



Study of Tragedy in Mulk Raj Anand's *Coolie*

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Abstract

The tragic refutation of life for Munoo is caused by his deficiency, which is the single reason of his tragedy. Mulk Raj Anand wants to suggest shame towards the unhappy dilemma of a subaltern in our society. The social landscape against which Munoo moves, also gives the novelist a chance to deal with the problems such as association between the Indian and the British in pre-independence days. Tragedy and misuse go hand in hand as do the moments of happiness and cheerfulness. *Coolie* includes a vast diversity of mixed human material. The novel is actual its sweeps, range and variety, a writing style epic of modern India, an epic of tragedy.

Keywords: tragedy, mistreatment, problems, misuse

1. Introduction

Mulk Raj Anand is dedicated author and his dedication, was to release mankind and exchange the world from unhappiness and soreness by enlightening the factual nature of man with his inherent weakness. Anand's creative vision includes Indian culture, rituals, customs, myths and ethics. His linguistic experimentations are unquestionably carried out for the aim of art as well as for the appearance of fictional actuality. His aim behind choosing underdogs as his protagonist was to awaken the sense of right and wrong of the readers would over to work for the abolition of social inequality and exploitation from the society.

The novel, *Coolie* is a confirmation of life in its completeness expressed through the human communion who characterizes its child-protagonist Munoo who has essential aloneness of the spirit, that strangeness which he had succeeded in crushing by his sets and eagerness for work and entering the lives of other, by the natural love he felt others. The tragic refutation of life for Munoo is caused by his deficiency, which is the single reason of his tragedy. Death is a way dreamlike for him, because he has practiced his necessary honesty with the entire of the world, and in death the tide of his life only reaches back to the deep where the fake compartments of this universe vanish and all life is one. It is true for Munoo that man comes to this world unclothed and goes out of it unclothed, and he does not carry his goods away with him on his chest. It is best to journey light.

Munoo, the protagonist of *Coolie* is born in the hills to die in the hills. Here Mulk Raj Anand wants to suggest shame towards the unhappy dilemma of a subaltern in our society. Through him Anand has depicted concentration on the wretched dilemma of the millions of subalterns in Indian who are working, tolerating, staving and dying of resentment and despair-unable to carry on the burden of life-long agonies. Through Munoo, Anand has aroused the sense of right and wrong of underdogs of our society.

Munoo symbolizes the proletariat the lives on the outer edge of a society characterized by competition, not connection. His realization of the survival of the two warning classes, viz, the rich and poor, and the nonattendance of nexus

between the two, demonstrates the root of the Marxist thought. Companionless, along, cut off from society, deracinated, from the wild-nature-escape of his motherland, and traveling like a straw on current in lien lands, he attempts to recovers his past bit by bit as far back as he can keep in mind. He has lost his name, his friends, his place, his freedom, his people and even his wisdom of time and understanding of social reality. He is not at ease; he feels impatient, sick and lastly silenced into oblivion-a poor subaltern as he is.

Munoo suffers at the hands of his master is no more than what he suffers at the hands of man workers as subjugated as him who are able of unkindness and heartlessness born out of a savage fight for endurance. *Coolie* is an epic of tragedy giving us a pitiful actual account of the distress and unhappiness of the poor like Munoo. The poor are the sufferers of social, colonial, capitalistic, and communal exploitation and Anand's image of the Indian poor and their misery is both pitiable and sensible. Hoping against expect, Munoo seeks a secure protection in life. If we go ahead, there might be a place for us anywhere.

Munoo pass through his voyage of life, before his attaining fortune, which is just endurance. Capitalism and Industrialism aren't the only forces that abuse Munoo. Communalism also lends its iniquity hand. The fires of social hatred are further fanned by politicians. The social landscape against which Munoo moves, also gives the novelist a chance to deal with the problems such as association between the Indian and the British in pre-independence days. Tragedy and misuse go hand in hand as do the moments of happiness and cheerfulness. Behavior given to Munoo by Seth Prabha Dayal and his wife, kind hearted friendship with Hari Har, kind behavior given to Munoo by Mrs. Mainwaring when he is sick, are the moments of silver lining in the dark clouds of his life. The theme of the exploitation of the deprived is presented in immense deepness and the image is drawn with intensity. With its scene moving from the Kangra hills down to the plains of Bombay and back to the Punjab hill with its crowded picture, the novel covers all the classes of society from the landless peasant to the aristocratic Anglo-Indian

and British. The wide and varied display of human unhappiness has almost an epic quality.

