CHAPTER 1
INTRODUCTION
whole. The fact that Indian literatures are a product of a multilingual, multicultural and socio-historical mélange cannot be overlooked. Today Indian literature reached at the apex of creation with the contribution of regional and national writers.

This researcher would like to focus on the root and brief literary history of Indian writing in English and the genre – novel in Indo-Anglian literature up to the time of Mulk Raj Anand for better understanding of his novel. Here, it is essential to mention the brief history of Indian writing in English and the contributors of it. Along with the list of the contributors in Indian writing in English, the rise of the new form of literature- novel in India is also necessary to focus. For that researcher would like to divide the history of Indian writing in English into three parts, first to understand the beginning and exploration of Indian writing in English by major contributors, second for the rise and development of new literary genre (novel) in Indo-Anglian literature and third to understand Anand as a novelist. These three parts are foundation of my research work. On the basis of the understanding of the Indo-Anglian literature and the rise and development of novel in Indo-Anglian literature, the major novels of Mulk Raj Anand can be judged properly.

Indo-Anglian literature contributed to the common pool of world writing in English. It is a literature which is a combination of Indian
literature and Indian literature written in English. Indian English Literature refers to the body of work by writers in India who write in the English and whose native or co-native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian Diaspora. It is frequently referred to as Indo-Anglian literature. As a category, this production comes under the broader realm of postcolonial literature - the production from previously colonized countries such as India. Indian English literature has a relatively recent history; it is only one and a half centuries old. The first book written by an Indian in English was by Sake Dean Mahomet, titled *Travels of Dean Mahomet*; Mahomet's travel narrative was published in 1793 in England. In its early stages it was influenced by the Western art form of the novel. Early Indian writers used English unadulterated by Indian words to convey an experience which was essentially Indian.

Indian writings in English are a product of the historical encounter between the two cultures—Indian and the western—for about one hundred and ninety years. It isn't that Indian people didn't experience the impact of a foreign culture. It did during the reigns of various foreign rulers. But the difference with the British rule lies in the nature of the economic system that had come into being in Europe after the Renaissance, described by Marx as capitalist system. Before the
introduction of the British rule India had the feudal economic system, in accordance with which the vast population of the country, having various religious faiths and conforming to the caste system, tried to live their life, sometimes fatalistically and sometimes stoically. Above all, it was a closed society with a peculiar cultural racial intolerance. In fact, India had been awaiting a political and cultural change, which became necessary after the weakening and disintegration of the Mogul Empire. British rule in India, first of all, resulted in breaking the barrier of that closed society. Then the greatest cultural impact came with the establishment of four universities and with the introduction of western educational system. The English language provided the natives with a way to the western literature and to the western culture, of course. English education created a class of native bourgeoisie, the majority of which turned to their mother tongue while giving birth to a native literature, applying the western aesthetic norms. But a few among them thought it appropriate to give expressions to their feelings and experiences in English. Thus, the peculiar body of Indo-Anglian literature was created—while its contents were to be Indian, its medium of expression was English.

If we take a backward glance at the beginnings of Indo-Anglian literature, the stalwart figure of Raja Rammohan Roy appears first. The
The renaissance in modern Indian literature begins with Raja Rammohan Roy. He had earned good command over English language by working with British officials. He had tried to give new thoughts, removed old dogma and typical rituals through Bramhosamaj.

The Bramhosamaj encourages establishing harmony between men's accepted faith and their practical observations. Rammohan Roy worked for the betterment of women, freedom of press, English education, social justice and plight of Indian peasantry. He had good command over the English language and wrote prose and poetry in it. For his contribution in the pool of Indian writing in English, K.R.Srinivasa Iyengar writes;

Rammohan Roy although he could be named as the first of the Indian masters of English prose, was great in so fields that be belong to Indian history more than to mere Indo-Anglian literary history.

In this way he had contributed his writing and thoughts in the foundation of Indo-Anglian literature and prepared pathway for his successors and contemporaries like Henry Derozio, the Cavally Brothers, Kashiproshad Ghose, Hasan Ali, P. Rajagopual, Mohanlal,
and Michel Madhusudan Dutt etc are considered first Indo-Anglian writers of verse and prose.

The mid nineteenth century is the renaissance in India as that was the time of great literary and social revolutions. At that time legendary thinkers like Maharshi Debendranath Tagore, Kesub Chunder Sen, Dayanand Saraswati, the founder of the Arya Samaj have contributed for social reform, educational reform and religious reform which has given scope for renaissance in India.

The first Indian English poet, Henry Louis Vivian Derozio (1809-1831) had nurtured English verse in India. He became a teacher of English literature at the Hindu College, Calcutta. A teacher as well as a poet, Derozio had expressed nature in his poetry like Keats. The flavor of Romanticism found in his poetry as he was highly influenced by Byron, Shelley, Keats, Scott and Moore. He died at the very early age due to cholera in 1831.

This was the time when Hindu society in Bengal was undergoing considerable turmoil. In 1828, Raja Ram Mohan Roy established the Brahmo Samaj, which kept Hindu ideals but denied idolatry. This resulted in a backlash within orthodox Hindu society. It is in the perspective of these changes that Derozio was appointed at Hindu
college, where he helped release the ideas for social change already in the air. His brilliant lectures presented closely-reasoned arguments based on his wide reading. He encouraged students to read Thomas Paine’s *Rights of Man* and other free-thinking texts. Although Derozio himself was an atheist and had renounced Christianity, he encouraged questioning the orthodox Hindu customs and conventions on the basis of Judeo-Christian rationalism. He infused in his students the spirit of free expression, the yearning for knowledge and a passion to live up to their identity, while questioning irrational religious and cultural practices.

Derozio's intense zeal for teaching and his interactions with students created a sensation at Hindu College. His students came to be known as Derozians. He organised debates where ideas and social norms were freely debated. In 1828, he motivated them to form a literary and debating club called the Academic Association. In 1830, this club brought out a magazine named *Parthenon*. Apart from articles criticizing Hindu practices, the students wrote on women's emancipation and criticized many aspects of British rule. He also encouraged students into journalism, to spread these ideas into a society eager for change. He took great pleasure in his interactions with students, writing about them: ‘Expanding like the petals of young flowers I watch the gentle opening of your minds…’
Kashiprosad Ghose (1809-1837) is also counted as one of the founder pillars of indo-Anglian literature. His contribution in Indian English literature is as equal as Henry Derozio. His *The Shair and Other Poems* (1830), finds a place in literary history of India. Even he is considered as the first Indian to publish a regular volume of English verse. Ghose edited an English weekly *The Hindu Intelligence*. His poetry is counted as moralizing as good texture of originality and conventional descriptions.

Michael Madhusudan Dutta (1824-1873), began writing while he was at Hindu College. He won several scholarships in college exams as well as a gold medal for an essay on women's education. While a student at Hindu College, his poems in Bengali and English were published in *Jnananvesan*, *Bengal Spectator*, *Literary Gleamer*, *Calcutta Library Gazette*, *Literary Blossom* and *Comet*. Lord Byron was Madhusudan's inspiration.

Michael's exceptionally colourful personality and his unconventional, dramatic and in many ways tragic life have added to the magnetism and glamour of his name. Generous in friendship, romantic and passionate by temperament, he was fond of the good life. By dint of his genius, he removed the stagnation in Bengali literature both in style and content. He was the first to use blank verse in 1860 in
the play *Padmavati* based on a Greek myth. His later poems silenced the critics and detractors, and permanently established the vogue of blank verse literature.

Madhusudan’s epic poem: *Meghnad-Badh Kavya* is considered as his all-time masterpiece till today. Written in blank verse, this epic was based on the *Ramayana* but inspired by Milton's *Paradise Lost*. Madhusudan transformed the villainous Ravana into a Hero. This grand heroic-tragic epic was written in nine cantos which is quite unique in the history of Bengali Poetry. *Meghnad-Badh Kavya* was Bengali literature's first original epic and gave Madhusudan the status of an Epic Poet.

Much of his time abroad, especially in Versailles, was spent in abject poverty, as the money from his late father's estate on which he was relying did not come regularly. His Indian friends who had inspired him to cross the ocean had by now managed to forget the beggar Madhusudan altogether. He fell hopelessly into debts and appealed for help to the great personality, the scholar, social reformer, and activist Ishwarchandra Vidyasagar (this kind soul was known to all as Daya Sagar – the ocean of kindness, for his immense generosity).

His extravagant life-style, fickleness in money matters, and reckless drinking to drown problems conspired to wreck his health and
happiness, and likewise the health and happiness of his second partner Henrietta, who had also succumbed to alcoholism during her days of poverty in Versailles.

He was a man of real, though somewhat erratic, genius, and a courageous innovator of forms and types which altered the whole course of Bengali literature and added new dimensions to it. To his adventurous spirit, Bengali Literature owes its first blank verse and the sonnet, its first modern comedy and tragedy, and its first epic.

