



Study on pioneer novelist in indo: Anglian literature emerging a social realist at all costs in Mulk Raj Anand

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Abstract

The present paper deals Mulk Raj Anand as a pioneer writer of Indo-Anglian literature mirrored through his writings. The most focus of this paper is to bring on the influence of English over the Indians. English is that the language of colonial domination, the development of English education that may be a part of the colonial cultural style. The sunshine of post-colonialism reveals that language is that the postcolonial discourse as a result of the colonial method itself begins within the language. Language functions not merely as a tool for reportage expertise, however additionally defines the expertise of its readers. Therefore, there's little doubt he has set a brand new trend in Indo-Anglian literature.

Keywords: Pioneer novelist, indo-anglian, economic force, remarkable variety, social realist, veritable feast, tragedy

Introduction

Mulk Raj Anand was an Indian novelist, short-story writer. He was among the first writers to incorporate Punjabi and Hindustani idioms into English. Mulk Raj Anand's stories depicted a realistic and sympathetic portrait of the poor in India. Mulk Raj Anand was born on December 12, 1905 in Peshawar. He graduated with honors from Khalsa College, Amritsar in 1924. Mulk Raj Anand went to England and studied at University College London and Cambridge University. He completed his Ph.D. in 1929. Mulk Raj Anand also studied and later lectured -at League of Nations School of Intellectual Cooperation in Geneva. Between 1932 and 1945 he lectured intermittently at Workers Educational Association in London.

The phrase 'Anglo-Indian Literature' is also used either in an exceedingly broad or in an exceedingly slim sense. Broadly, it includes something that deals with Asian nation that is written in English. However properly speaking, it suggests that something primarily describing the lifetime of the English in Asian nation. In an exceedingly still narrower sense, it's going to be taken to mean literature handling the lifetime of the Eurasians currently like better to be known as Anglo-Indians. But now the term 'Indian English Literature' has come to be accepted in usage and it refers to the literature produced by Indians in English. The term Indo-Anglian refers to regional creative writing in English by Indians. He 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.

Mulk Raj Anand could be a pioneer author of Indo-Anglian literature. It absolutely was he, beyond any doubt, introduced the new wave of realism in Indo-Anglian fiction together with his earlier novels like *Untouchable* and *Cooly* [1]. "These 2 books", says Sajjad Zaheer, "remain the primary among the most effective during this new people's trend in Indian literature. To Anand belongs the honour of

being the pioneer, the primary in launching trendy Indian literature on this new road" (P 1). Underneath the influence of the 'Thirties Movement in England', Anand emerged as a author of social protest and humanism. M.K. Anand is alleged to possess won celebrity and repute for himself because the chief voice of the Indo-Anglian literary naturalism with a proletarian bias. Per him, human behaviour is decided by its social atmosphere. The society, not character, is that the destiny of man. His 'Coolie' (1936) is probably the foremost people epic of the Indo-Anglian fiction. Within the words of A.V. Avatar Rao, "It could be a typical novel of this oppressive trend (pro-proletarian) in trendy society and becomes multi-dimensional with its philosophy of naturalism and therefore the modern national concepts. however at a lower place the pervasive pessimism, there's a vital undercurrent of optimism and want for forceful reform of the rotten society" (P 11).

In a writing career spread over almost forty years, he has produced more than a dozen novels, half a dozen collections of short stories, and numerous other works on subjects ranging from art to cookery. His fiction is nothing but "a characteristic product of the modern Indian ethos. He is distinguished from other Indian writers by his sense of commitment, humanism, realism, creative vigour and abundant sympathy for the bottom dogs and dregs of society" (Vaidyanathan 11). Of all the Indian writers in English, M.R. Anand is perhaps the most prolific, for he is a writer with a sense of commitment and he is the first Indo-Anglian novelist the depict the tragic plight of the pariahs and the underdogs of Indian society who are the agonized victims of one form or the other aspect of exploitation. The sufferers are nor the victims of Fate or God but of the man-made society [8].

