweeper, sweeper - untouchable! Untouchable! Untouchable! That's the word! Untouchable! I am an Untouchable!' (43)

It is clear that only the Hindus are hypocrisy especially those who are upper in their views. But in other religion, there is equality, no one thinks high or low, although, their jobs are different. The conditions that the untouchable are enforced into are really shocking through one can share their aches and agonies.

Poor people have no well of their own because it costs a lot of money to dig a well in such a hilly town as Bulandshahr. Perforce they have to collect at the bounty of some of their superiors to pour water into their pitchers. Most of them are rich enough to get the water- carriers to supply them with plenty of fresh water every morning for their baths and kitchens, and only those come to the well are either fond of an open bath or too poor to pay for the water- carriers' services. So, the outcastes have to wait for chance to bring the water. When Sohini goes to a community well to fetch water, she becomes embroiled in unsuspected caste recriminations. Their plight is so dire that even for the fulfillment of the basic needs like water and food. They have to depend on the mercy of high- caste Hindus. Sohini has to wait as well, for quite along time to fetch a pot full of water, for her tired and thirsty brother, putting up with the lustful and ogling men.

One of the Hindus, Pandip Kali Nath, draws water for her and calls her to his house to clean the courtyard and tries to molest her. But when she shouts to protect herself, he cries out polluted, polluted. Bakha arrives at the scene only to remain a

mute witness, though his first impulse was to beat him up. He desperately comes and tells his father, 'But, father, what is the use?' Bakha shouted. 'They would ill-treat us even if we shouted. They think we are mere dirt, because we clean their dirt. That pundit in the temple tried to molest Sohini and then came shouting: 'Polluted, Polluted' (70).

Bakha further expresses the mere social problems of the untouchable. They are being treated as outcaste and untouchable. He says pathetically, 'The woman of the big house in the silversmith's gully threw the bread at me from the fourth storey. I won't go down to the town again. I have done with this job' (70).

Bakha fails to act due to lack of his awareness about the over- stepping wall of overlooked that Anand himself does not want his protagonist to assert himself in a challenging way in respect to the socio- cultural values of the time. It is because of the novelist's own scheme of things that he shows Bakha as a weak character even when he knows that he is being victimized by the upper- class people. Bakha's disappointing figure is again explored when he accepts the bread given by a housewife in an insulting way. Anand further mentions:

'Vay Bakha, take this, here's your bread coming down.' And she flung it at him ... he picked it up quietly and wrapped it in a duster with the other bread. He had received there. He was too disgusted to clean the drain after this especially as a little boy sat relieving himself before him. He threw the little broom aside and made off without saying a thank- you. (65)

Due to the lower strata, Bakha is mistreated by the upper class, but he is unable to show intense resentment. This higher class people used to give something throwing very high and far place to be saved from touched. These actions show the

domination of the high caste people over lower caste. To show the hypocrisy of upper caste people, Anand projects the following when Bakha wants to eat sweets of his only eight annas:

The alacrity with which he lifted the little string attached to the middle of the rod, balanced the scales for the shortest possible space of time and threw the sweets into a piece torn off an old Daily Mail, was as amazing as it was baffling to poor Bakha. He caught the jalebis which the confectioner threw at him like a cricket ball, placed four nickel coins on the shoe-board for the confectioner's assistant who stood ready to splash some water on them, and walked away, embarrassed yet happy. (37)

These above lines show the clear vision of the so-called high thinkers what they like to do the lowers. They do not use the things touched by the untouchable, even the money touched by them also be purified using the fire and water.

By the character Sohini, Anand tries to show the picture of Indian sweeper people especially the lower caste females. Sohini has to wait for water for hours because she is from downtrodden class. Anand is undoubtedly writing a message for his own culture in *Untouchable*; much of the novel contrasts the innate decency of Bakha with the gap between the protestation and practice of unsociability among caste Hindus in India. Chiefly in the hypocrisy of the priest who claims Bakha's sister has defiled him when he himself fondled the young girl's breasts, but also in other scenes where characters cut corners when it suits them. Sohini is the most important character in the novel *Untouchable*. She is intelligent and beautiful but the passive sufferer where as Bakha seems an active sufferer. When Pandit Kali Nath tries to come close to Sohini, she was not ready, so, Pandit himself spreads rumors that she

polluted him. Sohini tries to tell the truth but no one is ready to believe her. It is the real picture of the outcaste women. The young beautiful girl who is physically and spiritually perfect from the community of untouchable is in the eyes of high caste Hindu men. She is nearly exploited sexually. The sexual molestation is nearly done by the upper caste men who gaze at her with a lust despite her young age. In this regard Anand further expresses in *Untouchable*:

