



Social realism: Reflection and identity in Mulk Raj Anand's works with special reference to *Untouchable* and *Coolie*

Nisha Rani Tank

Research Scholar, Shri J.T., University, Jhunjhunu, Rajasthan, India

Abstract

Mulk Raj Anand's work like, 'Untouchable' and "Coolie" are painted in the colors of social realism. These two novels are the central reality of early twentieth century Indian society. These two novels describe the sufferings of the protagonists and record the miseries they feel. These two pieces together held a special place in Indian literature. 'Untouchable' and 'Coolie' are called epics of social realism, since they have all the qualities of great epics, though in different ways. According to the ancient Greeks, the epic is a narrative poem, of greater scope and greater size, which has a divine inspiration. The impotent protagonists Bakha and Munoo sail in the same boat when it comes to personal suffering. There is a central theme 'Untouchable' and 'Coolie' similar: social exploitation, exploitation of the poor and privileged by the forces of capitalism, industrialism and colonialism. 'Untouchable' and 'Coolie' are the same when it comes to their themes. The first depicts an 'Untouchable' in his true colors and the second exposes the life of a 'Coolie', victim of the capitalist economy. Anand has direct experience of the lives of the poor and of the lower social class. He is truly the novelist pioneer because of his realism, his humanism and his social protest.

Keywords: emotional, sufferer, communally, exploitation

Introduction

For writing this research paper the writer has chosen two novels of Mulk Raj Anand to focus on the burning problems of pre-independent Indian society, i.e. *Untouchable* and *Coolie*. Anand's 'Untouchable' is a picture of a place, of a society, a picture of a place that is also an indictment of the evils of a decadent and perverted orthodoxy. It is a Sociological document that focuses attention through a sweeper boy, Bakha, on a number of customs, traditions, social-evils, etc. of Hindu society during 1930's.

'Untouchable' and 'Coolie' are called epics of social realism, since they have all the qualities of great epics, though in different ways. According to the ancient Greeks, the epic is a narrative poem, of greater scope and greater size, which has a divine inspiration. The characters of an epic poem can be partly human and partly divine. In epics, the action must be complete and great. An epic hero is not an ordinary person. 'Untouchable' and 'Coolie' have the same qualities of epics. Francis H. Stoddard writes about a novel that Sharma quotes as:

In 'Untouchable' and 'Coolie', Mulk Raj Anand presents the Indian downtrodden and laborers with their problems, social rejection, poverty, starvation, poor health, misery, death and humiliation^[1]. Anand's immortal creation of the protagonist Bakha and Munoo represent Indian society. One finds that in Bakha's life at each stage, tragedy deepens and intensifies, without any respite. Bakha is a poor 'Untouchable', tradition-follower who is an idealist and cannot think of going against society, religion, beliefs and the 'agents' of religious institutions.

Anand has taken the theme of his novels from real life and so his novel is nothing but social realism. He brought to fictional

life Bakha, his boyhood companion, the 'Untouchable' sweeper boy, in 'Untouchable'. Anand's mother abused Bakha for 'polluting' her son when Bakha carried home a bleeding Anand, hurt by a stone. Bakha is reviled by caste Hindus as he cleans latrines; but Anand captures Bakha's pride in his work: he tackles his odious job with a conscientiousness that invests his movement with beauty. The novel was not only a powerful social tract, but a remarkable technical feat as in a single days' action the author builds round his hero a spiritual crisis broad enough to embrace the whole of India. Forster wrote in its introduction: "It has gone straight to the heart of its subject and purified it"

'Untouchable' (1935) and 'Coolie' (1936): A Comparison in the light of Social Realism

Anand continued interest in social issues with their upcoming novels about the fate of the working class in India. 'Coolie' concentrated on Munoo, an orphan child who dies from tuberculosis caused by malnutrition. It exposes the whole system through the exploitation history of the victim. Even in the most desolate environment, the little hero retains its qualities of warmth, love, camaraderie and curiosity. In the village, inspired by the experience of the family of Anand's mother whose land was seized by the village owner, the novelist explores the condition of poor farmers under British rule.