Dutt was particularly inspired by both the life and work of the English Romantic poet Lord Byron. The life of Dutt closely parallels to the life of Lord Byron in many respects. Like Byron, Dutt was a spirited bohemian and like Byron, Dutt was a Romantic, albeit being born on the other side of the world, and as a recipient subject of the British imperialist enterprise. Madhusudan was a gifted linguist and polyglot. Besides Indian languages like Bengali, Sanskrit and Tamil, he was well versed in classical languages like Greek and Latin. He also had a fluent understanding of modern European languages like Italian and French and could read and write the last two with perfect grace and ease.

Bengal was epicenter for renaissance as it has given literary scholars who gave fame to mother India at globe. Among them, Toru
Dutt is the first poetess in Indo-Anglian literature. She had English education and had a rich and respectable ancestry. Her family was rich and highly educated. Her father Govind Chunder Dutt was a good linguist and a civilized man with literary eye. The Dutt family moved to Cambridge in 1871 where she had attended lectures. In 1875, she had translated French writing in to English with the title *A Sheaf Gleamed in French Fields*. She had learned Sanskrit and translated *Ramayana*, *Mahabharata* and *Sakuntala* into English verse. She had attained command over Sanskrit language and transformed her interest from French to Sanskrit and translated so many Indian mythological works into English.

Another contributor of literature from Bengal, as is the land of arts, is Romesh Chunder Dutt (1848-1909). He was Toru Dutt’s cousin and forwarded her writing at height. He had passed Indian civil service Examination in 1869 and served at various capacities in India. He had also devoted much time for literary creation in Bengali and English. Romesh Dutt had written novels in Bengali and translated two of these novels in to English named – *The Lack of palms* (1902) and *The Slave Girl of Agra* (1909). He had narrated historical surveys in a large range like – *A History of Civilization in Ancient India*, later *Hindu Civilization*, *India in the Victorian Age*, *The Economic History of British India* and A
brief History of Ancient and Modern Bengal. Apart from this, his greatest achievement was the Bengali translation of *Rig Veda*. His translation in to English verse from *Ramayana*, *Mahabharata*, *Rig Veda*, *The Upanishads*, Buddhist literatures, Kalidasa’s *Kumarasambhava* and Bharavi’s *Kiratarjuniya* – is most creditable contribution. Iyengar writes the turn from Toru Dutt to Romesh Chunder Dutt as;

To turn from Aru and Taru Dutt to Romsh Chunder Dutt is like passing from the bud and the flower to the ripened fruit; from Erato and Melpomene to Clio and Calliope; from Ushas, rosy-fingered and short-lived, to the toiling Sun on the ascendant; from infinite promise to impressive achievement.²

Another sparkling star of Indian literature is Manmohan Ghose (1869-1924). He was an elder brother of Sri Aurobindo. He had English education at Manchester and Oxford. His first poem collection – *Primavera* (1890) was appreciated by literary scholars and classmate at Oxford. Like Derizio, Manmohan Ghose became professor of English at the Presidency College, Calcutta. In 1898, he published collection of poems – *Love Songs and Elegies* and also wrote five act play- *Perseus the Deliverer*. His wonderful sense of the beauty of English words and
rhythm made him notable literary craftsman in eyes of English scholars of England. His poetry was considered much intellectual thoughts and rhythm in his poetry is outstanding feature. Manmohan Ghose was born in 1869, the second son of an illustrious surgeon, Dr. K. D. Ghose. Together with his brothers, Binoy Bhushan and Aurobindo, he studied at Loreto Convent, Darjeeling. In 1879 Manmohan Ghose went to England where he remained until 1894, completing a professional qualification of Bar-at-law at Lincoln’s Inn. On his return to India, he joined Patna College as professor of English; later on, he was appointed professor at Presidency College, Kolkata and worked as Inspector of schools.

Manmohan Ghose began writing poetry when he was in England and some of his poems were published in Primavera, an anthology which also contained poems by Laurence Binyon, Arthur Cripps and Stephen Phillips. Oscar Wilde, reviewing the volume, wrote of Manmohan Ghose: “The temper of Keats and the moods of Matthew Arnold have influenced Mr. Ghose, and what better influences could a beginner have?”

Manmohan Ghose’s poetry in many ways broke with the earlier school of Orientalist poetry. His poems often spoke of a longing to return to England, where he had spent twenty two years of his life. While his contemporaries in India, including his brother Aurobindo
Ghose, were writing on nationalistic themes and were drawing upon ancient Indian culture, Manmohan Ghose turned to England for inspiration.

Up to this time, Indian literature had flourished in its fullness but it was Rabindranath Tagore who lifted Indian literature at world level and gained for modern India a place on the world literary history that won Noble Prize for literature and gave recognition to India on global scale. Rabindranath Tagore (1861-1941) the versatile personality of Indian literary scholar is considered as – the Rishi, the Gurudev and the Maharshi. He was a poet, dramatist, actor, producer, musician, painter, an educationist, reformer, philosopher, prophet, novelist, story writer, and a critic of life and literature.

Rabindranath Tagore wrote primarily in Bengali and translated many of his poems and plays into English. Before he was eighteen, he had written more than 7000 lines of verse. For Gitanjali (1912) he won the noble prize for literature and became poet of the world. After that his other works and Gitanjali were translated by literary scholars into major languages of world. To his credit, there is a long list of poems and plays, both in Bengali and English which had made his place among the world’s greatest writers. In Iyengar’s words;
As the years passed, he became more and more a legendary figure; in his flowing beard and immaculate white robes he was truly in the line of the great Rishi of Upanishadic times, and indeed he was truly in the line of the great bearing witness to the triune Reality, seeing the way showing it to others.

The fertile soil of Bengal has given a shining star to the world in the form of Sri Aurobindo Ghose. He (1872-1950) is the one uncontestable outstanding figure in Indo-Anglian literature. He had contributed very much to Indian literature and also uplifted his works at globe.

Sri Aurobindo’s long poetic career has given him the height of literary master of Indo-Anglian literature. He was interested in teaching, poetry and politics. His Songs to Myrtilia and longer poems of the early period- Urvasie were published in 1895 and 1896 respectively. He was scholar of classics and used Miltonic diction and epic similes in his works. This classical layer found in “Love and Death” – a poem of about 1100 lines of blank verse and its central theme is love which is based on an ancient Hindu legend with a remarkable resemblance to
the Greek legend of Orpheus and Eurydice. Besides so many volumes of his poetry and plays, Sri Aurobindo has written – The Life and Divine – a work of prose art which is considered as the greatest philosophical religious book.

The most outstanding work of Indo-Anglian literature is Aurobindo’s *Savitri* which is in three parts, divided into 12 books or 49 cantos which have total 23813 lines, on which the poet worked for fifty years of his life. M.K Naik observes in *A History of Indian English Literature* that;

> *Savitri* was continuously revised by the poet almost till the end of his days and shaped into an epic of humanity and divinity, of death and the life divine. A sort of poetic philosophy of the spirit and of life, and an experiment in mystic poetry cast into a symbolic figure.⁴

To conclude in brief about Savitri, Iyengar has used the words of Prof. Raymond Frank Piper;
Aurobindo created what is probably the greatest epic in the English Language. I venture the judgment that it is the most comprehensive, Integrated, beautiful and perfect cosmic poem ever composed. It ranges symbolically from a primordial cosmic void, through earth’s darkness and struggles, to the highest realms of super mental existence, and illumines every important concern of man, through verse of unparalleled massiveness, magnificence, and metaphorical brilliance. *Savitri* is perhaps the most powerful artistic work in the world for expanding man’s mind towards the Absolute.\(^5\)

In the list of the path makers for Indo-Anglian literature, Sarojini Naidu (1879 – 1949) was the first female contributor who served Indo-Anglian literature for her life time. She studied at London and Cambridge where she had developed the lyrical art. She was multifaceted personality and more than a poet as she had occupied some of the highest official positions in the public life of India.
Her first volume of poetry *The Golden Threshold* (1905) was followed by *The Bird of Time* (1912) and *The Broken Wing* (1917) made her greatest poetess of the age. Her lyrics have a perfect structure and an exquisite finish and she handles various meters and stanza forms in her poem perfectly. M.K.Naik observes;

> Her best poetry is not just a faded echo of the feeble voice of decadent romanticism, but an authentic Indian English lyric utterance exquisitely tuned to the composite Indian ethos, bringing home to the unbiased reader all the opulence, pageantry and charm of traditional Indian life, and the splendors of the Indian scene.6

In India, she recognized as the Nightingale of Indian song. She became one of the foremost political figures as she was president of the Indian National Congress and her oratorical mastery gave her fame of national leader. She was a combination of a poet and a politician.

