

CHAPTER 7

SUMMARY AND CONCLUSION

The Indian novelist, short story writer and art critic Mulk Raj Anand is one of the most famous and most accomplished of the fiction writers who wrote in English in the Pre-Independence India. Often called the Zola or Balzac of India, Mulk Raj Anand provides a realistic and sympathetic portrait of the poor and oppressed people of India in nearly all his full-fledged novels. Anand, had been one of the founding members of the Indian Progressive Writers' Association, and is often remembered as one of the three 'founding fathers' of the Indian English novel, the other two being Raja Rao and R. K. Narayan. Hemenway provides a very significant remark regarding Anand's contribution to Indian English Writing, which reads like the following:

India offers native English language novelists who can match their Anglo Indian counterparts in professional polish, hackneyed exoticism, propagandist diatribes, and startlingly original endeavours. The novel in India is no longer the special province of alien Englishmen. Indo Anglian novelists have been multiplying in geometric progression as Anglo Indian writers have been fading from the scene. One most influential, indispensable pioneer of the Anglo-Indian tradition is Mulk Raj Anand. (Hemenway, 1975, p. 3)

Although Anand wrote his fiction in English, the impossibility of communicating his heartfelt thoughts in a foreign language is best reflected in what he stated, "I literally translate all the dialogue in my novels from my mother tongue and think out the narrative mostly the same way" (Anand, 1948, pp 23-24). However, despite his doubts, Anand justifies the use of English: "I did not regard the dictionary as my God, and that

made my write simply and to convey Indian sentiment, as far as possible, in my kind of Indo English” (Anand, 1948, p. 18). As Hemenway (1975) further observes, Mulk Raj Anand advocated for Indian writing in English primarily because he regarded English as a language, which while enslaving the Indians, ironically inculcated in them the ideals of freedom, and because he was aware of the value of English as the language of international communication. This aspect should be discussed in detail when the issue of representation of India in a foreign language by a writer like Mulk Raj Anand or by any other Indian English writer is taken into consideration.

This present research study proposed to look critically at the elements of social discontent and subdued spirit of rebellion in the selected novels of Mulk Raj Anand. The study finds that Anand looks at the social realities of his time and depicts the real image of man in his fiction with his highly sensitised awareness of contemporary Indian life. He had full faith in the potentiality of man, and this is expressed through his humanism depicted in his novels, which are taken for this study. Anand, as a writer, championed the essential dignity of man in social, cultural, economical and political arenas, and whenever he saw any hindrance, he raised objection towards it. His protagonists are innocent and submissive like Bakha, Munoo and Gangu, or supporter of progress and Industrialisation like Ananta, or peasant revolutionary like Lal Singh. This is what makes Mulk Raj Anand’s contribution into the field of Indian English writing during colonial Indian quite remarkable.

Summary of the Findings:

In the novel *Untouchable*, the protagonist Bakha suffers because of his caste, and because caste is related to birth, he cannot change it. It is observed that, Bakha, his

father as well as his sister and the other members of his community, are relegated to sub-human position because they are untouchables. Bakha's sufferings at the hands of upper caste Hindus lead him to the realisation of his position in the society. However, the problems confronted by Bakha and other untouchables of his society are not so simple to explain. They are deprived of the rights of living a free life. Their subjugation is not peripheral, it is deep and scathing, which makes the untouchables mute and helpless. They are really discontented and their fate is same with that of their ancestors i.e., to face the stigma of untouchability till the end of their life. They are aware that this curse is unending and their progenies are also not free from it.

Anand's portrayal of Bakha brings hope because Bakha is a real human being full of love for life. Unlike his father Lakha, who is more than acquiescing in accepting his position as an untouchable, Bakha is different from him as he questions his fate. He searches for the solution to his plight. He understands that the purity and pollution principle on the basis of which Bakha and his people are tormented and exploited can only be defeated by a scientific solution like flush system. When Bakha learns about this solution to their subjugation, his smoldering passion is subdued and he becomes hopeful of a better future. In *U*, caste is the visible element of social discontent. However, this discontent is latent within the hearts of the untouchables, only in Bakha, it is expressive. Though he is lonely in his pursuit, yet he has been searching for alternatives to alleviate them from the stigma of untouchability. He meets the Salvation Army colonel, listens to Gandhi's speech and understands the poet's indication for the flush system for the eradication of the menace of untouchability. He finds this solution from the poet most tenable and so he becomes hopeful of a better future without the scourge of untouchability.

