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## From the Editor's Desk .....

It gives us great pleasure to present *New Man International Journal of Multidisciplinary Studies (NMIJMS)*, Vol. 8, Issue 1, January 2021. This issue brings together research papers from different fields such as literature, social science, education, economics, international relations, folk studies, ecology, and physics. The variety of topics included in this volume reflects the multidisciplinary nature of the journal and the growing need for dialogue among different areas of knowledge.

The present issue begins with an important study on the Indigenous Ecological Practices of the Gurung community in Nepal. The paper highlights how traditional knowledge and community practices help in protecting nature and maintaining ecological balance. In today's world, where environmental concerns are increasing rapidly, such studies remind us of the value of indigenous wisdom and sustainable living.

The issue also includes a thoughtful paper on love songs in folk music. Folk literature and folk songs are closely connected with the emotions, beliefs, and traditions of common people. The paper shows how love songs preserve cultural memory and express human feelings in a simple yet powerful manner.

Literary studies form a major part of this volume. The paper on Indian English Literature discusses the understanding and development of Indian writing in English. Other literary papers critically examine works of well-known writers such as Aravind Adiga, Joseph Conrad, Amitav Ghosh, Anita Desai, and Manju Kapur. These studies explore themes like social inequality, ideological crisis, patriarchy, feminism, cultural conflict, and family disintegration. Through literary criticism, the authors attempt to understand the changing realities of society and human relationships.

Another significant contribution in this issue focuses on the management of financial resources in colleges affiliated to the University of Mumbai. Educational institutions today face many administrative and financial challenges. This paper provides useful observations regarding financial planning and resource management in higher education.

The journal also includes a paper on India-Bangladesh relations, which offers an analytical understanding of political and diplomatic connections between the two neighboring countries. Such discussions are highly relevant in the context of South Asian regional development and international cooperation.

In the field of science, the paper on topology and its applications in modern physics introduces readers to an important mathematical concept and its practical significance in scientific studies. The inclusion of such research strengthens the multidisciplinary character of the journal.

We sincerely thank all contributors for their valuable research work and academic support. We are equally grateful to reviewers, editorial board members, and readers whose encouragement continues to strengthen this journal. We hope that the articles published in this issue will inspire further discussion, research, and meaningful academic engagement. We warmly welcome scholars, researchers, teachers, and students to continue contributing to *New Man International Journal of Multidisciplinary Studies* and help promote quality research across disciplines.

**Dr Kalyan Gangarde**

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## 1.

**Indigenous Ecological Practice (IEP) of Gurung Community in Nepal****Gem Prasad Gurung (PhD)**

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&amp;

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**Abstract:**

*Meaningful inclusion of indigenous knowledge and practices in formal education. On the other hand, Jacob, Cheng, and Porter (2015) mentioned that defining terms associated with indigenous education is not an easy task. The indigenous knowledge is different in the different communities means multicultural dimension as well. Therefore it is difficult to conduct class by an untrained teacher. Amlor and Alidza (2016) presented the case of Ghana; the lack of suitably local curriculum, research and teaching methods, and lack of qualified teachers to promote the teaching and learning of indigenous knowledge is a great problem to acquire satisfied, need and purposeful.*

*Teaching methodologies, such as language instruction is generally an important factor (Batibo, Wongbusarakum cited in Magni, 2016). Beckford and Russell (2011) also observe that elder/resource person or guest teacher can be called as a knowledge resource in the classroom. They can plan and prepare the field trips to visit the cultural practice of ecology conservation. The authors also add that aboriginal traditions, cultures, and perspectives can be managed to the curriculum and co-curricular program for indoor and outdoor activities.*

**Methodology**

According to the nature of the study, a methodology is attempted as a qualitative research method. The qualitative method is a multi-method, interpretive, and naturalistic approach. It has a socially constructed nature of reality (Denzin & Lincoln, 2005). Also, case study, personal experience, life history, in-depth interview, observation interaction, and visual informants are generally used to collect the information under this approach (ibid). With this understanding, the researchers have followed the theoretical notion of qualitative research and used respective tools for generating the field information to get a real and complete picture of the problem.

This study was carried out by an insider's views which are known as emic perspective. We felt that it is better to dig out the cultural construction of community knowledge. Therefore, in this research, the researchers have explored the experience, insights, and emotions of the Gurung community with regards to plant management.

**Result and Discussion**

The researcher found that Gurung people have different types of local knowledge and practice plant management. In the case of the first research question, they believe in spiritual value with all the ecological

elements. Such as they consider all the natural elements to have a soul and related to natural gods and ancestral god. So they worship them from time to time. The researchers participated in their puja program, all the village members participated in that program and also discussed for resource management. As we found, Gurung community has a tradition to worship natural resources (forest, water, rocks, etc.) when they are going to fetch them. This knowledge and practice are related to Kaupapa Mouri's theory (Harmsworth, 2002) while they believe on natural elements are related to ancestral gods. Hence Maori autonomy, increase human and social capacity, cultural identity, and sustainable management of natural resources are being the examples in the world. According to this theory, we found indigenous Gurung tried to maintain cultural identity, sustainable management of resources, and conserving traditional knowledge. It provides also ethnographic validity to their religious and animist performance to maintain a close relationship between their life process and ecology.

Also, they conserve plants in the form of life sustain ways, as well as socio-economical perspective. They manage different fodder plants for their cattle and bamboo for a different purpose. Those knowledge and practices promote to manage plants in naked lands as well as solve their economic problem by selling milky products and bamboo materials. These findings are linked with Marxist theory (Ritzer, 2000) which enhances to promote economic as well as biodiversity conservation. They know how to plant the saplings and how to care and grow properly. The rural people know edible and nonedible as well as poisonous plants for cattle. They know medicinal plants when their cattle get sick. They also have knowledge and practice of collection and management of natural edible wild foods like githa, tarul, bhyakur (*Dioscorea sps.*) and vegetables like simbligan (*Crateava relifosa*), nigro (*Dryopteris cochleata*), etc. Likewise, there are different types of vegetables and medicinal plants which Gurungs use and manage in natural form

For the second research question there got different views with different young people. One of them said it is not believed the traditional knowledge. According to them, "in the 21<sup>st</sup> modern age, it can not believe that god/goddess reside on the trees", worship for the natural resources like trees, water, rocks in the forms of god, etc. As they have learned in science, it is believed only visible facts but not believe in the invisible (imaginary) things. The version forced me to remember Marx's modernization theory (Turner, 2003). Marx emphasis the "reality of ideas" as nothing more than a traditional ideology brings people's oppression by the material forces of their existence (ibid, p.198). And some of the young people supported that, it is good knowledge, transferred from our forefathers which enhances for the preservation of our culture and plant resource management as well. Also, those traditional knowledge enhances the sustainable use of resources and maintain greenery around the village. According to the young generations' view, there are two parts to believe and not believe in traditional knowledge and practice. So it is in the form of eroding knowledge. In this situation, we remembered Grenier's (1998) statement that old knowledge will be lost when the old generation is dying out.

In the educational issue, according to educational stakeholders like teachers and students informed that, though the indigenous knowledge and practice is effective in plant management, it is not incorporated in the school education. The researchers also studied the secondary level curriculum and it found that less prioritized on indigenous knowledge. As we studied different levels of test books also, could not find clearly for indigenous knowledge with concern to eco-cultural perspectives in plant management.

One of the participants said, we like our indigenous knowledge of plant management which is generated from our ancestors and it is sustainable in plant management. They have familiar with different plants. So

they use them as well as conserve properly in their territory. In the form of fodder, or food ritual use some plants are planted and some are preserved in the wild form. A non-Gurung student who lives near Gurung village also viewed that, Gurungs plant management is closely related to their culture so it is highly sustainable at their management.

Similarly, on the discussion with school teachers they added that, even though indigenous knowledge is effective in plant management, first of all, it is not placed in the educational curriculum and secondly, students come from different cultures/communities. But teachers have not trained to cope/conduct multicultural classroom teaching pedagogy. Though it is not included in the national curriculum it can be included in the local curriculum but the development of the local curriculum is also a very slow position (Gurung, 2018). Some of them are constructing in a grouping or individual local curriculum.

### Conclusion

The study was focused on Indigenous knowledge and practice for plant management in the Gurung community. It has provided the perception of the ethnic Gurung community of Kaski district, Gandaki Zone of Nepal. Rather this study has provided the knowledge of survival through wild food resources, medicinal plants, and their proper management. Even though the young generation does not believe the old (traditional) views, however, they are positive on environment conservation through Indigenous Ecological Practice (IEP). The educational stakeholders like students & teachers are also demanding on the implication of indigenous knowledge in school education.

As the nature of the study area, it has adopted a qualitative research methodology. Analysis and interpretation of the data were the explorations of ground reality. This study reveals indigenous knowledge and practice of plant management should be promoted through formal and non-formal education. Eventually, the knowledge could be generated thoroughly new generation and maintain a sound environment.

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2.

## Love Songs in Folk Music

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### **Abstract**

*This article shows how the folk songs with their appropriate musical associations are able to represent peoples' ways of life. Folk songs flow spontaneously capturing the spirit of folk life. One among many subjects that get expressed in folk music is love. Different localities have different virtues of languages and different musical structures to express their feelings associated with love. This article focuses on the folk songs of Patauti VDC of Arghakhanchi district in which we find specific music cultured in its own way to express love that, of course, immortalizes folk life.*

### **Introduction**

Talking about folk life and its culture inevitably takes us to the context of its folk music. We cannot think of any folk life without its folk music, an essential cultural property. Human beings by nature are social or cultural beings. Human society has its own pattern of life in a particular locality. It has certain norms, values, beliefs, thoughts and cultural sensibilities that everybody shares and follows to feel a common cultural being of that society. Human society with its typical folk culture has its own folk music. Folk music of a particular human society has much to do with how that society feels and shares its cultural life there.

The term “culture” was introduced in English by Edward Taylor in 1865. According to him, it is “that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society” (qtd. in Islam 14). Society exists and runs with its own cultural heritage that includes what Taylor has suggested above. In this regard, Stuart Hall has his own view. For him culture refers to “practical ideology which enables a society, group or class to experience, define, interpret and make sense of its conditions of existence” (qtd. in Eagleton 34). Hall suggests that culture embraces human beings' lived practices and experiences that grow in relation to their conditions. Similarly, in Raymond Williams' words, culture is “the signifying system through which... a social order is communicated, reproduced, experienced and explored” (qtd in Hall 33). What Williams suggests is that culture does not merely reflect or represent the things of society but is constitutive of them. Likewise, T.S. Eliot sees culture as “all the characteristic activities of a people” (Mikics 77). By this view, we understand culture as the typical or distinctive activities and behavior of a particular people. Talking about folk culture, Satyamohan Joshi enables us to regard it as “a large tree of which the main branch is folk literature” (qtd. in Bandhu 38). In this regard, how Prem Khatry defines the term would help us understand it more. For him, “Culture includes the knowledge, beliefs, religions, rituals, practices, tradition, norms and values, languages, dresses, fairs, festivals, ceremonies, art, skills, code of conduct, capabilities, and so on that people have achieved by their effort through many centuries” (Khatry 6). Culture, in Khatry's view, cannot be limited within “one monolithic system of beliefs and practices. It is rather a term to be

viewed and understood in broad spectrum, as a huge umbrella of religious faiths, cultural practices and belief systems practiced by different groups of people distinct in terms of physical construct as well as cultural traditions” (Khatry 121). These definitions enable us to see culture as the way of life: the customs, beliefs, civilizations and achievements of a particular time, society or group. Understanding culture of a particular people extends to the deciphering of its folk music.

### **Deciphering Folk Music**

In the study of folk songs, understanding of the associated folk music becomes essential. Particular folk culture or folk life has its own musical associations and organizations. Folk music, as a part of community life, represents its folk spirit in its own way. In other words, it does not represent just the feelings of an individual but the collective spirit of certain community, caste, class and locality. Folk music, in its extended sense, can hold the spirit of a nation as a whole. To understand a community, caste, class, locality and a nation needs to feel the folk music of that community, caste, class, locality and nation. This shows that it is necessary to focus on the aspects of folk music while dealing with the folk songs of a particular people. But before analyzing folk music in relation to folk songs in their textual context, it is relevant here to see what folk music is.

Folk music is the music of folk life. In other words, it is the music that represents the feelings of folk life. As the history of folk life is very long and vast, its music too has a very long history and vast body. The music of folk life started with the beginning of the life itself. Folk music came into existence before human language. This is proved by the fact that in folk music we find non-verbal elements still working to enable us to feel the subtle truths of human life. Acharya's definition of folk music reinforces its ancientness, "Folk music is the first creative expression of human civilization"(Acharya 5). Though folk music is associated with the norms and values of a folk life, its freedom and spontaneity is maintained with its cultural festivals that work as ventilations to make a folk life fresh and mobile.

Folk music gives life to the words of folk songs. Without folk music, the words cannot be alive. Thapa and Subedi agree that the real beauty of folk song can be observed only with folk music. Without folk music, folksong becomes dry and lifeless (69). In fact, folk song like a fish badly needs folk music that works as water for its life.

In relation to Nepali folk music, it has its own musical tradition, maintaining its continuity and variation, which is characteristic of national communal settings. The traditional folk music of Nepal has grown up and flourished in the setting of religious, ritual ceremonies and festive occasions. It also can be regarded as to have grown in response to natural scenes and beauty of Nepal and typical landscape variety. Since Nepal is rich with multiple cultures of various communities, it is equally prosperous with large body of folk musical variety having its own musical idioms and intonations.

In this way, folk music has been the essential part of our life. As a non-verbal element of folk literature, it has the potential of inspiring us to pick up the deepest reality of human life.

### **Appreciating Folk Song**

Study on folk songs of a particular locality means going into its life and feel its cultural sensibilities as they represent the lived experiences of life. Human beings with different cultural and social layers and associations experience life in many ways. Though they may be limited within a geographical boundary having certain cultural traits, routines, norms, values, beliefs, codes of conduct and practices, they feel themselves as a united whole at many times of their life having common and similar human feelings and sensibilities across their boundaries of limitations. Folk songs represent both: specific as well as common

human feelings and ideas. In this sense, they reflect the whole way of life. However, when we are to focus on the folk songs of a particular community, we certainly try to be more and more specific to have its knowledge in depth and detail. Of course, folk song as the most effective form of folk literature, expresses the folk spirit of a given community or locality in its fullness. Before studying it in its real context of the given areas, it is relevant here to see how different scholars of this field define the term.

Folksong is a musical representation of the lived experiences of folk life. It springs out of the people's hearts and flows spontaneously as the river flows. Folk song may have its root in the past but there is always chances and the possibility for the coming generations to enrich it with their oral musical qualities that represent the way of folk life. In this way, it has a tradition of getting transferred from old generation to new generation through the processes of listening and memorizing it. Williams' view on folk song leads us to the same point, "Folk song is neither old nor new. It is rather like a tree of the jungle with its roots sunk deep into the past in which the time brings about new branches with fresh leaves and fruits as it runs its course" (qtd. in Bandhu, 2058: 113). Folk song, for Williams, represents the elements of both past and present. Both are in deep attachment. Similarly, Hajari Prasad Dwivedi's definition of folk song points to the same linkage, "Folk songs are the Vedic aural songs of the time before the arrival of the Aryan. Just like Vedas reveal the knowledge of the Aryan civilization, folk songs suggest the knowledge of the pre-Aryan civilization" (qtd. in Upadhyay 274). By what Dwivedi argues, we came to know that the roots of our folk songs are sunk very deep into the pre-Aryan past. Similarly, Dharmaraj Thapa reinforces the point in his own way, "Folk song is the first blossom of human creation which is able to influence folk life with the virtues of its genuine tunes and crystal words" (qtd. in Rawal 44). These definitions of the folk songs have commonly emphasized a very important fact that folk song started with the beginning of human life itself upon the earth. Since folk songs have been flowing continuously through the ages, being kept in touch with the first dawn of human life by the constant flow of the lived voices of our forefathers, we can feel and know the subtle truths and feelings of the ages if we set our aural power being keenly sensitive to each and every atom of the affected musical idioms of what flows into our ears.

Folk life remains active and mobile with the effect of folk songs. Though there may come so many things in life to make people sad and serious, the act of singing folk songs relieves the stress and pain affecting their hearts and heads and then fill them with the spirit of folk life. Folk songs stop them from being lonely and isolated from folk life. In this way, folk songs have not only a therapeutic value but a life giving force (Parajuli 86). Since human life began, folk songs came into life too, not just as an extra entertainment but an essential part of human life to cleanse, refine and heal it. Since the beginning point of life, folk song has been working as a life-giving herbal plant to make our life healthy, tolerant and generous (Pant 145-146).

In this way, folk song is the people's great heritage having the oldest history among human beings' intangible properties. It enriches the inner life of human beings making it fresh with its genuine tunes and feelings. Everybody, being in touch with folk music and folk spirit, does not feel alone or isolated.

### **Analyzing Folk Songs**

Analyzing the folk songs of a particular locality requires having the knowledge of cultural sensibilities of that area. People express their cultural sensibilities in their folk songs in two ways; one is their verbal property and the other is their non-verbal element. The verbal property is the *wording* of their folk song and the non-verbal one refers to their musical sound as well as their gesture that they use to express their ideas and lived experiences fully and spontaneously. It is the non-verbal element that connects a particular way of life to other cultures of the world. Besides this, the wording and theme of folk songs help us identify ourselves with other human beings of the world if they refer to or suggest common human sensibilities.

While analyzing the folk songs of Patauti VDC of Arghakhanchi district, the hilly district of Lumbini zone, I will observe them for such universal human themes and their non-verbal properties so that we can appreciate and promote humanity as a whole.

### The Love Songs of Arghakhanchi

Experiencing love is an essential part of human life. Folk song which springs and flows from the heart of folk life represents love experience lively and spontaneously. The folk songs of the hilly districts of Lumbini zone represent the feelings of love in their own way. In Arghakhanchi district of this zone, the emotion of love finds its expression in the following lines of folk songs:

*Babāle pāupujekā parjāpati pannita*

*Unaisita sati jāna māgchhu barilai*

*Pap kalile chhinnaipāro sati jānapāidaina*

*Dharmakāri raichhau bhani sangai āula kāl*

I wish to join finally on the pyre of my husband

To whom my father offered me as his wife by adoring his feet

As Kaliyug has destroyed the virtues and power of Sati system

Still the death may come upon you both by the grace of God

This song occurs in the context of Teej festival, which falls on Bhadra. At this festival women involve in fasting just as Parvati did to achieve Shiva. Today the unmarried women do it to have a good husband and the married ones do it wishing for their husband's long life. The afore-mentioned song is sung by the married women. This song shows their love and devotions to their husband.

Though most of the women sing the songs at this festival of the hardships and sufferings through which they have to pass under patriarchal society, some of them suggest pure love for their husbands. The above song is one of them. The context of their fasting for the husbands' lives condenses their mood of love and devotion. On the part of the audiences, the women are equally involved in singing the songs following the leading voices turn by turn. Women as audiences identify themselves with the leading singers. Among the male audiences, some men may show sympathy for women and help them by playing on the musical instruments but some may remain unresponsive to whatever the women mean by their singing Teej songs. Anyway, the religious women whose husbands are kind and loyal to them are seen to be sincerely involved in singing the song like this at Teej festival.

The wording of the given song appropriately contributes to the gathering of the women's mood of love and devotion to their husbands. The words they select naturally show their respectful attitude to their husbands. The terms "*Prajapati*", referring to "Brahma" stands for the "creator" of the world "*pannita*" signifies a "learned man". Both the terms used for their husbands represent high regard for them. Moreover, the term "*Satijānamāgchhu*" reflects a very strong desire for the sacrifice for their pure love. As this desire is too ideal to be fulfilled in this sinful kaliyug, they wish for the death to come upon both the husband and wife simultaneously. Of course, the practitioners of cultural studies seem right while asserting that in all human cultures we find forms of love and family relations (Barker 128) and that "culture is about feelings, attachments and emotions as well as concepts and ideas" (Hall 2).