But he had as good an eye for a pretty face as he had an ear for the sound of a request. Sohini had sat patiently away from the throng, the while it charged the well. The Pandit recognized her as a sweeper's daughter. He had seen her before, noticed her as she had come to clean the latrines in the gullies in the town- the fresh young from whose full breasts with their dark beads of nipples stood out so conspicuously under her transparent muslin shirt. (21)

These lines clarify the upper caste people are seemingly sympathetic to Sohini. It's not of her perfect activities but it's only for their sexual lust. Anand explicitly portrays the lust of upper caste and a sense of insecurity of these girls like Sohini from the community of the untouchable.

Anand further craves the poignant narrative of a father where humiliation is presented. Lower caste people have to live their lives always with self- humiliation. They never dare to resist against but always accept the humiliations bestowed upon them. In the novel, Lakha, father of Bakha never tries to resist against all the humiliations bestowed upon his daughter and son. Lakha lamely succumbs: 'No, no, my son, no', said Lakha, 'we can't do that. They are our superiors, one word of theirs is sufficient to overbalance all that we might say before the police. They are our masters. We must respect them and do as they tell us' (71). Upper caste people are

their masters. Lower people must respect them and do as they tell them but lower caste people do not return their words to resist against the words of upper caste people. They have to accept till their death.

Bakha is compared to a slave a number of times throughout this book. Sometimes Bakha is seemed more proud that he satisfied the needs of the local Hindu then is happy that he got a hockey stick.

Despite Bakha's hatred for his job and lifestyle he still feels pride when serving the higher castes. Bakha's duty in life seems to be imbedded into him. As much as he wants to separate himself from his outcaste position, it is the only one he has had in his life. He has been conditioned to do his duty well. That is why he takes pleasure when the higher castes compliment him on his job or show him some other sign of courtesy. As much as Bakha hates the work he recognizes that it is his duty, so, he does the work with no complain.

Bakha faces multiple humiliations while he is on the road, at the temple or even on hockey play ground before his day is out because he belongs to a so- called group of untouchable and the writer puts his views:

‘Keep to the side of the road, you low caste vermin!’ he suddenly heard someone shouting at him. ‘Why don’t you call, you swine and announce your approach! Do you know you have touched me and defiled me, you cockeyed son of a bow- legged scorpion! Now I will have to go and take a bath to purify myself. And it was a new dhoti and shirt I put on this morning!’ (38)

When Bakha passes through the road, he can not touch an upper caste Hindu. Although Hindu touches him, it seems touched by Bakha and they scold him that always humiliates him. Moreover, he has to take punishment by them. Due to such,

Bakha becomes egoist and begins to shout himself; '*Posh* keep away, *posh* sweeper coming, *posh*, *posh*, sweeper coming!' (42).

*Untouchable* comes as a social theory to speak against bourgeois and religious nationalism. The focus of the novel is to dig out the rooted bad social traditions which always hamper the social integrity and harmony and backward the country. System of touchability and untouchability is the problem of all societies. So-called upper caste people think themselves defiled if the low-caste people knowingly or unknowingly touch them. They have to take bath and purify themselves. Even though, the untouchable are also human beings, they have also red blood as touchable have but only because of their profession they are treated as a low and polluted people in the society. They can not get equal opportunity as high caste people find in the society; even they can't play with them. To clarify these ideas, Ananda mentions as follows in *Untouchable*:

'Oh, you illegally begotten! Come he voice shrilly, audible above all the other noises. Are you running away to play with that dirty sweeper and leather-worker on the very day of your sister's marriage? You ought to be ashamed of yourself, you little dog!' (82- 83)

Untouchable are also human beings. They have also love and kindness but they can't express because of their low caste. One day, when a child of high caste falls in an accident badly, Bakha helps him but child's mother abuses Bakha with rough language. We find these expressions as:

Get away, get away, you eater of your masters! She shouted at him.

