

## Modernistic Topos in the of Short Stories of Mulk Raj Anand

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### Abstract

The paper is an attempt to closely look at the modernistic themes in the short stories of Mulk Raj Anand. It explores the modern themes which include the depiction of the lives of the common people, the subjugation of women, alienation, inner exploration of child psyche and exploring the impact of industrialization on human life. The paper approaches the craft of the short stories through the theory of 'communicative rationality' which deals with the unfinished project of modernity by Jurgen Habermas. It further examines the selected short stories of Anand through the lens of modernity.

**Keywords:** Modernity, themes, short stories, communicative rationality

In the 15th Century the French term *moderne* emerged as a "now existing", or "of or pertaining to present or recent times", from Late Latin *modernus* from Latin *modo* "just now, in a (certain) manner", ablative of *modus* "manner, measure". Modernity, since 1620s, Medieval Latin *modernitatem* refers to the quality of being of the present time contrasted to ancient as a man who imbibes time consciousness, and that is how we define Mulk Raj Anand craftsmanship.

Modernism as an aesthetic movement is embedded into socio-political contexts of reactions to modernity. From these particular contexts emerged different concepts of modernity, leading to various expressions of modernisms. The awareness of this plurality pointed at possible shifts in the meanings attributed to these concepts and relationship. It therefore, seems indispensable nowadays to re-investigate the latter by focusing on the variations against the standardization of modernity and modernism as defined by European and American expressions, and also against the standardization of the relation of these two concepts. The interweaving of modernism and modernity differs since the mutual reactions are singular to the context, but also since the context implies various artistic and political influences on modernists. In particular, the cultural shifting of the debate on modernity implies variations in the colonial and postcolonial state of India, which engages the question of its 'identity' in a modern world. This ambivalence, lostness or alienation tally with the short stories of Mulk Raj Anand traced in the period after 1930s.

It is pertinent to recall Anand who belonged to the doyen of Indian writers in English who actively participated in the country's struggle for freedom. He was imprisoned for his participation in the non-violent movement. He lived in Sabarmati Ashram in 1928-29 and returned to it again in 1932-33. He was imprisoned again for a month; this is when he was under the influence of the Mahatama 'Gandhi'. He joined the International Brigade in Spain during the Spanish Civil War (1936), but in 1938 he returned to India to work with Jawahar Lal Nehru. Anand has been acknowledged of an impressive output to his credit, meticulously writing both fiction and non-fiction conscious of the time, the way no other modern Indian writer has realized. The paper hereby examines the divergent angular inferences in his short stories of variance. Anand exhorts the readers to return to nature and serve humanity, to sustain the creativeness as a novelist of revolt. The paper tends to study the impact of sociological, historical and psychological forces of Anand's mental make up, and make too much of his ideological stance, delineating the modernistic motives in the short stories.

Anand's forte, as a short story writer, is his versatility and range. His stories exhibit an astonishing a variety of theme and setting, mood and tone, character and personality. He knows his Indian city as well as he understands the villages. He dips in a multitude of colours, and can give the readers in turn, pathos and tragedy, satire and irony, force and pure fun, lyricism and description, social criticism and the eternal verities. He handles with equal ease reality and fantasy, romance and naturalism. He can tell us both a racy tale and probe into human psychology. While the characters, incidents and setting in a story are concrete and thus can be described easily, theme is abstract and so defies definition. It is seldom stated in the story; and reader is required to find it himself.

Some stories deal with a common enough themes that most readers recognize on the basis of their experiences. Some stories however have a set of facts put down by the author, which the reader accepts and believes. A story then has to be constructed on a very firm foundation-on an idea, which the writer can persuade his reader to believe. The theme of a story tells the readers some truth about life or human behaviour. Anand tells that his media as a writer was the memory and imagination, and the substance of his work the whole of his varied experience, the theme of his work became the whole man and whole gamut of human relationships, rather than only one single part of it.

