

## CHAPTER - II

### Mulk Raj Anand's Seven Summers

Seven Ages of Man is autobiographical novel consisting of seven volumes of which four have been published so far. This is a sort of source book which reveals all the important traits of Anand's multidimensional personality. Anand's Seven Summers (1951), Morning Face (1968), Confession of a Lover (1976), and The Bubble (1984) are autobiographical novels in the sense that they portray the life-story of the protagonist Krishan Chander, who is modelled on the image of the author, Mulk Raj Anand. In a way the circumstances of Krishan's life from Seven Summers to The Bubble resemble Anand's own life. Thus Krishan Chander and Mulk Raj happen to be the third son of an army Head-clerk and illiterate peasant mother. And both of them grow up in the similar circumstances of cantonment life. The way Anand reacted to his surroundings is depicted in the fictional creation in the spirit of verisimilitude. Thus, like Anand, Krishan also makes a strong protest against untouchability, evils of the caste system in Hindu society. Further, like Anand, Krishan is delineated protesting against tradition, religion, superstition and Indian culture. Both of them go to England for their further study.

It is this similarity that makes Seven Ages of Man, an autobiographical fiction. The openness of the novel form provides the author to deal with his personal life symbolically. The autobiographical novel universalizes the personal predicament of the author

who tries to understand the meaning of life. Especially, Seven Summers vividly and artistically recreates the events and feelings of the first seven years in the life of the protagonist, Krishan. In fact, it is very difficult to recall the childhood memories but by means of imaginative recreation Mulk Raj Anand succeeds in converting the facts of his life into dramatic representation.

Anand tries to recapture the spirit of verisimilitude in Seven Summers. In this context, Saros Cowasjee in his introduction to Seven Summers, stresses the difficulty in recreating "the events and feelings of the first seven years" because, as he says, "the period chosen is not only hard to recapitulate but that the child is denied an understanding of philosophical speculation and stirring events. The world may rock, but the child must be at play".<sup>1</sup> Anand has presented his life story with a double vision - the child's as well as the adult narrator's and that is the reason why the novel is what Cowasjee calls, "something more than a personal saga. It is the production of an epic intention to absorb, transform and reveal the whole heritage of India".<sup>2</sup> Therefore, it can rightly be said that the child's vision gives authenticity to the narrative and the narrator's vision gives an epic objectivity to the narrative. The fictional element really substantiates and deepens the authenticity of his personal experiences.

At the same time, his other works i.e. social novels and short stories should be taken into consideration; because the seeds of his autobiography are scattered in almost all his novels

and stories. Like Raja Rao, his fictional theory was influenced by the West, however, the reality represented in his novels is essentially Indian. In his interview with P.K. Rajan, Anand makes it clear that "the connection between my life and my writing is more intimate than in other novelists. I write as I live. My life is my message. My past is my future".<sup>3</sup>

Seven Ages of Man tells us that Anand has cherished a humanist faith in his heart right from his childhood. We find in this novel, Anand's hatred of "superstition and fatalism, poverty and cruelty, his denunciation of God and religiosity, imperialism and imperfect education, his plea for liberty and compassion, his defence of women's rights, and, lastly, his advocacy of the cause of the lowly and the lost - all these humanist ideas are shown as points of faith which Anand, or the hero of Seven Ages of Man develops as a result of his actual experiences in life".<sup>4</sup>

The title of the novel, Seven Summers itself reveals that it is the story of Anand's childhood experiences. Broadly speaking "it is the tale of childhood of any Indian childhood at the dawn of the twentieth century. The novel is significant both as an authentic document of the childhood days of Anand, now a recognised international reconstruction of the social, economic and political life of Indian at the beginning of this century.

In fact, his commitment to social reforms is the motivating force in all his writings. Therefore, M.K. Naik rightly comments, "The clash between tradition and modernity which is an inevitable

element in the early twentieth century Indian setting is clearly suggested in Seven Ages of Man".<sup>6</sup>

It is interesting to note how autobiographical impulses influence the writing of fiction and how these two blend together in the novel form. For example, Anand was inspired to write his "Confession" by his girl friend in England - Irene Hicks. As Anand writes:

*She wanted to know about my mother and father and brothers and she asked me to put it all down on paper and read it to her. ... So I began to write a kind of confession about myself and my family including an account of my adolescent struggles, which I used to read to Irene every week end.*<sup>7</sup>

It can be said that all his outpourings in the form of 'confessions' take a fictional form almost inevitably - a form which accommodates not only autobiography but enlarges its scope by accommodating socio-political discourses and philosophical disquisitions.

