



Rajeshwar Prasad's 'Righteousness' as a Timeless Epic for the Human Soul

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Abstract

The research article establishes that Righteousness is an essential element in comparative literary studies because it demonstrates how an Indo-Anglian allegorical epic presents two distinct aspects: individual pain and universal justice. The research shows that Rajeshwar Prasad uses a Christ-like protagonist to create a new definition of heroism, demonstrating how people can develop moral strength through their battle against oppressive forces rather than achieving success through predetermined paths. The novel uses spiritual symbols to create a structured narrative of loss, demonstrating an epic purpose that offers readers hope through a culturally specific yet worldwide-applicable template. The study demonstrates how modern allegorical fiction uses personal loss and communal moral restoration to create new pathways for research about its global reach.

1. INTRODUCTION

Literature has always been the means of education and read in leisure since the beginning of human civilisation. Literature has also been the means of giving utterance to the hopes and despairs, the enthusiasms and apathy, the thrill of joy and stab of pain. In the beginning, it had an oral tradition, and later, when education was started in the ancient method of education, it also became available in written form. In the beginning, people used to sing songs and lyrics related to Nature and the Unseen forces. Later, as society developed, these themes also became related to society, and eventually, they expanded to various other themes. In literature, in the beginning, poetry and dramas were the most popular genres, and later prose tales were written, which slowly and slowly developed into a particular art form, which today has become a novel. In the Shakespearean age, there were some stimuli in this direction, which were given by some of the works of the translators, who familiarised the reading public with Spanish and Italian romance and with Italian novella, or short stories. The most important prose romance of the Shakespearean period was "Euphues", written by John Lyly. Hudson (1988) rightly observes:

"The most important prose romance of the period is the work of John Lyly, whose comedies have already been mentioned – *Euphues, the Anatomy of Wit*, and its sequel, *Eupheus and his England*."

The English novel has passed through different ages and conditions, analysing man's approaches and needs. The men of the Renaissance are distinguished for their curiosity, love of beauty, intellectual zest, and revelled in stories in which human nature in its various roles was examined and presented. In this time, creative imagination explored new continents and also discovered new forms of literature suited to his needs, among others, new forms of prose. Life in England was made to bow to an imaginative and realistic fiction which celebrated for

patriotic readers the shrewdness of English rogues and even the romance of English trade. Goodman (1991) rightly explores:

“The life of contemporary England, moreover, was made to yield a grist, or imaginative and realistic fiction which celebrated for patriotic readers the shrewdness of English rogues, and even the romance of English trade.”

Sampson also said that the novel, which today exists in English, was not a one-time produced genre of literature, but rather of several genres originally from translations and productions in different manners and situations. Medieval fiction assumed the form of verse chiefly because tales in verse could be more easily remembered and redelivered by the minstrels. Actually, prose tales were produced naturally when the printing press was in action. He also said that Sir Thomas Malory's "*Le Morte d' Arthur*" was a striking example of the new possibilities. Indeed, the prose fiction, produced in a regular form, is one of the numerous gifts of the Elizabethan to our literature. Sampson (1961) rightly said:

"Medieval fiction had normally assumed the form of verse, mainly because tales in verse could be more easily remembered and redelivered by the minstrels. Prose tales are a natural result of the printing press, and *Le Morte d' Arthur* was a striking example of the new possibilities. Prose fiction, regularly produced, is one of the numerous gifts of the Elizabethan to our literature."

The publication of John Bunyan's "*The Pilgrim's Progress*" is one of the turning points in the history of the English novel. This prose work has all the characteristics of a novel, like plot, character, dialogue and the description of actions. The religious element in this novel and the allegory are indeed not too remarkable. They do not interfere with the entertainment of the narration. Tilak (1994) rightly observes:

"A much higher place in the history of the English novel must be awarded to John Bunyan's '*The Pilgrim's Progress*'. The work has all the important elements of a novel."

The twentieth century has been called "the age of interrogation", and a powerful spirit of relentless enquiry is abroad, testing the age. People are not blindly in a situation to accept anything, and they ask: Who? Why? How? In the modern English novel, we find the fine and engaging covering of the interrogation. In the early part of this age, the old masters like Wells, Bennett, and Galsworthy conformed obediently to the form of the Victorian novel. However, they added a few things while staying within this form. They present real life and the age. Singh (1988) rightly observes:

"Galsworthy's technique is as Victorian as Well's. His *Forsyte Saga*, a combination of six novels, is a realistic picture of middle-class life, but treated with symbolism. He tried to sketch in these novels the struggle of Beauty against the Idea of Property or Possession."

