

Chapter I: Introduction

Mulk Raj Anand was born on the 12th December 1905 in Peshawar. He wrote novels about India and Indians in English. His readers were English educated middle class Indians. They, like Anand, were uprooted from their Indian tradition by western education and alienated from the West by British imperialism. “The problem” wrote Anand “I tried to face as a writer was not strictly a private but a private public problem” (Apology for Heroism 78). In his own quest for identity and meaning of life he thought he saw the entangled identity of people and nation. His definition of writing as a ‘need for togetherness’ gave his readers the opportunity to break out of their isolation and powerlessness and became an integral part of society.

Anand basically writes about the real life condition of the people of lower strata: suppressed, oppressed, untouchable, and labour class. He wrote life of troubled people. He wrote for the creation of awareness and made novels a means of social change. This is the reason why he is supposed to be the writer of downtrodden people against imperialism and hegemonies.

In addition to the thirteen novels, half a dozen volumes of short stories, some criticism, fairy tales, and autobiography, Anand has also written on language, history, education, politics, art, film, folk theater, dance, music, feminism, and contemporary Indian civilization. His aim of writing is to expose malpractices prevailing in Indian society. He believes that when people realize their fault which makes others suffer, they will stop such activities thus the progress of society is possible. In a way, he wants to win heart of all people. So in his major fictions main characters do not raise arms though they suffer a lot.

His earlier novels show a sense of horror and disgust against social and economic ills, the novels show period of great concern for and with the human heart, and the later

novels show the passion for social justice and they sound greater emotional depth. Before 1932, Anand's view of literature and art was mainly concerned in religion and philosophy but after 1932, his literary perspective changed substantially. By his own account, his change was due to his reading of Karl Marx's *Three Letters on India* in "The New York Herald Tribune Of 1853".

Of all the Indian novelists in English, Mulk Raj Anand is regarded as the most controversial novelist. For Anand, literature is not merely a mode of personal expression, but it is an instrument of social change. "Among the Indo-English novelists" observes Anniah Gowda, "Mulk Raj Anand is the most conspicuously committed writer... perhaps the best word for it is propaganda writing" (Pradhan 1). His main contribution to literature has been his realistic depiction of Indian life. In a perspective note on Anand's fiction, Anna Ruthford writes, "Anand's characters invariably fall into three classes, the victims who are usually the protagonists, the oppressors those who oppose change and the progress and the good men" (Walsh 64).

A champion of the poor class in India, Mulk Raj Anand attacks religious bigotry and established institutions in his numerous novels and short stories. His basic philosophy marked humanism and socialism into the concept of 'bhakti'. Anand's devotion to socialism and humanism has had a dual effect on his writing. His humanism lends more artistry to the value of his work, while his socialism tends to reduce from literary worth. The novels of middle period show a greater concern for and with the human heart. It is however, in the later novels that healthy combination of social concern and personal concern are achieved. Anand's short stories suffer from problems because the subjects of his stories, the Indians, are loaded with problems. Due to his powerful imagination, envisioning capacity and beautiful eyes with powerful spectacles to investigate Indian problems, Anand is claimed to have been one of the India's best writers.

'Untouchable' (1935) was Anand's debut attempt at novel writing and it proved to be a great success in the long run. The shortest of all his novels, it perhaps made the most effective impact on Indian readers and abroad. So, E. M. Forster gave a commend to it. The novel records the experience of an eighteen-years-old sweeper-boy in the course of a single day in a town to which Anand has given the name of Bulashah. The sweeper boy's name is Bakha. His work of keeping the public latrines of the town clean is not only very tedious and laborious but also most degrading and humiliating. This novel shows Anand's sympathies and his humanitarian and reformist zeal. It was written by him to awaken the consciousness of the upper class in the country. Different critics have commented on this novel. K .R. S. Iyengar speaks of the novel's photographic fidelity that convinces us at once. K. N. Sinha admires the novel for its graphic and moving scenes. E. M. Forster has written a highly complimentary preface to this novel.

Like *Coolie*, *Untouchable* is also marked by its protagonist remaining simple and passive in his encounter with the society. Bakha, the protagonist, appears as resigned to accept his suffering with slavish submission and does not take a conscious and creative role in changing his destiny which is expected from a revolutionary character in any protest novel. *Untouchable* is a proletarian novel as it focuses on the predicament of the poor.

Man at work is described more often by Anand than by other contemporary Indo-English writers. This is surprising because the subject matter of almost all novels is the life and fate of either an outcaste (*Untouchable*, *The Road*), lower caste peasants (*The Old Woman and The Cow*, *The Village*), some of them lost their labour and life (*The Big Heart*). All the main characters in these works are forced to sell their labour in order to survive. In the case of Bakha, his social status as outcastes does not permit them to rise in society and perhaps to secure the material means for themselves which might allow them

to lead a more independent life. It is the caste system which forces them not only to sell their labour but also to do so under conditions laid down by the Hindu Castes. Alienated labour is as much the fate of this social class as their unalterable economic and social position. Alienation in the act of production as well as alienation from their fellowmen is not result of economic forces, as under capitalistic conditions but of non-economic forces i.e. feudalism.

Anand wrote three novels at the time of forties: *Across the Black Waters*, *The sword and sickle* and *The Big Heart*. *The Big Heart* is written in 1945. Anand's statement about his writing is, "the theme of my work became the whole man and the whole gamut of human relationship..."

Anand especially writes of man's struggle against inequalities. His novels contain those characters who are affected by the Iron Age and their struggle is to master them. Gandhi, the father of the nation and his philosophy had played an important role in Anand's literary career. Gandhi distrusted machine, he thought that the human body itself is the most wonderful of machines. Remembering this Gandhian 'Natural Rejection', he wrote the novel *The Big Heart* (1945), his seventh novel. He shows the social situation of coppersmith community in Amritsar through the protagonist of the novel Ananta, the man with big heart. Anand portrays special situation of Amritsar when the machines were imported there in India during colonial period.

Ananda, depicting man at work, does not only succeed in conveying a Marxian understanding of the relationship between man and nature but also a man and society in a dialectic relationship. He also illustrates the central meaning of work for man and succeeds in presenting these ideas through the medium of literature in an aesthetically convincing manner by showing the individual case to illustrate the essential nature of man.

Alienation is the fate of those characters who have lost their own means of production and are forced to sell their labour. Capitalistic method of production does not only bring about the alienation of man in the process of work, they also prevail during the period of reproduction of his labour.

India is depicted from a different angle again in *The Big Heart*. Expressed in terms of human labour, it is the transformation of the period of manufacture to that of industrial capitalism on which Anand focuses his attention. Ananta, the coppersmith, who owns a little workshop and is still engaged in manual production which is gradually being replaced by industrial labour. Here, Mehru, a skilled worker and former coppersmith has found work in a factory recently established by the head of the guild of 'Thathiars' or coppersmiths.

Strange though it may appear at first, Anand is not interested in describing the extent of alienation in the work process as it is experienced by Ananta on the one hand and Mehru on the other. It is rather degree of alienation of man which characterizes those scenes in which the complexity of labour is depicted; and paradoxically, alienation seems to have affected Ananta and his employer more deeply than Mehru and his 'superiors'.

Thus, Anand makes use of these characters in order to illustrate the economic and social changes taking place in India under colonial rule during the period of capitalistic methods of production. He shows how a combination of economic and non-economic forces brings about a fundamental change of life to those members of Indian society. Ananda's novel shows that he is well aware of the function of narrative writing which consists of revealing man's essential nature through the individual case.

Anand's Life and Work

Anand was born on 12 December 1905 in Pashawar, the capital city of North-West Frontier Province of India before the country's partition (in 1947). He was born in a

family of Kshatriyas, the second highest caste. His father, Lal Chand was traditional coppersmith who turned to the Army as a Sepoy and had risen to the position of and officer having the designation of the Subedar. His mother, Ishwar Kumar was an illiterate woman from a peasant stoke of Sialkot District, Central Punjab. Ananad's mother deeply believed in every legend, mythology and Social convention. Besides with the Hindu gods and goddesses, she would keep the picture of the Aga Khan, and Guru Nanak. She knew very much about any religion, even about the rules of the traditional Hindu ritualistic worship. While Anand Was young, She fed him by singing song and telling some stories those were drawn from Indian myths, epics, and folklore.

Shapping of Anand's Mind

The activities of his father and mother along with the changing social political idea of time made him feel in state of utter confusion. Parents play vital role in shaping the children's mind during theirs seminal years. But his father could not leave any inspiring mark on Anand because of his dualistic nature toward the value of life. Anand's unhappy relation with his father is clearly reflected in his own account:

No, I do not think that my father was particularly troubled by the necessary to discover a way of life. In fact , so great a portion of his time was spent in reading the clauses, sub-clauses and paras of orders from headquarters, that the army code seemed to have become his Bible and interpretation of its means of livelihood. (32)

Anand was unhappy with his father because his fathers had his own ways of life and Anand very soon came to realize that his father was not person of genuine interest in religion. But he was attracted by his mother's honesty and sincere belief in the authority of god.

Anand got his early education in cantonment school in Amritsar. The Britishers ran the school and he was not satisfied with the British education. The system of education was neither innovative nor scientific. The students were deprived of their creative activities. He says in his *Apology for Heroism*:

The education was imitative, giving very little idea of Indian Tradition, but mainly bastardized version of English curricula in English, with particular emphasis on English History, ideas forms and institutions, deliberately calculated to show everything relating to Indian history and tradition as inferior. (33)

During these childhood days, Anand was obsessed with things British clothing and manners especially and his school days were full of agony, tension and turbulence.