At that time, there was nationalistic movement in India. Political and social scenario was different. The winds of change were blowing steadily across the nation. Even the world wars had given new
directions to India and movement for freedom was raised from every corner of India under the heaviest influence of Mahatma Gandhi, who provided powerful current of fresh air that made upset to all established political strategies and ushering in several spheres to the core. The importance of Gandhi in Indo-Anglian literature is outstanding as he has prepared a new generation of literature which later came to recognized as Gandhian literature. Mahatma Gandhi himself was no writer nor he was so keen in the art of writing but he had influenced much to people of the nation and at globe also. The period between the two world wars and comprising them both was the Gandhian Age in India. He has touched every segment of our national life – political, economical, educational, religious, social life and the language and literature. Gandhi has influenced our languages and literatures both directly and indirectly.

The period of thirty years of the Gandhian age was brought the revolutionary changes not only in the political scene but in all walks of Indian life. In the social sphere, the Gandhian movement led to removal untouchability, awakening among women, religious reform movements, awakening among the depressed classes etc. which has greatly influenced Indian English literature. His greatness is the greatness of an ordinary man who through a long process of trial and
error, aspiration and endeavor achieved a greatness indubitably his own. His autobiography - *Experiments with Truth* (1925) which describes the unfolding process is one of the imperishable classics of Indian literature. His writings can divide into three periods (1) The brief early London period (1888-1891) (2) The South African period (1893-1915) (3) The thirty three years of the Indian period (1915-1948). During the first period, he wrote Guide to London which is an essay in 55 pages based on his own experiences in London. During the second period, he wrote pamphlets ‘An Appeal to Every Briton in South Africa’ (1896), ‘The Indian Franchise’ (1895) and ‘Grievances of the British Indians in South Africa’ (1896). He launched journal – Indian Opinion where his first major work ‘Hind Swaraj’ appeared in its columns in 1909. During the third period of his writing, he started two well known journals- Young India (1919-1932) and Harijan (1933-1948) in which all his major writings henceforth appeared. Among the writings of Gandhi, his autobiography *My Experiments with Truth* is the most outstanding work. It is the detailed account of his personal life expressed with the frankness and honesty which became human document.

Mahatma Gandhi’s writing covers social, political, cultural, ethical and spiritual issues. His writing has profound frankness which has attracted millions of readers and established itself as Gandhian
literature. Even the writings of the followers of Gandhian philosophy are known as Gandhian literature. The time period of almost three decades enriched Indo-Anglian literature the most.

Jawaharlal Nehru (1889-1964) is the most remarkable name in the history of India as well as in the history of Indo-Anglian literature. He was the true heir of Gandhi in politics and one in the greatest leaders of independent India. He played an important role for the development of India as he remained Prime Minister of India for seventeen years. Nehru was educated at Harrow and Cambridge. His first meeting with Mahatma Gandhi in 1916 brought him very close to him. In the national movement his real talent of leadership came out through his speeches. He was great orator and a prolific writer. His father Motilal Nehru and Rabindranath Tagore influenced him a lot. Even Carl Marx and Lenin attracted Nehru very much. His first book- *Soviet Russia* (1928) is the collection of articles where Nehru views Russia as India’s well wisher and strong supporter for the development. His first collection of letters published as- *Letters from a Father to His Daughter* (1930) consists of thirty one letters written by him to his daughter Indira Gandhi. His most remarkable work- *Glimpses of World History* (1934) is written between October 1930 and August 1933 comprising the 196 letters written by Nehru from prison. This book is survey of world history from the
beginning of civilization to mid nineteenth Century. *An Autobiography* (1936) is literary achievement of Nehru as writer. It was written in continuous spell of about nine months is a literary expression of a man at the height of his power. It is a presentation of different aspects of his life. His narration includes and reveals his scientific outlook, his belief of religion, his praise for Marxism and his fervent nationalism. It is also living record of moments of Indian History for well over a generation, present era and strong sense of history. In the words of M.K. Naik;

> Nevertheless, by virtue of its sincerity and vividness and its manifest historical and literary importance, the work indubitably ranks among the major autobiographies in world literature.7

Nehru always wanted to explore the great inheritance of India and for that he wrote *The Discovery of India* (1946). This historical survey of India from the Indus Valley Civilization to the mid nineteenth century is considered as milestone in literary history and history of India where he stood at greatest height of literary and political orb of India. Up to the time of Jawaharlal Nehru, the Indo-Anglian literature flourished and spread its beauty at the world. It is also important to mention that the literary genre-prose and poetry flourished at its height in India but novel-
a new literary genre yet to rise in the land of India by the master novelists.

II

The researcher would like to explore the rise of novel in India and the founder fathers of novel where it ripen in the hands of “Three Big” – Mulk Raj Anand, R.K. Narayan and Raja Rao. It is very much clear that novel form of literature was new for India but it has been easily accepted by Indian writers in English as well as by writers of regional languages.

The fact that Indian literatures are a product of a multilingual, multicultural, and socio–historical mélange cannot be overlooked. Therefore, the study of various literatures elsewhere in the world and comparative study of various regional literatures in India is not quite the same thing. The Indian author has a rich heritage of ancient literature preserved against many odds. He is not only emotionally committed to this heritage, but it has also become an obsession with him, guarding him consciously or unconsciously from western influence. In case of Indian literature, it can be said that it presents one thought written in many languages.
Though it is not possible to overlook the criticism voiced by a few critics who do not wholly agree to the concept of a common family of Indian languages or common culture necessarily determining the singleness or unity of literatures in India, serious thought is given to the essential oneness underlying all Indian literatures. One might say that in India there are many languages but one literature. And, efforts are already being made to devise programs to make a profound study of Indian literature. The works in different Indian languages require comparing with each other in order to understand the entire gamut of Indian literature. In fact, the multi-lingual Indian literature has common social, cultural, and political background and that is what, impresses upon the need for study of literature in India.

What is more interesting for a student of Indian literature is that there is a considerably large corpus of Indian literary works available in English translation. Therefore, there is no compulsion to learn a particular regional language to study the literature written in it. A great body of literary works has been translated from various Indian languages – whether ancient or modern. Eminent scholars in the field are of the opinion that the whole corpus of translations, those from the Indian languages into English as well as those of Indo-Anglian writings into regional languages should be treated as a component of Indian
literature. Thus, the study of Indian literature has not only helped in establishing a wider sense of a national identity within the country but has also drawn attention of scholars at the international level.

In Indian literature, other forms of literature were quite old as their foundations were laid down centuries back but the ‘novel’ as literary genre was new to India. Poetry, epics, drama, short stories and fables have their old literary history. ‘Novel’ was actually the last to arrive on the Indian English literary scene. It was only during a period of little more than a century that the novel—the long sustain piece of prose fiction—has crop up and taken root in India. At initial level, the Indian English novel has been reflected upon explored and analyzed from the perspective of history and historiography, genre and language, ‘Indianness’ and Indian sensibility with the majority of critics date its beginning back to the mid nineteenth century when the Bengali writer Bankimchandra Chatterjee published his Raj Mohan’s Wife (1864). In India, the beginning of the modern novel as a realistic portrayal of Indian men and women in society and relating back to the European genre as it had evolved from the 18th century onward has been dated back to the late second decades of the 20th century.

Indian novels are governed by their writer’s more general and social interest while a younger generation is more politically and socially
aware of contemporary issues. In the second half of the 19th century, stray novels continued to appear mostly by writers from the Bengal, Madras and Bombay. A majority of these novels are social and historical, and their models are obviously the eighteenth and nineteenth century British fiction, particularly Defoe, Fielding and Scott. An interesting development is the surprisingly early appearance of women novelists.

Indian novels in English had begun to be written from various parts of India, crowded with the varied and variegated pictures of life from various lands. The cultural lives are both geographically and socially different, while the common thread is the medium of expression and the common ground is the context of the British rule. After the end of the First World War it was found that some of the novelists were influenced by the ideologies that challenged capitalism and colonialism. The most prominent of those was Marxism. In Mulk Raj Anand's novels we find the operation of the ideology in the background. His *Across the Black Waters, Coolie, Two Leaves and a Bud, Untouchable* are faithful documents of the lives of the downtrodden. His characters also come alive as real persons of the Indian society. Among other novelist, Raja Rao is famous for his narrative techniques. He combined the narrative techniques of *Ramayana* and *Mahabharata* with those modern western
techniques of Eliot and Joyce. His *Kanthapura* is put in the mouth of a grandmother. R. K. Narayan is a powerful novelist having considerable philosophical bent of mind. It is seen in his novels *The Bachelor of Arts* and *The Dark Room*.

The tragedy of partition provided the writers with the occasion to write about the plight of the people in the subcontinent in order to bring home mainly to the western world the impact of British rule, which had previously boasted of “civilizing mission”. India got Independence through bloodshed and migration. Khushwant Singh wrote *A Train to Pakistan*. His next novel *I Shall Not Hear the Nightingale* presents an ironic picture of a joint Sikh family, illustrative of different Indian reactions to the freedom movement of the forties.

