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

We are pleased to present *New Man International Journal of Multidisciplinary Studies (NMIJMS)*, Vol. 8, Issue 12, December 2021. This issue includes research papers from the fields of literature, history, culture, philosophy, and mathematics. The articles published in this volume reflect serious academic efforts to understand society, human experiences, cultural identities, and intellectual traditions through different perspectives.

The present issue opens with a study on the use of silence as a dramatic technique in the plays of Vijay Tendulkar. The paper explores how silence becomes a powerful form of expression in drama and how it communicates emotions, conflict, and psychological tension beyond spoken words. Theatre and literature continue to provide meaningful ways of understanding social realities and human relationships. Another important literary contribution examines cultural discordance in *Nectar in a Sieve* by Kamala Markandaya. The paper discusses the clash between tradition and modernity and highlights the struggles faced by individuals during social and economic change. Such studies remain relevant in understanding the transformation of Indian society. The issue also contains a historical paper on the 1937 elections and their impact on Congress-League relations. This article revisits an important phase of Indian political history and explains how political developments before independence shaped future relations between communities and political organizations.

Poetry and literary criticism receive special attention in this volume. One paper studies the construction of space in the poems of Nissim Ezekiel, while another discusses alienation and displacement in the diasporic writings of Jhumpa Lahiri and Anita Rau Badami. These papers explore identity, migration, belonging, and emotional isolation, which are central concerns in modern literature.

The issue further includes a study on the impact of urbanization on human behaviour in *Boiled Beans on Toast* by Girish Karnad. Urban life, changing values, and the pressures of modern society are examined through the dramatic world of the play. Such discussions help readers understand the complexities of contemporary social life. An interesting contribution on the poetry of Lal Ded and Habba Khatoon highlights the position and privileges of women in their poetic expressions. The paper brings attention to the voice of women in regional literary traditions and their role in shaping cultural thought. The final paper in this issue discusses the philosophy of mathematics with special reference to logic, truth, and abstract reality. The article connects mathematics with philosophical inquiry and encourages readers to think about the deeper meaning and nature of mathematical knowledge.

We express our sincere gratitude to all contributors, reviewers, and members of the editorial board for their valuable support and academic commitment. We also thank our readers for their continued encouragement and interest in multidisciplinary research. We hope that this issue will provide meaningful insights to scholars, teachers, students, and researchers and will encourage further studies across different disciplines.

**Dr Kalyan Gangarde**

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1.

**Use of ‘Silence’ as a Technique in the Plays of Tendulkar**

**Preeti Singh**

Research Scholar

University of Allahabad

Vijay Tendulkar, the renowned Marathi Indian playwright was amongst the few who dared to disturb the typical Indian psyche through his revolutionary plays. He projected the themes which were not only much ahead of his time and were even rarely talked about. His play like *Silence! The Court is in Session* which very frankly made an open discussion on the issue of motherhood out of wedlock on the stage through the use of mock trial. His other play *A Friend's Story* again created huge turbulence in the Indian theatre when Tendulkar raised his voice for the pain and sufferings of LGBT community. In almost all his plays a unique subject has been taken and treatment through which they are brought on the stage have added on their immense popularity. Arundhati Banerjee in her Introduction of *Five Plays by Vijay Tendulkar* rightly observes,

The greatest quality which Tendulkar can claim as a creative writer and dramatist is an ability to simultaneously involve and distance himself from his creation. This endows his works with infinite subtlety. None of his creations are ever simplistic like his genius they too have the same prismatic quality of giving forth new meanings, as one turns around in the light of one's understanding. (Banerjee xix)

In this paper I have tried to take a glance on the muted characters of Tendulkar in his different plays. These characters have been compelled to remain silent or they have not given much chance to express their misery or their voice has been silenced by the external forces of the society. He mentions in his Shri Ram Memorial Lecture,

Silence in the theatre can be as expressive as the dialogue or the words. ‘Pauses’, as this device is known in theatre slang, can enhance the power of the emoted words considerably if the playwright knows how to use it. (Tendulkar xxviii)

In *Ghasiram Kotwal*, Lalita Gauri's life had become worse than the hell when she was wronged not only by the head of the state but the most shocking part was that her own father was involved in this terrifying sin. When Nana Phadnavis wanted to obtain Lalita at any cost Ghasiram used it as the opportunity of his life and shamelessly asked for the post of Kotwal of Poona in exchange of Lalita. In the whole play Lalita's voice is only heard when Nana Phadnavis tries to approach and grab her. Lalita resists,

GIRL. You are like my father!.....

GIRL. I'm afraid. (CPT 378)

Apart from this we never hear the pleadings, cries or the pain of Lalita, although we hear the wailings of Ghasiram,

....Oh, my daughter ...The beast....( Then yells at the audience) Oh, you people. Look! I have given my beloved daughter into the jaws of that wolf! Look. Look at this father. Putting the child of his heart up for sale. Look at my innocent daughter- a whore. (CPT 381)

The writer has not shown that how Lalita felt when she was married to an old man or what was the treatment in Nana's place. The audience and Ghasiram only got informed that she was murdered when pregnant. In the whole play Ghasiram got several chances to pour out his feelings but not even once the cries of Lalita or her mother are heard. The writer seems to have intentionally silenced the voices of them since he wanted to show that it's the men's world and women are not given any chance to even express their grief. Gauri has been treated like a cattle which is bartered by her own father in exchange of the post of Kotwal of Poona. Tendulkar has tried to show the fact that a woman loses her all rights if a state becomes socially and morally corrupt.

In another play *Silence! The Court is in Session*, Tendulkar has used several motifs to state that a woman is not allowed to speak and put her point. The gavel of Kashikar has been used to forcibly silence Leela whenever she felt uncomfortable and wanted to get away from her colleagues' filthy questions in the pretence of mock trial.

KASHIKAR [ clearing his throat and banging the gavel]. Now back to infanticide. Prisoner Miss Leela Benare, are you guilty of the charge that has been brought against you?

BENARE. Would you like to admit yourself guilty of it?

KASHIKAR [ banging the gavel]. Order, order! The dignity of the court must be preserved at all costs. Or Samant will not grasp how a court really works. (CPT 78)

He has also made the use of the motif of locked door to suggest the helplessness of women when they want to run away from being hunted in the society. Leela was trapped in that room and was compelled to be a part of the mock trial against her will. Through such motifs like locked door or the use of a witness like Samant who made up a story to just let the trial move forward very clearly suggest the truth that how false testimonies are presented to tarnish the character of a woman in the society.

*[ Seeing Benare in the doorway, all fall silent. They all look at her. She comes in purposefully and picks up her bag and purse. She goes towards the other door, and unbolts it. All are wathing. He door does not open. She pulls at it. It will not open. She stars tugging at it hard. It is locked from outside. She bangs on it with vehemence. And louder. But it is locked. A peculiar joy began to show on everyone's face but Samant's.]* (CPT 95)

The claustrophobic atmosphere of the room signifies the unavoidable situations which are created to confine a woman and hold her guilty of the mistakes and declare the verdict against her. Through the device of mock trial Tendulkar actually wanted to show the trial which is done in a society away from the real laws of the country, it announces judgment on its own set of rules. As in case of Leela the trial holders

never tried to question the role of Prof. Damle in deceiving Leela or his own wife. We hear the words like 'motherhood' but there has been no discussion on the combined responsibility of 'parenthood'.

SUKHATME.....But the accused has committed a far more serious crime. I mean unmarried motherhood. Motherhood without marriage has been considered a very great sin by our religion and our traditions. Moreover, if the accused's intention of bringing up the offspring of this unlawful maternity is carried to completion, I have a dreadful fear that the very existence of the society will be in danger. There will be no such thing as moral values left. (CPT 114-115)

Therefore, the sole responsibility of a being a parent, a loyal partner or carrying the burden of social laws has been entrusted on the shoulders of a woman. Ironically enough who is considered much frail both physically and mentally to a man at the same time. Similarly, we see that Sukhatme played the role of both the prosecuting counsel and the counsel of the accused.

SUKHATME. Don't you worry. For today I'll do that role along with that of the prosecuting counsel. What's so serious about that? (CPT 68)

By doing so, Leela's opinion and her voice were again suppressed, there was nobody to defend her or bring forth the different circumstances in which she got through. At the end of the play a 'monologue' of Leela has been used to communicate her thoughts with the audience, since in the whole mock trial Leela never got the chance to express herself.

In his play *Sakharam Binder*, Laxmi has been shown as being a very quiet woman who speaks only that much which is required. She is the image of a typical middle class Indian woman who worships her husband even if he throws her out of the house. In the first act, when Sakharam brought Laxmi in the house we hear very few dialogues of her talking to Sakharam. Instead in a very peculiar manner we find Laxmi talking with an ant. Sakharam was so confounded on finding this that he wondered what could have been the reason of Laxmi's such insane behaviour.