In *Coolie* and *Two Leaves and a Bud*, both the protagonists Munoo and Gangu are the targets of exploitation and humiliation. Munoo is a fourteen years old boy and Gangu is a farm labourer. Munoo is an orphan while Gangu is a landless peasant. Both are helpless on the face of merciless exploitation. Munoo is dependent on his uncle Daya Ram, but his uncle decides to send him to work in the household of Babu Nathoo Ram, the accountant of the bank in which his uncle is a fourth grade employee. Daya Ram is expecting financial and other benefits from Nathoo Ram, as he is a superior officer in the bank. Love and human consideration do not hold good due to the lure of money. Munoo's helplessness after the demise of his parents is not a matter of any consideration for Daya Ram. In Nathoo Ram's household, in Prabha's pickle factory, in Sir George Cotton Mills, and in Mrs. Mainwaring's household, everywhere Munoo is exploited in some way or the other. In every occasion, Munoo is a mute sufferer. He is seen as a coolie and his only capital is his labour. It seems the world is at competition to deprive him of his dignity as a human being.

Same is the case with Gangu, who comes in search of fortune from Hoshiarpur to Macpherson tea estate in Assam. However, in the tea estate, Gangu faces the inferno—he is stripped of everything he possesses by the ruthless machinery of exploitation. Gangu is a believer in Karma and he accepts every misfortune as an expiation of his previous misdeeds. Never ever, he dares to question his position in the world as a human being. His attempt to save the honour of his daughter brings his tragic end. Both Munoo and Gangu are passive to the demands of life because they act only as the cogs of wheel—they never attempt to go against the tide. There is discontent in their hearts because of the exploitation and oppression they face. Munoo escapes from the scene when he feels that the burden of exploitation is beyond the capacity of his toleration.

While living with Mrs. Mainwaring, he accepts his exploitation until the last moment of his tragic end. On the other hand, Gangu faces life with all the suffering. He does not search for any solution for his sufferings nor does he try to avert it. His attitude is that of resignation. Confidence is lacking in both the characters. Lack of education and belief in Karma are the two possible reasons behind such attitude towards life.

The Lal Singh Trilogy comprises of three novels *The Village*, *Across the Black Waters*, and *The Sword and the Sickle*. The Trilogy is different from *U*, *C* and *TLAB* in the sense that there is difference in the attitude of the protagonist towards life. Unlike Bakha, Munoo and Gangu, the protagonist of the three novels of the *Trilogy*, Lal Singh is full of life and vigour. He is educated in modern education up to class eight. Lal Singh's attitude to life is to challenge the obstacle. His peasant father instills into him the attitude of revolt against the British. At the beginning, he is naïve and immature and therefore he attempts to revolt against those customs and traditions which are familiar to him. His first attempt of revolt is targeted against religious norms of the society. Then he goes against village norms of not eating in the Mohammedan shop. Lal Singh has an indomitable spirit within him and involuntarily he caters to it. Of course, he also pays the price of such darings. Circumstances force him to enroll himself in British Indian army and then he goes to Europe to take part in the First World War. In the battlefield, Lal Singh never shrinks away from the act of valour.

When Lal Singh becomes a war prisoner in Germany, he befriends the revolutionary leader Barkatullah and learns about revolution. Returning to India, he finds himself jobless as he has already been decommissioned from his service due to his suspicious activities in Germany as a prisoner of war. Lal Singh's dream of working for the peasants comes to reality when he goes to Rajgarh to fight for the sake of the cause of

the landless peasants. Lal Singh's determination to fight for the landless peasants and tenants shows his uncompromising attitude towards life. While working in support of them, in Allahabad he meets M. K. Gandhi, the greatest leader of India's freedom struggle. He deliberates with Gandhi with conviction and courage. He finds Gandhi's solution to the problems of the landless peasants inadequate. According to him, Gandhi's perspective to bring about the end to the sufferings of landless peasants is larger one—as Gandhi considers that the independence of India will bring about the much-awaited freedom to every citizen of India. On the other hand, Lal Singh wants immediate result. He seeks the solution to the suffering of landless peasants. Count Rampal helps him in this regard. When the Count is arrested, Lal Singh takes the responsibility on himself and leads the peasants to revolt against the unjust British government. The revolt is crushed mercilessly and Lal Singh is imprisoned. In Lal Singh Trilogy, Lal Singh is capable of fighting against the injustice and exploitation. His journey is quite a remarkable one. From a naïve teenager to a fiery revolutionary—Lal Singh epitomises the true spirit of a revolutionary. His attempt to raise the spirit of revolution amongst the discontented tenants and landless peasants is sufficient to term him a true rebel.