According to philosopher and social theorist Jurgen Habermas, communication through language necessarily involves the raising of 'validity-claims' distinguished as 'truth', 'rightness' and 'sincerity', the status of which, when contested, can ultimately only be resolved through discussion. Habermas further contends that speakers of a language possess an implicit knowledge of the conditions under which such discussion would produce an objectively correct result, and these he has spelled out in terms of the features of an egalitarian 'ideal speech situation'. (8) Communicative rationality refers to the capacity to engage in argumentation under conditions approximating to this ideal situation, with the aim of achieving consensus. A similar moment of crisis appears in the title story "The Power of Darkness" told in the words of Bali, a poet. Anand exhibits here a task of passing a cultural tradition, of social integration, and of socialisation require the adherence to a criterion of communicative rationality. The inhabitants of

Kamli village are firmly against losing their village to the government for the construction of a dam. They are not tempted by the handsome offer of money and a lease of new land. They would rather cling to the land they have inherited from their forefathers and be loyal to Goddess Kamli, the presiding deity of the village, after whom the village is named. They do not see the light of reason mainly because the five worthies of the village lend their powerful support to the forces of opposition. They themselves constitute a heterogeneous bunch: Viroo, the landlord; the goldsmith Ram Jawaya; the young double dealer Tarachand; and two peasant brothers, Jarnail Singh and Karnail Singh, recently returned from the army. However, a mechanic, Bharat Ram, and Bali, the poet, are very much in favour of the construction of the dam. The government decides to evict the villagers, and a stalemate is created. At this critical juncture, Bali offers to intervene possessing the traits of a neo-populist protagonist. He composes a poem and recites it to the village audience with the accompaniment of the music of drums. All he tells in metaphors of poetry is that the Goddess Kamli has now appeared in the guise of the dam. She is the energy behind the dam, promising new life, flood, flowers, birds, and scents. The poet's song echoes in the minds of his people and finds its way into their hearts. They sing in chorus with him. A complete change of heart is affected, and they readily cooperate in the construction of the dam.

### Modernistic themes

The thematic thrust is far more varied to be covered by the term literature of protest. There have been novels of introspection, personal and confessional in nature, there have been rewritings of history and restatements of the past. Additionally, we have a *bildungsroman* wherein the individual has worked towards his selfhood. However, the *bildungsroman* in Indian writing in English has worked in an unexpected way. The broad modern thematic concerns in the stories of Mulk Raj Anand include the depiction of the lives of the common people, the subjugation of women, inner exploration of child psyche and exploring the impact of industrialization on human life.

Nayantara Sahgal's *The Day in Shadow* where Smriti selfhood begins to emerge only after an unhappy marriage and motherhood, as in Desai's *Where shall we go this summer?* where Sita finds herself through the rejection by her daughter, or Arun Joshi's *The Foreigner*. But individualism and selfhood were elements foreign to the Indian sensibility and are worked through either (1) urban contexts (2) religious identities (3) isolation from conventional structures. The *bildungsroman*, on a different level, is antithetical to the Indian concept of character which projects consistency and stasis, a mature adulthood rather than self-knowledge born of struggle. William Walsh in *Indian Literature in English* writes "Indian literature in English has an Indian soul and expresses a sensibility drawn from the same sources as the other embodiments of the Indian spirit and the Indian tradition."

Another period began with Rushdie's *The Midnight's Children* with a period which heralded a greater freedom with language, fantasy, laughter, irony and satire, which further advanced into contemporary one with a widening of themes and greater stylistic experimentation; there is also a resurgence of women's writing. Individualism, shedding the inhibitions and assertion of identity and selfhood were elements foreign to Indian sensibility,

widening of themes, greater stylistic experimentation, and resurgence of women's writing, strong elements of religion and caste conflict.

As regards 'content', the greatest figures excepted, present-day practitioners seem uncertainly to waver between a sickly sentimentalism and a crude naturalism. It is still the fashion to portray 'social' themes like the plight of the girl widow, the evils of the dowry system, the machinations of money-lenders, the unsavory consequences of casteism and racism. Whether in fiction or in drama, these and similar themes have to be handled with much delicacy and tact, and there is little room for sentimentality or melodrama. It cannot be said that the general run of stories and plays inspired by the obliquities in our social set up has risen above mediocrity or mere banality. It is, on the other hand, gratifying to note that Puranic themes are rehashed less frequently than formerly.