After completing his school; Anand joined the khalsa college, Amritsar where he remained up to 1924. The years 1921-1924 which Anand spent as a student of khasla collage, Amritsar, were marked by his introduction to nationalist activity, Non-violent campaigning and brief imprisonment. This period was also marked by his growing interest in Gandhian ideas. The influence of Gandhi upon him was great. During the period of khalsa collage, he read the works of great writers like Mazzini, Gorky, Karl Marx, Victor Hugo, Thomas Hardy, P. B. Shelly, John Keats, and Goethe. Besides these literary personalities, he read the poem of the great muslim poet Mohammed Iqbal. The revolutionary poems of Mohammed Iqbal caught the imagination of young Anand and further pushed him towards the nationalistic currents. Anand frequently met Mohammed Iqbal to discuss various literary issues. He also read the *Das Capital* of Karl Marx. At the same time, Anand fell in love with a beautiful Muslim girl named Yashmin but the affair could not succeed because of her murder.

In order to fulfill his desire to research in philosophy, he decided to go to England. But his father rose against his will and forced him to engage in job. Without paying

attention toward his father, he finally decided to go to England. He got help and encouragement from the poet Iqbal, his mother and the principal of his college, Lal Man Mohan. This time Anand's mother sold her jewellery for Anand's passage to London.

In the month of September of 1925, he arrived in London. During this period, Anand became aware of his potentialities as a writer and decided to win recognition as a novelist. In London he registered his name at the university college to do his Ph. D. research in the philosophy of Berkeley, Hume, Locke, and Russell under the supervision of Prof. G. Dawes Hicks, the famous Kantian scholar and co-editor of the *Hibbert* journal. In the beginning, Anand felt quite difficult to understand the philosophy. However, due to the constant help and encouragement of the Prof. Hicks, he soon managed his difficulties during those days; he again fell in love with a beautiful Irne, who was a daughter of a Prof. at the University of Wales.

Anand was awarded the Ph. D. degree in 1929 for his thesis on the philosophy of Berkeley, Hume, Locke, and Russell. After having degree, he did not return back to India promptly. In England especially after ph. D., he wrote for T.S.Eliot's *Criterion*. Though he wrote some articles for Eliot's *Criterion*, his outlook on life never impressed him. Later he met several distinguished writers and critics. Because of his interest in Indian art and architecture, Anand visited India in 1932. At the same time, he visited Sabarmati ashram of Gandhi and he stayed there with Gandhi for three months and revised the manuscript of his novel *Untouchable*. Anand was so much impressed by Gandhian Philosophy.

During the long period of his stay in London, he had worked in different sectors. He lectured at Workers Educational Association in London. He also fought with Republicans in the Spanish Civil War. During World War Second, he worked as a broadcaster and scriptwriter in the film division of the BBC in London. During the same

period, he was very much influenced by the Marxist progressive movements and his “Letter on India,” published in *New York Herald Tribune* in 1853. Beside these, he participated in several conferences held by progressive writers. After the Second World War, Anand returned permanently to India, his hometown and center of activity.

When he came to India in 1946, he got involved in different activities. He worked for Indian National Congress and Krishna Shava. He played an important role to organize the second ‘All India Progressive Writers’ conference in Calcutta. Similarly, he worked at the World Peace Council, Academy of Writers Association, the National Book Trust, The Indian Council of Cultural Relations, the UNESCO Dialogue of East West, and so on. He received many literary and academic awards including Padma Bhusan, Sahitya Academy and International Peace Prize.

The death of his cousin Kaushalya, the forced death of his aunt Devaki and his own arrest during the Jallianwala massacre had firstly played an important role in his literary career. He was deeply touched by his mother’s loving nature and it was another impact in shaping his literary career. Another fundamental impact in making his mind was the encouragement and help of the poet Mohammed Iqbal and the college Principal Lala Man Mohan. Likewise, the Coal Miners’ Strike of 1926 had a far reaching impact in Anand’s life. Beside these many national and international political movements, his unsuccessful love affair, numerous participations in literary activities, and Gandhian philosophy have also played a crucial role in shaping his literary career.

Anand began his literary career as writer in England by Publishing short notes on the books. *Untouchable* was Anand’s first novel published in 1935. It is based on an incident in his own life. Injured by a stone, the young Anand was carried home by the lower caste Bakha, who was abused by Anand’s mother for polluting her son.

Untouchable conveys all of these facts and it is a chilling expose of the day today life of a

member of India's untouchable caste. Anand continued to explore his interest in social themes with his few novels, which related the hardships of working class Indians. His second novel *Coolie* published in 1936, which centered on Munoo, an orphan boy who dies of tuberculosis brought by malnutrition. Here, Munoo is not an untouchable but he is just as much victim of the unfairness of Indian society as he finds himself at the mercy of his various employers. *Two Leaves and a Bud* was his third novel published in 1937. It is a story of Gangu. This story shows the misery of Indian workers in the hand of colonizers. There are several novels, which were written and published in different times. They are *The Village* (1939), *Across The Black Waters* (1940), *The Sword And The Sickle* (1942), *The Big Heart* (1945), *Seven Summers* (1951), *Private Life Of An Indian Prince* (1953), *The Old Man, And The Cow* (1960), *The Road* (1961), *Death Of a Hero* (1963), *Morning Face* (1968), *Confession Of A Lover* (1976), and so on. Apart from these works, he has also written several short stories such as the *Lost Child And Other Stories* (1934), *The Barber's Trade Union And Other Stories* (1942), *The Power Of Darkness And Other Stories* (1959), etc. Besides the book specified above, he has also written numerous articles including *How I Became A Writer* and *What Shakespeare Means To Me*. He died on September 3, 2004 due to his old age complication in the Jehangir hospital, Pune.

ChapterII: Review of Literature

The Big Heart is one of the most representative novels of Mulk Raj Anand .Since the publication in 1945 *The Big Heart* has been able to draw attention of many critics. Different critics have interpreted the novel in different ways. Professor Saros Cowasjee writes, *The Big heart* occupies a significant place in the study of Anand's works. Anand initially thought of calling his novel 'the machine wreckers' (126). Cowasjee again appreciates the novel because it has combined all social, economic and political situation and writes. "There are many things about *The Big Heart* that are attractive. In no other novel has Anand so attempted to organize a whole social, economic and political picture" (131).

According to a well known Indian critic, Saros Cowasjee, *The Big heart* is a novel of conflict between tradition and modernity. He claims that "The basic conflict in *The Big Heart* is between the forces of tradition and modernity, (...). The Ironmonger bazar stands for the machine and thus modernity, while the Bazar Kaserian stands for tradition" (227). Thus, Cowasjee assumes this novel as transitional one which encompasses a certain span of changing Indian History. Krishna Nandan Sinha argues the novel *The Big Heart* as a passionate and moving work. He even outlines this novel as a labyrinth where in every lane flows stream of passion. *The Big Heart*, then, is a moving and powerful delineation of passion in its labyrinth, a human dream enacted within the limits of probability" (57). His critique of the novel also hallmarks it as enactment of human drama. Here his concept of drama differs from that of experimental dramatists who question the reality of dramatic performance. His is the real one.

Maragaret Berry diagnoses the novel as an intellectual rendering of Anand's high consciousness through different characters. She reasons her logic through the character of Puran Singh:

As with the Arya Samajist Congressman, *The Big Heart* offers a more complicated version of the intellectual, the poet scholar Puran Singh. Puran cites the horror of the machine as an instrument of war and of industrial exploitation of the poor. He concludes, nonetheless, that man's salvation lies, not in rejection of the machine, but in mastery of it for human ends. (64)

Instead of the aforesaid thematic criticism, R. K. Dhawan asserts his view from technical point of view. He opines that both *Untouchable* and *The Big Heart* bear one day's time; both the novels begin with 'thick of things'; and Aristotalian 'unity' is maintained. He says:

Untouchable (1936) and *The Big Heart* (1945) encompass just one day's time. The novels begin in the morning and end by evening bringing the heroes to certain realizations ... In both cases the novels began when the heroes were already in the thick of things. The traditional unities of time and place are maintained by what impresses most in the definiteness of purpose and authentic tone of the novelist. Anand confessed in his article "The Story of My experiments with a Lie" that he had learnt from James Joyce's *Ulysses* (1922) that unities of time and place were possible all in one day of the character's life. (47)

Some critics opine that Anand is a social realist writer who writes on the real social events. His social realism encourages the spirit of modern protest, which is not guided by religious and philosophic faith. P. K. Rajan takes it as a social realist novel and regards:

The Big Heart has essential structure and pattern of a social realist novel. It is the story of a social condition at a given point of history and of

interaction between the human persons and the social facts of life which ultimately decides the life of individual as well as the society. The mode of story telling and the techniques used are those of social realism. Ananta is conceived as a realist hero in whom the essential trends of social development fuse with his basic individual traits; he becomes both a type and an individual, a complete man. (130)

Ananta, the protagonist of novel, is a complete man who wants to transform the whole society and wants to bring prosperity. Similarly, Dr. Shreedhar Gautam praises the novel through the eyes of caste basis and sees intercultural clash in Thathiar community.

He writes:

Anand highlights the division on caste basis between the thathiar and Kaserian the two sub-castes of Vaishyas. Muralidhar, the headman of Thathiar coppersmith brotherhood, ignores his own community with a view to elevating his family of the Thathiar caste and thus creates employment problem for the youth of his caste. (180)

Here Gautam's assertion deserves commend. Their profession has lowered their social status. In the similar manner, K. R. Srinivas Iyenger also analyzes the novel through the eyes inter-cultural clash. He declares:

The Big Heart reproduced the traffic intensity and concentration of untouchables. The issue is not between the 'untouchables' and the 'higher' castes, but between the thathiars (the hereditary coppersmiths) and the capitalists (Lalla Murli Dhar and Seth Gokul Chand). (350)

He also sees the inter-cultural clash between two major groups, the Thathiars and the capitalists. The latter one creates the employment problems and many of the

coppersmiths are kicked out from their employment. For this reason, the two groups begin to fight each other.

Some critics have taken it as protest novel which stands against all sorts of inequalities, injustices and superstitions. These critics reason that the novel is a protest against industrialists and capitalists. Sunaina Singh asserts “Ananta’s protest is mainly directed against the political and economic condition” (134). Ananta fights two fold battle. He has to fight against the prejudice of his fellow coppersmiths and against the installation of machinery.

