



AN INDO-ANGLIAN WRITER : MULK RAJ ANAND

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ABSTRACT

This essay analyses the experiments Mulk Raj Anand conducted in the genre of Indian English literature. Even though he wrote in a foreign tongue, Indian themes and concerns predominate. Anand experimented with language, stylistic devices, and subjects, among other things. The idea of art for the sake of art is rejected by Anand. He says truthful portrayals of situations should be the goal of art. It should not deal with delight or pleasure, but with man and his circumstances and associated issues. It is said that Anand was an Indo-Anglian writer who experimented a lot to make his writings wholly Indian. Language experimentation is a difficult endeavour, but Anand accepted the challenge with a bracing candour. He skillfully incorporates Punjabi and Hindustani idioms and phrases into his writings by blending them together. He uses analogies, ideas, and symbols that have a strong cultural foundation in Indian culture. Anand only uses vocabulary from traditional Indian society, which was formerly colonised by the British, in his writings. All of these artistic approaches produce a genuine scene, portray societal problems in one light, and highlight Anand's Indianness in another. A crucial component of every literary work is character development. Anand selects folks who were disadvantaged and disenfranchised to be his protagonists. Anand's attempt of portraying a youngster as a hero in literary works is admirable. He utilised Indian English to his benefit, utilising it without sacrificing the integrity of the native tongue of Indian culture. He may be the first Indian writer in history to portray subjects that other Indian English authors have barely ever addressed.

Keywords: Realism, Indo-Anglian, Stylistic devices, Characterization.

Introduction

The main objective of a writer's work is to capture the reader's attention; this goal can only be accomplished when the writer's writing effectively connects with the reader. Through writing, the author expresses his point of view. A writer is free to use any form of literature poems, prose, novels, plays, non-fiction, essays, etc.—to shape his thoughts. One of the creative requirements that allow a writer to offer his work a unique meaning and develop new aspects is to experiment with literary genres. Indian authors of English-language literature have effectively experimented with several mediums, particularly language. New voices arose in India during the British colonial era. English was the language of official employment, media, schools, etc. during the period. Indian writers began

using English with Indian themes and issues as a result of this impact. For a writer, working with a foreign language virtually presents a double task. The writer must both skillfully utilise the language and persuasively explain it in light of sociocultural norms, attitudes, and practices. The writers from Indo- Anglia boldly accepted the challenge.

Even if the majority of the older Indian English literature was a straight copy of Western works, it was nonetheless a positive step in the development of Indian literature in the English language. Mulk Raja Anand, R. K. Narayan, and Raja Rao used their skill and creativity to infuse Indianness into Indian English writing in the middle of the nineteenth century. Indian authors of English-language literature did not break with their own languages. As "Ketaki Goswami" notes, they have conducted a number of experiments in their mother tongue that demonstrate their genuine affection and respect for Indian land. "Anand conceives with stories like this that acquaint oneself with the Indian way of seeing things. He absorbs the flavour of North Indian cuisine, particularly the Punjabi accent. [1,2]

One such writer who has experimented with language extensively is Mulk Raj Anand. In the process, he employed language in a way that drew the reader in with the way the character and circumstance were portrayed. Anand portrays a range of Indian societal segments in his characters. The social classes from which these characters are taken are upper, medium, and lower class. These are the areas of modern Indian society where issues like exploitation, discrimination based on caste and class system, and untouchability are deeply ingrained. The reader is overwhelmed with astonishment, surprise, and terror because of the terrible way that members of the higher caste treat those who are marginalised. Anand effectively presents each of these components using a variety of language phrases.

It is thought that Mulk Raj Anand was the first Indian author to use Hindustani and Punjabi idioms into English writing. Despite the fact that Punjabi was Anand's home tongue, he wrote in English since English language publishers accepted his novels. The social, cultural, and political issues of the time that Anand lived in are reflected in his works. Anand purposefully chose common idioms and words to fit the language context in order to depict this scene. Furthermore, it evokes empathy and sadness and gives the work more realism. C.B. Christesen does a good job of describing Anand's significant contribution to Indian English literature and the ways in which he influenced others. "Among the most fascinating men I have ever met is Anand. Mulk has that unique quality that aids in nourishing the living intellect and provides it with a foundation upon which to grow. Such folks are uncommon everywhere. Standing firmly in his own permanence, he has worked hard and professionally to interpret the "mores" of his own people via art. Above all, he has emphasised the importance of "values," or the civilising principles that support an informed and compassionate society. Mulk's characters are fundamentally shaped by this, and the goals he has assisted in expressing have become ingrained in Indian intellectual and cultural history. His creation is a finely balanced structure.”[3]

The sociolinguistic method is used to investigate how language use is influenced by society. Every facet of society, including social conventions, cultural background, and values, is expressed in this study. Language use has been said to reveal a great deal about a person's social and cultural background. Language serves as a means for a writer to express his opinions to the reader, making it an essential instrument in the literary arts. Anand speaks in a

way that is appropriate for traditional Indian society. In particular, Anand's language paints an accurate portrait of Indian civilization that has experienced both colonialism and post-colonization. Anand uses words to illuminate important topics like prejudice, poverty, exploitation, humiliation, and untouchability.

The experiments of Mulk Raj Anand are akin to a whirlwind that tore through Indian writing in English literature at its height, giving it its true standing. Anand has translated adjectives like "swadeshi," "dharmic," and "kala" into the English language. Anand described the "outcast colony" of "Bulandshahr" in his first book, "Untouchable." It was a collection of mud-walled cottages arranged in two rows, beneath the shadow of the town and the cantonment, but outside their bounds and apart from them. Along with other outcasts from Hindu society, there resided scavengers, leather workers, washing men, barbers, water carriers, and grass cutters. Words like "scavengers," "leather workers," "washer men," "barber," etc. were used by Anand to depict Indian life in a realistic manner. This is all about the word play that Anand uses to illustrate the prejudice based on caste and class by giving it an Indian tinge.

