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**AGONY OF DOWNTRODDEN CLASS IN M. R.
ANAND'S NOVELS**

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Agony of Downtrodden Class in M. R. Anand's Novels

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Abstract – Mulk Raj Anand (12 Dec. 1905—28 Sep. 2004), one of the most illustrious Indian writers in English, is famous for his portrayal of the lives of the down trodden class of the conventional Indian society. Being one of the pioneers of Indo-Anglian fiction, he along with R. K. Narayan, Ahmad Ali and Raja Rao, won the attention of the lovers of English literature and language from all over the world. He was truly a unique writer in English to gain an international leadership. Anand is particularly appreciated for his novels and short stories, which have procured the status of being exemplary works of present day Indian English literature. Essentially Indian English writing is noted for its discerning knowledge into the lives of the abused and its investigation of impoverishment, misuse and misfortune. Most of the thinkers and writers at that time were following the Marxist approach as Suresh Renjen Bald observes in case of Anand also; Bald finds:

Anand's works focuses on the theme of revolution as the only way to real social change for the unprivileged Indian masses. He chooses elitism, paternalism, industrialism and cooperation as the real segments in his progressive position. (473)

Mulk Raj Anand was unarguably the greatest exponent of Indian writing in English. His abstract yield was injected with social and political duties and it passed on the lives of India's poor in a sensible and thoughtful way. He was impressed by the letters of Marx on India. He also took part in India's freedom movement. He has been a co-founder of India's greatest literary movement started in 1930. Indian literary world met a great loss with his death in 2005. The conspicuous Indian writer of novels, short stories and basic expositions in English, who is known for his reasonable and thoughtful depiction of the poor in India additionally an originator of the English language Indian novel, Mulk Raj Anand was the child of a coppersmith. Anand graduated with distinction in 1924 from Punjab University in Lahore and sought after extra examinations at the college of Cambridge and at University College in London. While in Europe, he became politically active in India's struggle for independence and shortly thereafter wrote a series of diverse book on aspects of South Asian Culture, including *Seven Little-known Birds of the inner Eye* (1978), *Curries and other Indian dishes* (1932), *Persian Painting* (1930), *The Hindu view of Art* (1933), and *The Indian Theatre* (1950). (Britannica)

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A productive essayist, Anand first increased wide acknowledgment for his novels *Coolie* (1936) and *Untouchable* (1935), the two of which inspected the issues of destitution in Indian culture. In 1945, he came back to Bombay (New Mumbai) to battle for national changes. Among his other real works are *The Big Heart* (1945; rev. ed. 1980), *The Sword and the Sickle* (1942), and *The Village* (1939). Anand composed different novels and short story accumulations and furthermore altered various magazines and diaries including *Marg*, as workmanship quarterly that he established in 1946. He likewise irregularly took a shot at an anticipated seven volume self-portraying novel entitled 'Seven Ages of Man' finishing four volumes; *The Bubble* (1984), *Seven Summers* (1951), *Confession of a Lover* (1976) and *Morning Face* (1968).

Mulk Raj Anand belongs to a family of copper and silversmiths, a sub-group of the Kshatriya caste which had a low middle-class status. They hailed from the Punjab, a former regional territory situated in Northern India which in pre-Independence days extended to the boundaries of Afghanistan, a neighbouring suzerainty ruled by a Sultan frequently at war with the British rulers of India. Anand's ancestral home town is Amritsar, where for over 380 years around the Golden Temple his ancestors had made their living from their copper and silver-smithing trade. Through hard labour they created many of the ideals and objects of worship for the devotees coming to the Temple. In such a coppersmith brotherhood, Anand's father Lalla Chand had his upbringing. There seems to be a legend woven around his birth by relatives just as Anand/Krishna's mother Ishwar Kaur

created a legend around his birth to her five-year old son. According to this legend Lalla Chand "had come into the world as a gift from a Muhammadan sage. Apparently Anand's grandparents had not been blessed with an issue for some years. A fakir of the Ismaili Community came to their coppersmith colony and made a request for a resting place in a plot of land outside the town of Amritsar with a garden and a well. His wish was granted by Anand's grandfather Chet Chand who bought a plot of land on the Road of the Mughals, dug the well and planted a garden. One morning Anand's grandmother went to the well and saw in a vision her husband seated in the earthen pot dangling from the well pulley. The next year their son Lalla Chand was born and the year thereafter his brother Piaru Chand (Krishna's uncle in the autobiographical novels). The latter's birth brought ill—luck to the family, for Anand's grandfather died the same year.

As a son of an army man, Anand had often to change schools. He passed the third class at the Government Primary School, Nowshera Cantonment, where reading, writing and arithmetic were taught in Urdu. In 1914, when World War –I broke out Anand's father Lalla Ram Chand joined a battalion of the 38th Dogras at the front in Europe. He therefore brought his family to reside in Amritsar in his ancestral house in Kucha Fakir Khana, where his brother lived next door and also his relatives and coppersmith and silversmith brotherhood. That is how Anand and brother Desh attended the P. B. N. High School, Amritsar. Due to the transferable military job of his father, he was shifted to Ludhiana Government School where he learnt reading, writing and 'sing-song' poetry recitation all in Urdu.

