

Mulkraj anand and premchand : a voice of the depressed class

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Abstract

Men and Women are Complement to each other. One of them had not been, the concept of creation would have been quite impossible. The only distinction between the both is purity and righteousness of the deeds and actions. Thesedays they are being treated as the subordinate beings in the male dominated society and are suffering as widows, harlots, divorcees, untouchables etc. But they must understand that both have to go hand in hand to build up a fruitful society. Mulkraj Anand and Premchand are against exploitation of women which befalls in our society.

Men and women belonging to mankind are equal in the eyes of Almighty Father. They are complement to each other. The Only distinction between the both is purity and righteousness of the deeds and actions. In the past women enjoyed the position of equality with men in all regards. They have even the education and opportunity as men and were worshiped as Sarswati, the goddess of learning, Duraga, the symbol of power and Sita, an ideal lady. Thesedays they are being treated as the sub-ordinate beings in the male-dominated society and are suffering as widows, harlots, divorcees, untouchables etc.

Both progressive writers and novelists Mulk Raj Anand in Indian English Literature and Premchand in Hindi Literature have observed the social misfortunes like suffocations, frustrations pangs etc. of women segment in their beautiful genres with huge passion and precisions and such type of facts are seen in the novels of both writers.

In the novel of Mulk Raj Anand **Untouchable**, the two main female characters Sohini and Gulabo exhibits the real picture of underdog women-How did they lead their lives in the sophisticated society. The Hindus are always conscious of their superiority and are polluted by the touch of an untouchable, loved by the women of low caste. What hypocrisy! perhaps they are not contaminated by the physical contact with low caste-women. A well-known Hindu gentleman in the town has been Gulabo's lover is kind in her middle age. Pt Kalinath always sees Sohini, The sister of Bakha, with a very greedy eye. His mouth starts watering and wants to molest her for she looks very attractive as "a slim, pale-brown figure, soft and warm and glowing, shot through with a lustre that sets off her ornaments, the rings in her ears, the bangles on her arms, to a ravishing effect." Further her gesture and posture comes into sight.

"She has sylph-like form, not thin, but full-bodied within the limits of her graceful frame, well rounded on the hips, with an arched narrow waist from which descended the folds of her trousers and above which were her full, round, globular breasts, jerking slightly, for a lack of

bodice, under her transparent muslin shirt. Bakha observed her as she walked along swaying. She was beautiful. He was proud of her with a pride not altogether that of a brother for a sister."

Sohini indeed does not want the emotional love in so far as she is a symbol of chastity, virginity and sanity. She is tight lipped wakes with face lowered out of her modesty.

But Gulabo, an amusing character of the novel, middle-aged woman, mother of Ramcharan, Bakha's fast friend, a foil to Sohini is a beautiful and fair complexioned in the middle age of her life and remains as a kept of some of richmen. She thinks herself as superior to the untouchable and sweepers. Her love-affair with a caste Hindu shows the faithlessness to her husband, a poor washerman. The passion of lust knows no caste system and finds that poverty-stricken and fearridden out-caste girls as easily, accessible to the high caste's gratification. It is possible that in her youth, she, too, might have been molested or allured by a caste-Hindu. And encouraging lovers she might have found the easiest and surest solution to her financial difficulties. Exploitation through caste-system has been hydra headed phenomenon and Gulabo's moral laxity can be better understood as pointing towards one of the heads of that phenomenon.

Barra Babu's wife a high caste and a traditional type of Hindu woman play a tyrannical role over the underdogs. Bakha, the hero helps her son in her home-ward journey. In stead of rewarding and thanking him, she abuses and curses hysterically, believing that he has polluted her son and her house.

Mary Hutchinson, an English lady bursts out:

"I can't keep waiting for all all days while go on messing about With all those Bhangis and Chamars." Her use to the word Bhangis pains Bakha much.

The silver Smith's lane women also fail to show good behaviour and throws Chapati from her roof top to him on pavement below.

After the analysis of the Indian Social scenario concerning this novel we find the weak (miserable) conditions and ill treatment of the untouchable by the Hindu.

The novel.' **Coolie** is remarkable for its humanism and for its indictment against society as a whole. Mrs. Mainwaring clearly shows the feeling of Anglo-Indian to arouse Munoo's passion and chooses him to be a servant keeping in view of his age and vobust youth just sees her utterance: Why didn't the world understand how a woman gives herself in love, in hate, in pity, in tenderness, in playfulness and in a hundred different moods? Then she looked at him with a flutter in her eyes Beautiful boy! lovely boy! you only want a wife now."