K. N. Sinha’s view is different from other critics. He has taken the novel as a tragedy. He writes, “Anand depicts the tragic, submerged life of Ananta and his fellow workers, achieving a prophetic vision in the process” (57). He takes the novel as a story of divine despair. It is a story of tragic end of Ananta, a revolutionary character. Ralia, one of the unemployed, starts wrecking the machines. Ananta tries to stop him but his anger kills Ananta.

The above mentioned critics have different views on the novel. But they have not observed the novel from the alienated life condition of the characters which the researcher wants to analyze. The researcher wants to analyze the effect of colonialism (capitalism) in the social environment of India. What I want to observe is why Anand makes use of different characters during the period of developing capitalistic methods of production.

As the researcher is doing a comparative research between *The Big Heart* and *Untouchable*, it becomes necessary to have a review done over the latter novel after the publication of the novel in (1936).

After the rejection of dozens of publishers in London, the novel has got a wide range of reception. The novel has been critiqued positively and negatively. Saroj Cowasjee, in his book, *So Many Freedoms* comments on the trouble of untouchable. He

evaluates this novel destroyed the image of both of British and Indian. He writes, “the trouble with *untouchable* was that it was quite unlike anything written about India: a book which, without propaganda or sentimentality, destroyed the image of the British and the Indian people built over the years”(111). Naomi Mitchison, sister of J. B. S. Haldane, viewing the novel from the standpoint of the average reader, was right in saying: “I have just finished reading your book and found it fascinating and horrible. I think you might find that a good many people just won’t read it, because of the dirt and cruelty you have conveyed in it”(46).

Various critics have had their say on this novel. K. R. S. Iyengar speaks of the novel’s photographic fidelity that convinces us at once though it also overwhelms us by its cumulative ferocity of detail. Jack Lindsay points out the kaleidoscopic movement of colour, sight, touch, and sound in the novel. K. N. Sinha admires the novel for its graphic and moving scenes which have the hero as their central focus. Commenting on thematic aspect, Sinha says:

The theme of *Untouchable* is expressed by authentic and eloquently public. The idea of untouchability as a social evil obsessed the minds of men in the 1930s. Gandhi called the untouchables ‘harijans’ (men of god) and fought almost single handed for the eradication of the evil of untouchability. (30)

Thus, Sinha evaluates the novel from the general theme of untouchability.

Margaret Berry analyses the novel from mythical point of view. She declares the protagonist as a mythical hero and she again maintains he is not a myth when he speaks. She opines:

The *Untouchable* offers moments for example. When Bakha becomes mythical becomes an idealized and symbolical representation of all Indian

sweepers and even of the universal poor. The mythical quality vanishes however, when Bakha indulges thoughts, words, and actions not justified in terms of his history. (93)

Sunaina Singh pinpoints *Untouchable* as protest novel. She also claims that in a limited span of time Anand has shown physical as well as mental pain of the protagonist Bakha. She assertively says:

Anand's first novel, *Untouchable* is a sort of protest novel. The hero Bakha is an untouchable with a growing consciousness of the injustice perpetrated on him and his kind. The novel is about the caste struggle in India and the treatment that is given to the lower castes. Within a time span of less than twelve hours, Anand depicts the agony, the physical and mental trauma of Bakha with deep insight. (133)

Suresh Rendan Bald affirms the protagonist of the novel, Bakha, as a revolutionary hero who asserts to create a classless society where he intends a dignified position in the society. In his book *Novelist and Political Consciousness* he says:

In the *Untouchable*, before Bakha meets the revolutionary poet and hears the promise of a casteless society. With a dignified role assigned to everyone and machines to do the sweepers' work [...]. Colonel Hutchinson confuses and bores Bakha by his talk of original sin and confession, though the knowledge that 'Yessuh Messiah (Jesus Christ) did not discriminate between 'the rich and poor[...]. Bramhin and the Bhangi (sweeper)' impress the untouchable boy in search of a society where he will not be unclean. (121)

Mulk Raj Anand was a politically committed writer of the left. His novels, like those of Premchand, attacked social injustice, but unlike the Hindu novelist, to Anand,

revolutionary violence was inevitable, even essential, if any meaningful change was to be effected. He considered it the writer's responsibility to help men to take part in the drama of revolt from which emerges the new society. Anand is critiqued as a revolutionary intellectual. He is marked off from other Indian writers for his writing of downtrodden people against imperialism and hegemonies.

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

The aforementioned statement shows that Anand writes of those who are in miserable condition in the society. Through his novels, he wants to make a man truly human being. In the same line of thought Dr. Shreedhar Gautam says, "his message for the poor and downtrodden is so abroad that it can be equally applicable to all the suffering people of the world" (Gautam 1).

In Indian writing in English, there are some writers including Raja Rao, R. K. Narayan. Despite various writers writing in English, Anand's place in Indian writing in English is prominent. He belongs to that class of writers who have made a powerful impact on the consciousness of the educated class of India.

His earlier novels show a sense of horror disgust against social and economic ills; the novels of middle period show a great concern for and with the human heart. And the later novels show the passion for social justice and they sound greater emotional depth. Before 1932, Anand's view of literature and arts was mainly concerned in religion and philosophy but after 1932, his literary perspective changed substantially. By his own

account his change was due to his reading of Karl Marx's three letters on India in "The New York Herald Tribune" of 1853. Hence he was committed to a special concept of the function of literature: to raze the old society and build a new one.

Chapter III: Methodology

The following research of the function of labour in Mulk Raj Anand's two novels *Untouchable* and *The Big Heart* is meant primarily as a contribution towards socio-literary investigation of literature. And furthermore, as an examination of the question as to how far the problem of labour – human labour as investigated into by the sciences of economics, sociology or political science – might be the object of literary criticism. The concept of labour as it is understood here is analyzing the problem of human labour as depicted as literary works may offer an insight into ideological aspects of such works and also into their artistic achievement.

Capitalism

First of all the researcher will deal with Marx's and Engel's concept of labour which then will take us to a short account of the forms of alienation of labour as a historical phenomena caused by the developments of: (a) Factors of production and (b) The ownership of means production. The concept of labour according to Marx, however, bears also a methodological question and the purpose of inquiries into the meaning and function of man's cultural products.

Marx defines labour as that specific activity of man which distinguishes him from even the most highly developed animals, the primates. In the working process man confronts nature in order to appropriate it in forms useful for his own life. Thus working process is useful activity through which useful articles are produced. Through labour man learns to control nature and make him serve him. To help achieve this purpose in a more and more perfect manner man develops his means of production which become more and more refined and complicated the further this process of appropriating nature advances.

Labour is the eternal and natural condition of human life and thus independent from any specific form of life. Besides it is a free activity of man because its purposes are

determined not by nature but by man himself. Thus labour means self-alienation of man, an act of real freedom.

Finally as it is always performed in society, it is necessarily a social activity, though the forms of labour differ according to the forms of society in which it is being performed. This means that labour is not an unchangeable activity which repeats itself through the same forms but it is a process leading to ever higher forms of activity because it is purposive activity.

Specific forms of labour which developed in the course of history differ in some respect from labour as such and defined above. For instance, coinciding with emergence of private ownership of the means of production which will now form the basis of society, class emerge which participate in private ownership to a varying degree. As soon as man is separated from the means of production as soon as they are no longer his property he is separated from the most important condition of labour and his work loses the quality of being a free and independent act, an act of self realization. Man's labour has become estranged labour because not he but the owners of the means of production will determine what and how he has to work and to produce. Under the condition of a class-society work will appear as coercion to those who do not dispose of the means of production.

Labour can be performed as physical or mental activity. This division develops hand in hand with the emergence of private property of the means of production. The two forms of labour became even opposed to each other in antagonist class societies where physical labour is reserved for the working classes and mental labour for the owning classes.

Marx distinguishes several aspects of estranged labour which, however, all derive from its most important moment: man's alienation from the product of labour. After having "lost" his means of production –including the power of disposing of his own

labour-man is forced to work for the owners of the means of production who will determine which articles he has to produce. The worker thus confronts the products of his own work as alien products; he does not realize himself through his work and in his products because he does not determine the purpose of his activity. His own products rule over him.

Alienation from the products of labour entails alienation in the act of production. Since, the worker cannot decide which articles he has to produce, the working process itself becomes something alienated to him. He will experience the act of production not as self-realization but as suffering, as a loss of his human nature.

Alienated labour causes man's alienation from the species. Man achieves self-realization as a human being, member of the species, by working upon the material world, nature, in order to appropriate it for his own purposes. The object of labour can thus be called realization of the life of the species. Alienation, however, takes man's object of production, nature from him. Thus he loses the opportunity of developing his faculties and of employing them in a useful manner. Consequently, his essential nature cannot be realized, it appears as something alien to him, merely a means to secure his individual existence.

Finally, alienation from the species means alienation of man from man. If man is alienated from his own nature, he is also alienated from the human nature of his fellow beings, a fact most obvious in the existence of antagonistic classes within society.

Reflecting upon Marx's definition of human labour and his discussion of the various aspects of alienated labour under the conditions of a class-society we have to bear in mind that in order to be able to assess the function of labour in Anand's novels, only one aspect of the problem has been referred to so far. Marx's ideas will help to select

those passages in Anand's novels in which the problem of labour – in particular physical labour – is aesthetically presented in literary form, that is, through character and event.

In a passage on labour to be found in the so-called 'Paris Manuscripts' Marx maintains that man as a member of the species behaves as a universal, free being. This means, as compared to animals, man produces on a universal scale; unlike animals he is not just subject to his immediate physical needs and thus is forced not only to reproduce himself through but he is able to reproduce nature. He can not only produce articles by imitating the process of work of any species but also produce according to the laws of beauty, that is, the laws inherent in objects. And it is through this activity that man achieves self-realization and forms the world freely and independently according to the laws of beauty.

If this assumption holds true, men's works of art are characterized by their specific forms of "appropriating" reality, i.e. according to the laws of beauty; but they are nevertheless products of human labour. The evaluation and formation of objective reality (nature and society) according to aesthetic criteria form an integral element or the realization of man's essential faculties and become manifest in all forms and fields of productive activity.