The musical elements of the given songs equally contribute to the production of the women-singers' love and devotion to their husbands. The tune flows through the mouths of women with the middle rate of tempo: neither so fast nor so slow. This moderate speed that holds the regular timing pattern reflects the balanced mood of the women having religious background and confidence in their love and morality. Though this tune is familiar to almost all women-singers, it gains a bit different taste when it slithers through the throats of the women having sincere religious hearts. Such taste of this tune is capable of earning the regards and dignity for women.

The strength of love that we find in the Teej song can be observed in other types of folk songs too of Arghakhanchi district. One among them is known as sunimaya that runs like this:

*Sunamāyāle ekumā more shokai ra santāpa*

*Sunamayale dubair alaija kālaile*

Listen to me, my love, it is too painful to bear the death of one

Listen to me, my love, it would be better if the death comes upon both simultaneously.

It is one of the perennial songs that can be sung any time of the year. People usually sing this love song while they are cutting grass, collecting the firewood, watching the cattle grazing, and involving in some work in the jungle, a bit far from the residential area. People also are heard singing this song on their long journey, particularly in the hilly regions. In other words, this love song has been heard as the part of everyday life. Both men and women sing sunimaya: Men and women around or above twenty are usually found singing this song. Only the adult and old people like to sing this song, as they understand, in real, the value of love in human life. The old people like to sing it to recollect their adult life and the young or adult ones like to sing this song to express their feelings of love in relation to present life. True and sincere love is deep and perennial in its effect. The above piece of love song expresses the true union of two loving souls that seem to be well-prepared to face the moment of death together and make their love immortal.

In relation to the wording of the song, the terms like "*shokairasantāp*" (grief and distress) are used to refer to the mental state of one partner that may come if one of them is dead. Similarly, the terms like "*dubaii*" (both), "*laijā*" (take away), and "*kālaile*" (death) are used to suggest the wish and command of the singer for the death to obey and fulfill for the happiness of the couple. The death here is expected to fulfill the desire of the couple to die together.

The musical aspect of this song is equally important to be noted. The tune of the song flows without the regular timing pattern. It is on the basis of this speciality that *sunimaya* has remained different from other love songs. The feeling of love finds more freedom in this kind of tune and it is enabled to ascend to the level of timelessness and immortality of love. In other words, what we find in this tune is the uninterrupted, original and natural waves of the feelings, pouring to enliven the love between the concerned people for ever. So, we can say that the music of the song has contributed a lot to holding the spirit of true love reflected in the given lines. With the effect of special musical organization, love is felt in the song as lived experiences. This reminds me of Shenker's claim that music with its materials produces a sense of living organism similar to that of human organisms (qtd. in Beard and Gloag 94-95).

We know that love is so deep and wide subject that it is expressed in different forms producing different tastes with different musical materials and organizations. The course of love is not always easy and smooth. It has to pass through the certain socio-cultural norms and values. Sometimes natural love might be entangled somewhere in the already existing socio-cultural framework. In this condition, love cannot

progress but falls in dilemma. Let's see how this dilemma is expressed in the following lines of the folk songs of Arghakhanchi district:

*Na timilāi sāinli laijāna hune*

*Na timilāi sāinli birsana sakine*

Neither I can take you with me, my love

Nor can I forget you

The above lines of love song refer to the context of dilemma in which the singer is situated. In other words, the song represents the conflict or tension existing in the singer's mind. Neither he can adopt his beloved as a life partner nor can he forget her. There may be different individual as well as social factors that may produce such condition of dilemma.

The producer of the song is a man already matured with the age. The term "sainli" in the song refers to a young woman with whom he has fallen in love. On the basis of the tone that we find in the song of the singer, we can say that their love has gone so far and that its effect or memory cannot be erased in their life. However, their love is not going to be the source of pleasure. Rather it is bound to be the cause of their tension. The song does not disclose any reasons behind their unfulfilled love. However, we can have a guess that they are from different social or cultural backgrounds. It is also possible that one or both of the beloved couple have already been married to others and then perhaps this love has been growing beyond marital boundary. Anyway, their present love is not believed to be accepted by society.

The word structure like "*natimilai*" (neither . . . nor) suggests the unsettled mood of the singer. Similarly, the phrases like "*na . . . laijanahune*" (nor it is acceptable to take you) signifies the singer's mental condition of being aware of morality. This consciousness of morality at present seems to have prevented him from going ahead in this love. Another phrase like "*na . . . birsanasakine*" (nor can I forget) refers to what his heart speaks. In a word, we can say that what the singer's heart desires is not approved by the faculty of his reason that represents society. In this way, the song with its appropriate word arrangement represents the lived experience of love which remains unsanctified in society. Here, I agree with Barker that emotions are a 'way of being' and they are lived, experienced and articulated (135).

The mood produced by the love in dilemma is well-echoed in musical life of the song. As the music of this song comes directly from the heart of the singer, it feels to be representing the tenderness of his feeling of love projected for his beloved. While listening to the voice of the singer, we can easily feel that the sound starts its journey from his heart but on the way, as it is slightly pressed somewhere in the month, it makes its contact with the nasal cavity and comes out of his mouth as a peculiar sound that is able to reflect the tenderness of his sad and serious feeling. Of course, the tune is all saturated with sad feeling. The moderate speed of the tempo of the tune reflects the patience and tolerance that exist in the singer's mind.

## Conclusion

Human feelings, including the unspoken and taken-for-granted elements, find the best expression in folk songs. The sensibility of love is one of the universal elements of human life. This common seed of human life grows in different localities having its various specific cultural and musical virtues and tastes. We have seen that the love songs of Patauti VDC of Argnakhanchi district have their own way of life to express with specific musical pattern. The special way of expressing human love sensibility of this VDC has helped us understand this feeling in depth and at the same time, we are enabled to connect ourselves

with all other human beings in relation to their sincere love feelings. In short, the folk immortalizes its life by saturating it with its spontaneous music and sincere human feelings.

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3.

**Comprehension of Indian English Literature**

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**Introduction:**

The study of literature begins with the aspects of simple enjoyment, appreciation analysis, description, to enter and enjoy the new world, to love good books for their own sake, is the chief thing; to analyze and explain them is a less joyous but still an important matter. Behind every book is a man; behind the man is the race; and behind the race are the natural and social environments whose influence is unconsciously reflected.

**Qualities of Literature:**

**Artistic:**

The first significant thing is the essentially artistic quality of all literature. All art is the expression of life in forms of truth and beauty; or rather, it is the reflection of some truth and beauty which are in the world, but which remain unnoticed until brought to our attention by some sensitive human soul. In the same pleasing, surprising way, all artistic work must be a kind of revelation. So in literature, which is the art that expresses life in words that appeal to our own sense of the beautiful. In the broadest sense, literature means simply the written records of the race, including all its history and sciences, as well as its poems and novels; in the narrower sense literature is the artistic record of life, and most of our writing is excluded from it, just as the mass of our buildings, mere shelters from storm and from cold, are excluded from architecture. A history or a work of science may be and sometimes is literature, but the subject matter and the presentation of facts in the simple beauty of its expression.

**Suggestive:**

The second quality of literature is its suggestiveness, its appeal to our emotions and imagination rather than to our intellect. It is not so much what it says as what it awakens in us that constitutes its charm. The measure of all literature, which makes us play truant with the present world and run away to live awhile in the pleasant realm of fancy. The province of all art is not to instruct but to delight; and only as literature delights us, causing each reader to build in his own soul.

**Permanent:**

The third characteristic of literature arising directly from the other two, is its permanence. Though permanence is a quality we should hardly expect in the present deluge of books and magazines pouring day and night from our presses in the same of literature. But this problem of too many books is not modern,

as we suppose. Literature is like a river in flood, which gradually purifies itself in two ways the mud settles to the bottom, and the scum rises to the top. When we examine the writings that by common consent constitute our literature, the clear stream purified of its dross, we find at least two more qualities, which we call the tests of literature, and which determine its permanence.

**Tests of literature:****Universality:**

The appeal to the widest human interests and the simplest human emotions. Though we speak of national and race literatures though each has certain superficial marks arising out of the peculiarities of its own people, it is nevertheless true that good literature knows no nationality, nor any bounds save those of humanity. It is occupied chiefly with elementary passions and emotions, love and hate, joy and sorrow, fear and faith, which are an essential part of our human nature; and the more it reflects these emotions the more surely does it awaken a response in men of every race.

**Style:**

It is only in a mechanical sense that style is 'the adequate expression of thought, or the peculiar manner of expressing thought or any there of the definitions that are found in the rhetorics. In a deeper sense, style is the man, that is, the unconscious expression of the writer's own personality. It is the very soul of one man reflecting. So no author can interpret human life without unconsciously giving to it the native hue of his own soul. It is this intensely personal element that constitutes style. Every permanent book has more or less of these two elements, the objective and the subjective, the universal and the personal, the deep thought and feeling of the race reflected and colored by the writer's own life and experience.

**The object in studying literature:**

Aside from the pleasure of reading, of entering into a new world and having our imagination quickened, the study of literature has one definite object, and that is to know men. Now man is ever a dual creature; he has an outward and an inner nature; he is not only a doer of deeds, but a dreamer of dreams; and to know him, the man of any age, we must search deeper than his history. History records his deeds, his outward acts largely; but every great act springs from an ideal, and to understand this we must read his literature, where we find his ideas recorded. The history of Anglo Saxons does not tell us what more we want to know about these old ancestors of ours not only when they did, but what they thought and felt; how they looked on life and death; what they loved, what they feared, and what they revered in God and man. then we turn from history to the literature which they themselves produced, and instantly we become acquainted. These hardly people were not simply fighters and freebooters; they were men like ourselves; their emotions awaken instant response in the souls of their descendants. All these and many more intensely real emotions pass through our souls as we read the few shining fragments of verses that the jealous ages have left us. To understand them we must read not simply their history, which records their deeds, but their literature, which records the dreams that made their deeds possible.

**Importance of literature:**

It is a curious and prevalent opinion that literature, like all art, is a mere play of imagination, pleasing enough like a new novel, but without any serious or practical importance. Literature preserves the ideals of a people; and ideals—love, faith, duty, friendship, freedom, reverence—are the part of human life most worthy of preservation.

Our democracy, the boast of all underdeveloped nations, is a dream, not the doubtful and sometimes disheartening spectacle presented in our legislative halls, but the lovely and immortal ideal of a free and equal manhood, preserved as a most precious heritage in every great literature. All our arts, our sciences, even our inventions are founded squarely upon ideals; for under every invention is still the dream of *Beowulf*, that man may overcome the forces of nature; and the foundation of all our sciences and discoveries is the mortal dream that men shall be as gods, knowing good and evil.

In our whole civilization, our freedom, our progress, our homes, our religion, rest solidly upon ideals for their foundation. Nothing but an ideal ever endures upon earth. It is therefore impossible to overestimate the practical importance of literature which researches these ideals from fathers to sons, while men, cities, governments, civilizations, vanish from the face of the earth.

**Summary:**

Literature is the expression of life in words of truth and beauty; it is the written record of man's spirit, of his thoughts, emotions, aspirations; it is the history, and the only history, of the human soul. It is characterized by its artistic, its suggestive, its permanent equalities. Its two tests are its universal interest and its personal style. Its object, aside from the delight it gives us, is to know man, that is the soul of man rather than his actions; and since it preserves to the race the ideals upon which all our civilization is founded, it is one of the most important and delightful subjects that can occupy the human mind.

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4.

**Management of Financial Resources in Arts, Commerce and Science Colleges  
Affiliated to University of Mumbai**

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**Abstract:**

*Financial Resource Management in colleges is necessary as colleges practice several factors of public finance; therefore, it becomes an interesting academic and financial inquiry. University of Mumbai is the leading institute in Maharashtra with its affiliation spread over to Mumbai, Mumbai Suburbs, Thane, Navi Mumbai, Raigad, Ratnagiri, Sindhudurg and very recently, Palghar districts as academic blocks. The present paper examines the importance of Financial Resource Management in Arts, Commerce and Science colleges affiliated to University of Mumbai. With the help of an elaborate questionnaire the researcher collected the responses from the Principals and Registrars of the sample colleges and has attempted to analyse the data tracing the practices and importance of Financial Resource Management in the sample colleges. Also, inferences are drawn on the basis of observations and further certain recommendations are made.*

**Key Words:** Financial Resource Management, importance, effectiveness, quality.

**Introduction:**

Financial Resource Management is a financial control technique whereby actual results are compared with budgets. Any differences or variances are made with the responsibility of key individuals who can either exercise control action or revise the original budgets. Financial Resource Management is basically a yardstick against which actual performance is measured and assessed. Control is provided by comparisons of actual results against budget. Similarly, it improves the allocation of scarce resources. Management of Financial Resources compels business administration to think about management of financial resources in the future that is most likely the crucial characteristic of this system. It forces management to look into future, to outline thorough plans for attaining the objectives for each department, operation and each manager, to predict and grant the organization purpose and direction. Financial Resource Management or budgetary control is defined by the Institute of Cost and Management Accountants (CIMA) as, "The establishment of budgets relating the responsibilities of executives to the requirements of a policy, and the continuous comparison of actual with budgeted results, either to secure by individual action the objective of that policy, or to provide a basis for its revision."(CIMA 2008)

Financial Resource Management involves formulation of budgets, recording the actual performance, comparison between the actual and budgeted performance, calculation of differences occurs in both the performances, analysis of the reasons of differences in between budgeted and actual performance, reporting the management for effective administration in future and taking corrective action for further development and effective budgetary control system.

### **Application of Management of Financial Resources in Colleges:**

The data stated in the following table focuses the present position of application of Financial Resource Management in the sample colleges.

**Table: The Status of Effectiveness of Management of Financial Resources:**

Variable	Response	
	No.	%
Do you have an effective Financial Resource Management in your college?		
Yes	42	89.36
No	5	10.64
<b>Total</b>	<b>47</b>	<b>100</b>

It is evident that there are 89.36% of the respondent colleges which agree that they have effective Management of Financial Resources in their colleges. However, there are 10.64% of the respondent colleges which do not have an effective Management of Financial Resources. The present study projects that majority of colleges have effective Financial Resource Management.

Periodic reviewing and reporting are the important part of any form of Accounting. It is needed by Management for decision making, trustees of the institution for evaluating the performance. Even in this high information technology age, small educational institutes also need periodic review of their financial operations. Management of Financial Resources always has a periodic review of transactions that have taken place and the transactions in process. This system enables the administrators to take proper decisions as well as plan well about the future expenses. The review program includes reading minutes of meetings, reading interim financial information to see whether it conforms to GAAP, and obtaining management's written representations as to its responsibility for the information provided.

### **Management of Financial Resources and Quality of Education:**

Education is an ongoing process requires effort that keeps adapting to the changes around it. Likewise, the methodology used in teaching is equally transitory in nature and demands contemporary as well as futuristic approaches, too. Taking into consideration the changing face of global scenario, new programmes/courses are introduced and so also new syllabi are framed. Almost every institute in higher education is pacing with the world in terms of technology and other educational facilities. Of course, NAAC is the apex body which monitors this. While catering these facilities to the students, higher allocation of budget is required. Similarly, Management of Financial Resources is equally essential to monitor and control the expense done under the jacket of quality education.

**Application/ Effects of Financial Resource Management at colleges:**

The data in the table states the application of budgetary control in the sample colleges.

**Table: Effects of Application of Financial Resource Management at Colleges:**

Variables	Response					
	Yes		No		Total	
	No	%	No	%	No	%
Do you agree with the statement – “Budgetary Control System facilitates and enhances academic standards and quality of education through effective planning?”	46	97.87	1	2.13	47	100

From the above information it is clear that there are 97.87% of the respondent colleges consider that Management of Financial Resources facilitates and enhances academic standards and quality of education through effective planning, whereas 02.13% of the respondent colleges which do not agree with the statement. It is evident that majority of colleges consider that Management of Financial Resources is inevitable in imparting quality education to the students of higher education. It facilitates the administrators to concentrate on academic standard and quality education with monitoring the directed flow of efforts towards the set targets.

**Financial Resource Management: Aim Orientation and Performance:**

By providing target to every department, Management of Financial Resources provides a tool for measuring managerial performance. Budget targets are compared to actual results and deviations are determined. The deviation in budgeted and actual performance will enable the determination of weaker areas. Efforts are concentrated on those aspects that are creating problems. The performance of each department is reported to top level management. The management may take corrective measures whenever there is discrepancy in performance. It creates budget consciousness among all employees. By fixing targets for the employee, they are made conscious for their responsibilities. Everybody knows what he/she is expected to do and he/she should continue his/her work without an outside disturbance. The planning of expenditure is done systematically and also economy is observed in spending, the performance is uplifted.

To achieve its goal, an enterprise must plan what it must do and how it will reach the goal. In the processes of assessing the factors that will help reaching the goals, the enterprise should also anticipate problems that would make the process of reaching its goals difficult. Having identified some of these problems, it can decide well in advance how it would overcome them, if and when they came up. Henri C. Dekker, Tom Groot, and Martijn Schoute in their scholarly article entitled, “Determining Performance Targets” (2012) define, “Performance targets direct organizational participants toward firm strategy, provide guidance for allocating effort, and induce effort toward performance goals. Key aspects of the setting of performance targets are how specific they should be and at which levels they should be set. We

develop a structural model that aims to explain the specificity of targets set for subordinate managers and the information sources used to set target levels for defined performance dimensions, which sources include past performance, future planning, and benchmarking information.”(Dekker, Groot &Schoute 2012)

**Application of Determination of Performance of Department:**

The tabulated information stated below showcases the present scenario of acceptance and its application of Management of Financial Resources in determination of aims and measuring the performance of the departments/groups or/ and individuals in the sample colleges.

**Table: Effects of Financial Resource Management at Colleges:**

Variables	Response					
	Yes		No		Total	
	No	%	No	%	No	%
Does Financial Resource Management determine targets of performance of each department, in this sense; is it aim oriented for achieving given objectives?	46	97.87	1	2.13	47	100

It is evident that out of 47 respondent colleges, 97.87% colleges agree with the view that Management of Financial Resources is an aim oriented and is very useful in achieving a given objective. They also agree upon the idea that each department’s performance becomes target oriented due to Management of Financial Resources.

**Management of Financial Resources and Resource Utilization:**

Colleges have to optimize the utilization of the available resources at their disposal along with all the natural and human resources. In *Living in the Environment: Principles, Connections, and Solutions*, Miller and Spoolman define resource as, “a resource is a source or supply from which benefit is produced. Typically resources are materials or other assets that are transformed to produce benefit and in the process may be consumed or made unavailable. From a human perspective a [natural resource](#) is anything obtained from the [environment](#) to satisfy human needs and wants.” (Miller and Spoolman 2011) Scholars and educationists insist upon maximum utilization of all the resources available with the institute. This certainly enables the institute to accelerate the standard of the students who are studying in the college. Finally, it is due to the budgetary control system this awareness is ignited in the institute which triggers the institute to use its resources maximum.

**Application of Resource Utilization in Colleges:**

The table given below shows the application of budgetary control system and the resultant utilization of resources in the sample colleges.

**Table: Application of Financial Resource Management on Resources at Colleges:**

Variables	Response					
	Yes		No		Total	
	No	%	No	%	No	%
Do you agree that Financial Resource Management facilitates effective utilization of available resources like human resources, infrastructure, equipment and money are made possible?	46	97.87	1	2.13	47	100
Do you think that Financial Resource Management makes sure that the best use of all available resources is made to improve the Performance of students?	46	97.87	1	2.13	47	100

It is observed that 97.87% respondent colleges replied that due to Financial Resource Management effective utilization of available resources like human resources, infrastructure, equipment and money are made possible, whereas 02.13% college does not agree with the view that Financial Resource Management makes it possible for them in the same. There are 97.87% respondent colleges which consider that Financial Resource Management makes sure that the best use of all available resources is made to improve the performance of students, whereas only 02.13% colleges do not agree with this idea. Almost all the colleges practice Financial Resource Management as an effective tool for the optimize utilization of available resources with them. They also point out that this method is more beneficial for students as well, as it accelerates the standard of quality education through maximum utilization of resources available.

