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## The Impact of Indian Independence Movement on the select Novels of Mulk Raj Anand

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In this second article we will discuss the works of Mulk Raj Anand. Mulk Raj Anand is a British Indian born writer. He was born on 12<sup>th</sup> December 1905 in Peshawar (present Pakistan). He is one of the pioneers of Anglo-Indian fiction also one among the prominent writers from India to gain international readership. His works were the classical touch for the modern English literature. His works were noted for their perceptive insight into the lives of the oppressed and their analyses of impoverishment, exploitation, and misfortune.

Minority literature is known as a literature of dissent against cultural and social classifications. As a challenge literature, it voices out against the current framework and tries to locate an option. It additionally intends to draw out a photo of minority lives 'as in' in an anecdotal portrayal'. Minority literature is hollowed against the standard literature which has a long history while minority literature is an ongoing branch. The voices of minority religions ascended since Indian Independence. It is the literature which discusses the minority encounter. The minority literature tries to construct a scaffold amongst standard and minority messages inside the setting of cultural classifications.

His story Untouchables Bakha, the protagonist, illustrates the caste system which kept him at the bottom of the caste system in a village, whose duty is to clean the toilets of the higher-class people. And he is banned from entering into the higher-class people's house, street and also playing with their children. His



VIDHYAYANA

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## An International Multidisciplinary Research E-Journal

relationship with his father is also strained. The story continues with the major and minor happenings in the life of Bakha. It illustrated the day-to-day life of the person from the lower caste.

In his story Coolie, he illustrates the misfortune chased protagonist Munoo, who are exploited because of his poverty by this selfish society. Munoo, an orphan living with his uncle and aunt. But, later they insisted him to get a job, so he moves out of the home. His fate makes him run over the place to place. He first makes to a nearby town with his uncle where he gets a job as a bank clerk. He is being stamped as 'Coolie' meaning 'unskilled labor.' He is ben chased by fate and his masters again and again. He is being mistreated by one of his master's wife, so he flees with a circus trainer to Bombay. Where he is run over by an English mistress and in turn, she offered a job for him. She has both Indian and English accent she showed the other face of India. But still, he needs to run from there and end up dead in the platforms of Bombay.

Both Bakha and Munoo is chased out of society due to their caste category or their labor skills. They both chased by the caste system and the industrial revolution which turned the world upside down. Mulk Raj Anand highlights the struggle faced by the people due to caste and the revolution in industry and how they both affect an Individual in growing India.



### Impact of novels on society

Language, Culture and Identity are interconnected and cohesive as reflected in the case of our country India. Not one entity can be thought of in isolation. The origins of English in India could be traced back before Macaulay enforced the study of English language. There are a range of varied reasons as to why English has become the language of the elite and of governance in India, ignoring the original Macaulayism. India being a multi-cultural, social, religious, linguistic country the pros and cons were and still are too many. In such a scenario the importance of English is only too obvious. In India, English serves two purposes- foremost is providing a linguistic tool for the administrative organization of the country, causing people who speak different languages to become united. Secondly, it serves as a language of wider communication, including a large variety of different people covering a vast area. It overlaps with local dialects and languages in different spheres of public influence.

The rationale behind accepting the red man's language is still under debate. The question of language between the colonizer and the colonized is always there. Despite continued pressure from nationalists, English has remained at the heart of Indian society. It is widely used in the media, in Higher Education



VIDHYAYANA

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www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

and government and therefore remains a common means of communication. It is surveyed that approximately 4% of the Indian population use English representing 35 million speakers — the largest English-speaking community outside the USA and the UK. In addition there are speakers of English in other parts of South Asia, such as Pakistan, Bangladesh and Sri Lanka, where English plays a similar role.

English is virtually become a mother tongue for many educated South Asians, but for the vast majority it remains a second language. This means there are speakers whose spoken English is heavily influenced by speech patterns of their ethnic language. These questions were raised by Raja Rao, the novelist belonging to the genre of Indian English Fiction writers, in the foreword written for *Kanthapura*. The English language is not free from inflections of other languages and in a multi-lingual place like India it was apparent. Fiction is the rotund fruit which blossoms spontaneously and inevitably in the fast spreading, all encompassing, encroaching and evergreen tree of life, commented Gurudev Rabindranath Tagore in the introductory paragraph of his essay *Shesh Kotha* (Final Words). A comparatively new genre in the milieu of native Indian literature, the novel in India is a colonial product.



### Mulk Raj Anand – Biography

Mulk Raj Anand was an Indian writer in English, notable for his depiction of the lives of the poorer castes in traditional Indian society. One of the pioneers of Indo-Anglian fiction, he, together with R. K. Narayan, Ahmad Ali and Raja Rao, was one of the first India-based writers in English to gain an international readership. Anand is admired for his novels and short stories, which have acquired the status of classics of modern Indian English literature; they are noted for their perceptive insight into the lives of the oppressed and for their analysis of impoverishment, exploitation and misfortune<sup>1</sup>. He is also noted for being among the first writers to incorporate Punjabi and Hindustani idioms into English<sup>[4]</sup>, and was a recipient of the civilian honour of the Padma Bhushan<sup>2</sup>

Mulk Raj Anand's literary career was launched by a family tragedy arising from the rigidity of India's caste system. His first prose essay was a response to the suicide of an aunt excommunicated by her family for sharing a meal with a Muslim woman<sup>3</sup>. His first novel, *Untouchable*, published in 1935, is a chilling exposé of the lives of India's untouchable caste. The novel follows a single day in the life of Bakha, a toilet-cleaner, who accidentally bumps into a member of a higher caste, triggering a series of humiliations. Bakha searches for salve to the tragedy of the destiny into which he was born, talking with



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

a Christian missionary, listening to a speech about untouchability by Mahatma Gandhi and a subsequent conversation between two educated Indians, but by the end of the book Anand suggests that it is technology, in the form of the newly introduced flush toilet, that may be his savior by eliminating the need for a caste of toilet cleaners.