In his conversation with Marlene Fisher, Anand states why he has opted for the genre of autobiographical fiction instead of going in for the genre of autobiography. He says:

*An autobiography is too personal a thing and idiosyncratic of one eccentric individual. I think the life of any one of us may have some meaning in terms of other lives as well. And especially for India, where the novel ... is a new form, it was important to try and slightly impersonalize the*

*character, so that I could look at him as a character with a certain vigilance, which would prevent self-adulation and self-pity and all the things which happen to writers of autobiographies. I feel that the first person singular form is important because in that the felt experience comes in with more immediacy than in third person singular.*<sup>8</sup>

Anand lays great stress on concrete and felt experience and the presentation of individual men and women. The problem that Anand faces while writing Seven Ages of Man is how to express his own experiences in fiction and "how to use felt experience of one person <sup>to</sup> represent the felt experience of many people".<sup>9</sup>

In order to maintain the spirit of verisimilitude Anand has made use of fictional character, Krishan Chander. In his letter to Saros Cowasjee, Anand writes:

*I adopted Krishan Chander as the name of the fictional hero of my autobiographical novel, because a new Krishna seemed to be called for. And for 'I' of the narrator had to be distinguished from the character Krishan Chander, who is also me, to a large extent.*<sup>10</sup>

When we think of autobiographical novel as a genre, obviously some questions come to our mind. How does a fact of life from the autobiography become a literary piece in the autobiographical novel? What kind of novelistic techniques does the author use to transform fact into fiction? How does the novelist make

use of the autobiographical elements? In the light of these questions, a comparative study of Pilpali Sahab and Seven Summers is to be made.

At the outset, it seems that both the books deal with the life of their protagonist Krishan Chander and Mulk Raj Anand respectively in their first seven years of childhood. The autobiographical novel Seven Summers was written in 1951 whereas Pilpali Sahab is a very recent creation (1985). The very genres of both the books make it clear that the latter confines to the life history of its protagonist and the former universalizes the life history of one single person with the help of fictional techniques.

Both the protagonists are the third son of their fathers. As Pilpali Saheb deals with the life story of young Mulk Raj; the third son of an army Head-clerk Lal Chand and an illiterate, peasant mother Ishwari Kaur. The story begins with the description of life in Mian Mir Cantonment, later shifts to Nowshera Cantonment where 38th Dogra regiment moves. In the same way Seven Summers describes the story of young Krishan Chander, the third son of an army Head Clerk, Ram Chand and an illiterate, peasant mother Sundari. Even, the titles of these books show the difference between the two. The very little Seven Summers reveals that it is the story of the childhood of any Indian child. It means that this title is used symbolically. Now it is in this respect that Seven Summers is a 'contemporary myth of man'.

The delineation by Mulk Raj Anand of Pilpali Sahab is an exact replica of the protagonist, Krishan Chander in Seven Summers. Both are small built but very sensitive and intelligent having magnetic charm. Both are inquisitive. Mulk Raj, like Krishan loves his parents, particularly he loves his mother. In Seven Summers Krishan who is initially very close and free with his father eventually moves away from him in the course of time, in fear of punishment. But in Pilpali Sahab Mulk Raj always keeps a safe distance from his father. Both are on good terms with their eldest brother but are hostile to the elder brother. It is because of this that they are left lonely and friendless. Archala Desai, in her thesis on 'The Autobiographical Novels of Mulk Raj Anand' analyses the reason why Mulk Raj in Pilpali Sahab and Krishan in Seven Summers feel themselves lonely and dejected, she writes:

*In Pilpali Sahab this loneliness is attributed to the malicious intent of his elder brother Des Raj. ... In Seven Summers, however, Krishan is lonely on account of his small physical stature, a defect imposed on him by nature. Therefore the loneliness in Pilpali Sahab, which Mulk Raj contributes to, by not sharing his share of eatables with his friends becomes a loneliness imposed on him by nature in Seven Summers.*<sup>11</sup>

Thus Anand converts the fact into fiction. The delineation of Krishan Chander is carefully developed by extensive description, on the contrary the delineation of Mulk Raj in Pilpali Sahab is sketchy and less detailed. It is in this subtle manner that the presentation

of the character differs.

