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Commodification of Human Values in Mulk Raj Anand's Novel *Death of a Hero*

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By

Dilli Raj Bhatta

Central Department of English

Kirtipur, Kathmandu

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Tribhuvan University
Faculty of Humanities and Social Science
Letter of Approval

This thesis entitled " Commodification of Human Values in Mulk Raj Anand's *Death of a Hero* " submitted to the Central Department of English Tribhuvan University, by Mr. Dilli Raj Bhatta, has been approved by the undersigned members of the research committee.

Members of Research Committee,

Internal Examiner

External Examiner

Head,

Central Department of English,

T.U. Kirtipur, Kathmandu

Date: -----

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Dilli Raj Bhatta

Abstract

This thesis analyses Mulk Raj Anand's Novel *Death of a Hero* from the perspective of commodification of human values. The victimization and objectification of the Muslims in the novel is unveiled and done justice to the characters who have been oppressed and treated very badly. The research, therefore, attempts to uncover the underlying structure of the exploitation of poor people under capitalistic social system and in the war or violence. So, the suppressed and victimized poor Muslims of Kashmir are struggling for food and freedom for just to exist. Juma, Quadri and Saleem Bux and other Muslim people are maltreated in the hands of Muratib Ali and Saradar Mohamad Jilani. Even they cannot establish the healthy human relation; but their love, compassion, feelings all are commodified. On the other hand, the Muslim people are also suffering from the violence, Indo- Pak war. So, it has been also depicted that the rivals treat their opponent as the commodity and forget the human values and sensibilities. The protagonist Maqbool Sherwani, the representative of poor Muslims gets killed as he opposed this exploitation and commodification.

Chapter I: Anand and Commodification of Human Values

This research entitled “commodification of human values” probes in to the problem of the poor and marginalized people that is the destiny of them who suffer most during the time of poverty, war, crisis and violence. Just for surviving, they are ready to tolerate any sort of torture and exploitation. Generally, in the Feudalistic and Capitalistic System, the poor and marginalized people are bitterly exploited where they are obliged to work with in low wages. The working class people are not treated as the human being but just as the commodity and their desires and aspirations are crossed down. The human values and sensibilities are not realized and merely taken as the commodity. Consequently, there is created a hierarchy in the name of social, economical, political and religious and so on. In the same way, at the time of violent war too, whether it is national or global or religious, a feeling of grouping and self interest becomes primary factor and human values and feelings are forgotten. Thus, in war, the rivals treat their opponent as the commodity and try to shoot them as far as possible. The poor and innocent people are troubled by both of the warring groups who become completely blind. The human beings are treated so badly that they are taken as the commodity and even forced to death. The same case as mentioned above is applicable in the context of *Death of a Hero*, a novel by the towering figure of Indo-Anglican novel—Mulk Raj Anand.

Death of a Hero, narrates the story of an innocent young Muslim boy, Maqbool Sherwani, the protagonist of the novel during the Feudalistic and Capitalistic System in India and the brutal war in Kashmir valley. He neither aligns himself with the jingoistic nationalism of India nor with the fanaticism of Pakistan. He rather raises voices for the freedom of the poor, deprived and marginalized people of Kashmir who have been bitterly exploited and crushed in the violence. In the beginning, due to the

negligence and bitter exploitation of the capitalistic system of India, the poor Kashmiri people are compelled to suffer in every status like social, religious, economical and political. A carpet factory owner Muratib Ali and the landlord Saradar Mohamad Jilani appear as the representative of the Indian Feudalistic or Capitalistic System who is not sensitive towards the miserable condition of the poor Kashmiri people. Maqbool Sherwani, the representative of the Kashmiri people becomes well aware with the behavior or nature of the Indian capitalist system.

On the other hand, during the time of brutal war between India and Pakistan, the Kashmiri people are treated so badly that some of them faced even untimely death. Maqbool Sherwani steps ahead for the freedom of Kashmiri people. In the journey of his struggle, both the warring forces threaten him to follow their side but their effort goes vain. After that, Indian put tag on him as “Pro-Pakistani” and Pakistani as “Traitor”. But Maqbool remains firm on his principle of non-alignment and dedicates himself for the salvation of Kashmiri people. At last, he is captured by the Pakistani invaders. Taking in their grip, before being shot dead, he is dragged and treated very badly. Here, the human values and sensibilities are treated as the commodity. Even after his death, his dead body is taken as the puppet and scarecrow. Thus, Anand shows his empathy towards the suffering and commodification of poor Kashmiri people. So, in war too, there can be seen the bitter exploitation and objectification of human values. The warriors see the human beings not as the human but as the commodity. Anand’s, the concern brings the commodification of human values rather than political dimension of Kashmir violence to the front.

Mulk Raj Anand (1905-2004) is one of the most distinguished committed and prolific writers of Indian English literature. He, who is well known for his writing not only in India but also all over the world, has not only written good, first grade

novels but also good essays, short stories and art criticism. He writes about the common and injustice perpetrated on them. His novels clearly show how common people being exploited in different forms like in the name of caste, class, color, gender etc. In a prospective not an Anand's fiction Saros Cowasjee's view is that Anand writes for the sake of the people. According to him, "Anand wrote the novel of the people, for the people as a man of the people"(33).

His novels clearly show how untouchables and working class people are being exploited. As a humanistic writer, his aim of writing is to free human beings from all sorts of boundaries. The statement shows that Anand writes of those who were in miserable condition in society. His novels are depended on individual development and the basic freedom. Anand has written about 15 novels, collection of short stories and miscellaneous writing in his literary career. As a novelist, his career begins with the publication of *Untouchable* in 1935. The novel was rejected by nineteen publishers because of too much misery, evil practice and social degradation in it. The novel became acceptable to a publisher only after E. M. Froster wrote a preface to it.

Mulk Raj Anand, found in his novels, is regarded as the distinguished social realist novelist in the field of Indo – Anglican novels. For him literature is not merely a means of personal expression, but creation of realistic depiction of the society. His greatness as a novelist lies on realizing and exposing the suffering, poverty, misery, injustice carried out on the marginalized people in the Indian society, Anand confesses in his book *Apology For Heroism*, "it is true that my humanism seems to be biased in favor of the poor and the oppressed" (108). His novels are the indictment of the social evils which were rampant and some of which have still not been removed from the Indian society.

Anand's realism and truth telling tendency is his parent's inspiration which played an important role to shape his mind in his childhood. In his book *Apology for Heroism*, he writes:

The words of the *Mahabharata* about truth may be daily remembered like a prayer, even if our realization of this basic value remains always relative: Truth is always natural with good. Truth is eternal duty and one should reverentially bow into truth. Truth is the highest refuge. Truth is duty. Truth is penance. Truth is Yoga. Truth is the eternal Brahman. Truth is said to be sacrificed of a high order. Everything rest on TRUTH. (203)

His social realism is also influenced by Marxism. He is a liberal Marxist who discovers that Marxism is a scientific and rational method for the study of society. So, he includes prevailing social problems in his writing. Though, Mulk Raj Anand did not join the communist party, Marx's *Letters on India* has revolutionized his thinking. The influence of Marxism and his own experiences in post-war era made him to popularize Marxian Leninism in his novels with a missionary zeal. Anand's Marxist learning (Marxian interpretation of history, Hegel's dialecticism, and Lenin's theory of imperialism) paves the way for him to write sociologically and historically oriented novels. Saros Cowasjee in the preface of *So Many Freedoms* says:

All of Ananda's novels are sociologically or historically oriented, and Anand has occasionally been blamed for writing documentary unfounded. But, little attempt has been made to see how often Anand has made the documentary artistic-which is the mark of much great literature. (IX)

Anand's realism is found both in the plots of his novel and in the character –portrayal. Balzac's sociological interest has influenced him. He has also influence of English novelist Dicken's reformatory zeal. The story of his novels corresponds to the facts of Indian life and characters are real human beings as Anand confesses:

All the heroes, as the other men and women who had emerged in my novels and short stories, were dear to me, because they were the inflection of real people I had known during my childhood and youth. And I was only repaying the depth of gratitude I owed them for much of the inspiration they had given me to mature into manhood when I began to interpret their lives in my writing. They were not mere phantom[. . .] They were flesh of my flesh and blood of my blood, and obsessed me in the way in which certain human beings obsess an artist's soul. And I was doing no more than what a writer does when he seeks to interpret the truth from the realities of his life. ("Apology", 334)

A man with commitment, Anand is a lifelong crusade for the causes of have - nots. His pen is devoted to aware the uneducated people. There is appeal for political consciousness in his works which draws the attention of freedom and humanity. He believes in struggle that can bring consciousness and ultimately change in the society. He says in the preface of *Apology for Heroism (1986)*, "always, however, I believe in the struggle the struggle in of men to free themselves to and to expand freedom to others to consciousness, to make man truly human" (25).