The impotent protagonists Bakha and Munoo sail in the same boat when it comes to personal suffering. There is a central theme 'Untouchable' and 'Coolie' similar: social exploitation, exploitation of the poor and privileged by the forces of capitalism, industrialism and colonialism. In 'Coolie' Anand, in Munoo are deprived of their fundamental right to life and

happiness, and it explodes and makes it suffer until it dies from consumption. The novelist clearly states that Munoo is not the only victim of such exploitation. It represents millions of people for whom such exploitation and denial of life and happiness is the major part of everyday life. The fate of the poor is also miserable and miserable, whether in rural or urban India. Whether in a city like Bilaspur or a small town like Sham Nagar or big cities like Bombay and Daulatpur, the history of suffering is the same [2].

This painful journey from Bakha and Munoo is a unique feature for studying the comparative aspects of Anand in this extraordinary ordinary misery. The two novels have similarities in their social environment, exploitation by owners and teachers, bad destination created by the environment, social beliefs, accumulated torture, unfulfilled desires of life. However the actors make a constant and painful journey in life with the hope of improving and possibly both Bakha as Munoo crushed by the heavy burdens of life and disintegrate into ashes with the so-called pure and religious powder Mother India.

The theme of the novel: untouchability in itself is very realistic. 'Untouchable' is a realistic novel of the socially crushed protagonist Bakha. It is a part of a life without any modification. The novel begins with a realistic picture of the colony of the excluded. The local color of the novel is evoked with photographic realism and precision. Anand describes, "The colony of pariahs was a group of houses with mud walls that were grouped in two rows, in the shadow of the city and cantonment, but outside its boundaries and separating them. There were scavengers, leather merchants, laundresses, barbers, water-bearers, lawn mowers and other pariahs of Hindu society. A stream ran near the road, once in clear water, now soiled by the dust and dirt from public latrines around, the smell of hides and skins of corpses to dry on its banks, the excrement of donkeys, sheep, horses, cows and buffalo accumulated to become fuel cakes" [3].

This realistic description is what Anand himself saw and presented as he is. This realistic description continues throughout the novel. Anand painted the royalist colony where 'Untouchable's and other marginalized people remain and expect to be humiliated by other Hindu castes. According to the description of the novel, it seems that Anand spent a day with Bakha and observed it minutely. It is very real and true. The day of Bakha begins as he writes; Bakha thought of the incongruity of his house when he was half asleep on the morning of an autumn day, covered with a worn and oily cover on a blue washed carpet that lay on the ground in a corner of the cave like, dark, damp, one-room mud house. His sister slept in a crib next to him, and his father and brother snored under ocher patched duvet, a broken bed chain, the other side.

This is the reality you can see in the cottage of an 'Untouchable'. Anand looks and presents the actual photographic image. Usually the day begins with Bakha scolding his father Lakha, the jamadar of all the city sweepers and cantonment. Bakha dreams of having just like the British. Anand begins to relate Bakha's desire to look at the British, which is very real for the colonial spirit of 'Untouchable' Indians.

Bakha had looked at the Tommies, looked in awe and

amazement when he moved to the seat of the British regiment with his uncle. During his stay there, he had seen the life of the Tommies: sleeping in beds of cloth, strange and low, covered with blankets; eat eggs, drink tea and wine in tin cups; scroll and walk to the bazaar with cigarettes in his mouth and small silver sticks in his hands. And soon he became possessed by a crushing desire to live his life.

But it was a dream and I wish very far from reality for Bakha. Your day begins with the "rough order intimidating to get up from his father: Arise, Oji Bakhiya son of a pig" came the voice of his father, of course that daylight, amid a snoring interrupted, discordant, interrupted. Get up and go to the latrines or the sepoy will get angry.

Anand used these words which are very real and when used in an Indian tone, he wants to be very realistic. Bakha is obliged to clean the latrines officially; he is in charge of the three rows of public toilets lined up at the end of the end of the colony. Anand note; "The men came one after the other into the latrines. Most of them were Hindus, naked except the loincloth, bronze jars in hand and the crooked twisted wire around the left ears. From time to time, a Muhammadan appeared, dressed in a long white cotton dress and wide pants, holding a large copper kettle in his hand".