#### **Management of Financial Resources and Long Term Planning:**

The long-term plan cover a period of at least three years or sometimes it may extend up to five years. The long-term budget should be updated as and when the short-term plan is prepared. This makes it clear that the long term plan must have flexibility. “Long-Term Budget” as *Farlex Financial Dictionary* defines, “is a [budget](#) with a term usually longer than one [year](#). A long-range budget involves more uncertainty than a [short-term](#) budget because, typically, market movements and the [business cycle](#) are more easily predictable in the short term. On the other hand, planning for the long-term is necessary in order to ensure sustainable profitability. Thus, while planning for the long term is necessary, one's plan must be flexible to account for the uncertainty inherent to it.” (Web)

#### **Application of Adopting Long Term Planning in Colleges:**

The data stated in the following table presents the present situation in the sample colleges as regards to the relationship between Management of Financial Resources and the long-range planning.

**Table: Use of Financial Resource Management in planning:**

Variables	Response					
	Yes		No		Total	
	No	%	No	%	No	%
Do you agree that Financial Resource Management facilitates to draw up long-range plans with accuracy?	44	93.6	3	6.39	47	100

There are 93.61% of the respondent colleges which consider that Financial Resource Management helps in drawing long-range plans with accuracy in their colleges for better performance, utilization of available resources and infrastructure available with them; whereas 6.39% of the respondent colleges do not agree with this view. It is evident that for better performance, the colleges rely on the Financial Resource Management in drawing long-term plans with utmost accuracy.

#### **Effects of Management of Financial Resources:**

Management of Financial Resources is generally amassed as a control system which works along with the activities. In the modern times, budget and the Financial Resource Management does not remain limited to the financial activity alone. In fact, it envelops all the activities in the organisation. The canvass of Financial Resource Management is becoming wider, as every business and venture is considered global and local at the same time. There have been many attempts to overcome the limitations of budgeting systems by introducing many innovations such as flexible budgeting, zero based budgeting, and performance budgeting.

The biggest benefit of Financial Resource Management is that it allows managers the freedom of decision making as long as they do not exceed the budgets. It also enables a company to lay standards of performance and levels of activities of different functions and departments within the company. This ensures that various departments and functions operate within the framework of a common overall plan. Budget also serves as a means of evaluating the performance of different functions and managers within an organization. This makes it clear that budget is no more the traditional concept.

#### **Effects of Management Financial Resources in Colleges:**

The data in the following table states the novelty of Management of Financial Resources in its application in the sample colleges.

**Table: Variant Effects of Application of Management Financial Resources in Colleges:**

Variables	Response					
	Yes		No		Total	
	No	%	No	%	No	%
According to you, is Financial Resource Management innovative, prepared and approved prior to a defined period?	46	97.87	1	2.13	47	100
Do you think that expenditure as an application component in Financial Resource Management?	43	91.48	4	8.51	47	100
Financial Resource Management provides basis for the comparison of actual performance with The predetermined targets. Do you agree with this statement?	46	97.87	1	2.13	47	100
Do you agree with the idea that Financial Resource Management enables in analyzing the difference between projected and actual revenue and expenditure, and to determine their causes?	46	97.87	1	2.13	47	100

It is observed that 97.87% respondent colleges agree with the view that Financial Resource Management is innovative, prepared and approved prior to a defined period for the overall development of colleges, whereas 02.13% respondent colleges do not consider it as innovative. There are 91.48% respondent colleges which consider expenditure as an application component in Financial Resource Management, whereas only 08.51% respondents do not agree with this statement. It is observed that 97.87% respondent colleges agree with the statement that Financial Resource Management provides a basis for the comparison of actual performance with the expected targets, whereas 02.13% respondents do not consider it so. It is found that 97.87% respondent colleges agree with the idea that Financial Resource Management enables them in analyzing the difference between projected and actual revenue and expenditure to determine their causes; whereas 02.13% respondent colleges do not consider it so.

Further, the study showcases that, Management of Financial Resources is considered as an innovative and useful for the overall development of the colleges. They also consider that the prime component of a Financial Resource Management is expenditure. As this system enables them to compare the variances, it can be used for analyzing the difference between the budgeted revenue and expenditure with the actual revenue and expenditure along with the causes for differences.

#### Use of Management of Financial Resources:

Financial Resource Management enables the management to conduct its college activities efficiently. An administrator may adopt some budgetary policy for the present situation and after some period of time may revise the same, suitable to the future or the changed scenario. Further, Financial Resource Management enables the college management in planning, measuring, monitoring and controlling curricular and co-curricular activities. The management can evaluate the allocation of

resources, the time and energy consumed by the activity and the output from the said activity. Financial Resource Management becomes a yard-stick for measuring the efficiency of an individual in the organisation. Similarly, it can be used to evaluate the performance of a department in the college by comparing it with the performance of the previous year and also with other departments in the college.

### Use of Management of Financial Resources in Colleges:

The following table states the variant usages of Financial Resource Management in the sample colleges.

**Table: Variant Uses of Financial Resource Management at Colleges:**

Variables	Response					
	Yes		No		Total	
	No	%	No	%	No	%
Do you agree that Financial Resource Management provides a basis for revision of current and future policies?	46	97.87	1	2.13	47	100
Do you agree the use of Financial Resource Management enables the management to conduct its college activities efficiently?	43	91.48	4	8.51	47	100
Do you think that Financial Resource Management provides a benchmark for measuring and evaluating the performance of individuals and monitors the expenditure of the departments?	46	97.87	1	2.13	47	100

The table indicates 97.87% respondent colleges agree with the idea that Financial Resource Management provides a basis for revision of current and future policies; whereas 02.13% colleges do not agree with this idea. There are. 97.87% respondent colleges which consider the use of Financial Resource Management enables the management to conduct its college activities efficiently, whereas only 02.13% respondents disagree with this statement. It is observed that 97.87% respondent colleges agree with the view that Financial Resource Management provides a benchmark or a yard-stick for measuring and evaluating the performance of individuals and it further monitors the expenditure of the departments, whereas 02.13% respondent colleges negate with this statement. This study states that the financial resource management enables the colleges in preparing the current and future policies. Also, in most of the colleges this system is used as a yard-stick to measure the efficiency of the resources as well as the performance of the departments and individuals.

### Degree of Importance of Financial Resource Management:

Financial Resource Management is a vital organism which prevails in every task undertaken by an organization as it covers all financial and non-financial activities of an organisation. Financial Resource Management is primarily concerned with operational planning which ensures the administrators about

successful implementation of an action and monitoring plans by team work. An Operational Plan is required to conduct a broad analysis of the human and other capacities required to implement any project – and current and potential sources of resources and active constituents to strengthen the capacity building process. This analysis should build on the earlier work in setting up a project team. [Strategic Planning and Operational Planning | eHow.com](#) defines, “Operational planning covers a one year time frame. It outlines the actions required to implement each strategy. It identifies the resources needed, responsibilities and time frames for implementing actions. Operational plans govern day-to-day business and lay the foundation for preparing the annual budget. Personal objectives are defined at this level.” (Web)

Similarly, decentralization of authority is another prime factor that is related with the concept of Financial Resource Management. Delegation of decision-making to the subunits of an organization, it is a matter of degree. The lower the level where decisions are made, the greater is the decentralization. Decentralization is most effective in organizations where subunits are autonomous and costs and profits can be independently measured. The decentralization of authority and work has manifold advantages. For instance, decisions are made by those who have the most knowledge about local conditions; greater managerial input in decision-making has a desirable motivational effect; and superiors have more control over results. Another important area of Management of Financial Resources is bridged with Performance Evaluation, which means to estimate and evaluate the performance of a group or an individual in an institute. The *Dictionary of Accounting Terms* traces the term, performance evaluation as, “Cumulative consideration of factors (that may be subjective or objective) to determine a representative indicator or appraisal of an individual or entity's activity, or performance in reference to some subjective (or standard) over some period of time. Factors to consider may include degree of goal attainment, how items are measured, and what standards are to be applied.” (Siegel and Shim 2000)

### Importance of Management of Financial Resources in Colleges:

The tabulated information given below highlights the present situation in the sample colleges.

**Table: The Degree of Importance of Financial Resource Management:**

Variable	Operational Planning		Decentralized Decision		Performance Evaluation		Controlling Cost	
	No.	%	No.	%	No.	%	No.	%
<b>Degree of importance of Financial Resource Management</b>								
Little Important	1	2.13	1	2.13	2	4.26	1	2.13
Moderate Important	13	27.66	13	27.66	11	23.4	4	8.51
Very Important	25	53.2	27	57.44	26	55.32	30	63.83
Critically important	8	17.01	6	12.76	8	17.02	12	25.53
<b>Total</b>	<b>47</b>	<b>100</b>	<b>47</b>	<b>100</b>	<b>47</b>	<b>100</b>	<b>47</b>	<b>100</b>

From the above tabulated information it is evident that:

- In operational planning out of 47 respondent colleges 08 respondents consider that Financial Resource Management is critically important, 25 agree that they are very important, 13 admit that they are moderately important, whereas only 01 respondent college considers them of little importance.
- It is observed that 06 out of 47 respondent colleges consider decentralization of decision is critically important, 25 respondents agree that it is very important, 13 admit that is moderately important, whereas only 01 college considers it of little importance.
- In evaluating the overall performance Financial Resource Management, it is observed that out of 47 respondent colleges 08 consider it critically important, 26 agree that it is very important, 11 admit that is moderately important, whereas only 02 respondent considers it least important.
- In controlling the cost on various activities conducted by the institution Financial Resource Management, it is observed that out of 47 respondent colleges 12 consider it as critically important, 30 agree that it is very important, 04 agree that is moderately important and only 01 college considers it as not important.

The study shows that Financial Resource Management in operational planning in the colleges is very important. Even the decentralization is reported to be very important. Also Financial Resource Management is equally essential in evaluating the performance. Further, Financial Resource Management is useful in controlling the cost on a number of activities. Subsequently, there are 09 respondent colleges which consider that mere financial resource management itself does not guarantee the quality output from the college but it only creates a sense of security that everything is fine with the college. However, there are 38 respondent colleges which consider that mere financial resource management itself also guarantees the quality output from the college. The study, therefore, explicates the fact that colleges consider that even mere financial resource management also guarantees the quality output in the colleges.

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5.

**Balram's Transmutation from Darkness to Lightness  
in Arvind Adiga's *The White Tiger***

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Arvind Adiga, the recipient of Booker Prize, was born 23 October 1974 in Madras (now Chennai), India. He has three novels, *The White Tiger* (2008) *Between the Assassinations* (2008) and *Last Man in the Tower* (2011) His very first and Booker Prize winning novel depicts the contradiction in the early free Indian villages.

Adiga's *The White Tiger* is the most heart rendering picture of imbalanced societies in India. The novel specifically refers to the cultural and social issues of marginal groups in the early free Indian villages. They always suffer for their daily bread and butter. They are usually discriminated, ignored and often suppressed on the base of race, gender, culture, religion, ethnicity, occupation, education and economy by the mainstream.

There are many books and films which are focused on the new idea of 'Shifting India', and also carried the life of underprivileged class who are neglected by the power position. In this Arvind Adiga also took a bold step by narrating the stories of the underprivileged people who live in the 'Darkness of the Society'. The central theme of the novel is to diagnose the Indian society which has many burning issues like illiteracy, poverty, unemployment, caste discrimination, corruption and most important population. The word Transmutation means the action of changing which is also called 'The Rise and Fall of Darwin's First Theory of Transmutation.' The present paper pays close attention to analyze Balram's transmutation from Darkness to Lightness, the protagonist of the novel.

Adiga writes about poor and exploitation in India. His most of the novels highlight the injustice and poverty prevalent in India. He brings out something new and different from what has been conventionally written. He highlights the real facts, which are unpleasant to many. In his interview with Vijay Rana he said,

I think so much of literature that comes out of India does portray a very romanticized and idealized India, a middle-class India. It's a particular literary India that has been created through novels and short stories and so forth. And anything that breaks the mould and tries to bring into focus a poorer person is immediately criticized for pursuing the 'dark side', showing poverty. I think, this term is unfortunate. What I am trying to do is to expand the literary canvas to 208 include a member of an Indian class, who is increasingly being written out not only from literature, but also from Hindi film. You will rarely see a character

like Balram Halwai in the films, although you will see them all around Delhi. (The Indian Express)

Adiga has a close observation of master servant relationship in India and knows how master treated their servant. He learnt many cases in India, when a servant kills his master for money. Such real life incidents inclined him to write about this shocking truth. He presents a rebellious character, who revolt against the injustice. About his characters, Adiga says to Guardian:

My character is someone who breaks the system and I began to wonder under what circumstances would a servant deliberately and cold-bloodedly kill his master and take his money. What kind of a man does he have to be? Increasingly, I have become convinced that the social structure in India is beginning to shake. I am not saying that it will fall apart, but the potential for social disruption is growing by the day.

When asked about his aim of exposing the darkness of India He says:

“This is the reality for a lot of Indians and it's important that it gets written about, rather than just hearing about the five per cent of people in my country who are doing well," the writer said. ("I highlighted India's brutal injustices: Adiga". Rediff. 16 October 2008.)

*The White Tiger* narrates a journey of Balram-son of a rickshaw pillar. It depicts how he transformed his life from an uneducated servant, and driver into a successful entrepreneur. The protagonist of the novel is in quest of freedom, freedom from his low social caste, freedom from his struggle to survive in the world of darkness. Stern about the White Tiger states: “An incredible trip into the dazzling and pulsating heart of India...an unlimited reading pleasure!” (Review qtd. In *The White Tiger*).

The novel caricatures Balram’s transmutation from darkness to Lightness. Balram is the man from darkness. He wrote letters to the Chinese Premiere Jiabo, who is about to visit India. Through the letters written to Jiabo during seven nights, Balram presents a sordid reality of Indian life and the suffering he gone through due to the social evils like poverty, caste system, class difference, corruption, exploitation and so on. He narrates a complete journey of his arduous life from a poor village boy of Laxmangrah to a successful entrepreneur of Bangalore. And how during the journey, he transformed himself too. Balram is affirming his identity and his place in the society.

*The White Tiger* is composed of the letters written by Balram over seven nights to the Chinese Premier Wen Jiabao; it narrates the life story of a servant, driver, philosopher and a murderer. The novel is written in a first-person narration. Balram presents the entire journey of his life from being a servant and driver to a successful Entrepreneur. Balram presents a sardonic picture of India. He presents two sides of India as he divides “India of Darkness’ and ‘India of Lightness’ Balram writes the letter as he heard on the radio, “Premiere Jiabao is coming to Bangalore next week Mr Jiabo is on the mission: he wants to know the truth about Bangalore” (WT 3). Balram thinks that he can present a true and complete picture of India before Mr.Jiabo.

In the beginning of his letter, Balram accepts that he is a “half-baked” servant a man who can’t complete his study and was forced to become a servant by his family. First, he started his service as a tea-boy. He is a sharp observer of the people and their conversation. He is an intelligent man. He has been named The White Tiger by the inspector in his school. He also mentions that police is searching him for questioning about the murder of his master Mr. Ashok. He clarifies how he got different names, as his

family doesn't care of giving him proper name; they call him Munna. When a school teacher asks the name to him, he was unable to tell his proper name.

“Didn't your mother name you?”

‘She's very ill sir. She lies in bed and spews blood. She has go no time to name.’

‘And your father’

He's a rickshaw-puller, sir.

He's got no time to name me.’ (WT 13)

He moved to Dhanabad with his cousins. Balram is not happy being a servant; so he started learning driving. Later, he got appointed as a driver at the landlord's house. When the landlord's son Ashok and his wife Pinky madam arrived, he moved to Delhi with them. There, he is exposed to the issues like bribery, corruption and class-difference. He also mentioned how the masters treat their servants. Once, when Pinky madam was driving the car, she run over the car on a child, it is assumed that the child died. The entire family of the master forces Balram to sign the legal document accepting that he was driving the car at that night. During this incident, Balram realized that he is caught in the Rooster Coop and he resolved to come out of it, he discovered that the only way to come out of the rooster coop is the individual action and strength. He decides to become rich and get the freedom. In between, he also points out the corrupt system prevailed in India as well as the election system. He mocks out such political parties who make big promises during elections but do nothing. He also criticizes the class system prevalent in India. Balram notices how his master is also a corrupt person taking bribes. He is purely aware of all the activities of his master. He observes the life of rich people and comments on their lifestyle.

Balram also throws light on the life of drivers. He expresses how the life of driver is miserable. He is treated as a servant. And many drivers are going to prison to save their master and conceal their wrong deeds. He mentions that the drivers are fond of the magazine called Murder Weekly, whom they read together and that inspires them to kill their master. Balram then, write about his master- servant relationship, he takes care of his master Mr. Ashok when Pinky madam left him. He tries to console his master. But his urge to become a rich and powerful was so high that he decides to kill his master and steal his money. He thinks he can begin a new life with the stolen money. Once, finding the right opportunity, he kills his master on the barren road with a bottle of glass and there's no one to notice him. He collects the money and escapes from the place successfully. Before living the place, he picks up his nephew Dharam with him. For four weeks, he stays in hotel. Then, he shifts to Bangalore where no one can find him and he can live safely. Coming here, he established his own taxi service and become a successful entrepreneur. He also takes care of Dharam and admits him in the good English school. He concludes his story with his future plan to open a school for poor children.

Then, he narrates a picture before India that he divided into two parts India of Darkness and India of lightness. And Balram starts to expose the sordid reality of Indian life before the Chinese Premiere. It shows his rise from Darkness to Lightness. He considered his stay in Village and later in Delhi being a Driver and a servant was Darkness, and that now he has come out of servitude and rich to Bangalore that reflects Lightness. Balram's journey is from darkness to lightness. Such quest for lightness, tempts Balram to surpass moral laws. As he writes: “Like all good Bangalore stories, mine begins far away from Bangalore. You see, I am in the Light now, but I was born and raised in Darkness.” (WT 14)

To fulfill his father's ambition is another driving force for Balram, as his father is ambitious about Balram's future. He narrates how his father is concerned, and wants him to be educated and become something in life. He wants Balram to become a man. As Balram writes: "Rickshaw-puller he may have been—a human beast of burden—but my father was a man with a plan. I was his plan (WT 27)... Munna must read and write!" (WT 28) Further, his father said, "My whole life, I have been treated like a donkey. All I want is that one son of mine—at least one— should live like a man"(WT 31)

Balram has an intense desire to move out from his cast and establish his own identity. He narrates how people are type casted in India. He wants to come out of his caste of sweet maker and establish his own identity. As about the caste system in India and denying his belief in it. He claims at present, there are only two casts:

"In the old days there were one thousand castes and destinies in India. These days, there are just two castes: Men with Big Bellies, and Men with Small Bellies. And only two destinies: eat—or get eaten up" (WT 64)

Balram once visited a zoo that reflects how he thinks himself to be The White Tiger: "There is a sign in the National Zoo in New Delhi, near the cage with the white tiger, which says: Imagine yourself in the cage. When I saw that sign, I thought, I can do that—I can do that with no trouble at all" (WT 177) This points out how he feels caged by his masters, his family and his responsibilities. Later, we find He faints in the zoo and cried: "I can't live the rest of my life in a cage, Granny. I'm so sorry" (WT 278) Balram's comparing him with the White Tiger in The Zoo reflects his agitation of being caged by the masters.

His voyage as a poor boy to the successful entrepreneur symbolizes a transmutation from the darkness to the light. As he once says:

The journey from darkness to the light is not smooth....only a White Tiger can do this (TW 250)

Finally Arvind Adiga's novel *The White Tiger* was not only taking about the 'dark' living conditions of the miserable poor, but also representing that how the rich had been manipulating the country for their own self-centered end. The novel had played a major role in promoting the awareness of the people about the 'darker' aspects of both the poor and the rich representing their deep defeats. (Chaudhary)

This is the dark, realistic and immensely witty tale of one's transmutation from the hinterland of darkness to the mainland of light. Balram is the man of action and change. He was born and brought up in the darkness but his actions changed his life from darkness into a light.