The following paragraphs, along with the citations from several books, address the main question of how "*Righteousness*" is an allegorical novel and being a novel, it also covers all the elements of an epic, which are its plot, theme, characterisation and actions, along with its Biblical touch. It also shows that in the history of the English novel, readers rarely find this type of presentation, which presents the struggle between good and evil.

After the Second World War, India was on the threshold of a new era rich with singular possibilities, and Indian writers began to write in English. K.S. Venkataramani, who was

widely inspired by Mahatma Gandhi, wrote "*Murugan, The Tiller*" in 1927. This novel explores rural life in India. The intellectual society in Madras was widely impressed with the publication of this novel. Mundra and Sahni (1991) rightly observe:

"At the end of the First World War, India found herself on the threshold of a new era rich with singular possibilities. Several Indian writers started attempting to write in English. Among them, one of the most outstanding was K.S. Venkataramani, whose *Murugan, The Tiller* (1929) is described as 'a novel of Indian rural life'."

After independence, India saw a new dawn in the English novel. The Indian village and society were revealed in the novels of this time. Mulk Raj Anand continued the tradition of Bhabani Bhatnagar, Manohar Malgonkar and Khuswant Singh, who were dominating the age. Anand was widely inspired by Mahatma Gandhi, and he wrote several novels on the themes taken from society. Naik (2005) rightly observes:

"Post-independence Indian English fiction retains the momentum the novel had gained in the Gandhian age. The tradition of social realism established earlier on a sound footing by Mulk Raj Anand is continued."

Indians write novels differently because Indians have a different consciousness, which represents the East. The language is also different. Indians indeed speak and write neutral English. The writers also want to explore the Indian sensibility and themes of Indianness. Rao (2000) rightly observes in his "*Foreword*" to his "*Kanthapura*":

"We cannot write like the English. We should not. We cannot write only as Indians; we have grown to look at the large world as part of us."

The Indian English novels explore the Indian consciousness. So, Indian writers revealed their culture, society, customs, pastimes, and rural life, which were authentic and realistic, and which impressed the readers in India and abroad. Their works present nationalism and patriotism, which were the contemporary themes. Their focus was universal appeal, not to respect the regional desires in their works. Tilak (1987) rightly explores:

"Hence, it must present an image of India and her culture, which is authentic and national, rather than distorted, narrow and regional."

Rajeshwar Prasad is well-known as the "*Father of the Theatre of the Absurd in (India and in) the East*", and he uses the Indian context to create his version, which he adapted into "*Righteousness*". The novel uses allegory to show how personal values clash with the indifference of contemporary society. Ella, the main character of the story, shows more than being "quiet" because he represents a study of existential presence in life. His deep bond with his small piece of land goes beyond economic value because this land represents his whole system of identity and dignity, and his duty to future generations. The land serves as the novel's main symbol because it shows the essential part of self-identity which external forces without human connection gradually destroy. Ella's "simple dreams" represent the common human battle which people fight to protect their cultural identity and traditional values from the advancing forces of modernisation. His silent existence transforms into a strong form of resistance, which he performs without active participation. Prasad (2024) explores:

"Despite the challenges he faced in his life, Ella remained steadfast in his principles, continuing to cultivate vegetables on a portion of his land, selling them in the nearby market to sustain himself."

The land that Harris, a Member of Parliament, took from Ella represents both personal wrongdoing and a broader system that uses political power to extract land from people who lack protection. The main point of the novel emerges through this event because the main systems use the same mindless, brutal methods which people use to remove a child's toy from a room. Prasad (2024) explores:

“Harris, sitting Member of Parliament from the Cester Parliamentary Constituency, illegally seized Ella's land. Ella was devastated and deprived of joy because his cherished piece of land had been forcefully taken from him.”

Emily's sickness serves as a written condemnation which shows how institutional neglect permits human suffering to develop unaddressed through time. The novel demonstrates how poverty creates health problems through its structural connection to economic exclusion, which produces a slow "candle-burning" death. The author uses Emily's hand tremors to show how material deprivation causes people to lose their humanity, while poverty functions as a force that takes away their ability to act. Prasad (2024) explores:

“With nothing to eat in Ella's home, and Emily unable to provide even a small portion of stale rice or chapatti for her children from Ray's home, they grew increasingly lean and thin.”

