

MulkRaj Anand's View Of Human Relationship As Reflected In The Select Novel Of 'Coolie' And 'Untouchability'

S. PRIYADHARSHINI M.A., M.Phil.,

Department of English,
PRIST University, Thanjavur,
Mail id:-dharshini3780@gmail.com

Dr. Mrs.K.B.JASMINE SUTHANTHIRADEVI,

M.A., M.A., Ph.D.
Assistant professor of English.,
PRIST University, Thanjavur.

Abstract— Writes of every genre are the representatives of their age. Mulk Raj Anand is the greatest and the most prolific of the Indian writers, Mulk Raj Anand short stories are also characterised by a variety of mode manner and theme introduction deals with the IndoAnglian (or) Indo English literature different from the Anglo Indian literature.

The background of his novels is realistic . His novels are based in his own experience and observations of lives of the outcasters and peasants and soldiers and working people.

In this novel coolie deals with economic exploitation of India society. In the novel untouchable portray the condition of the sweeper in the India society and its also tries to mirror a

faithful picture of contemporary India . conclusion gives as like untouchable, coolie also portrays the class destination between the rich and the poor.

Introduction

The Indo-Anglian or Indo- English literature is different from the Anglo – Indian literature. Literature is a mirror (or) reflection of life. The former is the genre written and created by the Indians through the English language. The Indo-Anglian tiction over its origin to the translactions of various tictional works from the Indian languages into English,Notable from Bengali into English. The early pioneering works of Indo-Anglian fiction were social, historical, defective and romantic. Mulk Raj Anand, Raja Rao,R.K Narayan and Nirad chaudhuri.They are the tour

wheels of contemporaneous Indo-Anglian fiction. In spite of diversity in themes and techniques, the Indo-Anglian fiction has some common features namely the presentation of a personal narrative against the background of modern Indian history the conflict of values between the family and the individual, and the awareness of social change. The conflict between the west and the east or between innovation and tradition is a perennial theme in Indo-Anglian fiction.

The most prominent technique of narration in the Indo-Anglian fiction is the first person narrative the central character or the hero is the narrative of a novel. In modern literature in the west myth is becoming a powerful instrument of literary structure and creation. India has a rich.

Mulk Raj Anand's life

Mulk Raj Anand was born in Peshawar, Pakistan on December 12, 1905. His father Lal Chand Anand was a craftsman in Amritsar, but he joined the British Indian Army, and served it as a clerk. His mother Ishwar Karur, she came from central Punjab. Anand saw with his own eyes poverty and squalor. Anand's mind was very much influenced by the British oppression in

Jallian Walla Bagh. He caricatured English men in his novels. He studied at the Khalsa College Amritsar. It was here that he met Iqbal, the poet philosopher who influenced him. In 1925 he went to London on a scholarship to obtain a doctor's degree.

Language and style:

Dr. Anand's language is a fine specimen of Indian English. He once wrote, "I found, while writing spontaneously that I was always translating dialogue from the original Punjabi into English". He freely uses the English translation of India abusive expression in his novels. When he describes typical Indian scenes, situations and characters he uses a language which is the literal translation of Indian utterances and experiences. Anand uses highly polished and refined language, sometimes tinged with emotion when he describes the beauty or dignity.

The problem of style is a crucial one for the Indian writer in English. Anand has given his views about English in India in his two long treatises "Some Notes on Indo-English Writing".

Dr. Mulk Raj Anand, the champion of the under-dog, exposes social hypocrisy and taboos, class

exploitation and exposes class exploitation and class struggle, social and economic injustice and the inhuman atrocities of the erstwhile British rule in his novels. He learnt the technique of realistic portrayal from eminent masters of Indian fiction like Tagore, Bankim Chandra, Prem Chand and Sharat Chand and European novelist like Chekhov, Flaubert and Tolstoy. He is a minute observer of life, society and human character and does not leave even the ugliest and most unpalatable situation aside. Everything – latrines, dirt, squalor, beggars, poverty, disease and prostitution – is beautifully described in his works. He sees both the seamy and ugly sides of life minutely and portrays them realistically.

The background of his novels is realistic, his novels are based on his own experience and observed of the lives of the outcasts and peasants and slaves and working people. “Of course, I am of my time, and the atmosphere of the thirties.” writes Dr. Anand, “with its hangover from rises, influenced me strongly

The Lal Singh Trilogy

Two leaves and a bud were followed by a set of three novels centring round one Lal Singh.

They deal with the boyhood, youth and early manhood of Lal Singh.

