

The Depiction of Images of Women in Mulk Raj Anand's Novels

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Abstract

Anand's humanism pleads that women in India needs to be treat on an equal footing with man..Anand's heroines remind us of Gissing heroines who are crashed under the existing economic and social order as it obtained in those days. Gissing's *Thyrza* and Hardy's *Tess* and Elizaberh's *Jana* may be placed in the same category as *Gauriand Janki* of Anand's so far, as they have to suffer immensely for no fault of their own. Thus the aim of the paper is to focus on the depiction of images of women and their empowerment. As for characterization Anand is more at home in handling the Indian than the English characters. The complacent Mrs Croft Cooke preside over the plantation, secure in their conviction that 'these coolies are sub-human'. Reggie Hunt and John de la Havre, cruel, lustful; alcoholic, he is a figure of the sheerest melodrama. He is tried for the rape of an Indian girl. De la Havre, as his foreign-sounding name signifies is an outsider. He thinks of himself as their slave, and it is through him that Anand appears to express his own views. "It's no use hating anyone, said De la Havre, it is the system. You must hate the system". (01)74.

Coolie has an interesting variety of characters not in terms of careful humanity but in terms of the class to which they belong. The canvas is large than that of *Untouchable* and accomodates a multiplicity of characters. We have low class bottom dogs how are have not such as Hari and Prabha. Then there are middle class characters like *Bibi Uttam Kaur*. The real aristocracy is represented by Mrs. Mainwaring. Mrs Mainwaring's flirtations with numberless men can't but bore the discerning reader.

Keywords:

Exploitation, sufferings, aristocracy, superstitions, illiteracy, custom and tradition, identity crisis, dowry system, suppression of Women's volcanic power.

The good characters like Prabha, Parvati, Chota Babu, and Ratan are virtuous dummies of melodrama and the wicked once remain so throughout the novel. Daya Ram, Bibi Uttam Kaur, Ganpat and Jimmy Thomas are wicked characters. Khushwant Singh says that, "Anand's characters are portrayed in plain blacks and whites." (02)348.

It is a pity that not one British character in the novel is truly memorable. Barbara's weakness serves as a foil to the strength of Havre's character. Her sympathy for the coolies is superficial. De la Havre like other characters in the novel is too flat a character, and too much of a stereotype to be regarded as a memorable creation of Anand, "De la Havre with his endless discussions bores both his beloved and reader alike. Dela Havre is an embodiment of goodness". (03)114.

Reggie is hated by the coolies. Latla, is plucking the tea leaves alone. She runs away, he follows her to her house. Mrs. Croft would not trust Barbara near him. He sets along with Afzal only because it is a plain acceptance of master-servant relationship. We find the female character Maya in The village Trilogy novel. She is a fourteen year old daughter of the landlord. She is innocent, We also find the devoted wife in the novel. Gauri broods over her husband Nihal Singh's. When she plays with the young boys of the village, her mother chides her.

This incident shows the innocence of Maya. We also find the devoted wife in this novel. Gauri broods over her husband Nihal Singh's ill health with, 'the ache of a devotion', which according to Anand she has substituted for love. The few British women who appear in Anand's novels add to the variety of his female characters. His appreciation of the forward ways of women in foreign countries is explicit in, *The Village Trilogy*. The French women having no silly inhibitions wear no purdah; they are well educated and take part in all activities like men. They take care to dress up well unlike the Indian women who appear to grow old before they are young. Lalu feels that even the poorest maid servant is more forward than the most aristocratic Indian woman. They are all duty - conscious and the working women manage to look after their homes, children and supplement the income of the husband.

In the first novel of the trilogy Lalu has idealistic affection for Maya, the landlord's daughter. But 'Maya' means appearance rather than reality. It is in the second novel that the reality rather than the appearance of sexual desire become manifest for Lalu. In the first book of the trilogy we see Lalu's deep love for her. But very soon their relationship appears to be a 'Maya' to him. Maya haunts him even across the black waters. Like all traditional women, Maya complains that women are born to suffer and that suffering is their only birth right and role in the world. However Maya's spirit of modernity is unquestionable. Maya's demand of status only suggests that marriage is a necessity for a woman to appear dignified in the eyes of the society. We see in her character woman's changing role of the modern world. Kesari goes back to her parents in a city and puts on a chadder with a coppersmith. We find the condition of widowed kesari in this novel.