"The Barber's Trade Union", the tale of dynamic barber boy, is a satisfying diversion from the serious novels that preceded it, namely *Coolie*, *Untouchable*, *The Lulu Trilogy*. It explicated the conflict between a barber and the traditional society. The exploitation of the poor, the downtrodden and the oppressed a recurring theme in Anand's major fiction is handled here with a deft touch of comedy. As a proletarian humanist, Anand has full faith in the dignity and potentiality of man. In this story, he retrieves this "dignity" denied to the protagonist by the high caste Hindus. The problem of caste distinctions is not merely lime lighted, but a happy solution is indicated at the end. Anand's aim here, like Jonson's and Dickens' is not merely to instruct but to "mix profit with pleasure." The setting of the story is a typically North Indian village; the focus is clearly determined. The anonymous narrator, like Conrad's Marlow, is a character in the story and the events are filtered through his consciousness. And, like Marlow again, the narrator is sympathetic towards the protagonist. The events in the story are an outgrowth of its central character named Chandu. He is introduced by the story writer, as if in a mock-heroic fashion, lending him heroic heights: "Among the makers of modern India, Chandu, the barber boy of our village, has a place which will be denied him unless I press for the recognition of his contribution to history." This humorous description in the opening lines promises the reader an interesting narrative. Chandu is both an individual and a type. Unconsciously though, he embarks on an exploit which ultimately bingos about his emancipation. Chandu, we are told, is natively egotistical like most great men of India, but unlike them he nourishes no exaggerated opinion of himself. Here, Anand's good humoured dig at the self-professed leaders of the nation is more than obvious. Chandu's portraiture as the underprivileged lad of the village is highly realistic. While at school he is weak in Mathematics because, at the instance of his father, he has to seek apprenticeship to the hereditary profession of the barber's caste. He is sent out for hair cutting in the village and this keeps the young boy too occupied to devote time to his studies. Like Anand's other heroes, he is a victim of society.

The narrator's mother constantly dissuades him from playing with Chandu saying that he is a low caste barber's son and that he (the narrator) ought to keep up the status of his caste and class. After his father's death Chandu has but to quit studies. At this tender age, he embraces his profession wholeheartedly and, as routine, makes the rounds of the high caste notables every morning for shaving and hair cutting. All goes well until, one day; Chandu decides impishly to dress up like the city doctor Kaplan Khan in a white turban, a white rubber coat, with a leather

bag in hand. The doctor's dress represents a happy change from the ossified order and the stagnant condition of life to which Chandu was born. His fascination for medical profession is, after all, justifiable for historical reasons. In the ancient time barbering not the forerunner of modern surgery! Chandu is conscious of this heritage for, as he says, he "learnt how to treat pimples, boils and cuts on people's bodies from my father, who learnt them from his father before him."() Chandu's appearance in the new garb causes unprecedented disorder in the village. The stratified society that believes in hierarchy pooh-poohs him. The burly landlord threatens to have him flogged if he does not revert to wearing clothes befitting "his low status" as a barber: "The son of a pig! Get out! Get out! You". Chandu is made aware of the fact that being what he is, he cannot wear these clothes. The village Sahukar goes a step ahead and hurls the vilest abuses on him: "you little swine, you go disguising yourself as a clown when you ought to be bearing your responsibilities and looking after your mother".()

Pandit Parmanand, the keeper of the village shrine, is no less vehement in his outburst: "he is a low caste devil! He is a rogue" this is the last straw on the camel's back and leaves Chandu crestfallen. The events move on recklessly gathering momentum to lead the hero on to a final confrontation with reality. The tone, depressingly sober during the earlier scene, undergoes a marked change in the succeeding part of the story, giving sudden relief to the reader. The comic genius of Anand transforms a pathetic tale into an uproarious comedy. Chandu, insulted and humiliated by the village superiors, takes to a path of action. He revolts against his lot to find a way out of his predicament. Though he belongs to a lower strata of society, Chandu is not dull witted. With the intent of teaching the orthodox idiots a lesson, he abandons his practice in the village. Instead he frequents the town to earn his livelihood.

The ingenious scheme works out successfully. The lack of barber's services unleashes a spate of problems. The landlord's face is dirtied by the white scum of his unshaved beard; the Sahukar looks like a leper with the brown tinge of tobacco on his walrus moustache. The village elders become ludicrous figures and the town urchins drive malicious pleasure, shouting loose remarks at them. The jokes about the unkempt beards of the elders of the village become current in every home. The repercussions of the strike are far reaching and Anand as a comic writer is at his best when he glibly remarks: "And it was said that at least the landlord's wife threatened to run away with somebody, because, being younger than her husband by twenty years, she had borne with him as long as he kept himself in trim, but was now disgusted with him beyond the limits of reconciliation."()

While Chandu flourishes in the town, the village elders smart under the new situation. They fail to get a barber from the neighboring village of Verka even on a double payment. Chandu summons his cousin and other barbers within a range of seven miles from his village to a special congregation of his craft and convinces them that it was time the elders of the village came to them to be shaved rather than their dancing attendance upon these so called lords. Seeing reason in his argument, the fellow barbers organize themselves and launch 'Rajkot District Barber Brothers' Hair Dressing and Shaving Saloon, thus heralding the birth of a new era.

