

Portrayal Of Humanism In The Writings Of Mulkraj Anand

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ABSTRACT

Human nature is Mulk Raj Anand's specialty as a writer. His stories are like stained-glass windows, full of vibrant life and full of interesting characters. He has become one with the pulsing, alive center of mankind and can sense its pain to the depths of his bones. Anand, a humanist, has deftly portrayed an Indian culture that is indifferent to the plight of the poor. He pioneered the concept of the villainous hero or anti-hero in literature. Characters from all levels of society, from the very poor to the very wealthy, populate his works of fiction. Characters who "once were real men and women" and are not just phantoms of fiction have been portrayed with great psychological depth by Anand.

KEYWORDS Humanism, Mulk Raj Anand's novels.

INTRODUCTION

Mulk Raj Anand is a well-regarded author in the field of Indian English fiction. He is a world-renowned Indo-English author. He has penned a large number of essays, articles, and short stories on a wide range of topics, in addition to dozens of novels. Millions of people all around the globe who understand English admire and respect him for his storytelling skills and his sincere humanity. As a realist, Anand is a practical person. As a man on a mission, he must unavoidably focus on the condition of man in modern society through his work. He really gets the average Indian person. It was in the North West Frontier Province of undivided India that Mulk Raj Anand was born in 1905, namely the city of Peshawar. His father had been a coppersmith by trade but had enlisted in the military. When his father's military battalion was relocated, Mulk Raj Anand followed. As a result, he was exposed to a wide range of Indian culture in the provinces of Punjab and the then-frontier India. Anand gained first-hand knowledge of the lifestyles and environments of both rural and urban Punjab. When he was young and impressionable, he played with several lads from lower social classes. He saw the mistreatment of these lower-class companions firsthand and could attest to its accuracy. Anand considered it his personal purpose in life to bring awareness to the many wrongs, injustices, and hurts being perpetuated on the young, helpless underdogs of Indian society via his writing.

When Munoo left his home in the highlands of North West India, he became a servant in the home of Babu Nathoo Ram, a sub accountant. The excitement of the young villager seeing his first big metropolis quickly fades. His existence is made unbearable by Babiji, who is never at

a loss for the lowest of insults to throw at the naive youngster. A servant like him has no business joining in on kid games. He is subjected to a horrible schedule of domestic servitude, beginning with early dawn and ending far after dark. Once, he broke down in tears while whining to his Uncle about the hardships he had through since arriving in the country. Daya Ram puts an end to his rant by telling him he is their servant and hence should not take their criticisms to heart.

LITERATURE REVIEW

Ms. C. Kiruthika (2021) Mulk Raj Anand was an Indian novelist and short story writer. He was pioneering the use of a fusion of English and Punjabi (now in Pakistan) idioms. His writings gave readers an accurate and sympathetic image of India's poor. He was the first Indian writer to center a book on an untouchable protagonist. Individualists and rational thinkers may benefit from humanism since it is a pragmatic and realistic philosophy. This is the worldview of individuals who really appreciate living. Humanists accept personal responsibility for their life and enjoy the excitement of taking part in the quest for new information and experiences. This perspective stresses the significance of humans, their nature, and their role in the cosmos. It's a commitment to loving a person despite his or her flaws, desires, or irrational tendencies. One definition of humanism is "a way of thinking in which human interests, values, and dignity are paramount." This essay examines Mulkraj Anand critically with respect to the communist and humanist themes present in his novels *Untouchable* and *Coolie*.

Dr Parul Yadav (2021) Indian novelist and short story writer Mulk Raj Anand. He was ahead of his time in combining idioms from both English and Punjabi (now used in Pakistan). He painted a realistic and empathetic portrait of India's impoverished in his writings. The first Indian author to have an untouchable main character, he broke new ground. Since humanism is a realistic and pragmatic philosophy, it may appeal to individualists and rational thinkers. People that take pleasure in their lives have this outlook. Humanists recognize the importance of taking charge of one's own life and revel in the thrill of actively seeking out new knowledge and experiences. Humans, their nature, and their place in the universe are given special emphasis in this view. Loving someone unconditionally is accepting them as they are, warts and all. The term "humanism" refers to "a way of thinking in which human interests, values, and dignity are paramount." In this study, the communist and humanist ideas inherent in Mulkraj Anand's books *Untouchable* and *Coolie* are analyzed critically.