The subject of art is not an arbitrary one. In literature, we must admit, the most important subject has always been the totality of man's social activities and relations. If the artist "appropriates" the world aesthetically by depicting man according to the laws of beauty he will do so by presenting man's essential nature, i.e. man as member of the species and that means: in his work.

Whether the term 'work' is to be given a comprehensive and philosophical connotation is a question which would require a further discussion. I shall be content to say that such a notion would subsume a definition of work in a restricted and concrete

sense. This research will be restricted to an analysis of those scenes in Anand's two novels '*Untouchable*' and '*The Big Heart*' in which man is depicted performing physical labour. However, it can be inferred what has been said above that as long as man's essential nature not being presented aesthetically a writer's artistic achievement can obviously not be termed completely successful. Yet, this notion should not confuse the critic since he has to deal with concrete literary works produced under specific historical conditions which themselves have to be taken into consideration when assessing the artistic achievement of works of art.

Though man at work is described more often by Anand than by any other contemporary Indo-English writer. The number of these depictions barely exceed two dozen and there are several novels without any such scene. This is surprising because the subject matter of almost all novels is the life and fate of either an outcastes lower – caste peasants some of whom lost their land to the landlords or the money lender , industrial workers or craftsmen . All the characters are forced to sell their labour in order to survive. In the case of Bakha (*Untouchable*) his social status as social outcastes does not permit them to rise in society and to perhaps secure the material means for themselves which might allow them lead a more independent life. It is the caste system which forces them not only to sell their labour but also to do so under conditions laid down by the Hindu castes. Alienated labour is as much the fate of this social class as their unalterable economic and social position. Alienation in the act of production as well as alienation from their fellow men is not the result of economic forces, as under capitalistic conditions but of non-economic forces i.e. feudalism.

Feudalism

Feudalism can be simply defined as:

- 1) fragmentation of political power;
- 2) public power in private hands; and
- 3) armed forces secured through private contracts.

Feudalism is, therefore, a method of government, and a way of securing the forces necessary to preserve that method of government. It is also an extreme form of decentralization. There are many centers of power. Power does not reside at a center, or at the top, even though there a pyramidal structure in theory, with the emperor at the top and the simple knight at the bottom. In other words, feudalism is rather more complex than it appears to be on paper.

Local Defense

Feudalism came to be initially a system of local defense against the constant dangers and uncertainties of a rather primitive existence in northern Europe after the relative order of the Roman Empire disappeared. It was Charles Martel who first started granting estates for military service in the eighth century. He had a good reason. Europe was being invaded by a large Muslim army which came up from Spain. Martel could not have gathered a strong enough fighting force without giving the fighters something substantial in exchange for their service. That was land or the right to use land for their own purposes. Charlemagne was a stronger and more powerful ruler. He was able to field armies strong enough to conquer most of central Europe. But his army was an army of foot soldiers, who were really farmers and herdsmen most of the time. It was not a professional army in any sense of that term. The extension of these two precedents led to the creation of a permanent fighting force exclusively dedicated to military activity and nothing else.

Thus aristocracy of knights gradually came into being. It was a slow evolutionary process, based on the needs of the time. Elaborate ceremonial procedures were slowly

developed to make this military force a permanent feature of medieval life. And it became by force of circumstance a method of government as well. By the ninth century it was demonstrated that this was a more superior fighting force than that provided by levied infantry men. When these organized knights succeeded in repelling the more loosely structured Vikings and Hungarians in the ninth century, no further proof of their usefulness was needed. The knights were few in number at first. Their main function was to guard against sudden attack. They were gathered and housed in hilltop fortifications at strategic locations. Gradually these fortifications turned into elaborate castles. Even to this very day some rather small but impressively-walled structures in many parts of Europe are called castles.

Feudal Contract

The granting and receiving of fiefs was confirmed by a contract. An oath of homage and fealty sealed it. It was one of the most important feudal ceremonies. Swearing homage meant that the vassal was to be the lord's man until death. Faithfulness in service to the lord was a matter of life and death literally. Upon the death of the vassal, the oath was formally renewed with the vassal's heir. It was a deeply personal and binding contract that few dared to break. The basic element of the feudal contract was an exchange of rights over land, given by the lord, for military and other honorable services, given by the vassal. While the contract was taken quite seriously, it was not in writing. Solemn promise was good enough and also made it more personal. But the fact that it was not in writing led to frequent quarrels over the exact duties and obligations which had been incurred. It should be obvious by now that these contracts varied considerably in terms of detail, if not in overall uniformity. So, the vassal swore to be lord's "man" and the lord swore to defend the vassal's cause and protect him from unlawful molestation. The vassal also agreed to make certain money payments: when his daughter married, for instance, or

when his son was knighted, to give just two examples. The vassal was obliged to attend the lord's court, whenever he decided to get the boys together for a palaver or merely to make himself feel important. Court could also be held in a more formal legal sense. In these situations the methods of the judicial process, if you can call it that, were very simple and crude.

While fiefs were not hereditary in the beginning, they gradually and frequently became hereditary. The holding of a fief was considered to be both an office and private property. As private property a fief could, of course be divided, whereas an office could not be divided. This situation led to the practice of primogeniture. This simply means that the oldest son always inherits the office, although the property that goes with it can be divided among all the heirs, if the holder decides to divide it. This also was fertile ground for discontent and conflict. It contributed to what has been called "feudal chaos" and produced all too frequent warfare. One obvious example is the invasion of England by the Duke of Normandy and the famous Battle of Hastings. The start of the Hundred Years War between England and France is another case in point. There are many other examples.

Anand makes use of these characters in order to illustrate the economic and social changes taking place in India under colonial rule during the period of developing capitalistic methods of production. He shows how a combination of economic and non-economic forces brings about a fundamental change of life to these members of Indian society. In *'The Big Heart'* yet another group is depicted: the Thathiars or the coppersmith community of a large North Indian town.

To sum up: by presenting a number of characters who for non-economic or economic reasons are forced to sell their labour in order to survive, Anand does not only show his interest in their individual fate but also illustrates the economic and social

changes taking place in India under colonial rule and gradual transformation of a feudal society into a capitalistic one. Anand's novels show that he is well aware of the functions of narrative writing which consists in revealing man's essential nature through the individual case. I shall now investigate the author's manner of portraying individual characters at work so that we may be able to assess the relationship of individual activity and its essential meaning.

Chapter IV: Textual Analysis

Textual Analysis of *Untouchable*

In accordance with the observation made in the previous chapter, this chapter deals with the issues of alienation of the characters in *Untouchable*.

The novel *Untouchable* is based on the story of an eighteen-year old sweeper boy called Bakha. It records the experiences of the hero, Bakha, in the course of a single day in a town of Bulashah where he undergoes different problems and humiliation by the so-called upper caste people. Bakha, whose duty is to keep the public toilets of the town clear, gets insulated in every nooks and corner of Bulashah for only the reason of taking birth in a sweeper family. With his plight and insults Bakha gets very angry and his anger knows no limit. But what to do! Neither helpless Bakha can materialize his anger into action against caste Hindus become generous to untouchables. Here the insult of Bakha is not only of him but of whole sweeper society more than that, of whole low caste people. All the characters in this novel are very realistic for the contemporary Indian society when the novel was written. About the realistic background of heroes and other characters in his novels, Anand himself makes the remark that they are all the reflections of real people:

All these heroes as the other men and women, who had emerged in my novels and short stories, were dear to me, because they were the reflections of the real people I had known during my childhood and youth. And I was only repaying the debt of gratitude I was them for much of the inspiration they had given me to nature into manhood when I began to interpret their lives in my writing. (Qtd in Iyengar 334)

In the course of story Bakha is further tormented. Hindu house wives scold him for defiling their houses and throw breads at him inhumanly but they give alms to sadhus

with respect who has already renounced his caste. Bakha even has to notice him walk in the town so that he would not make caste Hindus impure. Thus, Bakha is treated worse than an animal form hypocritical upper caste Hindus who worship animals but avoid touch with the man who clears their dirt. He tries to find solutions for his destiny. He finds some alternative solutions from the chief of Salvation Army, Mahatma and a poet but these are not reliable. At last, Bakha returns his home with a bleak hope for better plight which is very far.

Alienation of Characters

Uncovering the very horrible realities of the feudal-colonial India, Anand's novelistic care began in 1935 with the publication of the first novel *Untouchable*. Alienation is said to be misperceived separation of essence from the object that it characterizes. Alienation of humans is the process that separates a person from human world. How do we feel and express connection to a community and culture? The concept of alienation investigates such questions. In today's society, modern alienation means historical discontinuity, loss and despair, with rejection not only historically but also socially. Alienation is feeling of not belonging.

Bakha, protagonist of the novel, represents a group of labourers: the out castes. It is Bakha's duty to clean the primitive public latrines situated close to the out east colony of a small north- Indian town Bulashah. He does his work as duty in a manner so sufficient and concentrated that to a onlooker he appears too intelligent, too superior for this sort of activity and he is satisfied with his job. Choto [...] smoked cigrattes like them and Ram Rharan, the washerman's son who aped Chota and Bakha in turn where content with their lot.

The novel *Untouchable* begins connotating a sense of separateness: the colony of outcastes is in a separate location to that of caste Hindus. As the beginning lines say the

outcastes colony was a group of mud-walled houses that clustered together in two rows under the shadow of both of the town and cantonment, but outside their boundaries and separate from them. It is significant to notice. It is said "morning shows the day" these lines indicates the miserable life condition of the characters in the novel, which is caused by long lived system called feudalism and castism as a part of this system.