The poor have always had to suffer in every walk of their lives. They are exploited by the influential class. They are tortured and unfairly treated everywhere. They are regarded as the beast, not as human beings. They are said that all are equal, but the rich and the influential are more equal. The picture of poverty, suffering and unfair treatment has been very clearly mentioned in "*Untouchable*" by Mulk Raj Anand. The poor are untouchable to the rich. Anand (1978) has rightly remarked in his article entitled, "*The Changeling*":

“It will be seen that in such passages as the story of Lakha, within the big story told to Bakha about the refusal of the Doctor to treat him when he was ill.”

Emily's death functions as a story turning point because her grieving parents use their anguish to expose the existing social inequalities which their community ignores. The increasing pain which the author conveys through the door closed smoke metaphor shows people who suffer hopelessly because they lack basic necessities. Ella's shroud expense problem, which Prasad describes through his begging, shows how funeral costs create a powerful empty space which reveals how poverty strips away human dignity. The absence of ritual objects creates a stronger emotional impact because it forces people to concentrate on the injustice which exists in its pure form. The story presents its gentle nature through its unyielding depiction of human suffering, which creates a bond between readers and the story through their shared experience of death and their innate desire to be remembered, as demonstrated by Ella when she "begs for any hint of remembrance. Prasad (2024) explores:

“Ella's situation grew even more dire. He had no money even to purchase a shroud for Emily. Therefore, as the sun rose, he went from door to door, begging so that he could afford a shroud for her.”

The Indo-English novel has ever reflected the contemporary social issues and the real realities. The sense of alienation has also been revealed as in Prasad's "*Righteousness*", where Ella suffers from this sense when he lost his sons and wife. No one could help; they blamed him in different ways. Ella righteously struggles for his identity as a man, and he suffers enough

in this journey. Pathak (1982) rightly portrays the picture of alienation in his article, portraying the characters by Ruth Praver Jhabvala:

"...she is at her best while she portrays conflicts of individuals and domestic friction, which are social or familial realisations of alienations."

The story shows Ella experiencing two major life challenges through his lack of material possessions and his deep emotional suffering. The burial of his sons serves both as a crucial storyline element and as a ceremonial act which demonstrates his broken identity through his response to cosmic indifference. The natural world changes the scene, which shows how people experience grief by interacting with a sky that does not show any signs of life. The moment contained neither a religious priest who would sing sacred hymns nor anyone who would help Ella with the burial process. The birds in the nearby trees sang holy heavenly songs which they performed with full-throated ease in an elegiac manner. The birds' song acts as a replacement for church rituals, which transform personal sorrow into eternal universal mourning while showing that Ella experienced both personal loss and ancient communal grief. Prasad (2024) explores:

"In that moment, there was no religious priest to chant holy hymns, nor anyone to attend to Ella with the burial. Yet, several birds perched on the nearby trees, singing holy divine songs in an elegiac tone with full-throated ease."

The novel employs the "mysterious" bird songs not merely as atmospheric detail but also as an allegorical device that conveys internal sadness through its depiction of a cosmic system that portrays human suffering as an essential part of existence. The technique shows Ella's emotional pain through its presentation, which connects his experiences to a world that operates under powers that resemble the forces described in the referenced lament. The chirping sounds which resemble stars on water become a surreal connection to the wind, which shows that "social system has won", because the universe itself tells the story of the silent victory which the quotation mourns. Prasad (2024) explores:

"Blowing wind, "Worldly things have been lost.
And poverty has gained. The social system has won.
Tears have been snatched. Mercy has been stolen.
Rest has been robbed. Humanity has been turned."

Ella's near collapse shows his emotional exhaustion, but it creates a turning point which requires outside help to resolve the situation. The moment James arrives, he brings about a turning point because his power to eliminate the darkness which surrounds him functions as a sudden storm which breaks Ella's seclusion. James fulfils his role as a supporting character rather than following typical patterns because his character displays both wealth and moral character, which make him a near archetypal miracle in the narrative. Prasad (2024) explores:

"However, when James learned of the progress in building a new house for Ella the next morning, he was visibly distressed. Ella recounted to him all that had transpired the previous day."