In June 1921, Mulk Raj Anand passed the Matriculation Examination of the Punjab University. His excellent performance in languages convinced his father, Lalla Chand that this third son of his would fulfil his ambition after the completion of the Bachelor of Arts course with perhaps a law degree added. Such degrees would give Anand great opportunities to enter the Administrative Service of the rulers of India. There was a lurking hope in Lalla Chand, that since he himself had been awarded the Meritorious Service Medal for his years' service at the front in World War –I, that Anand, as a son of an army man, might be considered for a king's commission and then be sent to Sand Hurst, England. So Principal Walters of Khalsa College, Amritsar told Mulk at the admission interview, and advised him to take the application form for the Silver Wedding Fund Scholarship for which he was eligible as a British Indian army man's son. It was really none of these ambitious schemes of his father that persuaded Anand to join the college. He got himself enrolled at Khalsa College because of his love for knowledge. So he registered himself for the B.A. Course Programme in "Philosophy which was his passion, in English Literature which he adored, and in Economics which he wanted to master", because the Mahatma had said:

One must be a Bania if one wants to win freedom for India. (Confession of a lover, Mulk Raj Anand)

Anand has come across many Indian professors and college teachers who like Professor Sodhi of Khalsa College had no thoughtful analytical minds, and whose teaching consisted of passing on the kind of knowledge they received from their teachers—nothing but quotations from prescribed textbooks as a result of which they could not entertain discussions in their classrooms. To Mulk Raj Anand, college teachers such as Professor Sodhi only deserve contempt; even today, he speaks very strongly about college education for he sees so little change in the state of teaching since his own college days at Khalsa College. His contempt is expressed in strong language.

Because I hate these feels, all taking degrees to get jobsI loathe all who sit in judgement. Priests, Chandhris, Sahibs, Police-officers and Professors; they who lie all the time. (Anand, CL 121)

The other mentor of Mulk Raj Anand's college years was Dr. Muhammad Iqbal, Barrister-at-law, Ph. D., a Kashmiri Hindu convert to Islam, who is a well-known Urdu poet and author of beautiful Persian poetry such as *Secrets of the Self* often quoted by Anand, his circle of friends and acquaintances, as well as by the characters in his novels. It was through his friend Noor Mohammad that Anand was able to visit Dr. Iqbal at his Lahore home during the college summer vacation of 1923. The two friends had a stimulating conversation and discussed poetry, Urdu, Persian and Punjabi with him. They both carried away with them a profound admiration for Dr. Iqbal's eloquence and exposition of so much that is fundamental about religion, philosophy and poetry writing.

Dr. Iqbal proved a benefactor again when Mulk Raj Anand completed his college education and secured the B.A. (Honours) degree in Philosophy in 1925. It was his gift of Rs. 500 together with a similar amount from Principal Noor Mohan, of Khalsa College, and the pawning of his mother's jewellery that provided Anand with the money for the beat ticket to England in September 1925, ostensibly to pursue his further studying of Philosophy, but really to escape the tyranny of his father Lalla Chand and from the "tedium of an empty banal life, bound and constricted on every side where growth and self-awareness were thwarted from the start and the vast bulk of the people condemned to ignorance and sub-human life, while the few privileged persons preyed upon others like strong birds on the weaker members of the flock." (Anand, AH 21-22).

Mulk Raj Anand sailed for England in September 1925. In the Fall of 1925, he registered himself as a doctoral student in University College, London. The insufficient background in European philosophical systems which Anand had acquired through his college studies in philosophy, soon made him realise that he would have an uphill task in his research work

on The Thought of Locke, Burke and Sussell. And so he approached Dr. Hicks with his problem and suggested he be permitted to change over to English literature on which he was on surer grounds. Dr. Hicks counselled the perplexed Anand, and informed him that this diffidence and lacunae in knowledge was common among students from abroad. The remedy lay in doing wide reading to fill up gaps of knowledge. Anand continued his research and in 1929 was awarded his Ph. D. by the University of London.

Unlike most Indian students during academic pursuit he had to work in Indian restaurants and later for a publishing form to earn his living as his family was not in a position to meet fully finance his studies or maintenance. But he also became part of the literary crowd known "Bloomsbury Group", where he met writers such as T. S. Eliot, Virginia Wolf and E. M. Forster. This scholarly world class both inspired him and left him feeling very puzzled and awkward. London was the centre of the English speaking intellectual world and Anand had helped to meet with like-mind individuals. He shared his anti-colonial literal views. As an Indian understudy in London, he ended up with the abstract set and held an entry to India to be the best fictional composition on his country. Fortunately for him not all writers were as parochial as Eliot.