The Road, a mini masterpiece, describes the miseries of the Harizans. It is a symbol of prosperity and progress. Lakshmi, Bhikhu's mother, submits a two folded plea. She tells Bhikhu that he should be moderate and requests the Hindus to show kindness to her son. Lakshmi is a staunch believer in non-resistance. later on also in keeping with her belief, the burning of the huts of the poor people is looked upon by her as a divine punishment for her lapse in worshipping the goddess.

In two Leaves and a Bud *Laila*, the daughter of Gagu, a Panjabi farmer and labourer of the tea plantations of Assam and a blooming Panjabi girl is attracted by the white tea planter Reggie Haunt and lastly her father is shot dead by that white tea planter Reggie Haunt and lastly her father is shot dead by that white man with bullets. Gangu's wife also died of a disease. This novel is a poetic, brutal and realistic.

The Old man and the Cow is a study of the condition of helplessness of a Hindu woman. Early in her girlhood, she is dependent on her parents and after marriage she becomes the property of her husband, to be illtreated or exiled by him for no fault of her own. In this novel the cow-like, sub-missive Gauri, after her marriage, is sold away by her mother under economic duress of course to a rich seth. After her adventure outside Gauri returns quite chaste to her husband's house, only to be exiled again like Sita, the Queen of Rama, for fear of wagging tongues of the village gossips.

Premchand's contribution enriches Hindi literature and gives a new social awareness in the new sense of purpose. His novels are very close to life and reality. He wants to mould life according to the harsh, ugly, the truth of life. He writes about the life of common folk language. His observation is also on the dowry and the marriage system, the plight of the Hindu widow, the behaviour of the step-mother and so forth. He writes also the problem of moral degradations of prostitutes, circumstances in which they are forced to resort to the heinous profession and has suggested the solution of this problem by starting institutions like Sevasadan – a rescue home for the prostitutes. In stead of looking down upon these helpless women, he tries to evoke sympathy and pity for their lot. Evil consequences of pomp and show by the middle class, illegal gratification, communalism, bickering among members of the municipal boards, defective educational systems of the Indian peasants and Untouchability also figures the questions of linguafranca and the problems of Indian peasants which presents which presents a realistic picture of India.

Sevasadan, doubtless, a novel of organic plot, is written with a painted view to bring into limelight the problem of prostitutes, the story centres round Suman, the heroine. There are many turns in the story but all of them are due to change in the condition, circumstances and attitude of Suman. There are deaths, suicides, coincidences, unnatural and unexpected incidents specially connected with Gajananda which seems to be manipulated to take the story to the desired end, yet on the whole, the author has been successful in weaving the various threads of the story into an organic whole. As we find the memorable estimate in the voice of characters.

Jin mahilaau ke sath suman utthi-baitthi thi, ve apne patiyon ko indriya- sukha ka yantra samajhti thi. Pati chahe jaisa ho, apni istri ko sundar abhushanon se, uttam vastraon se sajaye, use swadista padartha khilave. Yadi usme wan samarth nahi hai to wah nikhattu hai, apahij hai, use vivah karne ka koi adhikar nahi hai, wah adar aur prem yogya nahi Suman ne bhi yahi shiksha prapta ki aur Gajadhar Prasad jab kabhi uske kisi bhi kam se naraj hote to unhen purushon ke kartabya par ek lamba upadesh sunna parta tha.

Karmabhumi is solely based on the theme of political, social and economical and religious fact. In this novel, the novelist raises the problems through the strike or agitation and Sukhda, the heroine of the novel. The novelist proclaims in the voice of Sukhda:

Ilmn Hakimon se kuchh kahna-sunna tha, kah sun chuke, kisi ne bhi kan nadiya. Krikri ham jitna dabenge, yah bare admi hamen utna hi dabayenge. Aaj tumhen yah tay karna hai ki tum apne hak ke liye lerne ko taiyar ho ya nahin.

Murli Khatik, a charater says:

Kisi ko to mahal aur bangla chahiye, hame kachcha ghar bhi na mile. Mere ghar men panch jane hain. unme se char aadmi Mahine bhar se bimar hain. us Kal Kothri me bimar na ho to Kya ho. samne se ganda nala bahta hain. sans lete nak phatati hai.