Bakha finishes his work and returns to his hut because he is thirsty and wants to drink water, but he found an empty pitcher since there was no water. Anand describes the problem of untouchability: the social curse. The caste people maintain physical distance with the 'Untouchable's and treat them socially backward. Anand presents the true image of the harsh reality and the curse of untouchability.

The water episode is a representation of the heart. Anand's powerful observation, the use of real and local language using violence and the naked image of curse-untouchability clearly leads to social realism. Sohini was mistreated by the Hindu caste. She has been waiting for a long time to have a chance to bring some Hindu caste to fill her pitcher with water, 'Untouchable's are not your good. Anand writes, "Pariahs could not climb the deck surrounding the well, because if you drew water from it, the Hindus of the three upper castes considered contaminated water. They were also not allowed to access the neighboring creek because their use would contaminate the creek. They had nothing of their own, for it was expensive to dig a well in a town as mountainous as Bulandshahr."

Such humiliation is common to 'Untouchable's and accepted as is an ancient tradition. She even waited long to have their turn and other outcasts also expected, but they cannot touch the good, but wait for the Hindus to give them water. Anand writes, "He came as fast as he could to the good, filled with fear and anxiety that should wait his turn that I could see from afar that there was already a crowd. She was not disappointed as much as depressed when she realized she would be the eleventh to receive water. She had felt the sensation in her brother's soul. He was tired. Had thirsty felt like a mother when he left his house to look for water, a mother who went to look for food and drinks for your loved ones at home. Now, when he stood in a line with his sick companions, his heart sank. There was no sign of going through someone who might be a potential benefactor."

Anand also by the light on hypocrisy and pretentious priest

lust called by the character of Pt. Kalinath who believes to be contaminated by the contact of 'Untouchable's and has a strong sexual desire with an 'Untouchable' Sohini. This duality and hypocrisy revealed by Anand in the novel. Pundit is "dead on her"; he is "one of the priests in charge of the temple in the city". He is attracted by "fresh and young form of Sohini, whose chest filled with nipples of black bread stood out so visibly under his muslin shirt." It is his evil intention which prompts Sohini to come and clean the courtyard of his house in the temple. Sohini will innocently do it, he catches her by the chest, but she rejects her suggestions. Then trigger an alarm;

"Contaminated, polluted, polluted!" Shouted the brahman below...

Get down, scavenger! Come out with you! You have desecrated all our services! You have defiled our temple! Now we will have to pay for the purification ceremony.

This is the height of hypocrisy. It is ancient tyranny and injustice that become 'Untouchable' in India. Bakha is here in extreme pain because he could do nothing with Pundit and angry with one hand and others is sad to have such a beautiful sister. It is a curse to have beautiful sisters while people look at lust and cannot do anything.

This feeling of compassion not only described by Anand, but also seems to be felt through the soul of Bakha. His tears were transformed into words and his heart wept those 'Untouchable's so miserable. Here, Anand deserves to be greeted by the reader for telling a beautiful interlaced piece that is real, since it comes directly from the society he has seen.

The abuse of Bakha by the Hindu caste is very difficult. It crosses the hell created by the social hierarchy. Anand describes the misery and humiliation of Bakha with real words, which is the ultimate reality of our society. He must keep the physical distance of the Hindu and must shout: Posh, Posh, coming from the sweeper to be saved from impurity by contact with the 'Untouchable's. This ritual or tradition was old in India. Bakha is slapped by a Hindu caste to "contaminate" him. He did not announce himself as usual and unconsciously "pollutes" a Hindu caste, and receives in return the torrent of abuse.

