



Poverty And Criticism In The Writings Of Mulkraj Anand

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ABSTRACT

This study analyzes the book *Coolie* by Mulk Raj Anand in terms of the social emotions it elicits and the cross section of Indian society it provides between the country's poor and its elite. He writes on how those who are marginalized in society (economically, politically, or culturally) are repressed, oppressed, exploited, and humiliated in his books. In his story, Mulk Raj Anand dramatizes the plight of the underprivileged via the main character Munoo. The author must be proficient in that language, and their usage of it must be consistent with the target culture's established norms, values, and customs. The Indo-Aryan authors were brave enough to take on that task. One such author who has dabbled in linguistic experimentation is Mulk Raj Anand. In doing so, he used language in such a manner as to quickly draw the reader into the depiction of the character and the circumstance. In his works, Anand presents people from many walks of Indian life.

KEYWORDS Humiliation, Poverty, Criticism, Mulk Raj.

INTRODUCTION

Dickens was not the first novelist to bring the plight of England's poor to the attention of readers, but he was much more successful than his contemporaries in illuminating the problems of industrial society, such as inequality in wealth and education, filthy living conditions, a lack of public health care, and the alienating effects of urban life. To store his social consciousness, Dickens, like many nineteenth-century writers, turned to the fiction. An abundance of writing by the socially conscious Mulk Raj Anand exists. In addition to his books, he has also penned almost seventy short tales. He zeroed emphasis on the wretches, wretchedness, and miseries of India's impoverished as a consequence of the exploitation of India's lower-class citizens. He often writes about such social issues as food insecurity, exploitation, and poverty. One of the best novelists in English literature is Charles Dickens. The actual world inspired his writings. Poor people and societal injustice were subjects of his writings.

The works of Bankim Chandra Chattopadhyay, Nagesh Viswanatha Pai, T. Ramakrishna, and K.S. Venkata Ramani, among others, are considered the first

examples of Indian English fiction. The authors of Indian English literature were so committed to preserving their Indian identity that they revealed personal anecdotes from India's rich cultural history and heritage. Meenakshi Mukherjee writes in *Twice Born Fiction*, "Whatever be the language in which it is written, a novel by an Indian writer demands direct involvement in values and experiences which are valid in the Indian context" (p. 19). According to C.D. Narasimhaiah, "what one has in mind is a shared tradition, a community of interests, and sets of values that a people live by, all of which give a sense of identity to individual and nation" (*The Swan and the Eagle*, 18). When it comes to conveying the novel's texture and establishing a natural environment, every great writer may make the language work for their purposes. The classic narrative techniques of Raja Rao, R.K. Narayan, and Mulk Raj Anand have made Indian English literature famous across the globe. They provide a true and honest account of life. In the same vein as other authors, Mulk Raj Anand has also tried his literary hand at transferring real-world social difficulties and challenges into his work of fiction.

LITERATURE REVIEW

Amit Mehta (2021) In the early decades of the nineteenth century, Indian writings in English, and Indian novels in particular, flourished. Mulk Raj Anand is one of the three major English-language Indian authors of the 20th century. Between 193 and 1942, he authored six books that explored various topics and painted a realistic portrait of the lives of the urban proletariat and the lower classes. *Untouchable* (1935), a masterwork by Anand, drew the attention of readers and academics to the social problems, persecution of the low-class people, particularly outcastes, that were common in South Indian society at the time. This research endeavors to provide a critical analysis of Mulk Raj Anand's *Untouchable*.

Afshan Nahid (2020) The purpose of this essay is to draw parallels between the works of Mulk Raj Anand (from English literature) and Premchand (from Hindi literature). Both are giants in their respective fields and represent a whole generation of activists. Authoritative authors and humanists par excellence, they are the ones spreading Gandhism. Their works powerfully convey a scathing societal awareness and a sobering sense of truth. Premchand writes on corruption, child widowhood, prostitution, the feudal system, poverty, colonialism, and the Indian struggle in order to raise public awareness of these and other national and social problems. M. R. Anand, on the other hand, writes books that aim to show the reader the plight of the peasants and the lesser classes on purpose. *Sevasadan*, *Kayakalpa*, and *Gabon* by Premchand and *Coolie*, *Two Leaves and a Bud*, and *Untouchable* by M. R. Anand are well acclaimed for their diverse subject matter. The breadth of their stories, the abundance of vivid characters, and the brutal honesty of their reality are what make them great authors. Because of the intense humanistic zeal and outrage it feels for societal wrongs.