Shreedhar Gautam regards Anand as the most distinguished socialist-realist writer. He says:

In fact, his fictional works testify to his missionary zeal and objective for the redemption of the poor and the oppressed of the society, from the clutches of the rich and the powerful. His message for the poor and downtrodden is be applicable to all the suffering people the world order. (1)

Anand has contributed to Indian awareness for social change. One need not agree with his politics nor praise his assault on social institutions. To this work he thought, besides his Indian heritage, a university education, long experience in the west, devotion to art and unquestionable dedication to humanity into India. His effort to order for himself and for his country, the experience of past and present of East and west, of science and the humanities culminated, on the other hand, in evolutionary socialism, and in the humanistic ethic. Gautam Writes:

Anand is the first writer to give the Indian novel in English a definite tone and clear texture. His novels belong to the category of socially consciousness and realistic novels. His novels have also been termed as Marxist variant novels because of his deep rooted conviction that working class people can only be set free through the change of social institutions and establishment of socialistic system. Indian progressive or socialistic writers like Anand were clearly under the impression of European socialist tradition of Marx and the general literary movement of realism and naturalism. Anand because the pioneer or social realism in the Indian English novel with his first novel *Untouchable* (1935) which seems to be deeply influenced by the social realist of the then Soviet Union and other European Countries. (7-8)

Although he is not against the western invention, he awakes the people to be careful from these things. He supports Gandhi for his humanism and spiritualism. He gave a statement in 1963 when he had finished writing *Death of a Hero* about his writing:

Death of a Hero creates a new myth, a modern that bears on the present day national resurgence in India. It deals with the life and death of the Kashmiri Hero, Maqbool Sherwani, during the calamitous day of Indo- Pakistani confrontation in that enchanted valley. The brave Kashmiri people fight the travel invaders from across the border. Fired by patriotic zeal, Maqbool appears on the scene as a hero of tradition, working according to approved social norms. (76)

Human values and sentiments according to Anand must be established in order to make the society better. For which previously established social norms and values should be revisited to Anand always struggled to establish these themes in his novels. How minutely Anand observed his country and his folks are clearly shown in the above extract. Exploitation in any form is seen very cleverly. His seer observation of the society has made Anand to deal with in his novel.

Most of his books are auto-biographical in nature. He has written nearly 40 books –all regard as serious in literature and art criticism. Anand is a man of multifaceted personality. Apart from being a voracious reader, he is also a man of voluminous works. As a veteran of literature, he received a number of literature he received a number of literary and academic awards. In 1952, he was awarded international peace prize of the world peace council for his services through literature. The honor of Padam Bhushan was conferred on him in 1967 for art by the then president of India. Likewise, he was awarded Sahitya Academy Award for his morning face (1968). It shows that Anand is a man of great respect and honor. He has

written so many novels in different times. *Untouchable* (1935) is his first novel. It is a chilling expose of a member of India's lowest and most abhorred caste. His second novel is *Coolie*. This is a touching account of 15 years old boy who dies of T.B. while trapped in servitude as a child laborer. Anand describes clash between traditional and modern product in his next novel: *The Big heart* (1945). Apart from these, there are several, which are written and published in different times. His some of the important novels are included *Lament on The Death of a Master of Arts*,(1938), *Two leaves and a Bird* (1939), *The village* (1939), *Across the Black Waters* (1940), *The Sword and the Sickle* (1942), *The private life of an Indian Prince* (1953), *The old women and the Cow*(1963),*The Road*(1961), *Death of a Hero*(1963), *Morning face* (1968), *confession of lover* (1976), and *the Bubble* (1984). He has also written several works of non-fiction, essays and hundreds of articles in different subject matters.

After 1945 Anand's literary works stress humanistic values. The subject matter of commodification is clearly seen in his novel *Death of a Hero* (1963) which deals with the problem of inhabitants of Kashmir. The story is based on the actual fate of patriot and poet Maqbool who sacrifices his life for the sake of humanity. He raises voice for the freedom of the poor and deprived people of Kashmir who have been bitterly exploited and crushed in the two forces. Thus, *Death of a Hero* narrates the story of a young-Muslim freedom fighter, representative of the poor Kashmiri people; Maqbool Sherwani is treated badly during the Feudalistic or capitalistic system in India and the savage war between India and Pakistan in the Kashmir valley.

Anand's novel *Death of a Hero* has obtained a mixed reception since its publication in 1963. The novel has been criticized both positively and negatively. Margaret Berry in her book *Mulk Raj Anand: The Man and the Novelist* charges that

there is no newness in *Death of a Hero* and that this novel is the resemblance of lament:

Anand's last published work, a novelette called *Death of a Hero: Epitaph of Maqbool Sherwani* bears some resemblance, to the lament. The center of 'consciousness' is an intelligent; sensitive educated young man soon to die, and caught up in reveries about the meaning of life. As a poet and political reformer, Maqbool resembles rather Azad than Nur physical, emotional and rational experience there achieves the same simultaneity apparent in the Lament. (92)

Another critic P.K.Rajan in his book *Mulk Raj Anand: A revolution* criticizes that there is no unity of various social literature structures. He says:

Death of a Hero, However, fails to achieve this unity, its portrayal of social reality is indistinct and anemic and it's characterization flowed; its sub-structures (allegory, tragedy etc) do not get fused into the narrative; there is no meaningful interaction of literary structures, and hence the novel remains a literary construct devoid of complexity and depth (180-181).

Saros Cowasjee in his book *So Many Freedoms* makes a point that there is carelessness in both planning and style in *Death of a Hero*. And, he further says that Anand is failed to explore adequately the mind of his hero and he has used a trite device of latter writing by a dying man to provoke raw sentimentality:

A message or a note left by a dying man is a trite device used in fiction either to arouse sentiments or to fill in the blanks. Still it is acceptable if the knowledge gained illuminated as aspect of the hero's character or clears up a misunderstanding. Maqbool's letters do no more than recall

his hopes, dreams aspirations, fears all which should have been apparent from the novel and should have required on special pleading at the end. (164)

M.K. Naik in the book *A History of Indian English Literature* says that *Death of a Hero* is slight work and it is not able to sustain Anand's art as a consistently high level. He remarks, "[. . .] *Death of a Hero* (1963), a short novel on a Kashmir freedom fighter again reveals how Anand's Novels Punjab scene "(159). Similarly, D. Riemenschneider in the book "*An ideal of man in Mulk Raj Anand's novels*" criticizes that the novel has only superficiality: "the story itself is extremely simple. Action takes place in soul of the hero than in reality" (48).

K. N. Singh, however, in the book *Mulk Raj Anand* argues that the novel is modern myth which shows the contemporary crisis of India:

Death of a Hero creates a myth, a modern myth that bears on the present –day's national resurgence in India. It deals with the life and death of the Kashmiri hero, Maqbool Sherwani, during the calamitous day of Indo-Pakistani confrontation in that enchanted valley. The brave Kashmiri people fight the tribal invaders from across the border. Fired by patriotic Zeal, Maqbool appears on the scene as a hero of approved social norms. (76)

Dr. Shreedhar Gautam Praises this novel as a poetic expression of Anand's views of heroism. He says that the novel is woven round the political martyrdom of a young man, Maqbool Sherwani and the human situation is seen in moral terms in it:

Thus, the story of novel reveals the novelist's keen desire to novelist's keen desire to show evils that religious fanaticism can cause. Anand, a

great champion of humanity, liberty and secularism, however shows his faith in the religion of love and humanity through this novel. (226)

The researcher has found the observations of the critics on the novel from different angles. Some of the critics like Margaret Berry have charged the novel as having no newness. For them *Death of a Hero* is full of superficiality that makes the use of dull and boring device which is overused. On the other hand critics like K. N. Singh have received the novel as success for being a modern myth of India and a poetic expression of Anand's views of heroism. The researcher doesn't agree with either of critics because none of the critics cited above has even remotely touched on the commodification of human values in *Death of a Hero* – a task that the present study undertakes.

The protagonist, Maqbool Sherwani of this novel *Death of a Hero* is an individual freedom fighter who neither takes the support of Jingoistic nationalism of India nor religious fanaticism of Pakistan. He struggles for the freedom of his motherland and poor and innocent people of Kashmir. He denies joining Muslim brethren and does not recede before his enemies. For this reason, he is commodified by Indian capitalistic system and the Pakistani invaders in the novel. During the savage war, Maqbool posits himself as a rival against Pakistani invaders.

Being a representative of Kashmiri people, Maqbool Sherwani struggles for rights in his own country and fought against the invaders. Although, Indian and Pakistani invaders claimed for the Kashmir Valley of their own, Maqbool takes Kashmir Valley as his motherland and also becomes ready to sacrifice for it. He struggles against the tribal invaders from across the border. Economically, he has very miserable condition. Thus, Maqbool Sherwani is helpless and also belongs to the group of minority in the context of India because Muslim community itself is

considered as a minority group in India. The Feudalist and capitalistic system of India has marginalized him in every status as in social, economical, political, and religious and so on.

In this way, Maqbool Sherwani becomes the victim of Indian capitalist system and Pakistani barbarism. Most of the Kashmiri people have been suffering from poverty. The Indian feudal system has created a hierarchy in the society where the people like Maqbool are neglected and marginalized. On the other hand, the Pakistani invaders warn him to renounce the Indian citizenship and membership of Indian Kashmir National Conference.

The factory owner Muratib Ali appears as a capitalist and treats as the commodity and provides him money. The feudalistic system of India has neglected the poor Muslim People. On the other hand, the warrior groups also treat their rivals as the commodity and don't realize the human sensibility. Thus, in war, the human values and feelings are crossed down and the troops just try to shoot their opponent very mercilessly. Without any pity, human beings are killed and treated as the object by the combatants. In the eyes of warriors, human body is just like a commodity or non- living thing where the human values are neglected. Here, the young Muslim boy Maqbool Sherwani, during the savage war between India and Pakistan is treated as the commodity. He is forced to follow their favor time and again. But, he struggles for his own identity and freedom.

It is very difficult to know the bravery and positive aspects of the hero during his life in Anand's novel. Suresh Rengen Bald's view is enough to support:

Mulk Raj's novels follow an identical pattern: each describes a principal figure who brings to focus the injustices of society; his abortive and misdirected attempts for a better life in the existing unjust

states; and the appearance of the revolutionary hero, who shows him that realization of a good life only possible after the destruction of the present order. (116)

Mr. Bald explains how Maqbool is seeking for better in the contemporary society. Maqbool is not looking ways out in order improve the life standard of his own family but of the Muslim Community as a whole which will be an endeavor of the researcher to excavate in the dissertation. So, the present research work, through the textual analysis of *Death of a Hero*, tries to show the commodification of human values that bring to the fore the human rather than political dimension of Kashmir violence - both, the Indo- Pak war and the freedom struggle/terrorist campaign in the Kashmir valley.