Mulk Raj Anand illustrates the actual condition in the novel. The scene dealing with Munoo's life in the industrial slums of Bombay offer an explicit account of the working of the industrialist system. The factory is an unbearable firestorm with intolerable heat burning from the tin sheets, the continuous wild him of the machine, the repetitiveness of the work, the hazard of approaching threat and above all the ruthless attitude of the employer. The coolies working under such circumstances deteriorate into moving corpses with fear fixed on their brows.

Munoo, Hari Har and other coolies prolong to work in the factory suffering tolerantly all the exploitations and violence committed by their employer. But the crowded lodgings, dirty latrines, regular cuttings made from the low pay given to them on one pretext or another and the removal from office of Ratan, who has been member of the trade union, force the Trade Union leaders to be vigorous in the cause of labourers. Soon Munoo hears the speeches made by the leaders of Red Flag Union.

Predominantly Munoo is impressed by Saada's speech. The speech was that there are only two children of people in the world; the rich and the poor, and between the two there is no association. The wealthy and the influential, the wonderful and the magnificent, whose richness is built on robbery and theft and open warfare, are honored and accepted by the entire world and by them. You, the humble and the kind, wretches that you are, cheated out of your rights, and broken in body and soul, you are appreciated by no one, and you don't esteem yourselves.

Saada's speech reminds Munoo that long ago at Sham Nagar, he too had same thought about the rich and the poor. With the burning speeches of the leaders of Red Flag Union, the condition turns hazardous for the factory owners. So they cunningly change the labor meeting into a Hindu-Muslim communal disturbance. Munoo realizes the danger and takes to his heels. As he runs up Malabar Hill to flee the frantic police action, he is knocked down by the motor car of an Anglo-Indian lady, Mrs. Mainwaring. The final act of Munoo's tragedy starts when Mrs. Mainwaring takes him to Simla as she requires a house servant. Here Munoo has an innate feeling of inadequacy to the superior people who lived in bungalows and wore English clothes.

She feels sympathy for the injured boy and takes him to Simla, where she wants to go. She, as narrated by Mulk Raj Anand, is a woman of vast affectation and no morals. In Simla, Munoo is employed as a servant in her home and he used to pull her in a rickshaw up and down the road. Munoo slowly grows weaker, catches T. B. and in the early hours of one dreamlike, white night he passed away.

Whatever be the ways of assigning his art, it is art with a purpose for Anand. His objective as social reformers is to address modern social troubles to bring about a transform in the custom-bound society for the betterment of the poor masses. In *Coolie*, Anand depicts life in a variety of colors. He defines the elements of hatred, annoyance and laughter.

The novel establishes him great comedian not only of his particular period but also occupy a well-known status in Indian fiction. He has as solemn a goal of writing as any contemporary humorist. Humor and satire are present in a very stable and fixed flow in the novel. Laughter arises at suitable junctures and it gives rise to attractiveness and refinement in proportional ways.

Mulk Raj Anand is humorist in the true sense of the humanity, his humor being characterized by vast variety. There is comedy of each shades and types in *Coolie*- farce, satiric humor, pure humor, satire, etc, you name the type of humor and Anand has it. But humor, which is more typical of Anand, comes from the examination of minute details in character and circumstances and overstating them. A prominent instance of satiric humor is found in Mr. England's visit to the home of Babu Nathoo Ram.

Mr. England's discomfiture multiplies as his hosts attempt to divert him. Dr. Premchand wants counsel on course of study in England, which leads the cashier to replicate that though he had to pose as a big shot here, he had never been to a university and knew not anything about courses of study except those offered by short hand school in Southampton Row. Nathoo Ram plants a big family photograph on Mr. England's knee and dust from the back of the fame soil the latter's trousers.

Indissoluble from the eminence of comedy is the eminence of tragedy. In reality, Anand knows how to touch and dissolve. He is recognizable with human misery and so he succeeds in focusing actual life of his characters. In *Coolie*, there is a pitiable account of the misery and despair of Munoo in the dissimilar phases of life. The moving account of Munoo replicates the way in which the poor Indian are exploited and abused.

The description style which has used is also very wonderful. In expressing the bottomless thoughts of human heart, Mulk Raj Anand's narrative technique presumes great lyrical power and attractiveness. He puts forth the actualities of life in aphorism. The primary cause of the straightforwardness and unaffectedness of his prose technique is that he never attempts to make his uncomplicated things sound strange. In narration or in conversation in English, has a definitely Indian coloring. He attains the effect by iteration, the quickness with which adjective is piled upon adjective and by the heightening of feeling as the whole consequence of both. Words denoting respect such as Huzoor, Maharaj, Sarkar and Sahib are utilized in an admiring sense in a unusually Indian way. Mulk Raj Anand's power lies in his nearness to mother earth. His technique designates this not less convincingly than his vision.

