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| Anand, Mulk Raj (1905-2004) |
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| Mulk Raj Anand, together with Raja Rao and R. K. Narayan, made up a distinguished trio in the vanguard of twentieth century Indian writing in English. His roles as essayist, short story writer, playwright, art critic, food critic, editor, activist, and social commentator over a near century-long life attest to his versatile genius and varied interests. Today, however, Anand is most famous for his talent as a novelist whose commitment to artistic verisimilitude and social justice compellingly redrew the ambit of literary representation in India to include marginalised subjectivities and subaltern realities. |
| Mulk Raj Anand, together with Raja Rao and R. K. Narayan, made up a distinguished trio in the vanguard of twentieth century Indian writing in English. His roles as essayist, short story writer, playwright, art critic, food critic, editor, activist, and social commentator over a near century-long life attest to his versatile genius and varied interests. Today, however, Anand is most famous for his talent as a novelist whose commitment to artistic verisimilitude and social justice compellingly redrew the ambit of literary representation in India to include marginalised subjectivities and subaltern realities.  File: anand1.jpg TIMELINE  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | | 1905 | 1925 | 1929 | 1935 | 1938 | 1945 | 1946 | 1950 | 2004 | | Born in Peshawar | Leaves for England | Completes his PhD | Publishes first novel, *Untouchable* | Marries Kathleen Van Gelder | Returns to India | Founds art journal *Marg* | Marries Shirin Vajifdar | Dies in Pune |   Mulk Raj Anand was born to a provincial Kshatriya Punjabi family in Peshawar. Anand’s formative years were spent in the cantonments of Nowshera and Mian Mir because his father, Lal Chand, was a subordinate functionary in the colonial army. During his years at Khalsa College in Amritsar, Anand became acqauinted with the poet Mohammad Iqbal. He was also briefly involved in anti-colonial activities. Faced with familial strife and emotional tangles, Anand, with Iqbal’s encouragement, set sail to do his PhD in England in 1925. He won a scholarship to University College, London, where he worked on a dissertation on British philosophy, and was awarded a doctorate in 1929.  His years in Britain brought Anand into contact with many leading intellectuals of the West, including the Bloomsbury group (among them, Forster, Eliot, Woolf), Orwell, Lawrence, Russell, Neruda, and Malraux. It also exposed him to Marxist thought, which was to become a key shaper of his socialist commitments and growing conviction that literature and politics are ever intertwined. Anand became increasingly active in left wing political circles and took a keen interest in India’s struggle for independence, especially Gandhi’s leadership. Refusing an offer from Cambridge University, he worked at various jobs to support himself, ranging from editor at Hogarth Press and *Criterion* to lecturing at Adult Educational Schools and the Workers’ Educational Association. He was one of the founding members of the Progressive Writers Association in London in 1935. In 1945, at the cessation of the War, Anand returned to India. He started and edited the art journal, *Marg*, and taught at several institutions, including the universities of Punjab and Rajasthan. In 1965 Anand was appointed Fine Art Chairman of the Lalit Kala Akademi. He was awarded the World Peace Council prize in 1952 and the Padma Bhushan in 1968. Anand died of pneumonia in Pune on September 25, 2004.  File: anand2.jpg  Anand’s first novel, *Untouchable*, was rejected nineteen times before it was published through Forster’s recommendation in 1935. Many of his novels centre around categories of the socially underprivileged and dispossessed: *Untouchable* highlights the problem of caste discrimination; *Coolie*, the poor under industrial capitalism; *Two Leaves and a Bud*, the economic travails of the Indian peasantry; and *Gauri*, the plight of a poor woman in a class stratified, patriarchal society. At the time of his death Anand was working on his magnum opus, a seven-volume autobiographical novel, *Seven Ages of Man*, of which five volumes, beginning with *Seven Summers* (1951), have been published. MAJOR WORKS (Selected List): *Persian Painting* (1930)  *Curries and Other Indian Dishes* (1932)  *The Hindu View of Art* (1933)  *The Lost Child and Other Stories* (1934)  *The Untouchable* (1935)  *Coolie* (1936)  *Two Leaves and a Bud* (1937)  *Marx and Engels on India* (1937)  *The Sword and the Sickle* (1942)  *Big Heart: A Novel* (1945)  *Apology for Heroism: An Essay in Search of Faith* (1946)  *Seven Summers: The Story of an Indian Childhood* (1951)  *The Story of Man* (1952)  *Private Life of an Indian Prince* (1953)  *The Dancing Foot* (1957)  *The Old Woman and the Cow* (1960)  *The Road* (1961)  *Confessions of a Lover* (1976)  *Gauri* (1976)  *Conversations in Bloomsbury* (1981)  *Autobiography* (1985) |
| Further reading:  (Berry, 1971)  (Cowasjee, 1974)  (So Many Freedoms: A Study of the Major Fiction of Mulk Raj Anand, 1978)  (Fisher, 1985)  (Naik, 1973)  (Pacham, 1983)  (Rajan, 1995)  (Vijayasree, 1998) |