In this ground, *Mulk Raj Anand's Death of a Hero does nothing but* commodify the human values, especially of marginalized people, the Muslims. On the one hand, Commodification of human values reveals human values as an object or commodity, marketable thing, which is concept of the upper class members of the capitalist society. Muslim, the group minority are dominated by the Indian Feudal system and Pakistani barbarism. In the political and economic power, money that is also the main cause of oppression in marginalized group, Muslims. On the other hand, during the savage war, the warrior groups also treat their rivals as the commodity where they don't realize and care about the human sensibilities. Anyway, the combatants try to shoot their opponents and behave as the object according to their wish. The Indian and Pakistani invaders treat the Muslim people of Kashmir as the commodity during the brutal war in Kashmir Valley. Both of the sides force Maqbool to follow their sides. In this way, Indians put tag on him as "Pro-Pakistani" and Pakistani invaders as "Traitor". Each and every relationship is established and

destablished on the political stability or position. In some extent, money also appears as a new god in the society.

Chapter II: Commodification and Marxism

The word 'commodification' refers to 'reification' or objectification which is derived from Hegelian-Marxism but, this term was itself used by Georges, Lukacs in his work 'History and class consciousness. The root word of reification is 'reify' which means to convert mentally into a thing. "To materialize" as the Oxford English Dictionary defines. It further defines reification as "the mental conversion of a person or an abstract concept into a thing" Thomas Manter defines reification as "the turning of something into a thing or object" (363). Thus the reification means changing of something according to the will of its users. Commodification occurs when an abstract concept describing a relationship or context is treated as a concrete thing , or if something is treated as if it were a separate object, or it does not truly exist in separation.

According to Marxist concept in capitalist society, workers are used and treated as the capitalists want. Workers can be purchased and sold, according to capitalist's desires. Again Manter asserts," Reification occurs when something that depends on human decision and action"(363). So, capitalists reify human beings state of Mind or practice when something is treated as an object or a marketable commodity (Manter 363). In this context of social reality, so called high class people from bourgeoisie culture wants nothing but to make profit even by marketing human beings and their relationships capitalists change human relations, emotions and feelings into commodity or things without giving the real essence to those abstracts. In capitalist society, labor class people are always treated as commodities and thus reified. They are reified because of hegemony of capitalists. Hegemony was a concept previously used by the Marxist but developed by Gramsci into an acute analysis to

explain why the “inevitable” socialist revolution predicted by orthodox Marxism. In capitalism, Gramsci, maintained control not just through violence and political and economic coercion, but also ideologically, through a hegemonic culture in which the values of the bourgeoisie became the ‘common sense’ values of all. Thus a consensus culture developed in which people in the working class identified their own good with the good of the bourgeoisie, and helped to maintain the status quo rather than revolting. Gramsci further emphasizes about hegemony in this way:

Permeation throughout society of a system of values, attitudes, beliefs and morality that has the effect of supporting the status quo in power relations, hegemony, in this sense might be defined as an ‘organizing principle’ that is diffused by the process of socialization into every area of daily life (qtd. in Boggs 39).

This extract makes clear that hegemony power means consent to be governed and working class always given consent with capitalist and they are always dominated by capitalist.

Commodification mainly is caused by modernization, globalization and industrialization. As a commodity becomes universally dominant, the fate of the worker becomes the fate of the society as a whole. Commodification is pregnantly used by Karl Marx and developed mostly by George Lukacs. In the similar way, other Philosophers from Frankfurt school like Horkheimer Adorno, Herbert Marcuse, Raymond Williams did. Marx has given emphasis to the labor’s work which should be valued as their own right and others too associated the capitalistic society which degraded human relationship with money. So, commodification means changing of something according to the will of its users and devalorizing human values as mere commodity. All the time, industries produce more goods. Labor class works in the

industries to production in the market with high price, capitalists use human beings as commodity.

Commodification is that idea which involves separating out something from the original context, in which it lacks some or all of its original connections at seem to have power or attributes which in truth it doesn't have. Thus, commodification involves a distortion of consciousness. Actually, commodification is occurred when an abstract concept describing a relationship or context is treated as a concrete 'thing' or if separate object when this is inappropriate because it is not an object or because it doesn't truly exist in separation. Marx argues commodification is an inherent and necessary characteristic of economic value such as if manifests itself in market trade, that is the inversion in thought between object and subject or between means and ends, reflects a real practice where attributes which exist only by virtue of social relationship because people are treated as if they are the inherent natural characteristics of things, or vice versa, attributes of human subjects.

Marxism disproves the bourgeois economic, political and social mechanism. Actually, Marxism starts a moment of proletariats against bourgeois by raising voice in favor of proletariats. Proletariats are only workers who build the foundation of production, each and every time they consume their energy with machine for better production .They do not possess material things means of production. When proletariats lose their power of patience and tolerance, they raise their voice against bourgeois who control a lot of wealth accumulated from the means of production without their toil. Commodification thus, comes under this process when bourgeois use the working class people to make their profit. Reification then involves a distortion of consciousness. Karl Marx asserts:

Reification is an inherent and necessary characteristic of economic value such as it manifests itself in the market trade i.e. the inversion in thought between means and ends, reflects a real practice where attributes (properties, characteristics, features, powers) which exist only by virtue of a social relationship between people are treated as if they are the inherent, natural characteristic of things, or vice versa, attributes of inanimate things are treated as if they are attributes of human subjects.(411)

This implies that objects are transformed into subjects and subjects into objects, with the result that subjects are rendered passive and determined, while objects are rendered as the active and determining factor. Marx has taken positively in the economic sector to be commodified those subjects in to objects but he also seems that the animate attributes should not always treated as in animate attributes. He expresses that reification starts with the primitive direct barter system where he focused that it was the exchange of use value. This is changed by the exchanging goods and other human labor with money value. So, Marx has put inside the concept of reification in his writing ‘capital’.

Commodities, which exist as use-values, must first of all assume a form which appear to one another nominally as exchange values, as definite of materialized universal labor time. The first necessary move in this process is , as we have seen , that the commodities set apart a specific commodity, say, gold, which becomes the direct reification of universal labor-time of universal equivalent .(3)

Although, the idea of reification is implicit already in an early works of Marx (e.g. in the economic and philosophical manuscript), an explicit analysis and use of

'reification' in his later writings and reaches its peak in the Grundrisse and Capital. In his writing there is no definition of reification but basic elements for a theory are nevertheless given in pregnant statements of his writings.

Marx summarizes briefly that reification is characteristic not only for the commodity, but of all the basic categories of capital production (money, capital, profit etc). He insists that reification exists to a certain extent in all social forms in so far as they reach the level of commodity production and money circulation; but that in the capitalist mode of production and in capital which is the dominating category. Thus in the developed form of capitalism reification reaches its peak:

In capital- profit, or still better capital interest, land-ground rent, labor wages, this economic trinity represented as the connection between the component parts of value and wealth in general and its sources, we have the complete mystification of the capitalist mode of production, the reification of social relations and immediate coalescence of the material production relations with their historical and social determination. It is an enchanted, perverted, topsy-turvy world, in which Monsieur le Capital and Madame la Terre do their ghost-walking as social characters and the same time directly as things. (48)

Human relations, that's why, stand only in use-value. Where there is value, capitalist society uses them and exchanges them with materials. The material enchanted world rolled over the human relations. All the human relations connected with profit-based relations not with hearty relations.

For Lukacs, commodification becomes an even more important concept. It is seen as being the root of many problems of contemporary society. Capitalism defines everything in commodity terms because everything has an 'exchange value' an

amount of money for which it can be bought or sold. This rates one 'thing' - money as more important than any other thing.

George Lukacs (1885-1971) is a Hungarian political philosopher and literary critic. He is a Marxist theorist who had a major impact on western Marxism, notably the Frankfurt school of critical theory. His early works *Soul and Forms* (1910) and *The Theory of the Novel* (1916) were strongly influenced by Hegel and were written before he became a communist in 1918. These writings reflect the sociological influence of his teacher Georg Simmel and Max Weber. His other works are *History and Class Conscious* (1923), *The Historical Novel* (1955), *Political Writing* (1919-20), etc.

Throughout his career, Lukacs addressed the problem of the relation of form to content, art to politics. He was eventually to be regarded as the principal Marxist aesthician of his time. His aesthetics was thoroughly Marxist; he viewed works of art as product of the social and economic substances with in which they are created and as expression of their creator's ideology. Here, his ideas are Marxist and what he sees in literature is a social reality. He condemned the art for art's sake stance .In this way; he sees the role of art in society and develops a principle which tells that the social reality should be reflected in any work of art.

Lukacs was one of the fiercest Marxist critics of modernism and an unfaltering upholder of their realist position. Disagreeing with the experimental aesthetics of high modernism, he argued that it's obscure and fragmentary literary forms were symptomatic of the alienation characteristics of life under capitalism. He was reenergizing realist literature in the modernist experimentation but also play a leading role in the democratic rebirth of the nations. In the dictionary of *Important Ideas and Thinkers* Lukacs has been described as:

In his major work of political theory history and class Consciousness, Lukacs reconnected Marxism to the Hegelian dialectic and repudiated the historical determination of prevailing Marxist thought. He dismissed the positivist claims that the methods of natural science can be applied to social analysis, on the grounds that the nature of human consciousness involves volition and choices (239)

Here, Lukacs revived Marx's notions of reification, the process within capitalist society that makes people relate to commodities as if the objects were independent of the complex social processes and individual's labor that produced them. This process turns social relations into relations with objects, or commodity fetishism, a symptom of the false consciousness that pervades bourgeois society and creates alienation, that split between existences and understanding that separates people from their essential natures. It also obscures and fragments the totality of existence which only dialectical analysis can capture. To Lukacs, both modern society and Marxism guilty of reification, the latter because the doctrine of dialectical Marxism assumed that history is governed by objective, unchanging laws, not people. The dialectic, who argued, works through praxis—the unit of theory and practice—to 'demystify' the working class consciousness that has been dazed by capitalism.