This psychologically hurts him and reflects on the humiliating segregation of man by the restrictive imperatives of a seemingly obsolete and irrelevant social order. Bakha did not care to look for others, but what made him attentive to the whole society. The system is the desire to see that it changes to accommodate everyone in its system. He has the potential to return the blow but his anger is seen as indifference and obedience because he realizes that a great majority of castes are also subjected to the same dehumanization as him. But two thousand years of continuous repression and intimidation of his race have not exhausted his humility and he tries to suffer from these social humiliations with an exemplary tolerance that is not atypical of a tragic hero. Anand has a remarkable sympathy for his hero, who symbolizes the plight of a miserable victim against the forces of orthodoxy and conservatism. In one of the incidents where Bakha receives

the two abuses and pancakes that a housewife has thrown from the top of the house, Anand seems to have the best control to discover the true inhumanity to which 'Untouchables are subjected; are treated as subhuman species between man and dog;

"Go, eat of your masters," she cried, "that the vase of your life never floats in the sea of existence. May you perish and die! You have defiled my house! Go! Get up Stand up devour your teachers! Why do not you scream if you want food? Is it your father's house that you come to rest here?"

Anand tells such a humiliation in real terms and his picture of bread has a great quality since it is derived from society. Anand used real Indian words to make the novel real. After much humiliation, at noon, Bakha comes home because he is very hungry. Here Anand writes;

Meanwhile, she began to feel hungry as if the rats were running around her bell in search of food. He began to spit wet saliva in the dust as he hurried to leave the city.

But the final explosion of Bakha is a compassionate heart. It seems that Anand was waiting to write the brilliance of Bakha; *"Bakha exploded with a more sudden burst than the way he used to make a speech"*

They insulted me this morning; they mistreated me because while I was walking, a man touched me. He hit me, and a crowd gathered around me, abusing and... "They think we're just dirt because we clean their land." This temple expert tried to upset Sohini and shouted: "Contaminated, polluted". The woman of the great house of the platero ravine threw the bread from the fourth floor. I will never go to the city again. I did it with this work".

For Bakha, these incidents are boiling blood. He feels a wild desire to take revenge. And yet, there is a futility written on his face. He knows that he will not cross the borders traced by tradition. The incitement to contact and the attempt of the priest of the temple to violate his sister Sohini to deliver their chastity poison everything that will happen later.

Anand is a social reformer and a scientific humanist, so in the novel he projects a real problem, a real problem and a real solution. He is concerned about the oppressed by what has raised the problems, realizing that the reader has pity and compassion for the 'Untouchable's and finally Anand provides a solution to eliminate untouchability.

Bakha finds three solutions to his problems. You can become a Christian with the help of Hutchinson, the Salvation Army Missionary. He was pleased to know from Hutchison that Christ welcomes all men and that Yessuh Messih makes no distinction between the Brahmans and Bhangi. The second solution is to be reassured in the Punishment of the Hindu castes of Gandhiji and to await that the social conscience of the people awakens. Scarcely comes the third solution: the introduction of the water closet, as promised by the poet, which facilitates the task of the sweepers. Bakha thinks of everything he has heard and returns to his muddy hut with the desire to tell his father all that Gandhi said about them and what the intelligent poet said about the discharge system. Therefore, the novel ends with a resounding note of optimism, like the dreams of Bakha's teenagers, when he sees an apostle in Gandhi. The dream of Bakha can be realized or not, but this

life of endless work continues.

The realism of Anand is also seen in his use of the literal translation of the exclamations and swearings of Punjabi. These expressions like "rape-mother", "Rape-sister", "Wha Guru", "Ri daughter of a pig" are common in the novel. "Dogs" is the name that normally comes to mind of the privileged to identify the marginalized. The "touching incident" reveals the horror of being 'Untouchable'. People who gather around fire abuses Bakha call it "parasites of the lower castes," "pigs," "scorpion son of a gallo with arched legs", "dog", "rough", "dirty dog", "Son of a dog", "Son of a pig", etc. These abusive words thrown at a single person and defenseless are in opposition to the assertion of privilege to be "Twice born." These words truly reveal your polluted spirit. Unusing these expressions has been criticized as a commonplace and vulgar, but Anand could present Punjabi life realistically without using liberal expressions such as characterizing modes in the Punjab.