Anand belongs essentially to the hectic nineteen twenties and early nineteen-thirties when nineteenth century romanticism and orientalism began to lose their hold on the western imagination and when the World War I has weakened Europe, sapped their morals and started the decay of Europe as a world power, and when it was time for India's image to change. India, like every other country in the nineteen-twenties, was shaken by the speed of technical advancement and by communist and nationalist revolutions in Russia, Turkey, China and Italy. Mahatma Gandhi was leading the non-violent campaign against the Raj. With the demand for political independence went the dream of revolution of ending what appeared to many to be the outmoded caste system, and of liberating the sluggish Indian masses in the villages and the great sprawling cities of Bombay and Calcutta. Writers, artists scholars were all part of the intellectual ferment in the post -1918 India. The writers who identified themselves with nationalist and revolutionary causes were bound to change the image of India and challenge the vision of Tagore, Kipling and the orientalist and mystics. The most successful and tenacious of this new generation of Indian writers in English was Mulk Raj Anand. His positive faith in, what he himself has called, "Social humanism"<sup>4</sup> nationalisms, and revolution emerge out of his association and experiences which become clear if one considers his upbringing and the development of his mind.

Anand's ideological stance towards the question of protest against socio political evils in the British India was rather eclectic. He was at once strongly influenced by Gandhian philosophy of nonviolence and Marxian theory of armed protest. Unable to dismiss the one completely in favour of the other Anand seems to have evolved a theoretical stance in this regard: an attitude of the middle way between the two. He puts this stance to the test by showing a few men and women caught in certain socio political crises in tackling which they practise a stance of moderation. Though the characters themselves are shown as acting in accordance with their personal Impulses, a close analysis of their actions and fortunes compels one to see them in the light of Aristotle's theory of the mean as elaborated in The Nicomachean Ethics.

Mulk Raj Anand started his literary career as novelist with his first novel *Untouchable* (1935), which is generally regarded as one of his best novel: "of all his novels *Untouchable* is the most compact and artistically satisfying."<sup>5</sup> The hero of this novel is Anand's childhood playmate, Bakha, a young sweeper



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

lad living in the outcasts' colony of a North Indian Cantonment town. The novel describes a day in the life of an untouchable, Bakha; and it also selectively narrates certain incidents that happen to him and suggests the impacts they have in effecting a gradual growth of his personality. It exposes the evils of caste-system and deals with the misery and wretchedness of the poor and their struggle for a better life. Anand is deeply concerned here with the social problems and is committed to the eradication of the evils which infest as well as contaminate the modern society: The novelist has produced in him a strong sense of awareness of his low social status and the possible ways out of the situation in which he was forced to live. He is seeking identity for himself in a world, which has for years suppressed all the persons of his kind.

Mulk Raj Anand novels before 'Untouchable,' it was turned around 19 publishers. One publisher consented to distribute the novel gave E.M. Forster, the creator of 'A Passage to India,' composed a Preface to it. This was done, and the novel was published. It turned out to be such an immediate hit, to the point that Anand is associated with it more than some other novel of his. Not just that, the distribution of Anand's novel was a pioneer in what has come to be called Anglo-Anglian fiction.

Anand composed an autobiographical novel about his growing up years and called it 'Seven Summers.' It is very discerning and is rich in those picturesque points of interest which impacted his reasoning amid his childhood.

There is dependably a refinement between an autobiography and an autobiographical novel. Anand had intended to compose an autobiography at one time, however, never got around to keeping in touch with one. As to autobiographical novels, he published four of them. He published a bit of the fifth novel likewise yet it stayed fragmented. Passing by 'Seven Summers,' two or three things emerge. One that he was an inquisitive kid. He needed a response to whatever confounded him. More capable in his insight into English than most other children of his age, he took after everything that the British did with remarkable enthusiasm and a feeling of interest. To such an extent that he began duplicating them in an assortment of ways. This propensity of his turned out to be notable to the point that he was even nicknamed as '*Pilpili Sahib*.' He additionally composed a book with that name, and it covers Seven Summers to a significant degree. This common term in Punjabi was ironical in expectation and suggested that he duplicated the British in nearly everything that he did or experienced.

How he took to perusing, likewise, should be alluded to. In any event on two events in his childhood, he was limited to bed for extended lengths of time. This urged him to take to perusing as a propensity.



VIDHYAYANA

An International Multidisciplinary Research E-Journal

ISSN 2454-8596

www.vidhyayanaejournal.org

Also, since he respected the British and he was nearly the best understudy in this subject in his class, it was nevertheless coherent that his scope of perusing was substantially more than the significant part of his peers.

The expert British part of his identity stayed unaltered till his college days. It was amid those years that the Jallianwala Bagh incident took place in Amritsar to which he had a place and where he was selected in a school around then. Both of these factors made the entire experience significantly more aggravating than might have happened something else. At one stroke, from being an admirer of the British, he turned anti-British. He took part in a portion of the dissents that were being composed in the city and needed to burn through multi-month in jail also. As is generally trusted, the Jallianwala Bagh incident was a defining moment in Indian national history, and it had an immediate effect upon his reasoning.