Indian society was divided into four categories: Brahmin, Kshatriya, Vaishya and Shudra, and the condition of the lower class was worse than that of animals. They suffered enough, and it becomes difficult even to remember those terrible days. Even after independence, the society was dehumanised, and India had several evils. In "*The Rape*", the novelist has presented a very realistic picture. Sharma (1982) rightly observes in his article entitled, "*1947 Upheaval...*":

"The novelist fully succeeds in presenting the dehumanised society of those terrible days."

The notion of suffering in Indo-English fiction tends towards two opposite views: Indian and Western. For Narayan, suffering is linked philosophically. He finds suffering to be not just a negative experience, but rather an experience which can lead to personal and social improvement. In Prasad's *"Righteousness"*, suffering is also social and man-made, and Ella (Jesus) suffers because of the social evils. Shepherd (1982) rightly observes in his article entitled *"Suffering"*:

"Writers like Rao and Narayan find a place for human suffering within a larger philosophical context."

The way Harris maintains his dedication to his work proves to be his primary method of controlling James because he creates a force which makes it impossible for James to escape from his power. The dynamic between the two characters becomes evident through Prasad's statement that James must leave Durban because "from the location where he had been deprived of tranquillity, relaxation, and happiness by a powerful individual". The geographic move to Durban thus functions as a critical liminal space, where the physical relocation mirrors an internal metamorphosis, culminating in Ella's conversion and name change to Jesus. The renaming functions as more than a symbolic gesture because it represents the main point when the hero's personal fight transforms into an all-consuming battle, which will determine his identity. Prasad (2024) explores:

"Aware of the circumstances, James advised Ella to make himself comfortable in Durban, a suburb of Cester, given the seriousness of the situation. Clearly, he had no alternative but to depart from the location where he had been deprived of tranquillity, relaxation, and happiness by a powerful individual."

The name, Jesus, serves two functions because it identifies a person while it establishes a standard to evaluate "perseveres", which defines the character's unbroken belief in moral goodness and faith in a higher power. The protagonist becomes a symbolic element in the "age-old battle between good and evil" through this labelling, which represents the central plot of *Righteousness*. The analysis further notes the character's embedded sense of duty: his advocacy "for justice and the rights of all people" extends beyond tribal affiliation, suggesting an intentional authorial claim of universal human connection. Prasad (2024) explores:

"From then on, he was known as Jesus Smith, although people commonly referred to him simply as 'Jesus'."

The series of legal losses began at the Land Reforms Deputy Commissioner's court and continued through the Chief Commissioner and ended with the higher courts, which provide clear proof that the system was designed to counter Jesus' claim. The negative judgment results show that the judicial system exists to protect illegal power by prioritising authority and financial interests above moral values and factual evidence. The case pitted Jesus against a network of defendants, including Harris, who bore primary responsibility for all the misfortunes, alongside senior officials from the registry, land revenue, and judiciary. The institutional opposition group extends beyond its current defendants because they show all members who oppose the system. Jesus maintained his continuous determination, which allowed him to fight against obstacles that someone had created to stop him. The three losses reveal how challenging it is to obtain justice when those who control the system work together with corrupt officials. Prasad (2024) explores:

"It emerged that the recorded sale deed, which conferred ownership to Harris in the Registrar's office, was fraudulent. Harris bore primary responsibility for all the misfortunes inflicted upon Jesus."

Mulk Raj Anand was deeply soaked in Punjabi life, although he was away from Punjab. He was a writer who portrayed the evils in Indian society. He presented a very realistic picture of contemporary society. His strength, as it evinces his artistic integrity. Sharma (1982) rightly observes in his article entitled, "*1947 Upheaval...*":

"Moreover, he is a writer preoccupied with the intense desire to eradicate the ills and evils of Indian social life."

Mulk Raj Anand has also presented a realistic picture of social evils in his "*Untouchable*". He believes that the main root of suffering is social mismanagement, as the readers see in Prasad's "*Righteousness*". At the end of the novel, Anand reveals some solutions, and Prasad also does the same while presenting the legal trial and the life force of the protagonist. Shepherd (1982) rightly observes in his article entitled "*Suffering*":

"For Anand suffering, like evil, can be defined in terms of social mismanagement for which special correctives are available."