'May you die! Why didn't you look after your brother?' Bakha handed over the child, and afraid, humble, silent as a ghost, withdrew. He felt dejected utterly miserable. (*Untouchable*106)

These above lines clarify that people may fall in danger either high or low caste. Due to the untouchability, they can't get help from each other. It is only because of the loss of humanity. To be a good society, there must be unity of people. So, Anand includes a small flick of unity in the novel *Untouchable*. This is a good example of harmony among the people in the society. One day when Bakha crosses the barracks, his eyes drift to the kitchen where the food for Charat Singh's company was cooked. Bakha is called by Charat Singh. Anand presents ... Charat Singh got up and wiped his face with the edge of his coarse, homespun loincloth. Then he picked up a little hookah with a coconut shell for a water- basin (97). He separates the earthen pot from the neck of the hubble- bubble and said to Bakha: 'Go and get me two pieces of coal from the kitchen' (97). Bakha takes the *chilim* from Charat Singh and elatedly walks towards the kitchen fifty yards away....'Call the cook also to me; shouted Charat Singh after him, 'and tell him to bring my tea' (97).

These above lines show the racial harmony which is necessary to establish the good relationship among the people. Then only we can win the heart of human beings. Anand further presents the happiest moment of Bakha:

Did he forget that I am a sweeper? ... And he saw me this morning.  
How could he have forgotten? Thus, reassured he was grateful to God that such men as Charat Singh existed. He walked with a steady step, with a happy step, deliberately controlled, lest he should excite anyone's attention about the barracks, and be seen carrying the Havildar's clay basin. (97)

Bakha gets a new clean shirt and a white turban from kind hearted Charat Singh. Bakha does not imagine that Charat Singh will give him a cup of tea and a hockey stick. Bakha never receives such kindness from the caste Hindus who always



abuse and slap him. When they have to give him a morsel of bread, it is thrown at him with a curse. Bakha's soul hungers for sympathy and kindness and he is the one man who gives it to him. If Pandit Kali Nath and other caste Hindus symbolize hypocrisy, cruelty and injustice, Havildar Charat Singh shows there are people of progressive views even in the tradition ridden Hindu society.

Indian Independence Movement also creates the hopes of humanity and equality among the people and provides the opportunity in different sectors like in religion, administration, politics, institution and cultures. Since then, the difference between high and low caste, elite and non- elite groups are spelt out. So, Anand has flashed some hopes over Mahatma Gandhi. Gandhi does not like touchability and untouchability and feels all people are equal. Anand interweaves the history with fiction in presenting Gandhi. He quotes Gandhi's remarks in *Untouchable*:

'Well, we must destroy caste; we must destroy the inequalities of birth and unalterable vocations. We must recognize an equality of rights, privileges and opportunities for everyone. The Mahatma did not say so, but the legal and sociological basis of caste having been broken down by the British- Indian penal code, which recognizes the rights of every man before a court, caste is now mainly governed by profession. (145-46)

Bakha goes to the speech delivering programs at the must of political upheavals in India. The last words of Mahatma's speech seem to resound in his ears. Anand creates 'Mahatma' as a character to show the view of Mahatma Gandhi in *Untouchable*:

I do not want to be reborn but if I have to be reborn, I should wish to be reborn as an untouchable. So that I may share their sufferings,

sorrows, and affronts leveled at them, in order to free myself and their from their miserable condition. Therefore I prayed that if I should be born again, I should be so, not as a *Brahmin, Kshatriya, Vaishya, Sudra*, but as an outcaste, as an untouchable. (138)

Anand chronicles the effect of Mahatma in Bakha and his political consciousness, 'May God give you the strength to work out your soul's salvations to the end' (147). Bakha becomes confused whether the Mahatma's speech brings equality or not. Into a tentative decision 'I shall go and tell father all that Gandhi said about us' (148), which he whispers to himself and all that poet said. And he proceeds homewards.

*Untouchable* includes a marriage scene as a social realism. The marriage scene is shown at Ram Charan's home. Ram Charan's sister is going to marry a young washer man attached as a follower to the Punjab's regiment. Ram Charan is specially dressed for the wedding of his sister in a curious mixture of Indian and Western dress. His small cottage is full of people. The marriage rituals, singing and drum-beating are going on. Bakha recalls the child age how he spent the days with Ram Charan's sister. In the novel Anand reminds:

While he had been playing with her brother and Chota in the barracks, they had come home and started to play marriage. Ram Charan's sister was made to act the wife because she wore a skirt. Bakha was chosen to play the husband because he was wearing the gold-embroidered cap. The rest of the boys took the part of members of the marriage party. (77-78)

In the society of India, while being a bridegroom generally he uses to wear a muslin shirt, clean and white. Moreover, people use to eat ludus, sugar plums and

drink native wine. They spray colours to make happy environment... Ram Charan was too absorbed, eating ludus (sugar-plums) which his mother was distributing with the tankards of native wine (82). Ram Charan stood up to sprinkle the red colour over the white clothes of the crowd. .... the happy cries and shouts of hilarious laughter of the white-clad men, now spotted profusely with scarlet, and thrown out (82).