Anand went to Ireland in 1927, where he enjoyed the writings of Yeats. In real life, Anand was to shun the convention of the institution of marriage. In his Bohemian life in London he met, dated freely and knew many English girls in the pubs of Soho. Every three months he would make a pilgrimage to Paris to pick up a rare book, drink wine and make love. His mother had wanted Anand to come back from England after obtaining Ph. D., unspoilt by free love, not married to an English girl; after purification at the holy waters of Ganga at Haridwar he was to marry a beautiful Hindu matriculate and settle down to the accepted married life. His Irish sweetheart, Irene Rhys, had quietly left him, and married in 1932. In 1938 Anand married Kathleen Van Gelder an English actress and a Communist. It was love at first sight. They first met at Anand's bed-sitter at Hendon. As an accomplished cook, Anand was getting a dish ready as a treat for some Indian friends; Kathleen came to that party but Anand really paid little attention to her till his cooking was done. Years later Saros Cowasjee had had an occasion to talk to Kathleen about their marriage. She told Saros Cowasjee that she married Anand not because he made "delicious curries", but because "I loved him, I think." (Cowasjee, APP 84). A daughter Rajani was born to them in 1942.

Anand's married life was not much of success. Anand came to India in 1945, planning to leave England for good. In Bombay, he met Anil de Silva, fell hopelessly in love with her, and in that flush of passionate ardour, returned to England to seek a divorce from Kathleen

so that he could marry Anil. This effort proved to be futile. Anand's mistress married a Frenchman whom she had met for one day in Bombay. Anand did obtain his divorce from Kathleen in 1947 and on his return to Bombay married Shirin Vazifdar, an exponent of the classical Indian dance form Bharat Natyam.

Because Yeats work represented the lives of normal people in villages and towns, later it became his model as he set about writing his first novel Untouchable, published in the early years of 1935. It is a story based on the lives of most down-trodden, despised and oppressed sections of Indian society, the bottom of the caste hierarchy. The story in the novel depends on a solitary average day for Bakha, a toilet cleaner and a sweeper kid. We see in the novel, he completes his daily chores; cleaning up the shit of the rich and powerful people who despise him because of strict social rules governing thoughts of virtue and contamination. When he strolls down the avenues he needs to flag a caution with his voice as he approaches so the unadulterated admonished to keep away from enabling his shadow to be standing upon them. On one event, he pollutes a high position Hindu and is pursued, mishandled and assaulted throughout the day for this defilement.

Anand used to play with the offspring of sweepers. He was very much shocked to see that one of his relative shared his food with a Muslim and was disowned by his family. That was, also a mean work, in the society. Anand has always been averse to this protested religious sectarianism, communalism and caste society.

Anand had immovably connected himself with that brand of writers with the distribution of Untouchable. He thought that social, political and human causes were genuine impulses for the novel and poetry. Literature as indicated by Anand, ought to be an understanding of reality of people's lives. It ought to be composed from felt involvement and not from books. Though it is his best known and most widely read novel, it was not an easy job to get published in the year 1930. Numerous publishers have rejected this story for its soil. In the hopelessness, Anand was on the very edge of surrendering. When the twentieth publisher accepted the novel on the recommendations of E. M. Forster

Anand shows compassion for downtrodden but not sentiment. From multiple points of view the breaking points of Gandhi's concept of untouchables as 'Harijans' offspring of God, for Anand, this is far too patronizing and it is for this reason that his fictionalized account depicts a debate between a Gandhi-type figure espousing the oneness of humanity and simple living on the land and a pet who possess a modern solution to the problems of untouchables flushing toilets.

Anand second novel also illustrates his compassion and human touch for the poor of India. In *Coolie*, he portrays the life of Munoo. He belongs to the village of North India but eventually he went to Bombay. Munoo is an orphan boy that is why he does any work for his living. He fills in as a hireling in a mine, in a manufacturing plant and as a coolie.

These situations Munoo is subject to harassment, beatings and financial exploitation at the hands of employees, money lenders and his so called masters. This novel was written in 1936 and has fictionalized account of a Bombay riot, which early presented Anand's in those agents who filled communalism in their desperate endeavors to keep the nation partitioned yet in addition to keep poor people and workers in their place.

Anand was an anti-fundamentalist. He travelled to Spain in 1937 to fight with the republicans in the civil war. He felt it was his duty to show physical supports as he was in Europe.

He drafted another novel *Across the Black Waters*, when he was in Spain. This is the middle novel of trilogy published in 1939. It depends on the encounters of Indian sepoys who are transported in Europe to battle in the First World War. The focal character is Lalu a youthful Hindu kid who has effectively broken with the strict practices of Hindus by eating at Muslim shops while at home. Anand depicts the strict hierarchy among the Indians—themselves in terms of caste, class & creed.

The novel is loaded with empathy and mankind just as diversion for the a large number of for the most part workers from the Punjab who kicked the bucket in the story is in Anand's youth. As a boy, he had witnessed hundreds of men go to Europe from his town and surrounding villages but only few of them returned safely.

Anand is pivotal in internationalizing the experience of Indian writers to the outside world and he also helped to bring and international dimension to the progression of Writer's movement in India. His novel celebrates the spirit of human rebellion which embodies all his central characters.

Anand has spearheaded the works of Indian literature which was open to the English talking world. Like Salman Rushdie, his works are propelled and educated by the lives of genuine individuals in unglamorous circumstances. In addition to his writings, he demonstrated a keen desire for political change and social transformation that remained with him throughout his life.