The mother Ishwari Kaur in Pilpali Sahab becomes Sundari in Seven Summers and the father Lal Chand becomes Prem Chand in Seven Summers. The portrayal of the father and mother is almost identical. But as far as the female characters are concerned, Krishan is endowed with a strong sense of smell, with which he characterizes the female characters. In Pilpali Sahab it is only aunt Devaki who smells like 'milk and honey' but other female characters do not have any smell whereas in Seven Summers, his perception of the female characters is presented through sensations. Here, each female character has her special smell. Thus Krishan's mother smells like 'milk and sugar', aunt Devaki, like 'molsari and motia flowers', aunt Aqqi of 'essence of curds' and little mother Gurdevi of 'burnt sweet grass'. This is further reinforced by Krishan's confession. "... not only did they look different, but I noticed, since that was my first instinctive way of getting to know people, that they also smelt different".<sup>12</sup>

In the case of aunt Devaki, a fact that of her smell being like 'milk and honey' becomes in fiction a smell, like 'molsari and motia flowers'. In order to create a romantic atmosphere this kind of change is made. But it is surprising that no male character is pictured to smell in a distinct way. Even there is a slight change in the portrayal of mother. Mulk Raj's mother Ishwari Kaur is very submissive and meek and she sincerely submits herself to her husband in Pilpali Sahab, but in Seven Summers



Krishan's mother is depicted a little bit aggressive and dominating. In this respect Anand writes: "Father was then lord and master only in name. For, actually, mother ruled the house, ... There was thus an alternation of mastery and servitude between them, sometimes father lording and sometimes mother occupying the supreme position. ..." <sup>13</sup>

It is very interesting to see how the change in the autobiographical treatment in Seven Summers under the fictional treatment moves away from the portrayal of the actual situation. The changes in the portrayal of the characters have deliberately been made. Anand might have been aware of the fact that he was making use of two distinctive literary modes of expression.

The other episodes like the death of younger brother Prithvi, the first day at school, the incident of being hit by a stone, visit to Daska for maternal uncle's marriage and introduction of Grandfather Nihalu, the bombing of the Viceroy's car, the Delhi Durbar, the story of Lord Krishna, Heer-Ranjha, etc. are more or less similarly portrayed. All these episodes are more elaborately portrayed in Seven Summers than in Pilpali Sahab.

Seven Summers begins with the description of the road in the Cantonment of Nowshera and Krishan's crossing it in search of adventure. The very beginning of Seven Summers makes us aware that we are reading a novel. And yet, every page of the book is a testimony to the nostalgic vividness of experience, as the

protagonist gives the description of the road in minute details.

Here, the child who is describing the details is not an ordinary child, but he is a gifted one. Here, we find his sense of wonder, his inquisitiveness, his sudden excitement, his happiness "at finding myself wondering freely into the wide open world ...".<sup>14</sup> It is this graphic description that makes Seven Summers highly readable and makes the reading an experience. While reading the novel, we identify ourselves with Krishan and try to seek pleasure of our own childhood. It is this double experience which heightens our pleasure and understanding.

Young Krishan's immediate world consists of his parents, Babu Ram Chand and Sundari, his brothers Harish, Ganesh and Prithvi. His early childhood is largely spent in the cantonments of various north-western cities of India, along with the 38th Dogra Regiment in which Babu Ram Chand is employed as a Head-clerk. In his childhood, Krishan has a good impression of his father. He idolizes his father who signifies to him the 'avatar of Raja Vikram or 'Arjuna''.

Anand makes the novel interesting by telling us the mystery of the birth of his father. He creates myths and legends. He (Krishan-Anand) overhears his mother telling her neighbours that Ram Chand was a gift from a Muhammadan sage. He tells us an interesting story as to how his father and uncle came into existence. It seems that his grand father requested a fakir to grant him some children.

Fakir asked him: "If you have a garden planted and a well dug, so that I could come to live there, then if you walk to the well, morning and evening with your wife, I will duly grant you two children".<sup>15</sup>

Anand presents all the minute facets of his father's personality. He is always afraid of his British superiors and is willing to compromise anything to please them. His short temper and robust nature, his constant injunctions to his children to study and to prove worthy, his disapproval of mother's religious beliefs and superstitions, his Arya Samaji beliefs are vividly portrayed.

