
CHAPTER - I

INTRODUCTION

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I

INTRODUCTION

Caste and Class are very complex phenomena. In India Caste is a local problem. But Dr. Ketkar has very graphically depicted the mischief of the Hindu Caste System, as he says:

"...as long as Caste in India does exist, Hindus will hardly inter-marry or have any social intercourse with outsiders and if the Hindus migrate to other regions of the earth the Indian caste would become a world problem."¹

To understand the 'Caste' system let us study some of the definitions of Caste by Indians as well as foreign sociologists. O'Malley gives the origin of the word 'caste' as :

"The word 'caste' is derived from the Portuguese word 'Casta' meaning race or breed used by Portuguese settlers in India to describe the different sections of the Hindu community."²

The following definitions of caste can reveal the nature of caste. Mr. Nesfield defines Caste as :

"...a class of the community which disowns any connections with any other class and can neither intermarry nor eat nor drink with any but persons of their own community."³

Nesfield emphasizes the restrictions of the caste. H. Risley tries to define Caste as an isolated unit. As Sir H. Risley writes :

'a caste may be defined as a collection of families or groups of families bearing a common name which usually denotes or is associated with specific occupation, claiming common descent from a mythical ancestor, human or devine, professing to follow the same professional callings and are regarded by those who are competent to give an opinion as forming a single homogeneous community'.⁴

But Dr. Katkar defines caste as,

'a social group having two characteristics. (i) membership is confined to those who are born of members and includes all persons so born. (ii) the members are forbidden by an inexorable social law to marry outside the group'.⁵ He stresses the definite relations as a whole.

Iravati Karve defines Caste as,

'an extended kinship group in which every member is either an actual or potential kin of another, these kinship groups are called Jatis'.⁶

G.S. Ghurye defines Caste system, giving traditional features of it. These are :

(1) Endogamy, (2) Hierarch, (3) Restrictions on the relations between castes, (4) Restrictions on choice of occupation, (5) Civil and religious disabilities and previleges of certain groups and (6) Untouchability."⁷

Traditionally Caste consists of relatively closed Status groups. As Krech defines Status as :

"...the rank on position of an individual in the hierarchy of a group or community."⁸

These groups are locally Jatis or subcastes. Jais are to be distinguished from the Varnas. Ambedkar call the Varnas as classes. He says :

"Hindu society was composed of classes and they are the (1) Brahmins or the priestly class, (2) The Kshtriya or the military class, (3) the Vaishya or the Merchant class and (4) the Shudra or the artisan and the menial class."⁹

The sub-division of a society has lost the open door character of the class system and has become self enclosed. Here Max Weber's definition of Caste as "doubtlessly a closed status group."¹⁰ is justifiable.

The various definitions of Caste reveal that the caste system is nothing but hierarchically arranged endogamous social groups called Castes. Castes divide the society into groups. The grouping is principally based on kinship relations.

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Another characteristic of caste is a traditional association between caste and occupation. Each caste has its own occupation. For example, Brahmins thought that it was correct for them to be a priest, it was entirely their monopoly. While the cobbler regarded it is his duty to cure hides and prepare shoes.

Every society has a system of grading social prestige of status. In India status is attached in possession of wealth, education, political power and so on. There is a close relationship between the caste and its economic position because generally we find the higher classes tend to be landowners, tenants are mostly from the middle castes and agricultural labourers come mostly from the untouchable castes. It is sometimes said that, 'a Hindu is born, not made'. So that an outsider cannot be admitted to a Hindu caste and that no one can change his caste, it is determined by one's birth.

I.G.Bailey emphasizes the structure of the caste system which has a particular style of life, particular rights, duties and privileges. He writes:

"Each caste is endoamous and has a traditional occupation associated with it."¹¹

The caste system is said to be founded on 'the concept of purity and pollution.'¹² The Hindus believe in the concepts of Rebirth and Karma. These doctrines are coupled with the concepts of pollution and ritual relations between

castes. The Brahmins have the highest position in the caste hierarchy. Untouchables have the lowest position. Positions in the caste hierarchy are based on the ideas of purity and pollution. The most extreme form of pollution is untouchability.

The untouchable castes were supposed to have no place in the four-fold Varna system. India's transition from a caste to a class society is similar to that of the capitalistic societies, R.Jayraman, a socialist has argued that "the Indian caste system is being replaced by a system of social classes."¹³

Karl Marx's interpretation of 'Class' is useful here because he scientifically analyzes the economic basis of classes and the antagonistic relations between them. He defines classes in terms of their relation to the means of production. He distinguishes two broad categories : The Capitalists and Proletariat. Capitalist are the owners of the means of production and Proletariat are working for a wage or salary and they possess only labour power. The capitalist class would become wealthier and more powerful as industrialization expanded. While the working class could grow in size and suffer increasing poverty.