SAKHARAM. Now here we have something else again. The other one used to hug her husband's shirt. This one talks to ants. Just think what these damned husbands do to their wives! (CPT 139)

Tendulkar seems to be suggesting here that how the women like Laxmi were lonely and isolated. They had nobody with whom they could have shared their inner feelings, therefore they had to speak to the muted insects or birds. As soon as Laxmi started opposing Sakharam it was unbearable for him and this led to brutal thrashing of Laxmi and ultimately both of them parted their ways.

In his plays Tendulkar has confirmed the fact that quietness and remaining silent are being considered as the attributes of a good woman. It ensures their agreement in every matter and nullifies any sort of resistance or opposition. Still if they dare to raise their voice it is forcefully suppressed. Tendulkar has very beautifully made the use of silence and limited dialogues of certain character to demonstrate the prevalence of dominance and suppression of female voice in the contemporary Indian society. According to Mary Ann Ferguson, "In every age women have been seen primarily as mother, wife, mistress, sex object, their role is always seen in relationship to man."( Ferguson 4-5) One could not overlook the extraordinary genius of Tendulkar in the usage of different techniques in his plays amongst which the

employing of 'silence' has played a major role in portraying the miserable condition of women in the society.

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2.

**Cultural Discordance in Kamala Markandaya's *Nectar in a Sieve***

**Dr. Nustaran Bano**  
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The clash between East and West is Kamala Markandaya's main thematic concern, which forms the very basis of her stories in her novels. Her novels mirror her anxiety about the ill and evil effects of industrialisation and urbanisation on the agrarian Indian social order resulting in social, economic and political destruction. In her novels, Markandaya also articulates her real concern over the deprivation and degradation of human values and morals in the wake of industrialisation and modernisation. With an acute historical sense, she describes the changing image of man and society. Margret P. Joseph rightly points out:

Kamala Markandaya's novels are generated by the tragic vision that finds in contemporary life a fruitful seed-bed for conflict. She is sensitive to the suffering that is a result of the struggle between the traditional and the modern, the individual and society or one race and another.<sup>1</sup>

In almost all her novels Kamala Markandaya deals with the two contradictory forces viz. tradition and modernity of two diverse cultures i.e. Indian and Western. Although *Nectar in a Sieve* (1954) deals with the theme of Hunger and Degradation, it has undercurrents of cross-cultural interaction as well. The interaction and clash between the two value systems i.e. the Western and the Eastern has been portrayed through various shades which became evident with the advent of a tannery.

In *Nectar in a Sieve*, Markandaya depicts the tragic story of a traditional Indian village and one of its peasant families under the assault of tremendous modernity. The clash between tradition and modernity in the novel is symbolized by the tension between Rukmani (the narrator - heroine) - "a child of the transition between the insular, autonomous village life of old and the new village dependent upon urban civilization and in constant contact with it"<sup>2</sup>, stands for Indian rural value systems while the tannery "...that pollutes the vernal atmosphere of the village with its smell and clamour and corrodes the values of the people", stands for the Western value system of cross materialism and agro-industrialism.

In this novel, Kamala Markandaya portrays a realistic and painful portrait of an old village structure of Indian society which is swallowed slowly by the edges of Indian urban civilization. The novel describes well as to "how life flows in an Indian village standing at the periphery of urban civilization."<sup>3</sup> In the novel, through the family of Nathan, the author represents the plight and sufferings of peasants in the colonial era of Indian society. Change in the form of industrial advancement is developed in the theme and content of this novel. How the power of the socio-economic system adversely affects the freedom of individuals is also revealed through the story of Rukmani.

The novelist points out how the serenity and tranquillity of the peasant's life are first and foremost affected and completely disturbed by the unwanted and detrimental arrival of the tannery, a progeny of modernisation, in the calm village where Rukmani and Nathan reside. In the words of Samares C. Sanyal:

*Nectar in a Sieve* is the story of a South Indian village where life has not changed for about a thousand years. Now industry and modern technology invade the village in the shape of a tannery and sinister consequences issue from this impact. Rukmani, the peasant woman, looks with horror how the age-old rustic life is shattered by the intrusion of industrialization.<sup>4</sup>

Rukmani's story is of a rebellion against change, against industrialisation, against the disappearance of old landscape. She is not at all set to accept the tannery and its people with their urbanity because they are the reason and source of environmental changes and unexpected difficulties which have destroyed the peaceful ambience of her village. The tannery has completely snatched the calm atmosphere of the village and withers it with its pollution, noise, foul stink and swarms. The tannery has not only disturbed the ecology but also the financial system of the village in a cruel way. The entire commerce and trade system of the village community was dilapidated due to the establishment of the tannery. The village businessmen get opportunities to hike commodity rates in order to exploit the situation. Thus, the tannery like a predator silently and cunningly attacked the innocent villagers, darkens their hearts and replaced humanity with cruelty.

Markandaya also depicts the impact of the tannery, a symbol of modernisation and westernisation on the emerging youth, especially on the poor rural youngsters. For better job opportunities and better financial scenes, grown-up boys like Murugan, leave their parental occupation of tilling the land. Further, they not only join the factory but also migrate to city areas to enjoy their independence and freedom. Coming in contact with Western people, their culture and educational patterns, even the village girls start revolting against the traditional ideas of spiritualism, home-bound life and ethical code of conduct. The tannery is quite responsible for the moral debasement of Ira, Rukmani and Nathan's only daughter. Revolting against the false norms of traditional society and unable to bear the starvation of her family, especially of her younger brother, Kuti, anymore, Ira opts for prostitution as an alternative. Different from the older generation of Nathan and Rukmani, the impatient younger generation with a taste of modernity does not readily surrender itself to its destiny and finally finds themselves surrounded with dissatisfaction, frustration, unemployment, loneliness and moral debasement. Thus, the younger generation suffers from both, rural poverty and urban sickness. A.K. Srinivas Rao aptly remarks on this moral depravity:

Markandaya is not content with mere fatalistic poetic explanations of human misery; nor is she satisfied with a survey of the superficial situations of social injustice and economic inequality that continue to plague our society. She seeks to probe rather deeper into the moral dilemma that an individual is forced to face in a developing country.<sup>5</sup>

The tannery is the root cause of the absolute disintegration of Rukmani's family. It creates a breach among the family members and loosens the familial bonds. It is apparently the only reason for her sons to turning away from their traditional job of agriculture. Moreover, it generates in them a craving for money and turns them into greedy beings.

Markandaya is not seen as biased with any of the culture bound characters in her novels. She is of the opinion that good men and women are found in both cultures. Effectively, it is not the culture that is good or bad, it is the individuals who distinguished themselves with their characters. In *Nectar in a Sieve* both Nathan and Rukmani represent the eastern values whereas the rapid industrialisation and Dr. Kenny represent the western values. They stand for different cultures: where Rukmani stands for blind faith, Kenny is rational. Markandaya skilfully outlines the distinctions of the Eastern and the Western philosophies by displaying the lives of Rukmani and Dr. Kenny side by side.

Kenny represents what the Westerners in general symbolise – a dynamic force as opposed to the static, “...the western concept of progress, inevitable change, materialism and individualism. The Indians, conversely, represent a cohesive and static social structure, based on centuries of communal agrarian existence.”<sup>6</sup>

An English physician, Dr. Kennigton (Kenny) is basically a philanthropist and works as a social worker. He unconditionally renders his services to the poor villagers and helps them in every possible way to surmount their miseries. He also builds a well-equipped hospital in the village to provide the best medical assistance to the rural folks. Kenny’s philosophy of life and idea of individualism are quite different from those of Indians. Being an Englishman, he is unable to understand fatalism and passive acceptance of Indians of the cruelty and injustice they are subjected to. He often urges them to fight for better conditions of life. When Rukmani articulates her hope that times will be soon better, he immediately shouts at her:

Times are better, times are better. Times will not be better for many months. Meanwhile, you will suffer and die, you meek suffering fools. Why do you keep this ghastly silence? Why do you not demand – cry out for help – do something? There is nothing in this country, oh God, there is nothing.<sup>7</sup>

A glaring contrast between the Eastern and the Western cultures comes to light, which represent people of the East as submissive and passive, while the Westerners as active and conscious of their rights. But at the same time Markandaya also highlights the strong point of Indian peasants who are conditioned to work without hope and to leave everything in the hands of God and to bear all the sorrows and sufferings with a sense of fatalism which the Westerner cannot stomach. A series of miseries and hardships – both natural and man-made – that Rukmani and Nathan undergo exemplify the significance of life, “Rukmani’s indomitable spirit, drawing nectar in a sieve, justifies the title of the novel.”<sup>8</sup>

Kamala Markandaya draws our attention to the fact that notwithstanding the apparent pessimism and despair, there is an undercurrent of optimism and confidence in the Indian characters at the same time she urges not to neglect/ overlook the need to accept change and modernisation by placing Rukmani and Dr. Kenny side by side. She advocates the necessity of modern science and technology for the amelioration and advancement of human conditions and nations. What Markandaya tries to say in her novel is aptly summed up by Hari Jai Singh in his book, *India between Dream and Reality*. He rightly remarks: “A rich tradition can well be an integral part of modernity. Both can co-exist and supplement each other. It is a matter of adjustment. Modernization can be adopted to an extent desirable, depending on the need and receptivity of a society.”<sup>9</sup>

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3.