In fact, the partition theme in Indian novels in English set the dystopian tune, which would be later on carried on to the tone of the postcolonial theories. Post colonialism began as recognition of the dominant post-war economic and political conditions prevalent all over the world.

In the first two decades of twentieth century, the Indian English novel of the period was deeply influenced by the epoch – making political, social and ideological ferment caused by the Gandhian movement. At the time writers like K.S.Venkataramani, Mulk Raj Anand,
R.K. Narayan and have started their writing career between the late 1920s and the early 1930s while Bhabhani Bhattacharya, G. V. Desani and Khushwant Singh’s first works date from the 1940s. Even during this period around twenty novels originally written in English by Indian men and women novelists contributed for the new genre of literature in India. Today, the Indian novelists writing in English are large in number. Besides Mulk Raj Anand, R.K. Narayan and RajaRao, the three formost Indian writers of fiction in English, there are also K. Nagrajan, Bhabhani Bhattacharya, Manohar Malgonkar, Khushwant Singh, Shashi Deshpande, Kamla Markandya, Anita Desai, Amitav Ghose and many more. All these novelists have considerably enriched Indian literature. Among the later writers, the most notable is Salman Rushdie, born in India, now living in the United Kingdom. Rushdie with his famous work *Midnight's Children* (Booker Prize 1981, Booker of Bookers 1992, and Best of the Bookers 2008) ushered in a new trend of writing. He used a hybrid language – English generously peppered with Indian terms – to convey a theme that could be seen as representing the vast canvas of India. He is usually categorized under the magic realism mode of writing most famously associated with Gabriel García Márquez. Bharati Mukherjee, author of *Jasmine* (1989), has spent much of her career exploring issues involving immigration and identity with a particular focus upon the United States and Canada. Vikram Seth, author of *A
Suitable Boy (1994) is a writer who uses a purer English and more realistic themes. Being a self-confessed fan of Jane Austen, his attention is on the story, its details and its twists and turns. Shashi Tharoor, in his The Great Indian Novel (1989), follows a story-telling (though in a satirical) mode as in the Mahabharata drawing his ideas by going back and forth in time. His work as UN official living outside India has given him a vantage point that helps construct an objective Indianness. Other authors include, Kiran Desai, Chitra Banerjee Divakaruni, Raj Kamal Jha, Jhumpa Lahiri, Bharti Kirchner, Amit Chaudhuri, Vikas Swarup, Rohinton Mistry, Kiran Nagarkar and C R Krishnan.

Today, Indian literature reached at the apex of creation with the contributions of regional and national writers. The recent development in Indian literature is most remarkable in the history of Indian writing in English. The novel by Arundhati Roy – The God of Small Things (1997) won the Booker Prize. The book has brought attention of readers from every country and made Indian literature identical at globally. This work is considered as a major contribution to Indian literature.

The Indian English novels not from its beginnings but from about the time K.S.Venkataramani’s (1891-1951) Murugan, The Tiller (1927) and Kandan, The Patriot (1934) considered the starting period. Both of
these novels have been usually identified as the first ‘Modern’ Indian English narratives because of their author’s concern with pressing contemporary political and social issues and their more realistic presentation. Murugan, the tiller contrasts the careers of two young south Indian friends – kedari, a flashy materialist finally ruined by his own deeds, and Ramu, an introvert, whose spirit of public service brings him spectacular rewards after an unpromising beginning. The novel ends with Ramu’s founding of an ideal rural colony on Gandhian principles. The impress of Gandhism is even stronger on Verkataramani’s second novel- *Kandan, the patriot: A novel of New India in Making* (1934) set against the back ground of the civil Disobedience movement of the nineteen thirties, the novel tells the story of Kandan, an Oxford educated Indian youth, who resigns from the Indian civil service to plunge into freedom struggle and finally succumbs to a police bullet. On other hand, Venkataramani’s story is far more contemporary than his fictional technique. His hero has a prophetic dream before he dies and makes a long speech of patriotic exhortation on his death-bed, Poonam, the government spy is suddenly revealed to be the long lost brother of the beautiful Kamakshi.

Here at this junction, researcher would like to mention the other regional languages where novel genre used and finally contributed it by
translating it into English. As a researcher in the novel form, it can not be underrated. In such novels, while translating or in original writing in English, the indianness and regional environment and regional languages also found clearly. In Indian Literature, social life is fully depicted with vagaries and varieties that the novelist with an observant eye and an understanding heart will find the material spread out before him to be literary inexhaustible. It is also remarkable that the theme and technique of novels in Indian literature during this period found based on social upset, poverty, untouchability, exploitation, social movement, political movement etc. Iyengar observes;

Some of the best studies of social life are, naturally enough, in the regional languages; and it is not easy to translate the racy idioms of every day speech into English. This is particularly true of life in the countryside, the seaside, the hillside where life has, perhaps, changed very little indeed during the last two thousand years. Urban life in India attracts the novelist by its excitements, perversions, sophistications and violent alternations between affluence and poverty, splendor and squalor; but the interior, the areas of obscurity
and inaccessibility have their attractions too, and sometimes bring out the best in the creative novelist.  

The history of Indian English literature has one most noteworthy event in the nineteen thirties was appearance on the scene of its major trio; Mulk Raj Anand, R. K. Narayan and Raja Rao, whose first novels were published in 1935, 1935 and 1938 respectively; and it is a mark of their stature that they revealed each in his own characteristic way, the various possibilities of Indian English fiction.

Rashipura Krishnaswamy Narayan (1906-2001) is the second of the “founding trio” of the Indian novel in English. His delicate blend of gentle irony and sympathy, quiet realism and fantasy stands poles apart from Anand’s humanism. R.K. Narayan is a writer who contributed over many decades and who continued to write till his death recently. He was discovered by Graham Greene in the sense that the latter helped him find a publisher in England. Graham Greene and Narayan remained close friends till the end. Similar to Thomas Hardy’s Wessex, Narayan created the fictitious town of Malgudi where he set his novels. For some critics, Narayan, the parochial, detached and closed world that he created in the face of the changing conditions in India at the times in which the stories are set. Others, such as Graham Greene, however,
feel that through Malgudi they could vividly understand the Indian experience. Narayan's evocation of small town life and its experiences through the eyes of the endearing child protagonist Swaninathan in *Swami and Friends* is a good sample of his writing style. Simultaneous with Narayan's pastoral idylls, a very different writer, Mulk Raj Anand, was similarly gaining recognition for his writing set in rural India; but his stories were harsher, and engaged, sometimes brutally, with divisions of caste, class and religion.

If Anand's art is committed to expose social injustice, economic exploitation and the plight of suppressed castes and classes in India while Raja Rao's interest lies in exploring the spiritual essence of India, an ideological movement of Narayan's work is much less discernible. William Walsh admires:

> If Anand is the novelist as reformer, Raja Rao
> the novelist as Metaphysical poet, Narayan is
> simply the novelist as novelist.⁹

R.K. Narayan is the son of a school master. He was also school master, working as a newspaper correspondent; he has devoted himself exclusive to writing a rare observable fact in the modern Indian literature. His little dreams of middle class life are enacted in Malgudi,
an imaginary small town in south India which comes to be felt as a living
ambience in his fiction. After some works in journalism for a few years,
Narayan has published his first novel Swami and Friends in 1935. This
novel created for the first time the now famous “Malgudi”. It is a
delightful account of a school boy ‘Swaminathan’ whose abridged name
‘Swami’ gives a flavor of Narayan’s writing. Swami is always at the
center of the story or watching through the classroom window the
toddlers of the infant standard falling over one another. His story is that
of the average school boy with its usual rounds of pranks and
punishments but Narayan tells it with such a good humored mockery
and understanding.

In his novel *The Bachelor of Arts* (1937), Narayan has depicted
the character of Chandran, who is sensitive young man caught in
confect between the western ideas of love and marriage instilled into
him by his educated and the traditional social setup in which he lives.
He carries his frustration to the point of renouncing the world and
becoming a wondering sanyasi. He returns home and finds that the girl
chosen by his parents is really very charming. Narayan makes us smile
gently at chandran’s adolescent groupings. Here, researcher would like
to quote the sum total of Narayan’s writing in this novel in the words of
Iyengar;
The story of their wedded life is a prose lyric on which Narayan has lavished his best fights as a writer. Spring is no hard material substance: it is a presence, it is an unfolding, it is ineffable becoming that strain after being. A thousand little occurrences, leaps of light, bubbles of sound, a thousand smiles revealing their rainbow magnificence through the film of tearful happiness or fulfillment, a thousand murmurs of ecstasy, meaningless worries, tremendous trifles, a thousand stabs of pain that are somehow transcended, a thousand shared anxieties, excitements and adorations: it is out of these that the texture of wedded happiness is wrought, and Narayan is an adept at giving form and meaning to this glory of holy wedded love. Quotation is difficult because the perfume is nowhere concentrated but fills the entire atmosphere.¹⁰

_The Dark Room_ (1938) is Narayan’s only attempt to write in a fictional art. The victim is Savitri who, finding her husband infatuated
with a working woman leaves him and the children only to realize that a traditional middle class Hindu wife is all but helpless. The upshot is not a powerful drama of emotional crisis but a little storm in a small domestic tea-cup, more than slightly cracked.