In the long essay of 1945, "Art and Objective Truth", he argues that "the work of art reflects an objective reality but it does this not by slavish copying rather it succeeds by presentation of a concrete universal, and the formal integrity and objectivity of the work lies in that relation"(34). He further writes:

The goal for all great art is to provide a picture of reality in which the contradiction between appearance and reality, the particular and

general, the immediate and the conceptual etc, is so resolved that two converged into a spontaneous integrity in the direct integration of the work of art and provide a sense of an inseparable integrity .(35)

He holds that art must have a certain formal objectivity by virtue of a dialectical unity of form and content. He rejects the subjectualization of art that comes with the confusion of form with autonomous technique. He was just as skeptical of socialist realism, insisting that proletarian artist must struggle critically with social issues, not merely act as instrument of party orthodoxy.

For Lukacs, social reality is a distinct background out of which literature arises or into which it blends. He argues that literature should not mere copy of the social and economic circumstances but also show the conflict of the social classes. In this way, he rejects the contemporary principle art for art's sake as bourgeois ideology or as the products of capitalist society.

George Lukacs is one of the best critics who practice 'the reflection model'. The reflection model sees literature as reflecting a reality outside it. As a matter of fact, it was quite safe and rather conventional to treat literary works as something referring to a reality outside them. Not only for Lukacs, but, before the structuralist revolution, this thinking had a firm hold over Marxists for a long time as Marx himself maintained against Hegel that external reality is prior to ideas in the mind, and that the material world is reflected in the mind of man translated into forms of thought.

Lukacs did not see literature as reflecting reality as a mirror does. But, since literature is knowledge of reality, knowledge is not a matter of making one-to-one correspondences between things in the world outside and ideas in the head. He insists on a shape of dialectical all the parts are in movement and contradiction .To be

reflected in literature, reality has to pass through the creative form giving work of a writer. Then, if the work is correctly formed the form of the work reflects the form of the external work. In regard to his use of the term 'form', Lukacs is rather traditional (in contrast with the Russian formalists notion of form as the sum total of the devices used in a text).

In this way, Lukacs leaned more towards the Hegelian side of the Marxist thinking by treating literary works as reflections of an unfolding system. The crux of his idea is that a realist work must reveal the underlying pattern of contradictions in a society or a social order. His view is Marxist basically in its insistence on the material and historical nature of society.

Lukacs focuses on the objectivity of art which seems more scientific. According to his principal, any work of art should provide the picture of reality that means a work of art should present the social reality. Here, social realist consists of the class struggles too. Different social classes are reflected in the literary text. In this way, if we see *The Death of a Hero*, we can take it as a picture of contemporary social reality. In Lukacs' view, work of art not only provides social reality but also reveals the underlying pattern of contradiction in society or social order.

For Lukacs, the correct form is one that reflects reality in the most objective way. In this ground, he finds the form of the early 19th century novels of Scott, Balzac and Tolstoy to be correct for embodying knowledge of the contradictory content of the capitalist society. For instance, he examines Balzac's novel *Les Paysans* and finds a significant form in the triangular configuration of three social classes; landed aristocracy, bourgeois, and peasantry. The conflict between classes was the form of the then society and it got reflected in the novel in the form of characters' interrelations. The shift from Balzac and Tolstoy to Zola and Flaubert was actually the

shift from realism to naturalism. Lukacs argues that when presenting naturalistic details, the reflection becomes one-sided and hence a presence of unmediated totalities. In such a case, there can be no true reflection of dialectical shape of society. Lukacs' point is that to reflect the underlying pattern of contradictions in a society, the writer should maintain a certain distance. Unmediated totalities result in one-sided emphasis on minute details. This is the case with James Joyce, Marcel Proust criticizes the writers is that these unmediated totalities have a political significance because when we are always exposed to only one side of the society or social life, we are in a way accustomed to that kind of perception, turning blind to other aspect of life.

Lukacs also expands Engel's views espoused in his letter in relation to Balzac's writing that reality transcends class sympathies. Indeed, Balzac was a political reactionary in his life, but his novel *Les Paysans* reflects the structures of a reality and, in this the novel goes against Balzac's ideology. While Engels does not explain why it could happen, Lukacs argues that it is the form of the novel itself that reflects the structure of social reality. Had it been for another, the same correct form would have been seen in the rest of his works also, which in fact does not happen. By doing so, Lukacs is greatly playing down the role of the author in the process of reflection.

Adams says, "Balzac is Lukacs's principal example there follows a strong sense that human wholeness has been completely suppressed. Realism proceeds to reject harmony and beauty as illusions. The opposition of idealism and realism explicates the division in humanity that is the product of bourgeois society (902). So, Lukacs calls for a reawakened social humanism that would heal the breach between life and beauty and create a new harmony that would be worldly.

The concept of type or typicality is a central component in Lukacs reflection model. The type is not a statistical 'average' but the character or situation in the literary work which brings together the general movement of history and number unique individual traits. The concept of the type consists of the combination of individual character with particular traits and general trends of history. For example Scotts Waverley in the novel of the same name is romantic youth, full of literary fantasies. There are his particular traits, but they have been described within the general trends of story with opposing forces.

Theodore Adorno, however emphasizes that "the interior monologue far from cutting the literary work off from reality, can expose the way reality is"(189). But , for Adorno, this reality is not photographic as far Lukacs and at the same time the duty of an author isn't saving to the objective pre-existing in the society Adorno clearly states that "art is the negative knowledge of the actual world"(189). However ,according to David Forgucs, Adorno by negative knowledge "doesn't mean non-knowledge. It means knowledge which can undermine and negate a falls of reified condition" (189).

One of the Adorno's themes was civilization's tendency to self destruction. In their widely influential book *Dialectic of Enlightenment (1947)*, Adorno and Horkheimer located this impulse in the concept of reason itself, which, the enlightenment and modern scientific though had transformed into irrational force that had come to dominate not only nature but humanity itself. Adorno concluded that rationalism offers little hope for human emancipation, which might come instead from art and the prospects it offers for preserving individual autonomy and happiness, the enlightenment use of reason is used by culture industry for their benefits. Their view about cultural industry is:

The cultural industry is perpetually cheats it's consumers of what it perpetually promises. The promissory note which, with its plot and staging, it draws on pleasure is endlessly prolonged, the premise which is actually all the spectacle of, is illusionary, call it actually conforms is that the real point will never be reached that to be dinner most be satisfied with menu. (213)

Their view is that, art culture and beauty is commodity under capitalism. They defend art against mass culture. Tradition of mass production ought to be distinguished via art and literature for them.

In his book *Intellectual History Reader: A Critical Introduction*, Beerendra Pandey has critically analyzed Horkheimer and Adorno's theory. Dr Pandey Writes, "they dismiss the enlightened modern culture, which is essentially an exhaustive technological mediation by, of, and for the masses _a mass mediation with mass media which makes everything appear ontologically similar, as mass deception" (36). The very achievement of enlightened modern culture, according to Horkheimer and Adorno, turns out be loss because the mass deception force the culture industry to camouflage what seems to discover and expose. The loss, which conduces to wrapping up of whatever resist the mediation, makes the culture industry veer towards the totalitarian direction of modern capitalist society.

The culture industry instills a sense resignation orientating the consumers to "the everyday drudgery [. . .] which the whole culture industry promises may be compared to the daughter's abduction in the cartoon: the father is holding the ladder in the dark. The paradise offered by the culture industry is the same old drudgery, 'culture industry' " (140). Horkheimer and Adorno lament that "criticism and respect disappear in the culture industry; the former becomes a mechanical expertise, the

ladder is succeeded by a shallow cult of leading personality” (157). Such a state of submission rules out critical distancing, which makes them acknowledge that “the triumph of advertising in the culture industry is that consumers feel compelled to buy and use its production even though they see through them”(162).The prominent writer Adorno and his friend conceptualize mass media as the part of society and focuses on how socio-economic imperatives have made them function as instruments of social control and thus serve the interest of social domination(qtd.in Pandey 13).

Similarly, another prominent critic and theorist, Terry Eagleton in his famous book *Marxism and Literary criticism* observes:

Books are not just structure of meaning. They are also commodities product by producers and sold on the market at a profit. Drama is not just a collection of literary text; it is capitalist business which employs certain man (authors, directors, and actors, stage hands) to produce a commodity to consume by an audience at a profit. (55)

It, hence, becomes crystal clear that, in Eagleton’s view, capitalist commodity art and literature they use art and literature saleable object in the market. They don’t understand the good aura of real art. Writers are hired by the publishing house to produce commodities which will sell.

Eagleton’s opinion towards modernist as well as post modernist development in art and culture is that it makes boundary over the all political socio-economic relevance. Eagleton observes that “the depthless, styleless, dehistoricized, detected surfaces of post modernist culture are not meant to signify an alienation, for the very concept of alienation must secretly posit a dream of authority which post modernist find quite unintelligible”(386). He argues that such attempts to disengage art and culture from socio-economic determinate lead them to unprivileged humble position.

Art becomes nothing but the production of any commodity. Marxist literary theoreticians, in this way, straightforwardly acknowledge the literature relevance to the socio-economic situation of a society despite lots of diversity among themselves.

Marxist philosophy believes that man is a social being that determines his consciousness which also determines the nature of his literary works. Orthodox Marxist theory of art insists that primary function of art is to serve the working class representing their falling and heightening the class struggle. The common idea of all Marxist critics is that the literature can be best understood with in a large framework of social reality.