**The 1937 Elections and Its Impact on Congress League Relations**

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The present research paper seeks to analyse the role of the 1937 elections and its results in the provinces in heightening of the Congress League tension and discord.

The Provincial Part of the Act of 1935 was put into execution and it was decided to hold the elections in the provinces. Both Congress and Muslim League decided to contest the elections and make use of provincial autonomy in whatever form it was granted. Though Congress had opposed the Act of 1935, Pt. Nehru declared that Congress attitude towards the Act is of 'Uncompromising Hostility' (1), it still decided to fight the elections and "go to the legislatures not to cooperate with the apparatus of British imperialism but to combat the Act and seek the end of it" (2). In contrast to Congress, the League was contesting elections for the acceptance of Muslim demands and the attainment of more privileges for Muslims.

The election programme of the Congress was of promoting national interests, introducing reforms for the masses and fighting for Swaraj. The League however was focussing on separate interests and identity of Muslims.

Here it will be essential to discuss the Congress-League relations before the elections especially in UP. Here the position of the League was not very strong. It was a mixture of old Congressmen like Khaliq-Uz-Zaman and hopeless reactionaries like Raja of Salempur. The Government was happy with the discord in the League ranks as noted by the Governor of UP that Khaliq wanted Salempur to lose so that he could make a good position in the activities of League. (3)

The government was supporting the Agricultural party of big Zamidars, opposed by both Congress and the League. Hence the Muslim League dominated by the Congress minded Muslims wanted to avoid conflict with the Congress and also Congress was not sure of the election results, hence wanted to maintain cordial relations with the League so that if need arises a coalition government could be formed.

Thus the Congress and the League drew closer. The UP Congress Parliamentary Board issued instructions to the partymen that wherever there was no Congress candidate in a Muslim constituency the Congress should support a League candidate. Pt. Nehru in his letter to Dr. Rajendra Prasad confirmed it by stating that in his campaign he supported a League candidate where there was no Congress candidate and if he was not an obvious reactionary.

Elections were held in January 1937 and its results not only surprised the British Government but the Congress and Muslim League as well. The Governor of UP Sir Harry Haig admitted that the Congress's success was "a surprise to all" (4). Congress had swept the polls with absolute majority in Madras, UP, CP, Berar, Orissa and Bihar and it was the single biggest party in Bombay, Bengal, Assam and NWFP.

In contrast to the Congress the performance of the Muslim League was not at all impressive. It could win only 22% Muslim seats. Their performance in Muslim majority provinces was also very poor. It fared reasonably well in Bombay where it got 20/29 seats, UP – 27/64 Muslim seats and Madras 11/28 Muslim seats. These were Hindu dominated provinces. Thus its claim of being the representative body of Muslims stood negated by the election results.

The congress decided to accept office after much deliberations promising the masses that it will not deviate from its old path of Swaraj and will combat the Act.

After the Congress's decision to accept the office, the most important question was whether the Congress should join hands with the League in forming ministries. This could be done only in two provinces of Bombay and UP where League had done relatively well. As we have noted earlier that prior to elections Congress and League joined hands to defeat the Pro British Zamidar party. Hence they had entered into an electoral understanding. Nehru had admitted of supporting of League candidate where there was no Congress candidate (5). After the elections the League wished to share the victory with the Congress and form Coalition ministries. Now Khaliq-Uz-Zaman the leader the League openly identified himself with Congress (6) and agreed to give a "blank cheque" if two of his members were included in the Cabinet.

Congress was flushed with the victory and had no need of the League now since it had attained absolute majority in most of the provinces. So now it decided to offer conditions to the League which if accepted two of its members will be included in the cabinet.

The conditions offered by the Congress were rather strict, which mainly was that League should forget its separate identity and merge into Congress.

These terms were unacceptable to the League and Khaliq called them a "death warrant" (7) for their organisation and it was made clear that League will not agree to any policy of "merging the Muslim League with the Congress". The same story was repeated in Bombay where the Muslim league MLAs were asked to resign from League and join Congress. This was unacceptable for the Muslim League and its leader Jinnah who declared it was Congress's "arrogance" and considered it responsible for division of the country. (8)

It is true that a little farsightedness on the part of the Congress could have solved the communal problem to a large extent. The Congress refusal led to far reaching results. The League took to warpath calling Congress a 'Hindu Organisation' injurious to Muslim interests, ultimately demanding separate homeland. Frank Moraes rightly remarked "Had the Congress handled the League more tactfully Pakistan

might have never come into being. Jinnah certainly created Pakistan but Congress by its omissions and commissions also helped to make it possible. (9)

Thus it can be concluded that the failure of the coalition negotiations led to far reaching results as far as Congress-League relations were concerned. It resulted in:

- a) Alienation of the Muslims from the Congress and the growth of Muslim separatism under the Muslim league
- b) Growth of Congress-League antagonism
- c) The drawing closer of the British and the League as they both needed each other. League needed the British for the promotion of their separate interests and extracting privileges for Muslims and British needed the League to combat Congress and its fight for independence.

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## 4.

**Construction Of Space In Selected Poems Of Nissim Ezekiel.****Mulik Ganpati Pandurang**

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**Abstract:** Spatially gets manifested in poetry in many ways. Apart from the geographical aspects, it gets constructed in terms of images such as roads, houses, vehicles and locations. It also imitates the real and imagined spaces. A spatial analysis of poetry provides an idea of a poet's attitude to social, cultural and geographical settings.

This paper is an attempt to analyze a few poems of Nissim Ezekiel to show how the poet constructs lived and imagined spaces. It also analyses spatial images and metaphors in the poems scrutinized to show how they configure urban geography. Ezekiel's take on boundaries, mobility and map too is explained in this paper.

**Keywords:** spatially, geography, places, metaphors.

Nissim Ezekiel occupies a very high rank in Indian English literature and his contribution to poetry is very substantial, weighty and valuable. He has attracted considerable critical attention from scholars both in India and abroad. Ezekiel is also considered as the most representative poet of the post-Independence era. His humour, satire and critical commentaries on Indian society too are of great acclaim. The critical distance that he maintains from Indian society as Jew gives him the freedom to analyse people and social institutions as no other Indian poet has ever done.

Ezekiel was born, brought up and educated in Mumbai (Bombay in Ezekiel's poems). The city of Ezekiel's childhood was a group of several Islands inhabited by local people with strange superstitions and folk beliefs. He lived, worked and earned his livelihood in Mumbai. He has observed and experienced much of Indian life, especially in Mumbai. The city in the lap of the Arabian Sea was the city that never slept and was famous for its high-end shopping centres and lucrative streets. There are several significant places including Taj Hotel, Gate Way of India, Harbour Bar, and Apollo Room are found referred to in Ezekiel's poems. His interest in these places of urban landmarks shows how he is attached and interested to stay in Bombay. These places also indicate the poet's cartographic sensibility as all of them put together to create a map of the city that he was familiar with. Further, one also finds abundant topographical and spatial markers in his verses. Streets, roads, landmarks, buildings, rooms, windows, doors and vehicles are these spatial metaphors. They also emphasize the urban sensibility that the poet represents.

Urban life, both as setting and subject matter, appeals to modern writers. The rapidly developing modern metropolis proved to be an inspiring enough environment for writers because of its variability and diversity. Ezekiel's poems configure urban locations, revealing his fascination for places and landmarks. Mapping his favourite city in verse has been one of his projects.

Ezekiel has written poems depicting Indian life, particularly city life, vividly and realistically. He has depicted the sights which are seen daily in the city of Mumbai. Ezekiel vision of Indian society is not independent of his sense of places and spaces – of various dimensions. His themes of poetry are selected from almost all walks of life and various urban locations. His poems reflect the Indian mind, the Indian scene, Indian environment and Indian experience – places thereby getting intricately laced with themes.

Nissim Ezekiel once had said that the memories of Bombay city always followed him wherever he went. He presents its slums, buildings, entertainment hall, football grounds, business houses and way of occupying spaces in Bombay. A good number of Ezekiel's poems such as "Urban", "Island", "In India", "Hangover", and "Occasion" have vivid scenes from Bombay, the city where he lived.

Literary Studies has taken a 'spatial turn' in the 1980s, especially in the wake of the works published by thinkers such as Robert Tally, Edward Soja, Gaston Bachelard and Henry Lefebvre. Space has become a vector of analysis in literary criticism, implicating the social, cultural and discursive importance of places, geography, routes and maps. Also explored are the relations between classes and the places that they occupy. How the less fortunate ones are relegated to non-places such as side-walks and space under over-bridges too gets theorized and analysed geo-criticism.