_The Guide_ (1958) is finest novel by Narayan. Here, Railway Raju, a tourist guide, has an affair with Rosie, the unhappy wife of an unworldly scholar and makes her a successful professional dancer, but is jailed for forgery, trying to prevent a possible reconciliation between Rosie and Marco. Here Raju’s transformation from a railway ‘guide’ into a half- disinclined and half determined guru is worked out through a neatly woven pattern of ironic complications, but the end raises many disturbing questions about human motives and actions, compelling us to ponder problems such as appearance and reality, the man and the mask. For R.K.Narayan, Iyengar express that;

Narayan’s is the art of resolved limitation and conscientious exploration: he is content, like Jane Austen, with his little bit of ivory, just so many inches wide: he would like to be a detached observer, to concentrate on a narrow scene, to sense the atmosphere of the place, to snap a small group of characters in the
atmosphere of the place, to snap a small group of characters in their oddities and angularities: he would, if he could, explore the inner countries of the mind, heart and soul, catch the uniqueness in the ordinary, the tragic in the prosaic. ‘Malgudi’ is Narayan’s ‘Casterbridge’ but the inhabitants of Malgudi—although they may have their recognizable local trappings—are essentially human, and hence, have their kinship with all humanity. In this sense, ‘Malgudi’ is everywhere.¹¹

The last of the ‘big three’ is Raja Rao. Close contemporary with Mulk Raj Anand and R.K. Narayan. Raja Rao has a very high sense of the dignity of this vocation as a writer. He looks to his work in the spirit of dedication. For him literature is sadhana not a profession but a vocation. He was deeply influenced by sages Sri Atmanand to whom he dedicates “The Serpent and The Rope”.

Raja Rao, unlike Mulk Raj Anand and R.K. Narayan, has not been a prolific novelist, having written just four novels beginning with Kanthapura(19387) which is perhaps the finest evocation of the Gandhian age in Indian English Fiction. In Kanthapura, the story was
told from the witness-narrator paint of view by an old illiterate village grandmother, a minor character in the novel, who, like a chorus in tag reek tragedy, reflected on the circumstances which she witnessed. In this novel Raja Rao relates the story of a south Indian village - Kanthapura from which it derives its title- as it recalled to Mahatma Gandhi’s call of non co-operation. It gives a graphics and moving description of the National movement in the twenties when thousand of villages all over India responded in much the same way. In fact, the initial reaction of Kanthapura to Gandhian thought is one of bored apathy. But young moorthy, the Gandhian, who knows that the master key to the Indian mind is religion, puts the new Gandhian wine into the age old bottle of traditional story. The struggle is even harder for the simple. Illiterate village women who don’t understand why and from where it all and know that the Mahatma Gandhi is right in his work.

Iyengar sums up this novel in words,

“A village, picturesque region, an epoch of social and political change, a whole complex of character and motive, reason and superstition, idealism and cold calculation, are spring up before owe eyes demanding recognizing and acceptance: it is almost a tour de force…..”12
Raja Rao’s *The Serpent and the Rope* (1960) is the greatest of Indian English novels. This novel, which took ten years in shaping itself, is a highly complex and many sided novel. Being at once the tragic story of a marriage of minds which drift apart; the spiritual autobiography of a learned, sensitive and imaginative modern Indian intellectual, as also a saga of this quest of self knowledge and self-fulfillment. The hero “Ramaswami, is a young man of great literary cultures. He knows many languages, vastly read and widely travelled man. Being a product of many cultures, Rama's mind is a seething whirlpool of cultural currents and cross-currents. Unlike the simple story teller in *Kanthapura*, who knew only Indian myths and legends, Rama is familiar with myths and legends of different civilizations and he can discern parallels between them and forge a link between the past and the present by comprehending the essential oneness of history.

Raja Rao has used the myths and legends to highlight the situation of characters or the relationship between them and to substantiate or concretize the abstract thought of the hero, Ramaswamy. The title “*The serpent and the Rope*” is symbolical and philosophical as it illustrates the doctrine that just as the rope is often wrongly taken to be the serpent, the limited self is often regarded the
individual soul, which is only an aspect of God. One realizes that the ‘serpent’ is really only a rope, when one who knows points this out similarly upon being initiated by the Guru; one realizes that Jiva (soul) is one with Siva. *The serpent and the Rope* is truly philosophical novel in that in it the philosophy is not in the story—the philosophy is the story.

Raja Rao’s fiction obviously lacks the social dimension of its two major contemporaries. Not for him the burring humanitarian zeal of neither Anand, nor Narayan’s sure grasp of the living description of the daily business of living. But only his two novels have given him the same fictional chord of their contemporaries.

III

In the history of Indian fiction, the most prominent writer that contributed very significantly to Indo-Anglian literature is Mulk Raj Anand. He was indeed, the true representative of the 20th Century Indian literary scenario. His literary works reveal that he was not merely great intuitive observer but penetrating commentator on life. The 20th century opened with gigantic upheavals in India. Strong forces came in steadily from outside and fertilized the vast areas of cultural decay and stagnation. The forty years (1917-1957) bristled with a host of complex influences and problems. The emergence of Gandhiji, with his steady
vision of life as a whole, and the unique Freedom Movement of unparallel magnitude, forged a new moral order in the national and international spheres.

Today, none but the incurably chauvinistic would shut their eyes to the merits of this substantial body of literature, nourished and sustained as it was. Anand, the internationally known novelist and short-story writer, is considered by many critics to be one of the best Indian writers in English. In the diadem of Indian writing in English, he is one of the luminous jewels. Anand has established the basic form and themes of Indian literature that is written in English. The most important writer in the new wave of realism that swept over Indian literature in the 1920s and 1930s was Anand.

Mulk Raj Anand (1905-2004) was “first” to his name among modern Indian authors who have chosen the English language as their medium of expression. He was one of the oldest practitioners in the field; he has sixteen novels, a novelette and nine collections of short stories to his credit which rank him the most prolific writer of Indian English prose.

Novelist, short story writer, art critic, art historian, author of children's literature, professor, Mulk Raj Anand's contribution to culture
and literature is enormous. In the form of books it is around 100 volumes of highly creative, as well as profoundly scholastic, works, all in English. Mulk Raj was a path breaker. He, in company with Raja Rao and R.K. Narain, inaugurated the age of what is labeled the Indian English - or the Indo-Anglian - Novel. Mulk Raj Anand's *Untouchable*, was the forerunner of this genre, and the western literary circles pricked up their ears and eyes to the birth of this new writing. Mulk Raj was highlighting the life of the poor and the hapless in his country through his novels and short stories, and he enriched the English language by introducing into its body a mix of the Punjabi and Hindustani elements.

Mulk Raj Anand, a stalwart in the field of Indo-Anglian fiction, was born on December 12, 1905 in Peshawar (now in Pakistan), in a Kshatriya family (a warrior class), the second highest caste in the four-fold order of Hindu social hierarchy, but status had been somewhat debased by his ancestors taking up copper and silver smithying. Lal Chand, his father, redeemed the situation somewhat by matriculating and slowly working his way unto becomes Head Clerk in the 38 Dogra Regiment of the British-Indian Army. Anand’s mother, Ishwar Kaur, was belonging to an agricultural family. He had inherited the typical qualities of both his parents. Moreover, the class of society to which he belongs must also have been responsible for endowing him with a great sense
of compassion for the poor, exploited and downtrodden people. Anand’s early life was lived in the midst of poverty and misfortune. It is possible that the suffering he saw and underwent in his childhood left a deep impression on him and later on reflected in his creative writings.

Mulk Raj Anand had miserable childhood that naturally bore tremendously on his works and ideology. Mulk Raj Anand, at the age of nine, lost his pretty cousin and playmate, Kaushalya – ‘the first important crisis of his life’ – came to entertain the gravest of doubts about divinity which in due course turned him into an atheist, undermining his faith in established institutions, religious, social or cultural. With the deep compassion for fellow human beings inherited from his mother, Anand set out on a quest of a social order, which would ensure justice, freedom and hope for them. He was deeply influenced by his mother, Ishwar Kaur, typically Indian, especially in her love, piety and innocence, lived her daily round of rituals, prayers and songs. His mother used to tell him stories from Shastras and epics in which gods and demons, evil and virtuous men embodied the moral forces governing man’s existence. Anand got a scolding from his father, Lal Chand Anand, a craftsman in copper, silver and bronze, and an active member of the Arya Samaj, who rose through the ranks in the British army. Anand was alienated from his father, who wanted to mould
him according to his own image. Lal Chand’s subservience to the British government worked like a cancer in his heart. His father insisted on an English education that would train him for a job in the government, marry a girl chosen by him and face the tedium of the so-called respectable life. He saw the World War I when he was nine years old. As a fourteen-year-old boy, Anand was a victim of General Dyer’s flogging order in 1919. Thus a crusader against imperial oppression was born. He was not allowed to marry the Muslim girl he loved; deep loss and guilt were added to despair when the girl committed suicide. However, Anand grew up in a small world materially poor, spiritually confined and limited.