Mr. Sanjay N. Shende (2020) Mulk Raj Anand was a firm believer in the humanist concept. As a result, he felt deeply for the plight of those in lower social strata and castes. Anand argued that a book should do more than only report on social events in his philosophy of the novel. In his works, he stresses the importance of reality. However, he discusses poetic realism. Anand's protagonists are constructed out of nothing but dirt and dust, just how the novel theory says they should be. With a few exceptions in regional works, his books were the first in India written in English to include characters from the underprivileged classes. His works include characters like latrine cleaners, enslaved coolies, tea estate laborers, oppressed women, and impoverished industrial employees as heroes (or antiheroes, in Anand's terminology). He defied the norm that English books feature heroes from the upper class by converting the underdogs become heroes. Perhaps the first author to elevate society's

underdogs to the role of protagonist, Anand broke new ground. With this, he had reached new heights in the tradition of Sharat Chandra, Tagore, and Premchand. The protagonists of almost all of Anand's works were based on actual persons with whom he was acquainted or with whom he had extensive personal contact. Characters like Bakha, Munoo, Gangu, Nur, and Makbool Sherwani were inspired by actual individuals whose lives and hardships Anand had seen firsthand.

Chaitanya Gadhiraaju (2015) Author Mulk Raj Anand's portrayal of the untouchables in his novel *The Untouchable* is a model of humanism and compassion for the most disadvantaged members of society. It describes how the protagonist, a young scavenger named Bakha, may choose between hopelessness and optimism in the span of a single day, and ultimately come to embrace science as a means to improve his lot in life. The tale was written at a period when social exploitation, casteism, and poverty were commonplace. Humanism, in Anand's view, is the application of logical thought to the service of mankind as a whole. Humanism is not just a theory to Anand; it's a way of life. The book provides, in a nutshell, a guide for living a life that contributes to others.

MULK RAJ ANAND: MASTER OF INDO ANGLICAN WRITERS

As humanist writers, we have much to learn from Anand. His writing is motivated by a desire to set people free. He is relentless in his criticism of exploitation in modern society. A fighter at heart, he advocates resistance on behalf of the downtrodden. "Always I believe in the struggle of men to free themselves and to expand freedom to others to sustain the ever-expanding areas of consciousness, to make man truly human," Anand writes in the foreword of *Apology for Heroism*.

Anand sees writing not as a creative outlet but as a tool for positive social change. He thinks that society has to be fought for. Literature has its origins in freedom, which is the primary route of awareness.

On the account of humanism, Mufti contends the speech of Anand as:

Anand argued that the goal of social realism is as much the portrayal of all those tragedies in the obscure lands and alleys of our towns and village as is the imperative to release the dormant potentialities of our people buried in an animal biology and make them the creative will which may take us from the infancy of our six thousand years to the millenniums of less elemental struggle for individual freedom and perfection. Realism here is only as much a matter of mimesis as it is of narrating the passage from primitivism to modernity.

The plight of Indian farmers is unmatched even in the field of animal science. The job of a successful author is to describe the difficulties they've overcome in order to improve their own quality of life. Anand uses the character Bakha to advocate for the book's underprivileged and powerless readers. The destitute in Anand's work are shown with a realism that has earned him acclaim. When Anand showed compassion for the downtrodden, he wrote *Untouchable* and *Coolie*, two books that would go on to play an important part in connecting the National

Independence Movement and the Literacy Movement of their day. According to Goyal, "Mulk Raj Anand is a prolific writer and art- critic, historian and humanist, journalist and novelist, short story writer, and freedom fighter."

Anand has a wide range as a writer. In his search for the truth about society, he reads widely across all genres of literature. As a committed humanist, he uses his writing to rail against oppression and injustice in society. Walsh points out:

His fiction is of course, exclusively concerned with India. He is passionately involved with the villagers, the ferocious poverty, the cruelties of caste, and the wrongs of women and with orphans, the untouchables and urban laborers. He writes in an angry reformist way, like a less humorous Dickens and more emotional well of the personal sufferings induced by economic injustices.

Social injustice, economic tyranny, and the plight of the working class are all on full display in Anand. With his greatest works, he established the literary type of the social realism. Social realism, on the other hand, thinks that literature and society are inextricably linked. In his work, he addresses not only social issues but also cultural ones, political ones, and even some of his own experiences from the perspective of his writing style.