The first poem of the volume *The Unfinished Man* bearing the title "Urban," is subjective with the poet being the narrator. "Urban" depicts the metropolitan and suburban spaces of Bombay. The poem deals with the tension and inner conflict of the poet who is a city dweller. It shows his acquaintance with the polluted river and the air remains still and dead. The poem also deals with the inner conflict of the poet as an occupant of the city:

"The hills are always far away.  
He knows the broken roads and moves.  
In circles tracked within his head.  
Before he wakes and has his say,  
The river which he claims he loves  
Is dry and all the winds lie dead." (CP p-117)

In the above extract, the poet takes the readers through broken roads while the thoughts circle and defy any progress. The dry river and a suffocating stillness in the air are the other geographic elements embedded in the lines. Distant hills imply the lack of escape and elusive recreation for the city dweller. The broken roads also symbolize the weak infrastructure of the city. Hills are also the symbol of vantage point but unfortunately, they are beyond the reach of the city dweller, as he is trapped in his muddled thoughts and routine life.

"Urban" also depicts the evil impact of rampant, mindless urbanization and industrialization of the congested city space. Ezekiel uses apt metaphors while describing urban life. The speaker can only dream of morning walks, waves and sand. His mind's traffic turns away from the beach and trees to the familiar locale marked as the soundscape of usual clamour. The speaker unpacks the theme of claustrophobia by identifying himself with a drab, flat, featureless landscape.

In "Occasion" Ezekiel depicts the life of a South Indian, Ramanathan and his hectic journey to his home and office:

"Do you know where he lives?  
Ghatkopar, twenty miles away.  
Half an hour in a queue,  
fifteen minutes in a bus,  
forty minutes in a train,  
a long walk from the station to a slum." (CP p 200)

The above excerpt marks the plight of a city dweller whose life is best defined in spatial metaphors such as bus, train and walk. It also places Ghatkopar, a suburb, on the literary map. The poem emerges as a geo-narrative that maps the city while following the routine life of a city dweller. The poem continues, to show how the city becomes a trap that sucks the vigour out of its dwellers. Emigration, which is a spatial practice of self-redemption for many Indians, is not an option for the focal character who suffers spatial anxiety in the city's nightmarish routine:

"Poor fellow, what a life !

He ought to be a smuggler  
but doesn't have the guts.  
I tell you, we should have left  
this country twenty years ago.

Now it's too late. There's no future for us." (CP p 200)

"Hangover" is another Ezekiel poem that has dense geographical details. Bombay's landmark hotel, pub, and railway station get depicted in it. Added to the geo-cultural spaces are ironies of Indian life that the poet documents in the form of a dialogue. Contradictions, involving India and people's vain craze for imported drinks, too get depicted:

"No Indian whisky Sir all imported this is Taj.  
Yes sir soda is Indian Sir.  
Midnight.  
Taxi-strike. George Fernandes.  
Long walk to Churchgate between pavement sleepers.  
Last train to Borivli, stopping at all stations.  
Two blind beggars, husband and wife, in the first-class  
Compartment.  
Half the day hazy with the previous night." (CP 232)

The above extract also captures effectively the poet's walk to Churchgate station during which he observes how the cities poor occupy the non-place of pavement. The suburban railway map from Churchgate to Borivli too is etched in this poem. The social ordering in terms of classes gets implicated in the reference to the first-class compartment. The space of a local train, Ezekiel reminds, is class-marked. Ezekiel mentions Harbour Bar, Apollo Room, Churchgate, Ghatkopar and Borivali – a description that shows the poet's keen eye for places, topography and locations.

"Island", another spatially-informed poem, is a vivid portrayal of Mumbai, or the erstwhile Bombay, the city of the poet's birth, where he lived and died. This poem takes a closer cartographic look at Mumbai and states that one does not find a scene that is typical of an island here. An island conjures up images of vacation, sparkling waters, glittering sand, a clear blue sky, palm trees in the horizon and a life of leisure. It also alludes to the fact that Bombay, geographically, is largely a reclaimed land – an island.

"In India" unfolds a series of themes touching the random aspects of Indian life the whole poem is presented in a gentle satire. It reveals a graphic picture of a cityscape; the life in one town is similar to in any other town and is thus symbolic of life in India. The poet states:

Always, in the sun's eye,  
Here among the beggars,  
Hawkers, pavement sleepers,  
Hutment dwellers, slums,  
Dead souls of men and gods,  
Burnt-out mothers, frightened  
Virgins, wasted child  
And tortured animal,  
All in noisy silence. (CP 131)

The places mentioned in the above extract are the locations of struggles, as they have always been in Bombay. These spaces are occupied by social drop-outs. These spaces stun the poet to a numb silence. The poem continues, describing how the impressions of these places are infectious and which remind the poet of the famous French Post-impressionist painter and his works. Discursively, the poem creates spaces of paintings, sketching visual spaces in words:

Suffering the place and time,  
I ride my elephant of thought,  
A Cezanne slung around my neck (CP 131-132 )

Ezekiel poems thus present many geographical and geo-social aspects; they construct and contest social spaces. They abound in spatial coordinates and metaphors such as roads, houses, vehicles and locations. The poet also explores the counter-spaces of poetry by populating his lines with people who are denied social and living spaces. A spatial analysis of Nissim Ezekiel's poems, thus, provides an insight into the poet's attitude to social, cultural and geographical settings. It also maps his journeys across the length and breadth of the city that he occupies, Bombay.

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5.

**The theme of Alienation and Displacement in  
Diasporic Writings of Jhumpa Lahiri and Anita Rau Badami**

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**Abstract :** This article refers to Indian diasporic elements of people migrated from their homeland suffers the identity crisis and they feel in alienation. Many people who have settled abroad will face dilemma in cultural recognition, some sort of discomfort and loneliness. Many diasporic writer's thematic concern is the same i.e., cultural identity, discomfort, clash of first, second and third generation ideologies, and relocating their past and mentioning their historical significance to the foreign people wherever they have settled in abroad. Likewise my study focus on the Indian writers of diasporic background from American and Canadian to project their views, ideologies, thoughts on diasporic perception. Here, in my study, I will be focussing on the select short story of Jhumpa Lahiri's, *Hell – Heaven* from America and a novel of Anita Rau Badami's *Can you hear the Night bird Call?* from Canada to observe the diasporic elements, where the writers expose their feelings on discomfort, loneliness and identity crisis.

**Keywords:** Diaspora, Alienation, Displacement, Cultural identity and Generation Gap.

**Introduction**

Diaspora Studies examine the dispersions of populations and cultures across various geographical places and spaces. This discipline is emerging as a cutting-edge area of research alongside studies on globalization, nationalism, and post coloniality. Diaspora is one of the most debated terms today, especially within scholarly discussions about migration, displacement, identities, community, global movements, and cultural politics. “Diaspora” (from the Greek word for “scattering”) refers to the dispersion of a people from their homeland. The term diaspora has emerged has a new discipline in English literature across the globe. It has become international recognition to study the different cultures and life style of the people of their homeland and nostalgia of the writers residing away from their country. Diasporic literature has its roots in the sense of loss and alienation, where the writers express their existential rootlessness, immigrant experience and dilemma in adjusting of new cultures. The immigrants, whatever their reason for migration be, for jobs, marriages or for better life and opportunities had taken into consideration, but the nostalgia remains in their mind and heart.

India has produced many talented writers who serve as a source of inspiration to the coming generation. The Indian Diaspora in US and other parts of the world has made a significant impact on the contemporary literary culture. First generation and second generation writers give us a picture of Indian society and they also cover diverse issues including the various problems faced by Indian people. Diasporic writers who have established themselves in the literary world are V.S. Naipaul, Vikram Seth, Rohinton Mistry, Bharati Mukherji, Meena Alexander, Chitra Banerjee Divakaruni, Jhumpa Lahiri, Kiran Desai, and Anita Rau Badami etc. South Asian immigrants have come across several issues to frame their identities in alien shore. Writers have exposed the rich cultural heritage of India to the world readers. The

writers thematic style of writing novels, short stories are of Indian fragrance, narrates the Indian thought, mysticism, fantasy, ancient tales, and feel of immigrant experience at large.

Likewise my study focus on the Indian writers of diasporic background from American and Canadian to project their views, ideologies, thoughts on diasporic perception. Here, in my study, I will be focussing on the select novels/works of Jhumpa Lahiri from America and Anita Rau Badami from Canada to observe the diasporic elements, where the writers expose their feelings on discomfort, loneliness and identity crisis.

### ***Jhumpa Lahiri b.1967***

Her full name is Nilanjana Sudeshna Jhumpa Lahiri, an American writer of novels, essays and short stories. Her parentage is Bengali; they were immigrants. After her birth in London, when she was three years old, they moved to America. She spent her girlhood in Kingston, Rhode Island. Amar Lahiri, her father, was a librarian at the University of Rhode Island and her mother was a teacher. When Lahiri was still a tiny-tot, her teacher chose to call Lahiri by her favourite name of Jhumpa as her original name was tough for her to pronounce. Her mother was so particular about Jhumpa's carrying on the native cultural heritage that they paid regular visits to Calcutta. She had intended to infuse Indian elements into the young mind. In fact, they were sandwiched between the ambivalent feelings of nativity and the sentiment of staying abroad. Jhumpa Lahiri has written many novels such as *The Namesake*, *The Lowland* etc. To discuss the diasporic elements, I have chosen the short story *Hell-Heaven*.