Mul Raj Anand's creation of the setting of the novel is symbolical:

A brook ran near the lane, once with crystal clear water, now soiled by the dirt and filth of the public latrines situated about it, the order of the hides and skins of deep carcasses left to dry on its banks, the deep doings of donkeys, sheep, horses, cows and buffaloes heaped up to be made into fuel cakes, and the biting, choking pungent fumes that oozed from its sides. (1)

As in many other literary works, 'brook' symbolizes separation. So there is separation between the outcastes and caste Hindus. As deeply analyzed by Nirad Chandra Chaudhary in his essay book, *An Autobiography of an Unknown Indian*, in the beginning of civilization there was not caste system in 'Vedas' it was developed later on by polluted Aryans. In the similar way the river was 'crystal once' but now soiled by dirt and filth of feudal system created by the caste Hindus. This system has made the society an uncongenial place to live in.

Then after, Anand provides miserable life condition of the outcaste people. In this regard he writes, "Bakha [...] lay half awake in the morning of an autumn day, covered by a worn out greasy blanket" (2). In spite of the misery and filth caused by feudal Hindu system Bakha is content to whatever the work he has to do. He shivered as he turned on his side. But he did not mind the cold very much. Rather he is lured by fashion of European people. Bakha was a child of modern India. The clear cut styles of European dress had impressed his naïve mind.

Labour as described here is at once part of a man's life. When Bakha was brutally called by Havildar Charat Singh to clean his latrines, his answering indicates he is committed to his work, "all right, Havildar ji, I will get one ready for you at once. He worked away earnestly, quickly without loss of effort"(7). Anand compares Bakhas working with the movement of water, "his capacity for active application to the task he had in hand seemed to flow like constant water from natural spring" (7). Thus, his work till now is a part of his life, "to him work was a sort of intoxication which gave him glowing health and plenty of easy sleep"(10). Anand's comparison of Bakha's work with moving wave shows his attachment with the work. "He seemed as easy as a wave sailing away on a deep bedded river"(8). Yet, this is only part of Bakha's reality. His labour is intrinsically connected with his social status, "one of the officers Bakha serves, a high caste Hindu, presents him with a hockey - slick and this evokes the habitual almost inborn trait of servility in Bakha"(9).

Social status and labour define his relationship to caste Hindu and serve him to identify himself. Bakha seems to be in harmony with his work, "he slowly slipped in to a song [...] and he went forward with eager step from job to job, a marvel of movement, dancing through his work" (9). Anand takes pain not to mislead us about Bakha's attitude towards his work. He doesn't want to tell us that there is dignity even in the meanest labour "a soft smile lingered on his lips, the smile of a slave overjoyed at the condescension of his master more akin to pride than to happiness" (9). Bakha is not really anxious to do more than he is expected and would like to have different job. He preferred to imagine himself sweeping the streets in the place of his father, "That is easy work he said to himself" (11). And it turns out, in the end, that the impression of efficiency and concentration Bakha creates is nothing else but the outward manifestation of his effort to suppress the thought of this work as Anand puts it at the end of the scene, "he worked

unconsciously. This forgetfulness or emptiness persisted in him over long periods. It was a sort of insensitivity created in him by the kind of work he had to do, a tough skin which would be a shield against all the most awful sensations” (12).

Alienation is the fate of those characters who have lost their own means of production and are forced to sell their labour. Due to the feudal system in India most of the land was in the hands of limited feudal which resulted vast majority of Indian people devoid of land in their hand. So they have nothing to produce by themselves as they have no means of production except labour. Bakha goes to sell his labour in the latrines of Havilder Charat Singh, Pandit, Kalinath, the Babbus and others because he has no land to cultivate and produce various sellable products. He has his body only to sell which he is compelled do. In the process of such work, an individual’s task become alien to him because he is compelled or forced to do that work against his will. And this is what happens in the case of Bakha. Bakha, thus, is victim of the system. The caste system, which is a part of feudalism, is the main cause to make characters alien and detached from society and from their fellow being.

Bakha’s sister, Sohini, along with other untouchables, goes to fetch water from public well of caste Hindus where untouchables are prohibited. Their humble request to a caste Hindu reveals enough to show how they have become victim of caste system. Here, Anand explores this fact:

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

Their dependency on the system has become their fate. The more they are dependent the more they are bound to live miserable and alienated life. In the case of Bakha, Sohini and other character, their social status as out castes doesn't permit them to rise in society and to perhaps secure material means for themselves might allow them to lead a more independent life.

In the course of hockey practice, "the boy of 'the 38th Dogras boy's eleven' were mostly the poor sons of untouchables, dependent on the bounty of the Babus' sons for the loan of a stick every afternoon for a practice game" (30). The sons of Babus talk of 'to go to school' create enthusiasm in the face of Bakha. He felt beautiful, "one could read the papers after having been school [. . .] and he had wept and cried to be allowed to go to school. But then his father had told him that schools were meant for the Babus, not for the lowly sweepers" (30). Here, again the lowness and highness that is creating problem in the life of Bakha's will to live a beautiful life. It is the caste system which has formed the mindset of Lakha, Bakha's father, and restricted the protagonist to become independent.

As he walks across the bazaar in the curse to fulfill his duty, "Bakha's eyes traveled to the cigarettes [. . .] suddenly [. . .] joined his hands and begged to know where he could put a coin to pay for a packet of 'Red Lamp'" (33). He puts his arm on the point on the pointed spot. "The betel leaf seller sprinkled the betel leaves now and again [. . .] thus purified it [. . .] Then he flung a pack of 'Red Lamp' cigarettes at Bakha" (34). All such repeated and humiliating ways of treatment has created an alien mind set in him and the outcastes. He continues his walk and in the course to try to read a hoarding board his gaze is drawn to a figure "keep to the side of the road, you, low caste vermin! He suddenly heard some one shouting at him 'why don't you call you swine, and announce your approach'" (35). Caste system has, thus, become a machine to make a person feel

foreign. Due to this caste system, human beings are feeling stranger to each other. The so called high class is unfamiliar to the low class. They are becoming remote to each other.

Further the novel moves, the deeper the readers are lead to the incurable and humiliating world of caste system which has almost bended the outcastes to walk only on the main roads. Leaving and forgetting the abuse of some one, Bakha moves forward he meet his fate; “You have touched me” he had heard Lalla says to Bakha, ‘I will have to bathe now and purify myself anyhow [. . .] and the tanga-wallah heard a slap, clear slap through the air” (41). Bakha runs away and he feels everyone is looking at him. The physical distance of the people to Bakha is bound to create mental distance as well. How can he think such people in a familiar and friendly way? Certainly not.

Bakha’s sense of not belonging to the high class creates in him a feeling of alienation. And his despair and rejection convert in the form of rage. But there was smoldering rage in his soul. And in the smoky atmosphere of his mind arose dim ghosts of forms peopling the scene he had been through. Regarding the expression of the rage of Bakha, Anand writes:

Why was all this fuss [. . .] I could have struck him [. . .] why didn’t I shout to warn the people of my approach? That comes of not looking after one’s work [. . .] why couldn’t I say something [. . .] the slap on my face [. . .] not one of them spoke for me the cruel world! All of them abused, abused, abused, why are we always abused, the sentry inspector and the Sahils that day abused my father. They always abused us. Because we are sweepers. Because we touch dung. They hate dung. I hate it too. That’s why I came here. I was tired of working on the latrines everyday [. . .] Muhammadan(s) [. . .] don’t mind touching us. It is only the Hindus [. . .]

who are not sweepers. For them I am a sweeper, sweeper-untouchable! I am an untouchable! Untouchable! (43)

Clusters of humiliating dehumanizing events are rampant throughout the novel. When Bakha's sister Sohini is sexually violated by so-called high class, he wants to kill the man but can't and when they move from temple, Bakha's mental state is noticeable. "Bakha looked out to it vaguely [. . .] he had no patience to see anything or to hear anything, and he didn't want to speak. 'Why didn't I go and kill that hypocrite!' he cried out silently" (56).

When Bakha goes to beg bread after hard work, nobody responds him. Tired and fatigued he sits nearby and little later a sadhu comes whom the housewife treats with respect and carefully gives alms but when sees Bakha sitting on wooden plate form, she scolds him brutally. "You eater of your master" she shouted "may the vessal of your life never float in the sea of existence! Get up, get up! You eater of your master" (63). He is discarded and hated in the every looks and corner of social activities. He is socially and individually humiliated.

The miserable livelihood of the outcaste people becomes transparent when Rakha, younger brother of Bakha, comes with basket of left over food. Anand writes:

He seems a true child of the outcastes colony, where there are no drains, no light, no water; of the marshland where people live among the latrines of the towns men and eat the stink of their own dung scattered about here, there and everywhere, of the world where the day is drake as the nigh and the night pitched dark. He had wallowed in it's mine, bathed in its marshes, played among its rubbish. Heaps; his listless, lazy lousy manner was a result of his surrounding," (75)

In a philosophical manner, Anand here analyzes the most consequences of the age old feudal system which had framed minds as described above. People here are not only mentally and socially separated; they are divorced geographically as well. The hostile geography aforementioned has estranged the people living in that location.

If to analyze the word 'Alienate', oxford essential dictionary defines the word as: turn away, make hostile, severe, divorce, separate, cut off, and divide. This definition is applicable in the life of the characters described so far, they are forced to turn away from the mainstream of society. They have been made hostile creative by the caste eye of the feudal society. Bakha, Lakha, Rakha and Sohili are divorced from caste Hindu society mentally, socially and geographically. And all these characters are divorced to each other as well. Lakha is always rude to his children, though it is not his fault. Bakha is irritated with his brother. "At least was your hands, you wild animal, said Rakha, irritated by the right of his brother's running nose." (75).