When the municipal board tries to destroy the cottages, the public raises their voices. At this Renuka Devi, a revolutionary lady addresses the all untouchables of the society to be in the organised form. In her words.

Hamari larai is bat par hai ki jis nagar men aadhe se jyada aabadi gande bilon men mar rahi ho, use koi adhikar nahi hai ki mahalon aur banglon ke lie zamin bechen. Apne dekha tha, yahan kai hare bhare ganv the. Myunisipaliti ke nagar nirman sangh banaya. Ganv ke kisasnon ke zamin kauriyaon ke dam chhin li gai aur aaj wahi zamin asharphiyon ke dam men bik rahi hai, islie ki bari aadmiyon ke bangle bane. Ham apne nagar ke vidhataaun se puchhate hain, kya amiron ki hi jan hoti hai? Garibon ki jan nahin hoti? Ab janta is tarah marne ko taiyar nahin hain. Agar marna hi hai to is maidan men, jhule akash ke niche, chadrama ke shital prakash men marna bilon me marne se kahin achchha hai hamen board ke memberon ko yahi chetavani deni hai?

Gaban is a novel which is related to the problems of female community. It highlights the evils of moral degradation of younger generation which under the influence of western education and civilization has yeilded to temptation of material life with all its false glamour. It is prepared even to indulge in the acts of treachery against those who were making sacrifices of all for the sake of the motherland. Jalapa is the heorine of this novel. The above mentioned facts start with the beautiful opening lines.

Barsat ke din hai, sawan ka mahina Aakash men sunhari ghataen chhai hui hai. Rah-rahkar rimjhim varsha hone lagti hai. Abhi tisra pahar hai, par esa malum ho raha hai, sham ho gai. Aamon ke bag men jhoola para hua hai. larkiyon bhi jhool rahi hai. koi kajri gane lagti hai..... wah phiroji rang ka chandrahara tha. Man se boli men yah har lungi.

Nirmala is a social novel exposing the evil consequence of dowry system and old marriage. It is tragedy of young girl married to an aged widower with several children. Suspected of infidelity by the husband, she has also to undergo mental torture. Nirmala is the pivot of this novel. She sees many up-heavals in her life. She is the representative of the poor girls of the society. The smell of dowry system can be seen in the voice of Bhalchandra, the friend of Nirmala's father, Uday Bhanu Lal, a famous advocate at the times of negotiation between Nirmala and Bhalchandra's Son.

..... Aapki khushi ho dahej den, ya na den, mujhe iski parwah nahi; har barat men jo log jayen unka aadar satkar achchhi tarah hone chahie jismen meri aur aapki jaghasai na ho.

But after the death of Uday Bhanu Lal, Bhalchandra rejected flatly to make her daughter-in law. At last the mother of Nirmala sends the message by Pandit Mote Ram to Bhalchandra but he expresses his view in these lines:

" Pandit ji halaph se kahta hun, mujhe us larki se jitna prem hai utna apni larki se bhi nahin, lekin iishwar ko manjur nahi hai yah vivah mangalmay no hoga."

After that Nirmala has to marry an old man Munsii Tola Ram. Lastly the novelist has satirised the dowry system in these words:

" WAh rupbati hai, gunshil hai, chatur hai, kulin hai, to hua kare, dahej ho to sare mulya hai."

Pratijyan interprets a true picture of widows. Through this novel Premchand dries to solve the social problems. Sumintra, the wife of Prema's brother boldly faces her husband's shrewdness.

The novel '**Kayakalp**' describes the feeling of love in conjugal life and social sevice. According to premchand conjugal love should be pure and shouldn't be merely physical because it is a union of two souls. In the novel we find the theme of Briddha Bibah bahu bibah, unmel bibah of the society. Raneer Devpriya is the central figure of this novel and the queen of the jagdishpur. She leads her lustful life.

As a whole, having women all the novels of Mulk Raj Anand and premchand we come to conclusion that woman suffer from many problems in the male-dominated, Society but they are righteous in their duties. These days for their empowerment, many movements and programmes such as Mahila Reservation Bill, free education policy up to the secondary level, reservation in Panchayat Raj etc are being launched by many government and non-government agencies to connect them to the main stream of the society like men no the global level.

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