### ***Diaspora in Hell-Heaven***

*Hell-Heaven* is a short story written by Jhumpa Lahiri. The novel is about a Bengali family and the members are: Usha, the narrator, Aparna Boudi i.e., Usha's mother, Shyamal, the father of Usha and husband of Aparna, Pranab Chakraborty, a Bengali friend of the narrator's family, Deborah, Pranab's American girlfriend, Matty, Deborah's brother. A Bengali family hails from Calcutta. Shyamal, Usha's father, went to Berlin with his wife, to pursue training in microbiology. The narrator's father accepts the position of a research scholar at Mass General in America. Before the birth of Usha in Berlin, Shyamal and Aparna lived in India. Shyamal was thirty-seven; Aparna was twenty-eight and Pranab twenty-five.

The story begins from the arrival of Pranab Chkraborty, an engineering student at MIT, who also belongs to Calcutta and has come to America for the furtherance of his studies. Shyamal's family lives at Central Square. As the days roll by, he becomes one of the members of the family. They follow the Bengali titles while talking to one another: Shyamal Da, Pranab Kaku (i.e. uncle) and Boudi. He regularly visits the family.

The crucial role of diaspora affects multifarious areas of an individual. There arise complex problems in one's domestic or personal life. Lahiri addresses the complex issues and plights of the diasporic people who go abroad with an optimistically broad aims and objectives. The feeling of isolation is more felt by Aparna than any other character in the story. She confronts both with domestic isolation and being away from her homeland. Displacement creates countless complexities in her life. Shyamal Da in 'Hell-Heaven' ignores every need of his wife. He had a '*Survivor's Mentality*', to use the words of the narrator. He had once told Aparna: 'If you are so unhappy, go back to Calcutta.' 1

Pranab works like a purgative for the suppressed and depressed Aparna. Both of them are the victims of diaspora. Their nostalgia of their native country finds relief in their abnormal relationship. However, the appearance of Deborah on the scene sends her into the world of jealousy and thus, she suffers victimization doubly. At this juncture, Aparna's present and past has been compared with 'Hell-Heaven'.

There are three characters who are the victims of diaspora: Aparna, Pranab and Usha. When she grows biologically, she adapts the American ambience, going against her mother's words of wisdom. For the reason of not creating annoyance and inimical atmosphere between them, she does not disclose many of her details of her youthful life. Aparna's unbearable plight takes her to the height of committing suicide. Thus her alienation reaches the pinnacle and she is left completely alone. Usha becomes a replica of her father by avoiding her mother. These Diasporic trials and tribulations make her companionless.

Aparna is a paragon of the diasporic victimization. The dilemma of diaspora is dealt with in Hell-Heaven through her characters of the second generation, who go astray unlike their immigrant parents.

### ***Multiculturalism in Hell-Heaven***

Diasporic variation certainly brings the consequences of the modern culture that motivates youngsters towards their habituated comfort zones. Pranab and Usha represent this biased section of society. In a multicultural social setup, it is found in a magnified stature which, in return, triggers anxiety among the people of the first generation. Cultural purity is nowhere prevalent in a society where there is cultural fusion. Usha and Matty, Deborah's younger brother, sail in the same boat of being a multi-cultural scapegoat. The narrator fosters and picks up the alien cultural in spite of her mother's strict instruction. She neglects her Indian roots.

In the alienated and multicultural milieu, Aparna finds a source of delight and personal company. Pranab's wedding was celebrated in a Christian manner marks the gamut of multiculturalism. Usha delineates as follows: "My mother prepared a special meal to mark the end of his bachelorhood. It would be the only Bengali aspect of the wedding; the rest of it would be strictly American, with a cake and a minister and Deborah in a long white dress and veil". 2

### ***Quest for Identity in Hell-Heaven***

Aparna was an ideal Bengali woman who used to safeguard her cultural and individual identities and respects Pranab only because he was also from Calcutta; it is like recognizing the similarity of identity. To maintain empathy among the Benglis in America, Shyamal and his family make friends with other people of their own culture. For this obvious reason, they cordially welcome Pranab. On the other hand, her husband fancied that his identity was towards his work and study.

Personal identity ought not to be confused with cultural identity. Lahiri literally traces the challenges that Indian immigrants and their wards face during their acclimatization to the new environment in a foreign country. The Indian characters lose their cultural identity when they are entangled with the contradictory social and cultural fashion of life. The crisis of cultural identity has been succinctly portrayed through the storyline. In an alien land, one is expected to demonstrate one's own

native identity but the pragmatic aspect of the immigrants and their children is that they either choose new paths or stick to their roots.

**Anita Rao Badami b. 1961**

Hers is a great name in the domain of diasporic literature. She is a Canadian writer born in Rourkela, Orissa. In 1991, she went to Canada to study the degree of an M.A. Her native feelings are expressed in her novels. Readers find the revelation of cultural gap in her writings. Certain novels of hers refer to historical events in India like *Can you Hear the Night-bird Call?* refers to massacre of the Golden Temple. Her other works are: *The Hero's Walk*, *Tamarind Mem/Woman and tell it to the Trees*.-

Her novel '*Can you hear the Nightbird Call?*' narrates the story of three women, Sharan, Leela and Nimmo. They are linked in love and tragedy spans for a long time. The novel provides various pictures of both Indian and Canadian traditional lifestyle. The partition of India and Pakistan lead to unnatural and irksome situations triggered by the migration of people to different places across the globe. In short, Diaspora literature shows the scattering of the seeds in the wind and the fruits of which create or evolve new situations, domains and places in which people struggle to survive. It is an innovative journey towards realization, recognition, knowledge and definition of the self.

***Can You Hear the Nightbird Call?***

*Can You Hear the Nightbird Call?* is a touching story of three women named Sharanjeet Kaur alias Bibi-ji, Nimmo and Leela who go through trials and tribulations. Sharan, for short, was a daughter of Harjot Singh and Gurupreet Kaur who lived at the hamlet of Panjaur in West Punjab. When she was four years old, her days were so wretched that she resented them. Harjot Singh used to dream about going to Canada. Once he did but returned in vain. He told Sharan one day:

"I was almost there, putthar. Like Sher Singh, I could have lived in Canada and become rich. If they had allowed us to stay there, you know what your life would have been like? If they had allowed me to get off the Komagata Maru, you and your mother and your sister would now be living like queens. We too would have had a pukka huse with five rooms, three cows, and twenty chickens" 3

***Projection of Diaspora***

*Can You Hear the Night bird call?* is a novel that sketches the lives of the Sikh community in India and the people who went to Canada. It presents the Canadian Sikh Diaspora. Sharanjeet Kaur moved to Vancouver after marriage but remembers her home and Kanwar who was married to a widower-landlord. She felt dislocated and displaced. She lost all her contacts and on the other, she was unable to become a mother too. It was her sister's curse that she was an obstacle in the way of her sister's marriage. This void of hers intensified the feeling of loneliness. When she found Nimmo, she felt relieved of her lonely life. Partition of India gave a deadly blow to her dreams and desires. Her village was situated on the border and for this reason there were riots. The whole atmosphere of deaths and destruction can be felt in the letter written by Kanwar.

***Multiculturalism***

Anita Rau Badami sketches the story that covers the multicultural environment of Canada. The story portrays the struggles of various people from different cultures. It is an amalgamation of Indian and Canadian cultures. The impact of western culture on Indians has been vividly observed in the form of

infrastructure, board and loading. In India, a woman is supposed and expected to abide by the socially and culturally set tenets. She has to perform certain roles at the same time and satisfy the role concerned in spite of her domestic duties. Leela follows her husband and after reaching Vancouver, her assimilation is remarkable.

The character of Leela is multicultural in the sense her mother was German but married an Indian. Half of her life in India is spent with the nickname of 'Half-and-half'. Being a multicultural personality is also a defect in India.

### ***Quest for Identity***

When one speaks of identity, a question arises that of which one? social identity, native identity? Cultural identity? Or identity in an alien land? Cultural identity and identity in exile are the significant ones that give recognition in the real sense of the term. Cultural identity may pass through transformation because of the fact that a person in a multicultural environment may change himself and convert himself but native identity cannot be altered as it refers to the birth place and parentage. Coming to their Indian Identity, in the multicultural backdrop, even in India, people were divided on the basis of faith. The three faiths that were in question were Hindu, Muslim and Sikh. Sharan's mother was a free in thought as far as religious faith was concerned: "As a Sikh she already knew she was not supposed to worship idols and stones and pictures, but her mother had said that gods from all religions were holy and it would not hurt to pray to them now and again".<sup>4</sup>

Speaking about their identity in Canada, they had the crisis. In fact, identity is a hybrid term that encompasses all features of human life and existence. For instance, dissimilarities in faith did not matter as long as one was in Canada. It was not a dominant obligation. Pa-ji changed his religious identity by cutting his hair. Laloo altered his mannerisms to suit his personality to that of a Canadian. Self-identity is out of religion that preserves one's individual identity.

