

Indianness in The Novel of Mulk Raj Anand's Gauri

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Abstract

Mulk Raj Anand expresses his indisputable concern through this novel "Gauri" for the suffering humanity of forces one to ask a few questions about the Indian character of woman. He expresses Indianness and culture. In India we call the woman as 'Mother', 'Goddess' and claim that our society always been given due respect to women. At the same time, we also beat them ablaze or turn them out of the house. Mulk Raj Anand's novel Gauri eloquently exposes the hypocrisy of our society. It not only voices a strong protest against ill treatment of women but also explores through the example of Gauri what woman in India should do for her emancipation. Indian culture has a long history and Indianness from ancient primitive people

Keywords: Indianness, humanity, emancipation, hypocrisy, superstition, culture, myths

The British came to India they brought English language with them. As the English is a foreign language with the arrival of the British it has had an impact on several fields in education, literary effort and and as a medium of communication. Indian English Literature symbolizes to that body of work by writers from India, who writes in the English Language and whose inherent r co-native language could be one of the several regional and original languages of India. English Literature in India is also associated with the works of writers mad a mark. Mulk Raj Anand's Coolie, Untouchable, Gauri and The Big Heart. R.K.Narayan's The Guide, Waiting for Mahatma and The Man Eater of Malgudi. Raja Rao is a good short story writer and shas written only four novels but they are substantial. They include Kanthapura, The Serpent and The Rope, and The Cat and Shakespeare. .

Mulk Raj Anand, one of the India's foremost, novelists considered as one of the most remarkable fiction writers of the world. It was too far remove from reality and the people living in the Indian society. Mulk Raj Anand endeavored to eradicate Indian literature in English from being called literature of fairy tales and fantasy. He has been consistent in writing novel after novel and thereby becomes the most prolific of all the Indo-Anglian novelists. He was born in Peshawar on December 12th.1905. He was awarded the most honorable Sahitya

Akademie Award in 1971 for his literary work. His father was in British Indian Army. His mother was Ishwar Kaur who some from central Punjab. He received Indian humanity and, his understanding from his peasant mother.

It is no wonder that, in whatever language Indian writer their national themes and ideas, notions and beliefs, creep into their creative and it is no exception with regards to Indian writing in English. One of the peculiar excellences of Indian English literature that is rich will Vedantic thought which has attracted and charmed the west immensely. While the hope of philosophical musing through direct expression is ample in poetic rhythm, certainly it is limited in fiction where in the main concern is to present, in vivid hues, pictures of social life the bright and the dark skin society, primarily in terms of a plot. Only an able artist like Mulk Raj Anand or R.K. Narayan fit philosophy into his plot in a natural molding it into a real work of art of high caliber. The excellence in the work of Anand and Narayan, two of the top ranking Indian English writer, is that they splendidly philosophy and common place themes. In other words, philosophical ideas are presented in terms of social plots in their novels.

Mulk Raj Anand adopts English as the medium of the artistic expression of nourishes it to proper growth in his own way. He applies various methods techniques and devices to impart an Indian identity to his English as the untiring experiment. T.D. Brunton reflects on the the tendencies and possibilities of the Indianization of English. When a novel first reached India in the late 18th and 19th century. It must have seemed quite strange, even to those few educated Indian who could reach English. The strength and maturity of much Indian writing in English are beyond disputer, and it ought not to be necessary at this stage to ask such questions whether an Indian can write in English. But amidst much bold creativity there still lingers a sterile tradition which lights even major talents I refer to is that of Indianness. It is still frequently assumed that novel in English by an Indian author can only be justifies, it is Indian in some Peculiar and essential fashion. Thus, novels come to be valued not so much upon them upon their power as fiction, as upon

valued not so much upon their contents of this national quintessence.....1

There are many reasons for the justifying the peculiarities of Indo English novels viz, peculiar Indian speech- habits social condition traditional values of life. At a moment of sudden pain an Indian except the Christians who live here, never cries Christ, O, Christ! But Ram, He Ram or Ya Allah, or Wahe Guru etc. There would be nothing more absurd that to depict Indian peasants, labour and outcastes in the stander British diction and phraseology. In Anand's pre-Independence , that is the first phase characters with all their social, personal, economic political and religious problems and linguistics habits seems to be movie and breathing with us. He wrote *Untouchable* (1935), *Coolie* (1936), *Two leaves and a bud* (1937), *The Village* (1938), *Across the Black Waters* (1938), *The Sword and Sickle* (1940), and *Gauri* (1960). He is so alive to Indian consciousness, Indian sensibility and to the problem of exploitation of the poor by the rich that the entire local of Indian life is recreated before reader. In the major novel of Anand these themes in suggestive terms which chiseled perfection, while in some others of their novels we find this theme on its way to perfection or in its raw and incomplete form. But their approaches to the them are different, whereas Anand admits external evils of the society, cruelty of man to man the scorching torch that affects the soul driving it to strive for the salvation. The views or ways, of course, based on Karma Vedanta. The great artist is doubtless experts in his own ways in handling the chosen approaches to the theme.

In Anand's novel the theme mainly revolves around a simple central character say Gouri, Bakha or Munoo symbolizes the soul of spirit whom the society exploits and torture reducing him more and more and finally to nights. In other words and charges and blame the society as the sole cause for the lot of the downtrodden and underprivileged, with a 'Dickensian Piquantly' or 'Vehemence' or this is all the found on the surface a deep pry however reveals the talent didactic motives and symbolic theme . Anand's character grows on the Indian soil and imbibe the Indian culture in all its rusticity as well refinement. We may for conveniences categories. Anand's use of Indianness in the following groups 1.use of the popular Indian idioms and phrases. 2 Indian terms of abuse, expletives swear words distorted Indian words and sentences and distorted English word 3 Indian imagery, symbols, simile and metaphor. 4 dialogues transliterate from the Vernacular. 5 Reflection of the social, political religious, moral and cultural aspects of India life.