If we go through the text surfacely, it is not easier to get the sense of commodification i.e., selling and buying which generally takes place in the capitalistic system. When it is observed minutely, we get the newness in the meaning of commodification that how the human values and feelings are commodified. So, commodification does not only take place in the capitalist system. Human values and sensibilities are commodified at any cost or in various ways and conditions. Thus, this text tries to reflect the new trend in the sense of commodification.

In this way, I want to make it obvious that the capitalistic system of India has badly treated and exploited the poor Muslim people of Kashmir. It has also created a hierarchy in the name of social, economic, political and religious. Their desires and aspirations are crushed down and their human values and sensibilities are neglected. Generally, the human values are commodified in the capitalistic or feudalistic system. In war too, the rivals treat the human beings as commodity. They forget the human values and sensibilities. So, the rivals do not accept their opponent as human being but just treat as an object. For instance, the government of any country treats its soldiers as the commodity. They are obliged to wage war not by their wish but

according to the command of the government. They fight not for their sake but for the government. In the same way, the terrorist suicide bomb attack can be taken as an example of commodification of human values where they do not realize even the common human values and sensibilities. So, the terrorists do not treat the human beings as human but treat them as the commodity. They take the human body as an object and just play with them. In this way, it becomes obvious that the warriors try to shoot their opponent as far as possible and see them as an object. Here, the poor Kashmiri Muslim people are objectified from the Indian Feudalistic System and the Pakistani Barbarism. Maqbool, the representative of poor Kashmiri people, struggles for the freedom from their bitter exploitation and tortures. In the beginning, they are badly treated by the Indian Feudal System and later by the Pakistani invaders.

A factory owner, Muratib Ali and a landlord Sardar Mohamad Jilani appear as the representatives of Indian capitalist system. Maqbool Sherwani has been suffering from poverty. So, Muratib Ali provides him money. Because of the poverty, Maqbool is compelled to take money. Ali also forces him to follow his desires and principles time and again. There are many workers in his factory who are bitterly exploited. Actually, during the savage war between Pakistan and India, the Kashmiri Muslim people are also objectified by the Pakistani invaders. They get unnecessary tortures from them. So, as a leader, Maqbool struggles for the freedom of Kashmiri People and appears as a rival against the invaders. Consequently, the invaders treat him not as the human being but as the commodity. They do not realize the human values and sensibilities. His ideas and desires are crossed down. They even force him to death and his dead body is taken as the puppet and scarecrow.

Chapter III: Commodification of Human Values in Anand's Novel *Death of a Hero*

Mulk Raj Anand's novel *Death of a Hero* (1963), a short novel displays the commodification of human values. Universal norms and values of human beings are merely taken as commodity. Actually, in the capitalist and feudalistic system, human beings are treated as the commodity. On the other hand, in war too, the rivals treat the human beings as the commodity where they don't realize the human values and sensibilities. Poor Kashmiri people are treated as the commodity in the hands of the Capitalist system of India and Pakistani Barbarism. Maqbool Sherwani, a freedom fighter of Kashmir violence who raises himself above religious fanaticism and jingoistic nationalism, and sacrifices his life for the freedom of Kashmiri people. The Indian capitalist system and the Pakistani invaders treat him not as a human being but only as a commodity. Anand's empathy for such victims foregrounds to depict the commodification of human values.

Death of a Hero tells the story of life and death of a Muslim boy in Kashmir during Capitalist and Feudal system of India and the calamitous days of Indo-Pakistani war in the Kashmir valley. Maqbool Sherwani is a representation of the Kashmiri common people who fought against Feudal and Capitalist System of the India and the trouble of Pakistani invaders from across the border. Maqbool is a very common and minor character in the society. He is the son of a poor farmer. Being a only son of his parents, his first and fundamental duty is to earn bread for his family members. He does not have any job to earn money. Neither, he has the capacity nor does he get any opportunity job in the critical situation. Writing poem is his hobby since his very childhood. But the problem is that he is incapable to afford money or

fare to go to the different poetic festivals and competitions. He asks money from his mother and sister for his expenses. Poverty has been the worst crime in his livelihood and proves to be a great problem and an obstacle on the path of his personality development. Though, he is able to write poems, scarcity has blocked his personality. Because of the reason, even he has to run off school. His parents were very hopeful that he could some money and give to them but their desires and aspirations go in to the dust when he himself asks the money from them. Anand writes: “His father had been angry, because he could not give him the money he had asked for, and his mother and sister and had been given him cash from their small saving” (Death 30). He takes monetary help not only from his family but also from a factory owner named Muratib Ali. Though, it is the same case that generally takes place in the capitalistic system where Maqbool follows everything according to the will of Muratib Ali. Due to his poverty, Maqbool is compelled to follow him. In this way Muratib Ali treats him as a commodity where Maqbool’s desires and aspirations are crossed down. Here, in some extent, Muratib Ali appears as a representative of Indian Feudal System. Though, there is some gap in understanding between Muratib Ali and Maqbool, Muratib offers him some money. So, though Maqbool doesn’t want to get money from others, his necessities make him compel to accept money as we see in the following lines:

Here is some money, Muratib said handling him a wad of notes.
Maqbool thrust the notes in his pocket and shook hands with Muratib a little shyly and without looking at him walked away. ‘If a little money can help,’ he said you can have it, frustrate their plans and try to survive until help comes (61).

From the above quotation, it becomes obvious that Maqbool’s compulsion of asking

money resulted from the poverty. Maqbool is supportless and he belongs to the group of minority in the context of India because Muslim community itself is considered as a minority group in India. Before the partition of India, Muslim community had demanded country of their own. Muslim community was also too much exploited and treated as the commodity by the Indian Feudal and Capitalist System. The Partition of India divided in to three different groups namely the Muslim group of Pakistan, Bangladesh and India which has increased then problem though the Indian constitution is secular. Muslims are in a minority and they should obey the country's political system. It is true that Indian constitution is secular, but the society contains strong fundamentalist movements which are struggling to convert India to a Hindu state.

On the other hand, Pakistani Muslims are waging war in the name of Jihad (religious war) that is against other religions especially Hinduism, and India as well. They consider Indian Muslims as traitors and betrayers. Indians historians Muslims have othered Muslims as their enemies. All Indian Muslims have become synonyms with Pakistanis. They have to face bitter exploitations from the Indian Capitalist and also the Feudal System where the desires and aspirations are crossed down or neglected. So, the Indian Muslims have to live very critical life in India. They must promise oaths of loyalty towards India to overcome their problem. Practical secularism is most regarded for the survival of Islam in India. More than that, Pakistani Muslims label them as the black stabbers to their religion and nation as well. In the case of Kashmir, Pakistani invaders have looted and murdered Kashmiri innocent people in the name of holy war "jihad". This violence has become a threat to peace and order in the society. Their war has just become the movement of reckless and senseless bloodshed in the name of religion. Thus, from the both sides: Indian and

Pakistanis have treated the Kashmiri people as the commodity only to fulfill their selfish nature. They have not given any chance to live the life of human beings to Kashmiri poor and innocent people.

Maqbool Sherwani is a representative of Kashmiri people. He has become the victim of Indian capitalistic System and Pakistani barbarism. He has faith on his own Kashmiri living style behavior. Due to the negligence of Indian Feudal System, his life style is going to be miserable day to day where poverty appears a worst crime in his life. Because of his poor economic condition, he is obliged to have the tea without sugar. So, he does not like tea with sugar but likes salt with tea that reflects Maqbool's poor economic condition and simple living standard:

All Kashmiris drink salt tea, said Maqbool quickly in Punjabi to show that they were not saying anything unusual to each other in Kashmiri.

'I did not know you made the tea with sugar'. I cannot understand, you Kashmiris are drinking tea with salt!' Commented the sentry in his broken accented frontier Punjabi (72).

The above quotation clearly shows that Kashmiri people are very poor and they are not rich enough to buy sugar for their tea. Maqbool realizes his poverty and denies having tea with sugar. The economic condition, social status, education and value of religion show that Maqbool is not only a marginalized and backward but also a subaltern character in the novel. Neither Indian capitalistic system has not given him any social status nor have Pakistani invaders given him a chance to live the life of a free individual. Thus, Indian Feudal system has created a hierarchy in among Indian people and many people like Maqbool are at the bottom of hierarchy. In this way, Maqbool is not treated properly as human being even by the Indian capitalistic system. He is not offered any opportunity for job. He is deprived of from identity,

human values, opportunity and other human behaviors. Due to his poor economic condition, he is compelled to be commodified by Indian Feudal and Capitalist System and consequently takes the membership of Indian Kashmir National Conference. Despite his poverty, lack of education and social respect and marginality, Maqbool is enough aware of the freedom of Kashmiri people.

Maqbool has understood this reality and he struggles for his homeland and for individual freedom. In the course of his struggle, he gets unnecessary tortures from the Indian Feudal System and Pakistani invaders. Actually, he gets more troubles from the Pakistani invaders. Most of the time, the Pakistani barbarians force him to follow their principles and treat him according to their wish. Large numbers of Muslims are financially weak and educationally backward. Their association with these armed groups in the name of “Jihad” inspires them to join the sacrifice their lives for the cause of religion. Moreover, their association comes out of their quest for identity, status, social and economical support and purpose in their life. Hence, dreaming their better and dignified life, Muslim people are taking part in their so called “holy war”. It is the same case in the present world which can be seen in so many countries that the terrorist’s suicide bomb attackers and they don’t realize the human values and sensibilities. Thus, the human body seems so valueless that is merely treated as a object. Here, the Pakistani invaders in the name of holy war “Jihad” killed so many innocent Kashmiri people. The common people cannot meet their desires even after they handled weapons, therefore they rob banks, commit murders, force factory owners and shopkeepers to pay them protection tax and involve in to so many criminals activities. In this way, the activities of Muslim Brethren are turned into inhuman practices. They have forgotten the human values and sensibilities. Maqbool has understood this truth which is clear in his saying: “To

be sure! Answered Maqbool a trifle impatient. These are not Muslim Brethren, who have come attacking us! If they were brothers, they should have talked to us- not began to murder us!” (16). so, it becomes obvious from the given that the Pakistani invaders are senseless and pitiless who have been killing the innocent poor Kashmiri people in the name of “holy war”. They are not treating the human beings as human but just as the object where even the common human values and feelings are neglected. They do not have the sense of brotherhood. In the name of so called “holy war”, they have objectified and victimized not only the Hindus but also Muslims. Maqbool further says to Mohmdoo (owner of a cook shop) that, “They have looted both Hindus and Muslims [. . .] and they took the same of women” (17).

