



THEME CHARATERS OF MULK RAJ ANAND'S NOVELS: A SUBALTERN PERSPECTIVES

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Abstract

The status of subalterns is imposed mainly on the lower caste and lower-class people. They are common victims and they accept suppression as they do not have the economic and political power to fight back the upper-class people's supremacy. Mulk Raj Anand is a humanist and has deep intellectual concern for humanity and his novels are powerful documentation of subalterns who are suffering from socially setup manacles. The present research paper tries to find out the subaltern perspective in the themes and characteristics of the selected novels of Anand and how the selected novel expresses the voices of subaltern. The novel *Untouchable*, *Coolie* and *Two Leaves and A Bud* offers a remarkable opening for the Indian English writers to explore new world of subalterns. It states a hope, both for the untouchable Hindus and India, bringing the philosophy of Gandhi which efforts to raise consciousness with the purpose of removing the caste system. Anand, as socially committed novelist, through his novels *Untouchable*, *Coolie* and *Two Leaves and a Bud* deals with subaltern voices that are marginalization, casteism, exploitation of weaker sex, hypocrisy and poverty in India. He raises the voice against caste segregation in the Indian society. He illustrates the real situation of Subalterns, their mentality and reality. The novelist portrays the voice of subaltern and demonstrates the exploitation and marginalization of subaltern on the basis of caste, class, gender, minority and status. The caste system has played a great destruction to the people of our country.

Keywords: subaltern, untouchability, oppression, suppression, weaker sex, segregation, caste system.

Introduction:

The term "subaltern" has been adapted to postcolonial studies from the work of Subaltern Studies Group. Ranajit Guha defined the term as "a name for the general attribute of subordination in South Asian society whether this is expressed in terms of class, caste, age, gender and office or in any other way" (Guha 1982). For Spivak, "When we come to the concomitant question of the consciousness of the subaltern, the notion of what the work cannot say, becomes important" (Spivak, Subaltern 287). Therefore, the readers and interpreters have to unravel what is hidden in the text to construct a portrayal of the subaltern. Spivak defends the opinion that the subaltern never speaks because he /she is never given a chance to speak; and if he is given any voice, there is always an „omnipotent“ presence who takes the responsibility of speaking for him assuming that the subaltern is devoid of any power to express himself/herself. Speech is only given to the influential dominator whereas the „other“ (whatever or whoever it represents) is always presented as distorted, silent, distressed or sometimes as disturbed. In the elite narratives they are projected never as the subject, but the object of narration, the marginalized do not get any chance to narrate their account or express their true feelings, emotions and reactions; invariably presented as the subordinate „other“ whose story should be articulated by more influential parties.

Subalternity existed in caste-dominated society. A member of the lower class did not have the right to raise their voice against injustices. The sad plight of the lower caste was that they were not considered human beings. In *Dalit as Subalterns*, Guha defines subalterns as “a name for the general attribute of subordination in South Asian Society where this is expressed in terms of class, caste, age, gender and office or in any other way” Bakha, as a subaltern character, experiences two kinds of “gaze.” The initial gaze leads him to imitate the colonizer, and the second gaze leads him to experience aversion from his own people

In the novel *Two Leaves and a Bud* the native women are sketched as highly subordinated and doubly colonized subjects side by side with some apparently superior, noisy set of Western female characters who are forever dissatisfied with their position in the native world as also with the dirt and the heat of the tropical country. Leela Gandhi has an interesting say on the white female in colonial India: “While European civil society remained undecided as to whether women possessed the attributes and capacities of individuals, its colonial counterpart – in places like India – was considerably more amenable to the good offices of the white female subject... And yet she was only anchored as full individual through her racial privileges.” [Gandhi, Leela. *Postcolonial theory: A Critical Introduction*. New Delhi: Oxford University Press. 1998, p. 89.] While Sajani is enmeshed in her daily chore of keeping the family fed and contended. Lady Croft - Cooke is busy in finding fault with her native servants who, according to her, they are badmashes and born liars. But Mrs. Croft Cooke’s helplessness at being a handmaid of her husband comes to the fore when we come to know that economically she is subservient to her husband. The ultimate decision lies on the discretion of the Major, she can only depend on her good luck to get relief. The pictures erected by the novelist reflects the sad plight of women irrespective of class and race. Dr. Havre says about Barbara “will she always remain inviolate, virginal and innocent, even after the completeness she has had?” [TLB, 121]. The question relates to the inviolable, unspoken norm of patriarchy that women must be soft, innocent and virgin at heart. Here, the virginity metaphorically means subordination to male dictator. The bestial treatment of Regie Hunt on women in the coolie lines denotes the male despotic aggressiveness. Regie’s sexual violence emphasizes the intense vulnerability of women – European or native. They are not allowed to speak on their behalf. Sohini, Sajani, Parvati and Lakshmi are all mute creatures derided by circumstances beyond their jurisdiction.