His life was not a bed of roses and childhood was a curse for him. An early acquaintance with suffering prepared him to face the gross realities of life, which later on became the mainspring of inspiration for his creative writing. In the loving care of his mother, his days did pass smoothly; here we can compare Anand with Charles Dickens as regards to a miserable childhood. Dickens, Premchand and Mulk Raj Anand were brought up in the dark shadow of poverty and destitution. They protested against the prevailing evils, not because they were conscious about them as a writer of social novels but they themselves had suffered this agony that was later on reflected in their
Their novels are peopled with characters who are the most miserable victims of society.

Mulk Raj Anand has made a significant contribution to the development of the Indo-Anglian novel, which has acquired an identity of its own over the years. Although Anand is at times prone to romanticizing his novels, he has largely freed the Indo-Anglian novel from the narrow confines of romance within which it had come to be posited by the earlier exponents. His novels undoubtedly project a lively image of India, and thus amply reflect his passionate concern with the surrounding social reality. They exemplify a realistic sensibility of an artist, capable to plumb the very depths of human personality crushed under the inhuman social structure.

Whatever the genres – prose, verse, biography, criticism – Anand’s works bear the stamp of excellence and hallmark of culture. Acclaimed as a “writer of revolt” the world over, Anand is a committed writer who depicts the contemporary scene as to make his reader aware of his own unenviable condition, of his human predicament. An institution in himself, Anand is a creative genius whose writings have influenced generations of intellectuals in India and abroad. He attacks religious bigotry, established institutions, and the Indian state of affairs through his socially conscious novels and short stories. He, at the
same time, has enriched the country’s literary heritage. Shyam M. Asani, in World Literary Today, comments, “Anand writes about Indians much as Chekhov writes about Russians, or Sean O’ Faolain or Frank O’ Connor about the Irish.

Regarded as a ‘Leftist’, Anand began his career by writing for T.S. Eliot’s Criterion in the early thirties. He has, so far, to his credit two dozen novels, twelve collections of short stories and more than twenty-five books on art and other general subject and thousands of articles and went on to win international fame with his heart-warming portraits of the Indian landscape and its working class. Anand says, “as a writer, I live mostly by my dreams. The writer’s task to translate his dreams into reality is surely beset with difficulties. But he must make an effort to extend the bounds of human empire.”

Anand models his novels on the contemporary European and American novelists, borrowing “social realism from Zola, Dickens, Tolstoy and Dostoevsky”. Narayan sought to deal almost exclusively with the lower middle class families of southern Indian with gentle, sympathetic irony in tragicomic mode, whereas Raja Rao dwelt on the Puranic Harikatha tradition of story-telling, and made an old village granny unfold the narrative in autobiographical form.
Mulk Raj Anand’s life and career can conveniently be divided into three parts: the early years in India until his departure for England (1905-1925); the years abroad (1925 – 1945) and; the later years in India, from 1946 to 2004. The principal periods of his residence in India and abroad correspond with the different stages of his literally career. The first period reveals the various strands that go into the shaping of his mind and the influences that later bore upon his writing. The second period is the most important as it is concerned with Anand’s hard struggle to become a novelist, and the eventual success that led him to be rated as ‘the foremost Indian novelist’. However, the third period is rather a disappointing one. Apart from Private life of an Indian Prince (1953) and the two sensitive autobiographical novels, Seven Summers (1968) and Morning Face (1968) his fiction of this period falls far short of his earlier achievements. But this period is, of course, notable for his concern with the social and cultural life in India, and especially for his founding and editing of the art magazine, Marg.

In England, he was admitted for research in philosophy. The notes in his diary grew gloomier as he was being ill-treated even by the Indians - the ‘brown Sahebs’ - in England and Churchill put down the coal miners' strike in 1926. Here he read Johann Wolfgang von Goethe, Honore de Balzac, Victor Hugo, Leo Tolstoy, Maxim Gorky, Charles
Dickens, Thomas Hardy, Rabindranath Tagore and others. During one of Virginia Woolf's reading sessions at her home that he attended regularly, a young critic, Edward Sackville, asked him what he was writing. He replied that he was writing about an outcaste, and the critic reacted superciliously: "O, there can be no novel about the poor! One can only laugh at the Cockneys, like Dickens."

In London, Falling in love with Anand, Irene, daughter of his Ph.D guide Prof. G. Dawes Hicks, found a great appeal in his gift for story telling – especially his vivid recollections of his mother, aunt and cousins. She asked him to set down the story of his life on paper, and to impress her he began a Confession (1926) modeled on Rousseau's Confessions (1782) that she had given him to read. It must be noted that it was love and not expediency that intensified Anand's urge for creative writing. No wonder, his Confession (1926) ran into 2000 pages. Though Anand's career as a novelist did not begin till 1935, his writing first appeared in print in England in 1929 – soon after completing his Ph.D. He wrote book reviews for Criterion, then edited by T. S. Eliot. Prominent literary figures of the day like D.H. Lawrence, E.M. Forster, Dylan Thomas, Lowes Dickinson, Herbert Read, and Eric Gill helped Anand in creative writing with valuable suggestions and provided encouragement necessary for a writer in the making. He worked at the
School of Intellectual co-operation of Geneva's League of Nations and also at the Workers Educational Association of London. But the raging freedom movement in India dragged him back to his motherland, and he joined the movement led by Gandhi. He reached Spain to join the fight of the Republicans against the Fascist General Franco. During the World War II, he worked for the BBC in London as a script writer. After the War, he returned to India and worked in various universities as professor and continued with his writing, which he did forcefully, keeping the social realities in Indian villages and towns. His writings have influenced Indian writing in various languages. During his study in England Anand was drawn towards the progressive faces and he met eminent writers like Aldous Huxley, D.H. Lawrence, E.M. Forster, Lawrence Binyon, and Herbert Read. Fascinated by the Marxian ideology, he came to socialism through Tolstoy, Ruskin and Gandhi. An exposure to the influence of Marxist dialectics, participation in the anti-Fascist struggle in Spain, and involvement in the movement for national resurgence in India resulted in his commitment to socialism and democracy.

He developed disgust for the crusty and hypocrisy of Indian feudal life with its caste, creeds, dead habits and customs. For an
interpretation of past, Anand thought the Marxian method better but considered humanism as a more comprehensive ideology.

Anand’s concern in his novels and short stories for the depressed and downtrodden has a sense of urgency and sincerely, mainly in the genre of social realism which has an entirely different setting and a different class of characters. He had already published five books varying in themes from Indian curries to Hindu view of art, before he moved to fiction, such as Persian Painting (1930), Curries and Other Indian Dishes (1932), The Hindu View of Art (1933), The Golden Breath (1933), The Lost Child and other stories (1933). An attempt at a story The Lost Child, an allegory for which the art critic, Eric Gill, did an engraving, found its way in Great Short-stories of the World (1934) published by Odhams. The course the author’s genius was to take was now charted, and Anand started off on a series of novels that would reveal the pattern of Indian life and its movement into new complexities under the pressure of history. Amongst others, Dickens and Balzac, Sharat and Premchand gave him a sense of form as well as of purpose.

In Ireland, Anand met the poets A.E (George Russell) and W.B. Yeats. When Anand reported to A.E. what Sackville had said, the poet asked him to go to Gandhi and join his battle against the caste system
and imperialism. Anand reached Ahmedabad in March 1927. Gandhi laughed at Anand's corduroy suit but agreed to look at the manuscript of *Untouchable*. The next day he told Anand to refrain from using big words and write in a simpler language and transliterate what the ‘harijans’ say. He rewrote the novel at Gandhi's *ashram*; Gandhi approved the draft. Nineteen publishers in London rejected the script, but with E.M. Forster's preface, it was accepted by a publisher. *Untouchable* went on to become a modern classic and was translated into 20 languages. That was the birth of Mulk Raj Anand - the novelist. *

*Untouchable*, which went through nineteen rejections before finding a publisher, is now acclaimed as an archetypal novel, the best example we have in Commonwealth literature about conflict between society and the individual who is trying to free himself from it. Acclaimed as a minor classic when first published, Untouchable brought him world-wide recognition which is now available in forty languages, reprinted several times was reissued in 1970 in the Bodley Head edition with an ‘Afterword’ by Saros Cowasjee. *Coolie*, written with a deeper understanding of the nature of exploitation in a colonial situation, centers round Munoo, an orphan boy who dies of tuberculosis brought on by malnutrition. Munoo is not an untouchable,
but comprehends great variety and deeper level of degradation than does the untouchables.