Marx writes :

"...the whole of what is called world history is nothing but the creation of man himself by human labour in the production which men carry on. They enter into definite relations of production which constitutes the economic structure of society,"¹⁴

Thus Marx's concept of social classes is basically in terms of the system of production. Marx further says that the workers became class conscious, aware of their exploitation and are determined to improve their lot of life; so they organize in the trade unions. Marx writes :

Economic conditions had first transformed the mass of the people of the country into workers. The domination of capital has created for this mass a common situation, common interests."¹⁵

The class conflict begins by the unity of workers and a revolution takes place when they reject the capitalist system which happened in Russia in 1917. The inequality of income is one important element in the class hierarchy. The social classes are economic groups. They are not supported by any specific legal or religious rules.

Generally three social classes are found. The 'upper' class of the owners of capital, a 'middle' or bourgeois class of the professional people and 'lower' class of workers.

The individual is born into a particular social class, just as he is born into a caste. The position of status is forced by birth in the caste system. In the class system an individual in his own lifetime may rise or fall in the social hierarchy. He may acquire upper or lower position with a particular economic or occupational role. There is a possibility for upward mobility for an individual in the class system which is not so in the caste system.

Marx Weber gives the three dimensions of social stratification : economic power, political power and prestige.¹⁶ Wealth, political influence and prestige usually determine the 'Status' of individual in the society. Ralph Miliband's observation is :

"The businessman belong (in economic and social terms) to the upper and middle classes. Working class belong to the lower."¹⁷

The argument shows the wealthy class is predominate in government and administration because they use their positions of power to protect the interests of the class. The economic and political determinants of status are objective. One third determinant, prestige is subjective. It depends on the grade of people i.e. superiority and inferiority. Prestige may relate to person's occupation, personal qualities or reputation.

W.Lloyd Warner an American sociologist defines 'Class' as :

"by class is meant two or more orders of people who believed to be and are accordingly ranked by the members of the community, in socially superior and inferior positions."¹⁸

In the Indian caste hierarchy, a person acquires social status or standing by birth. But in the class system a person acquires status by his own efforts as through education or economic or political power. He is born into a

a particular status group, but may move into a higher group through success in business or games or through marriage. In the same way, a person may 'lose status' by becoming poor.

The concept of 'status' is used here to refer to the relative standing of men and women in the various areas of family relations, economy, politics and religion. The status of women in modern society is equal with men.

Manu's philosophy that, 'there can be no independence for women at any stage in her life' is changed by industrialization and urbanization. The social reformers - Raja Ram Mohan Roy, Gopal Krishna Gokhale, Phule and so on worked for women's upliftment. In modern age various opportunities (or roles) are available for men and women. The status gap between men and women has tended to widen for the lower caste or class and to narrow the upper caste or class. The traditional agricultural and domestic roles of women began to disappear and the social changes allow them equal opportunities.

The status of women is another aspect of class or caste nexus. In Mulk Raj Anand's novels, we will discuss the class and caste and lower status of women who we believe to be a class by themselves.

II

LIFE AND CAREER

Mulk Raj Anand is the first Indian English author who writes against casteism and class system. Anand was born on 12 December, 1905 in Peshawar in a family of Kshatriyas, the

second highest in the four-fold scheme of Hindu caste hierarchy.

His father, Lal Chand Anand, was a coppersmith who became later a servant of the British Indian Army. A vivid description of his father and mother we find in his autobiographical novels. His mother, Ishwar Kaur was uneducated and very orthodox but obedient wife. Both parents played an important part in shaping his mind. When he was child his father was his hero, as he says, 'I felt the proudest and happiest child to be the son of such a father.'¹⁹

Anand reckons his spiritual beginning from the day his awareness received the first shock at the age of eleven, when he saw his pretty cousin and playmate Kaushalya die before his eyes. He calls this event the first important crisis in the life :

"I would not understand why an innocent girl should be singled out to die. And what was death ?.... No answer came to my questionings, but I could see the contrast of life and death."²⁰