JYOTI KUMARI (2018) This study documents Mulk Raj Anand's novel-writing endeavors in the Indian English literature scene. His thoughts and concerns, despite his writing in a foreign language, are primarily Indian. Anand did some linguistic, stylistic, and even subject-based experimenting. Anand rejects the concept of art as art itself. He believes that art should be truthful to life. Rather than focusing on entertainment or escapism, it should address issues of relevance to the human condition. It is said that Anand, an alleged Indo-Anglo writer, tinkered with his works extensively to make them distinctly Indian. Anand takes up the issue of linguistic experimentation with forthright honesty, which is no easy feat. He makes excellent use of a combination of Punjabi and Hindustani idioms and words in his writing. The analogies and pictures he uses have strong cultural roots in Indian civilization. Anand uses only traditional Indian culture, which was formerly conquered by the British, for the words and phrases in his works. All these artistic choices help to build a realistic scene, revealing the societal ills on the one hand and the Indian identity of the author on the other. Every piece of fiction relies heavily on its characters. Anand favors protagonists from among the underdogs and outcasts of society. Anand's use of a young protagonist in his literature is a fascinating experiment. He took use of the linguistic diversity inside India to communicate effectively in English while maintaining the integrity of the local vernacular. He may be the first Indian author writing in English to tackle some taboo subjects.

MONISHA. J (2017) This article analyzes the book "coolie" by Mulk Raj Anand and displays the social responses and cross section of India's society between the lower and the elite's sector of society. He chronicles the marginalized people's experiences of oppression, exploitation, and degradation as a result of social, economic, political, and cultural marginalization. In his story, Mulk Raj Anand uses the figure of Munoo to depict the plight of the underprivileged. The terrible image of the oppressed Munoo stands for the periphery, while the capitalist and evil powers symbolize the core of the story. Using Munoo as a striking metaphor, the story dramatizes with striking clarity the economic exploitation of the poor by the powerful. The vast divide between the wealthy and everyone else in the country is laid bare by the evidence presented in Coolie, and the gap between the classes is not closing.

Pallavi T. Ramteke (2013) Only Aravind Adiga, Richard Wright, and Mulk Raj Anand's works are mentioned here; they are all great illustrations of social and human ideals in Indian history and culture, and in other contexts across the world. The writers' works that were chosen for this analysis have a deep and nuanced grasp of human nature, making them useful for pinpointing values and habits. Each of the three books chosen explores some facet of caste or class difference in society, as well as the underlying behaviors and attitudes that contribute to it. We have

discussed Aravindadiga, Richard Wright, and Mulk Raj Anand's works in our reviews.

CREATIVE ETHOS IN THE NOVELS

The primary goal of every piece of writing is to capture the attention of the reader, and this can only be accomplished if the words hit the reader where he or she lives. Through written expression, the author shares his viewpoint. Any writer may shape his work in any of the many forms of literature, which include poetry, prose, novels, plays, nonfiction, essays, and so on. One of the creative requirements of writing is experimenting with literary genre to add depth and substance to one's work. Indian authors writing in English have experimented with language and form in interesting ways. In India, fresh voices emerged during the time of British colonial authority. When it was written, newspapers, schools, and other institutions all utilized English. Indian authors were influenced by this trend and began writing in English while incorporating Indian cultural themes and issues. Writers incorporate social and moral ideals into their work via different genres, and the writer's creative ethos will explain how to do so. It's practically a double task for a writer, but Mulk Raj Anand's work is a medium for exploring the present with the support of the past. The writer, on the one hand, must make good use of that language, and, on the other, it must be consistent with the norms, beliefs, and practices of the target culture. That was a task that the Indo-Aryan authors accepted with gusto.

The majority of early Indian English writing was a slavish emulation of Western models, yet this was nevertheless an excellent first step in the development of Indian literature in English. By combining their talents and taking risks, Mulk Raja Anand, R. K. Narayan, and Raja Rao gave mid-century Indian English a distinctively Indian flavor. Despite writing in English, Indian authors never lost touch with their own language. 'KR.srinivasa Iyengar' notes that by conducting tests in their own language, Indians have demonstrated their empathy and commitment to their homeland. Anand saturates the atmosphere with tales that introduce the Indian way of thinking. While Narayan, Rao, and Bhabani Bhattacharya annotate in Tamil, Kannada, and Bengali, he incorporates the flavor of North Indian, notably the Punjabi accent.

R.K. Narayan and Mulk Raj Anand are only two authors who have painstakingly used Indian English in their writing. In order to achieve their goals, they distorted language to suit their purposes. 'The Twice Born Fiction' by Meenakshi Mukherjee makes the following observation: "English is a pliable language which each writer has to fashion a new to serve his particular purpose."