Indian English novels before independence period have a central theme of national experience. These central themes belong to many crucial events took place before independence e.g. Mahatma Gandhi's passive resistance movement against the Black

Rowalt Act, the in human massacre in Jalianwala Bagh in Amritsar, the Khilafat movement, the boycott of the outside products, the Civil Disobedience Movement of 1930, the well-known Dandi March, the Government of India Act of 1935, the liberation of ladies, the Quit India Movement of 1942 numerous other composed amid pre-freedom period.

That is why Modern Indian novels are pre-occupied with the inner life and individual problems of men and women passing through revolutionary changes. The novels in the earlier years were for the most part worried about the exteriorization of the inward scene of the human mind. It has turned out to be increasingly unobtrusive, philosophical and mental. This adjustment in the substance of the novel has required the utilization of new technical gadgets.

Anand very skilfully uses the device of the stream of consciousness in his first novel *Untouchable*. Myth excessively has been utilized as a method to delineate the novelist's vision or perspective. Raja Rao's *Kanthapura* presents the collisions of two rivals for us as is formed in a myth.

The *Serpent and the Rope* is truly a philosophical novel. In that philosophy is not in the story, rather philosophy is the story. It is one of the finest novels in Indian English Literature. It's philosophical significance and representative lavishness, its expressive excellence and clear power, and its challenging experimentation with structure and style make it a noteworthy achievement.

In *A Bend in the Ganges*, Malgonkar underlines the job of the Second World War in affecting radical changes in the undertakings of men and countries, the fulfilment of freedom and the segment of the nation.

History of English Literature in India starts with the Advent of East India Company in India. It all started in the summers of 1608, when Emperor Jahangir, in the courts of Mughal, welcomed Captain William Hawking commanders of British Naval expedition Hector.

The East India Company was formed in 1599, at a meeting participated by leading London merchant and after more than 150 years, the company held the key to domination of Bengal and India as a rule. The clash of Plassey was battled in 1757, however Lord Clive had denied the obligation of Diwani or revenue organization and it was in 1722 that the East India Company took over its duty.

As East India Company spreads its wing in Southern Peninsula, English Language started to get newer pockets of influence. But it was still time for English book to be capitalized.

Late seventeenth Century saw the happening to printing press in India yet the production were to a great extent bound to either printing Bible or government orders. At that point came newspapers.

The main paper named Hickey's Bengal Gazette was distributed in 1779 in India. The leap forward in English Literature came in 1793 A.D. The main book composed by Indian in English was by Sake Dean Mahomet, titled Travels of Dean Mahomet distributed in London. This was basically Mahomet's movement account that can be somewhere close to a nonfiction and a travelog.

By the beginning of the nineteenth Century, Britain—East India Company was pretty much the ace of the circumstance in India. In 1813, the business syndication of the organization was finished and the British in India accepted, next to police work, educating and civilizing mission also. History of English Literature in India, had at this point, taken much gigantic extents, with the incipient buds starting to blossom a yet uncertain way. In any case, in such a specific circumstance, a taken give of rupees on lakh every year was allowed for training and the proposition was to advance just oriental instruction.

Since the start of the eighteenth century, printing presses in various parts of the nation and books in the vernacular language also in English were started to be issued. The first ever newspaper—James Augustus Hickey's Bangal Gazette and others came after in due course. Last to land in the renowned history of Indian English Literature were the non-public school that conferred English training. Such schools had been started as early as 1717 at Cuddalore near Medras, in 1718 in Bombay and 1720 in Calcutta, endowed by the Thomlinsons, closing in the establishment of Hindu College in 1817.

History of English Literature in India was thus gaining higher grounds by being uplifted and rejuvenated under the still good-hearted Britishers, striving for excellences in the Indian native scenario. The Indian novels have developed not just as an unadulterated scholarly exercise, yet as an aesthetic reaction to the socio-political circumstance existing in the nation for the variables that shopped and moulded the growth of the Indian novels, since the mid-nineteenth century, arose as much from the political and social problems of a colonized country as from indigenous narrative traditions of the novels of Ramesh Chandra Dutt, Bankim Chandra Chatterji & Ravindranath Tagore in which "the socio-political circumstance existing in the nation is reliably reflected directly from the early period of reformist richness to the development of a progressive awareness among the normal masses of India".

If R. C. Dutt brought realism and reform to the Indian novel (Sansaar); B. C. Chatterji invested the Indian novels with a feeling of patriotism and revolution. Tagore had breathed into the Indian novel social relevance and psychological depth (Gora and the Wreck).

The battle for Independence in India was not only a political one, yet an all unavoidable affair that turned into a piece of the life of practically all the touchy and illuminated Indians parallel to this battle for political opportunity was a social battle a battle against superstition, casteism, destitution, absence of education and numerous other social shades of malice that were eating into the vitals of Indian culture.

The socio-political movement that had gotten the creative ability of the whole country likewise propelled the Indian novelists in English who appropriately understood that novel also had a fundamental task to carry out in it. If the Indian novelists in English, right from the end of the 1920s, started turning away from the romantic phase focusing their attention on contemporary problems.