In *TBH*, the protagonist of the novel Ananta understands the cruelties of life as he has the experience of working in the industries of big cities like Bombay and Ahmedabad. Such experiences help Ananta to be aware of the importance of unity amongst the workers in the work place. He understands the necessity of Trade Union and what it can do for the workers. When the young men of his thatiar community suffer from unemployment due to the establishment of a machine run industry for the production of utensils, he suggests for going to unite these young workers under a Trade Union.

Ananta knows the importance of machine for the development but at the same time, he is also careful about the security of his thathiar brothers. He urges them to co-operate with the owners of the factory as he considers that in the present age development can be expedited with the introduction of the machine. He supports working in the factory protecting the rights of the workers. Therefore, when his friend Ralia destroys the factory, he tries his best to restrain him from doing so. He embraces death for the sake of the cause of development. He supports modern developments with the introduction of machine because he believes that it will harbingers the welfare of the common people. Ananta has close affinity with Lal Singh, because he understands the value of unity from the very beginning. His progressive outlook makes him a broad hearted man as the title of the novel suggests. Ananta's death acts as a revelation for the thathiars—to work for the benefits of the fellow beings whole-heartedly.

Finally, it can be stated that Mulk Raj Anand realistically portrayed the glaring social issues of his time through his novels. He wanted to strike the conscience of his readers to understand the problems of the untouchables, the labourers, and the peasants who were suffering from inhuman treatment in the society. Bakha, Munoo, Gangu, Lal Singh, Ananta represent the society of their time. They are passionately engaged in their struggle with the society. Lal Singh and Ananta understand the value of unity and they do their best to bring their fellow beings within the fold of Union. They act dynamically and repeatedly express that the essence of life lies in the battle for achieving development for the sake of one's own as well as for the community's development. They undermine the hardship they will face while working for the greater humanity. Munoo and Gangu are passive as they accept their position in the society. Their discontent is real but reaction to such discontent is contained within them. They are

helpless on the face of cruel exploitation and accept death in a brutal society. It also brings to the fore the realisation that the situation in which they accept death must be altered for the sake of humanity.

Present Relevance of the Study:

After seventy years of Independence, the Indian society is still suffering from the curse of untouchability, caste system, exploitation of labour, protests against industrialisation etc which are beautifully delineated in Mulk Raj Anand's novels. It is of utmost necessity therefore to look at these issues plaguing the Indian society. Before Independence, the British tried to change certain social practices of the Indians like untouchability, exploitation of the labour, poverty, caste system and superstitious beliefs etc. However, such half-hearted attempts were not sufficient to bring about complete change. Sometimes, such practices also helped in perpetuating the exploitation of the poor and disadvantaged masses.

Even after the Independence, the untouchables along with the other marginalised groups, which are now more commonly known by the term 'Dalit', have been still deprived of social, political, cultural and economic rights. In Independent India, untouchability is a crime, but the lower caste people are still discriminated and humiliated. The Indian constitution gives them various rights and benefits by encompassing them inside reserved categories such as Scheduled Tribes, Scheduled Castes, and OBC/MOBCs. However, in spite of that, they are subjected to various atrocities ranging from psychological to physical causing irreparable damage to their lives. The stigma of untouchability is still a haunting experience for these people. Some studies are conducted to find out the existence of untouchability in different provinces

of India such as Mary Searle Chatterjee's *Caste, Religion and Other Identities*, I. P. Desai's *Untouchability in Rural Gujarat with Survey and Graphs* etc. with the outcome that it is still a grim reality. The Prevention of Atrocities towards SCs and STs Act, 1989 has not rendered much impact on curbing the atrocities on them. Bakha's dream of a society where there will not be any discrimination on the basis of caste and untouchability is still a distant dream in independent India. Anand's *U* still represents the agony of the life of the untouchables in India.

Like Munoo in *C*, Leila and Buddhu in *TLAB* who have been exploited of their labour during various engagements in household work, factory and tea estate, the issue of child labour is persisting in Independent India. Various laws have been passed prohibiting child labour but it seems there is deep-rooted design in exploiting children in towns and cities of India. Engaging children below the age of fourteen is a punishable offence. However, the law is flouted by the inhuman employers for financial gain. Menace of sexual exploitation of women is portrayed with all its ugliness in *TLAB*. Safety of women in work place has become a major concern for the Government and other responsible social organisations. It is very unfortunate that women are unsafe today on the streets as well as in their work place. Both *C* and *TLAB* are therefore still relevant in the portrayal of the exploitation of labour, state of child labour as well as the sexual abuse of women in work place.