In the writing of the story, Anand has both a literary as well as a moral aim. In the portraiture of Chandu, he draws attention to the social problems which in the thirties and forties were accentuated by the glaring contrast between the material comforts of the rich and the

destitution of thousands of poor people. As a skilled story teller, Anand gives a clarion call to the nation to rouse from the slumber of dead habits and age old traditions. A strain for social awareness is indeed central to the story. But the rendering of it by Anand casts such a spell on the reader that he is least conscious of it. The highly absorbing narrative constantly arouses the reader's curiosity and imagination and the reading of it proves to be an illuminating. At first "The Lost Child" is one of the chief sources of pleasure in reading fiction is its satisfaction of our desire to know more about ourselves as we function together in society. In his essay "Trends in the Modern Indian Novel", Anand makes a categorical statement about the true function of literature. "I make a significant deal with a contemporary situation." Only the critic who is obsessed with the concept pure form could ignore that apparent concern of modern fiction with the social background.

It is a fact that a true artist eschews normally the conscious adoption of a specific creed or philosophy. But the demands of the society in the early decades of the twentieth century were such that only the lesser writers could escape these. The rise of fascism and the shock of the Great Depression of the late twenties throughout the world led to a search for a better understanding of democratic principles and respect for humanistic values.

"The Tamarind Tree" is an interesting story of a pregnant woman named Rupa who is living in her in laws house. The narrator not only describes the place and but also analyses the emotions and feelings of a pregnant woman. She anticipates a boy or a girl. Her husband loves her and makes her in the garden. Aunt Kesaro is old and miserly. She had tamarind tree in her garden. Rupa is desirous of eating the tamarind fruits. Her father in law scolds women in general for not becoming pregnant and delivers the baby. Rupa steals the tamarind fruits from the garden of Aunt Kesaro. At the end of story she delivers a baby boy. This is the fulfillment of a pregnant woman in the rural Indian household. Pregnancy and delivery of a baby were of utmost importance to them; if the women do not do this; they are cursed and condemned as worthless. The children also loot the tamarind fruits from the tree without vigilance of the angry Aunt Kesaro.

"The Priest and Pigeons" is another interesting story revealing the aspect of the Indian society. Priest is of high statues to them as close to God and privileged to forgive people's sins and mistakes. In this story a priest named Pandit Paramanand dislikes the moving of the pigeons in the residing within the precincts of the temple. The pigeons have become nuisance to the priest as he dislikes them their flight, flaying, scene of making love and quarreling etc. of them there are two-one male and other female- Silver tail and Guyneck. On one level this story reveals the relationship between man and birds. He scolds the female pigeons as 'who reface' (38) and 'devil of the offspring' (38). The narrator meticulously disrobes the lovemaking of the pigeons. He, having aversion to sex, does not like the "union of yoni and lingam" (40). He had bent upon hurting. At the end of the story, he runs in the courtyard, brings the double-barrel gun of his birthed and shorts that the loving pigeons and that birds escape from his shot. They were compared to Lord Krishna and Radha, the eternal lovers. This story reveals the one aspect of the suppression of the sexual desire among the priest class- a typical of the orthodox Hindu society.