### ***Conclusion***

Writers of the Indian diaspora can be explored on the basis of the three parameters chosen for my study: Diaspora, Multiculturalism and Quest for Identity. Indians move to other countries for various reasons. Their voluntary overseas settlement makes them express themselves both in the backdrop of helplessness and contentment. Such feelings and sentiments are found when explored in the novels of the aforesaid writers. The ambivalent mental state of the people in diaspora experience both pleasure and pain. The writers have appropriately portrayed the realistic picture of the live of those people in diaspora. There is a gigantic gap between the first generation and the second generation with regard to their attitudes and lifestyles. The first generation is more serious about their cultural and social identity sans marring them while the second generation takes things easy. It is clear as day that dislocation or displacement makes them fall prey to nostalgia. The longing for their motherland and their parental attachment has been core component of these diasporic writings of Jhumpa Lahiri and Anita Rau Badami.

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## 6.

**Examining the Impact of Urbanization on Human Behaviour in  
Girish Karnad's Play "Boiled Beans On Toast"****Devendra Sharma**

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**Abstract :** Girish Karnad's contemporary play *Boiled Beans On Toast* (Originally Bendakalooru) has clearly described the effects of urbanization on human behaviour. The dramatist has depicted the lives of various characters who belong to divergent sections of society and have shifted to the city Bangalore in the hope of a better life and employment. Their enthusiasm and energy dampened when they face the harsh realities of city life. Cut throat competition, struggle for survival and longing for a lavish life bring about so many desirable and undesirable changes in a person living in this heartless city.

**Keywords:** Urbanization, migration, loneliness, ambition, deceit

Girish Karand is one of the most prominent dramatists of post-colonial era. In his maximum plays he has taken theme from history and folklore and has tried to relate it with the contemporary issues. His later plays like *Boiled Beans On Toast* and *Wedding Album* have modern theme and deal with contemporary issues. The title of the play i.e. *Boiled Beans on Toast* is based on the founding myth of the city of Bangalore but the theme of the play depicts the realistic picture of a metropolitan city i.e. Bangalore or Bengaluru. Through this play, the dramatist has made a sincere endeavour to highlight the various social-economic issues which affect the city dwellers. Karnad's greatness lies in the fact that he does not impose his views and opinion on the readers but as a detached and keen observer describes the different aspects of life without being judgemental.

The play brings to the fore, many burning issues like -urban migration, destruction of the environment, duality in self, etc. and the aforesaid issues are not just confined to Bengaluru but are the common phenomenon which can be found in all the major cities in India. People in the search of employment and better life leave their villages/towns and settle down in the city. But city life poses many problems for them and life becomes quite miserable here and they do not have any option but to fight for their survival. None of the characters in the play whether rich or poor is leading a life of contentment.

The dramatist has taken characters from the different sections of society to paint the real portrait of the city. The plot of this play centres around Anjana Padabidri an affluent woman and her friend Mrs. Dolly Iyer and her maids. Mr Padabidri along with her family members migrated to Bengaluru from Dharwad almost fifteen years ago. When he shifted to Bengaluru, he had a very humble beginning. He started living in a chaal with his family. In order to earn a decent living, Mr Padabidri started working like a machine and remained out of the city. In his absence his wife, Mrs Anjana was left only with her two year son, Kunaal. In an unknown and heartless city Anjana suffered from loneliness and alienation. She tried to relieve this boredom by singing songs and plying the veena. She also found a good friend in her neighbour a Bengali young man living next to her door. He used to come to her house and they both sung songs. He

also taught her Ravindra Sangeet and played with little Kunaal. In this way, she tried to grapple with her loneliness. But one day all of a sudden that young Bengali man vacated his room and left a note for her. In his note, he mentioned that he did not wish to be trapped into a relationship with a woman. This had a very deep impact on her and she tried to end her life with Kunal by consuming sleeping pills but by the grace of almighty, they both survived. It clearly indicates that Mrs Anjana had to sacrifice her interest and personal life in order to support her husband in the city of Bengaluru. She could not enjoy her married life. Her husband is always on tour going from one country to another. She has every luxury of her life but does not have true happiness. Mr Padabidri remains out of the city and wants to control her son through the medium of her wife. He keeps a close vigil on the activities of his son through credit card statement and social media. He seeks the medium of his wife to communicate with his son.

**ANJANA:** He's received an anonymous letter saying--your drummer is gay.

**KUNAAL:** I can't believe it! Perhaps he is. Perhaps he is transsexual. What I am supposed to do about it? He drums like a god.

**ANJANA:** And that the pad or the club or whatever is where you play has a reputation for rave parties and drugs.

**KUNAAL:** I'm going.

*(Starts walking out.)*

**ANJANA:** I wish you too would leave me out of it. I can't stay it any longer. All I can say is I'm glad his job keeps him away from India and keeps me sane. (20)

Mr Padabidri is so much engrossed in his work that he hardly thinks about his family. Though he is well educated, he does not respect the inner feelings of his wife. He expects from his wife that she must live at home and take care of family and he can freely move from here and there. He is not emotionally attached with his family. He thinks that by earning a lot of money; he can fulfill the needs of everyone but he is wrong in his thinking. This is the pernicious effect of urban life where family and relations become subservient and earning money and maintaining status become more important. Despite suffering mental and physical trauma, Mrs Anjana did not develop any negative trait in her personality. She is down to earth and well known for her hospitality. Now, she has found a new way to spend her free time. During her free time, she goes to hospice where she takes care of advanced stage cancer patients. After so many years, she sang a devotional song at the request of a cancer patient who was on the deathbed.

**ANJANA:** I found it again, years later, in karunashraya. One evening, I was sitting with a patient--she'd only a couple hours to live-- and she said to me, 'Can you sing? Will you sing something for me?' And I suddenly found myself singing. A composition of Purandara Dasa's. 'When you've been given human life, and have a tongue, shouldn't you sing of Krishana?' The song just poured out, on its own. *(Pause.)* And so did the tears. At long last.

*(Pause.)*

But somehow singing never meant the same again.

**KUNNAL:** Have you ever told this to Papa?

**ANJANA:** No, but perhaps I should tell Grandma.

*(They laugh. A long pause) (78)*

Mrs Dolly Iyer who also belongs to the rich section of society. She stands for all those women who spoil the lives of poor, needy people by pretending to be supportive and influential. Basically her name is Mrs. Rajalakshmi Iyer but due to the influence of western culture she has changed her name and known to be Mrs Dolly Iyer. She is one of the villains in the play. She spends her maximum time at Mrs Anjana's house because the school where she works is not very far from Mrs. Padabidri's house. She is a victim of domestic violence and the pernicious effect of metropolitan city can be seen in her behaviour. She believes in ostentation and pretends to be quite influential. She is a sadist and ruins the lives of the vulnerable and gullible people. Owing to the ill-treatment that she receives from her husband has created a flaw in her personality. Being suppressed at home, she flaunts to be important and influential outside. She looks for the vulnerable people like Prabhakar and make them believe that she can get them placed at a very place due to her connections with the influential people. She spoiled the life of Prabhakar and was remorseless for her behaviour. She does it deliberately and takes pleasure in ruining the lives of others. She also tries to send a dance teacher abroad. She raises the ambitions of the people and when they are very close to attain their goals and fulfill their aspirations all of a sudden shatters them. Though Mrs Anjana and Mrs Dolly belong to the same social group, they are poles apart in their behaviour.

**Dolly (lowering her voice):** Listen, Mr Telang, I want to tell you something. Something important. It could help you with your career.

Prabhakar (startled): My career? What? (16-17)

**DOLLY:** Let me explain. The other day my husband and I had dinner with Azim and Yasmeen. And he was saying they were looking for a good regional manager for their Singapore office. But they want to fill it without any fanfare. They've their reasons for not advertising the post.