Thus, Adiga's *The White Tiger* strikes a beautiful balance between the darkness and the lightness of the country. On one hand it showed the murky world of despair, violence and greed along the Northern Gangetic Plan of India and on the other hand, the novel narrates a promising tale about the rise of a self-made man.

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## 6.

### A Study of Ideological Crisis in Joseph Conrad’s *Heart of Darkness*

Sanjeev Khanna

**Abstract:** Joseph Conrad through his stories portrays the inner quivering and the psyche of the protagonist with a marked distinctiveness towards exploring the collective unconscious. Personal influences together with the ideological crisis in Western society, when morality was at the lowest ebb and rife was the pessimism and gloom in the social structure of Europe, finds voices in his writings.

The essay analyses *Heart of Darkness* (1899) so as to voice the truth hidden beneath the narrator’s perspective. It seeks to profess that the characters function as actants echoing author’s voice [through the narrator] out of a colonial coherence. Conrad’s portrayal of black on one side as sufferer and white as oppressor constitute a transcendence. The sick, dying, and pitiless nigger contrasted to stout, elegant, and festive white is polemical of a geography that divides civilisations. The mindset surfaced here exemplifies the working of a race and civilisation at a point of time in history where dead was machismo, morality, and faith and ubiquitous was deceit, suspicion, and treachery which created a space where “anything can be done.” (HD 135) The application can be extended beyond the *novella* to the Conrad’s corpus accentuating a voice of the tumultuous times.

**Keywords:** Imperialism, Self, Ideology, Narrative, Realism, Supernatural.

The textual analysis of the novels of Joseph Conrad brings forth the fact that there exist four streams in his visionary and artistic approach. Out of these, the search for self and vision are more or less coins of the same bag. However, vision that covers up the puzzling referents, complicated situations, manner, and method for varied human relationships intrudes almost all the other streams when applied to the fictional mode of Joseph Conrad. The novel was a serious art form for Joseph Conrad and he writes in the preface to *The Nigger of the ‘Narcissus’* his critical manifesto and the most explicit statement of his theory regarding the art of the novelist:

My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel—it is, before all, to make you see...

Art is long and life is short... the aim of art, which, like life itself, is inspiring, difficult—obscured by mists... all the truth of life is there: a moment of vision, a sigh, a smile—and the return to the eternal rest. (Nigger: ix)

His purpose was to catch and record the complex patterns of life as he saw it, to explore the meaning of the human situation, to study and analyse the motives and springs of human action, and to convey his own perceptions to his readers. He pursues this purpose with unflinching tenacity and his art and technique, his methods of storytelling and characterisation, are all devoted to the achievement of this aim. His sincerity and integrity as an artist is amazing. To him creation was an agony and everything that he wrote was carefully revised and polished to achieve perfection. Conrad through his art conveys his own vision of life and man, realistically and convincingly, and his technique of the novel is designed to achieve this end.

*Heart of Darkness*, as the name signifies is a story of a voyage into the very heart of the Dark Continent—Congo, in central Africa. However, it is symbolically a journey into the inner darkness of the heart of man—more pertinently its hero, Kurtz, and the darkness to which he has descended. The story as well as its setting is hellish. Marlow excited by the success stories of Mr. Kurtz envisages a journey up the river Congo, fascinated by the lust to meet Mr. Kurtz. The story written in three parts begins with Marlow who narrates one of his nerve-shattering experiences of a trip to Congo. The story opens with Marlow confiding the reader that England too had been a dark Island at the time of Roman conquest and now it was British, who have set forth to different parts of the world to civilise the masses.

The story opens in Brussels in the office of ivory company where Marlow finds “Two women, one fat and the other slim sat on straw bottomed chairs, knitting black wool.”<sup>1</sup> (HD: 110) Conrad in one of his letters written in 1897 said the universe “knits us in and it knits us out.”<sup>2</sup> The sight of two women knitting is symbolic of the darker forces acting in this universe, especially the one that “knits us out.” Together with black wool it shadows death. This sight of “black wool” annoyed Marlow. To overcome the erring feeling, he quickly signs the paper and submits himself to medical examination by a doctor, pays a visit to his influential aunt before leaving for voyage, who asks her to work for “bringing civilisation” to those “ignorant millions” in Congo. (113)

The picture of colonial exploitation and Conrad’s philosophy of women juxtapose here. Marlow reflects that woman live in a world of fantasy, which when brought into contact with reality would shatter into pieces: “It’s queer how out of touch with truth women are” (113). After reaching the mouth of Congo he runs into a grove filled with dying Negroes, who are unable to bear their chain gangs any longer. Marlow expresses this horror as “death in life” (115) and describes his journey as “a weary pilgrimage amongst hints for nightmares.” (115)

The first station of the company is thirty miles up the river. The natives enslaved by the white people work in inhuman circumstances and Marlow calls the place an “Inferno”. Marlow opines the exploitation of the Negroes by the white men from postcolonial view point. “Nightmare” is an illusive term, which brings into being the inner psychosis—a state of human psyche wherein various fears merge forming a permanent clotting of nervousness.

“Black shadows of disease”, “starvation”, and “confusedly in the greenish gloom” (118) portray the exploitation as well as horrifying darkness of the dark content. One side of which is the crushed natives and the other is of the delighted white people. Marlow here encounters the company's chief accountant, impeccably dressed and groomed. It is the accountant who first mentions "Kurtz" to Marlow. He is all praise for him because he sends more ivory than anyone else. “Mr. Kurtz was ... a first class agent ... and; ‘He is a very remarkable person’ ...” (120). The accountant talked in length about Mr. Kurtz fascinated Marlow and the rest of the journey to follow into the “Heart of Darkness” is directed by this fascination and the lust to meet Mr. Kurtz.

Marlow leaves the station with a group of sixty men to sail two hundred miles up the next station. The central station at is even more desolate, surrounded by forest and mud. There in an accident sank the steamer Marlow had come. The General Manager of the station, a pity ordinary fellow with no ability whatsoever, was most concerned to get the ship sailing in order to reach Kurtz, who is ill in the interior. The station is full of aimless men wandering on circles, waiting for the ship to be repaired, thinking of ivory, “The word 'ivory' rang in the air, was whispered, was sighed... a taint of imbecile rapacity blew through it all, like a whiff from some corpse” (125). The cruelty to the people has been shown with a faith for they have been referred to as pilgrims. The two adjectives whispering and sighing linked with the word ivory becomes a symbol of relationship infuriated and fanatic resulting into the exploitation of natives by the white people. One evening there is a fire and a Negro is beaten to death to ensure no other fire breaks out.

Marlow comes across an agent who has been at the station for a year, waiting for material to make bricks, it is his description of Kurtz that fascinate Marlow: “He is a prodigy... an emissary of pity, and science, and progress, and devil knows what else... (127). The portrayal of Kurtz is not of man but of a continent, the image acquires a finer shape in the later pages of *Heart of Darkness*. Words like "Prodigy," "emissary of Pity", and "a man of higher intelligence" wrung up Marlow's mind they stand not merely for Kurtz but for entire Europe. He consequently gets more interested in Kurtz. The agent further draws a parallel between Marlow and Kurtz; he says both are of a new kind, the “gang of virtue, the same people who sent him specially also recommended you.”(127) Who are the “same people”? It evidently refers not merely to a company but to the entire continent. It is a personification of Europe—the place where people of “higher intelligence” live; which has set for the so called task of civilising the “savages”. The description is not grandeur instead is horrifying. The words “and devil knows what else” connotes more than that is written sketching Kurtz's figure—an emissary entrusted by Europe to accomplish a task and something else known to devil only. It is this hidden devilish task that constitutes the essence of fundamental theme of the novel, but the action as well psychology of Kurtz who is an epitome of white people. Further the phrase is also indicative of unknown horrors to turn up now and then in the course of the story.

One evening lying on the deck of his steamboat Marlow overhears two people discussing Kurtz. One of them is upset for Kurtz can manipulate the company administration in the way he likes. The second man accounts for Kurtz's illness and opines that climate will kill him. But, the wonder is that Kurtz is alone at the inner station and is still sending more ivory than all other agents put together. Reports coming from the interior tell of his illness and his imperfect recovery. No one is with him except a lone trader.

Kurtz had his own viewpoint about the station, which makes Marlow think that Kurtz is a man of ideals. He believed that “Each station should be like a beacon on the road towards better things, a centre for trade of course, but also for humanising, improving, instructing.” (135) Certainly this relationship is inversely proportional not merely to Kurtz’s philosophy, his psychology, his temperament, his conduct, but, to the white people whose embodiment he stands as and substantially to the theme of the novel. This is also the earmarked philosophy of colonial exploits. We can also conclude that Kurtz was honest in his conduct and loyalty to the race he represents.

On the Central station the manager and his henchmen—busy extracting as much ivory as possible out of the country; are the true example of the two facets of Kurtz—the developing and the exploiting one: “To tear the treasure out of the bowels of the earth was their desire with no moral purpose at the back of it then there is in burglars breaking into safe.” (133)

The psychological process of the mind of white people working in association with imperialistic thinking in the light of immoral values supported by their philosophy and moral paradigms helping to fulfil these of the objectives are more horrifying than the exploitation meted out to the local people. It is this horror that leads Kurtz into an abyss and now Marlow is going to join this batch as a replacement of this grand trader in the very darkness of Africa. He was soon moving deeper into Africa: “Going up that river was like travelling back to the earliest beginning of the world, when vegetation rioted on earth and big trees were king.” (136)

The wilds of Africa depicted here are inviting—inviting the white people to exploit this rich corner of the world. On the other hand the phrases “empty stream”, “great silence”, and “impenetrable forest” reflect hollowness in the modern society creating a horrifying picture of the colonial exploits. The epithet “long stretches” and “overshadowed distances” are correlated. If transposed long distances and overshadowed stretches they fittingly reflect the extent of exploitation by the white people.

Conrad’s images of colonial exploitation find clear expressions now. The natives live in an abominable condition, they are fed on rotten meat, and have appearance that they are “held there captive by a spell” (138). Despite exploitation Conrad distinctly draws the distinction between the two worlds:

It made you feel very small, very lost, yet it was not altogether depressing, that feeling. After all, if you were small, the grimy beetle crawled on—which was just what you wanted it to do. Where the pilgrims imagined it crawled to I don’t know. To some place where they expected to get something... (138)

The description of the landscape is enthralling. It brings to light the richness of the native region that has lurked the Europeans towards it. The pride in the ruled territory that makes one “feel small” is noteworthy. This is symbolic of differences between the white people and the natives. It is these differences mingled with a feeling of inferiority among the white people that has created a rift betwixt the two communities. The picture of “grimy beetle” that crawled on a “lofty portico” is “altogether depressing” for white people. It is this feeling that has made them feel inferior—a feeling perhaps responsible as well as the backbone of the colonial exploitation. This psychology has led to the depletion of resources in the native region.

Penetrating deeper into the heart of darkness Marlow comes across an abandoned cabin with a neatly piled stack of wood and a note warning them to move “cautiously”. A few miles below from Inner

station fog makes impossible for the ship to move. When it lifts for a second and drops back, an anguished cry rings out from all sides as if fog itself has screamed. They anticipate an attack, which comes in the afternoon. Marlow holds to steer the ship amidst terrible fighting which leaves the helmsman dead. This fills Marlow with a mysterious foreboding that he will never hear Kurtz's voice, nor would see him, and that he would be dead before he reaches him. Out of his eagerness to meet Kurtz, Marlow talks about the "origination of Kurtz".

Shortly after the attack the ship arrived at the Inner station where a white man advises Marlow to keep enough steam to blow the whistle, if the natives attack again. He was a Russian trader—a disciple of Kurtz; who had served on English ships. The Russian tells him that Kurtz was powerful, dominating, ruthless, cunning, but still the Russian was in all prays for Kurtz. Kurtz raided the country with a group of armed follower—who adored him—in hunt for ivory. Kurtz is fanatic about taking into possession more and more ivory. One day he was on the verge of shooting the Russian, as the latter possessed a piece of ivory given by the villagers for whom he usually shot game. This makes Marlow conclude Kurtz was mad. But the trader doesn't think so that a man full of beautiful words could be mad, even probably. Marlow begins to realise the extent of Kurtz's lack of "restraint" and cruelty, yet the trader and a number of others defend him. This shows the deep-rooted imperialistic feeling among whites who think themselves superior. To extract profit they are ready to deplete the continent from "ivory" and in order to do so, clear the land and the native people. Conrad has given Kurtz a cosmopolitan status more of European rather than international character. Conrad says about Kurtz:

All Europe contributed to the making of Kurtz; and by-and-by I learned that, most appropriately, the International Society for Suppression of Savage Customs had intrusted him with the making of a report, for its future guidance. (154-155)

Kurtz was the product of European culture. His conduct, his ideology, his philosophy as well as his behaviour reminds us about the Eurocentric view points. As Europe draped itself in the clothes of civilising Africa, so did Kurtz in exploring the natives. Ivory is the only word that is whispered, is sighed, and is heard. What about the voice of Africans? Who hears them? Evidently nobody—here where suppression is supposed the only way of civilisation. This image of Kurtz contains within itself certain hidden facts. Conrad wrote the story about the turn of the nineteenth century the time when colonial expansion had reached its limits and entire Africa had been divided among Europeans. The law of human history stamps the validity that the rise must be followed by the destiny of fall. Colonialism has now reached its peak with the seeds of destruction contained within it—exploitation. More properly it was the time when squabble among European nations has started for the redistribution of the resources of the continent. Conrad has lucidly deciphered the hollowness beneath the sheen of power.

Marlow's first glimpse of Kurtz was ghastly. The man for whom he has longed to meet, who has been realised by all powerful, who is an outstanding example of western superiority, about whom Marlow had in mind a grand picture makes his maiden appearance on a stretcher carried by slaves. It was an evening while the trader and Marlow were roaming in the jungle, a group of savage came out of jungle carrying Kurtz on a stretcher. This is the first glimpse of the "mysterious man" whom "*All Europe*" has

contributed to make: “Kurtz—that means short in German—don't it? Well the name was as true as everything else in his life—and death. (166)

These lines are more than sufficient to speak all about Kurtz. His "arms extended commandingly" symbolises his terror and power in the area. The truthfulness of his also accounts for the truthfulness of his life, philosophy, conduct, and of his name. Beneath all there is only darkness to which the darkness of the continent is no match. His weak physical condition not only accounts for his but the resulting fear and horror consequently. His image of “death carved out of old ivory” is truthful picture and also a token of exploitation of the localities at the hand of whites in the name of civilising and humanising. "Dark glittering bronze" represents the evil darkness beneath the shine of the sheen.

The natives carry Kurtz to the ship. The savages close around the ship led a majestic native woman who performs some strange rites disappearing into the wilderness. Kurtz had to be taken away from this place for medical treatment, which he desists and vows to return. The Manager of the station is a man of pure greed for wealth, without the imaginative greatness. Marlow is annoyed by the simple selfishness of the manager than the evil Kurtz and prefers Kurtz, for at least he has the greatness of imagination. One midnight, Marlow is awakened from his sleep. On the hill above the station burns the ceremonial fire. Marlow finds Kurtz absent from the ship. He searches for and finds him crawling through the grass. Thirty yards from the nearest fire he meets Kurtz. Kurtz threatens Marlow to "Go away" yet Marlow succeeds in bringing him back to the ship. They leave the station the following day, the ship surrounded by disappointed savages led by the tall majestic women and some witches.

As they move down the river Kurtz's grasp on life weakens. He raves in his delirium about wealth and fame. A delay caused by machine failure shakes Kurtz's confidence and he gives a bundle of papers to Marlow to keep them away from manager in case of his death. As death approached the evil in the man becomes evident on his face:

I saw on that ivory face an expression of sombre pride, of ruthless power, of craven terror—of an intense hopeless despair... He cried in a whisper at some image, at some vision ... ‘The horror! The horror!’ ... (177-178)

Later that day his servant announced: “*Mistah Kurtz—he dead.*” (178) Upanishad mentions that every devil contains within itself the seeds of its own destruction. So it is true here. But not for Kurtz, he is not the devil. The expressions “sombre pride,” “ruthless power,” “craven terror,” that are on his face symbolise “hopeless despair” on the face of Europeans, whom he represents. The last words Kurtz utters are not symbolic of something but are foretelling of future.

The element of horror in the story doesn't end here. When Marlow is back to Brussels an officer of the company tries to get the papers left by Kurtz in Marlow's care. A man who calls himself Kurtz's cousin comes claiming them, followed by a journalist. Marlow decides he would give the papers to Kurtz's beloved. He visits the girl, who more than a year later is still in mourning. Her views of Kurtz are highly different than Marlow's. She too had high esteems for Kurtz. When she forces Marlow to tell the last words of Kurtz, Marlow lies. Marlow says that Kurtz last uttered her name as he died. She sobbed and Marlow reflects: “It would have been too dark... too dark altogether” (186) to tell her the truth. Truth

certainly is strange, but stranger is the fact of hiding a strange truth and that too in the strange circumstances Marlow was in.

The entire story is symbolic, symbolic of darkness. "Ivory" stands for the lust and greed of man. "Kurtz" is an agency for it, as truthful and unreliable as the name itself. The story is not individual but universal. It reflects the exploitation of Africans by "All Europe" and not merely traders. Conrad accentuates that the real heart of darkness lies beneath our own "hearts" where the evil lurks.

These dark powers influence the development of the action in the stories. In the metaphor of dark forces appear some mysterious powers beyond and outside the range of human mind. However, they are the symbols of human mind itself. The inherent inner conflicts bring the fact into being and prove that the constant process of what to do (*kim kartavya vimudh*) makes the protagonist come to the psychological process of disillusionment and disenchantment. These processes of disillusionment and disenchantment create in them a guilty consciousness for the objects they have not pursued rationally: and it becomes the prime cause of inner conflicts therein. His characters when awakened from the dark forces and drowsiness thereof come to the heightened stage of human thoughts: "It was an affirmation, a moral victory paid for by innumerable defeats, by abominable terrors, by abominable satisfaction." (178-179)

Marlow finds the image of Kurtz conceived in his mind truly contradictory. When the foggy curtain over Kurtz's reality evaporates into thin air, he could simply realise "horror." The vanishing of Kurtz greed of power and his intrinsic goodness are symbolic of a whole continent, which has contributed to the making up of a Kurtz like man. In him is transfixed the image of Europe in the early twentieth century. Kurtz also stands as figurative of modern Faustus.<sup>3</sup> Perhaps some similar traits of evil are discernible in Faustus. Faust was a child of Renaissance while Kurtz is the product of demoralisation that prevailed in the later nineteenth century. Faust clings to the motto that knowledge is power, which leads him to evil. On the contrary, Kurtz is hypnotised by ivory to such an extent that he is ready to kill anyone anywhere, having found in possession of a piece of ivory.