Another event was an impression of the inhuman atrocities and cruelty of British officers at the time of the Jallianwalla Bagh massacre in 1919. Anand innocently broke the curfew order; but the police gave him eleven stripes of the cane on the back. Prof. Balarama Gupta interprets the event as 'Anand grew up into an uncompromising denouncer of imperialism.'²¹

Anand was educated at the Universities of Punjab, Cambridge and Sorbonne. He writes about his schools and college :

"The education I received at school and college was a spurious, imitative, fruitless grounding.... no teacher had ever seriously asked me to face upto the question : Who am I ?"²²

As a college student Anand was a voracious reader. He read Marx, Mazzini, Gorky and Proudhon. He also read Hugo, Heine, the English romantic poets. Anand obtained his Ph.D. from University of London in 1929. He received the International peace prize, Vienna in 1952. He was the Chairman of the Lalit Kala Akademi (National Academy of Arts), won the Sahitya Akademi Award (National Academy of Letters). He was honoured with Padma Bhushan by the President of India in 1967. Today, Anand has his home in Khandala, where he helps the villagers and opens new schools, busy in seminars and conferences.

Anand is one of the most distinguished and leading novelists and art critics. He has published twenty novels and collections of short stories as well as ten other books on literature and art. Anand's career may be divided into three periods: The early years in India (1905-1925), the years in England (1925-1945) and the later years in India from 1946 to the present day.

Anand's novels deal with social issues, so he stands in the tradition of Rabindranath Tagore, Sarat Chandra and Munshi Prem Chand.²³ His aesthetic and political criticism makes him the 'foremost Indian novelist'. But he is the most controversial novelist. It is very interesting to read the opinions of other critics about Anand and his contribution to Indian novels in English.

Some critics think that Anand is a Marxist ideologist. According to Suresh Renjen Bald :

"Anand's novels were written to popularise Leninism and Marxism and deny the rival ideology of Gandhism."²⁴

Margaret Berry says :

"Anand's early novels suffer from defective sight attendant on an exclusively Marxist aesthetic."²⁵

And A.K.Kaushik writes, "Anand's novels are illusions of his commitment to Marxist ideology."²⁶ It is true that during his stay in Europe, Anand was drawn to Marxism for its scientific and historical explanation of human suffering. Gobinda Prasad Sharma finds "elements of Proletarian humanism in Anand."²⁷ But Cowasjee finds Anand's humanism deeply tinged with Marxism.²⁸

A few critics such as Srinivas Iyengar, C.D.Narasimhaiah and M.K.Naik have seen in Anand's novel more of Gandhian humanism and Gandhian moral vision than Marxism. Anand clarifies :

"I believe Marx supplies a good yardstick for history and his basic proposition 'Means of production determine consciousness' is correct... I am not a member of any political party. I reject nothing which is human."²⁹

These arguments show that it is not easy to distinguish Anand the novelist and Anand the activist. Anand's personal participation in various social and political movements support his various writing. He is closely associated with various ideologies from Marxism to Gandhism and Humanism.

His commitment to the philosophy of humanism forms the very basis of his creative enterprise. He believes in :

"a new conception of the role of man, an emphasis on the importance of a human being as such, a profound respect for man, love for him and faith in his capacity to straighten his back..."³⁰

Anand favours the removal of poverty, caste and racial barriers, the introduction of a new educational system and freedom in the social, economic and political spheres.

In novel after novel, Anand has given a fictional expression to his philosophy. He says about his creativity :

"I have indicated that the compulsion to write was in my case the choice between life and death, for myself the philosophy of synthesis in what I call my comprehensive historical humanism"³¹

The most significant aspect of Anand is that, his protagonists are ordinary or common people. They are passive but real. Anand writes about his heroes :

"All these heroes were the reflections of the real people I had known during my childhood and youth... They were not mere phantoms. They were flesh of my flesh and blood of my blood. And I was doing no more than what a writer does when he seeks to interpret the truth from the realities of life."³²

Anand writes about the untouchables, the peasants, the oppressed and suppressed sections of society, human dignity and the sufferings of the downtrodden. Prof. Balaram Gupta comments :

"Anand's crusade against superstition, feudalism and imperialism - these are some of his chief characteristics of his humanism."³³

Woman, according to Anand, can no longer be considered a mere child-breeding machine, never to be allowed to stir out of the four walls of home. A majority of Indians still respect Manu's teaching that woman can have freedom at no stage of her life. Now it needs to be recognised that woman is as important as man in the society. The suffering of middle and lower class or caste woman is an important theme of his novels. Old Woman and the Cow is the best example of it.