*(The coffee arrives. But he doesn't even look at it.)*

**PRABHAKAR:** But, Dolly, Mrs Iyer--

**DOLLY (laughs):** Dolly's fine. Go on.

**PRABHAKAR:** Wipro! It is one of India's largest.....Huge. Enormous. Azim Premji's up there! Will they even look at me? And why should they? (28)

In the play, Mr Prabhakar represents those young men who come from the rural background and do not have requisite qualifications and skills for the jobs in the cities. They come with lofty ambitions and great hopes but found themselves stuck in a vicious circle. Prabhakar shifts to Bangalore along with his family. He gets a petty job in a company but being a very ambitious person he looks for a better opportunity. The problem with the people like Prabhakar is that after coming to the city, they are dazzled with the scintillating life of the city. They too want to aspire for something higher without realising this fact whether they have required qualifications and experiences. Being naive they easily fall prey to dishonest people and can easily be deceived. Prabhakar goes to Mr Padabidri's house regarding a vacancy in his office. In the absence of Mr. Padabidri, he met Mrs Anjana and Dolly Iyre. On the basis of his discussion, it becomes quite evident, that he is a simpleton. He does not know what to speak and what not to speak. Dolly being very destructive played a trick on him. When Mrs Anjana went inside the house, she asked Mr Prabhakar to meet him at Café Coffee Day in the next day or two regarding his career. Prabhakar met her and here Mrs Dolly presented herself as a very influential lady having links with powerful and

influential persons and asked him that she has suggested her name to Azim Premji for the post of regional manager at Singapore. She also told him not to disclose about this to any one and it is a confidential matter. She also asked him not to enquire about it anywhere because the post is not advertised anywhere in the newspaper. Prabhakar believed her and on her advice resigned his job, sent a reluctant wife to the village. His wife, Sumitra did not want to go back to the village because she too loves to live in the city without any kinds of restrictions. In the village, she was living with her in-laws in a joint family and led a very restricted kind of life. She wants to enjoy the newly found liberty and does not want to miss it. This change in her behaviour and perception is truly related to the effect of urban life. She wishes to live only with her husband and her daughter. The thought of going back to the village is quite revolting for her even for a month.

**PRABHAKAR:** Where's the fourth box? Ah! Yes. What's this, Sumitra? Why are you being so silly? It's question of only one month. Then we'll all be together in Singapore.

**SUMITRA:** I don't want to go to Singapore. I was so happy when you got a job here. Our own house. Our own life. No parents or parents-in-law to breathe down our necks. No interfering relatives. We were so happy. What more do you want? (34)

In order to encash the opportunity, Prabhakar took loan and pawned her village land. But at the end found himself deceived. When he reached the office of Wipro, he found that the interview was not scheduled there. Mrs Dolly played with his life. He was jobless and in utter frustration. He suffered from humiliation. His wife was not ready to come back to Bengaluru. He went to meet Mrs Dolly at Anjana's house and asked her why she did all with her. But she was not ready to admit her guilt and on the contrary holding Prabhakar responsible for everything. But this incident left a great impact on Prabhakar. He resolved to fight to carve a niche for himself in this city. This incident was just like an acid test for him; he realized that you cannot trust anyone in the city blindly.

Vimala and Muttu work as maids at Mrs Anjana's house. Vimala is depicted as a very shrewd, dominating and crafty person. She has been working for last eight years at Mrs. Anjana's house. She has won the confidence of all the family members of the house. She tries to dominate Muttu who looks to be very slow and submissive at the beginning of the play. Even Mrs Dolly appreciates the working of Vimala whenever she comes to visit Mrs. Anjana. She is considered to be very prompt, efficient and loyal. But the reality is something different, under the garb of loyalty and sincerity she has been deceiving Mrs Anjana for a long time. She had lent gas cylinders, mixer and microwave to the neighbours and even working at Kunigal's house without informing Mrs Anjana. She is a villain in the play. She has learnt the surviving skills in the city. Her reality came to be known when she was accused for stealing the gold chain of a very old lady and was taken to the police station. The way she faced the police and tried to befool every one clearly shows that she is a hard core criminal. Even Kunaal felt very much startled when he went along with Vimala and police to verify his address. He was stunned to see the ingenuity of Vimala. She was throwing the dust into the eyes of all of them. She did not have the fear of police at all. She was misleading them. Even police constables knew this thing quite well but they also expressed their inability the reason is that the explosive growth of the city and soaring rate of criminal activities has left the police helpless. Maids have become quite indispensable in the city. Working class women and even the housewives in affluent section fully dependent on them. Mrs. Kunigal who accused Vimala of stealing a thick gold chain of her mother-in-law enquired about Vimala afterwards and disclosed certain facts that her real name is Vimala Mary Amaldas. She is a married woman and dumped her husband within six months after her marriage.

Every man is her first cousin. She is also very vindictive. When she was replaced by Muttu in Mrs Padabidri's house, she became very furious and went to Muttu and blackmailed her that her brother Shankara is lying injured in the hospital but did not disclose the name of the hospital. She is a perfect liar and intriguing character. She does not repent for her behaviour and pretends to be very honest and sincere. She lies with such confidence that people fail to doubt her. It seems that she has undergone such kinds of changes in her behaviour on the basis of her experiences in the city.

**VIMALA:** Shut up! Who snitched to Amma about the gas cylinders? Those two cylinders were lying idle, and my only thought was to help the Menons, poor them. That's all. I didn't steal them for myself, did I? and yet you tattled to Amma--

**MUTTU:** NO,no, listen, please. There was no gas in the house--

**VIMALA:**(almost fiercely): Stop whining and listen to me. You swiped my job and saw to it that I would never get it back. (To the mother) Now let me give you a piece of news. Your son Shankara. He's in Bengaluru. (67)

Muttu is also a migrant. She is working at Mrs. Anjana's house. When Vimala was working at Mrs Padabidri's house, she was given the task of ironing the clothes and cleaning the house. Muttu was considered to be very slow and less competent in comparison to Vimala. She was fully dominated by Vimala and could not gather courage to tell the wrong activities of Vimala. But she is also learning surviving skills in the city. Once Vimala remained away from Mrs Padabidri's house. Muttu presented herself as her substitute and told Mrs. Padabidri that she can also cook the food and also informed Mrs Padabidri that Vimala had lent so many things to the neighbours. She also tried to impress Mrs. Anjana with her high caste. Muttu is also adapting herself in the changing social environment.

Shankara Muttu's brother accuses his mother and sister of being self-centred. The impact of city life is also creating a chasm amongst the family members. At the beginning of the play, Shankara is seen going to meet Muttu with her mother at Anjana's house. He is very upset that her sister is celebrating the coming of age ceremony of her daughter in the city not in their native village. He is also very critical of her sister and says that you people have forgotten our relations and traditions after coming to Bengaluru. He pretends to be very affectionate and caring for his sister and niece but in reality he is feeling jealous and harbour a grudge against his sister and mother who lives with Muttu. This jealousy and grudges come to the fore when all of them gathered in the village for the celebration of Muttu's daughter at the insistence of Shankara. Being drunk when he was called for performing the rites, he did not budge and vent out his pent-up feelings. He accused his mother for neglecting him and his family members and being very supportive and caring only for Muttu. He even beat his mother and spoke very wrong words for Muttu. Finally, he was overpowered by Muttu's husband. It all happened in front of their close relatives. They all left without taking food. Muttu along with her family members and mother immediately left the village and she decided not to come to the village in her life.

People are migrating to the cities despite knowing that life is very tough in the city. Pollution, traffic congestion, cut throat competition, deceit, hypocrisy and all other vices are quite visible but despite this they come to city to make their living and slog themselves. Prabhakar despite being duped and being penniless does not wish to go back to the village. He determines to fulfill his ambition in the city. The city life allures a person and once he comes here; he finds himself fallen into a pit from which no one can come out. This situation also points out one more aspect of the problem that our country planner failed to

develop the villages and due to the want of job opportunities, quality education and health facilities; they move towards cities like Bengaluru and join the mad race and struggling for their self-identity.

Anusuya is Mr Padabidri's mother-in-law. She is a very old lady who came from a small place Dharwad. According to accepted norms of the society, she must devote her time in religious prayers and books. But there is a great change in her personality. She has developed a new interest. She bets on horses and except Kunaal no one knows about it. She goes for this purpose on the pretext of visiting the temples or taking round of the city. She is so much obsessed about this that she pawned her jewellery for betting on the horses and the most surprising thing is that she started feeling divinity in this and shared the same with Kunaal. Once she did not have any money but was so passionate that she asked her escort to find any acquainted person from the spectators and she found Brigadier Iyer and requested him to lend some money and also urged him to keep it as a secret and do not share the same with Mrs and Mr Padabidri. She represents all those old people who hail from the small cities but after settling down in metropolitan city undergoes a lot of transformation. Under the influence of urban life, they start fulfilling their suppressed desires because vastness of the city provide them a convenient cover to hide their activities.

Kunaal stands for all those young children who do not like any kinds of restrictions and want to go unfettered. He started playing the Veena when he was a child but later on started playing the guitar. This change in her interest bears testimony of the fact that the young generation is drifting towards western culture and going away from our own music and culture. He also resents the interference of her parents in his life. Mrs. Anjana is seen worried about him and his father tries to control him through his wife, Mrs Anjana. The change of perception between the two generations can easily be seen in the play. When Kunaal informs his mother that he would sleep at Nandita's house at night if he gets late, his mother gets perturbed and told him that she received a call from his father that you have purchased a very expensive guitar and the band where you sing is quite infamous for rave parties and gay activities. Here kunaal does not find anything abnormal because for him what a person does in his/her private life is none of his business. He says that he likes them in the capacity of an artist. His parents are worried about his career because for them music cannot be a suitable career option but Kunaal has different perception about it. He also took the side of her grandmother when his mother came to know about her mother-in-law's betting on the horses and pawning her jewellery for this purpose. He told her mother that if she had asked them for money they had given her lecture on morality. But the positive change in his behaviour at the end of the play is quite praise worthy. After listening the ordeal of his mother and her interest in singing, he also becomes emotional. Both the mother and the son hug each other. Here Kunaal understands the struggle and sacrifice of his mother and decides to make her sing in his musical concert. The best thing is that there is a fusion of Indian and western music as well as the fusion of old and young generation.