Author Mulk Raj Anand fits this description because of his many linguistic explorations. He did this via the skillful use of language that draws the reader into

a vivid mental picture of the story's characters and setting. The people Anand portrays come from different walks of life in India. These people are representations of people in his community. These are aspects of modern Indian society that are rooted in issues like untouchability, exploitation, and prejudice due to differences in caste, creed, and economic status. The reader's heart has been filled with astonishment, amazement, and horror at the callous manner the aristocrats treat the oppressed. Anand effectively conveys all these points using a variety of idioms. Anand's works *Coolie* and *Two Leaves and a Bud* were praised by fellow author Premchand, who said, "the two novels had done their job as neatly as an assassin's knife..." (The novels had influenced many other authors.) As a romantic engulfed in a world of imagination, Mulk Raj Anand transformed me into a sober, grounded realist. As far as we know, Mulk Raj Anand was the first Indian author to successfully combine English with Punjabi and Hindustani idioms. Anand's native tongue was Punjabi, but he chose to write in English since his works were not rejected by publishers working in that language. The social, cultural, and political events depicted in Anand's works are all products of the age in which the author was born and raised. Anand employed cliché idioms and words that fit the linguistic context on purpose to set the scene. Furthermore, it gives a genuine touch to the work by evoking feelings of grief and compassion. Christensen gives a good account of Anand's influence and the significant contributions he made to Indian English writing.

Anand is one of the most interesting people I've ever spoken to. Mulk has the rare ability to nourish a live intellect and offer it a solid foundation upon which to grow. Men like that are uncommon in any society. Permanent, competent, and committed, he has worked to find artistic expressions of the "mores" of his people. Most importantly, he has stressed the importance of "values," or those aspects of society that help make it more civilized, enlightened, and humane. This has been central to Mulk's characters, and the hopes he has given voice to are now a permanent part of India's intellectual and cultural canon. His creation is a noble structure in form and function.

The sociolinguistic approach is a method for investigating the impact of culture on linguistic practice. This research is an attempt to put society's creative ethos to the test across all demographics, cultures, and socioeconomic strata. It has been argued that a person's linguistic habits might provide light on their social and cultural history. Literature relies heavily on language since it is the medium via which the author conveys his ideas to the reader. Anand speaks in a style typical of Indian culture and civilization. In particular, Anand's language provides a genuine portrayal of Indian society that has lived through both the colonial and postcolonial eras. Anand's use of words illuminates fundamental problems like untouchability, poverty, exploitation, humiliation, and prejudice. Like a cyclone that swept the Indian writing in English literature during its zenith and gave it its

true significance, Mulk Raj Anand's experimentation is a game changer. Some of Anand's adjectives, such "swadeshi," "dharmic," and "kala," have been adopted into the English language. Anand depicted the 'outcast colony' of 'Bulandshahr' in his first book.

"Houses in the pariah colony had mud walls and were arranged in two parallel rows; they were in the shadow of the town and the cantonment, but were physically isolated from either. Outcasts from Hindu society such as scavengers, leather workers, washing men, barbers, water carriers, and grass cutters made their homes there."

Anand painted a realistic picture of Indian culture by employing terms like "outcast-colony," "scavengers," "leather workers," "washer men," "barber," etc. Anand's use of puns and Indian flavoring to illustrate caste and class distinctions is central to his argument. Anand kept on experimenting with several languages. He was met with both acclaim and condemnation for his writings, which portrayed Indian culture and the lengthy, oppressive British rule in India in a negative light. Anand uses the term "Babus" (p. 3) in his second book "Coolie." The names "Bura Sahib" (page 3), "Bada Babu" (page 3), "Lallas," "phat -phaties" (page 6), "Bibiji" (page 12), "Chota Babu" (page 13), "Angrezi Sarkar" (page 3), and "mai-bap (mother and father)" (page 4) all contributed to draw in readers. Some Hindi terms, such as "don't buk buk" (p.28), "Mehr bani" (p.98), and "Salaam Babuji," have also been subjected to Anand's testing. The use of obscene and harsh phrases, such as "wanton," "bitch," "prostitute," "offspring of a pig," "son of bitch," etc., by Anand represents his most colorful and intriguing experiment. Anand has not only dabbled in experimental linguistics, but also in a wide range of experimental stylistics. A writer employs stylistic elements to give his text more depth and significance and to assist the reader form a clearer mental picture. The beauty of Anand's fictional writing is heightened by his use of stylistic devices like similes, symbols, metaphors, stories, and myths. These items have only a tenuous connection to India, yet they provide insight on important aspects of Indian culture, religion, and daily life. Anand uses examples from Indian life that is subject to caste-class based discrimination to describe poverty, discrimination, and other religious beliefs. For example, on page 16, he describes a "steaming earthen saucepan, tumlerful of tea," which symbolizes the extreme poverty that many Indians face. On page 20, he describes the "sacred thread twisted around their left ear," which has ritual significance for Brahmins. On page 60, he describes the "Brahmini Bull Mulk Raj Anand aspires to preserve India's Charles Dickens's heritage. His explorations in character development provide enough evidence of this. Writer of social realism and advocate for the poor and powerless, much like Charles Dickens, Mulk Raj Anand is often compared to Dickens. Many of the key problems plaguing colonial Indian society are shown through the eyes of children who play pivotal roles in the narrative. Anand personally saw the massacre at