Untouchable is important not just because of its characters but also for its realistic treatment of the themes. Mulk Raj Anand’s main concern has always been for ‘the creatures in the lower depths of Indian society who once were men and women: the rejected, who had to articulate their anguish against the oppressors’. In Anand's *Untouchable* we get a portrayal of the pathetic lives of outcasts. The protagonist of the novel, Bakha, a sweeper, belongs to the lowest level of Hindu society where he neither has any opportunity to be elite nor stand equally with other subalterns subjugated under colonial rule. The 1935 novel *Untouchable* by Mulk Raj Anand explores the themes of inequality, harm, and internalization through the lens of the subaltern:

Subaltern perspective

The novel depicts the psychological struggles of the subaltern through the character of Bakha, a sweeper who belongs to the lowest level of Hindu society. Bakha and his family are labelled as outcasts and face many challenges, such as not being allowed to draw water from the village well, attend temple services, or walk down the street unannounced.

Caste system

The novel explores the rigid hierarchies of the Indian caste system and how they shape every aspect of the characters' lives. The upper castes use religious dogma to subjugate the "polluted" people like Bakha.

Hypocrisy

The novel explores the hypocrisy and double-minded ideology of the upper-class people. For example, Bakha's sister, Sohini, is defiled by a Brahmin, which shows the hypocrisy of the upper caste Brahmins.

Gandhi's philosophy

The novel incorporates the philosophy of Gandhi, which aims to raise consciousness and remove the caste system and hierarchical system of Indian culture.

The structurally defined role of the marginalized sections of the society is redefined by Mulk Raj Anand. Anand is committed to the emergence of a new society free from external intrusion, domination, and exploitation, social and political marginalization. So his themes and treatment are geared to this end in the novel. The themes of Mulk Raj Anand's *Untouchable* include:

Marginalization

The novel explores the marginalization of the outcaste Bakha, an 18-year-old sweeper who lives at the bottom of his Himalayan village's social hierarchy.

Caste system

The rigid hierarchies of the Indian caste system shape every aspect of the novel, from the characters to their interactions and circumstances.

Injustice

The novel highlights the injustice, humiliation, and degradation faced by the untouchables.

Social resistance

The novel shows the inhuman attitude of the upper caste people towards the untouchables.

Coming of age

The novel follows a day in the life of Bakha.

Some of the characters in *Untouchable* include:

Bakha: 18-year-old protagonist and sweeper, Bakha is a sensitive, conscious, and self-respecting character. He is a victim of the caste system, suffering humiliation and tyranny. Bakha is also aware of the evils of casteism and can revolt against it, but he cannot fight against the powerful caste Hindus.

Lakha: Bakha's father and the Jemadar (head sweeper) of Bulashah

Sohini: A character in the novel. Bakha's 14-year-old sister, Sohini is a beautiful woman who is the victim of persecution. She is forced to balance domestic work with her duties as a sweeper and scavenger. Sohini is sexually desired by men across town, including Pundit Kali Nath, who assaults her after she refuses his advances.

Charat Singh: A high-caste Indian officer in the British army, Charat Singh is a well-respected hockey player. He treats Bakha with some kindness, such as gifting him a hockey stick and sharing tea with him. However, Singh's generosity serves a purpose, as it preserves the caste hierarchy while appearing to disrupt it.

Gulabo: Ram Charan's mother and a washer-woman, Gulabo has a superiority complex and resents Bakha's friendship with her sons. She believes that washer-men and washer-women are the highest ranking among the outcastes.

Rakha: A character in the novel. Rakha is Bakha's younger brother and Lakha's middle child. Though Rakha also works as a sweeper, he is less motivated than Bakha either to complete his tasks or to escape the punishing caste system; unlike Bakha, Rakha is "a true child of the outcaste colony," appearing to be at home in the darkness and muck

Mahatma Gandhi/Mohandas K. A character in the novel.