'Untouchable' has the immediacy of the true voice of feeling. It fully reflects the image of a decadent society and conveys the deep meaning of life. Anand shows a complete understanding of the human situation and a substantial discrimination of moral values. He also writes with transparency and power from his personal and intimate experience. His own childhood memories find a dramatic interpretation in the novel. Anand shares intimate life with Bakha, following the pattern of one of the many sweepers he encountered during those happy days. In fact, much of the personal emergency has entered into the making of character. The flesh of his flesh and the blood of his blood, Bakha certainly acquires a reality of flesh and bone.

'Coolie' is a powerful social tragedy due to the artistic treatment of the cruel and inhuman social forges of poverty and exploitation. The premature death of the protagonist becomes even more tragic because he is an innocent child. Anand introduced Munoo sociologist to give meaning to represent different stages of proletarian existence in specific contexts during narrative, organizing the action of an important structure. 'Coolie' is the tragedy of Munoo, an orphan who moves from place to place in search of food, driven by hunger, until finally encounters his destiny.

The novel presents a chain of adventures in a picaresque manner. But the orphan Muñoo the hero is not a red one. He is only the victim of the rudeness of the world. Your search for bread, in a world where the flesh and blood of the poor are treated as cheaper than bread without rest and forces it to move from place to place and eventually fall into the clutches of the death. Munoo is forced to go through various situations, as a domestic in a middle-class urban family in Sham Nagar, a worker in a small vinegar canning factory and as a fighter struggling to work in the village of Daulatpur, as a laborer in spinning mill cotton in Bombay and as a cool rickshaw in Shimla. In the words of C. D. Narasimhaiah, "The situations that Anand creates are compelling in general and reveal aspects of life so far generally held out of fiction as if they were taboo."

The realistic image of the poor Indians where the mass suffers from the operation is actually represented by Mulk Raj Anand in 'Coolie's. There are exclamations with which 'Coolie' begins:

Munoo or the Munooa oh Mundu! ^[4]

With these rustic words Punjabi, the novel begins and explores the social ills of child labor and suffering saga Munoo. His father died when he was a child. He inherited the poverty and misery of his exploited father. When 'Coolie' opens, he is a poor orphan boy of fourteen. It is a kind of universal figure. It is the passion not only of India, but also of humanity. The novel begins with the shrill soprano aunt Munoo that echoes through the valleys. His aunt continually strikes him and his mind is obsessed with the death of his parents. After many abuses and beaten by his uncle Daya Ram and blisters on the feet, barefoot miles miles in the sun until Sham Nagar, Munoo is installed as a maid in Babu Nathooram's house five rupees a month, words of Bibi Uttam Kaur:

More money, in fact, than your
mother and father have ever seen.

Anand painted the true image of Munoo with the true color of life. The harsh reality found in the novel. The subject itself is real. The saga of the poor boy's exploitation and suffering is a narrative of the society in which we find this situation from day to day. Anand made the image of reality in the novel. The use of real language and translated words gives the effect of freshness and reality. The words used for Muñoo by Bibi Uttam Kaur are very real and very similar with the words used for Bakha in 'Untouchable'.

Like Bakha in 'Untouchable', Munoo is 'Untouchable' in the house of Babu Ram Nathoo. Sheila, the daughter of Nathoo Ram, pushes Munoo when he stops on all fours like a monkey to entertain her. She tells him:

You are a servant; You do not have to play with us.

Social realism is also seen in the bad conditions of Indian workers. That's true how the hunger felt by Munoo is one of the ironic comments about the nation-based agriculture - India. Munoo was picked up by Seth Prabha Dayal, who came to own a pickle factory in Daulatpur. Here Munoo feeds well on arrival, and Mulk Raj Anand says ironically: "It was the most sumptuous meal he had eaten from the birthday party of his father and his mother; his aunt had given three months before leaving the hills ^[5]."

Muñoo, in his marathon career in life, is crushed in every way under the heavy burden of the colonized spirit. The relationship between the colonialists and the colonized is a form of master-servant and the suffering of Munoo is mainly due to an established social order. This appears clearly when Daya Ram, Muñoo's uncle, told his teacher Babu Nathoo Mal:

I bow my head, "said Babuji, reaching his hands and shaking his feet as he entered. He also ordered Munoo; "Join your hands to Babuji, you rustic ^[6]."