State of mind of the character is significant to clarify his condition of living. If a person satisfied with his present he thinks of his future plan and just reverse to it, if a person is not satisfied with his present living he retrospects back to his past days when and where he thinks he was happy. This is what happens in the case of Bakha:

As he rambled along, however, he felt he wanted an adventure in friendship to humanize the solitary of the stoical in him. But he didn't want to call Ram Chadra, or Chota, to come and share his joy with him. He felt back to a memory of the adventure he had had here in his childhood. He remembered the time in his early days when he used to come to the health with all the other boys, to fight battles for the imaginary fort they had built by fixing a flag on the lop of the hill. The bamboo bows with

which they flung arrows at each other come before him and the imitations toy pistols with their spark. (84)

Alienation is rampant throughout the novel. It is not only in mind and physicality of characters; it had been expressed lexically as well. It becomes clear when it is seen that more than a dozen of words these connote alienation: “insult, enraged, slapped, quietly, embarrassed, silence, uneasy, self-pity, furious, sad and pensive, rage, mental pain”. (89)

Anand makes use of diverse ways to express the miserable living of the characters in the novel. He has shown their sad mood of living not only socially and geographically, but he does it thorough the physical gesture of the characters also. The description of Bakha makes it clear:

He walked about aimlessly now. His limbs were loose. His face turned now to his ride, not to that, with a half conscious look. At last he espied the Babu’s sons, the little boy, rushing out of the hall of his house, a big stick in his little hand, food in his mouth and sweets and tied up in the lap of his tunic. Bakha knew how eager the little one was to play hockey. He began to advance . . . with . . . a consciousness of his low position, and with a smile of humility on his face. (102)

His aimless walking, his turning of face to and fro, his advancing with ‘low position’ are key to bring home message that he is not attached to Babu’s society.

Anand decently exposes in detail behaviors of the so called outcastes. He does it through the character of Bakha. In spite of different forces cornering them, Anand should humanitarian aspect of ‘untouchables’. At the same time, he also exposes the cruel behaviour of the so called caste Hindus. While playing hockey, one of the caste Hindus gets hurt by another fellow. Two aspects force Bakha to help the hurt boy. One is his

natural kind heart and that next a social one. By rescuing the boy he wants to get praise from the mouth of caste Hindu. Result goes reverse of his thought:

Bakha picked him up in his arm and took him to the hall of his house [. . .] the child's mother [. . .] met Bakha face to face. 'You eater of your master, you dirty sweeper!' She shouted. 'What have you done to my son?' Bakha was going to open his mouth and tell her what had happened. [. . .] 'Get away, get away. You eater of your master!' She shouted. 'May you die' Bakha handed over the child, and afraid, humble silent as a ghost, withdrew. (106)

Many of the critics have agreed and claimed that the characters like colonel Hultchinson. Mahamata Gandhi and the poet turn the thematic table of the novel. But the mood Anand creates in Bakha makes it clear to understand the implicit meaning after the courageous meeting with Colonel Hutchinson who says there is no caste discrimination is Christianity Bakha is found in this situation:

Long souls of birds flew over against the cold blue sky towards their homes. The grasshoppers chirped in an anxious chorus as they fell back in the places where they always lay waiting for food. A lone beetle sent electric waves of sound quivering into the cool clear air every blade of grass along the path way, where Bakha walked, was gilded by the light. (124)

If Bakha is not 'beetle' us metaphorical sense, Bakha is in the situation of the 'beetle'.

Gandhi talks of liberation of 'Harijans, Bakha seems happy superficially. A poet talks of flush system which can ware dung of people. Bakha's imagination becomes active in his possible freedom from this slave work, and encouraging logic of how

barrister R.N. Barlair, on the eradication of caste system. But the situation under which Anand puts Bakha brings home the reality is the heart of Bakha:

The fies of the sunset were wearing on the western horizon. As Bakha looked at the magnificent orb of flexible brightness glowing on the margin of the sky, he felt a boring sensation within him. His face, which had paled and contrasted with thoughts a moment ago, reddened in a curious conflict of despair. (146)

To sum up, by presenting a number of characters who for non-economic reasons are forced to sell their labour in order to survive Bakha's social status as outcastes doesn't permit him to rise in the society. It is this system that doesn't allow him to secure the material means which might lead him to lead a more independent life. Alienated labour is as much the fate of this social class as their unalterable economic and social position.

Textual Analysis of *The Big Heart*

India, with its different methods of production which exist side by side, is depicted from a different angle again in *The Big Heart*. Expressed in terms of human labour, it is the transformation of the period of manufacture to that of industrial capitalism on which Anand focuses his attention. Ananta, the coppersmith, who owns a little workshop and lives on piece-work is still engaged in manual production which is gradually being replaced by industrial labour. Here Merhu, a skilled worker and former coppersmith has found work in a factory recently established by the head of the guild of 'Thathiars' or coppersmiths and the head of the 'utensil seller community'.

Strange though it may appear at first, Anand is not interested in describing the extent of alienation in the work process as it is experienced by Ananta on the one hand and Mehru on the other hand. It is rather the degree of alienation of man which characterizes those scenes in which the complexity of labour is depicted; and,

paradoxically alienation seems to have affected Ananta and his employer more deeply than Mehru and his 'superiors'.

Ananta, the son of a coppersmith, returns home to his ancestral city in Amritsar fresh from his exploits in Bombay where he had taken part in the national struggle for independence. He is accompanied by sweet heart, Janki, who is slowly drifting toward death because of consumption. Ananta resumes his hereditary profession, but like others of his class, he finds it difficult to make a living. The situation in the trade is none too good. The introduction of modern machinery has already pushed the traditional handicraft into the background. Himself an ardent supporter of machines, Ananta fights a two-pronged battle: first, against the age-old notions of his own fraternity and, second, against the owners of machines. Lalla Murali Dhar and Gokul Chand seek to exploit their brethren. He gets the support of Puran Singh Bhagat, the poet, and is constantly cheered by Janki. He organizes the jobless coppersmiths in order to compel the factory owners to resume their jobs. Events, however, take a dramatic turn when some of the disgruntled coppersmiths become violent. Ralia, Ananta's close friend works himself into a terrible rage and starts wrecking the machine. Ananta tries to stop him and even overpowers him, but Ralia takes advantage of a temporary lapse on the part of Ananta. In a demonic anger, he batters Ananta's head against a broken machine, causing his instant death.

This is the story in a nutshell, but no summary can even faintly convey the magnitude of the tragedy and its rich poetic implication. Ananta emerges a perfect hero who is also a perfect victim, crushed at the hand of destiny. His only fault is that he is big hearted, humane and brave. He must die so that others may live. He is, perhaps, the scapegoat of the sacrificial rituals but he is also a Christ figure an innocent victim, excluded from human society.

Degradation of man, for Marx, lay in the nature of the capitalist mode of production. Marx argued, industry alienated the worker from his essence - his productive activity - by objectifying and externalizing this essence. The nature of economic relationship in the capitalist system, further more, placed man's externalized self (his objectified essence) under the domination of someone other than himself - another man, a man of means (wealth), the capitalist. The essence of man was thus made subservient to an inhuman force – money. That is the labourer sold his productive activity for wages to satisfy his immediate physical needs.

The Big Heart (1945) is Anand's seventh novel, but first to have a factory hand as its protagonist. Ananta, the protagonist of the novel, is a man full of feeling of brotherhood but the novel begins indicating a sea change in the life of common people[...] “Amritsar has changed very much since ‘age’ of truth” (15). Before introducing characters Anand shows us the effect of capitalism: “Also, they (Thathiars) feel that the price of flour has been rising for some unknown reason”(17). This indicates how the town Kucho Billamaran is going in the paws of capitalist “caught in a mousetrap they are born” (17). A kind of sad undertone is felt in Anand's creation of setting " [...] sad lands across the black waters are shaking this old land with the thunder of the machinery implanted in its midst [...] " (15) . The novel is set in Second World War and only Ananta knows a little about the war. Amid sad undertone of the effect of capitalism Anand creates active and willful characters. The young men in the factory sing:

"This is the machine age, sons,

This is the machine age

We are the men who will master it. (19)

Working process is useful activity. It is a free activity and any man does it to master his obstacles. When a person is free to work he is more attached with his work. This is what happens in the case of Ananta:

He didnot stop to wipe the sweat. He merely struck the hammer in a measured movement as though he did not want to admit even to himself that he had been afraid. An artist over and above the carftman. His hand moved with an easy grace inspite of the disturbance within him [...] (20).

The novel moves forward concentrating on the factory and industry. The continuous sound of metal has been contrasted with Ananta's small shop which is near by "THAK, THAK, THAK... THE HEAVY METALLIC CLANG ISSUED (capital in the original) from the half open doors of Ananta's small shop in the middle of Kucha Billimarn by the new factory into the somber half dark of the dawn " (19) .

Thus in the beginning the novel gives us the probable glimpse that the relation of the newly established machine and its relation to the profession of the local people.

Ananta has already been to Bombay. So, he is acquainted with some of the effects of industrialization and also about the affairs of World War II. So, he is much tortured inside : "... he was tortured in secret by a conscience which grew more and more like a cancer inside him... he had been struggling like a tormented beast in the cage of his soul " (21).

An artist typically works under his or her own direction. Artists are in total control of their work. That is why artist usually do not mind working long hours and even under adverse conditions, because artistic work is inherently meaningful. This is what happens in the case of Ananta : " Thak!Thak! Thak! he struck the hammer with a greater deftness and agility as he got more excited " (23).

Slowly and gradually as the novel proceeds forward the relation between factory and Thathiars becomes clear. Ananta does his own work and his friends work in the newly opened factory:

Ananta [...] came up to the crowd which stood about in knots outside the gates of the factory shade. His song sprang from the relief he felt at having finished the days work before the break of dawn but as he approached the men and saw their drawn faces, yawning with the fatigue. (27)

Machine slowly starts replacing the traditional jobs of the people: "Ananta knew that the insidious torment of worklessness is a world where it was difficult enough for Ralia to buy food for his wife and two children [...]" (27).

Working in the factory of Gokul Chand workers lose their lives by losing control over their work, and thus cease to be autonomous being in any significant sense. "Ananta could see the red-hot coals of fire which glowed in Ralia's eyes [...]" (32). The rage in the eyes of Ralia is the result of his loosing the work. "Yes, machines, machines, machines-phuff, phuff, phuff, grrr.... Yes, may I rape the mother of the machines [...]" (33).