Village is the first novel in the trilogy. Lal Singh is the son of a farmer who is living tolerably well in his own house. He lives a progressive life, cutting his hair in the modern fashion and eating at a Muslim hotel. During his elder brother's marriage he molests a girl, for which offence his face is darkened and he is taken round on a donkey. Lal Singh is deeply hurt. He runs away from home and joins the army. The elder brother's life also disintegrates. He murders his wife and her lover and is hanged for the crime.

Review of Literature

S. Lashman Sharty, editor of the contemporary Indian Literature:

Dr. Mulk Raj Anand is a unique type optimistic humanist who is capable to move the most pessimistic man to action. He stands for lasting peace and friendly relations between nations.

At the same time he is also a ruthless critic of all that is worm-eaten and decaying manners and political institutions.

G. S. Balaraman of the important trends of Anand's humanism that short stories illustrate are his

sympathy for the underdog, his criticism of the carte system, his denunciation of poverty his love of the machine and his deep insight into the psychology of children .

Dr.A.V.Krishna Rao

Coolie no only Anands first novel, but possibly the foremost talk epic of the Indo-Anglian fiction.

Presentation and development of mulkraj Anands novel

Anand is a great pioneer in the domain of indo – anglian fiction . He introduced new techniques, New matter, new approach and new style. He interprets Indian material in terms of a new universalism and so in his work elements of mature poetry, breadth of compression, irony and serenity wealth of varying planes of perception which premodern could not encompass

Anand is free from east – west complex . He touches new themes : untouchability, poverty, hunger and exploitation in coolie labour problem are the themes which form the matrix of his plot.

“In his novels for the first time the India people had been clearly and ultimately described with unflinching realism and deep understanding and the exploiters’ whether imperialists of feudalists

exposed with uncompromising truth”. So finally mulkraj Anand proved to a great realist under the influence of the above mentioned writers.

“Deep down in him there is the failures that man is by nature lovely and the all his errors and sins and failures are but dust and mud sticking on the outside; they may be shaken off in a moment and man reinstated in his native glory”

Human Relationship In coolie

In the novel, Sir George White's. Cotton Mill is the symbol of Western exploitation through its use of machinery, superior technological skill, and it obliges the Indian coolies, like Munoo and Han, to work in most unhygienic and suffocating atmosphere, for long hours on very poor wages, hardly enough to keep body and soul together. Sir George White Cotton Mills is a gruesome example of modern industry where the conditions of workers are worse than inhuman. The factory workers have to live in the slums of Bombay in most unhygienic surroundings exposed to all kinds of disease, exploitation, privation, and corruption, Munoo drinks in the company of Ratan and pays a visit to the red light district to have some fun.

Their total earnings were never more than eight annas a day, Munoo earning hardly two annas by working all day. And even this petty amount he could earn only if he was lucky enough. 'For', says the novelist, "there were swarms of coolies about. An urged by the fear of having to go without food, driven by the fear of hunger gnawing in their bellies, they rushed frantically at the shops, pushing, pulling, struggling to shove each other out of the way, till the merchants' staves had knocked a Hillman's teeth out or bled the sores on a Kashmiri's head. Then they would fall back, defeated, afraid for their lives and resigned to the workings of Fate, which might single them out for the coveted prize of an anna job. It was not that the strongest of them were chosen and the weaker had to go to the wall. The caprice of any merchant boy decided their lot, or the shrewdness of the Lalla who could make them accept less wages for more work. Sometimes, perhaps, a subtle trick could secure a coolie a job. Certainly it was cunning which secured Munoo most of the work he got." (Page No: 126) It is all a harrowing account of poverty, hunger and degradation

Human Relation In Untouchability

Untouchability, Anand's very first novel which set

his reputation as a realist is 'Untouchable' (1935) which is a chilling expose of day to day life of a group of people who are forcibly ostracized from society. Exploitation is the major theme of Untouchable; it deals with different types of exploitations such as social, economic, political, religious and sexual exploitation. But social exploitation is at the root of all other exploitations. The class discrimination on the basis of birth, which gives some castes undue advantage over other castes, can be called social exploitation.

In Untouchable and Coolie, Anand reveals the curse of untouchability, exploitation, child labor, social governance, social set up of society, customs, religion belief, prejudices and the theme of the miserable masses is studied in a rural and urban setting where hunger and starvation are caused by the operation of natural forces. This is nothing but a reflection of the society. Both these novels deal with the theme of untouchability, exploitation, poverty, hunger and the suffering of the Indian masses. The theme of suffering caused by vicious circumstances in life has been realistically depicted, and the heroic struggle of the central figures, against heavy odds, raises the novels to the lofty heights of an epic.