Thus Anand is a 'committed' writer. He makes an important personal statement :

"The whole urge of my writing came from love of art as an illuminating factor in human experience and as a medium through which one can think humanly."³⁴

II

CLASS AND CASTE CONFLICT IN ANAND'S NOVELS

Anand's novels are particularly social novels. Especially Untouchable (1935), Coolie (1936), Two Leaves and a Bud (1937), The Village (1939), The Big Heart (1945), The Old Woman and the Cow (1960) and The Road (1961) these novels are directly illustrate Anand's social concern and deal with a wide spectrum of characters who belong to lowest or highest class or caste.

His first novel Untouchable is the first 'dalit' novel in Indo-Anglan literature. E.M.Forster writes in his letter to Anand :

"...the prejudice against the sweeper class is still so strong. But you present it all very convincingly."³⁵

The novel deals with the fate of an untouchable youth who is initiated into manhood with consciousness of his social status which is lowest in the Hindu society.

The sweeper boy, Bakha's hope for better future and faith in the infallibility of caste discrimination is a

positive point of the novel. Anand is not only an artist but a philosopher, thinker. The inhumanity and cruelty of 'twice-born' Hindus to untouchables is an age-old conflict. But Anand gives three solutions to the problem of untouchability such as Christianity, Gandhism and modernisation. Anand's romantic revolution suggests these three alternatives.

The humiliation and insults throughout the day in Bakha's life make a self-conscious man. R.S.Singh comments that Bakha's future is 'going to be an inconclusive repetition of the day he spent in the novel.'³⁶

The repetition of situations is essential for the development of the plot. Because the novel is based on untouchability. And through these incidents, Anand effectively depicts, the caste discrimination and the 'status' or 'position' of untouchables in the society. Paul Verghese complains that the three solutions are :

"result of Anand's desire to play the part of social reformer at the expense of the novelist..."³⁷

This complaint marks Anand's artistic values. Caste conflicts are traditional but the change is possible. Anand knows the evils of machinery of industrialization. If machine took place of Bakha, what would happen is the question. But Bakha is a protagonist and prototype of millions of untouchables in India. His hope means hope of millions of untouchables.

Anand has written this novel in the beginning of his career and in pre-Independence time. He has dealt with the same theme after three decades. In the novel The Road, we find the ~~tyranny~~^{tyranny} of 'twice born' Hindus over their outcaste brother. Untouchables are not allowed to enter temples or come into physical contact with the untouchables. The conflict is the same as in Untouchable. Anand decided to write on the untouchability again because he finds the congress government in Independent India has done little for the untouchables apart from legislating against untouchability.

The government hired Bhikhu and the other untouchables to build a road, but the construction is opposed by the caste Hindus. They refuse to touch the stones quarried by the untouchables. The landlord Dhooli Singh supports Bhikhu and other untouchables against the orthodox villagers.

At the end of the novel Bhikhu marches towards the city through the 'road' which they have built against the will of the 'twice-born' people. The landlord Dhooli Singh who helps in the construction is supposed a 'outcaste' by them. In this condition the salvation is possible only in the cities. Bhikhu's freedom at the end is also another possibility, a hope. The end of the novel is romantic.

Anand's second novel Coolie explores the economic evils that existed in the thirties in our country. The society of Coolie is one in which the chief form of exploitation is capitalist. The failure of a poor and

innocent boy in the cruelty of cash nexus society. Anand is concerned with a class system which obtained in the urban set-up in India. He finds that it is not caste but class distinctions which are responsible for the misery of the poor people in the country.

Munoo the protagonist emphasises (this is these words :

"Money is indeed everything... caste and did not matter... there must only be two kinds of people in the world : the rich and the poor."³⁸

Munoo's experiences are totally different than Bakha and Bhikhu the untouchables. But Munoo is also an 'outcaste'; his insignificance in the world is the same as untouchables. He is downtrodden and rejected by everyone because of his 'poverty'. He is a insignificant part of the millions of workers.

Munoo's conflict with capitalistic society is ended by his untimely death. Bakha and Bhiku and Munoo represent their quest for freedom in society. They have hopes for a change; and their self realization and place in the social order make them 'literary figures'. Because many untouchables, coolies are in the novels. But this consciousness is a special aspect of their personality. The various episodes show the step by step development of his hero's 'self-revelation' and his 'isolation'.