Under the British rule, the Indian peasants suffered greatly due to the nefarious designs of the cruel landlords and the greedy moneylenders. However, the condition of the peasants has not changed significantly even after India became an Independent country. The poor peasants are suffering from various problems like drought, crop failure, and crop lost due to flood, debt burden, price crash etc. Landless peasants and tenants are

still working under the landlords by offering larger part of the produce. Their condition is pathetic because they never receive any benefit from the governmental schemes, as they do not possess any valid document in support of their status of being landless peasants. The difficulties of the peasants, which are portrayed in the Lal Singh Trilogy, are not obsolete today. The Trilogy offers a comprehensive picture of the Indian peasants of the Pre-independence period, which is very essential to understand their present condition. Like the coppersmiths of *TBH*, the peasants of various provinces of India are also protesting against the industrialisation for fear of being evicted from their inhabiting area. In this regard Mukulika Banerjee remarked : “S E Z (Special Economic Zone) is meeting with stiff resistance from the peasantry whose land is being acquired for Big Business Houses on the plea of industrialisation to generate employment” (as cited in Singh, 2010, p. 21).

Therefore, studying Mulk Raj Anand’s novels may help in having a better grasp of the situation of Pre-Independence India. Anand as a creative writer brought to the fore the evil and repugnant elements of the Indian society through his novels. Therefore, his novels can be considered the truthful representation of the Indian society of the early part of the twentieth century.

Scope for the Further Study:

This study has attempted to find out the elements of social discontent and subdued spirit of rebellion in the selected novels of Anand. The analysis is limited to the six novels, which were written before the Independence of India. To have a comprehensive understanding of Anand’s treatment of social issues during India’s Independence, other novels of Anand which were written after Independence can also be taken in to

consideration. One can also undertake a study of Mulk Raj Anand to explore the progress of the writer in terms of the rendering of his themes and ideas. Various research works have been completed on Anand as an Indian English writer as well as on his fictional works. However, a reconsideration of his contribution to Indian English Fiction can also be made even in the 21st century, by comparing his contributions to that of the other non-resident Diasporic Indian writers in Post Independence India. Indian writing in English has been greatly enriched by both the objective and subjective analysis made by both the resident and non-resident authors on the themes of Indianness and Indianisation. Therefore, a systematic and comparative study of the novels of such authors shall surely add to the existing research works in the field of Indian English writing. This way one can make a comparative study of the fictions of Mulk Raj Anand and Arundhati Roy or Mulk Raj Anand and Arvind Adiga.

Although Mulk Raj Anand's oeuvre need to be studied in its proper contexts—that is Pre-Independence India, the premises of post-colonialism may also be used to study Anand's fiction. Colonial representation of India and its people have been fruitfully explored in postcolonial discussion of the Indian nation and its political history. Therefore, any discussion of the Pre-Independence Indian authors, such as Anand, must thoughtfully interrogate the Indian English canon and its supposed role in the emancipation of the peripheral and the underprivileged at a historically important period in World History. While the very basis of Postcolonialism is a re-reading of British official history, it must also help in interrogating the representation of India and the oppressive social structures, in contrast to the representation of the same by the Anglo-Indian writers. Such a comparison shall be quite fruitful in the sense that it might provide certain useful and pertinent tools to conduct further researches on the Pre-

Independence writers like Anand. Unlike his contemporaries, Anand's major contributions have been his unique competence to critically observe the social constructs which are based on historical, economical, political, philosophical, and cultural premises with strong foothold in the Indian society for centuries. Therefore, the study of Mulk Raj Anand's fiction is quite enlightening in the sense that his novels help us understand the basic grounds of post-colonial theory and criticism even better, although he wrote in a colonial era.

Another way to explore the undeniable legacy of Mulk Raj Anand is to read his characters in line with the Subaltern. The term Subaltern, as propounded by the Italian Marxist Philosopher and thinker Antonio Gramsci, means 'of inferior rank', and refers to those people or sections in society who are subject to oppression in the hands of the powerful and ruling classes. As an important concept in Postcolonial studies, the Subaltern Studies historians wanted to use this term in order to start a systematic discussion of region wise subaltern themes in South Asian Studies. Thus, concepts like the Subaltern as well as 'History from Below' that have provided new interpretative frameworks, shall be quite useful to explore how the Indian English writers like Anand tried to interpret the Indian psyche as well as the Indian culture and society mostly classified in terms of two main groups—upper-caste and lower-caste. Thus, the novels of Mulk Raj Anand, such as *U*, helps to bring out an analytical study of the place of the subalterns, and their voices of protests against established norms that have been plaguing the Indian society even in the 21st century.