R. N. Bashir: A character in the novel. Bashir is a Muslim Indian man who studied in Britain and was influenced by Western theorists of democracy. Bashir enters the story when Bakha overhears him criticizing Gandhi's speech. Bashir is critical of Gandhi's hypocrisy and believes that Gandhi must renounce Hinduism to reform the caste system. Bashir treats Bakha with little respect, which annoys Bakha. Bakha faults Bashir for his arrogance.

Iqbal Nath Sarshar: A character in the novel. Iqbal Nath Sarshar is a poet, likely serving as an amalgamated representation of the various writers in the leftist South Asian Progressive Writers'

Movement (which Mulk Raj Anand was himself a part of). Sarshar agrees with his friend R. N. Bashir that Gandhi is not radical enough in his takedown of caste, but unlike Bashir, Sarshar thinks that Gandhi's activism will lead the way towards crucial changes. Sarshar is also the first person to connect increased mechanization with the end of untouchability, arguing that the advent of the flush toilet will eliminate the need for scavengers entirely. Bakha finds himself very moved by Sarshar's words and by his elegant presence.

Uka: A character in the novel. Uka is the childhood friend that Gandhi cites in his speech about untouchability. Uka was a sweeper in Gandhi's hometown; because of Uka's work, Gandhi's mother prevented him from playing with his young friend, until (as Gandhi puts it) his relationship with Uka caused him to challenge the principle of caste entirely.

Mulk Raj Anand's portrayal of exploitation, so vivid and moving, is not the aberration of the theorist. It is rooted deeply in his own circumstances and attitudes, his contact with the socially marginalized lower castes in his childhood and adolescence. The untouchables of his novels were clearly known as living people by Anand before he rendered them into art. From his deeply religious mother he derived the sense of human worth which, in an intellectually agnostic author, often amounts to a redirected spirituality. She told him folktales and legends, which later played an important part in his fiction. Anand has himself seen the misery, the wretchedness, and the squalor of the lower classes of Hindu society and his conscience rebelled against the injustice being done to them. He had first seen his heroes as pieces of trembling humanity and loved them before he sought to put them into his books.

At an impressionable age Anand had become aware of the religious hypocrisy and bigotry in Indian society and of its injustices thriving on practices such as untouchability, feudalism and economic marginalization of the have-nots by the haves. This awareness was sure to make him a militant critic of the basic elements of the Indian tradition. On the other hand, he was too sound an intellectual and too good a student of philosophy to shut his eyes altogether to the healthy and perennial aspects of the tradition. Anand is at his best when he is exposing the limitations of the decayed Indian tradition and championing the cause of modernism as a cure for the ills of the Indian society. It is his greatness that in doing so, he maintains his balance. Anand is also at his best, when he shows the modern Indian drawing both upon the strength of the native tradition and lessons learned from his exposure to western ideas; his art, however, suffers when his criticism of the Indian tradition and his championship of modernism develop a strident note or leads to direct preaching and sentimental outpourings. The story of *Untouchable* was inspired by the author's childhood memory of a low-caste sweeper boy who had carried him home after he had been injured. In return for his good work, the boy was beaten by Anand's mother for touching her higher caste son. In the choice of themes, therefore Anand is unquestionably an innovator. He does not hesitate to turn the floodlight on the darkest spots in Indian life.

Anand tries to illustrate a national identity characterized by sympathy. He also attempts to champion the causes of the marginalized in a larger perspective so that a universal construct of the marginalized could be established and followed. It is for adherence to an indigenous value system that Anand could champion the causes of the marginalized in his fiction and attempted to save these marginalized ones from the uncanny forces of double colonization. This is how, by representing the nation, he was trying to go beyond the nation. Anand has exposed social evil in its myriad manifestations and has evocatively presented different layers of human experience in his fiction. He introduces the economically and socially marginalized sections of society into his novels, making them the focus of his narrative. Anand however has a clear understanding of his own position within society that he belongs to the upper class hence there is an economic and social distance between him and those that he sympathizes with.