The book shows how the family court battles create an ongoing burden, which makes their story progress from hope to despair; this pattern shows how the radicals must continue their work because they face continual pressure with no financial support. The narrative of Jesus establishes an ongoing battle which reaches a peak when a thunderous noise strikes him and destroys his balance. His mindless consumption of ripe guavas – "the fruit tasted sweet and was soft in his mouth" – triggers an inexplicable fainting fit, which shows that even small amounts of food can create dangerous weaknesses for people who live under oppressive systems. The police transfer him to a hospital where doctors perform a kidney removal operation without his consent, which demonstrates both medical malpractice and a powerful symbol of a greed-driven system that consumes its victims in body and soul. The institutions Harris controls show their fundamental corruption because they operate like smoke, which spreads through every opening, while their staff members treat Jesus with casual cruelty, which demonstrates their complete lack of respect for his rights and his suffering. Prasad (2024) explores:

"The Judge reassured Harris, minimising that Jesus would gain nothing from it. He pointed out another compelling argument against Jesus, indicating that he would ultimately be the loser, while Harris would emerge as the victor."

The staff's re-recognition of Jesus demonstrates their changing authority through his return to the hospital investigation, while the humming fluorescent lights create an institutional environment whose tensions express their internal conflicts. The police's arrest after removing him from the train exemplifies a presumption of guilt divorced from proof, which demonstrates existing racial discrimination in society; their ensuing attack creates an oppressive atmosphere which the narrator sees as a planned strategy to control him through force. Fans experience deep sadness, which they describe as a light extinguished in a tempest, because it brings them collective fear of a disastrous final outcome, which mirrors the sense of loss evoked by his absence. The search party fails to find him because he vanishes from existence, yet his "resurrection" as a man rising from ash and a grey shadow of despair functions both as a theological echo of the biblical Jesus and as a catalyst for renewed communal hope, comparable to relighting a snuffed candle. The growing lawsuits which he experiences as weighty bricks

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demonstrate that legal repercussions continue to exist despite his symbolic revival because the Chief Commissioner's verdict, which he issued days later, shows that even a miraculous resurrection cannot immediately overturn an entrenched, unjust system. Harris demonstrates his defiance through the sound of his footsteps on tile, which serves as a concrete victory, yet courtroom losses wound him like knife cuts, yet these trials strengthen his resolve for justice. Prasad (2024) explores the way of injustice by the court:

"Consequently, as the land was in Harris' possession, there was no basis for objection against the sale deed. With the stroke of his pen and the official seal of the court, the case was dismissed, and the court's order took effect."

The story shows how systematic discrimination transforms administrative details into methods of domination, which expose the artificial character of legal proceedings that conceal actual injustice. Jesus's progression to the Supreme Court, despite his belief in a transcendent justice, underscores a coerced compliance with a flawed system. The quoted need for funds, which states "he borrowed an additional ten thousand rupees from his neighbours", shows that he fought his legal case to gain rights, but instead he faced economic extortion which the legal system forced upon him. The narrative shows that governmental authority appears strong because it uses documents as linguistic weapons, but actual power depends on its control. The process uses manipulated records to create a stamp imprint, which enables officials to persecute powerless individuals through a system that treats procedural compliance as judicial fairness. Prasad (2024) explores:

"Therefore, he borrowed an additional ten thousand rupees from his neighbours. After gathering the necessary funds, he set off for the Supreme Court."

Mulk Raj Anand's "*A Pair of Mustachios*" also portrays a particular social setup. The majority of motifs are static motifs of social interaction, like Khan's angry reaction to Seth Ramanand's turning the tips of his moustache up, his threats. Yadugiri (1982) rightly portrays in his article entitled, "*Content Structure...*":

"As the intention of the author in this story is to focus attention on a particular social setup rather than merely to narrate a series of events."

Prasad's "*Righteousness*" broadly reveals the theme of poverty and hunger. Prasad portrays a vivid picture of the loss of the lives of Emily and her two sons due to hunger and poverty. Bhattacharya also portrays a very obvious picture of hunger and the heavy loss of human lives resulting from it. Raizada (1982) rightly portrays in his article entitled, "*Novelist of Social Ferment*":

"Bhattacharya gives a very moving picture of this hunger and the heavy loss of human lives resulting from it."