Bakha, Bhikhu and Munoo all these are historical men of their times. Anand explains his aims of writing in these words :

"We are bound, first of all to protest against the wrongs of human society in our decaying civilization... So we are up against a situation, a situation where protest all round is necessary religious protest, metaphysical protest, social protest etc. Novels are Protest.. and sympathy... and compassion."³⁹

Anand's Two Leaves and a Bud represents again the historical man - Gangu. The novel deals with the same economic conflict in a tea plantation in Assam. Here, in addition to the class or caste conflict, women's exploitation by the employers form yet another theme dealt with by Anand. The colonial exploitation is the major theme of the novel. The sexual exploitation of women coolie at the hands of British planters is another. Reggie Hunt, the lustful English planter shoots Gangu in the pursuit of his daughter. Gangu is a labourer. Because labourer are always poor in capitalism. His masters are Britishers. They suppose themselves 'superior'. For this Anand has been criticised by critics. For instance, H.M.Williams writes :

"The novel is on one level a crude piece of propaganda portraying the British as vicious and absurd."⁴⁰

No doubt Anand is partial in his depiction of Britishers. He wants to explore the relations between the blacks and whites; he is biased in favour of his Indian characters. All coolies are Indians and working on the tea plantation in Assam. It is a representation of the imperial

as well as capitalist exploitation and oppression. Because coolies are doing hard work on tea estate while the whites are flirting with the coolie women before their husbands or fathers. Many times coolies are locked up in the cattle in the night and those who try to escape are often beaten by British masters.

In Two Leaves and a Bud the question is not of social or economic exploitation. It is a 'moral', socio-ethical problem of exploitation. Gangu is not dead by his poverty or illness. He is killed by a passionate and cruel British man, Reggie Hunt to fulfil his sexual desire for Gangu's daughter Laila. Poor coolie women are oppressed by them. They are helpless. All coolies are helpless because they are poor labourers. It is not possible that they can get justice or sympathy from the Britishmen. At the end of the novel the court declares that Reggie Hunt is not guilty. This partiality is another aspect of imperialism.

The series of novels The Village (1939), Across the Black Waters (1940), and The Sword and the Sickle (1942) are commonly known as Lalu Trilogy. Lalu's Trilogy deals mainly with landlordism in the village. The poor peasant is at the mercy of the monsoon rains as well as the landlords. More often than not, both fail, and, he has to seek succour from the money lenders. The money-lenders, in their turns, exploit the peasant. Similarly, the priestly authorities take the opportunity - to impose sanctions against the peasantry if they fail to observe certain religious rites.

In this manner, the landlord, the money-lender and the priests squeeze the peasantry economically as well as in the name of religion. Here we find the class/caste construct once again. Anand has dealt with economic exploitation in other novles in a capitalistic situation, whereas in the trilogy he deals with peasantry in agricultural economy. Exploitation is a common theme.

In The Village, Anand gives the description of an Indian village Nandpur in Punjab. His protagonist Lal Singh's childhood is spent in the village. He has seen the poverty of the villagers and tries to find out the reasons of their degradation. The landlords, money-lenders and regious minded priests exploit the poor villagers in various ways. Lal Singh wants to revolt against the orthodox and traditional values. But his revolutionary actions against the religious rituals which the villagers never like. They suppose him as an 'outcaste' boy. His family is completely ruined by landlordism and the increasing debts. Lal Singh's father dies broken hearted and Lalu joins the army. As Anand writes:

"I wanted to show the destruction of the village economy, village social life, village culture.... and the involvement of the village people in the big war machine."⁴¹

At the same time he criticises the peasant life and their fatalism which is the main obstacle in their progress. Many people leave the village and join the army due to their poverty and the compulsion of the British empire. Lalu Singh

also goes to war on fifteen rupees a month. Anand describes Lal Singh's war experiences in France during the war in the second book - Across the Black Waters. This novel is also a story of the tragic condition of the Indian peasants who join a war in which they had absolutely no interest. But Lalu gets first hand experience of European life. He returns as a more mature person. He writes to his mother that he will return and redeem the mortgaged family property. He rejects the culture of landlordism, the taboos of religion and tradition, the age-old customs. Lalu decides to 'reform' his village.

