



## DISCUSSING CONTRIBUTION AND WORKS OF MULK RAJ ANAND

**Mayank Kumar**

Research Scholar Monad University Hapur U.P

**Dr. Ajit Kumar**

Associate Professor, Monad University Hapur U.P

### **ABSTRACT**

*This research aims to apply sociolinguistic principles to a close reading and analysis of a number of works by Raja Rao and Mulk Raj Anand. Therefore, an attempt is made to apply sociolinguistic ideas to the reading of, and assessment of, selected works by Raja Rao and Mulk Raj Anand. Two novels by Mulk Raj Anand, *Untouchable* (1935) and *Coolie* (1936), and two novels by Raja Rao, *Kanthapura* (1938) and *The Serpent and the Rope* (1960), are selected to investigate the sociolinguistic factors that influence language use in these four works. The present research will analyze the works' language, structure, style, and social nuance. The community's use of language will be intriguing to see. Modes of address, addresser-addressee relationship, kinship terms, greetings, blessings, markers of the cooperative principle and politeness principle, sociolinguistic turn taking, syntactical deviations, foregrounding, honorific terms, title tags, visual mode of communication, diminutive expressions, self-humbling, abusive expressions, code-mixing, and code-switching are all examined against the backdrop of Indian socio-cultural aspects. We'll take a look at how translation, transliteration, and transcreation have allowed for interesting linguistic explorations.*

**Keywords:** -Mulk raj Anand, Language, Social, Character, Raja Rao.

### **I. INTRODUCTION**

#### **MULK RAJ ANAND**

The English works of Mulk Raj Anand, especially those written before India's independence, represent a pivotal era in the country's literary history. It's a landmark in American literature since it completely deviated from the Standard English literary method.

In his works, Mulk Raj Anand uses the appropriate language for his characters and the settings he creates. Anand choose to use English as his medium of expression. However, he wrote in the style of an Indian author, one whose work reflected the perspectives of the common people of India. This is noteworthy because it demonstrates for the first time in India's history that English, the language of a small elite, could be utilized as a tool for progressive change and reform, and not only in the realms of politics and philosophy.



One of the earliest authors to use Punjabi and Hindustani idioms in his writing was Mulk Raj Anand. His tales provided a nuanced, human picture of India's impoverished.

## **II. CONTRIBUTION TO INDIAN WRITING IN ENGLISH**

In order to give his early works an Indian flavor, Anand often employs transliterated Indian idioms and words. Most of the time, the idioms and phrases accurately reflect the cadence and flavor of native speech. They are also what set Indian English apart from other varieties of English spoken in the United States, Australia, and Africa. The articulation of this sensibility is in perfect consonance with the rhythm and tone of the vernacular speech of his characters in his books since his Indianness is an integral part of the continuity that comprises the Indian psyche, both technically and aesthetically. Anand flawlessly employs the popular invocational words, addresses, and slogans of India's populace. Puditji, Babuji, Mianji, and Lallaji are just a few of the numerous Indian 'ji' forms used to show formal respect. These are the nodes that give Anand's language its distinctively Indian flavor, since they are ubiquitous in spoken and written Indian. Several Indian expressions that are fairly close to those used by an ordinary Indian in the vernacular speech are also used to characterize Indian people, circumstances, and beliefs. They serve a variety of purposes, including those of common invocations or addresses, nouns, adjectives, verbs, and adverbs. They also provide information on Indian culture and etiquette, as well as Indian beliefs and values. By doing so, he hopes to pique the interest of both Indian and non-Indian readers in Indian law, rituals, rites, and traditions. To add vibrancy and uniqueness to the Indian culture, Anand experimented with method and style in his fiction. The book he held developed into a dynamic literary genre—a synthesis of style, content, and language that is at once uniquely Indian and accessible to readers throughout the world. Anand elevated the status of Indian authors working in English, earning him acclaim throughout the globe.

## **III. MULK RAJ ANAND AND HUMANISM**

As a respected humanist, Mulk Raj Anand disregards excessiveness, opulence, and extravagance. He is committed to the idea that art is essential to human flourishing. Our escape from the callous realities of life is the arts, but we have to be frugal with it. A man of no escape, he has been receptive to the need to motivate the coolies, farmers, untouchables, and other members of society's lower classes to make positive changes. To give the poor people some dignity in their existence, he put all his efforts into writing for them. Instead of focusing on just one aspect of human nature or interpersonal relationships, he centers his books on those things as a whole. He thinks that the most important things for the underdogs to have are human dignity, self-awareness, and freedom.



A look into Anand's character reveals the profound impact that humanism had on him. His humanism eventually become intrinsic to his character. Many factors contributed to this outcome. Kabir's brotherhood, Buddha's compassion, Gandhi's untouchability, Nehru's peaceful co-existence, and M. N. Roy's Creed of Radical Humanism were all governed by this synthesis, as was the European belief in the possibility of achieving a better world order through science and joint cooperation and rejection of the paranormal.

#### **IV. LIFE AND EDUCATION OF MULK RAJ ANAND**

In 1967, Anand received the prestigious 'Padma Vibhushana' for his contributions to the field of arts and literature. His collection of short stories titled "Lajwanti" earned him the presidency of the Lalit Kala Academy in New Delhi in the 1960s. In 1972, his work Morning Face won the Sahitya Academy Award for Best work. He has also been the recipient of several honors.