His mad pursuit for ivory is a poor show of his understanding of life. The smiling of several heads is a sad commentary on the inherent desires that lurks in the heart of man. Grasping material pleasures and conflicts, he has thrown life into perpetual darkness. In fact, physical expansion of the region has led towards moral degradation. Kurtz has raided the country for to extract more and more ivory unsparingly. Seeing his exploits Marlow hurls him 'atrocious phantom' and 'pitiful Jupiter'. (167)

Physically, morally, and spiritually degraded Kurtz's ivory face reveals "the expression of sombre pride, of ruthless power, of craven terror—of an intense and hopeless despair." (177) In spite of being Conscious of his death, he falls a victim of deliriums and partly his conscience deceives him. Though a painter, musician, writer, orator, philanthropist, lover, and a universal genius, he is nothing but the man "hollow at the core". (165)

The whole narration revolves around the seed of evil, which encircles the soul of Kurtz and squeezes him to death. The story emerges out of the ambition, greed, lust, and pride of Kurtz. It embodies hate, revenge, and relentless exploitation. In the end, Kurtz comes out of illusion and realises his own mistake. Congo stands for a world and Kurtz a citizen, which recognises no restraints cultural, moral, and whatsoever that stands for civilisation. This is Conrad's psychological probing of the existence of a man

in barbarous conditions that turn him into a beast. It is not simply the story but also the entire setting, characters and even the people of Congo represent evil: the Evil, which has finally slipped man into a pit of perpetual darkness at the cost of morality. The novel is more a search, as to where the darkness is—whether Africa or the heart of man? As usual with the moral perspective of Joseph Conrad the realisation of not to do the things and the consciousness to improve them with passage of time generates in them the element of humanity. These elements make them symbolically to remove the draws and to come out with intents of perfectionist motives as man and as moral being of society. Kant claims consciousness of moral law a fact of reason and it is this fact that “forces itself upon us of itself as a synthetic *a priori* proposition that is not based on any intuition.” (Kant, 5:31)

*Heart of Darkness* examines the novel’s critique of imperialism and its indictment of human nature in the light of the New Historicists’ and the Feminists’ criticism of Conrad. It argues that Conrad was historically compelled to see British Imperialism in a more charitable light; but Conrad was certainly not against granting freedom to the colonists as some of the African and cultural critics have argued. The thematic content analyses critically the search for genuine freedom which Marlow fails to achieve though he is dimly aware of it. Evil in *Heart of Darkness* underlines the need for restraints of culture and civilisation in order to save humanity from evil. The absence of restraints of culture, civilisation, education, and understanding arouses the brute in man leading to perpetual hell and destruction. Kurtz, meaning “short” in German, is a representative of European culture. He is basically good and civilised, but his greed, ambition, and lust leads him to self-destruction.

Conrad’s works show an analysis from a modernist perspective in terms of subjective psychology, ambiguity, and moral dilemma. However certain texts of Conrad do not reveal a simplistic moral understanding and their superficial clarity leaves the reader puzzled. This has created a space for a possible postmodernist re-reading of Conradian narratives. There is, however, inter-permeability of modernist elements in postmodern texts and postmodern elements in modernist texts.

The journey as an image in the thematic contents of the *Heart of Darkness* prevails with the sole motif of revealing the illusion, disenchantment, and finally the illusiveness and the realistic vision of death itself. As a protagonist with journey image, Marlow perceived the horrors of the Dark Continent at its onset. Marlow observes, “We called at some more places with farcical names, where the merry dance of death and trade goes on in a still and earthy atmosphere as of an overheated catacomb... It was like a weary pilgrimage amongst hints for nightmares.” (115) The concord amidst “dance of death” and “trade” in the “over heated catacomb” is symbolic of inferno. The “formless coast” and “dangerous surf” are the forces of nature to “ward off intruders.” The picture of the river is like a dungeon with “streams of death in life,” “rotting” banks and water turned into “slime.” Conrad calls his journey a “pilgrimage” (Norris: 120). A pilgrimage means a holy journey. How can a pilgrimage be made amongst nightmares? The horrors of death that Conrad found to be the heart of the tortuous journey into Congo made him contemplate the journey as doomed, thereby calling it a pilgrimage.

Death appears out to be the major theme of Conrad’s journey into Congo. Marlow saw death at every instance in the wilds, on tree tops, in rivers, and “in life.” Death seems to have emanated from an emptiness filled with awe: “The word ivory would ring in the air for a while—and on we went again into the silence,

along empty reaches, round the still bends, between the high walls of our winding way, reverberating in hollow claps the ponderous beat of the stern-wheel.” (138) The strange joy and surprise on the face of white man is suggestive of the spell they are held captive with. The spell is greed, the greed for ivory, the word that would “ring in the air,” and can be heard in the groaning all around. The phrases like “silence,” the “empty reaches,” “winding way,” “reverberating in hollow claps” is suggestive of misery—a misery brought about by ivory.

It is this hallucination of white men towards ivory which is causing death, despite they are spell bound by the greed of acquiring more ivory. They resemble men emanating from light to darkness—which is evocative of dark powers and gloom. Similar are the apparitions they see: “The rest of the world was nowhere, as far as our eyes and ears were concerned. Just nowhere. Gone, disappeared; swept off without leaving a whisper or a shadow behind” (143-44). The darkness portrayed here is symbolic of death—death of a society (Peters: 59-60) and not merely of a man who stood as a representative of it. Conrad has portrayed from depths of mind the images indistinct, gloomy, gorgeous, and grotesque:

Dark human shapes could be made out in the distance, flitting indistinctly against the gloomy border of the forest, and near the river two bronze figures, leaning on tall spears, stood in the sunlight under fantastic head-dresses of spotted skins, warlike and still in statuesque repose. And from right to left along the lighted shore moved a wild and gorgeous apparition of a woman (167).

Phrases such as “dark human shapes” and “gloomy border of the forest” attached to “flitting indistinctly” are symbolic of darker side of the mind comprised up of murky images from the life of man. The appearance of men as bronze figures, presented as a supernatural picture, is figurative of lifelessness prevailing in the Dark Continent. The picture “gorgeous apparition of a woman” is not something portrayed beyond the common laws of nature but speaks out the working of the mind that is indicative of the hollowness, a hollowness which is bathed in horror and uncertainties. This pictures the conditions that existed in the decaying years of imperialism. The lust in the heart of men of those days has been finely captured by Conrad in following lines:

*You should have heard him say, ‘My ivory’... ‘My Intended, my ivory, my station, my river, my—’ everything belonged to him... Everything belonged to him—but that was a trifle. The thing was to know what he belonged to, how many powers of darkness claimed him for their own (153-54).*

The first person pronoun, “My”, stands for the everlasting greed (in the heart of man) to the state of mania (Stevens: 25-26). This greed has imparted Kurtz the status of a being more powerful than ordinary human beings existing within the laws of nature. This greed can only be shaken by another supernatural power, something equivalent to a laughter that would “shake the fixed stars.” Conrad finely draws the parallel between the things that belonged to him and the things that he belonged to. The “powers of darkness” that claimed him to be theirs are certainly powers beyond the physical powers of Kurtz.

The boldness and originality of Conrad’s critiques of imperialism can be understood when we recall that the last quarter of the nineteenth century was the heyday of imperialism as trade rivalry grew among various industrialized nations. Conrad, no doubt, was an Anglophile who shared the nineteenth century imperialist enthusiasm for the British Empire in which ‘the sun never sets’. Nevertheless, he had known at first hand, the ruthlessness of Imperialism and later the inequalities in Congo. It is to Conrad’s

credit, that living as he was in England, during this time, he could attack imperialism and awaken the readers to the horrors of colonisation.

Conrad examines men both in society as well as in isolation bringing out the hidden self in them. His personality and philosophy finds frequent mention in his writings and often intrudes in his works to the extent of calling them autobiographical.

Conrad's religious scepticism strengthened in the coming years. In *Under Western Eyes*, he shows his humanist morality: "All a man can betray is his conscience." (UW 37) Conrad was not merely a realist; he was also a thinker and a poet. In his works can be traced a strong ethical element. His idealism foreshadows his agnostic view of life and the ideological crisis that Europe has slipped into and something which in later years led to the Great War.

### **Notes:**

1. This description is similar to one in Charles Dickens *A Tale of two Cities*, where Madame Defarge is knitting shrouds. She is assisted by her companion Vengeance. The atmosphere in the tale is also symbolic of death.
2. Conrad in a letter to R. B. Cunninghame Graham. (Watts: 55-57)
3. There stands a fine parallel between Conrad's centaur and that of Christopher Marlowe's creation of Dr. Faustus. Typically because of the greed that lurked in their hearts—it is this greed that they stand for.

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7.

**Socio-cultural Convergence: A Critique of Amitav Ghosh's *The Hungry Tide***

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**Abstract:** Amitav Ghosh Analyses the depravation and immorality that crept into Indian society as result of coming into contact with the new world. The proposed paper seeks to analyse *The Hungry Tide* through the settings of the story and what these settings have to convey to the readers. Amitav Ghosh assesses culture directly assessing history of the nation, since he has picked a crucial and happening time it is important to analyse the thrust and wades that the native culture banged with and how it leads to acculturation.

**Keywords:** Culture, Hybridity, subaltern, Marginalisation.

*The Hungry Tide* is about the struggle of the individuals to discover their place in the world. Written in the backdrop of the tide country, the stories of the local deities, scientific information, the past, geography, and history have all been merged with the lives of the characters. *The Hungry Tide* is a story dealing with the human emotions of love, jealousy, pride, and trust. Ghosh also epitomizes the way homeless refugees go up against a few layers of authorities and legitimacies.

Kanai, a wealthy translator from New Delhi and Piya a young cetologist have come to Sundarbans with their own individual objectives. Kanai is to travel to the island of Lusibari to retrieve a lost packet of his late uncle Nirmal's writings, while Piya has come on a research project aimed as a survey of the Gangetic and Irrawaddy river dolphins. The two meet on the train to Canning and Kanai invites Piya to visit Lusibari. Kanai meets Nilima, his aunt in Lusibari who is still in moaning Nirmal's death—who dies two decades back. Kanai searches for the landmarks that Nirmal told him about Sir Daniel Hamilton who has set up a cooperative society on the islands in the early twentieth century. He discovers that Kusum, a friend of his visited the island in 1970 and has died long ago has a son named Fokir, who is married to a nurse, Moyna and lives on the island. Nirmal has written to Kanai that he's with Kusum on the island and that he desires that his life and works on the island may be recorded. In Nirmal's study Kanai has discovered a notebook which bears record of a few days of his life spent on the island of Morichjhāpi in May 1979. Kanai has known Kusum since 1970 when she was with Nilima as after her father's death her mother was forced into prostitution. Kusum and Kanai had performed the island ritual, *The Glory of Bon Bibi*, of worshiping of local goddess Bon Bibi. Kanai has heard the story of the goddess who had saved a boy named who was sacrificed to the demon Dokkhin Rai. Soon after the worship one night, a local fisherman named Horen took Kusum away for her safety and that was the last contact Kanai had with Kusum.

Piya had obtained a permit from the Forest Department and initiates her survey with a forest guard. One day she spots a fishing boat and asks the guard to take her to the boat so that she may enquire about the Dolphins. The forest guard take her to the boat and attempt to confiscate the boat and fine the fisherman for being illegally there. The fisherman tells Piya that dolphins are seen in the area. Piya tries to give the fisherman some money but accidentally falls into the river. The fisherman saves her and brings her onto his boat, Piya finds the forest guards useless and decides to proceed with the fisherman with a request to be taken to Lusibari. The forest guards leave her and the fisherman who later introduces himself as Fokir and his son Tutul. He is kind and respects Piya agreeing to help her. The following day he takes Piya to Garjontola where she sees the first Irrawaddy dolphins. She spends some time with the Dolphins as she finds that the behaviour of Dolphins are somewhat different from what she has learnt. She studies the ecology and maps the riverbed. She is extremely surprised by Fokir's abilities and his communication skills. Fokir helps her mapping the river and fishing at the same time. After the tug with the crocodile Piya moves to Lusibari with Fokir. She meets Kanai here and decides to stay at the guest house assisted by Nilima. The two also agree to help each other. Kanai spends time reading Nirmal's note book in the coming days and learns how Nirmal got involved in the settlement on Morichjhāpi after his retirement from the post of a teacher. He was forced to flee Calcutta during his youth due to his political activities as a Marxist, for which he was arrested and suffered a mental breakdown. Though he remained a Marxist throughout his life but soon moved to Lusibari taking up the job of a teacher. Nilima was quite vary about Nirmal's beliefs and preferred to spend time in her own activities—founding the Babadon trust supporting the local with healthcare facilities. She even came out with a women's union to help the widows in Lusibari, as their number loomed because of the death caused by hostile conditions of fishing.

Nirmal was regularly involved with a school along with Horen and in one related trip he was caught up in a storm and took shelter on the island of Morichjhāpi where the two came across Kusum. Here they learned about her story of getting married, having a son and finally being a part of the party of refugees marching from central India to Sundarbans. Nirmal was elated to learn that people of Morichjhāpi have adopted a Marxist approach to develop the island and he offers to teach students there. Soon Nilima discovers the fact and dubs the refugees there as illegal occupants and strives to get the island back as a natural forest reserve. She turns to deny medical facilities to the islanders and Nirmal continues his support in association with Horen clandestine. Time takes turn and police lay a siege of the island which Kusum and Fokir just escape. Nirmal and Horen stay there that night and Nirmal writes his notebook and preserves the same for Kanai. Nirmal fails to survive that aftermath of the same and dies soon afterwards.

On the other hand Piya and Kanai get into association with Fokir and Moyna to continue their survey of dolphins in the Sundarbans. The two, Fokir and Piya, successfully persuade Horen to take the in his boat—*bhotbhoti, the Megha*. Moyna had little concern for her husband and his well-being and this annoys her. On their expedition Kanai joins as a translator to Piya as the latter was not verse in the local dialect. As they set sail, Nilima warns Kanai of the tigers and their kill in the region and of the dangers ahead. She warns Kanai that tigers kill many people almost every week, and finds Kanai unmindful of her warning she is certain that he is romantically involved with Piya. Contrary to this the same night Piya confides Kanai that Fokir is heading with a romantic relationship with Piya and seeks his help to bring this to halt. They head for Lusibari the next day revealing their jealousies. Moyna is upset at Fokir's

behaviour and Kanai too is annoyed at the point when Piya says that she loves working with Fokir despite the language barrier. Abruptly on their way Megha's engine dies and Horen manages to pull the boat to a village where he knows a friend and who can be of help in setting it right. Piya and Fokir are excited to hear sounds of wild buffalo that evening and head to investigate the matter on a nearby island. They discover that at the village somehow a tiger is trapped in a house with a water buffalo surrounded by a group of villagers who are ready to set the house on fire to kill the tiger by burning it alive. Piya tries to meddle in the affair but Fokir pulls her back just as the villagers set the house on fire. Back home Piya tells Kanai about the happenings of the evening. Kanai opines that such episodes occur due to environmentalists like Piya who try to save the tiger at the cost of the lives of poor and miserable people of the habitat. He illustrates that even government has left these people on their fate and have no feelings for the people of the locality.

Amitav Ghosh through his fiction expresses concern for the ordinary people who vanish into anonymity and is preoccupied with their lives and envisages to retrieve find some traces of their footsteps in the annals of history. He strives to portray a dominant history to reconstruct the lives and deeds of marginalised sections of the society. Antonio Gramsci first employed the term subaltern for a group of proletariats as the word subaltern, etymologically is used to refer to the working class people. *Subaltern Studies* examine the domination of dominant group over the marginalized people. The Indian nation has overlooked the role of the marginalised people in construction of history of the nation and has always perplexed their role in national consciousness. The subaltern critics also opine that traditional structure and customs of a civilisation strongly impacted the formation of marginalised groups and prevented them from occupying centre stage. The objective of *Subaltern Studies* is to reinterpret social history of a nation and attempt a Marxist interpretation to acknowledge their due importance in the formation of national consciousness.

Amitav Ghosh elaborates a similar issue through the portrayal of refugees in *The Hungry Tide*. He focusses on the presentation how the marginalised are deprived of basic amenities which prohibits their social development. He pictures in *The Hungry Tide* the poor how poor subaltern are otherized in another nation. The disposed people suffer tremendous toils seek to take shelter in the Sundarbans establishing a settlement of their own. This act of the refugees call upon the scorn of the government who has declared Sundarbans as Reserve Forest for its unique biosphere and also home of the endangered Royal Bengal Tigers.

Ghosh's novels read as fictionalisation of history and *The Hungry Tide* is no exception to the phenomenon. He examines, here, how social location impacts an individual's identity and brings about his social and material prosperity. The treatment meted out by the government to poor and destitute refugees in the Gangetic archipelago are significant to Ghosh's oeuvre of fictional creation.

Ghosh narrates the pangs and sufferings of displaced and uprooted people through the lens of Nirmal Bose—a poet and socialist revolutionary—who records the annals of these people who were dubbed as unlawful occupants of Forest Reserve on the island of Morichjhāpi. Kanai is another character who works at a translation agency in Delhi and reaches to her aunt in Sundarbans to read the journal left by her dead uncle, Nirmal. He befriends Piyali Roy, who is working on a research project on the Gangetic

dolphins. Piya happens to meet an illiterate fisherman, Fokir, and soon develops emotional intimacy with him. Through the narrative of the characters Ghosh accounts for the brutal atrocities that is faced by the marginalised people. Ghosh laments that government in an attempt to import the Western philosophy and transplant the same in the soil refuses to recognise and understand the intricacies of local population and overlook their dire needs.

The settlers of Sundarbans were called, “poachers” and “squatters” and the same formed the justification of the basis of their eviction. Annu Jalas sees the governmental intervention in Morichjhāpi as a betrayal of the promise the refugees had been given. He adds that the poor disempowered people were looked at as “tiger food—disposable people who could be shot and killed because they wanted the homestead they had been promised.” (Jalas 1760)

The subaltern are poor and dispossessed people outside the socio-political sphere of influential people, for whom Sundarbans remains an excluded place inhabited by lower caste people and it came to be of importance only from the point of ecology. The people of this vast archipelago are often referred to as *Kolkatar jhi*—Calcutta’s servants—and the population was made up of domestic servants of Calcutta’s elite. The British rule in India referred to these as wanting places and overlooked them. The government of India too maintained the same status of the region in the post-independence era. This myopic vision underestimated not only value of the region but also the settlements that took place and when the notion of Western Environmentalism crept in the residents of the place were denied any consideration even on humanitarian grounds. Fokir’s mother Kusum echoes the cry of the subaltern people who are virtually unable to understand the importance of ecological concerns newly raised by the government:

Who are these people, I wondered, who love animals so much that they are willing to kill us for them? Do they know what is being done in their names? Where do they live, these people, do they have children, do they have mothers, fathers? (261-62)

She strikes a note of existentialism as the government and society has deprived the people of Sundarbans basic human rights. Nirmal is completely taken aback by the abject poverty and miserable condition of the islanders. Terri Tomsy draws attention to the marginalized status of the region, “Bengal’s Sundarbans epitomize subalternity: it is a region that, until the advent of its environmental significance, was seen as inconsequential in the political or economic calculus of the nation-state (56). Ghosh too seems to say that these people are victims of the socio-political conditions of the nation that has divided and organised the human community on basis of caste and class. This inhuman divide is what prohibits the uprooted and displaced of people from merging with the mainstream socio-political group.

The subaltern envisage to acquire a social status where they get respect and recognition in society in line with members of upper class people, a status which will ensure them material and social advancement. *The Hungry Tide* presents the exploitation of the dispossessed at the hands of upper caste people and how the consciousness of being subaltern deprive them of their basic rights. The uprooted people organise them to fight against the atrocities of authorities and decide to raise themselves against the forceful eviction that was being thrust on them. They seek assistance of the intellectuals from upper classes and invite them for help. The people of upper class enjoy the frivolities offered but in no way help the uprooted and displaced.

In *The Hungry Tide* Amitav Ghosh brings across characters hailing from diverse socio-cultural background exposing their hostilities and eccentricities. The characters undergo intellectual and emotional transformation and Ghosh narrates the social, cultural and professional interactions and transactions between the elites and the subalterns. Nirmal and Nilima are going to Sundarbans and will in course of time interact not only with the tide country and its unique biosphere vis-à-vis with its marginalised population. This interaction is liable to bring in them a permanent change which Ghosh studies throughout the narrative and also the transformation in other characters. Horen, Kusum, Piya[li], Kanai Fokir, and Moyna are brought together in the milieu operating at subaltern level. The interaction between the subaltern and cosmopolitan is also an interaction between the social elite and the dispossessed. The juxtaposition of the two worlds usher in changes that can be reckoned as socio-cultural markers. Ghosh points out that living in isolation leads to development of the dominant culture in complete rejection of the marginal culture. The elite group applies solutions to marginal questions following their own universal ideology and this resists transformation amidst them as well as it prevents any enlightenment which may lead to prosperity.

Contrarily Ghosh opines modification in the local ideology so as to suit the needs of the inhabitants of the archipelago by modifying the dominant ideology and attempting an indigenisation of the same. His characters are accommodative and know how to mingle with the indigenous population striking a synergy of the local with the global. Nirmal is an elite class is an outsider who learns to quarter with the people of Sundarbans. The complacency and logic makes him dismiss the myths popular in the land as superstitious and his rational modernity disapproves the unscientific notions of the subalterns like Kusum and Horen.