Anand's collectivist vision of life, his characters, story methods, viewpoint of life and moral principles make a set of extraordinary social realities for the novel, *Coolie*. Anand decorated the different parasitic customs, which triumphed in the particular modern societies. No one can the truth that undoubted legislation is the last alternative to bring about a transform in the custom bound Indian society. On the other hand, the great creative thinker was conscious that legislations too make a limited impact until and unless the sense of right and wrong of masses is aroused and people are willing to put into practice social reforms in everyday life. *Coolie*, as epics of social realities, functioned as eye-opener and contributed greatly to draw our attention to the miseries of huge Indian masses. Thus, Mulk Raj Anand has used his creative aptitude to serve the reason of humankind. Anand touched the sleeping sense of right and wrong of the modern masses by raising his voice against the existing evil customs. He unfolded scenes of scarcity and poverty and its results in *Coolie*.

or Mulk Raj Anand, man, the usual man is the vital focal point of his imaginative writings. The philosophy of humanism runs as a red thread all the way through his

novel. Sympathy for the poor and loser is a main sprain in his management of his themes. This is his memorandum of consolation to the suffering humankind. In *Coolie*, Munoo's misfortune and tragedy has a worldwide appeal. The necessary self-respect and blamelessness of human being isn't the conserve of the rich and complicated upper classes. That the men from lower social classes and economic backgrounds uniformly deserving of these human attributes is brought out in *Coolie* by showing the daring of these pain men to expectation against expectation.

In *Coolie*, we get an idea of Anand's socialist realism. Anand expresses humanism as the fundamental of survival on the earth. His pragmatic approach is colored by his compassion. The speeches of Sauda give a thought of how coolie should live. By the loving behavior of Munoo in some places like that in Simla and Daultpur the novelist dreams of more persons like Prabha and Ratan.

With the fictional actuality and compassion with Munoo is the compassion of that writer who renowned and lived life of misery in its various aspects, but who, in spite of this, didn't escape from it; that, much against his will, had to die; but death too couldn't make him relinquish his trust in life, in a true human life.

Among the Indo-English novelists Anniah Gowda observes that Anand is the most noticeably dedicated writer. Perhaps the best word for it is the plainest: it is propaganda writing. The propaganda novel in the factual sense is one so subjugated by its author's concealed objective that the propaganda can't be ignored, and usually one who dislikes that line of propaganda would find the book incomprehensible. Such a novel, Gowda opine, can't rank among the great works of literature. In a same vein, Chetan Karnani complains of the extra-literary purposes of the novelist. The problem with Mulk Raj Anand is that he isn't able to hide his amateur compassions. These determined detractors of Anand and some others, charge him of having used the artistic medium of the novel for pure misinformation; indoctrination, they hold, doesn't go with the imaginative procedure and artistic experience.

Social system depicted by the characters for example- Prabha Dayal, Daya Ram, Babu Nathoo Ram, Jaysingh, Ganpat, Ratan, Hari, Dr. Premchand, Mr. W. P. England and Jimmie Thomas in *Coolie* shows the social reality in India. The centre of awareness in novel, a pair of spectacles through which is analyzed the social reality and dynamism of India in all its unhappiness and misery. All other men and women, their ethics and behavior, their mode of thinking and speaking are assessed in accordance with Munoo's response to them.

In *Coolie*, the characters serve to fill up the picture of accomplished Anand's panorama of Indian social life- the sick and destitute pavement dwellers of Bombay, coolies in the grain market of Daultpur, the workers in the cotton mill etc. Anand doesn't, of course, deal with the sturdy basic enthusiasm of his characters, nor does he dabble into the intellectual search of men and women. He focuses only on the ordinary affairs of his fictional men and women. As a principal of his social reality, he doesn't reside on the unusual in feeling or intellect, and firmly adhere to the common social activities of his characters.

Coolie includes a vast diversity of mixed human material. The novel is actual its sweeps, range and variety, a writing style epic of modern India, an epic of tragedy and misfortune. The framework of the novel is picaresque and

periodic. Mulk Raj Anand's capability to suggest diver places, scenes, persons, moods and circumstances is a mysterious as it is non-laborious, and few novel of contemporary India can excel its absolute amplitude and power of narration.

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