



Humanity in Mulkraj Anand's novel

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Mulk Raj Anand, a socially engaged writer, has produced much literature. He has written more than a dozen novels and about seventy novels, as well as numerous essays and articles on a variety of topics. His novels fall into two categories, namely social and autobiographical novels. He focused on the suffering, misery, and misery of the poor resulting from the exploitation of the oppressed class of Indian society. Religious hypocrisy, feudal system, East-West encounter, woman's place in society, superstition, poverty, hunger and exploitation are his common themes in *Untouchable* (1935) *Coolie* (1936) *Two Leaves and a Bud* (1937) *The Sickle* (1937) 1942) *The street* (1963).

Untouchable, Mulk Raj Anand's first novel is a highly charged intellectual discourse on the karmic illusion of work and untouchability. In *Untouchable* the discourse recapitulates between the young moderate poet Iqbal Nath Sarshar and the lawyer R.N. Bashir Western and Gandhian Ideologies of Social and Moral Progress. *Untouchables*, the first novel and the great work of Mulk Raj Anand is a unique novel. In Joycean's "Stream of Consciousness" technique, he describes the events of a single day in the life of Bakha, the protagonist of the novel, in the city of Balushah. Bakha, an untouchable boy, is a victim of society surrounded by castes.

The second and third novel by Mulk Raj Anand, *Coolie*, *Two Leaves and Bud* are mainly devoted to the evils of the class system. These novels show that the class is a bigger evil than the caste system.

Coolie is a humanist talk about human work. *Coolie*, is a heartbreaking story of human suffering. The events and suffering of Munoo are important indicators of the man's sadistic pleasure in torturing domestic children. Munoo represents these countless children whose childhood is lost through endless physical work. Love, care and money are strange words to her. Mulk Raj Anand keeps revisiting the topic of human suffering. Anand says that a bit more sympathy and a little more tenderness from the company could have made Munoo a happy person and avoided his tragic end. Many Indian writers who write in English have dealt with the topic of untouchability and segregation. But nobody could approach Mulk Raj Anand. With his literary power and perspective, he has done his best to inspire healthy human values and the radical social transformation of our human society where the rich and wealthy can happily enjoy the happiness of human life on the same foundation. Equality and brotherly peace, love and justice. In *Coolie*'s second novel, Anand attempts to depict the social reality of the conflict between the powerful and the powerless. The novel shows the insurmountable gap between exploiters and exploited, rulers and fools. It tells the story of the life of a boy from Mount Munoo, who was beaten in search of an unfortunate liberation from the pillar.

The third novel *Two Leaves and a Bud* is dedicated to the evils of the British class system and exploitation. The novel speaks of the suffering of Assam tea plantation workers. This expresses the endless fear of the tea plantation workers among extremely selfish British masters who treat the male group of workers as slaves and their wives and daughters as objects of sexual gratification. The central character of the novel Gangu loses its ancestral property and is exploited by money-hungry lenders. He was attracted to the tea plantation of the British in Assam by Sardar Buta, the collector. Gangu hopes for a better future in this field. But it does not take long for him to realize that he has entered a real hell. The property does not have sanitary facilities and water supply. Coolies are almost always

threatened by terrible diseases. Gangu comes to Assam to start a new life, but he loses his life. The workers are deprived of fundamental freedom and are subject to a cruel militaristic organization. They are mercilessly overworked and exploited.

The novel *The Sword and the Sickle* is about the exploitation of Indian peasants by the British colonialists and Indian landowners. The sword is a symbol of strength, born to oppress and defeat, while the sickle is a symbol of the oppressed and defeated peasants. Since the novel deals with the subject of exploitation, the title corresponds to the theme of the novel. There are two parallel parcels in the novel. Lal Singh, a revolutionary fighting for farmers' rights, is fighting on one side. The story of a love story between Lalu and Maya on the other side. The story of Lal Singh as a revolutionary develops in four phases. The first period is the war period, which deals with Lal Singh's participation in the war, his capture by the enemy, and his release. The second phase concerns the return of Lalu to his homeland. The third phase, which makes up the bulk of the story, deals with Lalus's role in agricultural riots. The last phase is Lul's imprisonment as he begins to dream of his future with his wife and son. The influence of the Gandhians on Anand can be clearly seen in this novel, as in all his other social novels. In fact, it is the only novel in which there is an open encounter between the main character of Anand and Gandhi.

The theme of *Untouchable* (1936) returned to *The Road* 25 years later. Although the decor and characters are modified, the theme of low caste exploitation by the high caste is the same. The street is about a single incident in the life of an untouchable in a small village. The incident that the road was built to facilitate the transport of Govardhan's milk to Gurgaon, a neighboring town, leads to a conflict between the Hindu caste and the weak, inviolate castes. The construction of the road reduces the distance between two places, but increases the gap between the two classes. The novel begins with the conflict between Hindu high-caste boys and bhikhu, the lower caste, untouchable because of the problem of the untouchables entering the temple. The humiliation of his mother makes Bhikhu angry. When a man with a generous heart intervenes, the boys run away mumbling bad insults.

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