In the portrayal of Bakha, Anand has gone to the lowest depths of a social order where one has a clear glimpse of the fixed and stagnated reality resembling Dante's hell. Anand depicts the miserable plight of the poverty-stricken classes of people. Anand is a novelist with a mission, writing with a purpose, the purpose being to arouse the social conscience and by that method, to create in the

affluent and powerful people a sense of responsibility towards the victims of injustice and marginalization. Bakha has to announce his approach: 'Posh, posh, sweeper coming.' Anand's realism is also seen in his use of literal translation of Punjabi exclamations and swear words. Through the prominent characters like Bakha and Lakha, the author explores the cruelty of caste conflict: though this dangerous disease of caste-conflict was on its summit before Independence, it is still seen in almost every state of India. Bakha has worked years in the compounds of a British regiment. Bakha inadvertently touched a stranger as he was standing looking in a window. The man shouted at Bakha reminding Bakha of his Untouchability. The man abused Bakha as Bakha touched him without announcing his approach. The marginalized Bakha's touch defiled the man. Soon a crowd gathered there to abuse Bakha.

We have seen how Bakha, at the end of *Untouchable*, places his hope for the future in a lavatory that will flush. Anand reiterates on several occasions his confidence in industrialization as a solution to the poverty in India. Anand tends to explain regional customs, rites and ceremonies for readers in other parts of the country and Indian customs, traditions, rites and ceremonies, for readers outside India. Often such explanations stand out of the context and strike a jarring note. The Indian novel in English is thus characterized by a variety of themes and techniques. It continues to change and adapt itself to the changing Indian environment.

In *Coolie*, Mulk Raj Anand portrays the subaltern perspective through the character Munoo, a poor, helpless orphan who works as a domestic servant, coolie, and rickshaw puller:

Subalternity

Anand's novel depicts the subaltern perspective, which is based on class, caste, and gender in Indian culture.

Marginalization

Anand focuses on the economically and socially marginalized sections of society. The novel shows how the poor are often looked down upon by the rich and how the marginalized suffer at the hands of cruel forces in society.

Exploitation

The novel's central theme is the exploitation of the poor and the subalterns by the forces of capitalism, industrialism, and colonialism.

Social realism

Coolie is an example of social realism, and Anand's novels are known for their themes of religious bigotry, hypocrisy, feudal system, poverty, sufferings, misery, hunger, and exploitation.

The meaning of the term "subaltern" has changed since 1982. It has now become a broad perspective which covers subjugated women, minorities, colonial subjects, refugees, child laborers, and the illiterate. The postcolonial writers have always been looking forward to making the marginalized, oppressed, and subalterns aware. This awareness will help them to stand out in society from the margins. Subalternity is a highly debated matter in the Indian subcontinent, especially in India, not just for economical and religious code, but also against the oppression to support the lower-caste and subaltern groups in society. The issue of untouchability basically came out from Hinduism and it later blew out into the origin of Indian societies. The privileged sections of society, Brahmins, defended the strongly defined structure in the name of religion to suppress the financially lower-class people. The caste system has been practiced by the hierarchical structure and determined by profession that is imposed to an individual since birth. The subaltern status is mainly imposed on the lower-class and lower caste sections. They don't have the political and economic power to challenge the supremacy of upper-class people. Hence, they accept suppression and become common victims of modern society. They don't have the voice to voice their condition and speak up before the world. "Subalternity" is the concept that includes not just the untouchables, but also all the marginalized and poor people. These subalterns are less likely to change their fate in society due to the upper class which ends their options like equal rights, education and consciousness. Literature is the only way to fight for them and bring openness to them. Indian English writers have

been successful in marking those issues “Untouchable” was his first novel published in the year 1935, which is based on miserable conditions of subaltern groups of society who try hard to change their existing condition by getting into the centre from the margin but their attempt fails in reality. In this novel, the depiction of subalterns is an important part for critical analysis. Mulk Raj Anand echoed the real condition, reality, and mental state of subalterns. Subalternity takes place on the basis of class, caste, and gender in the context of Indian culture. The caste system has literally destroyed the people of India. This situation was totally different under the British empire. The caste system is an indispensable part of India and untouchability is its by-product and social evil. The Kshatriyas, Brahmins, Shudras and Vaishayas are the castes which make Hindu society. Brahmins represent the highest class as they are taken almost near to God. The Kshatriyas are called the protectors of the country as they were warriors in ancient times. The Vaishayas have lower position to the Kshatriyas in caste hierarchy and they were the producers of wealth and interested in money. The Sudras are meant to perform cleaning, sweeping, and other menial jobs as laborers. The scavengers and sweepers were known to be untouchables as they perform filthy works. They were employed to clean up human waste with their hands and it was believed that their touch could contaminate high caste.