Untouchable and Coolie are called epics of social realism as they have all the qualities of great epics though in different ways. According to the ancient Greeks, the epic is a narrative poem, longer in scope and size, having a divine inspiration. The characters in an epic poem can be partly human and partly divine. In epics, the action should be complete and grand. An epic hero is not an ordinary person. Untouchable and Coolie have the same qualities of epics.

Modern novel is closer to the epic in its endeavor of portraying modern man's predicament in a hostile environment. Novel tends to assume the form of an epic of common man in an ordinary every day life. It realistically describes the various aspects of life. In this sense, Untouchable has epic dimensions as it deals with epic struggle of the Indian untouchable or the social backward class against the established social order and on other hand, Coolie, the life history of Munoo is the life history of starving millions of India who are beaten from pillar to post, and being over worked and treated as beasts of burden, they die prematurely of hunger, suffering and disease. Munoo is a universal figure, a larger than life character, and one who

represents the suffering and starving millions of India.

Child labor is the greatest of maladies that has spread across the world. Leading reason for child labor is poverty. India is the second highest number in the world. Child laborers in India work in agriculture sector, factories, heavy industries, cottage industries. Child labor deprives a child of happy and innocent childhood. They don't get nurture and care which is essential for proper development. They remain uneducated. The deprivation of one right adversely affects the other. It means they are deprived of their human rights: Right to education, Right to life, Right to development and physical safety. Mulk Raj Anand raised this issue through his fiction writing.

Anand's second novel 'Coolie' (1936) illustrates his compassion for lost childhood through the character of Munoo. Munoo is an orphan boy who lost his parents at very early stage of his life. He lives with his uncle Dayaram. His uncle and aunt consider him burden. His aunt beat him more than he beats his cattle. His uncle decides to install Munoo as a domestic servant in the house of Baboo Natho Ram, a Sub Accountant in the bank. At the Natho Ram's house he is

tortured greatly, even more than that of his aunt. To escape this misfortune, Munoo runs away. The second tragic episode of his life drama begins with his running out of Natho Ram's house.

Summation

Coolie is a novel of epic-dimension and its material is most varied and heterogeneous. As its action moves from the North to the South and then back again to the North, we get a panoramic view of the Indian subcontinent and of its people belonging to different classes, professions, occupations and age-groups. The varied material has been imparted form and unity by the use of an elaborate pattern of parallelism and contrast. Rural-urban, rich-poor, English-Indian, are only a few of the contrasts that characterise this great 'epic of misery'.

In the Daulatpur chapter rich merchants are contrasted to poor coolies. On the one hand are starched muslins and impressive bungalows, on the other are rags and huts. But Bombay offers more possibilities for contrast with garish opulence existing alongside rampant filth and privation. Bringing out this contrast, the novelist writes "Bombay, land of cruel contrasts, where the hybrid

pomp of the rich mingled with the smell of sizzling grease in black frying-pans; Bombay, land of luxury and lazzaroni, where all the pretences of decency ended in dirt and drudgery Where the lies of benevolent patrons were shown ,up in the sores and deformities of the poor " There are multimillionaires as well as lepers and beggars in Bombay; there are Hindus and Muslims, there are Arabs and Persians, there are Chinese and the English.

These contrasts and parallelisms run all through the Bombay phase. The indigenous pickle factory has now its counterpart in the Sir George White Cotton Mills where the working conditions are even more cruel and inhuman. Ganpat has been replaced by the foreman, Jimmie Thomas, who is even more tyrannical; the working hours are as long, though with a Sunday off; the creditors are more numerous and more wicked; the world of the poor remains basically one of the comradeship, while that of the rich is one of hysteria and nightmare; there is the same foul smell and stink, damp and sticky sweat, dust and heat, incense and dung. The occasional destitute to be seen on the streets of Daulatpur has now been replaced by a vast concourse of pavement dwellers, and Anand's

description of them makes some of the most poignant reading in the book.

The revolutionary hero Sauda in the Bombay chapter foreshadows the true revolutionary Mohan in the Simla phase of Munoo's life, though he has not yet started preaching revolution openly. Both of them are messiah figures, the saviours of the poor and down-trodden. Both of them ('JIBSt fa £& M/tene/ scene in and around Bombay. The sleep hills overgrown with rich green foliage, the streams and the waterfalls, the clouds rolling swiftly across the sky, the crisp cool air, 'all stand in sharp contrast to the heat and humidity of Bombay.

Further, there is a variety of moods and tones in the novel in sharp contrast with each other. The pathetic and the tragic are well contrasted with the humorous, which often verges on the farcical. Satiric humour is well contrasted with pure fun and innocent laughter. There is irony also, tragic irony being contrasted with a more gentle and light-hearted irony. Thus an elaborate pattern of parallelisms and contrasts has been used by Anand to impart form and unity to his intractable material.

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