The analysis of the novel's most violent section shows how the author displays extreme violence through his unyielding determination, which the author compares to blood that remains on snow. The protagonist uses surgical scissors to remove his own eye through their metallic sound, which he employs under uncertain circumstances. The eye removal serves as a symbolic representation of a physical wound that extends throughout the body and mind. Jesus loses one eye in the story, which reduces his ability to see the world's sparkle, the water's shine and the smile's arc. Prasad (2024) explores:

"Jesus closed his eyes and mouth, trying to process the information. After some time, he asked again what had happened to his left eye and if he was now a one-eyed man."

The protagonist's deep moral understanding and his partially revealed inner sight both develop through his experience of suffering, which links to "*Old Testament*" stories that show prophets achieving deep wisdom through their tests. The parallel between the two concepts supports the biblical teaching, which shows that people must sacrifice their personal interests to achieve greater goals. The "fair price" tattooed on his body serves as physical proof which shows his readiness to suffer intense torture for justice, while his actions demonstrate a plan that he created instead of simple martyrdom. His multiple arrests, which occur at fixed intervals, show how he remains trapped within a system that prevents his escape. Prasad (2024) explores:

“They informed him that a seat awaited him in jail, as the jailer had extended an invitation.”

The month begins with the unending soundless state of his prison cell, which serves as a permanent record that his legal efforts have reached a standstill because the High Court case, which he had come to attend, was dismissed when he failed to appear. He experiences dual stress from his prison time and loss of his court case, which results in an automatic physical reaction that causes his body to shake whenever he tries to touch the cell bars, which represents his experience of confinement together with his courtroom defeat. The story depicts Jesus as an extraordinary character who shows extreme dedication to the truth through his unbreakable commitment to truth. Prasad (2024) explores:

“His days in prison were filled with suffering, and he often found himself reflecting on his past. Sometimes he struggled to maintain patience, while at other times he felt a sense of assurance. [...] after six long months, that day arrived, and he was released.”

The homecoming of Jesus reveals a break in his relationships, which people perceive as a physical division. The sons cannot match their current perception of their father with the actual man who stands before them because they fail to recognise his visible scars. The brothers show their inability to recognise their father when they accuse him and demand his removal from their presence. The bonds between family members break because of intense psychological trauma, which creates an unspoken divide between their personal identities. Prasad (2024) explores:

“However, they remained unmoved, accusing him of being a thief and demanding to know where his left eye was. They refused to acknowledge him as their father, dismissing him as a one-eyed stranger trying to deceive them.”

The novel functions less as a mere recounting of violence than as an illustration of the protagonist's escalating crisis of faith. The echoing shout which reverberates through the air indicates both the physical darkness and the moral vacuum which exists when Harris cold Huda becomes a force who kills Jesus sons to establish a chain of events which follows. The blood-stained sleeve of Jesus displays his injuries, which show his weakness and reveal his limit of endurance that the text directly connects to his rejection of his children. The author uses the phrase "standing on the edge of a cliff with the wind in his face" to create a comparison between his personal loss and the experience of facing life-and-death situations. The subsequent "merciless storm of grief" is positioned against fairy-tale expectations, which demonstrate how the loss of a spouse, together with body mutilation and imprisonment and the death of remaining offspring creates a complete emotional assault on him. The accumulated back pain of body slamming activities shows the complete embodiment of his physical suffering. His

physical condition shows complete exhaustion because he endures continuous back pain from his body slamming activities. The biblical Job experience shows identical events which create his suffering, but the analysis shows his tests have been devised to destroy his strongest beliefs until his faith in Jesus reaches a breaking point. Prasad (2024) explores:

"With John and Joy's lives tragically cut short, Jesus gravely injured, the urgency of the situation prompted their neighbours to swiftly transport Jesus to Edwin Hospital for urgent medical care."

The candle maintains its flame until the end of time, yet Jesus shows greater determination according to the evidence presented. The medical timeline shows that his body achieves complete physical recovery after "weeks of difficult medical care", yet the text emphasises a disjunction because the "inner self remains broken", which indicates that physical healing does not bring about psychological healing. Prasad (2024) explores:

"He continued to sit there for a moment and uttered some words. After some moments, he prayed to God to pardon those who had committed this act and snatched John and Joy from his lap, because they did not know what they had done."