The ugly reality of Kashmir violence has created a natural humility or fear in the heart of Maqbool and Kashmiri people as well. God has not created human beings to be killed. Human beings should be treated as the human and must be respected. The fear of violence has created many questions against religion and god to Maqbool. He even challenges religion and God if they are used for evil purposes. Against this inhumanity, Maqbool raises question on the existence of God and says: But is there Allah? Yessuh Messiah was the real person and suffered for mankind- was crucified” (39 from this statement, it seems that Maqbool Sherwani is very sad to the suffering and untimely death of Kashmiri people. They are obliged to tolerate the mistreatment of the invaders. Consequently, Maqbool puts his life in stake and struggles against the barbarism. His breath taking adventures and challenging escapades all over the novel proves that he has unbounded love for his country and people.

Characteristically, Maqbool is a poet whose mission is to complete the imagination of whole people. He views a small village from a distance while returning from Srinagar to Barmula. He has intense love to his village and he puts his

motherland over religion and everything. It is his principle which he tries to convince to other people of Kashmir who have not understood the value of motherhood. His patriotic zeal can be seen in his conversation with Mohmdoo: It is a question of principle. Do we believe in Kashmir first or religion first? [. . .] And when did the prophet or the Koran say that brother must kill brother? (21). Now, Maqbool goes to his village from Mohamdoo's house in very cold night. For some time, Mohamdoo and his son Gula give company to him but he feels pity for the poor cook shopkeeper and his son. The possible death for something they may not understand because they may have not understood clearly why Maqbool is struggling against Pakistani invaders and what is the purpose. So, Maqbool makes a decision and requests them to return to their home in Patan. He does not want to stake the life of poor, innocent and unknown people's life in his struggle. Thus, there is going to be a bitter struggle between Maqbool and Pakistani invaders. As a rival, both sides come face to face. It is obvious that the rivals treat the human beings not as the human being but just as an object and they forget the common human values and sensibilities. Then Maqbool steps ahead facing the challenge of severe coldness: A sharp wind blew and cut through his woolen jacket. He gathered his muffler around his neck and felt like a scarecrow walking along"(31). He cannot think anything properly because so-called Muslim Brethren, the Pakistani invaders have set fire to his holy place, so that he decides not to plunge in to the mouth of death. He goes to the servant's quarter and a servant Rathi opens the door for him. Here, the Muslim servants are not treated as the human beings. Their feelings and desires are crossed down. Their living body is objectified and gets shot mercilessly. It can be seen in Rathi's statement:

“They shot at him while he was guarding the front gateway. And praise be to Allah, the bullet just grazed past his skull. But the bone was

chipped and he lost nearly the picture of blood. He collapsed. He has been delirious since [. . .] And the whole day, yesterday, and all night, he has been groaning [. . .] He had just dozed off a little till your coming awakened him. (86)

From the above quoted lines, it becomes clear that Maqbool finds all the servants terrified with the invaders because they killed sister Teresali (the assistant mother superior) and shot Rathi's husband Salaama in to his skull. The fear in the face of the people, their eyes filled with tears and lump in the throat of Rathi while explaining the terrified event make him firm to fight against enemies. Moreover, the outrage of Salaama fuels in Maqbool's adventure. Salaama's expression inspires Maqbool to go to his village to teach villagers. But Rathi tries to stop him: "Do not run your head into the noose [. . .] that path leads straight to the hell" (40). The above cited line also illustrates that the invaders have treated very badly to the Kashmiri people.

On the way to his village, Maqbool sees some coolies of Barmula carrying huge boxes, trunks and sacks into the waiting trucks – the loot on the way to Pakistan. Here, the coolies have been exploited excessively by the invaders who force them to follow their command. Maqbool takes the help of one boat to cross the river and reaches to the Muratib's house. He hears that Pakistani raiders looted the carpet factory of Muratib Ali and set it on fire. Muratib's mother scolds him before Maqbool in following way: "What can do, that do- nothing [. . .] He just sat at home and allowed the factory to be looted!" (52). The above lines reveals the fact that the human values and sensibilities are completely forgotten by the rivals. They are just focused on their mission. Here; even the old women like Muratib's mother are being suffered from the so-called "holy war". Then, Maqbool goes to the Muratib's room. Seeing him at the room, Muratib tries to make him cautious by referring to the situation of

Barmula: “Why have you come back? [. . .]To put your head in the noose? [. . .]Things are terrible. You must fly from here! (53).But, Maqbool has gone there with certain purposes. He is a member of Indian Kashmir National Conference. The conference has certain principles which have given order to Maqbool to go to Barmula to teach and make the people aware. In this sense, it is obvious that even the Indian capitalist system has not treated him properly and exploited in every status like social, economical, political and religious. He is compelled to take the membership of that conference. Consequently, he also becomes ready even to struggle against the system of his own nation as Shreedhar Gautam says:

The protagonist, Maqbool Sherwani is against the system which thrives on injustice and exploitation. For carrying a crusade of action against the system, the protagonists of this novel believe in arousing the moral conscience of the perpetrators of injustice and exploitation. They are motivated by their belief that action produces immediate results, but consequences are not lasting where as effects based on moral transformation. (110)

Because of the poverty, Muslim People are obliged to tolerate the atrocities as treated by the capitalistic system. So, the poor Kashmiri people become ready to struggle against the system. On the other hand, Maqbool also remains ever ready to fight against the Pakistani invaders. Maqbool appears as a rival against the Pakistani invaders. On the contrary, Muratib cannot do anything, though his factory has been looted by the invaders. Very vividly, though Muratib Ali himself is the representative of Indian Capitalist System and provides money to Maqbool. He also compels him to follow his ideas and principles. It also becomes clear from Muratib Ali’s statement that “But I am not you, with the trace of arrogance in his voice which he tried to

convert into humility”(54). There are many workers in Muratib’s carpet factory like Juma, Quadrics, Salem Bux and so on. The workers are bitterly exploited by the owner. They are working in the factory, having low wages. The miserable condition of the workers can be realized from the following:

You seen to bear life on the palm of your hands with the strange bravado! The situation has gone beyond our leaders. Surprisingly enough the factory owner’s awe-inspiring. Fatalism was combined with an acute sense of factuality from the stark statement he had made about politics. (56)

From the above quoted statement, it is mentioned that Employer Muratib is commodifying the employees Juma, Quadri and Saleem Bux. He is treating them as if they were mere an object. Despite the protest of them, Muratib is not ready to provide them the right amount of money. Through it, even he wants to make more profit and surplus. Muratib is treating them according to his will. The relationship between human beings, master and workers or employer and employee has no value at all. What matter is money; making money by hook or by crook is the motto of capitalist system. Thus, the poor Muslim people are badly exploited in the hands of the capitalist system

In Feudal and Capitalist System, the relation between the employer and employee is similar to the commodity and its owner. This is a way for their emancipation, when the workers come to know that they are exploited, they are not getting proper wage, they try to find where and how they are exploited. Then, they revolt against the exploitation imposed upon them. Here, the poor people of Kashmir struggled against the system. The capitalist system has marginalized and exploited in every status like in social, economical, political and religious. On the one hand, the

poor Muslim people are struggling against the system of their own nation. On the other hand, the poor Muslims have been struggling against the Pakistani invaders who are torturing and exploiting them time and again. In the Indo- Pak war and violence, the Pakistani Invaders treat them very badly. So, Maqbool Sherwani, the representative of Kashmiri people makes the Kashmiri people aware about the exploitation and mistreatment of from the both sides; India and Pakistan.

On the journey of his struggle, Maqbool goes to Gulam Jilani's house after he leaves Muratib's house. There, Maqbool faces a hot discussion with a lawyer Ahamad Shah and a Pakistani leader Khursid Anwar. Obviously to say, Khursid Anwar is the representative of Pakistani invaders. Maqbool's thrilling adventure in the novel is very wonderful which the central focus in the novel become. He not only opposes the hard, communal line with all the resources at his command but also asserts his burning patriotism during his dialogue with Khursid Anwar: "you are not God! Challenged Maqbool, desperate like an animal at bay and boiling with a violent inner fury. No, but listen- I give you a choice" (73-74). Maqbool does not compromise with his motherland with anything. As arrival, he is ready to struggle against the Pakistani invaders. It is the nature of war where the human beings are not treated as human being but as the object. His love to Kashmir is for the freedom of Kashmiri people. Even death is acceptable for him but he cannot go against his motherland: "When death is opposed to life, then life must oppose death. I know there will be more bloodshed and ruin in the way, but the urge for freedom cannot be suppressed" (80).