Regardless of a few reservations that Indians had in supporting the British in their fight with Germany, the Indian demeanor, all in all, was used as opposed to something else. The British held out high any desires for remunerating those Indians who helped them in the war exertion, however, a specific sort of disappointment set in when the British neglected to keep their word. More terrible than that, they shot down roughly 400 individuals in an open garden which had just a single section and exit.

Around 2,000 individuals had collected when General Dyer issued the request to the group to scatter; else they would be coercively scattered. There was not really whenever to consider what to do and, after a short time, General Dyer issued the command to shoot. Numerous more could have been slaughtered aside from the way that the Gurkha regiment which he charged had exhausted its ammunition.

This whole incident made such an unfriendly response against the British that when an anti-British development began and Gandhi rose as its leader, it did not take yearn for Anand to embrace a solid anti-British state of mind. In actuality, after 1919, Anand turned into a passionate supporter of the Indian National Congress and furthermore of Gandhiji who had pretty much settled himself as its new leader.

A few years after the fact, Anand completed his college at Amritsar and began searching for an opening. One fortunate incident was that amid those occasions when he was an undergraduate, Annie Besant happened to visit the college. He cooperated with her at some length. One of the things that developed as a result of that interaction was that she exhorted Anand to go to England for additional consideration. Besant could see that he was a splendid and anxious young fellow who, on the off chance that he stayed in India,



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

would get drawn into the national battle and land up in jail a little while later.

This occurred in 1923-24, about the time he completed his college education. There is no authentic record of what he did amid those unsettled years. He did some odd employments all over. One of the things that he did was to go to Shimla where he turned into a private tutor to a few of the hill princes. Himachal Pradesh did not exist around then as we probably are aware it today. Here, be that as it may, there existed various little states which were administered by nearby chieftains. Anand by one means or another interacted with two or three them.

This experience stood him in good stead. Later, he used this experience to write a novel about an Indian prince. Apart from his connection with Shimla, he every now and again visited Lahore. One of the general population he got to know there was Mohammed Iqbal, the leading Urdu poet. He became fairly close to him, and one of the outcomes of that interaction was that it confirmed him in his plan to go abroad for higher education. What triggered the act of his departure from India was the situation at home. By the time he passed out, Anand had turned out to be explicitly anti-British whereas his father continued to be pro-British. This prompted a confrontation between the two. It also prompted a scene between the two parents. Like any mother, she was partial to her son, "Mulk Raj." The father perceived his talent but was uneasy about his independent thinking and rebellious ways. The fact of the matter was that while the father showed considerable interest in his future, he was, however, more concerned about his future. He was afraid that his son would sooner or later get arrested or something of that kind. This, in turn, would partiality his standing with his British bosses to whom he was loyal in each way. The confrontation between them became so violent that on one occasion the father hit his wife while she was defending her son.

Rebellious as he already was, Anand there and then made up his mind to go abroad. Among the individuals who funded his foreign outing was Iqbal, the poet. Another was the then Principal of Khalsa College, Amritsar, from where he had passed out. The Principal must have been awed by the potential talent of this young man and gave him his very own loan out the pocket. The most crucial help came from his mother. She pawned a portion of her gold with a professional money bank and gave him whatever she could raise. Coming from a lower middle-class family, this was a daring advance to take, but she took it.

In London, Anand got admitted to a course in Philosophy in the University College. Iqbal had also specialized in Philosophy, even though he was known as a poet before he went to Germany for his higher education. Anand too picked to contemplate Western Philosophy in London. Whether or not the example of Iqbal influenced him, it cannot be said for sure. No record of the troubles he faced in London in those early



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

years is available anywhere. Perhaps the most notable thing that happened was that the professor under whom he considered was instrumental and anchored him some scholarship. More than that, a couple of months into his course, he asked him to go out of London and invest some tranquil energy in Wales. Till then, he hardly had any background in Philosophy. His teacher wanted him to read the classics and bring himself equal to the same range of reading and level of understanding as his other contemporaries had. Armed with a packet of books, he settled down somewhere in Wales and started studying.

During his stay in Wales, he came across a young Irish lady, Irene, who played an essential part in his life. He was captivated by her charm and personality, and he did not hesitate to express his liking for her. As time went by, she became fond of him. Her father was also a university teacher and viewed him as a bright young man in whom his daughter was interested. In later years, this fact played an essential role in his life. Years later, he composed a book which he published about the time when he was proposing to return home after around 20 years of stay in the UK. This book was called “An Apology for Heroism: A Brief Autobiography of Ideas.” This book along with another book, entitled “Conversations in Bloomsbury,” published in 1981, gives a somewhat detailed picture of how he developed as a young, thinking person. An investigation of both these books tosses a good deal of light on his life during those furious days. No more need be said about them at this stage.

What is relevant to note here is the fact that what he saw of British life in the UK was markedly unique about what he had found in India. In India, the British were the imperial masters. In the UK, the situation was unique. He had been inspired by the dignity which even the individuals who may be depicted as menial laborers conducted themselves. This was dissimilar to what he had survived in India.

Not everything that he saw came across in glowing terms. For instance, he made a shocking discovery when the General Strike of 1926 took place. It was contradicted, among others, by his kindred understudies in the University College. The British miners who constituted the backbone of the Labor Party drove this strike. That the strike did not succeed was another thing. He was in favor of the strike, but it was only a small gathering of understudies who had adopted this attitude. Overall, however, his initial introduction about the UK was favorable. One instance of it may be cited here.

In England, he found no such thing as untouchability as he had experienced in India. He has recorded one instance in Seven Summers who had made a profound impact on his thinking. The hero of the novel ‘Untouchable,’ was a sweeper kid, Bakha. Anand was inviting with him and admired him in various ways.





VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

One incident that had happened when he was growing up may be recalled here. Once Anand was injured at play, the sweeper kid took care of him in each way and took him home. Anand's mother, instead of feeling grateful for the care reached out to her son, reprimanded the sweeper kid for having physically touched him and made him sullied. Anand was baffled by what he saw. What the sweeper kid had done was a normal human thing—to help someone who had been injured—and he had no intention of doing anything which would undermine or outrage any one's faith in Hinduism. The sweeper kid was also a Hindu but men he was untouchable!

This was something which profoundly disturbed Anand, and he thought that it was hard to accept. What he saw in England was qualitatively unique. There was no question of anyone being regarded as an untouchable. A human being is a human being, and there is nothing else to do with it. This aspect of Hindu society in which he had grown up bothered him and bombshell him profoundly. What he saw in the UK was a sea of life which he regarded as acceptable. What was happening in India is unacceptable to him and to the kind of society which he wanted to see in India. After he had finished his doctorate from University College, London, he did not come back to India but attempted to establish himself as a professional writer there. He had some accomplishment in it in so far as he was able to publish two books on art criticism which have been alluded to above. Meanwhile, he had written the novel which was eventually called Untouchable. At one stage, he even toyed with the idea of writing a play rather than a novel.

That apart, having published two novels in the saying that he had worked out for himself, he wanted to accomplish a greater amount of that kind of writing. He theorized about it in the following manner: It is only by extending the range of one's sympathies to all human beings and by concentrating on all that exalts them that we can rescue the disinherited from the morass of superstition and poverty in which they are steeped. However, mercy and generosity and love for humanitarian causes ought not to blind us to the evils, the falsities, and stupidities that prevent goodwill from emerging among human beings. Nor should false notions of personality as a mere bundle of personal desires limit the conception of man as an improving animal.

At this point of time, Anand made a trip to India. In 1936, a new body called the Progressive Writers Association had got established. The primary person behind this initiative was Sajjad Zaheer. Anand had known him from his London days. Indeed, they had become close friends. When this writers' body was set up, and its first meeting was held in Lucknow under the chairmanship of Munshi Prem Chand, Zaheer became the Secretary of that organization. In short, the transition from being a writer to an activist did not



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

require much effort on his part. It all looked so natural. Restless as he always was, Anand moved about a good deal during those days and made a large number of new contacts. Some of the people he had known earlier during his stay in London had come back to India and were doing, a variety of jobs and following different professions. No wonder, Anand spent several months going around the country and getting to recontact these people. The contacts made at that time were so numerous and so close that Anand paid yet another visit to India in 1938. It is equally important to remember that Anand did not neglect his writing. In 1937, he brought out a new novel with the title, "Two Leaves and a Bud."

### Exploitation of the minorities

The expression "minority" has been gotten from the Latin word "minor" and the postfix 'ity,' which means "little in number." According to Encyclopaedia Britannica, minorities implies "amass held together by ties of the basic plunge, dialect or religious confidence and feeling different in such matters from the tenants of a given political element."

Louis Wirth, who spearheaded the investigation of Minority issues and offered a definition and order, characterizes a Minority as, "A gathering of individuals, who because of physical or social attributes, are singled out from the others in the general public in which they live for differential and unequal treatment and who thusly sees themselves as objects of aggregate segregation. Additionally, minority status passes on with it a dismissal from a full interest in the life of the general public." J. A Laponce depicts "Minority" as a gathering of individuals having an unmistakable race, dialect, or religion from that of the dominant part of tenants.

As per Capotorti's definition for the United Nation "Minority" infers a network:

- a) Compactly or dispersedly settled on the territory of a state;
- b) Which is smaller in number than whatever remains of the population of a state;
- c) Those individuals are not citizens of that State.
- d) Which have ethnic, linguistic or cultural features not quite the same as those of whatever remains of the population
- e) Whose individuals are guided by the will to safeguard these features.

No unequivocal answers have been found, and no agreeable general meaning of the articulation "minority" has shown satisfactory. The inconvenience in touching base at a satisfactory definition lies in the arrangement of conditions in which minorities exist. Some live in especially characterized zones, separated from the prevailing bit of the populace, while others are scattered all through the national network. A couple of minorities base a strong sentiment of aggregate character on an overall recalled or



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

written history; others hold merely divided idea of fundamental legacy. In specific cases, minorities value a massive level of independence while in others there is no history of self-sufficiency or self-government. Some minority gatherings may require more important protection than others, since they have lived for the more extended time span in a country, or they have a more grounded will to keep up and develop their attributes.

As per anthropologists Charles Wagley and Marvin Harris, minorities have following unmistakable attributes:

1. Minorities are subordinate sections of complex state society;
2. Minorities have exceptional or cultural traits held in low regard by the dominant portions of society;
3. Minorities are self-cognizant units bound by unique traits which their individuals share and by the uncommon disabilities which they bring;
4. Enrolment in a minority is transmitted by a lead of descent which is fit for affiliating succeeding ages even without promptly obvious exceptional cultural or physical traits; and
5. Minority peoples, by decision or necessity, tend to marry within the group.

A Minority or a subordinate group is a sociological group that does not constitute a politically dominant plurality of total population of a given society. A sociological minority is not a numerical minority- it may incorporate any gathering that is hindered viewing a predominant gathering the extent that societal position, preparing, work, wealth and political impact. To evade chaos, a couple of writers' slant toward the articulations "subordinate gathering" and "predominant gathering" rather than "minority" and "majority."