In seven summers Anand narrates the life of Aqual, Krishan's aunt, makes a sad tale, for she is a victim of her drunkard husband's constant beatings, The story of kunti, another aunt is no different. she is ugly, Krishna's mother is superstitious, she is a tender soul with abundant love for her children. She respects her husband. But her attitude towards her daughter in law is quite unsympathetic. In Private Life of an Indian Prince Ganga Dasi is an illiterate and scheming woman. Ganga Dasi takes another lover. Ganga Dasi is Anand's fatal Cleopatra. His excessive concern with sex and consequent drifts insanity can't be taken as real tragic flow, capable of producing a cathartic effect in the reader. Only Maharani Indra, the neglected wife of the prince, stands by him in his hour of need. We read of her charm rather than feel it. We see her mainly through the clinical eyes of Dr. Shankar. Gauri finds shelter in the clinic of Colonel Mahindra and is employed as a nurse. Her beauty provokes Dr. Batra who attempts to rape her. She saves her from the nearly impossible situation. Colonel Mahendra, for whom Gauri has the highest respect and admiration, gives her a helping hand, but the union with her husband proves to be a temporary affair. Gauri would prove her

chastity if, she could, but the mother earth would not open her womb for her as she had done for Sita.

Gauri's heart rends with pain because she still loves Panchi as no woman could. She tells her neighbour, Noor Banu, what she proposes to do: "He is not foolish. He is weak, spoilt creature! He pretended to be a lion among the men of the village. They are telling him that Rama turned out Sita because everyone doubted her chastity during her stay with Ravana! I am not Sita that the earth will open up and swallow me. I shall just go out and be forgotten of him." (04)285. The fundamental goodness of Gauri's character and conduct is the secret source of her strength. It is a strength that a good conscience offers. She stands for all that is good in tradition and Kesara for its bad elements. Gauri is introduced in the novel as meek, mild and gentle like a cow.

In *Morning Face* Anand shows the superstitious society. To cure her son of this fever Krishan's mother invites PanditBholaNath, the Brahmin priest, and offers him sumptuous food. She offers a coconut and a rupee to Mother Kali, and begs to protect her children from their cruel teachers and also to help them pass their examination.

Rajesh K. Pallan has highlighted the mother and son relationship vis-à-vis KrishanChander, his mother and Devaki.His progress from childhood to adolescence from innocence to experience is evidenced in his sessions of calf-love for Devaki, the aunt, Mumtaz, his brother Harish's mistress, Shakuntala, the wife of Doctor Chunilal, and Helen the clarinet player's daughter. (05)90.

Anand continues his tirade against pain and cruelty which are responsible for most of man's sufferings. The unhappy lives of Parvati and Draupadi demonstrate this amply. The teachers persist in their cruelty. Krishan receives share love from Shakuntala and Mumtaz.

One of the outstanding characters of the novel is his aunt, Devaki, smelling of mogra and molasari, who is beautiful, loving and flirtations. The young nephew maintains a soft corner for her in his heart. Krishan's mother doesn't like her and calls her a bad woman. Krishan meets Noor's step-mother Nargis and his wife Naseem and his wife's sister Yasmin. Krishan falls in love with Yasmin.

Krishan speaks with conviction, the important thing is to be- to become rebellion itself: Free: Free Free! Utterly Free! Rebellion and Freedom! Not acceptance and death... It is only through rebellion against everything false that I have written poetry. I want to cast out my fears. Every word must be a gesture of defiance. And I want to embrace the people even those who are illiterate and down and degraded: Because once we are free, all of us will grow and discover marvellous things: ... We will become a big people: we will make a new life. (06)28.

Conclusion:

Man made the life of a Woman a living hell and called her a gateway to hell, When we examine in the light of present social condition ,Man exploits the Woman in the garb of modernity. She is sexually exploited, financially robbed.The thin border line between freedom and exploitation is being cleverly concealed to exploit woman by clever men and

they in the name of freedom seduce woman and make them emotionally insecure. Hence Woman's empowerment is necessary.

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