The Sword and the Sickle deals with the final phase in Lal Singh's career. When he returns to his native village he is shocked to learn that his mother has died two years ago and uncle Dayal Singh has become a saint and gone away. He tries, organise the oppressed peasants, but he fails second time in his village to make them rebellious. So Lalu joins the group of count Rampal Singh of Rajgarh to organise the peasants for the Revolution. But he is shocked and frustrated by the tensions and conflicts, greed and selfishness during the Gandhian decade... Anand argues that the novel 'seeks to portary the consciousness or awareness of change in the village and the failure of the Indian revolution.'⁴²

The protagonist Lalu Singh and his progress is mixed with the changing phases in the history of India. So M.K.Naik rightly complains, 'The novel gives the impression of a confused book.'⁴³

In Lalu trilogy Anand through the career of the protagonist carries his crusade against the evils of landlordism. Novel ends with Lulu's dream of the emancipation of the peasants.

In The Big Heart, Anand emphasises the evils of industrialization. He connects with theme with the conflict between sub-castes. Kasero and Tathiar are two sub-castes in Kshtriya community. Kasero is higher than Tathiar. Because of good occupations and proper education they are higher than Thathiar. Because of good occupation and proper education the higher castes are rich. On the other hand, lower classes lack proper education and heiriditary occupations cannot earn money. So they always remain poor and consequently are exploited by their superiors. In The Big Heart, Anand explores this traditional conflict between sub-castes. The modern machinery is brought by Kaseros in the village and Thathiars become jobless. Ananta who has just returned from Bombay, had a knowledge of labour movement and trade unions, he decides to collect all these Thathiars with their unity, they will get their heiriditary professions. Unfortunately, Ananta is killed by his fellow worker in a fit of madness. In this process of helping his brothers Ananta becomes a martyr.

Anand's humanism is reflected in The Big Heart. The conflict between class or caste can be solved from a humanitarian point of view. His philosophy of humanity is directly expressed by his mouthpiece, the poet Puran Singh Bhagat. He says :

"I believe that some faith is necessary, though there is no need for a belief in God. If men trust in themselves, and in the other men with whom they live together... I think there can emerge a new kind of brotherhood, a new sense of devotion like the BHAKTI which our saint Kabir preached and practised."⁴⁴

This indicates Anand's firm faith in man and brotherhood of men. His transition from Marxism to Humanism inspires him to write such novels. The conflicts between capitalists and labour, caste and sub-castes can be solved through the universal brotherhood.

The Old Woman and the Cow is based on traditional values of marriage and the position or place of woman in the society. The exploitation of women in the male-dominated society can be compared with the untouchables.

Gauri's conflict with age-old values and her successful escape from her own house is the central theme. Gauri's mother sells her to an old man for her money because she wants her mortgaged cow back. The old woman has done this cruel work without sense. Anand's crusade against these social evils among illiterate peasants and their belief in God, Karma and superstition which form the basis of this novel.

Anand is concerned with the suffering of women in this novel. Gauri's husband kicks, abuses her as his natural rights, her mother-in-law supposes her an animal, a dumb cow and having 'bad stars' she blames her for their misery.

Gauri's husband is a representative of orthodox husbands. Gauri is driven out of her home, though she is a pregnant woman, believing that she is loose in her morals. Dr. Colonel Mahindra helps her in her reformation as a nurse. The very process of Gauri's changing nature from gentleness to self-willed woman is noteworthy; her emancipation and rejection of traditional values is the basis of her conflict with established society. The greed for money persuades Laxmi to sell her daughter. She tells the city Confectioner :

"In the part of the hills where I really come from, women always taught men to love... But when your shopkeepers came with your money you taught us hill people to buy and sell girls..."⁴⁵

Anand points out the evils of the society in various ways. Anand's writing cannot be titled any name orism, but it is clear that he is 'genius'. He is influenced by Gandhism as well as Marxism and by education he is a philosopher. And so he shows a balance in an ideological sense by accepting the final doctrine of humanism.

In this dissertation I intend to work on some of Anand's novels from the point of view of the caste/class conflict as well as the low position women who form a class by themselves. R.K.Narayan, Raja Rao and Mulk Raj Anand form a 'trio' Indo-Anglian novelists who pioneered the Indian novel in English in the thirties of this century. It is characteristic that R.K.Narayan started writing in 'human comedy' with his Swami and Friends and Raja Rao started writing in his metaphysical preoccupations with his Kanthapura,

it is Anand alone who seems to have been inspired by social themes in which area he went on experimenting through out his career as a novelist. As he belongs to a lower caste- that is, of copper-smith, Anand seems to be preoccupied with 'caste' right from the beginning and he attempted to explore the causes of social evils in the Indian society. Clearly he diagnoses class, castes and lower status of women who form a class by themselves, as the sources of evil in society. I intend to emphasize this concept of Anand's novels in terms of his fictional creations.

Bara Rao's 'Javani Akkayya'

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