In socioeconomics, the expression "minority" commonly alludes to a socially subordinate ethnic group. Other minority groups include people with disabilities, "economic minorities" people who are poor or unemployed, "age minorities" and "sexual minorities" whose original introduction is unique.

### Mulk Raj Anand and Gandhian Movement

Literature is one of the fine arts that employs "language" as a medium of expression. It is essentially an expression of human feelings, emotions, sufferings and joys. Good literature is never outdated and knows no bounds of place and time. It is permanent. It is also universal, in the sense that it appeals to



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

readers across national or linguistic boundaries. Language or culture may be different but human sentiments remain essentially the same in all literatures of the world. Among the literatures of the world, Indo-Anglian literature is dynamic branch and has great inheritance commencing from the Vedas and it has continued to spread its mellow light and it is part of Indian literature, a modern facet of the glory which has ancient treasure of divine thoughts.

In India, there are different languages and literatures. India is country where the cultural root is the same though there are marked differences in regional literatures owing to the genius of respective languages in which they are written. There are certain movements that have deeply affected each of the regional Indian literatures. Though, there are so many regional literatures in India as there are languages but the essential thread is the same and they weave a beautiful organic whole. The fact that Indian literatures are a product of a multilingual, multicultural and socio-historical *mélange* cannot be overlooked.

Today Indian literature reached at the apex of creation with the contribution of regional and national writers. This researcher would like to focus on the root and brief literary history of Indian writing in English and the genre – novel in Indo-Anglian literature up to the time of Mulk Raj Anand for better understanding of his novel. Here, it is essential to mention the brief history of Indian writing in English and the contributors of it.

Along with the list of the contributors in Indian writing in English, the rise of the new form of literature- novel in India is also necessary to focus. For that researcher would like to divide the history of Indian writing in English into three parts, first to understand the beginning and exploration of Indian writing in English by major contributors, second for the rise and development of new literary genre (novel) in Indo-Anglian literature and third to understand Anand as a novelist. These three parts are foundation of my research work. On the basis of the understanding of the Indo-Anglian literature and the rise and development of novel in Indo-Anglian literature, the major novels of Mulk Raj Anand can be judged properly. Indo-Anglian literature contributed to the common pool of world writing in English. It is a literature which is a combination of Indian literature and Indian literature written in English. Indian English Literature refers to the body of work by writers in India who write in the English and whose native or co-native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian Diaspora. It is frequently referred to as IndoAnglian literature. As a category, this production comes under the broader realm of postcolonial literature- the production from



previously colonized countries such as India. Indian English literature has a relatively recent history; it is only one and a half centuries old. The first book written by an Indian in English was by Sake Dean Mahomet, titled *Travels of Dean Mahomet*; Mahomet's travel narrative was published in 1793 in England. In its early stages it was influenced by the Western art form of the novel. Early Indian writers used English unadulterated by Indian words to convey an experience which was essentially Indian.

### **The Novel of Human Centrality**

Popular opinion has bracketed Mulk Raj Anand, R. K. Narayan and Raja Rao as the three distinguished Indian novelists writing in English, largely because their names have been making news for more than half a century now. Where distinctions are made they fall into neat categories of Anand the Marxist, progressive or committed writer, Narayan the comic genius or writer of pure and simple; and Raja Rao the religious or philosophical novelist. Perhaps there is something in these tags and it is therefore not with the classification that one quarrels but with, if one may say so, the mode of assessment.

Except for scattered magazine articles by younger Indian and foreign critics, attempting sophisticated approaches to Narayan and Raja Rao, there hasn't been any systematic study of the nature of their achievements. Sophistication has quite frequently degenerated into dilettantism (originality has come to mean that) by its preoccupation with peripheral matters in the name of "form," and neglected the central vision which informs the novelist's material, that is, in the way the material organizes itself in the presentation of human significance—the way our sympathy "flows" and "recoils." Even so, the attention of critics has stopped with Narayan and Raja Rao, the latter bursting into international prominence with the publication of *The Serpent and the Rope* in 1960 after suffering a neglect of nearly a quarter of a century. But the neglect that Mulk Raj Anand has suffered in India and in the English-speaking countries is of the most grievous kind. I say English-speaking countries because in the countries of Eastern Europe his stock has always been high. But popularity in that quarter of the globe has only helped to confirm the suspicion of the West and therefore of most Indian critics whose critical modes as well as evaluations are derived from the West, that he is a writer with an axe, or many axes, to grind, as if anyone will write, and can write, without an axe to grind.

The integrity of the writer as writer and not merely as a man with a mission does demand a terrific earnestness of the kind that D. H. Lawrence speaks of: "I always feel as if I stood naked for the fire of Almighty God to go through me and it's rather an awful feeling. One has to be so terribly religious to be



VIDHYAYANA

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www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

an artist." It is inconceivable how anyone could have put pen to paper in the twenties and thirties without reflecting the sense of the age, the spirit of the times that so largely shaped his sensibility. One is not thinking of the political novels of the thirties produced in Europe and America as an aftermath of the Russian Revolution, nor of T. S. Eliot and D. H. Lawrence; for an Indian at least cannot be so naive as to overlook the fire that raged through the length and breadth of this land.