The shock was later associate doubted by the death of his uncle Pratap and aunty Devaki. Anand started questioning the that means of life and suffering. This mood looms giant in *Lament of the Death of Master of Arts* within which he explores the philosophical that means of suffering. Anand was noticeably influenced by British oppression in

Jallianwalla Bagh. He caricatured Englishmen in his novels later on. He studied at the Khalsa college at Amritsar. It was here that he met Iqbal, the poet-philosopher who influenced him a lot. In 1925, he went to London on a scholarship to obtain a Doctor's degree. Anand studied many philosophers but he was mainly influenced by Darwin's *The Origin of Species*. He also read Freud and Jung. He started writing for Eliot's *Criterion*. In England, he studied Indian Art and philosophy. In 1932, he returned to India and stayed with Gandhi for some time. It was during this year that he wrote his initial novel specifically *Untouchable*. In 1938, he joined the Progressive writers' movement and for a few time, altered Indian Literature, associate degree organ of this movement. Anand was associate degree enemy of political orientation and imperialism and wrote 2 books *Marx and Friedrich Engels on Asian nation* and *Letters on India*.

He has to his credit publication of such novels as (i).*Untouchable* (1935), (ii).*Two Leaves and a Bud* (1937), (iii).*Coolie* (1936), (iv).*Lament on the Death of a Master of Arts* (1939), (v).*The Road* (1961), (vi).*The Death of a Hero* (1963), (vii).*The Private Life of an Indian Prince*, (1953), (viii).*Seven Summers* (1951), (ix).*The Big Heart* and (x).*The Village Trilogy*. What has to be understood by this survey is that M.R. Anand is a prolific writer of novels and short stories. This impressive corpus of creative fiction makes him one of the most outstanding novelists of India. Realism and humanism are supposed to be the two outstanding traits of his fiction.

"It is held that Mulk Raj Anand brought everything new to the Indo-Anglian novel and the short stories – new matter, new technique, new style and new approach" (Mehta 48) ^[5], but the influence of some Indian masters like Bankim Chandra Chatterjee, Tagore, Sharat Chatterjee and Munshi Premchand was felt on the writings of Anand. Bankim Chandra Chatterjee transformed the folk romance into the novel, while Tagore brought a new humanizing breath of outlook to bear on his material and Munshi Premchand wrote about the defeated peasantry of Uttar Pradesh with acute poignancy. The influence of Premchand can be traced throughout the entire work of Anand. Sharat Chandra Chatterjee wrote about the lower middle class and brought forth the humanity of the humble folk. All these influences, Bankim's romanticism, Tagore's humanizing breath, Premchand's sympathy for the suffering people and Sharat Chandra's understanding of the human hearts influenced the artistic make up of M.R. Anand. In the words of Jack Lindsay, "Anand has one side facing into Premchand's world, the other side facing into Tagore's" (149). In short, Anand carried the tradition of Tagore and Premchand, Bankim Chandra and Sharat Chandra to heights unheard of before and brought the form of the novel in line with the latest developments in England and Europe.

What Anand actually succeeded in doing was interpreting the heart of India, the real India of the villages to the West in the form they could easily understand and appreciate. As the son of a coppersmith turned soldier, he had moved with his father as his regiment was transferred from place to place. Thus, he saw great many sections of Indian life and European life, the life of officers and the man of the army. His mother was a woman through whom he was nourished on the songs, talks, myths and epics, of the village community. He had known and seen and felt the rural life of the Punjab and the North West Frontier Provinces of those days ^[2]. He had seen villagers, groaning under poverty and

the village life sucked by the parasites and religious priests. All these had cast a spell on the mind of Mulk Raj Anand and he set his face against the exploitation of the poor by any class. He made up his mind to be the mouth piece of the underdog. "The Village (1939) treats them, not patronizingly, but with the sympathy and even the respect due to them as human beings. The sweeper, the peasant, the plantation labourer, the city drudge, the sepoy, all emerge alive from his novels – anguished and hungry, yet human superstitious and self –divided, vividly realized in spite of their thwarted purposing" (Sajjad 42-43) ^[7].