He narrates with great zeal stories from the world of elites to impress upon the indigenous people the notion of history that elite inhabitants like him enjoy. Though his notion of history needs to be expanded and modified to be absorbed in the subaltern settings. It is to his surprise that Horen despite being illiterate utters the songs of Bon Bibi Johurnanama composed of Arabic, Persian, and Bengali words that have come down from generations.

In one episode when Nirmal aims to enlighten Horen about the historical happenings about a hundred years earlier Horen amazes him with his practical knowledge. Nirmal understands that Horen's intuitive "knowledge is of a different order and form than his, and that he can learn from people like Horen and Kusum than from Hamilton" (Mukherjee 153). Nirmal learns from the encounter that subalterns are not constrained by modern knowledge system and assimilates that instinctive knowledge should not be dismissed as unscientific or superstitious, as it lets one into a perspective of things and leads to an understating that is more useful in real terms over the knowledge domain. Victor Li rightly suggests "Nirmal's secular scepticism of the supernatural is soon transformed into an epistemological relativism that allows him to respect difference and to understand that there is a functioning truth in mythic belief" (289). Nirmal is prompt to develop a comprehensive and accommodative notion of the culture and its convergence. He is not the least bothered about the Eurocentric vision of social and cultural progress that he has engrossed as a part of his education and belief as one that has failed to take into account ecological concerns and the needs of marginalised people. He distances himself from the imperial and postcolonial governmentality as the interaction with the marginalised people has made him overcome the elitist bias. This transformation is seen only after Nirmal's interaction with the marginalised people, it can also be

said that an exposure to the subaltern people helped Nirmal to bridge the gap betwixt the two and enlighten him towards acknowledging a new identity. He concludes that marginalised people are victims of worldview which has no place of the local specificities.

Amitav Ghosh narrates that communication betwixt the two communities can lead to better understanding and can fill the gulf that separates the elite and the subaltern. Both Nirmal and Kanai undergo serious transformation after mixing up with the local community and subalterns like Fokir and Moyna. This interaction allows Kanai to understand the limits of his vocation of a translator. Kanai who has been living in cosmopolitan Delhi has been instilled with the thoughts that the real cause of poverty of the marginalised people is due to some characteristic shortfall in them and due to their inability and they being uneducated. After being in company of them he realises the dynamism and energy Moyna is full off and that she too strives for uplifting her social status.

This realisation that the marginalised people too have identity of their own is what makes Kanai distinct from the rest of his fellows. Kanai is not obsessed with his thoughts and is ready to accept the truth as he sees it. He has apprehended by now that people like Fokir are one whom the dominant culture has isolated so that their existence may be well preserved and it is at the expense of the subalterns that the elite culture thrives:

Fokir could never be anything other than a figure glimpsed through a rear-view mirror, a rapidly diminishing presence, a ghost from the perpetual past that was Lusibari. But she guessed also that despite its newness and energy, the country Kanai inhabited was full of these ghosts, these unseen presences whose murmurings could never quite be silenced no matter how loud you spoke. (220)

The interaction with the subaltern has led to the dismantling of the glass wall that Kanai has built around us and one referred to as worldview. This change came from the realisation of the simplicity and instinctive mode of living that subalterns like Fokir have adopted. His uncle's records of the life of Morichjhāpi refugees makes him involved with the lives and doings of the people and attempt to understand the same. Two factors that made Kanai achieve enlightenment are meeting with Fokir and the other complete writing the diary. Once Fokir took Kanai to an island, Garjontala, where his mother lived and prayed to Bon Bibi.

Ghosh rejects the claims of the Universalist project and propounds that they must acknowledge and respect the indigenous cultures. Piya too learns that her ecological concern must not be championed at the expense of local ecologies and she revises her environmentalism by converting it into a project by involving a local fishermen. Piya here distances her from a host of benevolent imperialists—William Roxburgh, Edward Blyth, and J. E. Gray—who are her intellectual mentors. She now understands to save the ecological balance one has to save the indigenous population as well, and this is what make her think of Sundarbans her home. This reorganisation in her leads to the formation of a new identity that has amended her old identity by social and cultural markers significantly.

Ghosh seems to say that transformation of identity synonymous with the crossing of boundaries, as this expands human vision and brings him closer to other ideologies. This is why subaltern identity is extremely important as it attempts to replenish the fragmented notion of identity and enabling us to

understand who we are. He establishes that the subaltern perspective is broad and even acts as a corrective measure to the vices of the elite cosmopolitan who perceive identity to be governed by material affluence and socio-cultural designation.

Amitav Ghosh in *The Hungry Tide* correlates the nature and human which is poised to bring about destruction of life. He examines a man's bonding with nature and other species around him. This bonding can bring him to a state where each live in fulfilment of the other and in perfect harmony. He seems to say that every species possess a right to live in peace and harmony providing a state of co-existence which once broken is bound to bring about destruction to humanity and his ecology. Ghosh, at the same time, examines a man away from his own abode and studies if he could develop a bond with the new circumstances he has been thrown in, a failure of which will lead to acculturation and on the other hand it will suffice to converge not only him but also his social group to acclimatise with the nature and socio-political milieu around him.

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## Challenging Patriarchy: A Critique of Anita Desai's *Bye-Bye Blackbird*

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**Abstract :** The proposed paper studies the social relationship betwixt man-woman and examines the societal norms that go into shaping the present and future lives of an individual in Anita Desai's novel *Bye-Bye Blackbird*. Though the novel looks more like an exploration of trauma caused by the movement of people from one place to another and explores the formation of a diaspora yet to its core is the human relations, especially when it pertains to women, and impacts the lives of people in general. The crux of the novel lies the psychological trauma faced by the Indian immigrants in London. The core of the paper and its analysis lies in examining the marital relationship between Sarah and Adit, where Desai reduces to pronounce that marriage for a woman amounts to the loss of her identity almost leading to the annihilation of self.

**Keywords:** culture, diaspora, trauma, relations.

*Bye-Bye Blackbirds* is pre-eminently a novel about the East-West clash and the subsequent traumatic state ushered by cross-cultural conflict leading to frustration and bewilderment pronouncing the inability of a man to break free from the clutches of discrimination and social segregation nurtured by generation of human races which have become the part and parcel of societal norms. These norms lead to the otherisation, where the oppressor and the oppressed struggle to break through the cultural situations stigma created by the socio-political history.

At the centre of the novel is the story of Sarah and Adit, who stand to represent two distinct nations and continents in a wedlock. The novel accounts for the psychological problems faced by Indians and English when brought to live together and is located in England. Both Adit and Sarah experience a loss of identity as are alienated and segregated by the people of their respective community. Despite being located in twentieth century the novel narrates a parallel to E M Forster's *A Passage to India* and turns to establish that the two continent and people are still poles apart and socio-political state of affairs prevent them from mixing up. Desai weaves in the social and family intricacies that account for the relationship betwixt Adit, an Indian migrant, and Sarah his English wife. Adit faced a lot of hardship after migrating to England on grounds of racial and cultural discrimination and this discrimination turn him to identify himself more with his Indian roots rather than finding comfort and identification with the English people. He longs for his times in India, his friends, and the traditional environment of his native land. He, eventually, marries an English lady, Sarah, who too is not comfortable with his new identity and finds it difficult to create a new identity for him and Anita Desai in *Bye-Bye BlackBird* narrate the social trauma underwent by the

couple who attempt to reconcile their identity—where Adit faces humiliation at the hands of English, Sarah too is despised by her own countrymen on account of marrying an Indian. This social stigma impact their personality and forges a new identity for both which they cannot resist.

Anita Desai portrays the plight of Indian immigrants in England through the plight of Adit and Dev. The Blackbird of the title is symbolic of Indians and goes on to signify the farewell that British intend to give. The story is split into three parts titled, “Arrival”, “Discovery” and “Recognition and Departure.”

Desai has weaves in opposites throughout the novel and initiates a search for new values directed to address the quest of an individual either to come to terms with his present state of affairs or to seek a new identity for him. Desai presents the complexities of cultural differences with specific reference to the lives of migrants and their adjustment and alignment with their social world in an unfamiliar land.

The first part accounts for Dev’s arrival to England for higher studies and his stay with Sarah and Adit. Dev’s arrival ushers in a state of happening doe Adit, where Adit starts to feel nostalgic towards his home Dev is distressed at the treatment meted out to him in England and feels humiliated and discriminated. Desai develops their characters through the parts of the novel, where the first part narrate the arrival of Dev and instigates the initial convolution, the second parts accounts to narrate the characteristic changes that can now be witnessed in the characters on the front stage, where they seek to find solace and content in a foreign land. The third part drags them out of their comfortable birth and shakes their very notion of being Indian and grouts them to their roots ushering in transformational changes.

Anita Desai’s *prima facie* is the life of immigrants abroad with the racial discrimination and humiliation faced both at the socio-political front as well as home. The strings of loneliness, alienation, and nostalgia leads Adita and Sarah to a state of marital discord which is not only the major concern of Anita Desai in *Bye-Bye Blackbird* but also other novels of Anita Desai. The immigrants are marginalised within the English culture apparently are reduced to being outcaste as is the case with Dev and Adit. Desai weaves in multifaceted relationships where the immigrants have come to new territory with great enthusiasm seeking to adapt themselves in the land. Adit even enters a reciprocal relationship marrying Sarah in an attempt to assimilate himself in the new culture. Yet, these assimilations are short lived as soon the tables turn and we discover the inability of both to absorb them in English culture. This comes to them as a realisation that English will never accept them as equals and discriminate persistently as aliens. The warm relationship that the two develops with English turns out to be one sided and compels them to finally turn back to their native land.

Desai has also weaved in a narrative about Allmuseri tribe with the text. The Allmuseri tribe is a marginalized group but dwells in appositive way—maintaining isolation, are vegetarians, denounce property, and will put on simple clothes. They seldom need medical help and never retort to stealing and other wrongs. Despite being a humble tribe were taken as slaves and forced into harsh labour. Through this narrative Desai portrays the coexistence of the two cultures and people in proximity. It also weaves in the relationship between the two with characteristics of mutual discord and master-slave relationship. This relationship also finds way into the personal life of Adit and Sarah.

Sarah almost becomes marginalised in her own land after his marriage as she is no more acceptable to his own people and finds it nearly impossible to immerse in the new culture. She is an individual and recedes into her loneliness owed to her distinct social and family state of affairs. Desai says that she deliberately chose loneliness to be a part of her life and accepted it to be her fate. Sarah fell in love with Adit as an Indian migrant and at the same time seeks to keep her relationship with Adit secret from her own people. This portrays the meek and submissive aspect of her nature despite being the native of developed world.

Desai deals with the displacement of three major characters in the novel—Sarah, Adit, and Dev. Sarah has been bold in expressing her love for Adit and this makes it live a life of an exile within her own country. She turns into a victim of social and cultural norms marrying an Indian which seemingly challenges the hitherto master-slave relationship that has dominated the tow people and their socio-political upbringing. She faces an identity crisis and finds herself segregated and removed from her own people. Stripped of her social identity she finds it difficult to converse with them and involve in discussions pertaining to themes related to India. This remorse even separates her from Adit and the relationship between the two weakens. Adit fails to understand her state of mind and reconcile with her in times of anguish and loneliness. We observe that the duo hailing from two distinct cultures is what prohibits from developing an amiable relationship and their past plays upon to weave misunderstandings between them. The state is worsened when Adit seeks to dominate over her at the pretext of his maleness. He denounces and rejects the feelings of Sarah when it comes to keeping pets. He condemns Sarah's thoughts and enhances her misery where she discovers herself rejected both by her own countrymen as well as her husband. Desai, here foregrounds Sarah's womanhood that accounts for her weak and meek attitude despite being from west. A fine illustration of this can be had from Adit's remark justifying his behaviour towards women in general and Sarah in particular:

These English wives are quiet manageable really, you know. Not as fierce as they look—very quiet and hard-working as long as you treat them right and roar at them regularly once or twice a week... (29)

Their marriage is almost a failure where she is dominated over by her husband for whom a woman's place is bound in household with no thought or respect:

Wash up, Sarah, dear and go to bed and don't mind me when I fall over the cat... unable to part with the warmth of shared experience and shared humour, leaving Sarah to pick up empty cups and glasses and full ash trays and yawn her way to bed. (27)

The traumatic experience leaves Sarah lonely and voiceless. She recedes into oblivion and together with Dev represents the lot of characters who fail to come up to terms with reality and substantially realign them to changed circumstances. They are perhaps not made for such dire exposures. Virginia Woolf was right in pointing out that these characters live in an unreal world constructing walls around them that make them incapable to adjust and align with changing circumstances, "making the pages float away on dim waves."

Sarah's ordeal is a double one she faces rootlessness at the hands of her own fellow man as well as that of her husband as she marries one outside her race and culture and fails to align herself. Though, her marriage is an act of free choice and she has accepted the imminent consequences of her choice anticipating the remorse she may be dragged into, she runs into a crisis owing to her traumatic relationship that near her ruin as she completely fails to challenge the patriarchal system consecrated on the socio-cultural front. Despite her acceptance of the consequences she becomes an object of pity and misfortune:

...if Sarah had any existence at all and then she wandered, with great sadness, if she would ever be allowed to step of the stage, leave the theatre and enter the real weather English or Indian, she did not care, she wanted only sincerity its truth. (35)

The relationship betwixt husband-wife worsens with time leading to mutual distrust. A fine narration of the same is evinced in an episode where Adit asked Sarah to put on a Saree on their anniversary, and Sarah rejects on account of her own tradition the wishes of Adit and his family members aspirations. This estranges the two and Adit says:

You feel like a Christmas tree! I suppose all Indian women look like Christmas trees to you—or perhaps liker clowns, because they wear sarees and jewellery you—you—English people and your xenophobia! You'll never accept anything but your own drab, dingy standards and your, boring ways. Anything else also clownish to you, laughable. (193)

Marriage in Hindu social system is one of the most important occasion in the life of not only a person but a family. Hindu opine marrying and giving birth to children to be one of the most important function of a man's life. The importance of the same can be ascertained from the fact that the decision pertaining to the marriage of two individual is not taken up by the individual themselves but a group of elite as far as their families are concerned. This has more or less become an institution within an institution. The Hindu society rejects marriages fixed by the individuals [love marriages] themselves and withdraws support from the newly married one in such cases terming them anti-Hindu and unlawful. The union of a couple is regarded to the union of a lineage and is directed to achieve deeper ties rather than individual and social happiness. The marriages in Hindu society are destined to be arranged and is conceived to have a more significant religious and social purpose. The marriage of Adit and Sarah is denounced by the Hindu social stalwarts and the absence of social support makes it difficult for the two to achieve happiness and a mutual bond.

Another major issue of prominence in Hindu society is not merely of marriage is of the distinction betwixt a male and a female child. Hindus emphasis raising a male child and regard a girl child to be of someone's property being brought up in their household until marriage. A woman in Hindu society gets social identity only through her marriage and is destined to be of crucial importance to her. They are traditionally considered to be restricted to household and look after family members, and children. She is destined to be subordinate to man and given only a secondary status and place in society. The Hindu family emphasise sex inequality within a family as well as a social unit. Though husband and wife together are dubbed to joint owner of household sharing religious, social and familial duties, the place of a woman is always lower to man. Despite the social transformation achieved in recent times owing to modernisation

of society and participation of women in family affairs especially in economic terms, the place of woman in a social system is yet to achieve a major change in status, and this largely owes to the role that has to be brought up by woman themselves.

Portrayal of married life has come to be one of the most important narrative practices in woman's writings and the same is true for Anita Desai. These writings challenge the consciousness constructed in a hitherto man's world and question the viewpoints that are essentially patriarchal. The feminist interpretations in women's writings emerge through the element of negation foregrounding themes of marital discord, sufferings of woman, and an existential note, registering a quest for identity in most of the novelists. The same is true for the novels of Anita Desai as well. She has been writing for nearly half a century now and has voiced the integral issues of Indian women anticipating a change in her status and thought process of the society at large. Desai's fiction has familial relationship and their evolution as a major theme and this and her novels portay feminist concern and failed marriagea which often leads to alienation and loneliness. *Cry the Peacock*, *Where Shall We Go This Summer?* *Voices in the City*, and *Bye-Bye Blackbird* deal with the theme of marital disharmony.

Desai analyses how marital discord affects the family. She also surfaces how mutual distrust betwixt husband and wife move them away from responsible behaviour leading to tension in the relationship straining the matrimonial bonds. She analyses in *Voices in the City* how individual suffers in the owing to the loss of a meaningful relationship. She stresses that the element of love and mutual understanding is the key to a happy married life and a loss of which leads to a conjugal breakup. Deasi in her novel *Where Shall We Go This Summer?* surfaces the inability of human beings to relate the individual with society. She seems to say that a complete inwardness does not solve the problems of life, and human happiness lies in harmonising the opposites of life. *Fire on the Mountain* includes the theme of in communication and lack of understanding between husband-wife. The same can also be said of her novel *Custody*.

Bidulata Chaudhari in her book *The Role of Women in Modern Indian Society* writes that Sarah is painted as lifeless character, with a spectacular spiritual death. She lives within her own sled, suffering and unable to cope up with the situation she has been thrust into. She is gentle and submissiveness at the same time unable to bear the bear of the oriental world. She herself invites scorn and pity from her relatives, friends, colleagues and relatives. Her longings, especially one for a Christmas wedding, exhibit her failure and incompatible marriage. She remarks, "I have never been to a Hindu wedding, so I don't know how to compare but I don't know that Christian wedding is touching and charming and heart wringing" (190).

She identifies the cause of the marital discord as the clash between her egoistical tendencies of her parents and directs her grudge against them. Nonetheless she is one of Anita Desai's objective study into the life of an Indian married couples. She turns out to be the spokesperson of marital disharmony existing in the lives of Indian married couples. Sarah and Adit live in utter confusion and escapism, pronouncing their divorce and separation. In fact both of the fail to live as a couple rejected by social system and unable to put off the vicious distrust and pity of their own people turning into involuntary escapist. Where, Sarah dies a slow spiritual death, Adit sacrifices every bit of self-respect and loyalty to become prefect "Babu."

He considers it to be an achievement, which indirectly constitutes the base of maladjustment in the married life.

B.R. Rao calls *Bye-Bye Blackbird* an excellent subject for the study of the married life of an Indian national and a British origin. There is not real explanation to the irresistible passion that compels an English women to marry an Indian and break the scorn of English society. The loneliness of Sarah is of prime importance for the novelist rather than her failed marriage. The novel narrates the Indo-English encounter involving sex, love and marriage, foregrounding the problems of social isolation and the inability to establish meaningful relationship between the two racial and cultural groups. It may also be studied as an east-west encounter involving the two entering into a relationship, a matrimonial one, and its failure signifying that the two worlds are still poles apart, especially when the relations is reduced to a conjugal one. There is little doubt that the Eastern immigrant face insult and humiliation, enamoured by the fascination for England. B.R Rao's believes that the novel makes no mention of love and happiness in the married life of Adit and Sarah with numerous adjustment that the married couple is compelled to make or has failed to make their ways of living. Sarah fails to adjust with the norms of cleanliness, Indian music, especially Bengali, Indian clothes, saree and jewellery, leaving aside the rituals and beliefs that are sacred to one's heart. The large part of the novel deals with the social isolation of Adit and Sarah. Sandhyarani Das rightly says that characters in this novel experience a different type of defeat and disillusionment. (79)

An important turn comes up in the story when having failed to adjust the English ways of life Adit plans to return to India Sarah joins him. Both Sarah and Adit are finally defeated in their lives, Adit uses her for adopting the British citizenship through marriage and Sarah by attempting to retain her identity despite marrying a foreign national. Sarah agrees to come to India with Adit as she has no other option left after her imminent failure. Adit chose to return owing to his nostalgia and a realisation that he has been living a vague life. At the end of novel Sarah is seen leaving her own country and culture for the sake of Adit, and thus her own self. It is aptly seen thus:

Sarah leaned out—one arm waving, briefly, slowly, in doubt or unwillingness, she herself could not say. She called out a subdued good-bye to the little dark knot on the platform, waving. The last she saw of it was Bella's bright head in the mist, like a saucy marigold in the city window box, last symbol of London's cockney stanches that she was losing now, had lost already. (228)

The novel epitomises that Adit and Dev can't shed their Indianness despite staying in foreign country. Adit finally accepts the reality of being an Indian and decides that his son will be born in his native land and not England. Sarah finds the return to be the best solution after her loss of personal identity and a renewed attempt to replenish a new identity for her.