In addition to his job as a clerk, Ram Chand works as a member of Arya Samaj. But when Arya Samaj is accused of having planted a bomb in the Viceroy's home, there is a great tension between the British and the Indians. And as a result, his father cuts his connection with the Arya Samaj. Marlene Fisher rightly states that Krishan looks upon his father as a great hero but when he comes to know his father's double dealing - i.e. secretly talking against the Sahibs but unwilling to take a public stand for the fear of incurring their wrath,<sup>16</sup> Krishan goes away from him. But Krishan loves his mother. However, his love is never blind. He never agrees to her superstition and prejudices. But it is certain that he is greatly influenced by his mother. As a matter of fact, his imaginative faculty is reinforced by his mother's story telling. "My mother had a vast fund of folktales ... as legends, fables, myths and other narrative of gods ..."<sup>17</sup> Sundari who is a simple and gullible woman thinks that her son is the incarnation

of Lord Krishna. Krishan's inquisitive mind is revealed through the way he asks a series of questions to his mother. "Where did you find me, mother? Where did I come from? ... who made God, mother?"<sup>18</sup>

It is the fact that his parents played a dominant role in moulding Krishan's personality. Here Saros Cowasjee aptly remarks, "Seven Summers is invaluable in the study of the influences that shaped Anand's mind and made him the writer and the man he is. His parents and their attitudes influenced him strongly, and his portrait of his family is candid and exact".<sup>19</sup> The injustice of British instills in Sundari a sense of hatred against their presence in India. Krishan also starts disliking for British imperialism.

Sensory experience and sensuous experience are important factors in Anand's "confessions". In the course of the novel once Krishan is hit by Ramcharan's stone, he starts crying at the sight of blood pouring down from his head. Forgetting his caste barrier Bakha takes him to his mother. But Krishan's mother takes Bakha to task for touching and polluting him. This incident brings Bakha and Krishan together. Krishan has a natural sympathy for the downtrodden. Now due to this sympathy he ignores his mother's warning that he should not mix up with Sepoys and the other downtrodden people who are "... much kinder and more prodigal in their generosity ... than my own parents, who regarded themselves as their superiors".<sup>20</sup>

The incident of Krishan being hit by a stone "left a permanent mark on me, however, I felt a curious dread of everyone and everything, and became touchy, like a sensitive plant".<sup>21</sup> Anand makes use of this incident to emphasize Krishan's sense of imagination and his heightened sensitivity to his surroundings.

It is not that Anand always recreates only the sweet side of childhood. He also depicts the complex feelings that the child experiences towards his little brother, Prithvi. Krishna's attitude has in it 'a mixture of fear, disgust and jealousy' and his attitude to his elder brother Ganesh, "was jealousy pure and simple". The child has its own world of sensations, thoughts, and Anand has superbly captured these mixed feelings of a child in terms of fiction.

One of the most dramatic experiences of the protagonist is that of Death; the death of his brother, Prithvi. Here, he gets the first bitter experience of reality. When Prithvi dies, Krishan feels that he is caught unawares by "the shadow of an invisible, frightening thing called 'Death'".<sup>22</sup> Krishan's reaction on entering an empty and noticing the looks on the residential rooms and seeing the empty cot on which Prithvi used to sleep is very sensitively portrayed. It is the artistic authenticity that differentiates Seven Summers from Pilpali Sahab.

Generally what is likely to happen when the author depicts his childhood life is that he becomes sentimental and the description

which is loaded with sentimentality fails to achieve objectivity. But Anand has to some extent succeeded in recreating his life experiences without being sentimental. As a matter of fact, objective recreation of childhood is a necessary motivation for good autobiographical fiction as it is responsible for the authentic concreteness of life and also for an objective presentation of it.

In Seven Summers Anand seems to be objective. "In the light of those days I am now inclined to think that childhood is not altogether the happy, golden time, sentimentalists make it out to be as a compensation for the rigours of the grown up world, but that it is characterized by long patches of loneliness when children are condemned, for good or ill, to the prison of their own sensibilities, exiled from the adult world and left to their own devices, if there is not available a creche or a kindergarten or swing and the company of other children...."<sup>23</sup>

At times, Anand speaks of the joy and innocence of childhood in lyrical terms. In other words it can be said that he glorifies the state of childhood. Thus Anand has an ambivalent attitude towards childhood.

*Childhood, oh childhood! How easy it is for one to yield to the slightest happiness and the nearest breath of sorrow in one's childhood! And is there any joy as pure or any sorrow as fleeting as that of childhood? What was the magic of those days which is not here today? ... Was it the innocence of one's soul or the sheer vitality of one's body?*<sup>24</sup>

Like a romantic poet, Anand recalls the dear dead past in Seven Summers. Cowasjee in his introduction to Seven Summers rightly emphasizes the Wordsworthian attitude of Mulk Raj Anand.