Conclusion:

The analysis done on the novels has revealed that due to the exploitation from various quarters, there emerged two types of reaction from the characters in the novels. Characters like Bakha, Munoo and Gangu are capable of understanding the atrocities perpetrated on them resulting in discontent within them. However, their discontent is contained within them only, because of the magnitude of the atrocities as well as the dominant social ambience they are compelled to live in. On the other hand, characters like Lal Singh and Ananta understand that in a exploitative society, where there is no scope for the marginalised, only one hope is left for them i.e., to fight against the exploitation by forging unity amongst the marginalised. However, from individual discontent, there may emerge individual protest and revolt, but that is not enough. An understanding of the necessity for unity and solidarity comes to Lal Singh at the end of the *Lal Singh Trilogy*, while Ananta has this realisation from the very beginning. Therefore, he repeatedly emphasised the importance of a union of the thathiars. From this analysis, it can be said that in all the novels under discussion, there is pervasive sense of social discontent but apart from the *Lal Singh Trilogy* and *TBH* in other novels i.e., in *U*, *C* and *TLAB*, this discontent does not culminate into active revolt. Only in the *Lal Singh Trilogy* and *TBH* there have been sincere attempts on the part of the protagonists to raise objection against the exploitation.

From the discussions provided on the novels selected for study in this thesis, it has become apparent that Anand's fictional concerns are predominantly the class and caste issues in the Indian society. He writes about the vision of a creative writer like the following:

He will stand as the interpreter of one human soul to another, and by his peculiar talent for revealing the unity in diversity of human nature, create real bounds of sympathy between nation and nation, one people and another, and in fact between every genuine layer of life seeking to understand another...He can transform his knowledge into a vision such as can claim the loyalty of men in his own locality, and across national frontiers and lead them to a universal awareness of life, thereby possessing them with the will to renew it and to change it. (Anand, 1986, pp. 87-88)

It has been already mentioned that Anand faced serious problems to find a publisher for his novel *U*. Similarly, finding an audience too was a problem for Anand. His subject matters were quite risky as even the Indians of his time as well as of the present are afraid of facing the alarming truths. Iyengar (2001) wrote that Anand's first three novels *C*, *U*, *TLAB*—were all banned by alarmed and furious British Bureaucrats running the Government in India, and the term 'Bolshevik' was hurled at him throughout the thirties. Therefore, despite Anand's sincere attempts at initiating economic and social reforms, his novels had had very little influence then and even now. The fact is that the politicians and intellectuals of the present day India have failed to give due emphasis on the issues of inequality and injustice following which the lot of the common and poor Indian masses has remained unchanged. Here comes the social role of literature as the fictional works of Anand can actually sensitise the common readers against the pressing issues of our times.

Anand's greatest accomplishment has been his energetic portrayal of workers belonging to the lowest class he elevates to the status of heroes. Munoo—a coolie, Bakha—an untouchable, and Ananta—a coppersmith can be seen as daringly original characters

whose problems, motivations and actions are exceptionally represented by Anand. As Iyengar (2001) writes: “In writing of the pariahs and the bottom dogs rather than the elect and sophisticated, he had ventured into territory that had been largely ignored till then by Indian writers” (p. 259). Mulk Raj Anand’s insights and insinuations are striking because for the first time they present in the English language novels a sensitive and provocative view of an Indian striving to stir his countrymen and outsiders to the plight of India in modern world. His emergence as a truly Indian novelist during the phases of India’s own emergence as a nation remains so significant in the history of Indian English literature.

Anand’s narrators eloquently but painstakingly exposes the genuine problems of India which were often overlooked by or beyond the grasp of the Anglo Indian writers such as Kipling and Forster. It may therefore be assumed that the distinctively Indian viewpoint available in Anand’s novels radically contrasts the narrower point of view found in the Anglo Indian novels of his time. Anand in his *Apology for Heroism* (1986) very boldly mentions:

I could not, of course, sense the suffering of the poor directly because I had always been comparatively better off. No, mine was a secondary humiliation, the humiliation of seeing other people suffer...So I sought to recreate my life through my memoirs of the India in which I grew up, with a view to rediscovering the vanities, the vapidities, the conceits and the perplexities with which I had grown up, indifferent to the lives of people around me. (pp. 76-77)