Maqbool is well aware that the invaders will not treat him as human being. He does not believe on fate. He doesn't tolerate any tyranny of invaders blaming his destiny. There are types of Kashmiri people in the novel. A group of people believe on the fate and they consider that suffering is the destiny of poor people. On the other

hand Sara Mohamad Jilani is the landlord who has the big house towards the north end of the main street of Barmula. Mohamad Jilani is also well known as the representative of Indian Feudal System. There are people like Salaama and Maqbool himself who are self-willed and increasingly possessed by the feelings of protest and resistance. The object acceptance of poverty by the peasantry and miserable receiving of tyranny by the innocent people has become the root cause of all evil in Kashmir. Maqbool is against the slaughtering of innocent people and for him protest is only the solution to overcome the problem. He has known that mere poor and innocent people are not the subject of suffering if whole human kind is the product of sin. Even he asks the questions over the existence of God since innocent people are suffering: "Allah! Where was Allah? Why was he always against the innocents [. . .] There would be no salvation unless the religion of fate went by the board and soul become alive?" (Anand100). Anand through Maqbool articulates his opinion that violence and sufferings are the manmade disasters and one should fight against them:

We must fight against the violent destroyers of life with violence. There is such a thing as goodness as there is evil and lies...we were innocent enough. And we have been attacked. We have to fight against the [. . .] against the tribesmen- ours is the human response of pity those whom they have despoiled.

(93)

From the above lines, it becomes obvious that Maqbool is ready to struggle against the violence. Particularly, he appears as a rival against the Pakistani invaders who have badly treated to the innocent poor people of Kashmir. Being a representative of Kashmiri people, Maqbool wages war against his rivals, the Pakistani invaders. So, Maqbool views that Pakistani invasion in Kashmir is inhuman practice because it is

full of evil and lies. Their activities are against the principles of Koran and their looting of poor people and killing of innocent people are not on the basis of so-called “holy war”.

Maqbool believes that violence or protest is only the answer to the violent destruction of raiders. But, it does not mean that those people do not help in his mission. Mohamdoo and his son Gula help him by giving company in the severe cold night. Rathi gives him a bicycle and moral and mental support. Muratib Ali gives him money as a support in his mission. All these people of Kashmir help him to be safe from the mistreatment of the Indian Feudal and Pakistani Barbarism. In the same way, Gulam Jilani protects him from Khursid Anwar and Ahamad Shah as the guest. While Maqbool is talking to Begum Jilani house, the house is surrounded by the enemies who try to objectify the common human values and sensibilities. But, he manages to escape anyhow through the old stratagem of using a women’s veil. He rushes to meet his family members. His meeting with Noor, his sister, mother and father is tense and poignant.

Maqbool’s conversation with his sister is punctuated with accents of most intense poetry filled with the ideas of his dreams and destinations, which shows his quest for freedom of ordinary people. Maqbool’s poetry is much closer to the social reality. While he is going to Srinagar, he thinks to write poetry about his adventure and his feelings about terror. And then he thinks to write poetry about the struggle for freedom of Kashmir people. His suffering and experiences have made him perfect and he has been able to know the reality. As a humanist of Anand’s creation, he expresses the view that it is only through suffering and struggle that human beings move on to a mental maturity.

The major concern is that the human values and sensibilities are objectified in various conditions. Here, it is depicted that how the human values are commodified from the rivals. When the hero of this novel confesses all those feelings to his sister, he is soon surrounded by the raiders in his own house. In this situation, Maqbool really appears as a rival against the Pakistani invaders. A group of Pathans knock the door and shout at the Maqbool in insulting way: “That bandit Maqbool is up there? Send him down! The son of donkey! He has given us the slip twice” (95). As a rival, Maqbool is ready to struggle against his enemies. But, unfortunately, when the invaders surround his house, he is compelled to escape from the roof of his house into the fields. The bullets of enemies ring many times by his sides. He hears the shouting of them “shot him”. As he darted towards the walls, he finds no escape and jumps in to the shopping roof of the Verandah of Akbar Khan’s house. He finds no way to escape and he feels that he is in the smoke of confusion. Thus, his human values are completely neglected and it can be clarified as in the following:

Painting, almost exhausted, his hands razed badly, he took the curve of the low, cleanly almost as a master sprinter. His eyes were nearly blind. His heart beat like the drum of the tribesman, speaking his death kneel with each beat. He moaned involuntarily. Then a barrage of rifle fire opened up behind him. Bullets whizzed past.(95)

From the above given quotation, it becomes obvious that the invaders have not properly treated him as the human. Maqbool gets unnecessary tortures from them. The invaders are going to shot him. Thus, Maqbool puts all his will and effort but cannot go any farther since he is shot in the knees. Even at that moment, his mind asks questions to Allah-why is Allah always against innocents?

Finally, Maqbool is captured by his rivals, the Pakistani invaders. As an object, he is dragged very badly into the dark and old caravanserai. This cavernous Mughal style cell is terribly dirty that Maqbool cannot breathe easily. Commander Zaman Khan orders him, “You will remain here till Saradar Khursid Anwar comes and decides your fate” (102). Here, it can be easily seen that the miserable condition of Maqbool, how he has been treated. All kinds of thoughts start hitting into his mind. He thinks his parents, mother’s weeping, father’s anger, sister’s sadness and shedding tears in her eyes and other people’s life. The present is unbearable for him because of physical and mental agony. He desires to go to his house. So, the behaviors of the warriors have been depicted. In war, the rivals do not accept human values and take their opponent as the valueless object. Taking in their grip, the invaders do not treat him as the human being. It is mentioned as follow:

The advance guard of the pursuers was on him. Hitting him with the rifle ends, shouting abuse and filth in their broken speech, slapping his face, and thrusting their fisticuffs into his sides, they pulled him from side to side, slapped him again and pushed him forward, till he fell. They dragged him up and, supporting his sinking form, pushed him forward again, he forth of anger in their shouting, crazed mouth. (101-102)

It becomes clear from the above quoted lines that about the condition of human beings in war. Maqbool is badly treated by the invaders. They hit him with the rifle, slap him, pull from side to side and drag as an object. He desires to go to his house and visit in the huts of poor people but situation has trapped him. Thus, Maqbool has no hope of life because; the Barbarians have already said him “traitor” and their punishment would be “death”.

Maqbool realizes that he must at least write something to his sister and scribes in his notebook, "My little sister, Noor we shall not see each other" (107). While he is writing the letter to his sister, Khursid Anwar and Ahamad Shah arrive there shouting at him : "Where is the traitor Sherwani?" (108) .They drag him out and push him by the muzzles of their rifles in front of Khursid Anwar. Khursid Anwar threatens him to renounce the membership of Indian Kashmir National Conference and join the Muslim Brethren. In the given lines, it is clearly portrayed that about the behavior of the invaders, how they treat the human beings. Maqbool remains silent in front of the invaders because all these demands are against his principles and against his motherland. Khursid Anwar insults him in very bad way: "Come to your senses! Rapper of your sister, shouted Khursid Anwar. Do you not value your life? 'I value my sister's honor more than my life!'Maqbool answered. 'So, please do not abuse me like that (114).

In this way, Maqbool is firm on his path to righteousness and honesty. The treachery of Ahamad Shah does not feel human response of pity for the weak. He rejects the plea of Maqbool outright: "I demand the immediate death of him. He is a self -confessed rebel! And he is unrepentant!" (116). He orders Zaman Khan to shoot him and asks permission of Khursid Anwar. Here, Maqbool is badly tortured and the invaders treat him with the unnecessary force. It is given as in the following statement:

One of the captives viciously kicked him from behind, so that he nearly fell headlong into the dungeon, but was saved by the end of a huge bedstead which occupied half the room. An instinctive groan escaped him: 'this will make you into a believer, infidel!' said the guard who had kicked him. The sense of hearing himself, a puppet

among the puppet shapes of his tormentors, crept in to him. He moved towards the cell of the stables where Zaman Khan led him. (118)

The inhuman nature of the rivals is vividly represented from the above quotation. The invader's atrocity does not realize the human values and sensibilities. But, here Khursid Anwar wants the sanction of higher authorities and they put Maqbool in custody in the same cell for the night. In the darkness of cell, Maqbool wishes the easy end of his life to overcome the unbearable agony of his life. There is an analogy between his body and the puppet. With the nightfall outside so many ideas come moldering in to his mind. He cannot sleep easily. He hears the terrible trembling sound of gun at the far distance. At midnight Khursid Anwar, Zaman Khan and some sentries come to the cell. They drag Maqbool out of the cell. The rivals have not any sympathy towards him. So, the clear picture of war has been depicted that how the rivals treat their opponents. In the eyes of the warriors, human beings are just as an object and humanity is completely neglected. This sense has been given from the suffering of Maqbool who struggles against the invaders for freedom. Maqbool's heart pounds against his will.

At the moment, Ahamad Shah orders Zaman to kill Maqbool soon: "Quick, Zaman Khan! Ahamad Shah shouted. 'Traitor!' began Ahamad Shah facing Maqbool. 'Lift your eyes high to Allah! Your end has come! [. . .] I shall count one, two three – at three warders must shoot!" (122). Thus, the soldiers lifted him and dragged him out but Maqbool could not see their faces clearly and his gaze became fixed in a deathly stare in front of him. Maqbool cries 'Hai Ma' and the utterance of three Zaman Khan Shots twice. In this way, Maqbool resists all temptation and embraces his Martyrdom and faces the death calmly at the end. He is collapsed in the pond of blood gushing forth as from a fountain. Ahamad Shah orders Zaman Khan in his statement as:

‘Lift his corpse and tie it to the pole behind and write the word ‘Kafir’ on his shirt with his own blood. The whole population of Barmula would know that treachery is punishable only with death.’ The glint in his eyes was liquid under the red pupils as he began to do faithfully what he had been told. (123)

From the above quoted lines, it becomes clear that about the behavior of rivals in war. They just try to play with the human body and blood like an object. According to the order of Shamed Shah, the word “Kafir” be inscribed on his shirt with his blood and tied the corpse to the pole in order to show the people of Barmula that treachery is punishable only by death.