Anand uses a number of transliterated Indian idioms and phrases in his early in order to impact on India flavor to his English language. These idioms and phrases catch the rhyme and tone of the Vernacular speech most of the time. They also match with Indian culture and Indian sensibility which distinguish Indian English from American Australian, or Africa English, Kali Mai, Ishwar Parmeshwar. It is supposed that various names of Gods and Goddesses may relieve one of the cares of anxieties and bring peace and prosperity.

Anand's novels are lettered with terms of abuse, expletives or curses, swear-words and with so many Indian and English words and sentences in their desalted form. The dialect of central Panjab which influences Anand's English so much and full of such expressions. They reveal the nature, the status and the social condition if the characters who use them. Mulk Raj Anand makes use of Indian images, symbols, similes and metaphor situational facts of Indian life. He explains that he could hear the dead morning under the feet of the woman, whom he soon recognized as the goddess Kali for her tongue was bulging out red, and her eyes were like two sharp glint dashes shining like diamonds from the coal-black local image of Kali, a symbol of destruction for the evils.

Mulk Raj Anand, one of the triumvirates of the established Indian writers during the alien rules on our rule on our native land draws in characters from an everyday experience as they are. Not many authors before him could realize the importance of these notified and sympathy with their private tears and cheers. the unjust social and political order debases te qualities of human heart in his early novel. But this is only fragments in his fictions. His hero in the novel shows courage and resilience and emerges from darkness and disruption. The present paper aims to seek the crisis of identity in Anand's character suffer from. The pangs and suffering of his fictional bear the stamp of Anand who suffered the tedium of an empty and banal life. He writes with anguish that he grew up in a small word, materially poor and spiritually limited. His university days ware not happy. The murder of Yashmin, his beloved with whom she wanted to elope with deep pain his despair. Foreign rule pricked his consciousness. He was jailed for his campaign. in 1921. He disgraced his family and his father fretted. Anand decided to go to England to escape from despair. Anand tries to seek the causes of identity crisis in his character. He is very close to Shelley who recognized man existing both as a social being an imaginative individual. Anand likely Shelley believes that every individual is an imaginative being and it's his imaginative mind that always seeks identity with the universal systems of things.

It thus is obvious that whereas Anand has employed external evil, realization and pure action as the means of purifying the soul for salvation. "Life, like a dome of many coloured glass stain the white radiance of Eternity, Until Death temples it to fragments." There are looks of Indianness in Gauri when Panchi with his uncle, cousin and many other people went from Chhota Piplan to Piplan Kalan three mile journey arrived with the ceremonial garland of flowers. Band men were also there for musical people were enjoying and dancing with the beats Pan his pony is somewhat exalted Animant Panchilal and perhaps, its pride is hurt that it has been rented out for this marriage. When the people of the bridal party along with Panchi they were welcome by the traditional song of the feminine chorus on the top of the terrace of Laxmi's house as a part of the deal at the end or which are there would be the price of the a girl song. "When you come riding the horse, your brother come with you". Panchi stopped over the threshold before Laxmi had poured oil on the corners of the doorway. The old women cried as though he had murdered her in cold blood.

For the marriage ceremony Pandit Bhola Nath asked for the girl Gauri to be brought down from the terrace and began to recited his holy verse from masonic memory. As Panchi had taken the second turn around the sacred fire, with the girl was tied to him from behind her apron, she was only for one thing that when the four turns were finished and the whole embarrassing ritual of the marriage and the customary feast were over. When the marriage ceremony was covered Gauri's friends circled Panchi and started making fun of Panchi. One of the girls who sat arranging betel leaves, decorated with silver and gold paper in a bronze plate, offered him. Gauri's face was still covered however, and Panchi had still to guess the riddles. Panchi's vision of Gauri conceded with the first cock's crow. And while the dholak still beats up the wild strains, and the goriest sand girls sang, Laxmi came in and with ceremonial years in her eyes, asked the girls to get her daughter ready to go to her husband's house and she told her daughter 'Be like Sita' When Gauri return back to Panchi after her suffering the next morning. Gauri set about putting her house into order. Like all Hindu family she believed that the absence of a woman from the house even for a day pollution of all cooking utensils and the sacred precincts near the Chula. So nothing could be achieved in the household, unless she could dear all the utensils with ashes and makes them glisten. Therefore, from the early dawn she became busy, and by the time Panchi opened his eyes she was ready with the hot tumbler milk and tea leaves for him, he contemplated the array of polished utensils on the shelves and smell long of fresh

cow dung plaster from the floor of the house.

Anand takes up a pure and innocent character presenting the soul and concentrate much on showing society as the external evil dealing to the spirit. The hero symbolizing the spirit presents the various developing phases the heroes evil life repentance, self-awareness, regeneration and finally salvation. Both thus successfully blend philosophy and human colours of the latter. Anand achieve rising human drama to the heights of spiritual significance in fiction. What Anand has achieved, perfectly paint in lovely humorous hues and there is nothing strong if they have received warm to tributes from scholarly critic of the West and the East.

Mulk Raj Anand is a writer with the purpose of social uplift through writing. He has to his credit a corpus of creative novels and Gauri happens to be one of the important feature of Mulk Raj Anand fiction is the truth portrait of the Indian society means Indianness. Gauri is cow-like in her goodness and keeps up her essential naiveté and purity of character, so characteristic of an Indian woman. Instead of meekly submitting to the irrational demands of society. These societies are always sandwiched between and fractured by so many evils and corruptions such as superstition, untouchability, political upheavals and ethic disturbances', merciless persecution of Dalit and the deserted so on.

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