Anand's humanistic education and sense of patriotism were both bolstered by the Freedom Movement in India that took place throughout the 1930s. He is profoundly influenced by Gandhian thought and the struggles for political and social change that he learns about, including the Satyagraha Movement (1930–1922), the Three Round Table Conferences (1935), the Provincial and Autonomy Act (1937), and the Government of India Act (1935).

For Mulk Raj Anand, one of "the founding fathers" of Indian English literature, the craft of writing was just as essential as the message it conveyed. Almost immediately, it became clear that this style was the most natural fit for the Indian mind, and that Indian authors had made significant contributions to this genre.

She discusses "Mulk Raj Anand and the Thirties Movement in England" in her article. Gillian Packham observes astutely that Anand was profoundly inspired by Marxism and became a man of the '30s in thinking and sensibility. Anand, limiting himself to the Indian social landscape, argues in a passionately reformist fashion on behalf of people who have suffered at the hands of oppressive institutions like crushing poverty, discriminatory caste and class assumptions, and injustices committed against women, orphans, urban laborers, and the so-called "Untouchables." Anand writes about such folks because he wants to show the plight they're in. Anna Rutherford divides Anand's fictional characters into three groups: those who suffer at the hands of their oppressors, those who resist development and change, and those who are virtuous.

The "victims" are usually the main characters in his stories, and despite his obvious propagandist leanings, he shows to be a potent writer in his defense of them.

Dieter Riemenschneider's essay, "The Function of Labour in Mulk Raj Anand's novels," takes an innovative approach to Anand's works by examining the socio-literary implications of

human labor as depicted in literature. This may shed light on both the ideological and aesthetic aspects of Anand's works. Since the goals of labor are chosen by the worker, the author argues that it is a kind of human freedom. Work, as Riemenschneider puts it, "means selfrealization of man, an act of real freedom," but it is also inherently social since it is always carried out in some type of community. When man is regarded a member of a species in literature, the sum of his social actions and connections is what best defines him and best displays his basic essence. The issue of labor is depicted artistically via characters and plot in Anand's books. All the important characters in his books have to resort to selling their labor just to get by. Anand's portrayal of these people shows not just his personal investment in their plights but also the economic and social revolution from feudalism to capitalism that he sees taking place in India under colonial authority.

Anand, in his "old myth new myth: recital versus novel," has emphasized the need of achieving a synthesis between tradition and modernity via novel form. He is well aware of the potential risks associated with keeping the ancient myths alive in the modern idiom. While Anand somewhat succeeds in making Gauri a human, naive, and charming representation of sita, he fails miserably in developing the film's supporting cast. In his portrayal of Panchi, for instance, Anand aspires to illustrate the plight of a person unintentionally stuck between the psychological pulls and societal pressures which weigh heavily on his conscience. Gauri is "cow like" in her generosity and maintains the basic naivete and purity of character so distinctive of an Indian lady, whereas Panic seems to be an unheroic hero, a cardboard figure with no identity of his own. She doesn't take the easy way out by acquiescing to unreasonable societal pressures; rather, she chooses the paths of salvation from rigid norms and the bonds of male chauvinism. Gauri is a beautifully rendered character, and her slow but sure move away from the norm of male dominance is a bold statement. As Anand observe:

Gauri who believes in the worship of her lord and Master and wanted ultimately to conquer him with Her devotion... and willing to wait like the Hindu Wife and go patiently through everything. Like Hardy Tess, she was now abandonees the goddess of her religion and readies herself to confront the malevolent fate. Her doll house now crumbled, she turns back on the society which has spurned her, exactly in the manner of Nora in a doll house.

As S.C. Harrex observes:

The novel might be called his pastoral version of Poetic realism... the story conceived as a folk Tale of modern India. The plot is uncomplicated. And archetypal situation sets the narrative in motion. The main action of the novel concerns the heroine's Travails and it develops conventionally, fluctuation From catastrophe to survival in accordance, as it Were, with the inevitable law of dharma.