Jallianwala Bagh in Amritsar when he was a little boy. He was once arrested by British police for violating curfew, the meaning of which he was completely unfamiliar with at the time. A strong feeling of indignation against the British was stoked by all these events. The protagonists of Mulk Raj Anand's writings often are children, and their plight is central to the author's focus. He explored the mind of a youngster in his writing. Dealing with the mind of an adult is a piece of cake compared to depicting the psyche of a kid, which is what sets his works apart. Anand's portrayal of the child hero is so vivid because he spent a lot of time with them when he was a kid. "Mulk Raj Anand's character is not meant for characterization only; rather, it is intended to provide a fresh start for Indian culture."

WEAKER SECTION IN MULK RAJ ANAND'S COOLIE

The story begins in Shampur and concludes with Coolie's death in Simla; he is the protagonist and the narrative's tragic protagonist. The plot of this tale is picaresque in nature. We first meet Munoo, an orphan, in Shampur. Even from the beginning of the tale, we observe how Munoo is mistreated by his aunt Gujiri. Anand proclaims, "Munoo ohe Munoo!" throughout his writings. She yelled once again, this time with all the frustration and rage and hatred she could muster: "Where have you died?" We need to know where you are now, you lonely ghost. Just return and go now! The shrill soprano echoed across the valley and into Munoo's ears, where the bitterness of the song eventually dulled his senses. Together with his uncle, Munoo relocated to Shampur. The Imperial Bank is where his uncle works as a courier. As a servant at the home of that bank official, Munoo was subjected to deplorable treatment. He suffers greatly at the hands of his aunt, who does not provide him with enough nourishment. He was continuously disciplined. When he can take it no longer, he packs his bags and goes. His misfortune may have been prevented if his aunt Gujri and Uttam Kaur hadn't been so cruel to him. In addition to the excellent people he meets, such as Prabha Dayal and his wife in Daulatpur, Chota Babu in Sham Nagar, and Ratan in Bombay, Munoo also encounters harsh and terrible people throughout the narrative. One of the best examples of excellent character is Prabha Dayal.

Later, Munoo ran into Dayal, who, against the advice of his partner Ganesh, slapped him on the back and urged, "Come, come now, be a brave guy. Clean your tears. We promise to look after you. We've got Daulatpur (Coolie 64) in our sights now. He gets on a train to who knows where and meets a wonderful guy named Prabha. His friend Munoo, who like many Indian farmers, was forced to work as a laborer in a pickle factory, encouraged him to use the peasant slang term "coolie." The novel's foundation lies on realist and social realism. Some of Mulk Raj Anand's detractors have labeled him a propagandist because of the way he utilizes writing to effect social change.

When depicting heroes from underrepresented groups, Anand often places them in opposition to stereotypical examples. He discusses the opposition, dissimilarities, and chasm between these two extremes. One group, including Munoo, symbolizes the servant class, while the other group, including Babu, represents the master class. When juxtaposed to Babu, who is both master and wealthy, Munoo's poverty stands out starkly. The divide between the poor and the affluent has always been large, and the poor have always lived on the periphery of society. This dawns on him very quickly. He contemplates the source of his pain:

I am a Kshatriya and I am poor, and Varma, a Brahmin is a servant boy, a menial because he is poor. No, caste does not matter. The Babus are like sahib- logs, and all servants look alike. There must be only two kinds of people in the world, the rich and the poor.

Munoo's lack of wealth prevents him from mixing with the wealthy. Because of his meekness and subservience, he is constantly reminded of his inferiority. Because of his modesty and subservience, he is told that he has a poor social standing. The need of modesty and obedience is stressed to him. He is being informed about his predicament. Even then, he is cautioned to maintain his distance. The wealthy typically dismiss the impoverished as meaningless and invisible, dismissing their humanity altogether. Many characters in the book *Daya Ram*, including Daya Ram's uncle Babu Nathu Ram and his wife Gnapat, Chimta Sahib, and others, look down on Munoo with disdain. They hit him with slaps and kicks. Anand believes that although suffering is a natural part of life, it is not inevitable so long as people are able to see each other as equals, regardless of their socioeconomic background.

CONCLUSION

As a social realist, critic, and advocate for the unfortunate and untouchable, Mulk Raj Anand has raised his voice against injustice. He had sympathy for victims of repression of all types, especially those whose lives were hampered by it. Anand chooses the most innocent and virtuous members of society's underclass and infuses them with his own vitality. The protagonists of his stories are often morally upright people who suffer at the hands of evil outsiders. Anand paints a stark image of how society's lower classes regard the underprivileged via Coolie.

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