Anand persisted in carrying out these language experiments. His literary works, which emphasised the harsh realities of Indian culture and the protracted yet devastating period of British administration in India, drew both praise and condemnation. Anand uses terms like "Babus" in his second book, "Coolie" (p. 3). Some of the passages that helped draw the reader's attention were "Bura Sahib" (p. 3), "Bada Babu" (p. 3), "Lallas," "phat-phaties" (p. 6), "Bibiji" (p. 12), "Chota Babu" (p. 13), "Angrezi Sarkar" (p. 3), and "mai-bap (mother and father)" (p. 4). Anand has also experimented with a few Hindi terms, such as "Salaam Babuji," "Mehr bani," and "don't buk buk" (p. 28–98).

Mulk Raj Anand made a name for himself as the Charles Dickens of India. This is amply demonstrated by his characterisation experiments. Mulk Raj Anand is a social realist writer and advocate for the poor and disadvantaged, much like Charles Dickens. The child heroes portray the majority of the main problems that plagued Indian colonial society, including poverty, child work, exploitation, and prejudice based on caste. Anand has witnessed the carnage at Jallianwala Bagh in Amritsar while he was a little boy. He was even arrested by the British police as a young child once for violating curfew restrictions, which he hardly understood. There was a strong sense of protest against Britishers as a result of all these instances. The main focus of Mulk Raj Anand's works is on the anguish and suffering of the young characters. He explored with children's psychology as a writer. The fact that he finds it simple to deal with adult psyche while finding it quite difficult to convey a child's mentality is what sets his works apart. Because Anand himself spent a chunk of his youth living with them, his portrayal of the kid hero is lifelike. "Mulk Raj Anand's portrayal is intended to give Indian society a new turn or direction—it is not just intended for characterization." [4]

Anand put the difficult job of becoming the protagonist on the eighteen-year-old child Bakha in his debut book, *Untouchable*. He was compelled to perform things he never wanted to undertake since he was born into a lesser caste. Anand illustrates the inflexible caste structure of Indian culture via the figure of Bakha. In Indian society, being untouchable is akin to a curse that compels a young man to defy social norms. In his second book, *Coolie* Anand once more chooses to focus on Munoo, a fourteen-year-old who went from rural to city and ran into many difficulties along the way. Children also play important and supporting roles in other places, and the whole

plot centres on them. Anand would be the first Indian author of English-language fiction to choose to use a kid protagonist to tell his narrative. He depicted the mental state of a youngster in a really moving way. Anand has done a great job of describing how the British government exploited India throughout its colonial era through his portrayal of child heroes.

The primary component of every literary work is its characters. The author communicates via the characters in this instance. The characters created by Mulk Raj Anand are drawn from all social classes. In society, these characters are classified as high, middle, and low status. Anand's depiction of the individuals provides a wealth of information on their social, cultural, and religious backgrounds. Anand employed a charactomy procedure. Charactomy is the name of a fictitious character that provides a wealth of information about him.

Anand presents his characters in his fictions in a way that helps us visualise them clearly. He addressed them using symbolic names rather than their own identities. Many of the characters in his much-praised novel *Coolie* have symbolic names that reveal a great deal about their personalities, social classes, and castes. Names with a lot of meaning and suggestion, like Bibiji, Mr. England, Bura Sahib, etc. Bura Sahib's name accurately conveys the fact that this character is cold-blooded, self-centered, and full of nasty ideas. The individual goes by Mr. England, which implies that he is an Englishman who rose to a higher position in the bank. One of the main characters in the book *Coolie* is Bibiji, who attempts to illustrate by her name Anand how people who move from a town or city become confused with their previous environment. They believe that villagers are not respected members of society. When Bibiji addressed her by her true name, Uttam Kaur, in the novel, she was uncomfortable and advised against calling her that. It is evident that she objects to being addressed by her "village name." The way Anand portrayed his characters such that they stuck in the reader's memory is what makes his writing so beautiful. This character naming experiment is quite well done.

Regarding the topic of Anand's work, it is also a really good experiment. Since Anand is a writer, he has firsthand knowledge of the colonial and post-colonial eras. Before him, no Indian writer writing in English dared to pick topics like poverty, destitution, and exploitation by Britishers as subjects for his work. Anjaneyulu notes, "Mulk Raj Anand is perhaps the first Indian novelist in English who writes realistically about the doomed lives of the downtrodden and the oppressed." in reference to Anand's topic and themes of writing. He depicts the life of a sweeper, a coolie, a peasant, etc. in his works, all of them are victims of inhumane violence, class hate, poverty, and filth. [5]

In his first books, *Untouchable* and *Coolie*, Anand heavily employs internal monologue, stream of consciousness, soliloquy, and story structure. The stories in the books *Untouchable*, *Coolie*, *Two Leaves*, and *a Budare* are all set in India during the colonial era. He effectively described the scenario by employing these superb narrative methods. Anand uses the stream of consciousness technique to delve into his character's inner psyche. One of the key components of stream of consciousness writing is the flashback approach. This method is used to depict the characters' emotions and recollections. [6]

Conclusion

In summary, Anand is regarded as a writer who developed his own Indian-flavored styles and tactics rather than copying Western models and trends. The characterization of the characters, the young heroes, the topics, and the skillful usage of Indian English all contribute to Anand's works being notable and unique. These techniques grab the reader's attention right away and leave him with a mental image. Furthermore, all of these experiments set the groundwork for future authors of Indian English literature.

Reference

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