Ram Charan fills his pocket with ludus in a hurry and makes for the slopes of Bulashaah Hills to share the ludus, sugar plums and sweets to his friends, Bakha, Chota and others. They eat so eagerly. Bakha does not have such ludus till this age. Sharing the foods, playing as being wife and husband are the realistic pictures of the society. Anand presents such events very beautifully in the novel *Untouchable*.

Birth, marriage and death are the parts of the life. In Hindu society, when someone becomes die, we have to do the funeral activities like singing hymns, bringing the corpse to the beach of the river, burning the dead body, being separate the members of family from others, doing ritual activities every day, etc. As a social novelist, Anand projects the death scene in *Untouchable* as:

Near the gates of the town were a numbers of stalls at which fuel was sold to those who came to burn their dead in the cremation ground a little way off. A funeral procession had stopped at one of these. They were carrying a corpse on an open stretcher. The body lay swatched in a red cloth painted with golden stars. (33)

Hindu society has a strong faith in their life and death. After death, they carry the corpse on the stretcher covering with the red cloth of stars. It is believed that to see the death body is a sign of good omen. Anand presents this through the voice of Bakha." mother said it is lucky to see a dead body when one is out in the streets" (33).

Bakha feels himself lucky although he is in fear to see the corpse. Then he marches towards the street where Hindu deities are put to sell.

Involving in different jobs and business is another reality. We are human beings so, we have our rights but being out of right is the problem. For that we have to claim our rights forever but we should not think only for a short time. It means that while enjoying the rights we should not affect others. We have to get the proper amount of goods whatever the others get. When Bakha buys four annas' jalebis he is cheated by the shopkeeper. Anand clears the cheating habit of the shopkeepers to their customers. They smile to see their customers especially lower classes like Bakha, who can not resist against the cheating. *Untouchable* includes this scene as:

He affected the casual manner and picking up his scales abruptly, began to put the sweets in one pan against bits of stone and some black, round iron weights which he threw into the other. The alacrity with which he lifted the little string attached to the middle of the rod, balanced the scales for the shortest possible space of time and threw the sweets into a piece tore off an old Daily Mail. (37)

These lines show the actual intention of the shopkeepers towards the customers. When they get chance, they cheat by knowingly and show their real appearance.

This research work tries to find the social justice, equality and humanism, raising the questions mainly in the name of castes. Moreover, this research looks deeply about the dominated and exploited society in the Indian social context. The British colonization is also a great part to root on the thinking of superior and inferior, majority and minority, upper class and lower class. The people who are standing as outcaste don't have their own rule for their privacy. The so-called high caste people

consider the appearance of so- called lower caste people on the way at the time of departure a sign of bad omen. So, the lower caste people should remain far from them.

Hegemonic power is also a perspective to analyze as realism. Anand presents the power of Britishers to colonize the whole India. Bakha's resistance can be taken as the opposing force and counter- hegemonic, resisting authorities especially to conquer over hegemonic power. Bakha's move serves for antagonism against the superior power due to the purpose of changes according to their common consent. Superior power in *Untouchable* constitutes of the group of Hindu upper castes, merchants, priests, and remnants of British colonizers. It is the voice of those groups whose voice is heard and history is recorded. In other words, hegemonic power is the colonial power. Anand traces the experiences and histories of particular individuals and social groups, who have been historically dispossessed and exploited by colonialism, these people raised the issue of resistance. In the context of political struggles for national independence or anti- colonial resistance the use of master words like the colonized, women or the worker may seem to provide a coherent political identity for disempowered individuals and groups to unite against a common oppressor. In other words, group of minorities- subaltern- want to empower themselves against dominant indigenous groups of foreigners' in national, regional and local levels. Eventually, Bakha understands the reality that it was not a proper place to spend whole life.