A kind of, Sense of separated ness comes between and among the people of Thathair community. A hot debate between Ralia and Ananta clarifies the point, " We shall see who will have the last laugh, clapper Channa and the boys, Ananta or myself !" said Ralia ". "Han, we shall see who shall have the last laugh", Ananta said. (34). Now the novel moves forward taking the tension between Ananta and Ralia. "As he threaded his through the tense atmosphere created by Ralia outside the factory gates, to the cross-roads where Kucha BillImaran met bazar Kaserian, Ananta affected a studied nonchalance "(55). But Anand has not stated anywhere in the novel that they had distancing relation before the introduction of machine.

The gripping effect of the capitalism is seen when Janki, Ananta's wife, and Ananta talk to each other. Ananta does not want to tell it to her because he thinks she does not understand it. But when she insists he says:

The shortage of food was bad enough when we were in Bombai, but now it has spreaded so that, they say, in places men are rotting on the roadside. And, in Amritsar, larger purses have brought up big hoards and the grain has run out of the market. And the Thathiars are in a worse predicament than the others. Not only have they no money to buy the little food they could get, but the kaseras have not been giving them piece of work to make utensils. (39)

What happen in the relation of Ananta with other. He has been described as a man of big heart from the beginning to the end of the novel. He says to Janki "... machines don't think or feel, it is men who do. There is no talk of money, one must have a big heart ! " (40). But his big heart brings his death at last.

Ananta and his wife Janki keep on talking. Their talk is disturbed by an uproar in the street: "He saw Ralia dragging Gauri by the hair, while she staggered after his alternately protesting and striking him with a broom in her right hand" (42). At present their filial life has been disturbed. It is the money that is responsible. Their life has become full of sorrows.

On the one hand people are suffering from the problem of hand to mouth, on the other hand, some people have pride on their wealth. Murli thinks that his prestige is rising: "... he heard that Lala Ram Saran and his brother Lala Binde Saram had arrived to offer him his grandson Nikka..."(47). It is due to the money he has grabbed from the workers. After that the owners plot against the labourer and conscious workers. He provokes seth Gokul Chand to put workers like Ananta inside cage : " A wild bird is

better in the cage than flying about and tempting the caged ones with the fruits of the garden" (49).

The plot develops with straining relation between the factory worker and the factory owner. In the charity house of saint Harnam Das, workers discuss with poet Puran Singh Bagat. They talk of consequences of capitalism discussing on the topic of matches. Viroo says:

But they began to be made in Vilayat, but the scions of the monkey race, and were transported here were eager to buy them up and sell them at a profit. And with the profits, came this "Mine" and "Thine" [...]. But the greed of profits on the matches set fire to the hearts of the poor in Hindustan and hurt them up until they have been reduced to ashes and cinders. (58)

From the beginning of the novel, the characters, whose hearts have been crumbled down by capitalistic mode of production, talk of Revolution to subvert such mode of production. This is what the poet Puran Singh Bhagat repeats again: "I tell you there is no hope for our land except in revolution. But that requires devotion and thought "(62). But as the workers themselves are in conflict to each other, a successful revolution is always in question.

Man of big heart, Ananta is trapped. On the one hand, Ananta and Ralio quarrel each other and on the other he gives some money to him to get puri:

All the elements seemed to have considered against Ananta this morning, for he found himself eating the dust of the road outside the bungalow of the famous Amritsar leader Sheikh Abdul Latif an hour and a half later [...] While he had given Ralia and Dina a rupee to go to and go and buy some puris and pickels to eat for breakfast. (63)

Ananta walks along the Railway road where he sees hell of the native city where women and children are begging for a piece of food:

For here were swarms of women and children, running after long and yakka carriages, with outstretched hands, begging for a piece, their faces contorted into smiles which were the composed expressions of abject hopelessness a grim mockery of utter despair. (64)

Just above this he sees a soothing atmosphere of civil lanes where wealthy people live, "... the whole atmosphere of the civil lanes was peaceful, the sunny stillness exuding a rich warm smell as of bursting spring through the overheated grass and flower" (64). This is one of the examples showing the increasing gulf of the workers and the owners.

With the further development of the novel, the remaining charm of the characters seem to be disappearing when Ananta returns from the grain shop, he meets poet Puran Singh Bhagat who inquires whereabouts of comrades, " Ananta told him with a smile that Relia and Dina had probably gone to drown their sorrows at the home; he did not answer the last part of Puran Singh's question " (79). Ananta himself is in tension who can't answer all the questions asked to him.

In their discussion of whether the machine should be destroyed or preserved poet Puran Singh recalls his father's memories and mixes his as well: " My father, too , died hating the English because, apprenticed to the family craft of painting, he found he could not compete with the European machine-made pictures [...]. So I worked for our freedom movement with Lala Rai but since then I have learned a great deal. For instance I learned to love English people and I realized that there are many English men who are as tormented as we are by the present age" (86). His statement reveals love and hate relationship with the British. This relationship was there in intellectual circle of Indian

society. His words also bring home the message that of how capitalism was spreading its grip from the generation of his father.

Horror of industrialization is emphasized by the Puran Singh. When talking with the Janki he says, "There were many people like us who were horrified at the prospect of the coming years of ruin. They were harassed by the changes that had brought them from the horse carriage the motor bus and they were frustrated [...]" (88). Such rampant industrialization has dismantled the age old warm relation of the local people as well.

Workers like Mehru keep on working in the factory while Ananta does his own work separately. After making cauldron he plays with children," [...] Ananta began, playfully, to sway and snort like a bull. The children only laughed [...]" (101). He finishes his work when Lala Lal Chand comes and Ananta shows his couldron. He lifted the cauldron and put it on the projection of Lala Chand's shop.

They talk on the increasing work hour of the Thathiars. Ananta says, "We Thathiars have to work all hours. Lala Lal Chand especially nowadays ... Lala chand screwed his face tigher with annoyance "(105). To his quarries Lala Chand simply rejects his say, "Ananta wanted to bring the conversation discreetly to the question of his wages"(105). To his quarries Lal Chand says, "If you want information about the factory from me,you have come to the wrong quarter [...]" (105). Though Ananta is not working in the factory, he is concerned regarding life condition of low paid. And to get to the work even is low pay is matter of luck for the factory owners. Conversation between Ananta and Lal Chand makes it clear, "You have reduced wages [...] Fifteen rupees seventy paise! and you will agree that you are lucky to get work [...]" (107). And the effect of low pay and worklessness can be seen in the drink of Ralia and Dina," [...] Ask him for-another bottle, ask him! said Ralia drunkenly as we sat with Diana... let us go back to the Drink shop...come ..." (109).

The disappointment of the characters keep on increasing as the novel proceeds forward. Now they talk of their possible death. Ananta shows different ways of dying for poor. He also shows how capitalism brings death to the workers:

Poor men, brothers, said Ananta, have several ways of dying. They can choose to work for the merchants and dealers and die off slowly but surely. I call this way of dying 'death by indifference of the rich'. But men can choose another way of death and that is when they band together and say, 'you have made such a mess of everything, because you considered profits as your god; so clear out now and let us rebuild the world to suit everyone and not only for a few of you!'. The rich answer this demand either by making the workers hate their brethren in another country and thus bring about 'death by the wars of the profiteers.' Or they shoot down the workers and thus bring about another kind of death, death by revolution against the rich'. (120)

Condition of Mehru, who worked in the factory unlike Ananta coming to now, is also degrading. Anand has shown the character outside factory, more frustrated and full of tension. But the characters like Mehru who were lured by the money have started to feel that they are already trapped in the net of capitalism. Strange though it may appear at first, Anand is not interested in describing the extent of alienation in the work process as it is experienced by Ananta on the one hand and Mehru on the other. It is rather the degree of alienation of man which characterizes those scenes in which the complexity of labour is depicted paradoxically. Alienation seems to have affected Ananta more deeply than Mehru and his "superiors". While Lal Chand who gave Ananta the order to make a large copper cauldron is only interested in lowering the coppersmith's wages and in increasing his own profit. Ananta is dumbfounded that the head of his own community

has taken to acting as capitalist rather than a brother "Thathiar". He is unable to establish communication with him and in the end Ananta says bitterly " I had better go home and change my profession" (101). Through these words, though hardly grasped by Ananta himself, the author shows us that a change in the relationship of man and working process has already taken place. The idea that a craftsman achieves realization in the product of his labour has become false long ago. Mehru, working at the factory now, is less affected by the alienation than we expect. It is true that he is discontented with his work, the machines frighten him:

The protracted hum that was the undertone of the factory throbbed in the sagging heart of thathiar Mehru, the monotonous shrill, rasping whine of the big wheels revolving in a never ending movement jarred on his fear torn spirit; the sharp twangs of the small riveting machines plucked the hair from the middle of his knitted eyebrows like a pair of tweezers in the hands of the barber [...](122)

Nostalgia happens to be a space for the characters who suffer much at present. Sometime Ananta goes to his childhood memories. It is because he is not satisfied to his present condition, like Ananta many characters also fly back to their past life where they feel happy and united with his family and community. Sadanand is one of such characters. In his talk with Gokul Chand he feels humiliated. After he feels:

He realized in his heart that when his family was proud to belong to its own community he had lived on the earth but felt very natural. Now that they had begun to sit on exalted seats, they had become buffoons. The fear of the higher caste [...] Sadanand's mind [...] set(s) back [...] and proud in the integrity of his thathiarhood. (136)

Along side of their frustration, they also try to form union which can dismantle their exploiters. Ananta is the leader of this activity. Either in his discussion with Puran Singh or with Ralia, Ananta urges them to make a union of the workers, "I say, urged Ananta ' that we will form a union to ensure their right to a proper wage until they are strong enough to displace their exploiters and seize the factory, which by all the rights in theirs" (155).

As the conflict between owning class and labour class and also the conflict among the factory workers, the factory is closed down. The workers have hot discussion regarding this topic. Ralia and his friends are in favour of the destruction of the factory. Ananta is a man of subtle consciousness. He is hesitated and tragic feeling overcomes him:

He was not thinking so much as he was trauma torn, with indecisions, and in the grip of and indescribable nameless anger, a compound of sadness, frustration and a passionate disgust at his incompetence in scattering his friends before he was able to get them together [. ..](170)

Closing of the factory brings hunger for Thathiar people. They are not getting flour:

What about the flour now? Give us a rupee worth seth.