"Lady Bountiful" is yet another interesting story in the collection. In this story Srimathi Sarojini Sharma is the Lady bountiful. She is rich and fat but she is exceptionally kind and generous .For her kindness and generosity she is called as lady bountiful. Gyan is her driver from

the valley of Kangra. Although she eats less in the buffet party she is has not lost her weight. Gyan is goes in the morning and collecting daily newspapers for her to read and gaining knowledge about everyday affairs. She has no work of her own. Her task is to go around the city and help the poor and needy. The narrator says: “She is not only the member of the parliament but also a well-known worker with busy programmers ahead of her every day, instead that he should look into the possibilities of doing welfare work.” (43). In Jallndhur her husband wealthiest a modest lawyer and she was relatively thin and when they shifted to Delhi, they became changed-they raisin to eminence in Delhi. While reading the newspapers goes page by page and reads each and every letter. Her programmed is also published- Srimathi Sarojini Sharma inaugurates multi-purpose hall”(45). By her work she has impressed the Prime Minister to the extent that she should be promoted to the deputy minister ship or give her Padmashri not Padma Bhushan. Mr.Vasudev is her secretary. It is also published in the newspaper on the other day that “she is communist”. (46) Her brahmin cook, Munishi, supplies her with the hot cup of tea. He calls ‘bikini’, it is said that in his gurwali stature he is a challenge to her. On the issue of eggs she quarrels with the Brahmin cook and tells that he would hide her chicks in the back garden. He complains that her driver is stealing things from the kitchen and eats chunks of ghee. Dharma Dev is her son who is studying for higher education in Benares University. It is also said that her marriage was ill matched: “Smt. Sharma, docile, good for nothing fellow whom she had had to initiate even into the mysteries of occasional lovemaking when she had graciously allowed him to come near her few minutes in their married life” (49). Balan is her part-time secretary who takes her *nasta*. She thinks of giving her marrying off her daughter to a IAS but without dowry and then she thinks that she should speak about the abolishing dowry in the parliament. Balan gets ready with his daily schedule and prepares her notes for the speech etc. While taking tea she receives complaint on phone about the skeptic of a woman called Rajmati, the wife of Inder das in the clinic. She cancels going to the hospital and instead she goes to the refugees because she should take care of her vote banks in the forthcoming elections. This story reveals life of woman activist and politician and how a politician is superfluous and showy in the daily life. The luxury and hypocrisy of the politician is well brought out in hit story.

“The Man who was too Honest for His Job” is yet another story about the officer and the contractor. The officer’s name is Captain Vatasayana and the contractor is Shri Kamram Chand. Captain pretends not to see him and makes himself a posture of a strict officer. Captain doesn’t like for not thanking him by joining the hands. Instead Karma Chand looks at calender of Shiva and Parvathi taken from a film. Both dislike each other. Both at last see each other talk about their natives and their acquaintances. Vatsayana married Nirmala, the sister of the professor of philosophy at the University of Delhi. Kamram chand gives him the bribe to Captain Vatsayana; but he tells him that he need not come again to see him. He tells him that his application shall be considered with along with other applications as usual. He brings the pressure of his uncle whom the captain wants to see, He advises him not to be so hard on him. Vatsayana being angry, asks him to go away. He is forced to go away in a rude manner. Karam Chand feels bad that he is not rated by any officer in rude manner. He challenges Vatasayana for insulting him in that way. Karam Chand tells that Colonel Verma has already passed his tender. Then the Captain sees no point in holding his application and at last, he, in fit of pique resigns to the post of the offer, anticipating that his friend would get him the post of the lecturer in the college of engineering.

This story is about the moral integrity of a government officer and because of corruption, he is forced to resign from the job. Corruption is the theme of this story.

“The Silver Bangles” is another story of a dalit girl called “Sajani”. In this story Sajani is a low caste girl working as a servant in the house of a rich man named Goel. His wife’s name is Shrimathi Gopi Goel who sees the silver bangle on the wrists of Sajani and wondered for a while. Goel was often calling her Sajananani with sweet voice and he tried to tempt her for the amorous adventures. Even if she is unwilling to accept things are given to her. Shrimathi Goel is suspicious of her husband’s attentions towards the maid servant and she is spying on him. He knows that she is playing a trick on him. He often cuts jokes to make her laugh and sings the poetic lines. In turn she tells him that poetry will not give her bread. He is attracted to the parts of her young body. She is a cook in their house making pooris. She is angry of losing her silver bangles and does not know how they were passed on to her. She is not even ready to call her a thief and suspect that her husband might have given her stealing from the jewelry box. He will see her before going to his office. The illusion of marriage must go on. She thinks that they are lovers and she feels that she should pour boiling oil on the heads of the lovers. She cannot blame her directly. She blames her for seducing the men of her neighborhood including her husband. The girl politely replies that she lives by their grace. Once she makes the direct inquiry and finds that she is attracted towards him and she has admiration for him. Finding herself secretly guilty she falls down to the ground in a swoon. Shrimathi charges directly that her husband has stolen her jewelry and given the boxes to her. Being angry Shrimathi asks her to go out once for ever with the silver bangles and not to come back to her work. She weeps while going out, having the wife’s abuses. He becomes angry looking at Sajani’s tragic fate for his sake. She goes to the extent that she has stolen not only the silver bangles but also her husband. She goes out of the house and like “dove rises above the earth to fly across the valley, threatened by a rough wind, quickly went out of the house.” (118).