This relationship is degrading to the servant, and makes leaders proud and arrogant, and governed to lose all sense of self-esteem and degenerate into flattering sycophants. In the house of Babu Nathoo Ram, Munoo is treated with the greatest cruelty. Bibiji forces him to work from morning till

night, beats him constantly with his tongue and beats him mercilessly for the slightest fault. Anand puts words into the mouth of Chota Babu, Dr. Premchand (younger brother Babu Ram Natthu) having a friendly deal with Munoo, the child becomes a scapegoat after China's plateau falls its power:

How is he responsible for this monkey against the bad taste of man? asked Premchand, "and how is he to blame for all this filth in his house which apparently upset Sahib?" "Come here, imbecile," cried the doctor, laughing, "the wound will be septic with these filthy ashes." Come and show me. "Munoo was diagnosed. The doctor discovered that it was dangerous, almost reaching the skull.

Sheila, innocent girl 'Coolie' is deliberately exploited by her mother (Bibiji) as Catherine Mansfield in her story *The House dolls* shows how the innocence of children (belonging to the upper class family) is quartered at the moment are torn from the mix with the children of lower-class families. Anand quickly writes: "Oh, come on," Kausalya shyly exclaimed. "We do not want to play with us," Sheila said (the mother said we should not play with you.) I really enjoyed and was entertained her funny dance. She wanted to play with her, but the advice of his mother had sank into it and he created a barrier, he liked to touch her, she approached him and caught him by the ear and dragged him.

Anand is passionately concerned about the villages, with fierce poverty and caste cruelties, orphans, 'Untouchable's and urban workers. In "Untouchable", of the three solutions insinuated the problem of untouchability Christ, Gandhi and Machine—the main drain is the last thing most Anand favors. William Walsh noted that, "He is a quality that goes through 'Coolie' where Anand is shown as one of the first Indian writers to look at power in an extravagantly neglected, despised and mistreated manner by a lack of resignation in anger. The novel combines an acrimonious indignation in the condition of the poor, a vivacity of Dickens in the physical disc and a delicate sense of the psychology of Muñoo, the dwarf hero, especially the growth rates of the child to the adolescent [7]".

The role of the victim Munoo brings a passive Asian poor quality Anand shows like the immense Shimla treated society in Mumbai, a clearly static, hierarchical, covered by forced child to travel, transmitted new way Indian fiction the continental immensity and variety of India [8].

In the end, Munoo realizes that the root of his tragedy is poverty as he feels it:

I am a Kshatriya and I am poor, and Verma, a Brahman, is a servant, a servant, because he is poor. No, race does not matter. The Babus are like Sahiblogs, and all the servants seem: there should be two types of people in the world; the rich and the poor.

In this sense, Saros Cowasjee writes: "What Munoo suffers at the hands of his master is all that is suffering at the hands of colleagues as oppressed as himself, who are capable of cruelty and insensitivity born of a savage struggle for survival [9]".

'Coolie' is an epic of misery that gives us a true account of the sufferings and misery of the poor like Munoo. The poor are victims of social, colonial, capitalist and community exploitation and the image of poor Anand Indian sufferers are

both pathetic and realistic. Hoping for hope, Munoo seeks a haven of peace in life, if we move forward, there could be a place for us somewhere, Munoo, pushed by the cool breeze that came as a snake that comes from the darkness of the sea on your right says. And he courageously opened the way [10].

'Coolie' is just less poetic than *Incible*. A deep stream of compassion and pathos crosses these two novels. Munoo's comments on his own life are the clear example of a pathetic and compassionate statement:

We belong to suffering! We belong to suffering!

Muñoo crosses his life course, before reaching his destination, which is simply survival. With regard to 'Coolie', Mr. K. Naik noted, "The central theme of the novel is the tragic denial to a simple landless peasant of the fundamental right to happiness. The terrible fate of being a victim of exploitation is in fact the dubious birthright of Muñoo".

Industrialism and capitalism are not the only forces that exploit Muñoo. Communalism also lends its evil hand. The fires of community hatred are more fomented by politicians. The social landscape against which Munoo moves also gives the author the opportunity to discuss issues such as Indian-British relations in the days leading up to independence.