The novel can be read as a commentary on how despair catalyses spiritual agency: at his nadir, Jesus is guided not by a living ally but by Emily's post-mortem presence whose weak beam of light functions symbolically as a marginal yet resolute illumination of the protagonist's inner darkness. The story reaches its emotional peak when the audience sees how the characters show their feelings through the ghost's mediated dialogue. Emily's back story as an ordinary person crushed by extreme poverty that persisted throughout her life provides a socioeconomic frame that justifies her posthumous resolve to aid Jesus in rekindling his mission to protect people who suffer. Her transformation from a wandering soul to a decisive figure in a quiet community shows how determination develops through experiencing suffering. Prasad (2024) explores:

"In response, the spirit of Emily spoke with an otherworldly calmness, her voice carrying an air of solemnity."Just now your sin is going to be ended... the truth is going to be restored... evil is going to be abolished."

The hammering force which strikes steel works as a symbol that demonstrates how immediate ethical actions create new possibilities to fix situations which seem impossible because of widespread injustice. The assertion "a change occurs out of nowhere" signals an unanticipated shift that reorients the narrative from a legal to a karmic framework, suggesting that justice is being recast in cosmic terms. The text diverts from traditional court systems to display how legal responsibility connects with fate while showing that results emerge from powers which exceed institutional control. The secret committee's final report, which staff described as a thick, fresh-inked stack, proves that even authoritarian systems keep hidden methods for discovering truth, which they use to collect information needed to build opposite stories. Prasad (2024) explores:

"After more than two months of daily hearings, the special court convicted all the accused. The public, elated by the court's findings, eagerly anticipated severe punishments for the guilty parties."

The hearing functions as a central element to study the process through which narrative tension develops into thematic arguments because its scheduling at the courthouse contradicts standard procedures. The passage demonstrates how spectators experience heightened

excitement because "the audience members sit in their seats while their hearts race." The courtroom stage functions as a measuring tool which assesses the ethical necessities shared by the public. The spirits of Emily and her four children create light that appears as moonlit mist, which transforms from a visual display into a symbol that shows innocence endures after physical existence ends. The light functions as a symbolic weight which balances the surrounding area that contains enduring suffering. The picture of the dead unveils a three-dimensional virtual existence which retains its control of the story throughout its climactic points according to its description. The text establishes its conflict through the statement that "the battle involves both humans and supernatural forces". The conflict builds toward its conclusion through "evil spirits from the afterlife" who serve as an outside force that evaluates human decision-making abilities. The passage connects Jesus' suffering through their ghostly appearance to the promise of "great power" and "long-awaited justice", which establishes spiritual martyrdom as the pathway to future moral justice. Emily's death, together with her ability to see future events, lets her use her prophetic powers, which change her from passive victimhood into an active prophetic role because her soft voice sounds like wind through grass. The judge's ability to sustain courtroom decorum during a courtroom session, which remained silent yet active through document handling by people, demonstrates how emotional unrest exists beneath the surface of judicial proceedings. The declaration "all are guilty" is presented as an "eternal sound...with the weight of iron", which indicates that collective culpability endures beyond temporal judgment. Prasad (2024) explores:

"This judgment will not be a judgment of salvation but of one's works and rewards for these works. Salvation is by grace alone through faith alone in Jesus Christ alone. Scripture does speak about various rewards and crowns given to believers based on their service to the Lord."

The narrative establishes Harris and his team as the main characters who reconstruct Ella's pain because their presence serves as evidence of ongoing systemic corruption, which leads to exploitation and violence. The injustice they reveal to the public serves two purposes because it shows the story, yet it works as a deliberate indictment which compels people to face the truth about their wrongdoing. The declaration of Jesus as the victor functions as an analytical tool which uses symbolic elements to prove that faith-based systems will endure against all forms of oppressive power. The victory, which we call a "pinnacle of triumph", proves the suffering which affected the aggrieved people because it demonstrates that "evil cannot remain hidden from the light." Prasad (2024) explores:

"Hearing the judgment, Harris was struck with disbelief. His demeanour suggested a man drained of vitality, as if his very essence had been engulfed by darkness."

The novel shows how the figure at the court functions as a symbol of both divine power and human victory. The description "an unknown dressed in holy robes" provides more than visual information because it shows the presence of a sacred being who acts as a bridge between heaven and earth during Jesus' victory moment, which demonstrates his ongoing divine backing throughout his entire life. The figure establishes his character through one important statement, which he delivers before he vanishes "into the darkness just as he had arrived." The figure establishes his character through one important statement, which he delivers before he vanishes "into the darkness just as he had arrived." Prasad (2024) explores:

"For the welfare of a good one – ruin to a wicked one –
For righteousness – age to age I am born."