Swami Vivekananda made efforts to remove this social evil. According to him, “The caste system is opposed to the religion of Vedanta. Caste is a social custom and all our great preachers have tried to break it down. From Buddhism downwards, every sect has preached against caste and every time, it has only riveted the chains.” (Vivekananda, 1983).

Being a social critic, Mulk Raj Anand leaves a strong message to all the readers and raises voice against caste discrimination in society. He told the reality of subalterns, their pain and their mental state. Subalternity takes place on the basis of class, caste, and gender in the context of Indian culture. The caste system has badly affected the lives of people. Anand leaves a note of idealism and faith at the end of the novel. Bakha’s mind is raised while hoping that the flush system would come soon and subalterns can be free from this social stigma and achieve dignity, which is their right as members of classless and casteless society. He fervently hopes for the beginning of his relevance in society and his work would be set free from the label of “untouchability”.

Coolie is a great work of Anand where exposes the hard realities of an underprivileged society. The central theme of this fine work is the exploitation of the poor and the subalterns by the forces of capitalism, industrialism and colonialism. Anand through Munoo, a poor and helpless orphan presents these evils. Munoo is a fourteen years old boy who is unable to find even his fundamental rights to life and happiness. He is exploited and made to suffer till his death. Munoo is not only victim of such exploitations. Anand has made an attempt to bring out all types of exploitations and denial of life and happiness of lot of poor, everywhere in India. According to him the lot of the poor is equally wretched and miserable whether in rural or urban India. The novel opens when Munoo, an orphan is living an idyllic life in his village. He is quite happy with his friends though he is ill-treated by his uncle and aunt. This simple and rural community is not free from capitalistic exploitations.

This exploitation becomes the destiny of Munoo. At a very early age, ‘Munoo had heard of how the landlord had seized this father’s five acres of land because the interest on the mortgage covering the unpaid rent had not been forthcoming when the rains had been scanty and the harvests bad. And he knew how his father had died a slow death of bitterness and disappointment and left his mother a penniless beggar, to support.... a child in arm.’ Anand’s Coolie is significant for exposing the sufferings and realism of poor and working class in India of the thirties. The conditions of life of the working class in this country have considerably improved in present era, but unemployment is certainly a big issue in our times. In this regard Coolie is a mirror, a realistic work that depicts the misery and the wretchedness of the common people especially of the town people and cities. Coolie also brings before us the conflict between labour and capital. This theme is as relevant today as it was in those days and it, has, in fact, become even more acute, more pressing and more complicated. Coolie tells an interesting and eventful story through actions and evokes excitement.

Munoo's reactions to every experience of his life are discussed in detail. There is plenty of appealing dialogue and many descriptive passages. Coolie is also known as a novel of protest. Anand protests the capitalist exploitation of the poor and the underprivileged people in the country, but he never lets his work a source of propaganda. He merely gives us pictures of the suffering caused by poverty and unemployment, leaving the readers to draw their own inference. He in a very beautiful way puts across the message of denial of the right to life and unjust social system through the pathetic story of Munoo. His poverty compels him to do apprenticeship at the age of fourteen and to be exploited by his uncle. His only wish is that 'I want to live, I want to know, I want to work.' In his short life, his first encounter with the urban world was in the house of babu Nathu Ram. The lady of that house Bibi Uttam Kaur humiliates him in various ways. From this Munoo learns his first lesson in the harsh school of the modern urban world. Now he has realized finally his position in the world. In Daulatpur he is well treated by Prabha Dayal and his wife, but their partner Ganput frequently beats him and abuses him. When Prabha Dayal is ruined by the treachery of his partner Munoo works as a coolie. There too he finds the cut throat competition and exploitation. Coolies of that time were paid extremely low wages and made to carry excessively heavy loads and were abused too. This exploitation is presented on a much larger and more terribly in the Bombay phase of Munoo's life. There ill-paid, ill-housed, under nourished and bullied laborers are broken fully both in body and mind as Munoo finds in his friend Hari and in his own youth too. From there Munoo goes to Shimla with Mrs. Manwaring, as she wants a servant. She makes him, her boy servant, rickshaw-puller and there are hints that he is exploited sexually too. A deep rooted feeling of inferiority to the superior people who live in bungalows and wear Angrezi clothes makes him weep without murmur. His lot as a rickshaw-puller was tough as a result of which he dies of consumption at the age of sixteen. All these things are presented in this novel Coolie by Anand.