Motivated by the political and social questions arising from the changed historical situation they began to conceive of the relationship of man and his surroundings in a new and realistic manner. Though they did not completely break away from the central concern of man's quest for self-realization, the modified it by no longer emphasizing only its spiritual nature.

Raja Rao emphasized the role of religion in the struggle for freedom that is why religion and politics are often intermingled in the novel. The significance of independence is expressed in a religious metaphor. The political activity of the citizens of Kanthapura gathers strength from their religious faith.

Novels have been and are being distributed in twelve Indian Languages, and furthermore in English; and are corresponding impact between the novel in English and the novel in the territorial dialects have been preferably progressively private and purposive over such impact in the fields of poetry and drama. And this has of course, been facilitated by the comparative ease with which a novel can be translated from one to another— many languages current in the country. While a truly and comprehensive and reliable literary history of modern India is yet to be undertaken, the main sign posts seem to be clear enough.

Mulk Raj Anand, R. K. Narayan and Raja Rao were among the most punctual Indian novel writers in English, who started in the mid-thirties.

The nineteen thirties were the seed-time of modern independent India; the Gandhian salt Satyagraha movements of 1930 and 1932, the Third Round Table Conference, the passing of the government of India Act of 1935, the introduction of provincial autonomy in 1937, the Gandhian movements for Harijan uplift and Basic Education, the organization of Marxist parties of diverse hues, the involvement in the war in 1939,

the schism in the congress leading to expulsion of Subhash Chandra Bose and his eventual escape to Germany and Japan. It was a packed decade indeed.

Although normally residing in England, Anand too could not but respond to the impact of events of India.

Mulk Raj Anand best known for his short story *The Lost Child*, has composed various works of composition, poetry and drama. His novels *Coolie* and *Untouchable* reveal his concern for the downtrodden and underprivileged in India.

R. K. Narayan is another productive figure in Indian English writing. Most of his works, starting from his first novel *Swami and Friends*, is set in the fictional town of Malgudi, which captures the Indian ethos in its entity while having a one of its very own kind character. Malgudi is maybe the absolute most charming character, R. K. Narayan has ever made. *Bachelor of Arts*, *The Financial Expert*, *The Guide* and *Waiting for Mahatma* are his other popular novels.

The remainder of the harbingers of Indian English literature is Raja Rao whose novel *Kanthapura*, set in provincial India, set up him as a noteworthy figure on the Indian Literary scene. Raja Rao's different novels are *The Cat and Shakespeare* and *The Serpent and the Rope*.

Anand has very remarkably shown the status of Indian women in his novels like Prem Chand. The difference is that Anand has written in English and Prem Chand in Hindi. Both have shown the status of women in Indian Society, Prem Chand's *Nirmala* and Anand's *Gauri* are the two important novels which present the real condition of women. Among Anand's women, only *Gauri* is there who protests against the atrocities done to women. Other Anand's women are either too idealized or do not appear substantial enough. *Sohini*, in *Untouchable* is almost without speech, pretty, gentle, young and thoroughly civil. She is without any flaw. *Maya*, who appears in the village and *The Sword and the Sickle* is not seen in any activity. She is seen only as *Lalu's* lover *Rukmini* in *The Road* is seen from a distance. She does not belong to the class of oppressed. The white woman who appear in across the Black Waters are really outsiders to *Lalu's* consciousness. *Mrs Mainwaring* in *Coolie* is not an Indian. She is complex character, but very conscious of her complexion and of the English. Dominated by a physical passion. She relates herself to more than one man, but without intensity. *Raja Ali Shah* the Persian Captian and *Guy Mainwaring*, she does not mind trying her charms on men to get her work done. Among all of Anand's women, *Gauri* is the only one in whom the scape of to dramatize tensions between the traditional wife and the free women is maximum. This is why *Gauri* is considered.

Indian English novels is purely Indian, not just the weak extension of English Fiction. Now, it has grown bigger and its movement as expected is being

evaluated in terms of current trends in the world stream of fiction and criticism. Eminent novelists R. K. Narayan, Mulk Raj Anand, Raja Rao, Arun Joshi, Bhabani Bhattacharya, Salman Rushdie, Vikram Seth, Kamala Markandya, Anita Desai, Nayantara Sahgal and many others enjoy a prerogative place as novelist of the front rank in the comity of nations.

The critical analysis of the works of major novelists clearly shows that the majority of writers since 1947 evince little interest to recapture a recent historical past and have turned inwards to more private and personal concerns. These novels turn upon East-West encounters and the conflict between old and the new.

Mulk Raj Anand is compared with Charles Dickens as far as the treatment of social theme is concerned. He is a messiah of the downtrodden with understanding compassion for the waifs, the disinherited, the lowly, the lest. Minutely features almost all the events of a single day in the life of the low-caste boy, *Bakha*.

In this manner, the writer intends that a far-reaching change in relation to Indian social fabric is quite at hand, and it would by and large dispel the pall of gloom and introduce a casteless and uncouth society.