Anand has a natural gift for homely pathos, however generally his sympathy for the downtrodden gets the higher of his judgement wringing an additional tear from matters. That's specifically wherever generally Anand, needs to lead his suffering heroes and heroines to inconceivable ends. The novel *Coolie* is also cited because the fitting example for this. The tip of the novel would be taken for the events leading upto the strike move rhythmically and realistically. "After the stillborn strike, however, Munoo is knocked down by the automobile of Associate in Nursing Anglo-India, Mrs. Mainwaving who takes him off to Simla as Associate in Nursing over-indulged servant, and he dies of tuberculosis. This episode doesn't have the organic quality of the previous phases of Munoo's development, and will be committed with gain to the book" (Lindsay 14) ^[3].

Anand's themes are the result of "the modern Indian ethos" and he has found a vision from the west. His problems attain universal significance because of the subject. Jack Lindsay observes:

"It is thus that Anand interprets Indian material in terms of a new universalism and combines all that is best in both East and West. And so there are in his works elements of mature poetry, breadth of compassion, irony and serenity; a wealth of varying planes of perception which Premchand could not encompass" (P 45). He further says, "His European view gave him strong Indian sensibility enabled him to express this general scheme of movement without losing his whole-hearted sympathy with people as they were, people with a long rich tradition" (P 49). While Raja Rao is satisfied with India's spiritual heritage, Mulk Raj Anand is a social interpreter of India ^[6]. Even after Independence, many basic problems of India have not been solved. Anand has made these problems known to the West. To quote the *Glasgow Herald*, "As is among the most remarkable of contemporary novelists." Like other novelists, he does not export the exotic India through his fiction. It is the real India with all her rightness, squalor and pathos that he shows in novel after novel with artistic success. Anand is a crusader against injustice of every type. He set his face against the exploitation of the poor by any class. This included the British masters, the village money lenders, the businessmen, the native rulers, priests and tea-planters. So acute is his sympathy for the poor and the oppressed that in his novels we sometimes find the author cry with anguish against the injustice so common in those days:

"And Dr. Mulk Raj Anand, the leftist is angry, he is very angry; however he's enough to an creative person to save lots of his wonderful novels from the stigma of mere information. And therefore his characters ... at any time, his Indian characters – area unit nearly as a rule recognizably people in general, not automats or formulate" (Iyengar 189) Anand's heroes area unit tiny men, human pursued by inexorable economic forces, that toss them this fashion

which, until they break to items ^[4]. They're powerless to fight these forces as a result of they're ignorant and uneducated happiness to unprivileged categories. It's going to be a tea plantation, Gangu caught in meshes of civilized slavery plantation, or it's going to be Mundu, the Coolie, who atlast dies in Simla, or it's going to be Ananta attracts out the simplicity and nobility of their lives. Just like the heroes of Hardy, they fight to fight against the inexorable destiny, therefore standing unbowed below the blows of fate.

Anand is that the singer of the courage and nobility of the poor category. As Meenakshi Mukherjee has place it, "The heroes of Mulk Raj Anand square measure rugged people that suffer as a result of they refuse to substantiate. Munoo the cooly, Bukha the untouchable, Bhiku the Chamar, Lal Singh of the trilogy – all square measure persecuted by society for his or her non-conformity, however all of them square measure never-say-die in spirit" (P 75).

Conclusion

To conclude, as a novelist, Mulk Raj Anand is blessed with a noteworthy variety of mood. His novels area unit a veritable feast of humor, humour, pathos and tragedy. it's Associate in Nursing actual orchestration of various notes. As V.S. Pritchett says, "Mr. Anand's image is real, comprehensive and refined and his gifts altogether moods from force to comedy, from pathos to tragedy, from the realistic to the poetic, area unit remarkable" (369) ^[9]. No Doubt, he has set a replacement trend in Indo-Anglian fiction – that of writing regarding the poor and therefore the downtrodden. He is also remembered as a social realist and a pioneer writer of Indo-Anglian literature.

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