Thanks to the national movement led by Gandhi, a movement which released the energies of men and women slumbering for centuries, and which roused their conscience against the degrading social practices no less than our abject submission to imperialism, all of which to one like Gandhi was tantamount to spiritual weakness, immorality and irreligion. Thus while opportunities for higher education in the older British universities, extensive travel, and association with progressive movements and causes popular in the Europe of the early decades demanding the liberation of the human spirit have obviously had their impact on Anand's thinking and imagination, his distinction and originality consist in the urgency with which he reacted to the problems of his own society, for they could not have failed to impinge on the consciousness of anyone with some show of concern. The product of such a concern, one will not forget, was Raja Rao's *Kanthapura* and that remarkable short story of his, "Javni." Now that Raja Rao's novel treated predominantly political material and the short story a social and human problem do not detract from their merit as works of art. The criterion surely is how much of human potentiality having its bearing on the total personality of man is brought into full play in the work and what it means in terms of significance for our lives today. That Shakespeare's history plays contain so much political wisdom will not argue against Shakespeare's poetic and dramatic genius. Nor did Hopkins' religious preoccupation exclude his involvement with the total predicament of man. The social, political or religious nexus stifles art only when the writer is under obligations to further a cause as, I fear, Anand seems to be, say, in short stories like "The Barbers' Trade Union" and "The Tractor and the Com Goddess." See how "The Barbers' Trade Union" opens: "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."

### Some common characteristics among Bhaka and Munoo

Literature is like thousands of threads woven together to form a beautiful piece of art; each thread has its role to make the creative work a masterpiece. Similarly, there are varied narrative methods for the narration of literature. Among the narrative strategies, Realism, in literature, is an approach that shots to



VIDHYAYANA

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www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

portray existence deprived of idealization or romantic subjectivity.

Realism, a style of writing that gives the parody of recording or 'reflecting' devotedly a real lifestyle. The term insinuates, once in a while confusingly, both to a literary strategy based on the point by point precision of description and to a more general attitude that rejects idealization, escapism, and other lavish qualities of romance for perceiving the genuine problems of life smoothly. Modern criticism as often as conceivable demands that realism isn't an immediate or straightforward reproduction of reality (a 'cut of life') yet a course of action of traditions producing a comparable illusion of some 'genuine' world outside the content, by procedures of choice, rejection, description, and conduct of tending to the peruser. In its procedures and attitudes, realism might be found as a part of numerous sorts of writing going before the century back.

It was likewise found in the theater. Realism set up itself as an important tradition in the performance center in the late nineteenth and mid-twentieth many years, in crafted by Henrik Ibsen, Bernard Shaw, and others; and it remains a standard tradition of film and television drama. In the drama, realism is most intently connected with Ibsen's social plays. Later authors felt that realism laid excessively accentuation on outer reality. Many, prominently Henry James, swung to a mental realism that nearly analyzed the eccentric workings of the brain. Regardless of the extreme endeavors of modernism to uproot the pragmatist accentuation on outer reality, realism made due as a noteworthy current inside twentieth-century fiction, all over under the label of neo-realism.

Realism in literature is the hypothesis or routine with regards to devotion to nature or reality and accurate portrayal without idealization of regular day to day existence. The eighteenth-century works of Daniel Defoe, Henry Fielding, and Tobias Smollett are among the most particular examples of realism in English literature. It was intentionally embraced as a stylish program in France in the mid-nineteenth century when intrigue emerged in recording beforehand disregarded parts of contemporary life and society. The pragmatist accentuation on separation and objectivity, alongside clear however limited social criticism, ended up necessary to the novel in the late nineteenth century.

The word has likewise been utilized fundamentally to mean over the top minuteness of detail or distraction with small, corrupt, or grimy subjects. The twentieth century, winning models of literary criticism drew a line amongst realism and anti-pragmatist literature, setting pragmatist works on one side of the line and incredible works on the contrary side. In spite of this inalienable addressing of the limits and development of reality, the universal literary scene has been to a great extent uniform in its situation of magical realism in the anti-pragmatist classification, consequently restricting it to pragmatist fiction. Besides, the current basic climate promotes the division amongst realism and magical realism in the



VIDHYAYANA

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www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

premium that it puts on magical realism to the detriment of the prior social pragmatist tradition, which is slandered for producing artistically hindered stories with no persisting tasteful value.

This various leveled and oppositional division of social and magical realism into the classifications of "genuine" and "anti-genuine" literature, individually, is excessively straightforward and that this attitude of rejection of social pragmatist fiction must be comprehended inside the setting of the verifiable patterns of literary criticism, as it runs as an inseparable unit with the mulling of Marxist criticism.

The term 'Realism' is broadly acknowledged by need and time. Realism in literature and the visual art used to portray an assortment of approach in which an exact delineation of reality is the aim. Every one of these utilizations includes a complexity between human idea or imagination and an outside reality autonomous of the psyche. The idea that reality has an intellectual or standardizing authority over the psyche is likewise generally present.

There is the distinction between social realism and communist realism. As per Galsworthy, "the word 'pragmatist' describes that an artist whose fickle distraction is with the disclosure of the genuine soul of life, character and thought to edify him and others." The first contrast between social realism and communist realism is amongst 'is' and 'ought to be.' Social realism implies the portrayal in literature of social reality as it seems to be; there ought to be a direct one toward one correspondence between the society delineated in literature and the real society.

Communist realism implies the delineation of the social reality not as it is but rather as it ought to be: admired. The second sort of approach is a run of the mill Marxist way to deal with literature. The Congress of Soviet Writers received the hypothesis of Socialist Realism in 1934. Affirmed by Joseph Stalin, Nickolai Bukharin, Maxim Gorky, and Andrey Zhdanov, Socialist Realism requested that all art must delineate some part of man's struggle toward communist progress for a superior life. It focused on the requirement for the innovative artist to serve the working class by being reasonable, hopeful and chivalrous. The doctrine thought about all types of experimentalism as worsen and skeptical.