One of the most famous novels *Kanthapura* written by Raja Rao is widely acknowledged as: perhaps the finest evocation of the Gandhian age in Indian English Fiction. (45)

It is the story of the struggle of a South Indian Village influenced for the first time by the Gandhian principle of freedom, The story told by an old woman, *Rangamma* highlights the Gandhian agitation launched by *Moorthy* in the village. What gives the novel an eternal Indian Puranas or the *Harikathas*, mixing freely narration, description, reflection, religious discourse, folk-lore etc.

The Serpent and the Rope is Raja Rao's first attempt in making Indian mysticism and Vedant Philosophy a subject of regular novel. The 'serpent' and the 'rope' are the symbols of 'illusion' and 'reality' in Indian tradition and it is Raja Rao's found hope to weave into his novel his ideas, illusion and reality.

The category bran deal as Indian literature virtually encompasses the whole of India and its very single aspect, both symbolically as well as realistically. And his this certainly is not an overstatement or hyperbole, as writers beginning from the pre-historic age have tried to mirror their society, their times at large, as work to which they have additionally been fruitful.

Surely the idea topic in Indian literature comprehensively holds inside itself a glorious yet surreptitious vision, whenever saw in an open point.

Prior to starting with a novel poetry, short story or play, an essayist dependably needs to manage as a main

priority the past occurring in his locale and results that may occur after the work is published.

Therefore, the writer can never move out from his society and publish out of this world creation. On the off chance that such wonder ever appears, the essayist, no doubt is to be marked as social outcaste, or made 'incommunicado'. Thus, themes in Indian literature always have to be created keeping in mind the on-going Indian society or the people associated with it.

Manohar Malgonkar's protagonists suffer from cross-cultural conflicts. The quest of the self and identity, despair and despondence caused by the feeling of rootlessness and the solution of existential problems characterize.

Indian English novel is a major source for a systematic study of culture contact and departure of the British rule the compulsory necessity of learning English literature, the importance of English for international cultural contact and as a decision vehicle of economic and scientific progress of our nation.

Anand's abstract career was propelled by family catastrophe, prompted by the unbending nature of the standing system. His first prose essay was response to the suicide of an aunt, who had been excommunicated by her family for sharing meal with a Muslim woman. His first primary novel *Untouchable* distributed in 1935, was a chilling uncover of the everyday existence of an individual from India's untouchable station. It is the tale of a solitary average day for Bakha, who accidentally chances upon an individual from a higher station.

His 1953 novel *The Private Life of an Indian Prince* was increasingly self-portraying in nature. In 1950, Anand left on a venture to compose a seven-section a start in 1951 with *Seven Summers*. One past, *Morning Face* (1968), won him the Shitya Akadami Award like much of his later work, it contains elements of his spiritual journey as he struggles to attain a higher sense of self-awareness.

The reason for his death was pneumonia on 28 September 2004 at the age of 98 in Pune.

Anand who was related with socialism, utilized his novels to make expansive assaults on different components of India's social structure and on British standard in India. They are considered important for their social statement. Literature and society are complement to each other the way human heart and mind do. The superiority of one upon the other cannot be established in a hurry. Literature records dreams and desires, fears and furies, fact and fiction in its minutest details to soothe and soften mankind in hours of agony and anguish. It also creates the background

of numberless games, which decide the fate of individuals and society. It brings a change, which keeps germinating in the minds of man for years. The saga of man's emergence from the savage to the civilized stage is nothing but the result of the transforming power of literature.

Mulk Raj Anand the prolific practitioner of Indian writing English, through his novels has described the transformation of Indian life and society in a very subtle manner. The portrayal of a variety of characters shows not only the hue and cry of individual against system but also the whispering notes which the individual feel but fail to hum against the noises of the maddening crowd.

The paper endeavours to trace the impact of the restrictions imposed by society on individuals as delineated in the works of Mulk Raj Anand. The reaction of his characters to the social issues bespeaks the exciting and the inspiring tale of their struggle and quest. The growing concern of Anand for his characters in this hydra-headed world does not go a waste but keeps mankind reminding of its hush-hush hissings.

Anand through his novels shows how his characters in their search for identity find themselves at war with society, the masses. Their desire to earmark a little space in this vast world mass their hopes and harmony offering them pains and peril in return. In their struggle they shine forth like gold in furnace.

Anand's Bakha in *Untouchable* finding himself trapped and humiliated is full of despair but it is not a moment of defeat. The individual in him rises. He is full of rage. Anand writes:

The accumulated strength of his boy glistened in him with the desire for revenge, while horror, rage, indignation swept over his frame.

Mulk Raj Anand, one of the founding fathers of Indian English Literature, through his many novels has portrayed Indian literature and its conditions at various stages. Dr. K. N. Sinha in one of his perspective remarks calls Anand:

Nothing less than a novelist of the human condition, a novelist whose province is human nature.