There are so many social evils which flourish in different ways, and a virtuous man like Ella (Jesus) is compelled to suffer and to lose the entire things of his life. It's needed social reform, and it has been a theme in many of the other novels. Bhattacharya, in "*Music for Mohini*", very beautifully portrays the theme of social freedom. Raizada (1982) rightly portrays in his article entitled, "*Novelist of Social Ferment*":

“With the vision of freedom from the alien rule in view, the author wants his countrymen to awake to the need of bringing social freedom.”

The title "*Righteousness*" serves as a challenging philosophical work which functions as a literary work that provides hope during times of deep darkness. The book presents a positive message about the future of human beings, which requires people to reassess their faith in God and their belief in the goodness of life, their trust in fair legal systems, their faith in democratic institutions, their confidence in strong social networks and their understanding of how truth ultimately prevails. The main argument of the thesis demonstrates that people need to act according to their moral principles because those principles serve as actual rules that guide them toward honest and just behaviour.

"*Righteousness*" is a classical work – one can say that this is a Biblical theme of good versus evil – one can say that this is a social "*Bible*" which reveals the worldly condition of sin which man lives, struggles, suffers, and finally some are defeated and lose their Faith, and some are victors who continue the Faith. Prasad's "*Righteousness*" analytically engages the universal "good versus evil" paradigm by structuring its narrative around a Biblically coherent model, as the quoted assertion describes. The protagonist, Ella, has unwavering faith and ultimate victory, despite profound suffering, directly operationalise this framework; his journey is not merely a plot but an illustration of the "fully livable" perspective the quote attributes to the Bible, where righteous struggle yields definitive triumph, thereby offering a template for humanity's own existential conflict. The "*Holy Bible*" (1986) (Psalm: 25: 6-11) vividly reveals:

“Remember, O LORD, thy tender mercies and thy loving kindnesses; for they have been ever of old.

Remember not the sins of my youth, nor my transgressions: according to thy mercy remember thou me for thy goodness' sake, O LORD.

Good and upright is the Lord: therefore will he teach sinners in the way.

The meek will he guide in judgment: and the meek will he teach his way.

All the paths of the Lord are mercy and truth unto such as keep His covenant and His testimonies.

For Your name's sake, O Lord, Pardon my iniquity, for it is great.”

Obviously, as in the "*Holy Bible*", Prasad's "*Righteousness*" also has a great touch of the Biblical theme of the struggle between good and evil, which he broadly presents in this great work of art.

2. CONCLUSION

It is quite clear that Prasad's "*Righteousness*" serves as an extensive proof of faith which developed through difficult times because God provided the author with support during all of his life challenges. Ella's (Jesus's) actual suffering establishes his belief system, which exists beyond simple positive thinking, because his moral framework, which defines justice as a sacred mission which always guides human work, establishes his belief system. The triumph documented in this story goes beyond personal success because it demonstrates how truth and integrity, plus law and work, maintain their unbroken alliance, which operates like a blacksmith who uses his hammer to create metal through purposeful strikes. Ella demonstrates his mastery

of truth as it exists in real life and her unbroken integrity, which withstands every test, to support this vision.

The main theme of the work examines the eternal battle between good and evil through an ancient musical piece which emerges from the quivering sound of a violin. The story reveals its main conflict through the depiction of structural forces which lead to poverty and hunger and damage self-esteem, showing how individual suffering exists within a larger system of social injustice.

The force of "*Righteousness*" enables oppressed people who suffer from greed and fear and wickedness to reclaim their belief in existence and their spiritual connection with the divine. The story maintains reader interest through its combination of mysterious elements and suspenseful elements, which guide readers from birdlike sounds to hidden communities and ghostly beings. The novel, an "artistic monster", tells a profoundly human story whose resonance will outlive generations, delivering hope while reshaping identity.

The present combination of these components demonstrates how traditional artistic styles interact with new creative methods to create fresh aesthetic possibilities while prompting research into international literary influence. Future research will investigate how the novel's allegorical elements function across different cultural backgrounds while examining their effect on current spiritual discussions.

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AUTHOR'S BIO

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