"Wordsworth saw intimation of immortality in the child's 'obstinate questioning' and so does Anand. And in the manner of Wordsworth he asks, "What was the magic of those days which is not here today? ..."<sup>25</sup>

The title of the book itself clarifies its significance as the autobiographical novel. Secondly, the protagonist Krishan is created in the mould of Lord Krishna. Anand addresses his protagonist 'You are not the Krishna of the age of Gods'. Here he alludes to the Krishna myth. Thirdly, he imparts Krishan with a more than normal sense of imagination and sensitivity. However, Anand uses this Krishna myth in a different way, making necessary changes in the original one. In his dedication to Morning Face, Anand addresses his protagonist:

*When you first appeared in Seven Summers the critics said variously that you were an incarnation of Krishna of the Yadus or just a Punjabi 'spark'. ... But you are really not the Krishna of the age of gods. You can't be, because the age of gods is over, you seem to be aspiring to the new contemporary myth of man, of the Kaliyug, the iron age.*<sup>26</sup>

The name of the protagonist has connotative reference to the old myth of Lord Krishna. By using this myth Anand emphasizes

the role of the protagonist and thus transforms the personal life into the universal. Taking objection to the way Anand has exploited Krishna-myth, M.K. Naik rightly comments:

*Krishan's foster mother is called Devaki and the Putana in his life is most unfortunately named Draupadi. ... Devaki, one recalls, was Krishna's mother, his foster mother being Yashoda; while Draupadi, the wife of his Pandva friends had unparalleled faith in and affection for him. What precise artistic purpose is served by making Devaki the foster mother of latter-day Krishna (and worse still) by transforming poor Draupadi into a modern Putana is difficult to discover.*<sup>27</sup>

What M.K. Naik tries to say is that it is irrelevant to compare Krishan, the protagonist with Krishna, the lord as there is world of difference between the two. Krishan Chander is very delicate in health and falls frequently ill. He is always prone to self-pity whereas Lord Krishna is the incarnation of God; full of zeal and having supernatural power with him.

Some incidents are exclusively narrated and made really interesting and attractive. For instance, eating the mud incident (p. 31), incident of the lost silver spoon (p. 134), incident of the visit to the sparrow house (p. 141), the marriage of the eldest brother (p. 141) and the incident of the Juggler and the bear. Especially, the incident of the juggler and the bear is the most interesting one. Saros Cowasjee states that a juggler with a bear or a monkey is a very common incident in the Indian society.



It is but natural for a boy to get entertained by the dance of a bear or a monkey. The way, Anand describes the bear dancing to the revolving hand drum of the juggler fascinates the reader.<sup>28</sup>

In both Seven Summers and Morning Face, education is a prominent theme. Krishan doesn't learn much at school. His memories of school life consist of cruel masters with canes in hand who flogged children even if they were a few minutes late.

Anand, following Rousseau, believes that the child gets most of his valuable education in the idyllic surrounding and he depicts with love Krishan's adventures in the hills and his vacation in the village of Daska.

Fantasy plays an important role in the development of the child's mind. Anand constantly evokes Krishan's childhood fantasies. "I preferred to play in secret, especially as I was talking to an invisible playmate, a girl friend I had imagined".<sup>29</sup> On the whole the novel depicts how the protagonist Krishan grows. "Childhood is an age of acceptance", (p. 234) says Krishan, the narrator. In doing so the child learns a lot. There is no doubt that the life at the Nowshera cantonment had its effect on Krishan. He wishes to be a great man. He is obviously inspired by 'a vision of these exalted personages' like the Colonels and Generals.

The fact is that many events and incidents in the novel Seven Summers are reconstructed from what Anand collected from his parents and relatives. For example, the details of his father's anxieties about the sarkar's suspicions of his involvement in the

Regimental conspiracy are later acquisition and not part of his memories. But it is true that Krishan as a child must have experienced the tension of the parents in his own way. The parents are released from the tension when the family receives the 'Karnal sahib's Christmas gifts'.

Krishan shows a protest against the society in which he lives. He represents the forces of modernism, the forces of modernism being the inevitable result of the British Raj in India, with its English education and well organised army.