Using the characters of modernity in India, Anand emphasizes the relation between Enlightenment rationality and subaltern. When he traces the upper cast activity of the pre- independent Indian state in the face of luridly imagined political threats, Anand outlines the repressive aspects of colonial rationality that linger in the structures of postcolonial government. He suggests that the colonial state is to the anxieties about order and control that are characteristic of colonial regimes. The full

force of postcolonial rationality is seen in the state's response to insurgency and subaltern suffering.

Nonetheless, mimicry is also a real way for presentation. It is also a desire to imitate Englishman's ways of dressing and communicating in the novel by Bakha, Chota, and Ram Charan and it makes a ridiculous show in this backward settlement. Bakha is a hard working boy who never disobeys his father despite his repugnance for him and his lifestyle. Bakha has worked in the barracks of a British regiment and, has been caught by the glamour of the white man's life. The Britisher, as Bakha calls them Tommies, treats him with respect despite his caste. The lines, 'Bakha has looked at the Tommies, stared at them with wonder and amazement ... and he had soon become possessed with an overwhelming desire to live their life' (3). Show the simplest way for Bakha to imitate the lives of Tommies is through fashion, by which he understands the art of wearing trousers, breeches, coat, puttees, boots, etc. Bakha is trying to rise above his caste by westernizing, yet he receives insults from his friends about his dress. They chide him for dressing like a sahib and trying to appear to be something he is not. However, it seems to be the only way he can remove himself from his caste. Bakha envies with the way Englishmen's children live their life. He has been told that to be like them. Anand further goes as: And he had soon become possessed with an overwhelming desire to live their life (3). Anand narrates the cause of Bakha's desire to imitate Englishman's life. 'He had been told they were sahibs, superior people ... had felt that to put on their clothes made one a sahib too' (3). So he tries to copy them as well as he can copy the exigencies of his peculiarly in Indian circumstances. Anand further expresses:

Chota, the leather - worker's son, who oiled his hair profusely, and parted it like the Englishmen on one side, wore a pair of shorts at

hockey and smoked cigarettes like them and of Ram Charan, the washer man's son who aped Chota and Bakha in turn, were content with their lot. (Untouchable 2)

It is a psychological effect on the youth that new things always make the room in their mind. They try to copy them intentionally and try to present themselves unique to others. They use to handle the new and present themselves totally different and hope others try to look them easily. They do not think either we are in the wrong way or not. Bakha tries to be a handsome boy like Tommies. The money that he has is used to buy the clothes. He can not buy good and expensive clothes even though in the rag – seller's shop he wishes to. He has been able to buy the jacket, the overcoat, the blanket he sleeps under, and few annas left-over for the enjoyment of 'Red-Lamp' cigarettes. It is a compulsion to Bakha giving money to his father without spending it but his intention is to be like a Englishman. He wishes Chota and Ram Charan cut jokes with him on account of his new rig- out, calling him 'Pilpali sahib'. It is a real psychological effect on the youth that affects in their minds. The poor have to wear cheapest clothes buying from the rag-seller's shop. Due to the poverty, they have to use their money for all things what they need to buy.

Moreover, there is language mimicry in the novel especially those English people in India. They use to speak Hindustani language. They use only some useful words and swear words: '(good); *Jao* (go away); *Jaldi karo* (be quick); *Sur ka bacha* (son of pig); *Kuta ka bacha* (son of dog)!' (114)

Playing games is also a reality in a society. *Untouchable* contains such fact where all young boys are involving either they are rich or poor, high caste or low caste, touchable or untouchable, etc. When Bakha gets the hockey stick, the Babus younger son enthusiastically talks of the hockey match. The younger son is also eager

to join them. The little one comes up to him with a wild gesture of enthusiasm and said; 'look, here is the new stick I told you about this morning, Charat Singh gave it to me' (103). 'Oh, it is very beautiful!' Bakha commented. 'But', he continued jocularly, 'look at mine, it is better than yours (103). Both of them are so happy because they have new hockey sticks. They wish 38<sup>th</sup> Dogra boys will win the match against the boys of the 31<sup>st</sup> Punjabis. The game is going on. Everyone hopes the captain; Bakha is a superior for the match. When Bakha passes the ball to the goalpost everyone falls upon the goalkeeper of the 31<sup>st</sup> Punjabis. Soon there is a free fight. Anand presents the scene of fight in *Untouchable* as follows:

Foul! Foul! Shouted the captain of the 38<sup>st</sup> Punjabis team. 'No foul!' Shouted the captain of the 31<sup>st</sup> Punjabis team. 'No foul! No foul!' responded Chota, drawing himself up to his full height, angrily....the boys were fighting, scratching, hitting, kicking, and yelling. One, two, three, four, five the little hands worked their sticks, rudely, heavily, vigorously ... these two wrestled furiously, wildly, learning each other's clothes and punching each other. (105)

Then after Chota's enemy, unable to endure his transgressions, calls to his followers and run back a few yards. Anand further shows the reality of the game by, 'Throw stones at them, stones, shouted Chota. At this the boys of the 38<sup>th</sup> Dogras seemed to separate from their enemies, to run on one side and to begin hurling small stones at them' (106).

Children fight when the game goes to the opponent players' hand. Fight is done simply without a great issue. Small thing may be the issue of fight like touching opponent player, doing goal, scoring numbers, etc. Although the players know the game has both win and lose, but everyone expects the win. So, the same case is



seemed in the above lines. They use whatever they have at the time. In their intense excitement they don't see the little boy who stands near the clothes between them, receiving the full measure of the stone bombardment. Anand further pictures the scene as:

Most of the stones, however, passed high over the child's head and, though frightened, he was safe. But a bad throw from Ram Charan's caught him a rap on the skull. He gave a sharp, piercing shriek and fell unconscious. Streams of blood were pouring from the back of his head. All the boys rushed towards and helped him. Bakha picked up in his arms and took him to the hall of his house. (106)

This is the real scene of game fight and gang fight of the children. In the time of anger, we do not see the effects of fight and we do not analyze either it is good or bad to fight later when the mind is cool down then we realize and apologize. We show our humanity to the injured one taking him to the house or hospital.

Moreover, colonial concept of the Westerners in the name of religion is also seen in the novel. *Untouchable* is a good example to resist against such colonial power. The time of 1930s is the ruling time of the British over India. The novel empowers the knowledge of resistance among the people of India. In the novel the Christian Missionary Colonel Hutchinson, chief of the local Salvation Army always carries a number of copies of the Hindustani translation of the Bible under his arm, and stuffs the pockets of his jacket and overcoat with the gospel of St. Luke, to thrust into the hands of any passer-by, be he willing or unwilling. The mission of British is to make the Hindus and others Christian. So Hutchinson throws the sweet speech in the name of God Christ to Bakha as: 'Life is found in Jesus, only there, Tis offered thee; offered without price or money, Tis the gift of God sent free (116). 'He died that

we might be forgiven, he died to make us good, that we might go at last to heaven, saved by His precious blood' (117).

Bakha becomes dumb with amazement; carries away by the confusion, feeling flattered, honored by the Colonel whom he calls sahib. Bakha becomes curious on the rhythmic speech of sahib. Sahib concludes his speech with the words of motivation. He says, 'He sacrificed Himself out of love for us. He sacrificed Himself to help us all; for the rich and the poor; for Brahmin and the Bhangi'(120).

Colonel passes the light of Christianity to Bakha's mind. There are so many Bakhas in India. And many of them become the Christian due to the spell- bounding speech of the missionaries because such Bhangis are faded off being untouchable. On that account people want to be free from such inhuman asocial activities of the superior high caste people. They want relief from their life. That ultimate way of getting relief is the changing of religion or being Christian. After being Christian, the God Christ will help them to remove their pain, suffering and problems of the life. Same is the ultimate goal of the Britishers. So, this is the actual reality prevalent in the Indian society during the 1930s and the mission becomes failed when the Independence Movement starts in India.

The next social reality is the unhappy married life. The Christian Missionary Colonel Hutchinson has the unhappy life after his love marriage with Mrs. Hutchinson, a barmaid at Cambridge when the colonel was a student there. They are in love. In the beginning she shows her passionate love with him but after marriage, she openly expresses her disapproval of the Colonel's way of life. She cares more her own comforts than his conversion. She does not like her husband's studious habits, his peculiar Salvation Army uniform and his endless visits to the out-caste's colony. She constantly rebukes him and quarrels with him. Through the unhappy situations in

the life, the colonel finds comfort in his second love- the work of a missionary.

Colonel is not seemed successful in his mission. He becomes failed to understand Indians about Christianity and his own conjugal life.