The magic of the book lies in the innocence of Munoo, his naive cordiality, his love and companionship, his uncontrollable curiosity and his enthusiasm for life. Belongs to some of the most enduring juvenile characters in modern literature: with *Gavroche* by Victor Hugo and *David Copperfield* by Dicken. And through all this, the misery of India speaks [11]".

Iyengar compares Munoo to Bakha in relation to the tragic end. He declares: [12]

Muñoo's sturdy health, his thirst for life, his essentially virgin nature, his willingness to respond to kindness, his perplexity that good and evil are so inextricably confused, make him a true first cousin of Bakha, both heirs of the frightening frustration that is the only birthright for millions born under the Indian sun.

'Coolie' is an affirmation of life in its fullness expressed through the enthusiasm for life and human communion that characterizes her child-protagonist Munoo who has the essential solitude of the soul, this separation which had been broken by his enthusiasm and enthusiasm for work and entry into the lives of others, through the natural love he felt for others.

Social realism found in real characters presented in Anand's novel. Lakshmi in 'Coolie' is a typical Hindu woman dedicated to her husband and children. Parbati has that "wisdom of the heart" that Anand considers more precious than any amount of intelligence. His love, sympathy and kindness, as well as his suffering, recall the death of Munoo. These women are different from Bibi Uttam Kaur, wife of Babu Nathoo Ram and Muñoo's aunt.

The center of consciousness in the novel, a couple of shows through which the social life of India in all its misery and misery is examined. All other men and women, their morality and behavior, their way of thinking and speaking are evaluated according to Muñoo's reaction [13].

Anand, of course, does not treat the strong fundamental

passions of his characters, nor engage in the intellectual occupations of men and women. He focuses solely on the mundane affairs of his fictional men and women. As a principle of social realism, it is not limited to the extraordinary emotion or intellect, and strictly adheres to the common social activities of their characters.

Conclusion

As an artist of fiction, the remarkable brands of Anand are the vitality and the acute sense of the actuality. Anand is authentic to describe the inequalities and peculiarities in the current human situation with sincerity and precision. It may be said that Anand's early novels come fresh from contact with the flesh and blood of everyday existence. He has no psychological or ideological preoccupations, and is content to leave his characters with a lively curiosity and deep compassion. Some of his English characters, no doubt, are nothing more than caricatures, but there are others whose words seem true and whose actions seem natural. The titles of his first novels, 'Untouchable', 'Coolie', 'The Village', seem to emphasize the universal against the particular; as if Bakha is all "'Untouchable'", Munoo is all "'Coolie's'"; However, being a true artist, Anand makes the individual-Bakha or Munoo, affirm his uniqueness, while remaining universal. There is a "case", an implicit point of view; but the novel is more than the case, because it is humanity that ultimately triumphs. Language, with its charge of cursing and literal translation vernacular language expressions: "sister rasa", "mother raped", "rapists of your daughters", "wizard child", "where they were illegally begotten" "Devil without horn," eater of monsters, etc., often produces a coarse or absurd effect.

The notable feature of 'Untouchable' and 'Coolie' is the narrative technique that introduced a significant shift in Indian fiction writing. The new development of the Indian novel took place following the realistic evaluation of Indian society and its artistic representation of the masses in the struggle exploited by the upper class. This development took place through the historical understanding of social reality and its artistic expression in novels, not by a creative modernist anti-history vision, which has faith in the meaning of the form of the novel.

'Untouchable' and 'Coolie' are the same when it comes to their themes. The first depicts an 'Untouchable' in his true colors and the second exposes the life of a 'Coolie', victim of the capitalist economy. "'Untouchable's attack the social configuration; 'Coolie' focuses on the social ills that stem from an uneven economic system that Anand presented realistically. In the realistic treatment of Anand's subjects, he can be compared to the masters of realism; Balzac and Zola, through their realistic representation of the characters and a real and audacious representation of the problems of Indian society. He has direct experience of the lives of the poor and of the lower social class. He is truly the novelist pioneer because of his realism, his humanism and his social protest.

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