Social realism is worried about unique elucidations of life with the motivation behind changing the current reality. In the nineteenth century England Dickens and George Eliot, Meredith and Thackeray attempted in this direction; in India, Sarat Chandra, Premchand, and Mulk Raj Anand pioneered the trail in Bengali, Hindi and Indian English dialects separately confronted political persecution, however, were at last perceived. The idea 'social realism' in the entirely logical and thoughtful sense has come to us with the rationality of Marxism. Indian novelists are not Marxists; the Victorian scholars are near the communist elucidation of the problems of their opportunity while a portion of the Indian authors shows up profoundly affected by the radical belief system in the production of their world of fiction.





VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

Realism in this manner shows up as in part a revolt against the standard middle-class perspective of the world; the pragmatists make a further determination of conventional material which the larger part of common artists wants to disregard. Subsequently 'realism,' as a watchword, disregards to the progressive and progressive movements and Mulk Raj Anand is an author of this movement.

In practical novels, the society is not a foundation against which the individual connections are studies, nor are the individuals simply illustrations of parts of the lifestyle. The nature of the general life fundamentally influences each part of individual life, yet the general life is seen at its most vital in totally close to home terms. We go to with our whole faculties to each part of the general life, yet the center of value is dependable in the individual human individual not in a separated individual, but rather the numerous people who are the reality of the general life. It is an individual or general portrayal which at long last prompts speak to the whole society or humanity as a whole. Dickens' 'David Copperfield' and Mulk Raj Anand's 'Bakha' are examples of this 'individual human individual' the 'type' and the representative.'

The pragmatist novel is isolated into the social and the individual books; the social novel is additionally isolated into a social narrative and social recipe. A similar point holds for the 'individual novel.' Some of the best books within recent memory depict chosen personal connections deliberately and inconspicuously. Mulk Raj Anand's social setting is a conspicuous case: Anand's town, Assam Tea Garden, Industries, Bombay Red light region, Military cantonment, laborer's province, and so forth are especially one of a kind which relates not to their genuine lifestyles but rather the necessities of his characters and his enthusiastic example. There the characters are parts of the general public; here the general public is a part of the characters. The adjust is that in which both the general lifestyle and the individual people are viewed as there and supreme. It has been built up in the writing that 'the best possible investigation of humankind is a man' so we are both the subject and the question of artistry; craftsmanship is simply the articulation for our purpose. Mulk Raj Anand, starting here of view, is by all accounts the communist savior of his chance and society. He considers that the main genuine writing is the statement of the generally creating country soul, the logic development of the political and conservative thought. That development gives a standard for recognizing the endless and the transient in writing. Thus, the best creator is most firmly related to the network and its development, one who divines the need of one's opportunity, express its soul, and speak to his counterparts.

The pragmatist novel needs an honest to goodness network: a network of people connected not simply by one sort of relationship – work of fellowship or family however many interlocking sorts, which is the standard in Anand's books. Coolie, The Big Heart, Untouchables and The Two Leaves and A Bud



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

are the complex of individual, family and working connections, and draws its entire quality from their collaboration in a unified procedure, the connections between people in most contemporary books are moderately single, impermanent, and irregular. What's more, this is an adjustment in the public eye, in any event in the piece of society. The contemporary novel has both reflected and enlightened the emergency of our general public; just another society can resolve our scholarly issues. It is valid for writing likewise that it is an impression of life and our experience. Authenticity is only the response of Romanticism and Classicism. It is a sort of introduction to life as it may be. The contrast amongst Romanticism and Realism resembles the distinction amongst painting and photography.

In *Untouchable* and *Coolie*, Bakha and Munoo are epic legends of agony. Alternate characters in these books confront despicable and hopeless conditions in light of their social foundation and financial reliance. The female characters in both the books make an exceedingly abandoned perusing. The books of Anand introduce an anecdotal world inhabited by a beautiful assortment of characters, covering a wide zone of Indian social and political science.

As an author of fiction, Anand's outstanding imprints are imperativeness and a sharp feeling of reality. Anand is honest to goodness for depicting the imbalances and characteristics in the present human circumstance with realism and in addition exactness. Of Anand's initial books it very well may be said that they come straight from contact with fragile living creature and blood of regular presence. He has no severe mental or ideological distractions, and he is substance to let his characters with an active interest and furthermore profound empathy.

A portion of his English characters, almost certainly, is close to exaggerations. However, there are others whose words seem to be valid and whose activities appear to be regular. The titles of his initial books *Untouchable*, *Coolie*, *The Village* appear to underline the general as against the specific; as though Bakha is all 'untouchables', Munoo is all 'coolies'; be that as it may, being a genuine craftsman, Anand makes the individual-Bakha or Munoo-state his uniqueness, without stopping to be the all-inclusive. There is a 'case,' an inferred perspective; however, the novel is more than the case, for it is humanity that at last triumphs. The dialect, with its heap of swear-words and articulations actually interpreted from the vernacular maxim 'assault sister', 'assault mother', 'rapers of your girls', the wrongfully conceived, 'child of a witch', 'where have you passed on', 'villain without horns', eater of creatures' and so forth. Regularly delivers a rough or unbelievable impact. As an author, Anand is frequently undistinguished, and is by all accounts excessively in a rush; however, the essentialness of his manifestations, the variegated lavishness of his aggregate appreciation, and the purposive vitality of his aggregate perception, and the purposive vitality of his stories convey all before them.