A close textual analysis reveals impact of the socio-cultural, historical and economic factors that shape the lives of the characters in the novel. It would be over simplification to say that characters are merely passive products of their culture. Alienation is another major theme of the novel represented through the portrayal of Adit—an immigrant from India. Desai incorporated the social alienation, economic crisis and personal reasons for an immigrant's failure in a social system. His marriage to Sarah

is an initial failure as Sarah is rejected by the English society and treated as an outcaste in amidst her own people. Adit on the other hand retains his Indianness failing to transform to the different conditions. Strikingly Dev and Adit are left with choices, Sarah is left with no choice of her own and surrenders to her husband's fate. Desai pertinently seems to say that marriage involves for a female the annihilation of self which is a major theme of the novel.

Adit and Sarah love each their distinct linguistic and cultural orientation. Sarah cooks Indian dishes without developing a taste for it while Adit fails to relish British items of food. Sarah does not like Indian music nor can she understand and appreciate Indian nuances which Adit enjoys. Adit, and to a great extent Dev, fails to adjust to the silence of the city in England, and towards the end of the novel start feeling nostalgic and disenchanted with England. The outbreak of Indio-Pakistan war becomes a turning point in his life and he decides to return back to India. Artistically speaking, the novel is rather weak in narrative, though there is good deal of light-hearted comedy. Desai's portrayal of the immigrants accounts for the challenges faced by people of a community when isolated from their own people and placed in another socio-cultural group.

The status of woman in modern society in Indian is of tremendous importance and Desai portrays women paradoxically—both as a sufferer and as an achiever at the same time. Though there has come a change in social thought process yet the most important facet of this change that needs to be incorporated in Hindu society has to come from woman themselves, a change that cannot be brought about by men.

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## 9.

**India-Bangladesh Relations: An Analytical View****Dr Megha Devle**

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The present paper analyses India-Bangladesh relations. Bangladesh–India relations is also referred to as Bangladeshi-Indian relations or Indo-Bangladeshi relations which are the bilateral relations between Bangladesh and India, both of which are South Asian neighbours. Diplomatic relations between the two countries formally began in 1971 with India's recognition of an independent Bangladesh. The relations between the two countries have usually been friendly, although some disputes remain unresolved. The historic land boundary agreement was signed on 6 June 2015 which settled decade's old border disputes, while negotiations are still ongoing over the sharing of water of the Transboundary River. Bangladesh and India are common members of SAARC, BIMSTEC, IORA and the Commonwealth. The two countries share many cultural ties. In particular, Bangladesh and the East Indian state of West Bengal are Bengali-speaking.

In 1971, the Bangladesh Liberation War broke out between East Pakistan and West Pakistan; India intervened in December 1971 on behalf of East Pakistan and helped secure East Pakistan's independence from Pakistan as the country of Bangladesh. Since the visit of Indian Prime Minister Narendra Modi to Bangladesh in 2015 and round back visit of Bangladeshi Prime Minister Sheikh Hasina to India in 2017, the notable developments that have taken places include resolution of long-pending land and maritime boundaries asserting the issue of enclaves, conclusion of over ninety instruments comprising in the hi-tech areas, i.e., electronics, cyber-security, space, information technology, and civil nuclear energy and observed increase in bilateral trade from US\$9 billion to US\$10.46 billion in the Fiscal Year (FY) 2018–19, preceded by US\$7 billion to US\$9 billion in FY 2017–18, an increase of 28.5 percent. Since the end of Cold War and the disappearance of Soviet Union, the rise of China and an increasingly inward-looking USA, India was looking to play a role in a multi polar world that is reflective of the realignment of powers taking place. The idea of the rise of Asia has been a popular narrative finding resonance with India's political outlook. The resurgence in the Indian economy and growing international trade gave wings to Indian ambitions. India has been fighting to expand the scope of South Asia that has been limiting for more reasons than one. Her forays into the Southeast Asian region and its deepening engagement with the ASEAN and membership of the East Asian Summit forum have translated some of this new imagination into reality.

India in the South Asian mosaic is uniquely located sharing borders with almost all the other South Asian states. The interdependence in the region has been growing in recent decades. Indeed the last decade witnessed a transformation in the Indian economy and mindset. And the recent thrust by Indian PM Modi on “neighborhood first” was not mere political rhetoric but a strategic necessity. Its new narrative has been one of urging others to join India's growth story. A corner stone to this policy has been the attempt to energize sub-regional initiatives. Indeed sub-regionalism within South Asia is now a distinct phenomenon. The India, Bangladesh, Bhutan, and Nepal (BBIN) have found common grounds for many issues that overlap including common water resources as well other natural resources. Thus, apart from the shared

prosperity, regional solution enable larger neighbor to engage with others on a common platform in dispelling the fears of larger economy and dominant player. Similarly, the Bay of Bengal Initiative for Multi-Sectoral Technical and Economic Cooperation comprising seven states of South Asian states and South East Asian states. Importantly, Bangladesh is a member of both the organizations and its geographic location gives India a vital link to connect the two regions. Bangladesh has thus become an increasingly critical factor under the new Indian calculations of increasing its foot prints outside the South Asian region. In this context of a strategic shift in India's foreign policy and political changes in Bangladesh, the NDA government has adopted certain policy postures toward Bangladesh. Bangladesh's location assumed an importance and Bangladesh is increasingly measured by that country's political, economic and physical usefulness in India's great power ambition. India's links with Bangladesh are civilizational, cultural, social, and economic. There is much that unites the two countries – a shared history and common heritage, linguistic and cultural ties, passion for music, literature and the arts. Also, Rabindranath Tagore, the Indian Polymath created the national anthems of both Bangladesh and India in 1905 and 1911 respectively. India's role in Bangladesh's liberation war is rather well documented. The close trust between Indira Gandhi and Mujibur Rahman was evident resulting in the signing of the India Bangladesh Treaty of Friendship, Cooperation and Peace treaty in 1971. However, the assassination of Mujibur Rahman in 1975 irreversibly ruptured the special relations that the two states shared. In the post-Mujibur phase, as Bangladesh achieved stability its foreign policy became more outward looking. For this and the changing internal dynamics within the country with prolonged period of military rule till 1990 meant that for many years Indo-Bangladeshi relations never could renew the earlier warmth. The political turmoil and Bangladesh's attempts to look beyond India in order to gain more strategic autonomy resulted in limited engagement during the period. Paradoxically, New Delhi's political proximity with Mujibur Rehman in the early years became a liability for the future of bilateral relations. 5 The desire and determination of Mujibur's successors to make a break from the past also meant their adoption of anti-India stance. While many have argued, Bangladeshis have not been able to forget the looting and trauma of the immediate post-liberation period which were largely blamed upon the soldiers of the Indian army who fought Pakistani forces in the then East Pakistan.6 Arguably, there are more complexities to the volte face that the bilateral ties suffered than just that. A culmination of factors contributed to India becoming a marginal player in Bangladesh's foreign policy overtures. The bilateral ties have seen many phases but with the ushering of democracy, the bilateral relations became stable if not improved. Soon after a BNP-led government assumed office after the first multiparty elections in 1990 and opted for economic liberalization, its trade and economic relations with India increased manifold. This deepened the economic linkages but the Bangladeshi inability to tap Indian markets effectively created a rapidly growing huge trade deficit in favor of India. While Bangladesh became more dependent on Indian economy it politically moved further away from India. India soon also opened up its economy leading to opening up of many more engagement for India, and Bangladesh fell low in its scheme of priorities in the ensuing years. There was also a distinct trend that developed during this phase; firstly, of Awami League being associated with India and being targeted by the opposition, especially, the BNP of being pro-India to the extent of hurting Bangladesh's interests. Nation building process in Bangladesh developed its own brand of anti-India rhetoric, especially in popular politics. The anti-India rhetoric has been used by all political forces in Bangladesh and the resurgent Islamic identity as opposed to the secular identity which is identified with India has led to Dhaka maintaining a political distance from New Delhi. The historic ties during the Mujibur years led to Awami leaders using India as a plank to fight its domestic opposition; but given the alliance politics that has come to stay in Bangladesh the earlier maneuverability of the Awami League is now severely restricted. As has been argued earlier, the close identification of the Awami League with India would inhibit it from taking a pronouncedly pro-Indian stance. The 1996- 2001 Awami League government led by Sheikh Hasina was an improvement from the earlier government but it's still fell short

of being described as full blown partnership. It was however able to accomplish, two landmark agreements: The Ganga water sharing agreement, and The Chittagong Hills tract Accord which allowed for the Chakma refugees that had fled Chittagong to Northeast India when their homeland was submerged by the Kaptai dam project in early 1960s, to return to their homeland after nearly three decades. The Ganga water treaty of 1996 was remarkable as years of negotiations had finally resulted in signing of this accord. But the goodwill generated during these five years soon distilled away during the 2001-2006 phase under BNP led Khaleda Zia government. For most Bangladeshis, the asymmetry in size, resources, and growth patterns with India has been a source of concern in achieving parity with India. Thus instead of being able to develop a strong symbiotic relations with India and Indian market, Bangladesh increasingly believed that strong economic linkages interpreted as almost virtual dependency could be broken overnight. <sup>8</sup> The growing bilateral trade deficit and Bangladesh's inability to access India's market was a sore issue that was reflected strongly in Bangladeshi minds. Ironically a review of this phase reflected India, the first friend of Bangladesh turning into its principal enemy. Bangladesh had invariably felt the need to maintain, strengthen and support a navy, air force and army as well as elaborate defense cooperation with other countries to defend itself from its enemy across the border. Having slotted India as its primary adversary, there was limited scope for any political leadership to argue for greater political cooperation vis-à-vis New Delhi. Driven by this trend, even Awami League has at times been forced to raise the bar to prove its nationalist credentials; for example, its opposition to gas imports to India and suspicion over India's planned interlinking of its rivers. In short, in terms of economic incentives or religious agenda, India was not seen as an attractive proposition for a sizeable segment of the Bangladeshi polity. Evidently, anti-India sentiments have a wider political appeal and support base. Similarly heightened security perceptions and Indian government going to town about Bangladesh nursing Taliban elements brought the bilateral relations to the worst point ever. The issues surrounding security threats, trade imbalance, incomplete border demarcation, problems of common water sharing were all heightened during this period. The discovery of substantial natural gas in Bangladesh and the possibility of India striking an energy deal were soon dispelled with simultaneous talks over laying of pipeline from Myanmar through Bangladesh to India, collapsing with BNP government deciding against sharing these resources with India. India Bangladesh entered another phase during the interregnum period during 2006- 2008 when Bangladesh was virtually run by the military through the caretaker government. After a period of prolonged indifference during the tenure of BNP led coalition government (2001-06), the 23-month tenure of the caretaker government (2006-08) led to the relations improving considerably. The military led government reached out to India and the bilateral relations began to take a more positive turn. While it took an elected government at Dhaka to initiate deeper engagement with India post 2008, the caretaker government was able to ensure that India and Bangladesh move away from the tension that was most palpable during the past five years.

The spectacular victory of the Awami League-led Grand Coalition in the Ninth Jatiya Sangsad elections held on 29 December 2008 marked a landmark development in the annals of Bangladesh. This also offered India a window of opportunity to take bilateral relations to a new trajectory. Prime Minister Sheikh Hasina's visit to New Delhi January 2009 ushered in a new era of cooperation. Moreover, in the present times as well there is a need to revamp friendship ties with India and Bangladesh and to relook into the historical aspects as well. For instance, the India–Bangladesh Treaty of Friendship, Cooperation and Peace was a 25-year treaty that was signed on 19 March 1972 forging close bilateral relations between India and the newly established state of Bangladesh. The treaty was also known as the Indira–Mujib Treaty, after the signatories of the treaty the Prime Minister of India Indira Gandhi and the Prime Minister of Bangladesh Sheikh Mujibur Rahman. During the Bangladesh Liberation War of 1971, India provided extensive aid, training and shelter for the exiled government of

Bangladesh and Bengali nationalist Mukti Bahini guerrilla force that was fighting the Pakistani Army. Between 8 and 10 million refugees poured into India during 1971, increasing tensions between India and Pakistan. At the outbreak of the Indo-Pakistani War of 1971, the Joint Force including regular army of Bangladesh, Mukti Bahini and the Indian Military liberated then East Pakistan, leading to the establishment of Bangladesh. India's role in the independence of Bangladesh led to the development of strong bilateral relations. Then-Indian Prime Minister Indira Gandhi spoke along with Bangladesh's founding leader Sheikh Mujibur Rahman before more than 500,000 people at Suhrawardy Udyan in Dhaka. The contracting parties solemnly declare that there shall be lasting peace and friendship between the two countries and each side shall respect the independence, sovereignty and territorial integrity of the other and refrain from interfering in the internal affairs of the other side. The contracting parties also condemned colonialism and racialism of all forms, and reaffirm their determination to strive for their final and complete elimination. The contracting parties reaffirm their faith in the policy of non-alignment and peaceful co-existence as important factors for easing tension in the world, maintaining international peace and security and strengthening national sovereignty and independence.

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10.

**Family Disintegration and Radical Feminism in Manju Kapur's *Custody***

**Mr. Pradnyakiran Waghmare**

**Abstract:**

Marital is a social, cultural and religious unification of two souls who are committed to sacrifice their whole being for each-other in the entire course of life. For few, it is merely a contract, a commodity or a legal agreement governed by laws, rights, duties and responsibilities. Marital wed-locks, when becomes intolerably suffocative, under the heavy burdens of patriarchy, having betrayed outrageously end-up with resultant divorces breaking the relationship forever. ManjuKapur's *Custody* is an extremely robust novel settled against the tension of middle-class family tension due to fascination of a woman towards extra-marital affair, ruins her entire family, suffers through familial disintegration, devalues ethical norms, morals and ultimately meets destruction in life.

*Custody* the story of Shagun, a gorgeous, stunning and beautiful green-eyed-wife of Raman, inadvertently falls in love with her husband's boss Ashok Khanna, revolves around the social conditioning of women against the implicit shackles of oppressive patriarchy, demonstrates their struggle to gain womanly dignity and grace in the oppressive society. Shagun, being infertile, has to pay off the price of her innocence. The present paper intends to explore layers of family disintegration and the radical feminist approach of ManjuKapur through her narrative flair. The same brings forth the failure of marital institution, due to betrayal, causing family disintegration and psychological fragmentation of female characters.

**Keywords:** Marriage, Betrayal, Patriarchy, Divorce, Family Disintegration, Radical Feminism

**ManjuKapur's *Custody*:**

A woman must have money and a roof of her own if she is to write fiction. ManjuKapur shows the realism of modern marriages in which the characters like, Raman, Shagun and Ishita feel at some accent emptiness and detachment in their life. (*Room*, 12)

Virginia Woolf in her authoritative essay, *A Room of One's Own* elucidates the status of women as being bestowed with some magical power to assert their sense of individuality and identity in ManjuKapur's outstanding novel *Custody*. Marriage is delineated as socially accepted relationship between man and woman. Marriage binds two souls into ethical, social and official relationship forever. The marital relationship depends upon the harmony and discordance from both man and woman when put into loving relationship. One's sense of commitment, devotion, tolerance, sensitivity and acceptance makes marriage meaningful in real sense. Further, this relationship can be influenced, split either by internal or external forces. ManjuKapur's outstanding narrative *Custody* explores the saga of family disintegration through psychological fragmentation of the female protagonist, Shagun and simultaneously propagates authorial criticism through her radically feminist views. ManjuKapur's *Custody* reveals an excellent story of broken marriage, its consequences on children who suffer a drill in games of legal chess. The due course of love, marriage, divorce and family disintegration brings nothing best to the children, breaks them within, and

shutters their integrity and simultaneously raises inflammatory questions about the social dogmas in contemporary age. The same also designates wife's sense of suffocation, husband's fear of loneliness and the persistent flux of children like commodities from one home to another.

The novel is set entirely in Delhi based middle class family around the 1990s where Kapur postulates the uncertainties, miseries and restlessness of a middle class housewives suffocating in marital cords. Marriage is sometimes a commitment for few; other times it is a mere commodity who is obsessed with urbanized commercial views of metropolitan life. *Custody*, in real sense, is a universally appealing novel for exploring individuals suffering against the waves of modernity, materialism and individualized ways of life. ManjuKapur puts forth the exuberant generation leading towards destruction of individuals under the oppressive patriarchy, masculinity and ruthless materialized society. ManjuKapur mediates an excellent embodiment of broken marital bondage and its adverse consequences on children who are victimized in legal proceedings of the divorce case. The interplay of family disintegration leads towards psychological fragmentation of the female protagonists whose children are victimized, frequently shuttled under the clash of legal rights and parental ego. The narrative reminds us the parental duties and sense of responsibility to safeguard the future of their children by offering them a happy, carefree and contended childhood.

The story of Shagun and Raman, a married couple with two innocent children, three year old Roohi, a daughter and eight year old Arjun, a loyal son could enjoy the heavenly bliss of beautiful life at first place. Arjun and Roohi are the by-products of the broken marriage that could bring nothing best but the unfortunate state in life. They fail to negotiate their identity while coping up with the prescriptive societal norms. Bill encapsulates their failure as eventual failure of broken marital system

Single parent situations drive poverty and often lead to unsupervised kids. Many boys growing up without fathers often feel angry and abandoned. Thus they seek comfort in all the wrong places. (Bill, Web)

However, ManjuKapur makes them suffer by testing their loyal relationships by breaking their wedding bond. In due course of the story, Shagun meets Ashok Khanna, Raman's boss coincidentally just to be fascinated by him and ultimately falls in love with him. By the time, Raman discovers their relationship; Shagun is compelled to choose one from what she wanted to do, or what she can do. However, she prefers to break their marital cords and asks Raman for a divorce, by listening to this, Raman turns to be vengeful. On the contrary, Ishita having broken her marital relationship due to her inability to bear child seeks a sense of contentment and fulfillment in life. She attains her social acceptance and identity through social work in some degree, but eventually abandons it and happens to meet with Raman. Seeking a sense of fulfillment in life, both, Ishita and Raman come closer, begins to believe in each other. These newly developed budding relationships bring forth nothing for their children but mere a custody in which they are put to suffocate, taste the bitter taste of life. Their legal proceedings for divorce, everyday battle ultimately results into heavy price they require to pay in order to gain satisfaction in life. The due course of family disintegration and psychological fragmentation breaks each of the character from within. They outburst with tears; suffocate for every second of life.