'one, give for the sake of my hungry children'

'one for the sake of God!'

'The voices of the crowd were echoed and echoed and multiplied by other appeals'. (183)

The life condition of the Thathiar people has been degraded by the new social structure that is taking place in India. Who has grabbed their happiness? It becomes apparent when we go to the next chapter of the novel where young Lal Chand is singing

with smile, " young Lal Chand sang with the leer of a voluptuary's smile on his face [...] The object of his adoration was a bride, decked in a peacock green Benarari skirt and a pink silk head-cloth [...](184). This is how the grip of capitalism is increasing, degrading life of Indian majority citizen.

Living in hunger and frustration, the debate of whether the factory should be opened or destroyed, Thathiar people have hot discussion. Ananta is a middle path walker. He wants to reconcile good qualities of East and West discarding the bad ones. He shows the age old Indian culture where people lived happily:

For two thousand years our ancestors had been maturing with the magic of their hands beautiful utensils which were part of dowry of every brides the decoration for every new home. Then like the machine made clothes from Vilayat which ruined our weavers, came the machine and the ready made aluminum pots and pans, and our wages fell. And rather than meet our own metal in our own foundries we began to buy sheets from abroad.

(198)

The novel reaches its climax with destruction of the machine and death of Ananta. Ralia, with his friends, is ready to destroy the factory:" Ralia mumbled as he swung the hammer with both hands and coppered like a monkey from machine to machine in the factory [...]"(214). Ananta, on the other hand, is committed to save machine at any rate," Ananta, [...] put an affectionate hand on his shoulder and said:' Break one machine, brother Ralia Ram, and then come and drink some serbat and calm yourself"(218). Such words merely touch Ralia. He simply rejects the hands of Ananta and starts hammering the machine, "Ralia struck a blow to the top of an electrical drill adjusted to the wall. Then he swung the hammer back and got into a position to strike at another plant [...]" (218). In the rage, "Ralia turns his hammer to Ananta:

[...] instead of striking at the machine, Ralia brought the hammer down and [...] he turned to Ananta[...] you are the brother of these machine and machine wallahs... and he viciously lifted and struck Ananta's head on the broken part of a machine with a mechanical fury till Ananta's skull cracked like a pitcher, and a stream of blood shot out in thick sports. (219)

Death of Ananta makes people bereaved. The novel ends with the cremation ceremony and the possible way of living of Janki, Ananta's wife, is also indicated. The poet spreads his protective arm around her. Anand's ending of *The Big Heart* is very similar to *Untouchable*. *Untouchable* ends with a poetic undertone. In the similar manner *The Big Heart* also ends in a poetic way. This ending indicates the possible life condition of Janki on the one hand and at the same time it also connotes possible future of Thathiar community:

An evening crow cawed his last message of doom before flying away from the window- still outside the room, and somewhere deep in the gooves of a porch the pigeons cooed in a resonant hum. The darkness spread and obliterated the empty space of the room, so that only the hulk of the bed was visible. (231)

Thus all the characters mentioned above have become victim of the new social structure that is taking place in the colonial India. As quoted in several places, Thathiar people were happy before the arrival of machine in India. With the introduction of machine in their community, their age old work is fetched from their hand. First time in their life they have become dependent worker. When they were independent worker they were happy with their work and livelihood. They were more attached to their work, because work had direct relation with their life. But machine dismantles that social structure which means destroying life style of Thathiar community. They now, know that

they are working for other and benefit of their labour goes to one or few persons. This is how work has become detached from them. Ralia, Mehru, Dina[...]etc factory workers don't work with full attention. They simply work to get money and for livelihood.

The introduction of machine separated the people in the novel. The relation of Ananta and Ralia has been distanced by machine and Anand has not mentioned anywhere in the novel that they had bad relation before.

Anand makes use of these characters in order to illustrate the economic and social changes taking place in India under colonial rule during the period of developing capitalistic methods of production. In *The Big Heart* Thathiar or the coppersmith community of north Indian town is depicted, Ananta, the protagonist of the novel and Mehru, a minor character, represent two aspects of labour in this community of craftsman. While Ananta is fairly presented as a fairly independent worker whose income is based on piece work and who has his own small workshop. Mehru has already lost his independence as a craftsman and has started working as a labourer in a factory which has just started production of consumer goods. Anand presents the process of change taking place under capitalistic conditions and affecting a traditional type of labour.

Alienation is the fate of those characters who have lost their own means of production and are forced to sell their labour. Thathiars have lost their means of production. So they have been distanced from their work (Ananta and Ralia), family (Ralia and his wife), from their community (Ananta from his friend).

Chapter V: Conclusion

After a long critical analysis of texts, *Untouchable* and *The Big Heart*, by Mulk Raj Anand, this researcher has come to the conclusion that there is a sense of alienation in both the novels. However, the means to cause alienation differ. In the novel *Untouchable*, the alienation that entails characters is caused by feudalism. The historical legacy of feudalism creates the concept of untouchability that results to create humiliation and inferiority complex in different characters like Bakha, Sohani, Lakha etc. In the feudal social system the outcastes have no place, so in the case of Bakha his social status as outcastes does not permit him to rise in society and lead a more independent life. It is the caste system which forces them not only to sell their labour but also to do so under conditions laid down by Hindu castes. Alienated labour is as much the fate of this social class as their unalterable economic and social position. Alienation in the act of production as well as alienation from their fellowmen is not the result of economic forces, as under capitalistic condition but of non-economic forces i.e. feudalism.

Bakha represents the group of outcaste who does his regular duty to clear public latrines situated close to the outcaste colony. He does his work in efficient and concentrated manner that to the onlooker he appears almost intelligent and superior for this part of activity. Labour as describe here is at once part of his life and something separate from it. Yet this is only a part of Bakha's reality because his labour is intrinsically connected with his social status. One of the officers Bakha serves, a high caste Hindu, presents him with the hockey-stick and this evokes the habitual almost inborn trait of servility. Social status and labour define his relationship to caste Hindu and serve to identify him. Bakha is not really anxious to do more than is expected and would like to have a different job. He prefers to imagine himself sweeping the streets in the place of his father. And it turns out in the end that the impression of efficiency and

concentration Bakha creates is nothing else but outward manifestation of his suppressed thought.

It is Anand's purpose to show that even a person belonging to the lowest social class is essentially a human being who suffers from having to perform alienated labour forced upon him by caste society. The seemingly conscious attitude to alienated labour expressed by Bakha either through suppressing any thought of it or through performing it in a most mechanical manner, are the author's literary means of conveying his purpose.

In *The Big Heart* characters are alienated due to the introduction of capitalism. Alienation is the fate of those characters who have lost their own means of production and are forced to sell their labour. Capitalistic method of production does not only bring about the alienation of man in the process of work, they also prevail during the period of reproduction of his labour. Ananta, the copper smith, who owns a little workshop and lives on piece work, is still engaged in manual production which is gradually being replaced by industrial labour. Mehru, a skilled worker and former copper smith, has found work in a factory recently established. In the end both are alienated from their work and consequently have become victim of social structure caused by specific historical condition.

Anand's depiction of man at work succeeds in conveying a Marxian understanding of the relationship between man and nature and also a man and society in a dialectic relationship. He also illustrates the central meaning of work for man and succeeds in presenting these ideas through the medium of literature in an aesthetically convincing manner by showing individual case to illustrate the essential nature of man.

By presenting a number of characters who are forced to sell their labour in order to survive for non-economic or economic reasons, Anand does not only show his interest

in their individual fate but also illustrates the economic and social changes taking place in India under colonial rule and the transformation of a feudal society into a capitalistic one.

Human attitudes and relationships are shaped and influenced by labour and must not be considered as completely independent from it. Attitude of the people towards Bakha and Ananta are a reflection of their notion of the function of labour. The scene describing Bakha and Ananta or Merhu at work in latrines, small or big factory could be called a presentation of the initiation ceremony into alienated labour.

Bibliography

- Anand, Mulk Raj. *Untouchable*. Indian Reprint. New Delhi: Penguin Book, 2001.
- . *Apology for Heroism*. New Delhi: Arnold – Heinemann, 1986.
- Bald, Suresh Rendan. "Towards Revolution." *Novelist and Political Consciousness*.
Delhi: Chankya, 1982.
- Berry, Margeret. *Mulk Raj Anand: The Man and The Novelist*. Amsterdam: Oriental Press, 1991.
- Cowasjee, Saros. *So Many Freedoms: A Study of the Major Fictions of Mulk Raj Anand*.
Delhi: OUP, 1997.
- ed. *Author to Critic: The Letters of Mulk Raj Anand to Saros Cowasjee*. Calcutta:
Writers Workshop, 1973.
- Gautam, Shreedhar. (1999). *Changing Perspectives on Mulk Raj Anand's Novels*.
Unpublished doctoral dissertation, Banaras Hindu University.
- Hornby, A. S. at. al. eds. *Oxford Advanced Learner's Dictionary of Current English*.
Great Claredon Street: OUP, 2005.
- Iyenger, Krs. *Indian Writing in English*. New Delhi: Sterling Publishers, 1984.
- Nagarajan, M. S., N. Eakambaram, and A. Natarayan eds. *Essays in criticism on Indian Literature in English*. New Delhi: S. Chand & Company Ltd., 1991.
- Naik, M. K. *A History of Indian English Literature*. New Delhi: Sahitya Akademy, 1997.
- Rajan, P. K. *Mulk Raj Anand: A Revaluation*. New Delhi: Arnold Associates, 1994.
- Riemenschneider, D. "An Ideal of Man in Mulk Raj Anand's Novels." *Indian Literature: Articles of literary interest*. New Delhi: Sahitya Akademi.
January_March. 1967_29-51.
- Sinha, K. N. *Mulk Raj Anand*. New Delhi: Kalyani, 1995.