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

The remarkable element of *Untouchable* and *Coolie* is the accounting method that presented a critical change in the Indian fiction composing. The new advancement of Indian novel occurred because of the practical evaluation of the Indian culture and its masterful depiction of the battling masses abused by the high society individuals. This advancement occurred by the chronicled comprehension of the social reality, and by its masterful articulation in books, and not by a formal antihistory futuristic inventive vision, which has confidence in the hugeness of the type of the novel.

Mulk Raj Anand deftly manages social issues in his books. It is attractive to give due thought to the specialized parts of his written work. In his plot-development, style, amusingness, and poignancy, his books are not insignificant documentaries on social issues without scholarly pizzazz yet additionally unusual methods he has utilized. Anand has a huge scope of subjects and circumstance for his plot. The investigation of the conditions and notions of his characters makes the finish of the writers very unequivocal. He is a writer who puts stock in depicting authenticity.

*Untouchable* and *Coolie* are similar so far as their subjects are concerned. The previous depicts an untouchable in his real nature, and the last reveals the life of a coolie, a casualty of the free enterprise economy. *Untouchable* assaults the common setup; *Coolie* focuses on social shades of malice which issue from an unjust monetary framework which Anand has exhibited practically. In Anand's sensible treatment of topics, he might be contrasted and the bosses of authenticity; Balzac and Zola, through his realistic depiction of characters and accurate and striking delineation of the issues of Indian culture. He has direct involvement of the lives of poor people and the lower class of society. He is genuinely the pioneer writer because of his authenticity, humanism and social challenge.

*Coolie* includes an immense variety of composite human material. The novel is real in its sweep, range, and variety, a prose epic of modern India, an epic of misery. The framework of the novel is picaresque and episodic. In this connection, Iyengar states: Anand's capacity to evoke diver places, persons, moods, scenes, and situation is as uncanny as it is unlaborious, and few novels of modern India can excel its sheer amplitude and power of narration.

The closer study of *Untouchable* and *Coolie* reveals that Anand has imparted form and unity to his vast, complicated, and composite material in some ways. In this connection, C. D. Narasimhaiah comments:

Contrasts, reinforcements, parallel situations seem to be an important part of Anand's technique in concretizing in words the patterns of life which he knows best.

Whatever be the ways of conveying his art, it is art with a purpose for Anand. His aim as social reformers is to address contemporary social problems to bring about a change in the tradition-bound



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

## An International Multidisciplinary Research E-Journal

society for the betterment of the poor masses.

In *Coolie*, Mulk Raj Anand presents life in its various colors. He delineates the elements of anger, hate, and laughter. The novels establish him great humorists not only of his respective periods but also occupy a prominent position in Indian fiction. He has as serious a goal of writing as any modern humorist. Humor and satire are present in a very steady and static flow in the novels. Laughter arises at appropriate occasions, and it gives rise to beauty and grace in proportional ways. Anand is humorist in the true sense of the world, his humor being characterized by immense variety. There is humor of every shade and type in *Coolie* - farce, pure humor, satiric humor, irony, etc. you name the type of humor and Anand has it. However, humor, which is more typical of Anand, arises from the observation of minute details in character and situation and exaggerating them.

Mulk Raj Anand's socialist vision of life, his characters, narrative techniques, philosophy of life, and moral precepts make a set of remarkable social realism for both these novels. Mulk Raj Anand highlighted the various parasitic customs, which prevailed in the respective contemporary societies. No one can see the fact that final legislation is the last resort to bring about a change in the tradition-bound Indian society. However, the great visionary was aware that legislation to makes a limited impact until and unless the conscience of the masses is aroused and people are willing to implement social reforms in day-to-day life. *Untouchable* and *Coolie*, as epics of social realism, functioned as eye-openers and contributed greatly to draw our attention to the miseries of vast Indian masses. In this way, Anand has used his artistic talent to serve the cause of humanity. Anand touched the slumbering conscience of the contemporary masses by raising his voice against the popular evil traditions. He unfolded scenes of untouchability and poverty and its consequences in a number of his novels.

For Anand, man - the ordinary man - is the central focus of his creative writings. The philosophy of humanism runs like a red thread throughout his novels. Compassion for the poor and the underdog is a major strain in his treatment of his themes. This is his message of solace to the suffering humanity.

The fiction of Anand is largely realistic. Social realism is a dominant strain of his novels. They express his philosophy of realism and naturalism. They also express his dreams. Thus three things – realism, naturalism, and social realism get mingled in his fictions. The most important writer in the new wave of realism that swept over Indian literature in the nineteen twenties and nineteen thirties was Mulk Raj Anand. As befits the aspirations of a social realist, he chose the novel as his medium, and it was the novel which was to remain the dominant form of literature for Indo-Anglian writers up to the present time. Anand's early-and best- novels are deliberate attempts to expose the distress of the lower castes and classes of India. They are undisguised in their plea for social change and are motivated by intense anger



and pity. The configurations of the novels change, but the underlying pattern is uniform: the destruction of a human victim in India who, despite his good-will, his innocence and his aspirations to a better life, is brutally destroyed by the socio-economic system that is inhuman, whether in its traditional feudal form of a caste system or its more recent manifestation as 'imperialistic capitalism'. Anand's novels are far from perfect as works of art, but their passionate realism is arresting in a powerful if the crude way and they remain compulsive reading to this day.

With the fictional reality and sympathy with Bakha and Munoo are the sympathy of that writer who recognized and lived life of suffering in its various aspects, but who, despite this, did not flee from it; that, much against his will, had to die; but death too could not make him relinquish his faith in life, in a truly human life. What Sudarshan, the modern poet, says applies to both Bakha and Munoo:

*"The world was listening to your saga of suffering from rapt attention. Moreover, you went to sleep while telling your story!"*

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