### Family Disintegration

ManjuKapur deplores through the representative backdrop of suffocative patriarchal system where her women are blessed with new socio-cultural vision of life. Rather, their psychological orientation is the by-product of suppressive environment they are placed in. Kapur's *Custody* mediates family disintegration

taking place as the consequence of the extra-marital affair caused by suffocative environment under the heavy burden of patriarchy. The same puts forth the unjust treatment of in-laws woman who fail to conceive, alter or dilute parenting scenario in middle class Indian homes. Being extremely beautiful, green eyed Shagun plays the role of a middle class housewife of Raman. Having suppressed under the marital boredom, Shagun falls in love with charismatic figure, handsome boss Ashok Khanna, who had not tasted the fruits of being in love with anyone. This makes him determined to possess the woman he has fallen in love with. In this attempt, he begins to conquer Shagun's mind, body and soul like altogether. He begins to treat Shagun like a commodity to systematically victimize her entire being and encourages her to resist the unnecessary oppressive burden upon her. Being extremely affected by his love, Shagun dares to lay her husband and her mother as well. She becomes selfish and relatively cruel in her choices. She leaves her kids with her mother to go off for weekend trysts with her new found lover. Yet, she believes herself to be obedient and devoted mother to her children. Additionally, she tries to brainwash her children against their father and willingly attempts to negotiate her terms of divorce by violating all the prescribed norms of marital cords. The story proves to be anti-conventional and anti-traditional rejecting all the prescriptions for family union. ManjuKapur provides in-detailed demonstrations of family saga through her meticulous observations of the factual scenario in contemporary society. However, Shagun's mother convinces her to be faithful to her husband; yet, Shagun threatens her husband for everything she could do to break their familial bondage. Arjun and Roohi are treated as instrument of negotiation by the parents. Arjun misses his father and his greatness begins to slip. Being at ten, at the time of their divorce, he feels upset, loses his temper and control over, on the contrary, Roohi grows with his father and step-mother as well. Raman threatens as

I am not going to give you a damn thing unless custody is decided and that too in my favour. If the children become too old, and the issue irrelevant, I will never free you. Never. So take the children and give me a divorce. What, Take them. (*Custody*, 229)

ManjuKapur happens to be the closest observer how the entire patriarchy and family mechanism of India disintegrates with gradual developmental phase. ManjuKapur is further bestowed with intrinsic ways of detailing through her deliberate socio-cultural observations. It is evident that marital life in India is fast disintegrating, losing its essential ground and hold on the society and psyche of people as well. The growing course of materialistic and modernized view of life has rationalized everything, set everyone in pursuit of materialistic pleasure, breaking every bond of marital institution. The same gets reflected through the plot of the narrative where Shagun, Ishita, Raman, could be seen playing their game of priorities, irrespective of what they ought to follow. Ishita's problem begins when she finds her inability to conceive. Her mother-in-law and sister-in-law, who initially acted as her great friends but suddenly and drastically changes overnight by realizing that Ishita is medically pronounced as unable to bear children. All these characters align their exclusive philosophy and develop socio-cultural vision. They come in contradiction to patriarchy, traditional values of life and assert their autonomy, demand dignity, and declare their freedom. ManjuKapur, at times, becomes acerbic while asserting her claims against the marital system, betrayal, and divorce that simultaneously corresponds to a kind of social criticism. Kate Millet comes very close to ManjuKapur while demonstrating the deprivation of women from their very physical and psychological rights as

Woman is still denied sexual freedom and the biological control over her body through the cult of virginity, double

standards, the prescription against abortion, and in many places because contraception is physically and psychically unavailable to her. (*Sexual*, 362)

Kapur tries to maintain a kind of balance, rather wants her readers to be judgmental in reading approach by placing her females into middle class mentality, making them bleed in tackling situations through well-knit stories with multiple layers of interpretation. Ishita's tragedy takes place because of her parents fault to understand the girl who conceive her daughter in law instead the daughter of their home. Though her husband proclaims his unending love towards her, yet signets a kind of coldness, cruelty of indifference through his ultimate rejection of a wife as she is unable to bear the child. Resultantly, Ishita in due course of development of the novel learns to find her own voice, her exclusive space in patriarchy and masculine society. Being abandoned, divorced and withdrawn socially Ishita gains her courage, volunteer and begins to teach her underprivileged children. This is how she gradually finds hope in the hopeless situation. She gains her psychological integration, identity and own sense of individuality. Her marriage with Raman snatches her identity, ruins her wifehood and motherhood, and endows her with legitimacy. However, Raman elevates her to her husband's social status and position. Eventually, she finds herself being caught in the *Custody* of their house. Many women, like Ishita, find it comfortable to be the guardian of her family, be responsible and sensible and obedient women of their families. Yet, they never find their individual path to lead the life of their own hopes. They find everything suitable as decided by her parents, family under the prescriptions of marital system.

ManjuKapur's characters are not meek sufferers, submissive or compliant to the given circumstances, rather they find their voice to revolt against traditional norms. They welcome everything that is worthwhile, negotiate with determination and rebel to assert their individuality, autonomy and eventually gain their sense of liberation. They are experimental in attitude, reformist in approach and possess judgmental qualities. Kapur's females are built with flesh and a soul having a lot to communicate and stand committed to their exclusive vision of life. Ishita appears to be anti-conventional women when she manipulates prescribed norms of marital institution by teaching the small child what to say in the court in order to win the custody of the little girl. This unscrupulous behavior of Ishita and Raman demonstrates the failure of normative patriarchy to uphold the status quo of the society. Arjun and Roohi are the emblematic images of their failure, who get messed up and get through troubled emotions. However, these children are placed under the heavy burden of societal observation. Roohi and Arjun feel entrapped in suffocative environment of their family, their egoistic love, materialistic hypocrisy. Eventually, they intend to break the democratic ethical agreements where they see themselves as victims of the patriarchal normative households. Towards the end, Ishita turns into the worst oppressor; remains muted. She even does not try to understand her mother, Shagun. Roohi's custody constitutes Ishita's last chance to cure her past frustrations and be acceptable, a good mother and exemplary wife once.

### Radical Feminism

ManjuKapur proliferate her radical feminism through *Custody* that triggers her acerbic concern on the fascination of women towards extra marital affairs, and simultaneous betrayal that ruins her entire life. In a sense, this fascination engulfs each character, makes their lives suffocative, poisonous and makes them bleed tears. In due course, Kapur's females win and fail, stand and destruct and simultaneously propagate their aligned neo socio cultural philosophy of life. Kapur mediates her criticism through multiple layer of family disintegration by placing women, breaking her ideals, identity and making her struggle for survival. Her portrayal of women brings them on the verge of suffering, through economic, socio-political, socio-cultural, familial failure altogether. She proclaims their deprivation, systematic

marginalization and oppression in the male dominated society. Yet, they come forward to assert their individuality, self-reliance and autonomy and fight to gain womanly dignity. *Custody* is thus riveting story of how family love can disintegrate into an obsession to possess children, body and soul, can pass through judicial juncture, and derail the educated Indians by making them break familial institution just to meet their ruthless destiny at last. *Custody* makes each character to pay the price for what they fascinate to be, their wishes are fulfilled but could bring them nothing good than mere the psychological fragmentation. They get surrounded by the deeper sense of alienation under the heavy doses of pathetic circumstance in life. Further, they are surrounded by the boredom, hollowness in materialized modern world. Though, they are bestowed with the capacity to break the prescribed laws, conventions and common perceptions by proclaiming their aspirations, they fail, fail ultimately to gain pleasure they seek to get. Raman is reflexively silent sufferer, who acts as the dedicated husband. Ishita demonstrates a kind of shallowness in marital life, suffers due to her biological infertility. This brings her disgrace, an insult and ultimately turns in perpetual psychological fragmentation for which she has to pay off. She asserts her goodness by being sentimental, though she rebels against patriarchy, attains much sympathy from her readers. Kapur corresponds her new identity, independent image of new woman through greater her dilemmatic conditions, frustration, and resultant dignity that she attains by being graceful. Ashok Khanna, being a male counterpart of the society surprisingly discovers his truthful, pious and pure loses for Shagun. He tries to captivate her feminine dignity which becomes the center of criticism at ManjuKapur's critical juncture. Kapur's simultaneous criticism aligns her divergent radical approach. The thematic confusion gets resolved against domestic frustration, tension and suffocative environment where Shagun has to pay the price by losing her children and ending up her marital bondage ultimately. Her silent suffrage becomes talkative while she asserts her womanly grace, feminine individuality and simultaneously exposes social realities by being cumulative in radical approach.

Thematically, *Custody* puts forth the ultimate failure of marital system, boredom of marital institution, biological infertility, fascination towards materialism, failure of extra marital affairs, conflicting state of tradition verses modernity, evils of oppressive patriarchy, domestic violence, feminine consciousness, and and so on inflammatory issues on the verge of societal platforms. However, ManjuKapur differs from all other novelists who signet on the similar platform. Rather her treatment to the subject matter makes her stand on the distinguished platform. It is her crucial radical feminist voice makes her appellant. However, Kapur demonstrates the consequences of a woman asserting her desire of liberty, on the marriage, relationship, and domestic life of society losing social recognition, identity and her place in society as well. Kapur proves to be radical in presenting woman's quest for marriage dissolution, family re-union, and self-fulfillment towards actualization of autonomy, self-recognition. Shagun and Ishita are New-Women asserting their individualistic place in society, aspiring new kind of recognition, expected to bear the burden of middle class Indian family, but rebel against everything and ultimately meet their destruction. They are both losers and achievers, representing womanly power, dignity and feminine attributes those could be overlooked in front of their inner strength and commitment towards their well-being. Having failed in both the marital institution, by breaking the marital laws and failed in love, Shagun writes a letter to her mother as

Perhaps I was foolish to believe, but he did promise to keep me happy for ever not that I have reproached him with anything. Our life together would not have been possible if I had regretted my past still. What happened to that promise? I guess when you are in love. You experience some momentary delusions, then the glow fades and things look ordinary

again. Of course, I adore my life here, but sometimes I feel its foundations are fragile. (*Custody*, 391)

They expose a kind of detest, irritation, anguish and travails of Indian upper middle class woman who are at a loss to revile social convention. They contradict with social prescriptions, ruin feminine images, virtues of Indian-ness, but their rebel is meaningful as they are aspirant of the new age woman ideals. Kapur observes how woman can be beautiful, strong in approach if they are given with majestic power bestowed upon them by womanly grace to cultivate positive trails for future generations. It is obvious, betrayal authorizes the barrenness, infidelity replicates women's rights and disloyalty leads towards destruction in life, yet Kapur's female could stand identical woman rejoicing their sexuality, feminine grace, and empowered vision of life.

*Custody* reaches its peak when Raman hides Roohi from Shagun. Similarly, Shagun threatens Raman in the name of Arjun that he may not be able to meet Arjun forever. Both files contempt of the court, when Roohi answers that Ishita is her mother and she wants to be with her. Roohi's *Custody* is given to Ishita and Raman, Arjun's *Custody* is relatively offered to Shagun. What ManjuKapur highlights as the fact of the society is that, the divorce cannot be a solution or an alternative for familial discomfort. Rather, divorce merely acts as the sin as offered in the Holy Bible. However, the story puts forth the saga of familial disintegration and the due course of aftermaths of the divorce. Rather, it also unfolds the interplay of sentimental characters playing their cards on the verge of breaking the relationships. Thus, the constructive assessment of Kapur's *Custody* designates much exploration of the marital bond, being broken by betrayal, disloyalty, and ending in ultimate divorce as the result of unfruitful conditions. The relative socio-cultural but radical feministic approach of ManjuKapur brings forth the due course of familial disintegration, psychological fragmentation and radical feministic approach of author altogether at large.

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## 11.

**Topology and its Application in Modern Physics****Dr. Abhishek Kumar Srivastava,**

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**Abstract** Topology is a branch of mathematics that studies properties of space that remain unchanged under continuous deformations. It ignores exact distances and angles but focuses on global features like holes and connectivity. In modern physics, topological ideas have become very important. They help explain phenomena that cannot be understood through traditional geometry alone. This paper presents topology from its basic concepts to its use in areas such as condensed matter physics, quantum mechanics, and general relativity. It follows a mathematical research approach with clear definitions, logical development, and physical examples. All references are from works published up to 2018. The discussion shows how topology provides new tools to understand quantum phases, spacetime structure, and fundamental forces. This combination of pure mathematics and physics continues to open fresh directions in scientific research.

**Introduction** Mathematics and physics have always supported each other. While geometry deals with rigid shapes and measurements, topology looks at deeper qualities that survive stretching, twisting, or bending. A coffee cup and a donut are the same in topology because both have one hole. Such ideas may seem far from daily physics, yet they have found important places in modern theories. The story begins in the early 20th century when mathematicians like Poincaré and Brouwer developed basic topological concepts. By the mid-20th century, physicists started applying these ideas. The discovery of the quantum Hall effect in 1980 showed that topology could classify quantum states in a new way. Later work on topological insulators brought these concepts into mainstream physics.

This paper examines topology and its applications in modern physics. It begins with fundamental definitions, moves through important theorems, and then discusses real applications. The methodology follows the standard mathematical style: start with axioms, build theorems, and apply them to physical systems. Examples are chosen to keep explanations clear. The aim is to bridge the gap between abstract mathematics and observable physical effects. By the end, readers will see why topology has become essential for understanding matter at the quantum level and the structure of the universe.

**Basic Concepts of Topology** Topology starts with the idea of open sets. A topological space is a set  $X$  together with a collection of subsets called open sets that satisfy certain rules: the empty set and  $X$  itself are open, any union of open sets is open, and the intersection of any two open sets is open. From this simple beginning, many useful ideas follow. A function between topological spaces is continuous if the pre-image of every open set is open. This generalizes the usual notion of continuity from calculus. Homeomorphism is a continuous function with a continuous inverse. If two spaces are homeomorphic, they are considered the same topologically.

Compactness is another key property. A space is compact if every open cover has a finite subcover. In physics, compactness often appears in bounded systems or periodic structures. Connectedness tells whether a space can be divided into separate pieces. Path-connected spaces allow continuous movement from any point to any other. Manifolds are special topological spaces that look locally like Euclidean

space. A surface is a 2-manifold. The sphere, torus, and Klein bottle are classic examples. Higher-dimensional manifolds play important roles in relativity and string theory. Homotopy is a central idea in algebraic topology. Two paths are homotopic if one can be continuously deformed into the other. The fundamental group records information about loops that cannot be shrunk to a point. For the circle, the fundamental group is the integers. This group measures “holes” in the space. Higher homotopy groups and homology groups provide more refined invariants.

These concepts form the foundation. They are purely mathematical but become powerful when applied to physical models where continuity and global structure matter more than local details.

**Topological Invariants** Invariants are numbers or groups that remain the same under continuous changes. The Euler characteristic is a simple example for surfaces:  $\chi = V - E + F$ , where  $V$  is vertices,  $E$  edges, and  $F$  faces. For a sphere,  $\chi = 2$ ; for a torus,  $\chi = 0$ . The genus of a surface counts the number of holes. A sphere has genus 0, a torus genus 1. In physics, such numbers often label different phases or configurations. Chern numbers are important topological invariants in quantum systems. They are integers that arise from integrating curvature over a closed manifold. In the integer quantum Hall effect, the Hall conductance is quantized in units of  $e^2/h$ , and this quantization has a topological explanation through the first Chern number. The winding number is another simple invariant. It counts how many times a curve winds around a point. In condensed matter, winding numbers classify topological defects and edge states. These invariants are robust. Small changes in the system do not alter them unless a phase transition occurs that closes the energy gap. This robustness makes topology useful for explaining stable physical phenomena.

**Topology in Quantum Mechanics** Quantum mechanics deals with wave functions and operators on Hilbert space. Berry phase, discovered in 1984, has a topological character. When a quantum system undergoes slow cyclic change, its wave function can pick up a geometric phase that depends on the path in parameter space. This phase is related to the curvature of the Berry connection, similar to the Aharonov-Bohm effect. In molecular physics and solid-state systems, Berry phase explains many observed effects. Topological ideas help classify energy bands in crystals. The TKNN invariant (Thouless-Kohmoto-Nightingale-den Nijs) is essentially the Chern number for the Brillouin zone, which is a torus. Topological insulators represent one of the most important applications. These materials are insulating in the bulk but have conducting states on the surface. The surface states are protected by topology and time-reversal symmetry. Kane and Mele introduced the  $Z_2$  topological invariant for two-dimensional systems. This invariant distinguishes ordinary insulators from topological ones.

In three dimensions, strong and weak topological insulators exist. Their classification uses more complex invariants. Experimental realization of these materials in the mid-2000s confirmed the theoretical predictions and opened a new field of research.

**Applications in Condensed Matter Physics** The quantum Hall effect provided the first clear link between topology and experiment. In a two-dimensional electron gas under strong magnetic field and low temperature, the Hall resistance shows precise plateaus. Laughlin explained this using gauge invariance and topological arguments. The filled Landau levels correspond to integer Chern numbers.

Fractional quantum Hall states involve even richer topology with anyonic excitations. These quasiparticles obey fractional statistics, lying between bosons and fermions. Their braiding properties are described by topological quantum field theory. Topological superconductors and Majorana fermions have attracted attention for quantum computing. In certain systems, zero-energy modes appear at defects. These modes

are topologically protected and could form the basis for fault-tolerant qubits. Skyrmions are topological solitons in magnetic materials. Their winding number makes them stable and useful for data storage. Research up to 2018 showed skyrmions in various thin films and multilayers. Knot theory also finds application in polymer physics and biophysics. Entanglement of polymer chains affects material properties. Jones polynomial and other knot invariants help classify these entanglements.

**Topology in General Relativity and Cosmology** Spacetime in general relativity is a four-dimensional Lorentzian manifold. Its topological properties influence possible global structures. Wormholes, for example, require non-trivial topology. The Einstein field equations are local, but topology determines the overall shape of the universe.

In cosmology, different spatial topologies can lead to different observable patterns in the cosmic microwave background. Some researchers have looked for signatures of a finite universe with non-trivial topology, such as a 3-torus. Although no clear evidence appeared by 2018, the possibility remains open. Black hole topology is another active area. The no-hair theorem says black holes are characterized by mass, charge, and spin. Topological censorship theorems restrict what kinds of topology can exist in asymptotically flat spacetimes. Hawking and others used topological methods to study singularity theorems. In quantum gravity approaches like loop quantum gravity, topological ideas appear naturally. Spin networks and their invariants carry topological information.

**Topology in Gauge Theories and Particle Physics** Gauge theories form the basis of the Standard Model. The mathematical structure is that of fiber bundles, a topological concept. The gauge group and its principal bundle determine the possible monopoles and instantons. Instantons are topological configurations in Yang-Mills theory. They contribute to the vacuum structure and explain the strong CP problem through the  $\theta$ -term. The winding number of the gauge field configuration gives the Pontryagin index.

Magnetic monopoles, although not observed, are allowed by topology in certain grand unified theories. Dirac's quantization condition has a topological interpretation. String theory relies heavily on topology. Calabi-Yau manifolds with specific Hodge numbers compactify extra dimensions. Mirror symmetry, a deep topological duality, relates different manifolds. These ideas help connect string theory to observable particle physics.

**Mathematical Methodology Used in This Study** This paper follows the deductive method typical of mathematical research. We begin with precise definitions of topological spaces, continuity, and homotopy. Each new concept is built logically on previous ones. Where appropriate, simple proofs or sketches are included to show why results hold. For example, the invariance of the Euler characteristic under subdivision follows from basic algebraic relations.

Physical applications are treated as models that satisfy the mathematical axioms. We check consistency between topological predictions and experimental observations reported up to 2018. No new numerical simulations were performed. The strength of this approach lies in its rigor and generality. Limitations include the difficulty of applying pure topology to disordered or non-equilibrium systems common in real materials. Still, the method provides clear classification and robustness arguments that complement traditional physics techniques.

**Challenges and Future Directions** Despite great success, challenges remain. Many topological classifications assume perfect conditions such as zero temperature or infinite system size. Real materials have defects, finite size effects, and interactions that can destroy topological protection. Computational topology has grown to help analyze large data sets from simulations. Persistent homology, for instance, extracts topological features from point clouds. This may become useful in materials discovery. The interplay between topology and symmetry (topological quantum chemistry) was developing rapidly by 2018. Combining group theory with topological invariants promises better prediction of new topological materials. In high-energy physics, topological methods may help understand quantum gravity and the early universe. The holographic principle itself has topological aspects.

**Conclusion** Topology has moved from being an abstract branch of mathematics to a practical tool in modern physics. Its emphasis on global, robust properties makes it ideal for classifying quantum phases, explaining edge states, and understanding spacetime structure. From the quantum Hall effect to topological insulators and beyond, topological ideas have deepened our understanding and suggested new technologies. The journey from basic definitions of open sets to applications in condensed matter and cosmology demonstrates the unity of mathematics and physics. As experimental techniques improve and new materials are synthesized, topology will likely play an even larger role. Researchers who master both the mathematical foundations and physical intuition will be best placed to make future discoveries.

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