As such, *The Old Woman and the Cow*, by Anand, is a potent portrayal of the Indian setting, where the threatening forces of heredity and the requirement of societal tradition weigh other concerns more heavily. Anand alembic of power is revealed, especially in affecting the transmutation of the whole perspective of the old myth into the modern tale of a woman struggling to extricate herself from the social perversities, which are brought out with

remarkable fitness, tracing out the communal psychology with the expertness of fusing myth and realism. He may update the tales to reflect modern realities while yet maintaining their timeless appeal. Since Balarama Gupta has mentioned it:

The old woman and the cow. Is the sole novel Dealing with woman and her status in society. It Reveals Anand emphatic pleas for the amelioration Of women...Anand vividly portrays the wretched Position of situation woman in rural society and Suggest the changes that are coming about by Giving a lively description of heroine enlightened Reaction to tradition and customs, corrupted Trough man's selfishness, ignorance and vested Interests.

Anand has attempted something lofty by using the epic resonance of the Ramayana in *The Old Woman and the Cow*, but he clearly cannot keep up the mythic speed. Panchi Anand, the proletariat hero of the current tale, seems like a faint shadow in comparison to Rama, the protagonist of the Ramayana, who has the attributes of both the intellect and the heart and who is really her. He lacks the uniqueness and moral fortissimo necessary to challenge the rigid religious norms. He gives up on his wife since he knows he can't keep her by his side while facing challenges from inside and outside. His efforts to subject Gauri to the flames appear inconsequential in light of the new circumstances. Gauri, on the other hand, is able to keep her own identity intact despite Dr. Batra's repeated attempts to sexually assault her. She does not oppose the elders when she is sold to Seth Jairam Das, as was the usual for women who had been sold as pages. Gauri, however, is not portrayed as a submissive female protagonist like many of Tagore's other female protagonists. Shaw's true mettle emerges when things start to seem bleak. She defiantly challenges the village elders, rejecting their stringent social norms and societal pressures. By the conclusion of the book, she has decided that she would rather be alone and unknown than to conform to pointless societal norms. She doesn't learn about marriage until she's far into her senior years since it's a societal taboo to her.

It would have been possible for Anand to draw parallels between their stories by referencing the Ramayana, but doing so would have presented him with enormous obstacles; no self-respecting libertine lady would ever accept the idea that she had to go through a fire experience. Gauri is doing appropriately, despite her actions may offend some people. No matter how hard an artist tries, the fast pace of the Ramayana narrative is impossible to maintain. Anand is correct in his denunciation of the Ramayana as a myth, despite the fact that he does not attempt to categorize the story's moral tenor. His insightful article, "the old myth and the new recital form," elaborates on the nova's deeper significance. Professor K.N. Sinha makes the following observations:

The old woman and the cow creates the legend of A heroic peasant woman in a small-minded village. It has a definite epic strain to it. The closeness of Nekrassov's poem does not in any way diminish the richness and beauty of its original conception, based on the Sita myth which is woven like a Central jewel into the whole design. The novel Suggests continuous parallels and links between the primitive past and the desolate present and thereby presents the most absorbing image of the Human condition.

Anand's humanistic beliefs have led him to see literature and life as inextricably intertwined. His belief that all authors work for the benefit of man and that literature's purpose is to assist man to understand his dignity stems from an intense affection for mankind and sympathy for a disadvantaged and oppressed populace. While discussing his humanism in depth in his book *Is There a Contemporary Indian Civilization?*, Anand uses the term "comprehensive historical humanism" to describe his philosophy. Lines is an excerpt from "An Apology for Heroism: The Hindu Worldview on Art and the Quest for a New Humanism: His writings, essays, and letters have a disjointed, Indian air about them. Margaret Berry, in *Mulk Raj Anand: the man and the author*, and Balarama Gupta, in their seminal work *Mulk Raj Anand: a study of his novels from humanist perspectives*, have provided detailed discussions of his humanist beliefs.

Anand is a "comprehensive historical humanism" because his theory has global importance and encompasses the totality of humanity by drawing heavily on the history of Indian religious and philosophical thinking and blending it with current scientific principles. Anand wants universalism, "intolerant-tolerance," and compassion, three classical principles, to function in the new world. Indian culture has always had a universalist bent, even from the earliest times in his history. According to Anand, this feature of the Vedic hymns may be traced back to the "simple universal values of mankind, in their worship of nature and in their bold speculative outlook about the meaning of creation." While Anand has little patience for the dogmatism and senseless taboos of Indian religious philosophy, he has great respect for the human qualities that have permeated every age of Indian culture, from the ancient to the present.