The gift of Anand’s imagination is shown repeatedly when he writes about crushed humanity as in *Two Leaves and a Bud* which brings a new tenderness into contemporary writing. The novel dramatizes the tragic disintegration of the Gangu family confronted with the brutal forces of capitalist exploitation. Unlike *Coolie*, *Two Leaves and a Bud* deals with the evils of the class system and covers a wider range.

Its locale is a tea plantation in Assam and its hero a Punjabi peasant Gangu - is an extension of same suffering and exploitation. *Two Leaves and a Bud*, in spite of its obvious flow like protagonistic zeal and sentimentalism, strikes one as a far more serious document, mainly because it has a sound thematic core. Anand in a letter to J.F. Brown says, “I conceived *Two Leaves a Bud* as a poem in suffering. I admit that it is the most bitter of my novels, but is poetic.” Anand explores the lives of poor Indians in a trilogy, comprising *The Village* (1939), *Across the Black Water* (1940), and *The Sword and the Sickle* (1940). It projects the protest of downtrodden against social and political oppression. *The Village* centers around the tremors, rages and rebellion of Lal Singh, the youngest son of a peasant family of Nandpur, during
the years immediately preceding and following the First World War, a period of approximately six years. He is last forced to leave the village and enlist as a sepoy in the British Indian Army. The British Raj banned the book in India and this move stimulated general public interest in Anand's writing. Glasgow Herald says, ‘The Village is an incisive, passionate novel with a sensuous flavour of rustic, characters and their robust love and longings. As a refreshing and original work of art, Kate O’ Brien writes in the Spectator, ‘The Village gives a vivid picture of a life that is poor and terrible, but in many aspects extremely dignified its theme is universal.”

Throughout the Black Water, the second of the trilogy, deals with the futility of war. Lalu, the dashing hero of The Village, is merely the mirror of the scene; his own drama is finished, ranging from his landing in Marseilles to his capture by the German army. The novel, in an epic scale, is a clear departure from his earlier novels, both in range and technique.

The third part of the trilogy, The Sword and the Sickle, a political novel, places the hero in a tense political situation where it becomes imperative for him to plunge into revolutionary action. The protagonist finally returns and involves in political struggle. Returning to his country,
he becomes anobody and the army insults him and he is driven away like a dog.

However, the three novels are epic fragments, not unified wholes. The trilogy portrays the tragedy of an Indian peasant youth. It is, however, not simply a personal tragedy; it is the story of the destruction of the Indian peasantry in a critical phase of India's history. As the representation of a generalised human situation, Lalu’s tragedy thus acquires a social significance. And the trilogy becomes an allegory.

Anand’s first novel *Untouchable* (1935) is also his most compact and artistically satisfying work displaying a rare social awareness and sensitivity. It depicts a day in the life of Bakha, an untouchable sweeper boy and brings out the impact of various events on him. Untouchable means exclusion from normal social intercourse and economic disadvantage. *Untouchable* employs the same narrative technique, as do the novels of James Joyce and Virginia Wolf. This technique has come to be known as the “stream of consciousness” technique. The novel displays a good deal of human feeling for the sweeper boy. In the preface to *Untouchable* (1935), E.M. Forster said that the book is:
Indescribably clean… it has gone straight to the heart of its subject and purified it.¹³

*Untouchable* is a forceful indictment of the evils of a perverted and decadent social and religious orthodoxy in India. It is also a great work of art, which presents reality with photographic fidelity and arouses our sympathy for the waifs and outcasts of society. The work still enjoys immense popularity for its depiction of the pervading social injustice to the untouchables in Hindu society. At the end, the novel offers three possible solutions to the evil of untouchability – Christ, Gandhi, and the flush-systems.

Anand continued his interest in social themes in his few novels dealing with the destiny of the working class in India. Anand’s second novel, *Coolie* (1936) portrays the distinction between the rich and the poor and depicts the sad and pathetic life of Munoo, a young boy from the village of Bilaspur in the Kangra Hills of Himachal Pradesh. *Coolie* centered on Munoo, an orphan boy dying of tuberculosis brought on by malnutrition. It exposes the whole system through its victim's tale of exploitation. Even in the dreariest of surroundings, the little hero retains his qualities of warm-heartedness, love, comradeship and curiosity. It is a human tragedy caused by poverty, exploitation, cruelty, greed and selfishness. It is not fate or almighty that is responsible for the tragedy
of the protagonist Munoo but the society in which he is born and brought up. He is a victim of social forces like the tragic heroes of Charles Dickens, John Galsworthy and Victor Hugo. Munoo is a universal figure that represents the miseries of the poor and the downtrodden. Social forces of exploitation and poverty determine the life of Munoo in the novel. David Cecil observes:

A struggle between men on the one hand, and
on the other, the omnipotent and indifferent fate
is the interpretation of human scene.14

All the works of Mulk Raj Anand have outstanding characteristics of inner studies. Mulk Raj Anand displays a strong influence of Gandhi in his life and works. It is a remarkable feature of Untouchable that Gandhi appears in person to speak on evil of untouchability. Anand produced his bulk of creative writings in English to give voice to the poor and downtrodden whose fate it is to live in margins of the traditional, orthodox, and at times, inhuman Indian society. Besides his Untouchable (1935) and Coolie (1936), Anand has written Two Leaves and a Bud (1937), a dramatic novel. It deals with the suffering and misery of the workers on the tea plantations of Assam, who pluck, “two leaves and a bud”, day in and day out. Two leaves and a Bud was followed by a group of three novels – The Village, Across the Black
Waters and The Sword and the Sickle (1939-42) dealing with the boyhood, youth and early manhood of Lal Singh, a character that is based on his father’s personality. The trilogy covers the period of a few years before World War I to the post-war era in India, marked by Gandhian struggle for independence.

Like the Untouchable, The Big Heart (1945) is a “Stream of Consciousness” novel and has the concentration, compactness and intensity of the earlier novel. It records the events of a single day in the life of Ananta, the coppersmith, and a man with a big heart like Ratan in Coolie. Other novel, The Private Life of an Indian Prince (1953) deals with the collapse of princely India following the country’s independence and the suffering of the Indian princes. Seven Summers (1951) is a novel, which forms the first volume in Anand’s fictional autobiography running into seven volumes in total.

Mulk Raj Anand is social reformer. One of the outstanding features about his career as creative writer is his humanism combined with realism. He belongs to the same era and deal with various themes in his novels as he found in contemporary Indian life. His fictions reflect the poverty in rural India and social evils prevalent in the early decades of the twentieth century. His novels depict social, political, and economic problems: the miseries of children, pitiable conditions of prisoners,
slavery, delay in the administration of justice, the gap between the ‘haves and have-nots’ and the evils of dowry, maladjustment in marriage, helplessness of widows, prostitution, untouchability, bribery, money lending, corrupt police force, impact of western education and materialism, breaking up of joint family system. His works expose the complex and variegated web of Indian life at various levels – at the level of the peasant whose incessant, backbreaking labour does not provide him even the means of bare subsistence, as well as at the level of the opulent capitalists and rajas, and struggling middle class people. The portrayal of these different sections displays both realism and socialism. The novelist express his deep sympathy with the poor, the oppressed, and the exploited that include not only peasants and child labourers, but also poorly paid teachers, writers, journalists etc. However, the women are the worst sufferers as the victims of a vicious social system as well as of the base appetites of wicked men. Thus, Anand presents a panorama of the life of the poorest in the colonial India at a time when the British rule was showing some of its wickedest features.

It is evident from biographies of Mulk Raj Anand that he had drunk deep the cup of sorrow and suffering which filled his whole life with a remarkable bitterness. As a result, all through his novels, he champion the cause of the ‘have-nots’ and express the sordidness and
pains of life, which attempts at awakening the conscience of the readers.

Mulk Raj Anand was upset by the social status of common man. Conflict between rural and urban life drew his serious attention. He empathized with the poor people for their never ending poverty, their ceaseless hard labor, and their hearts full of sacrifice in such harsh social conditions. The tyrannies of landlords and moneylenders did not escape his attention.

Similarly, Anand focuses his attention on the human predicament, and locates the cause of man’s problems in man himself, in his selfishness, and his incapacity for tenderness, which should be natural to mankind. Suffering, of course, is integral to growth and life as what Saros Cowasjee depicts in *So Many Freedoms*:

“Pain-pleasure or pleasure-pain The barbarism and cruelty with which men made millions of wars and the hatred through which people extract pain from each other.”