Anand may appear a social history to many but a novelist, he is not stuck up in his socio-political materials. Gradually he moves towards a more comprehensive and more assimilative vision of life. Each novel of Anand has several layers of despair and delight. One can hear in his fictions "*Echoes of all Kinds*". If we look at the evolutionary process, we will modify the conventional perception about his

fiction. What Anand told P. K. Ranjan philosophically is of great significance:

I have been evolving a philosophy of human person which is miscellaneous. It is not doctrinaire through. It is a number of insights, possibly arising from my experience. I think we are part of a much bigger universe, we are part of the whole world.

Anand's major novels highlight the individual's fight against society in various forms. His characters become reels. In addition, this can be traced back, in his personal life. Anand rebelled not only against his father but also against all other realization and self-actualization. He returns to his village, which is still in the grip of dirt, debauchery and disease. Lalu's return is not a defeat but it shows the emerging self of Lalu as an individual against a crippling climate of Indian society. What brings delight to Lalu is his individual will, which conflicts continuously with the social facts of Indian life.

The fight between the individual and the society will not be completed if we leave Anand's *The Big Heart*, *The Road* and *The Death of a Hero*. The heroes of the novels experience the seriousness of various types. The fight of the hero in these novels means the conflict between the social reality and the fantasy of the hero. Anand the *Big Heart* symbolizes the new upsurge in opposition to the old orthodoxy. The novel ends with Anand's death but his death becomes a heroic act of resistance against the orthodoxy. Anand is a big hearted revolutionary who stands for the redness of heart and not for the blackness of hatred. Anand chooses to die to let others live hopefully and harmoniously. What the poet says after Anand's death is a glowing tribute to the triumphant assertion of Anand's will and spirit:

One man can die, but life cannot be extinguished in the world altogether until the very sun goes bold and the elements break up.

Bhikhoo in *The Road* and Maqbool in *Death of a Hero* show the same resistance and symbolize a new myth without which nation's resurgence cannot have any meaning.

Anand's women characters are very traditional, confined since he considers them the apostles of love, warmth, and of security i.e. home. But in the *Old Woman and the Cow* (1960), Anand puts in them more voice to oppose their silent suffering Gauri the heroine of the novel become conscious of her individual talent and self-esteem and she defies the traditional society and decides to live freely and fearlessly. Gauri's struggle for survival can be viewed as Individual's self-discovery and self-actualization. Gauri will not sulk like Narayan's Savitri in *The Dark Room* or Anita Desai's Monalisa in *Voices in the City*. She rejects the narrow world of orthodoxy and slams the door against her husband. She does not allow her cultural conditioning to deform her into an image of self-surrender. She

does not annihilate her identity. Her life is a pilgrimage of hope and faith, and her inner transformation delights us.

Anand and Anita Desai seem close in voicing their protests against persecution of women in their writings. The women in their writings. The women in Anand's early novels seem to bear the brunt under the age-old legacy of man's subordinate being who keep the oven burning to ensure the health and harmony of family in a traditional set-up.

The cause of women's suffering in Anand's early novels is lack of education, the blind faith in Gods and Goddesses and the age old belief of being man's subordinate or secondary. The social taboos appear like mountains in their way to blur their vision. Anand portrays them as devoted, docile and dedicated wives but recognizes in them a great potential to pave the path to their progress. The need to allow his women characters to subjugate and silently suffer the pangs may be traced in Anand's revolutionary fervour. The social reformer in Anand perhaps wanted the women characters to boil and burn as individuals and not as women. Hence the projection of new women in his later novels is born out of the need to show the other facets of the women. Anand, unlike Anita Desai, allows his women characters to raise their heads the wage war against the system. No doubt, those women characters with their new light of learning want to guard their own faces rather than digging holes in the wall through the sharp nails and hammers of pride and falsify.

Anand's women, like his male protagonists, fight but they also realize the importance of mending walls. The idea of togetherness never skips their mind. One may come across examples where they adjust to the changing times and trends yet for the idea of being one with their husband or lover, they continue the mission even after their counterparts demise. It is an ample proof of their being individualistic and revolutionary.

One of the prime worry of an extraordinary creator is to feature the reason for the idiotic and the abandoned, the humble and the lost of an antagonistic society. The creator additionally tosses a cruel incongruity on the vainglory and pietism, conspicuousness and manufacture of noble individuals who some of the time stoop low to accomplish the end. An essayist, The Prince of the Pen, is the genuine voice of the million mass especially of the untouchable and the helpless misled by undeserved oppression and treachery from the time immemorial. What's more, that is the thing that provoked Mulk Raj Anand to introduce the despicable portrayal of the penniless. Anand's novel *Untouchable* communicates his incredible support of the underestimated and helpless against their age long embarrassment, abuse and mistreatment. Anand himself watches:

All these legends as the other men and the ladies who had developed in my novels were of high repute to me since they were the impressions of the genuine individuals I had known amid my adolescence and youth. Also, I was just reimbursing the obligation of appreciation I owed them for a great part of the motivation—They had offered me to develop into masculinity, when I started to decipher their lives in my works. They were not ghosts. They were the tissue of my fragile living creature and blood of my blood and fixated me in the way, in which certain individuals fixate a craftsman's spirit. And I was doing no more than what a writer does when he sees to interpret the truth from the realities of his life.