Anand appreciates the ideas of Mahatma Gandhi, Rabindra -nath Tagore, and Jawaharlal Nehru, all of whom had humanistic viewpoints. But he does not blindly adhere to any one of their philosophies. Much of his compassion for the world's poor he owes to Mahatma Gandhi, while his synthesis of eastern and western philosophies is largely attributable to Rabindranath Tagore. He disagrees with Mahatma Gandhi's capitalist ideals and the spiritual sanctions which Tagore and Gandhi find for their ideologies, yet he is quite supportive of the socialistic pattern of society as advocated by Jawaharlal Nehru and stands for his humanism laced with a scientific approach. He hopes to achieve a balance between Gandhi's compassion for his fellow man and Marx's preaching of a world free of social stratification. Though he appreciates Tagore's ethics, which are informed by his research into both eastern and western traditions, he disagrees with Tagore's spiritual sanction.

In contrast to the fatalism held by many Indians, Anand believes that the actions of individual people, through the practice of karma and bhakti yoga, may bring about positive change for the whole human race. If people really care about one another and are willing to throw their own lives into the ring to defend themselves and their kind against the forces that want to reduce them to subhuman status, it is feasible. Again, art and literature may help cultivate this sense of fraternity. The speech Anand gave during the second Afro-Asian writers' conference, which took place in Cairo, is illuminating both of his faiths as a humanist and as a writer:

"Our literature and arts are thus the weapons of the new concepts of man that the suppressed, disinherited and the insulted of Asia and Africa can rise to live, in brotherhood with other men. But in the enjoyment of freedom, equality and justice, as more truly human beings individuals, entering from object history, into the great

history when there will be no war, but love will be rule the world, enabling men to bring the whole of nature under self-conscious control for the uses of happiness: as against despair.”

And he devoted the conference "to the task of healing the wounds of the insulted and injured, through full engagement in the widest areas of knowledge and action, so that all the tears of all the children can be wiped and in the words of the Spanish poet Garcia Lorca "the black boy come announce to whole of the world the beginning of the rain of a year of corn." This, he says again, "seems to me true mission of the writers of today." He is confident in the power of art to free people from suffering. To represent the collective consciousness through feeling the plight of the people. The purpose of life is "to awaken men to the love of, liberty, which brings life and more life; to restore the vital rhythms of the personality; to make man more human; to seek appreciation of freedom from all forms of slavery and to give this freedom to other throughout the world." and that is precisely what Anand is doing vigorously, despite the fact that he runs the danger of being labeled a writer with propagandistic tendencies.

Anand's humanistic worldview provides a suitable justification for his selection of protagonists as victims and saviors. The victims expose the true hardship of modern India, while the Saviors provide solace to those who are hopeless. They exhibit Anand's nihilism together with a glimmer of his inherent optimism. However, the dynamic between the two protagonists shifts from book to book. In this research, I've organized my article into sections based on the dynamic between the victim and the rescuer. The connection is dependent on the temperament of the troubled hero. When he is no longer able to defend himself, a savior figure is sent down from above to save him. When a person in pain develops the maturity of sensitivity and mental fortitude to do so, he becomes an advocate for the freedom of others in similar situations. And when the victim is a prominent guy whose situation is hopeless, no rescue figure is introduced. This means that no savior figures are presented when either the protagonist is capable of challenging the oppressive and unjust elements of society on his own or when the situation is hopeless. Some works in Anand's canon, however, are relatively unaffected by the shadow of suffering syndrome and have their own, less emotionally invested aesthetic dynamic as a result. The purpose of this research is to analyze how the appearance of savior figures in Anand's books influenced their general aesthetic appeal.

CONCLUSION

Both social and autobiographical writings may be classified as his specialty. He zeroed emphasis on the plight of the underprivileged in Indian society and the injustices that had led to their plight. The hypocrisy of religion, the feudal system, the East-West encounter, the status of women, irrational beliefs, hunger, poverty, and exploitation are recurring themes in his work. The privileged individual has to realize their own complicity in the oppression of others and make amends by treating the once downtrodden as equals. Then and only then does humanism permeate the culture.

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