15
Mulk Raj Anand believes that though people are surrounded by automatic appliances and all kinds of labor-serving devices, mankind is not happy. Alexander pope observed that ‘The Proper Study of Mankind is Man’. Anand seems to follow this observation in its right spirit. He analyses and understands human nature and considers man to be ‘the maker, and the breaker of world.’ He holds that it is not divinity but only man who can solve the problems that he has created. To quote Anand:

Fate!  Fate!  Fate does not dictate anything
Men are the makers of their own deeds, the
makers of their own character, good or bad and
they are the shapers of their own destiny.¹⁶

Humanism implies devotion to the concerns of mankind; it is an attitude of mind that concentrates upon the activities of man. Anand is a humanist. His novels bring out human predicament in a very vivid and lively manner. With a religious zeal, Anand repeats in a number of his articles: “I believe in man!” In his usual ebullient fashion, Anand has asserted, “if you ask me why I write novel, I say it’s because I love. The love not for oneself or one’s own, but for the entire mankind, transcending all constricting limitations of caste, creed, and economic or social status, and all geographical boundaries of nations all of which are
man-made. Looking back on how the words I have written come through in my fiction, I feel that the deeper urging were from the wish to communicate and be understood, which is, essentially, the desire to be loved." For the works of Anand, M.K. Naik rightly says:

R.K. Narayan is the novelist of the individual,

just like as Mulk Raj Anand is the novelist of

the social man.\textsuperscript{17}

Anand’s humanism, his concern for the under-dogs, is reflected in all his novels, but \textit{Untouchable}, \textit{Coolie} and \textit{Two Leaves and a Bud} are particularly significant in this regard. These novels deal with the misery and wretchedness of the poor and their unsuccessful struggle for a better life. According to Paul Verghese:

\textit{Untouchable} is a ‘socially-conscious’ novel,

where as \textit{Coolie} is a “politically-conscious novel”. These two novels, it cannot be denied, have served the useful purpose of arousing the conscience of the educated Indians to the problems of untouchability and economic and social injustice in India.\textsuperscript{18}
Almost all of Anand’s subsequent novels are a variation on the same theme and are intended to bring home the plight of the powerless but socially and economically overburdened peasant who fights social conventions and is baulked at every step in his aspirations for a better life. With regard to Anand’s novels, K. R. Rao rightly remarks:

The human situation in each one comes in for sharp criticism, but the irony is diluted to some extent by a tender moving pathos. There are, indeed, rich, human documents, having varying degrees of excellence.¹⁹

Anand’s commitment to the philosophy of humanism forms the very basis of his creative enterprises. He takes full responsibility both as a man and as an artist to strive for the fulfillment of humanistic ideals in Untouchable. In this way, he discovers his real identity in the process. In his own words:

I was not only a member of a family risen into the well-to-do middle class, but that I was one of the millions of human beings, a member of the human race who had inherited this terrible
and beautiful world of the 20th century where everything had to paid for.\textsuperscript{20}

K. R. Srinivasa Iyengar comments on Anand’s deep concern for the poor:

It was Anand’s aim to stray lower still than even Sarat Chandra or Premchand, to show to the west that there was more in the Orient than could be inferred from Omar Khayyam, Li Po, Tagore or Kipling; and so he described a waif like Munoo in Coolie, an untouchable like Bakha, an indentured labourer like Gangu, and set them right at the centre of the scheme of cruelty and exploitation that held India in its vicious grip.\textsuperscript{21}

The influence of Tolstoy, Morris, Ruskin, and Gandhi, however, moderated his views on socialism, which pervades throughout his \textit{Untouchable}. Anand’s \textit{Coolie} sharpens his profound sense of humanism and deepens his moral tone. It corresponds greater variety and deeper levels of degradation that does \textit{Untouchable}. Here K. R. S. Iyenger rightly judges:
If *Untouchable* is a microcosm, *Coolie* is a macrocosm that is Indian society.²²

*The Old Woman and the Cow* is about the underprivileged women in Indian society, *The Big Heart* is woven around a coppersmith whose existence is threatened by mechanization. *Across the Black Water*, another of Anand's widely translated works, is about a peasant hero who joins the army only to fight another's war. The agony of the sepoy is reproduced here in ironic good humour. In *The Sword and the Sickle*, this hero is back in India to join the peasant movement floated by M.N. Roy and Kanwar Brajesh Singh (who later married Svetlana, Soviet communist leader Joseph Stalin's daughter). Anand wrote this novel while staying with the peasants in Kalakankar. It was published at the same time as Ignazio Silone's *Bread and Wine* that dealt with a similar theme.

Anand's later novels, while retaining his passion for social justice, show greater depths of emotion and achieve a synthesis of the social and personal concerns. *Private Life of an Indian Prince* is an example of this integration. Based on his experience with lost love, Anand convincingly explores the psychological workings of its hero. The novel is constructed around a youthful prince who holds out against a union with the rulers of three other princely States. He is encouraged to make
his choice by his mistress, an illiterate peasant woman. But in the process he loses his mistress, his state and his sanity. In the words of S. Cowasjee, who has studied Anand’s work closely, this is a "great historical novel that is at the same time a work of art". He calls it a "Dostoevskyian novel on a grand scale".

In addition to these novels, Anand intermittently worked on a proposed seven-volume series of autobiographical novels titled *The Seven Ages of Man*. Of these, *Seven Summers* and *Morning Face* - which won the Sahitya Akademi award - earned him comparisons to Tolstoy. *Confession of a Lover*, which won him the E.M. Forster award, and the *Bubble* continued to represent the aspirations of a whole generation of Indian youth in a momentous period of the country's history. Anand's short stories, which run into eight volumes, illustrate a wide range of mood and tone, from a humorous appreciation of life's little ironies to an awareness of its deeper tragedies. They are written with a Dickensian feeling for character and environment and bridge the gap between the oral and written traditions of Indian fiction.

However, Anand’s humanistic zeal often carries him off his feet and exposes him to the charge of partiality and propaganda. In this context, Meenakshi Mukherjee is of the view:
Anand is a rational humanist, in the western tradition, believing in the power of sciences to improve material conditions, in progress and in the equality of all men, and his manifest intention is to propagate his beliefs through his novel.23

It is apparent that Mulk Raj Anand attacked not only the existing systems, but also the forces working behind them. He has his own vision to eradicate these social evils in the national interest.

Therefore, art for Mulk Raj Anand was not for art’s sake only. He loved those flowers, which bring fruits; he loved those clouds, which shower water he could love beauty not only for its own sake but also for the sake of life. No doubt, idealism, humanism and realism existed in the works of the novelist, though in different proportions. Mulk Raj Anand wished to convey a profound meaning to his people. He wrote for society itself. Being social reformer, he always wished to uproot the failings and frailties of the society.

Thus, he as realist and with a deep sense of humanism and compassion for the poor, the backward and the downtrodden and as a
stylist with command over a language which can be truly called the people’s language and mastery over the language for Mulk Raj Anand, narrated his works with the sympathy and full of love for victims. His works reflect the extreme level of suffering of their downtrodden protagonists without any crime and fault of their own. Mulk Raj Anand has a close concern for the miserable people and the underdog of the society.

With deep analysis of Anand's works, this researcher comes to the conclusion that there are untouched areas for Anand’s works which requires research. It is true what K. R. Srinivasa Iyengar remarks:

There are novelists about whom one critical study could be written, but one would be enough. There are novelists who would be effectively suffocated even by one research performance. And there are the novelists who are large who invoke multitudes- who can survive several attempts to probe and sound and contain them. Mulk Raj Anand is surely of the last category. Each new study adds a little to our understanding of Anand and his work, yet leaves the subject unexhausted.24
On the base of the literary history of Indo-Anglian literature and the rise and development of novel in Indo-Anglian literature, it is my humble endeavor to study the major novels- *Untouchable, Collie, Two leaves and a Bud* and *The Big Heart* – of Mulk Raj Anand in the light of Social Realism which is one particular untouched aspect and not studied comprehensively and methodically. My aim in this research work would be to study the major novels of Mulk Raj Anand in the light of social realism and real socialism. It would further aim at examining various social, religion, political, economical and cultural reality in India. Through this research work, the researcher would like to exhibit this new aspect of Anand’s writing and also to explore his contribution as a reformer and scientific humanist.
CHAPTER - 1

INTRODUCTION

Literature is one of the fine arts that employs “language” as a medium of expression. It is essentially an expression of human feelings, emotions, sufferings and joys. Good literature is never outdated and knows no bounds of place and time. It is permanent. It is also universal, in the sense that it appeals to readers across national or linguistic boundaries. Language or culture may be different but human sentiments remain essentially the same in all literatures of the world. Among the literatures of the world, Indo-Anglian literature is dynamic branch and has great inheritance commencing from the Vedas and it has continued to spread its mellow light and it is part of Indian literature, a modern facet of the glory which has ancient treasure of divine thoughts.

In India, there are different languages and literatures. India is country where the cultural root is the same though there are marked differences in regional literatures owing to the genius of respective languages in which they are written. There are certain movements that have deeply affected each of the regional Indian literatures. Though, there are so many regional literatures in India as there are languages but the essential thread is the same and they weave a beautiful organic
References:


2. Ibid., p. 44.

3. Ibid., p. 103.


7. Ibid., p. 129.


11. Ibid., p.360.

12. Ibid., p.392.


22. Ibid.,p.367.