Anand was a well-known author, essayist, art critic, and short story writer. In 1905, he entered the world in Pakistan. However, after that, India became its permanent home. He graduated high school despite coming from a long line of coppersmiths. He joined the British Army as a regimental clerk and eventually became the army's Head Clerk. The army unit his father served in shared members. Thus, they avoided establishing roots somewhere for too long. This necessitated Anand's extensive travels around the subcontinent, where he gained an appreciation for the diversity of Indian culture. He has seen life from many angles. He went into detail on the many ways in which society's outcasts were disadvantaged. He showed exceptional tact. Everything that happened throughout childhood ingrained an indefinable emotion. He saw Brahmin control that was hollow and superficial, women being exploited in the name of religion, and brutal imperialism. The writer in Anand and the humanitarian he became both grew out of his own life experiences. His mother's family was a traditional group of farmers. His mother was the source of his knowledge of mythology and folklore. He had always been blind to casteism and opposed untouchability.

#### **V. MULK RAJ ANAND: HIS WORKS**

Few Indo-English authors have paid as much attention to character development as Mulk Raj Anand. He comes through in his novels as a writer who cares deeply about his topic and worldview. He lacks Shakespeare's "Negative," as Keats phrases it. Anand sees the arts as a way to help others. The author's obvious passion for his subject matter and the culture at large shines through in every page of his works. Novelist output of Mulk Raj Anand is high. His fictional imagination is very much alive and well. There are fifteen books under his belt. It's a large amount of fiction as compared to books published in India. Nearly all of his works are variations on a same subject, although they always deal with interesting topics.



When it comes to crafting short tales in English, no one can compare to Mulk Raj Anand. When it comes to the genre of short story, he is perhaps the most prolific Indian author. Over the course of his life, Anand wrote 70 short tales, which have been collected into 6 volumes. *The Lost Child and Other Stories*, *The Barber's Trade Union and Other Stories*, *Indian Fairy Tales*, *Reflection on the Golden Bed and Other Stories*, *Selected Stones*, *The Power of Darkness and Other Stories*, *Aesop's Fables*, *Lajwanti and Other Stories*, *Between Tears and Laughter*, and *Folk Tales of Punjab* are all collections of short stories.

Despite being more prolific than Indo-Anglian authors like R. K. Narayan and Raja Rao, critics of Mulk Raj Anand's work believe that he has been unfairly overlooked. M.K. Naik claims that "I cite two critics, but his work has not been subjected to the level of close critical scrutiny it deserves in his country until very recently," they write.

## **VI. CONCLUSION**

Mulk Raj Anand, an influential figure in Indian literature, made significant contributions through his thought-provoking works that addressed social issues and advocated for social change. His writings captured the pulse of a nation grappling with colonialism, caste-based discrimination, and socio-economic disparities. Anand's literary legacy, characterized by compassion and a keen social consciousness, continues to resonate with readers today.

One of Anand's notable contributions was his unflinching portrayal of the harsh realities faced by the marginalized and oppressed in Indian society. His works exposed the deep-rooted injustices, exposing the stark disparities in a society divided along lines of caste, class, and gender. Through his powerful narratives, he shed light on the struggles, sufferings, and aspirations of the underprivileged, challenging the prevailing social order and advocating for equality and justice.

Anand's emphasis on social realism, coupled with his empathetic character portrayals, brought to life the multifaceted human experiences of the downtrodden. He delved into the psychological depths of his characters, exploring their hopes, dreams, and frustrations. By humanizing the marginalized, Anand aimed to foster empathy and understanding among his readers, urging them to confront and question the social structures that perpetuated inequality.

Furthermore, Anand's works were not limited to mere critique; they also offered glimpses of hope and redemption. He presented characters who, despite facing immense hardships, displayed resilience, dignity, and a spirit of resistance. By showcasing the transformative power of empathy, compassion, and solidarity, Anand encouraged readers to actively engage in the struggle for social justice and change.



In addition to his fiction, Anand was a vocal advocate for social causes and an active participant in the Indian independence movement. His writings and activism were deeply intertwined, as he used his literary platform to give voice to the marginalized and promote social reform. Through his involvement in progressive movements, he sought to translate his vision of a just and equitable society into tangible action.

In conclusion, Mulk Raj Anand's contribution to Indian literature is immense and enduring. His works, characterized by social realism, empathy, and a commitment to social justice, continue to inspire readers and provoke critical reflection. By bringing to the forefront the voices and struggles of the marginalized, Anand challenged societal norms and advocated for a more inclusive and equitable India. His legacy serves as a reminder of the transformative power of literature and the potential for literature to effect social change.

**REFERENCES: -**

- [1] Mulk Raj Anand: A Reappraisal.” *The Indian Imagination: Critical Essays on Indian Writing in English.*83-103.
- [2] Agarwal B.R. (2006) “Mulk Raj Anand”, Atlantic Publishers &Dist.
- [3] Amur, G.S. “Raja Rao: The Kannada Phase”. *Karnatak University Journal. Dharwar, Humanities X*, 1966.
- [4] Anand, Mulk Raj. “On the Genesis of Untouchable: A Note” in *The Novels of Mulk Raj Anand*, Ed. R.K. Dhawan.
- [5] Anand, Mulk Raj. „Reminiscence of Faiz Ahmad Faiz.“ *Indian Literature*, MarchApril ,1985
- [6] Anand, Mulk Raj. *Apology for Heroism* .New Delhi: Arnold Heinemann, 1985.