Similarly, in his article “The Sources of Protest in My Novels”, Anand stated the following which in a way sums up what he intended to achieve through his character portrayal in his novels:

My characters are not meant to be revised versions of old mythical symbols of the epics. I think that human being change, in a changing universe, even if ever so little. So old mythical characters like Sita, or Savitri, or Rama, are not eternal types, who must be repeated in new incarnations. My characters are conceived as human beings of a different historical age which is not the changeless samsara of tradition. They struggle in this life, on earth, in the here and the now, even as their struggles end in failures. Or they grope in the dark, and then emerge here and there, through our new contemplations and reveal the contours of the still mysterious universe, defined in the past through fear, but now being revealed through adventures in the heavens and on earth.” Therefore, Anand views that his protest novels are the sources of renewal of the human person. (Jain, 2000. pp. 73-74)

The novel *C* can also be purposefully read as Anand’s discussion of the racial-cultural differences in Pre-Independence India. In this regard, Hemenway (1975) observes that the Indians can be equally exasperating because of racial differences. Nearly every Indian willingly and unquestioningly admits his inferiority to the British masters, “However much the Indians resent the presence of the English in India, most of them have a servile admiration for the white official and enjoy the thrill of contact with him” (Anand, 1993, p. 86). Such a position proved embarrassing to the Indians and British alike, and it is the discouraged Mohan (the rebel rickshaw puller) who tries to tell the disbelieving Munoo: “You are superior to all these colonels and generals and maharajahs. But still you go on drawing their rickshaw” (Anand, 1993, p. 279).

C. J. George (2008) observed that in Pre-Independence India, the caste hierarchy mostly reflected economic disparity: the highest caste was the richest and the lowest

caste was the poorest. However, this is a fact that the Indian society experienced a structural transformation during the British rule. It gave a big blow to the existing caste system in India and created the base for the emergence of a new social class, strata and associations that finally laid the foundation of modern India. If the system of caste is cruel enough to create the 'untouchables' in society, so is the class system that makes the rich richer and the poor poorer. Novels like *C* and *TLAB* are examples of realistic works that depict the widening gaps between the haves and have-nots, the exploiters and the exploited, the rulers and the ruled. The action of both these novels is based on Pre-Independence India, and the British characters in these novels represent the role of the British in contaminating the Indian society with the evils of class system. Mulk Raj Anand's interest in exposing the class system in such novels also lies in exploring the stresses and the strains generated in the Indian society as a result of the basic economic transformation brought about by the various acts of the British government (such as land reform bills), the penetration of capitalist and commercial forces into the Indian society, the establishment of modern Industries in India necessitated new class arrangements in the society. Mulk Raj Anand is successful in addressing all these issues fictionally.

Mulk Raj Anand's exceptional rendering of the psychosocial aspects of the characters in the novels undertaken for this study, has always remained invaluable source of inspiration for the subsequent researchers, when the question of representing India by an 'Indian' writer is taken into serious consideration. Although social discontent is quite visible in most of his novels, the spirit of rebellion rarely gets the required focus, following which the pent-up desires in the characters always remain within, further making the characters conformist throughout their entire life in politically difficult

times. Perhaps, this is what makes Mulk Raj Anand unique among the greatest stalwarts of Indian English literature.

References:

- Anand, M. R. (1948). *The King Emperor's English: Or, the role of the English language in the free India*. Bombay: Hind Kitabs Limited.
- Anand, M. R. (1986). *Apology for heroism*. New Delhi: Arnold-Heinemann.
- Anand, M. R. (1993). *Coolie*. London: The Penguin Books Limited.
- George, C. J. (2000). *Mulk Raj Anand: His art and concerns*. New Delhi: Atlantic Publishers.
- Hemenway, S. I. (1975). *The novel of India. Vol 2 The Indo Anglian Novel*. Calcutta: A Writer's Workshop Publication.
- Iyengar, K.R.S. (2001). *Indian writing in English*. New Delhi: Sterling Publishers.
- Jain, J. (Ed.). (2000). *Creating theory: Writers on writing*. New Delhi: Pencraft International.
- Naik, M.K. (1982). *A history of Indian English literature*. New Delhi: Sahitya Akademi.
- Singh, R. (2010). *Mulk Raj Anand: His vision and work*. Jaipur: Ponter Pubs.
- Sridhar,V.(2004). From debt to death. *Frontline*. Retrieved from: <http://www.Frontline.in/static/html/fl2113/stories/20040702006901300.htm>