In this regard, *Untouchable* as a whole is the manifestation of Anand's long oppressed and repressed psychology in a so - called untouchable mind society. The aggressive and rebellious untouchable never regards those people as their superior. They rather try to blur and subvert the demarcating line which is created by the so - called super mentality. Through this book it seems that the main character of the novel, Bakha himself reconstructs and presents the experiences of the untouchable minutely and meticulously. Anand's depicted practice of untouchability is essentially a matter of pretentious religiosity and exploitation. By the very well worked out technique of dramatic irony by juxtaposing the plight of Sohini with that of Bakha, the novelist has reinforced the representative character of the figure of the untouchable. Anand's main attempt seems not to sustain such bad tradition in the society but to expose the social realities in contemporary Hindu society through writing. This is the main issue of this research writing.

## CHAPTER FOUR

### Conclusion

#### Projection of Social Realities in *Untouchable*

Anand's first novel *Untouchable* (1935) is one of the many novels that can be traced as a social realism that reflects the contemporary Indian society. It is written around Bakha, an untouchable sweeper boy of eighteen years, virile, youthful and a physically handsome specimen. Condemned by society to live on the outskirts of this army settlement, described by Anand, Bakha realizes at the end of his one day odyssey through social wrong and mental cries arising out of encounters with caste Hindus, traders and housewives, and Brahmin priests, that he is a polluting agent. Bakha's problem revolves around cleaning the latrines. The solutions proposed in the novel are Christ, Gandhi, Marx and the Sewage System that give an optimistic conclusion. These solutions protest against the miserable life of an untouchable.

This research ventures through the multiple instances of marginalization and suppression of lower strata people like that of sweepers, scavengers, and washer men in the light of social realistic studies. The people in India are the constant victims of religious, economical and political subordination in Anand's novel. The historicity is embedded in Anand's reluctant narrative, even after the multiple efforts to harmonize life. The effort gains no weight because it fell into the cruel hands of notorious temple officials and their far reaching practice of class segregation. From beginning to the end page *Untouchable* remains realistic itself. This novel explains the uses of the term untouchable in two ways: positively, by outlining who they are; and negatively as a constituent of binary opposition, by distinguishing them what they are not. Untouchables are those of inferior rank, those subordinate in terms of class, caste,

age, gender, and office or in any other way. As an opposition, they are not those who are dominant, the ruling groups and the elites.

*Untouchable*'s conceptual focus on religion, as signaled by the title, makes it a particularly suitable text to explore the ambiguous legacy of religions rationality in India. When its characters become aggressive, it is to escape the religious atrocities, driven by the rationalities of the religion. The novel, however, fully acknowledges the very different circumstances of bourgeois people. At the level of plot, the forces of upper caste criminalize the protagonists and defeat their enlightened utopian objects. People from the low caste have no right to get education and even to touch the so-called upper class people. Consequently, they feel alien and disregarded citizen. They are treated as if they are not the human beings. Such a treatment hinders the development of harmonious society and distorts the feelings of unity. Bakha represents the world of the untouchable. He faces a lot of social evils due to the caste discrimination. *Untouchable* displays the penetrating insight and human attitudes towards the grim realities and social evil of the downtrodden people of Indian society. So, the research work also tries to prove the caste system as a social reality showing the examples.

*Untouchable* directly reflects the loss of humanity. After being a human being, they have to get the freedom but entering houses of upper caste, touching their things, worshipping God in temple are not acceptable in the society. Certainly it creates the loss of human freedom and human right. There is no dignity of lower caste people even though they are human beings. So, the untouchable have no chance to develop their career in the society. This is another part of reality in the old tradition based society.

To conclude, Bakha, the protagonist represents the whole untouchable of Indian society. In his life, he suffers in the name of untouchability. *Untouchable* draws heavily upon the character, tradition of subaltern and dichotomies between elite and non- elite culture - praxis- groups. Yet, his protagonists and themes often extend the reality of sufferings of laborers and rural people of outcaste colony. Moreover, Anand returns to a rigorous mode of empirical research to recover the historically situated subjectivities of a network of scavengers and their 'makes' operating between religion and society. Pathetic condition of elite people in the society has been shown transparently in this novel. It means that realistic consciousness remains present rather than trace. *Untouchable*, therefore, reflects the social realism as a major subject in the context of Indian society.

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