Dr Saros Cowasjee in his essay comments:

It is significant that Maqbool should die at the hands of Khursid Anwar, who is carefully drawn by the author for the thoughtless crime he commits. Khursid Anwar and his friends suffered him most. During the hot political discussion, he is for the most part shown asleep and he kills Maqbool intentionally while struggling for the freedom. Maqbool is thus a victim of not only rage and insanity but also a religious and political creed and his sacrifice is the sacrifice of the unselfish man for humanity. (10)

Dr. Cowasjee found Maqbool’s murder as the result of the wild rage and the negligence of the invaders. It is due to the excessive oppression and objectification of human values. When the human values are considered just to be objects, this sort of situation arises and man is overwhelmed by the animalistic features when he is not hesitated to kill the human being. So, not only in the capitalist system but in the war too, human beings are treated as the commodity.

When the conquering Indian troops enter Barmula the next day, they find Maqbool's dead body tied to a wooden pole: "The body looked almost like scarecrow, but also like that of Yessuh Messiah on the cross" (124). Anand puts Maqbool in an ideal position crowned with the image of Yessuh Messiah. Christ's crucifixion, he compares Maqbool's death is as important as the death of Christ. On the other hand, the major concern is that how Anand also presents the image of Maqbool's dead body as the scarecrow but not in negative way. Human's dead body is compared with an object, scarecrow. Here, the example of scarecrow has been represented for the commodification of human values. The image of scarecrow is the condition made by his enemies. His body is lean and thin. Thus, the living body is merely depicted as the dead body where the invaders have forgotten the human sensibilities. The clothes he had worn are old and torn like that of scarecrow. The analogy of body and scarecrow has occupied the same status. Anand intends to show the image of scarecrow that how the rivals treat the human beings in war and the similarity between the living body and dead body. This is to say that the living body is compared with an object like scarecrow. So, on the other hand, Anand intends to show the image of scarecrow to scare barbarians or war and to scare those people who are involved against the human values and sensibilities.

Indian troops find a letter in Maqbool's pocket addressed to his sister, Noor. In the letter, Maqbool has written about his mission, his intension and his love for his country. He has also written about the inhuman behavior and their tortures perpetrated upon him while remaining in the cell. Maqbool remains passive and did not protest against his enemies in the cell because he had already known that they were going to kill him and his protest would be going down to dust. He does not want to ask any question to them either as he has written in the letter: "What question can one ask

these murders, who have attacked country? They consider anyone who depends on Kashmir to be a traitor”. Maqbool writes this letter to his sister hoping that she can understand him and tell everyone about his aim. In this way, being a member of minority Muslim in the context of minority India, Maqbool stands in an ideal position. Though, Mulk Raj Anand has not recognized him as a subaltern character, the situation and circumstances have proved him as a subaltern character in this novel. He is a poor and not well- educated Muslim. Because of his poverty, he is unable to adopt profession of writing poem. He is poor and marginalized character but he makes every effort for the freedom of his motherland and its people. His struggle and the struggle of great political leaders Gandhi and Nehru is quite different. Though, in the beginning, he is compelled to be objectified by the Indian Feudal and Capitalist System and later by the Pakistani Barbarism.

The capitalist System of India has neglected and marginalized him in every status like economical, religious, social and political. On the other hand, the Pakistani invaders have treated him in inhuman way. Consequently, Maqbool appears as a rival against them even at his last breathe. Thus, being a representative of Kashmiri people, Maqbool struggles against the human suffering and exploitation. As a result, there arises a type of war in between Maqbool and the invaders. Maqbool faces untimely death due to the inhuman nature of the barbarians. They put tag on him as “Kafir” i. e., traitor. Here, it is depicted that the warriors have not any sympathy, pity, sensitiveness and understanding. They try to capture their rivals and treat as an object. So, the struggle is against the killing and looting of innocent people. He has become an example that a poor can do something to poor. Though, he is obliged to be objectified from the capitalistic system of India who blames him as “Pro- Pakistani” and later, the Pakistani Barbarians who blame as the “traitor”. Maqbool puts his

motherland and its people at top of his priorities. The place where he was born and the people who gave him social political and cultural identity are all the things in his life. He understands that the invaders are essentially gangsters; killing and looting in the name of religion and Islamic brotherhood have deprived the people of Kashmir from the right to determine their own destiny. Maqbool also discovers religion as a vehicle to commit atrocities as followed by Muslim brethrens of Pakistan. His experiences have taught him that his arguments should be in favor of human values like liberty, justice and reason.

Though, the writer tries to valorize on the essence of commodification through his character. Being a representative of poor Kashmiri people, Maqbool endeavors to get rid of from the Indian capitalist and Feudal system and Pakistani barbarism. But in the journey of freedom, he is compelled to be objectified from the both sides. Thus, the Indian capitalistic system has marginalized him and created a hierarchy in social, economic, political and religious status. On the other hand, the Pakistani invaders also capture him and treat like an object. They forget the human values and show their cruelty and inhumanity. So, it is the nature of war where the rivals do not realize the human values and sensibilities. Hence, by using the device of writing letter at the end of novel, Anand has created sensitive empathy towards the commodification of human values of Kashmiri people. Anand's good approach and authorial remark about his death is the matter of commodification of human values. Through the commodification of human values of poor Muslims people in Kashmir Valley by the Capitalist system of India and Pakistani Barbarism, Anand brings to the fore the human rather than political dimension of Kashmir violence.

IV. Conclusion

Through the study of Mulk Raj Anand's novel, *Death of a Hero*, the researcher comes to the conclusion that the Muslims people of Kashmir Valley are excessively victimized, objectified and commodified. Evidently, Anand wants us to draw the conclusion that Maqbool and his poor Muslim brethren have become the scapegoat of the commodification in the hand of Indian capitalist and Feudal system and Pakistani Barbarism. Exploitation of the poor Muslims in the novel takes the form of objectification. The capitalistic system of India and Pakistani invaders practice, poor Muslims of Kashmir Valley are inhumanly treated and objectified. Maqbool Sherwani, the representative of Kashmir people suffers most. Consequently, he becomes ready to sacrifice his life for the freedom of all people. He appears as a rival against the Pakistani invaders. Here, the nature of war also has been depicted that the rivals treat the human beings not as human but as the commodity. The human values and sensibilities are forgotten by the invaders. So, Maqbool is treated so badly that they even kill him at last.

Anand is a versatile writer of Indo- Anglican literature, his novel *Death of a Hero (1963)* portrays merits and demerits of the commodification. Critics like Saros Cowasjee, Margaret Berry, P. K. Rajan and Pramila Paul have taken Anand as a humanistic writer who deals with the victimized, marginalized, lower and working class people. Anand's hero does many persuasive works for the Kashmiri people despite his poverty, by taking monetary help from the small saving of his mother and sister and even from a factory owner Muratib Ali. The landlord Sardar Mohamad Jilani also forces Maqbool to follow his values and principles. Thus, Muratib Ali and Saradar Mohamad Jilani appear as the representative of Indian capitalist and Feudal system who don't treat the poor Muslims properly. There are many workers in

Muratib Ali's carpet factory like Juma, Quadri, Saleem Bux and many others. The workers are obliged to work in the low wages. There begins the conflict between the factory owner and workers. Though, later, the factory has been looted by the Pakistani invaders. Capitalism is the another name of exploitation. Anand as a writer shows his concern to the poor, suppressed and oppressed section of the society. Being a leader of all Kashmiri people, Maqbool goes to different places of his motherland and involves in different activities for the freedom from Pakistani invaders and Indian capitalistic system. The critical life of Indian Muslims in contemporary Kashmir is sorrowful and dangerous from both sides-Pakistan and India. Indian label him as "Pro- Pakistani" and Pakistani put tag him as the "traitor" and the back-stabbers in the name of religion.

Anand's most of the novels are concluded with the tragic theme. The capitalistic system of India has neglected and created a hierarchy in the society; upper and lower class. He has also understood that the current activities of Pakistani invaders are totally inhuman practices full of evils and lies. The poor and miserable condition of Kashmiri Muslim people is not realized by the invaders. Thus, Maqbool has comprehended that the pathetic acceptance of the poverty resulted by the Indian capitalistic and Feudal system. By taking these clear truths in his mind, Maqbool involves himself in the struggle for freedom.

On the other hand, the commodification of human values has been represented in war or violence as well. In war, the rivals treat the human beings not as the human but as an object. And the human values and sensibilities are forgotten. Maqbool, in the struggle for freedom, faces unnecessary tortures and exploitation from the Pakistani Barbarians. His single aim of life is the freedom of Kashmiri people from the Indian capitalistic system and Pakistani intruders. The leader of Pakistani invaders

Khursid Anwar and his other followers like Zaman Khan Ahamad Shah have badly treated to Maqbool. Maqbool, for the freedom of the poor People stands as a rival against them. Consequently, there takes place a bitter conflict and Maqbool is captured. Later, taking in their grip, the invaders treated him so badly that he gets untimely death. Thus, the invaders have not realized the common human values and sensibilities and forced him to death. Even after death, his dead body is treated as an object. They put tag on his dead body as “Kafir” i.e. “Traitor”. His dead body is compared with the other objects like puppet and scarecrow. In the novel, Anand also takes the example of scarecrow to valorize on the sense of commodification. Thus, Maqbool is such a character who struggles against the capitalist and feudal system and war and violence.

Finally, one can say that Mulk Raj Anand’s novel *Death of a Hero* is really an example of the death of a hero, a great man, representative of poor Kashmiri people, Maqbool Sherwani who never gets frustrated by the bitter exploitation of Indian Capitalist System and Pakistani Barbarism. It is better to form a union and move for revolution rather than to expose and tolerate the agony in front of exploitation and violence. Anand shows his empathy with such victims who are bitterly exploited and also suffer from war and violence. He has not hate towards any system at all but the narrow concept of the people. He has the repulsion towards the violence and capitalistic ethos of domination and exploitation rather than the political dimension of Kashmir violence – both the Indo-Pak war and freedom struggle.

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