Krishan revolts against tradition, god and Hindu religion. Three incidents made him to be an atheist. In this context Cowasjee rightly states that:

*Three events made a lasting impression on Anand. The first was the death of his beautiful cousin, Kaushalya, aged nine, when he was only eleven. ... The second was the ostracizing of aunt Devaki for, among other crimes against a ritualistic Hindu society, fraternizing with a Muslim woman, which eventually led to her suicide. The third was his arrest and caning by the police for innocently breaking the curfew during the Jallianwala Bagh massacre in 1919.<sup>30</sup>*

If Seven Summers focusses its attention on Krishan's life from the age of three to seven, Morning Face gives an account of his boyhood. We get the clear picture of The Seven Ages of Man when Anand makes it clear in the Dedication to his second

novel Morning Face. He addresses his protagonist Krishan, "Dear Krishan, I am offering this novel to you". What Anand wants to suggest here is that it is Krishan who has written the book. It is here that the autobiographical nature of the novel becomes clear. What purpose is served when Anand says that Krishan is the reincarnation of Lord Krishna is a point yet to be answered. For example, Krishan has an aunt Devaki to whom he is attached more than to his mother. This is analogous to the story of Krishna who had two mothers. There are references to Putana, Yama, Brindaban, Kansa in the Dedication, but the mythological references should not distract us from our study of the life story of Krishan. That, it is an autobiographical novel and not an autobiography is clear, though poetically indicated in the Dedication "You are not me. You are more than me". Krishan is allowed to tell his history. "But I will not impose my will on yours".(p.VII MF) What Anand suggests is that he has created Krishan out of his own experience, but there is a certain objective, an artistic and imaginative recreation of Krishan's life.

Anand has gone beyond the range of his personal experience in this part of novel and added the account of national struggle for freedom for the sake of the epic intention that often weighs upon him. Dr. M.K. Naik says that "as far as the presentation of the protagonist's innerworld of consciousness is concerned, Seven Summers has a 'distinct edge' over Morning Face, which according to him, has in it many 'laboured effects' and lacks

'the appealing spontaneity of Seven Summers'.<sup>31</sup>

Seven Summers contains the story of Lord Krishna, the story of Maharaja Duleep Singh, the story of Raja Rasalu. Krishan also describes in Seven Summers the beautiful strains of the love story of Heer Ranjha which haunts him in his love of poetry ever after. All these stories and episodes and events are included in the autobiographical fiction because Anand wants to make the novel look like a novel and therefore, builds his experiences into novel which are not strictly autobiographical. But the basic story structure doesn't change by the inclusion of these elements.

Most of his fictional characters that we come across in Coolie, Untouchable and in his short stories, reappear in Seven Summers. M.K. Naik, in this regard, comments that:

*It is very interesting to note how many characters and situations from Anand's fiction reappear in these two autobiographical novels. In Seven Summers the opening situation showing the child playing in the garden recalls the short story 'The Road', which appears in The Tractor and The Corn Goddess. Bakha, the hero of Untouchable appears here.*<sup>32</sup>

In short, Seven Summers deals with Krishan's physical, mental development and his attitude towards the society. The double vision that operates constantly in the narrative is that of the child and that of the grown up narrator. It is the fusion of romantic and realistic description of events that makes the novel highly

authentic and aesthetically satisfying. It is the blend of the personal and the historical. It is in this sense that Seven Summers is the "contemporary myth of a man".

In Seven Ages of Man, it is obvious that Anand is not only engaged in depicting his life story, "but he is reconstructing an epic of a whole generation of Indian youth at a period of momentous change in their country's history, culture and outlook".<sup>33</sup>

In order to judge the works of Anand, it is essential to know his views on fiction. They are contained in his prefaces, letters, interviews, conversations. Essays like Why I Write? explains Anand's theory of the Novel. Anand writes:

*I felt that only in fiction, which is the concrete life, in words, sounds and vibrations one may probe into the many layers of human consciousness in its various phases. I feel that by putting the desired image before himself, the writer can evolve an organic pattern, showing the efforts of human beings to grow. ...*<sup>34</sup>

Anand has chosen the novel form to incorporate his autobiographical details as he believes that "the novel form is inevitably somewhat amorphous, because it touches life at the many layers of human life".<sup>35</sup>

On the whole we can say that, though the autobiographical impulse has given authenticity to the material in the novel, the

fictional impulse has given him the necessary imaginative freedom to shape the material into a significant story. An attempt to compare the autobiographical novel Seven Summers with its corresponding autobiography Pilpali Sahab depicted that Mulk Raj Anand creates the autobiographical novel in a spirit of verisimilitude except for certain emphasis which are not mentioned in the autobiography. The comparison also revealed the extent to which Anand makes use of the creative faculty of imagination to enhance the literary value of a dull narrative into a highly readable and enjoyable creation.

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