He also throws light on capitalism, colonialism and industrialism to show how these forces exploit Munoo and his like. There is also a presentation of the fires of communal hatred by caused politicians, who have their own axe to grind. Anand in Coolie tells about how the colonial rulers exploited Indians. They not only degrade the Indians by their contact but also ill-treated them. Anand has given us a faithful picture of the exploitations of the underprivileged and the misery which was the lot of the poor in pre-independence India. The treatment is elaborate; the subject has been studied from various angles and in various societies. The evils, the injustice and the inhumanity of colonial rule, have been also exposed. The degradation caused as a result of contact with the west also brought out. For this K.R.S. Iyengar praises it and calls it: 'a prose epic of modern India.'

The novel Two Leaves and a Bud by Mulk Raj Anand depicts the subaltern perspective through the story of Gangu, a small farmer who is exploited by the British in a European-owned tea estate in Assam:

Subalternity: The term "subaltern" describes a person who works in a lower position or is oppressed in a society. In South Asian society, subalterns are people who are subordinated due to caste, class, age, gender, or other factors.

Exploitation: The novel highlights the economic exploitation of the plantation workers, also known as coolies, by the British tea planters. The coolies are forced to live in squalor, endure abuse, and work long hours plucking tea leaves.

Oppression: The novel reflects the oppressive policies of the British, the unjust judicial system, and the plight of the Indian working class. The plantation's doctor, John De La Harve, tries to persuade the plantation's boss to improve conditions, but the boss believes the coolies are sub-human.

Protest: The coolies prepare strikes and protests, but they are unsuccessful. Gangu is murdered by an English officer in an attempt to save his daughter. The officer is acquitted without difficulty by a predominantly English trial.

Here are some critical character analyses of characters in Two Leaves and a Bud by Mulk Raj Anand:

Gangu: The protagonist of the novel, Gangu is a tea plantation worker who experiences a range of emotions, including theism, atheism, and sacrifice. He is forced to live in squalor and endure abuse

and degradation. Gangu's wife dies from disease, and he is killed while trying to protect his daughter from a British officer.

Sajani: Gangu's wife who dies from disease.

Leila: Gangu's daughter who is subjected to rape and other sexual degradation.

Reggie Hunt: A British officer who chases Leila with the intent to rape her. Gangu tries to stop him but is shot and killed by Hunt.

John De La Harve: The plantation's doctor who tries to persuade the plantation's boss to improve the workers' conditions.

Croft-Cooke: The plantation's boss who believes that the workers are sub-human and not deserving of consideration.

Two Leaves and a Bud is a novel that portrays the exploitation of tea plantation workers by British masters and Indian managers. The novel's title refers to the part of the *camellia sinensis* plant that is plucked when harvesting tea leaves.

Conclusion:

Mulk Raj Anand expressed the real condition, reality, and mental state of subalterns. Subalternity takes place on the basis of class, caste, and gender in the context of Indian culture. The caste system has literally destroyed the people of India. Being a social critic, Mulk Raj Anand leaves a strong message to all the readers and raises voice against caste discrimination in society. He told the reality of subalterns, their pain and their mental state. Subalternity takes place on the basis of class, caste, and gender in the context of Indian culture. The caste system has badly affected the lives of people. Anand leaves a note of idealism and faith at the end of the novel. Bakha's mind is raised while hoping that the flush system would come soon and subalterns can be free from this social stigma and achieve dignity, which is their right as members of classless and casteless society. He fervently hopes for the beginning of his relevance in society and his work would be set free from the label of "untouchability". Anand has created a new space for historiography. It is to be seen as a fresh intervention and interpretation of for the neglected sections of society by helping to locate the subaltern, if not by asserting their moral rights. He has tried to place the differently positioned social groups within the larger mainstream society for achieving a free, equal and just society. Thus Mulk Raj Anand, as socially committed novelist, through his novels he deals with subaltern voices that are marginalization, casteism, exploitation of weaker sex, hypocrisy and poverty in India. He raises the voice against caste segregation in the Indian society. He illustrates the real situation of Subalterns, their mentality and reality. The novelist portrays the voice of subaltern and demonstrates the exploitation and marginalization of subaltern on the basis of caste, class, gender, minority and status. The caste system has played a great destruction to the people of our country. With the help of novels, the novelist has shown that despite the abolition of practice of untouchability by law the mental, social, and traditional outlook of Indian society remained the same.

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