In the story “Terrorist” one expects to deal with terrorism. The setting is old Delhi. The time of the story is pre-Independence India. The terrorist presents a slip of paper to an Inspector of Police to get into the building of Legislative Assembly buildings of New Delhi. The slip of paper was a recommendation for his entry into the public gallery of the building, signed by a name called Rai Bahadur Sir Gopal Chand in a childish and writing. The terrorist has a bomb with him kept in his pocket of the overcoat. It was a hand grenade. He had forgotten to take off his hat unlike a European. He is under the critical gaze of the police and the security. He blames himself for being late and he has no seat to occupy in the front of it. Because of the fear and guilty consciousness he is nervous and he is full of sweat. He suspects him to be the culprit named Vasudev. He goes immediately up to the gallery to trace his whereabouts. Inside he watches the painting of Lord Buddha and other of seven phases in the life of Man, etc. He looted the Mail train at Kakori once and he got the price of thousands of rupees. The man who is called terrorist in the story is a rebel against the British rule. He is a patriot in the sense of today. In the eyes of the British he is a ‘terrorist’. He thinks “if India had been free I would liked to have waited for death in peace. As it is, I must die in the battle. And the battle is going to rage now.” He hates the hung symbol of the British imperialism. There was a flush of pride in him. There he sees a lot of the British officials whom he calls “fools” and Indian swarajists and the whom he calls ‘opportunists’ and at last he sees the patriotic Indians Dadaji Bittelwalla, Lala Dwaraka Prasad



Sharar, Sir KrishnaswamyIyer, whom he calls ‘terrorists’. At the same time he is getting read with the plan of planting the bomb in the crowd and it falls at the feet of a British minister. Arthur Rank. He shouts slogans and he meets Beatty who gives a slap on his face suddenly as he is after him always; He suspects him at the very entry of the buildings. For the luck, bomb does not explode. The terrorist Vase dev is caught by the policeman Beatty and taken to the custody. The British police man does not hear his words of patriotism and sense of sacrifice for the sake of his country. This is a patriotic story about a man who tries to throw the bomb and fails against the British.

“Lullaby” is another interesting story about a woman who tries to sleep her small baby who is laying it the primitive cradle. To make the baby sleep she sings a song which is lullaby. Baby’s name is Suraj Mukhi. The story writer is highly poetic and descriptive in this story. Phalini is the woman who is at the centre of the story. He is remembers that her nose ring was pawned by her husband. It was given as a gift by her mother in law. His husband’s name Kirodhar and the baby is born of her illicit love affair with a lover who comes from the Northern hills. Kirodhar does not know that it is not his child. The baby after five months becomes sick and she feels bad about his north as the baby has resemblance to her lover. At the end of the story, the baby dies of fever and Phalini cries loudly and of no avail. The story ends with the death of a illicit born baby of the rural woman. She is at the same time working with the jute machine feeding it with the raw material. There is the juxtaposition of a working of a machine and the singing of a lullaby for making baby sleep. The baby at the end dies of fever. This is a tragic story of a rural woman’s fate of having illicit baby and her moral dilemma and sorrow.

Mulk Raj is against the feudalism, tyranny, superstitions, social injustice, evil practices of the social society. He is strong critic of the 19th century India with its evil practices, He is for modernization, democracy and spirits of love, freedom and justice. It is a fact that a true artist eschews normally the conscious adoption of a specific creed or philosophy. But the demands of the society in the early decades of the twentieth century were such that only the lesser writers could escape these. The rise fascism and the shock of the Great Depression of the late twenties throughout the world led to a search for a better understanding of democratic principles and respect for humanistic values.

The repetitive themes in the short stories bring the ideas that Anand was much ahead of his contemporaries in ideas and ideologies. The themes in his short stories dealt with issues that were progressive and helped in shaping public opinion and laying the foundation stone for a more egalitarian society.

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