The blame of casteism emerged through confusion of our sacred texts. The sanctuary episode of Untouchable excursions a cruel and rough parody on the deception and ostentations of the upper rank individuals like Pandit Kali Nath who, however detests the untouchables, yet welcomes Mohini, the sister of Bakha, to the sanctuary so as to extinguish his lustful thirst. He influences ill-advised to propose to her. On her denial he deigns to shout—polluted, polluted, polluted. Anand strongly believes in the upliftment of the downtrodden specially the concern as a novelist to present a humanitarian compassion for the Dalit and the deserted. He himself admits:

I hope for a world in which the obvious primary degradation of poverty has been completely removed. So that man can have enough food, clothing and shelter to grow up as strong and healthy human beings, physically and mentally and procreate a fine race to people the universe. I need this for all people, independent of race, shading and statement of faith with extraordinary arrangements for arranged wellbeing and housing offices for the regressive and extra-special provisions for the care of the very old and the very young.

And this is what the novelist has sought to express in *Untouchable*. To crown the impact, he has presented even Mahatma Gandhi as a character in the novel who conveys an address against untouchability, superstitions and different indecencies organizing the country from the time immemorial. Bakha feels delighted when Gandhi gives the appellation of *Harijan*, Sons of God to the Bhangis and Chamars.

His words influenced Bakha:

The way that we address God as purifier of the dirtied spirits makes it a transgression to respect any one conceived in Hinduism as contaminated—it is evil to do as such. I have never been worn out on rehashing that it is an incredible sin. I don't state that this thing solidified in me at 12 years old, yet I do say that I did then see untouchability as a transgression. (164)

In this way, the speech of Gandhi covered with humanistic sympathy and motherly love acts like the ointment of the injuries of the hero, who yearns for stating his character in a position ruled societal support that comforts Bakha's for some time smothered heart broken by regret and loses hope. Thus the beam of expectation and tolerance dives throughout his life.

This concise review demonstrates that Anand's essential business as an author of fiction is to assault the social self-importance and partiality, superstitions and untouchability. He seem to urge for an attitude full of love and sympathy for the millions mass living under the poverty line and leading the life worse than an animal. Thusly his frame of mind is equivalent to G. B. Shaw and Tolstoy, Balzac and Zola, Sarat Chandra and Prem Chand. In the historical backdrop of Indo-Anglian fictions the credit at first goes to Mulk Raj Anand who distinguishes himself with the frail and powerless, the detested and the offended.

Mulk Raj Anand is a proletarian humanist. He has fully sympathy with the working class. His novels serve useful purpose of arousing the conscience of the people. He demands upliftment of the poor and destitute with a missionary zeal. He shows the struggle of the oppressed for the betterment.

Observations by M. K. Naik:

The author's empathy for the abused and down-trodden is unadulterated and extreme however does not decline into mix hysterics or dull lecturing. One perspective abuse is displayed in *Coolie*. This is abuse of the Indian by the White men and poor by the rich.

K. R. Iyengar says:

As a novelist tending to himself to the errand of uncovering certain disasters, Anand has been viable nearly as Dicken himself.

According to C. Paul Verghese:

In his two novels *Coolie* and *Untouchable*, Anand manages the hopelessness and wretchedness of poor people and their battle for a superior life.

Saras Cowasjee observes well:

The magic of the book is in Munoo's innocence in his native warm tenderness; his love and comradeship his irresistible curiosity and zest for life.

Mulk Raj Anand is a minute observer of life, society and people. He does not leave even the ugliest and most unpalatable situations aside. He sees both the seemly and ugly sides of the life and portrays them

realistically. He is a social realist. **Observations made by Dr. K R. Iyengar:**

It was Anand's intent to stray lower still than even Sharat Chandra or Prem Chand, to show toward the west that there was more in the orient than could be construed from Omar Khayyam. Tagore or Kipling; thus he depicted a withered stray like Munoo in Coolie, an untouchable like Bakha, a contracted worker like Gangu and set them comfortable focal point of the plan of cruelty and exploitation that held in his vicious grip.

He is thus a proletarian novelist. So through the study of life and works of Mulk Raj Anand, it is seen that he has done a lot for the downtrodden class through his novels. He has tried to give a strong message to the society in his novels. Margaret Berry in her study of Mulk Raj Anand rightly probes the question of values in Anand himself and in his writ and seeks to determine whether they have been transmitted through his fiction. She also examines, how Anand failed to achieve detachment, disinterestedness and freedom from commitment to causes. (114)

It is evident that novels like *Coolie* and *Untouchable* present the hard reality of life in the Indian society. Anand has thus brought a tinge of realism to the literature. A. C. Thorat opines connecting Anand's writings with that of Gandhian ideology as:

Anand was profoundly influenced by Gandhiji, his ethics and his way of life. One thing remains to be seen that there is a decided difference of view between R. K. Narayan and M. K. Anand. The former essentially projects in his novels the middle class whereas the latter attempts to expose the age-old agony and anguish of the downtrodden and the aggrieved section in the Indian Society. (76)

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