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## 7.

**The Privileges of Women in the Poetry of Lal Ded and Habba Khatoon****Zahoor Ahmad Zahoor**

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**Abstract:** The development of Woman's rights began in eighteenth hundred years(18<sup>th</sup> Century) in America, yet the idea was from the start as the thought came much before than that in Kashmir in twelfth 100 years with the rise of the light conveyors of Kashmiri verse, Lal Ded and Habba Khatoon. They raised their voices and uncover their deepest feelings to individuals in the times when it was extraordinariness that a lady would give vent to their sentiments. However, they have a place with various times yet through their verse they scrutinize and assess the social and customary designs of their society through their verse. Lal Ded presented another vehicle of articulation which is known as Vaakh and vatsun, a channel of communicating the thoughts and where it counts feelings. Whileas, Habba Khatoon acquainted haha with Kashmiri verse which was subsequently imitated by her contemporary and replacements as their way of composing verse. The target of this paper is to follow the feministic strains in the verse of Lal Ded and Habba Khatoon. It will be advantageous to see, how these two sovereigns of Kashmiri verse stay unparallel in addressing the feelings, desires and sufferings through their verse by utilizing different beautiful gadgets.

Catchphrases: Women's liberation, verse, Lyricism, Kashmir, sufferings

Woman's rights addresses the significant change in friendly reasoning and legislative issues since it drastically questions how we might interpret 'people' and the social designs which keep up with their disparities. The thoughts that introduced the development called Women's liberation are in light of the comprehension that in each general public ladies are less esteemed than men. It moreover relies upon the reason that ladies can intentionally and by and large change their social position. Woman's rights keeps on being a contestable issue, yet its pertinence can never be exaggerated. It isn't just a scholarly development yet navigates the domains of culture, legislative issues, economy and any remaining social circles that have a cooperation between men of some sort and ladies.

Lalded is one of those ladies who were the trailblazers of women's activist idea. She was the light carrier of women's liberation in Kashmir even before the presence of the idea of woman's rights itself. She picked the class of verse as her wellspring of articulation of her thoughts. Perusing and composing was not stylish around then particularly among ladies. There were only these strict original copies and Sanskrit was utilized as a standard language for composing any composition. Be that as it may, lalded didn't pursue the direction, infact; she transformed it with the use of a vernacular language which was Kashmiri, so every layman would figure out her belief system. One can contend that lalded was a mysterious writer and there is no lie in that except for that otherworldliness offered her a sort of chance to boldly voice her hidden contemplations. To speak more loudly against the arrangement of male controlled society in the fourteenth century was a success in itself since around then the idea of woman's rights was not appeared and ladies were not in any way mindful about their freedoms. Almost certainly, that she began her life inside the male centric arrangement as she got hitched in an extremely youthful age with an exceptionally impolite individual an unsupportive and a mother by marriage who was unrefined and an image of oppression. While giving a record of one episode which explains the crudity of her mother by marriage what's more, spouse, a social student of history expresses, "Her mother by marriage has designed brilliant means of

horrible treatment. She would, for example, serve food to her, extending a far layer of cooked rice in order to cover a piece of stone which was set in her plate. Not just this, her mother by marriage had other, more evil procedure at her disposal, cleverly blaming her for betrayal to her significant other." She whiskery all the aggression and crudity of her parents in law and particularly of her significant other who blamed her for disloyalty on a few events. However, she showed her resentment verbally however she showed her obstruction towards the establishment of male controlled society, she freed herself from the practice set up by breaking the marriage and left her better half's home everlastingly which was an indication of opposition or women's activist methodology towards life. Rather than being an object of pity and compassion, she decided to utilize her verse as a mode of upset against the control and eliminated the limits of being lady and communicated her sufferings, desires and her belief systems through her vakhs. She was the first who presented the vernacular language in her vakhs to make individuals fathom her way of thinking. Virginia Woolf has likewise requested for a language of lady in which she could communicate her sentiments, share her sufferings I could relate her with LalDed when she involves Kashmiri language as a mode of correspondence in her verse and when she was knowledgeable with the Sanskrit too which was a norm language. As I have referenced before, that LalDed was mostly viewed as a supernatural poetess through which she accomplished her freedom from the conventional mentality. Luce Irigaray, a French women's activist while depicting how spiritualist talk has given space to ladies to self-articulation. She expresses, "The spiritualist talk has given the main space to ladies where they can communicate their thoughts to openly. They break out of the self control nook where orders and dualities rule, and wind up in a space where the differentiation between inside/outside is violated, the experience resembles a pit that gobbles up all people, all names and, surprisingly, appropriate names." Lal Ded's stripping herself turned into a significant or at the end of the day it turned into a turning mark of her life. This was a token of getting rid of all the superfluous weight of custom, culture and attire that she conveyed in her life. She stays unaffected by the assessments of individuals as though no one existed for herself and furthermore communicated her co cognizant wants and considerations through her verse. She additionally expresses this occurrence in one of her vakhs by saying:

"Tee mye lalli gom vakh te vatsun

Tawai logum nagai natsun

That turned into the defining moment in Lalla's life

Furthermore, exposed I started to move" (kotru, 1989)

Various Essayists and Researchers have deciphered this vakh in an unexpected way, as Jayshree Kak; a writer deciphered this vakh as:

"That turned into my introduction

To that end I started to meander exposed".

As indicated by Jayshree Kak, Lalded's meandering bare functioned as an imagery for the dismissal of the male centric set of rules. Neerja Mattoo, was an essayist of numerous eminent women's activist books and keeping in mind that advancing her viewpoint on this vakh, she expressed, "she (Lal Ded) appears to have become totally unself-cognizant; practically ignorant about her body, she wouldn't be irritated by what the world would agree when she went about bare. At the point when she was found out if she felt no disgrace at showing her body to all men around her then, she found out if there was a man around. Since, to her standard mass of individuals was no greater than rest or other stupid creatures. As far as she might be concerned, who separated from the ruler was a genuine man?" Lal Ded through her vakhs produced the

ideas of mindfulness and confidence. She turned into a good example for ladies in Kashmir as well as ladies across the globe as she crossed every one of the limits and arose as a resilient lady who tested the foundation of male centric society. Her voice will resonate perpetually and will keep on rousing ladies to live life according to their very own preferences.

### **Habba Khatoon**

Habba Khatoon, a prominent Kashmiri lyricist of the sixteenth century gave voice to her sufferings when ladies were enslaved to the degree that they lacked the ability to communicate their perspectives with respect to the everyday issues of their lives. She addressed the sufferings of the ladies society through her melodies. She was an incredible Kashmiri writer, who spearheaded lyricism in Kashmir and presented "Haha" (a style presented by Habba Khatoon to Kashmiri Verse. It offers one brief viewpoint). She stayed fantastic in addressing the sufferings, wants, desires, longings of ladies in her verse. She has unashamedly admitted about her cravings in her verse. She is thought of as a women's activist writer of sixteenth 100 years. What's more, she was given with the title of "Nightingale of Kashmir". She was the principal Kashmiri lady heartfelt artist. She was the main Kashmiri lady who transparently raised her voice against man controlled society and its detestable nature. She remained the fantastic women's activist voice of the sixteenth 100 years. She clarified her sufferings and torments that she has gone through by her parents in law. She stayed vocal about it in the sixteenth century when ladies of her age couldn't imagine raising their voice against the customary shows of the way of life. While depicting the burdens of her, she states:

At the point when, mother by marriage got my hair.

It was for me more terrible than death!

Turning on the wheel, I feel snoozing,

Also, the wheel broke apart, goodness my home!

Women's liberation doesn't simply mean to address the sufferings or to challenge the foundation of man centric society, yet, in the in the mean time, to voice one's inward most longings unashamedly in an period when a man couldn't communicate his secret longings freely, he would feel that bashfulness in communicating those feelings. In her verse, we could track down the nuances of ladies' responsive qualities which can be just elucidated by ladies. She brought real feelings in her verse which on occasion were silly and now and again are hopeless. She has communicated the tortures of a lady being a young lady, a spouse and a girl in regulation. Habba Khatoon was the main lady who proudly communicated those encounters and it is in itself an upset. Like Lal Ded, she was a survivor of abusive behavior at home; she was reproached or on occasion beaten by her mother by marriage. Her mother by marriage was unrefined to such an extent that she pulled her by hair; Habba Khatoon communicated the episode in her refrains as:

“Hashe laaeynam Mei taepis thap  
Te Mei gomo maute khoti sakh  
Yendra pachi pyath nendur peyimo  
Tsakhur phutmo maalinyo”

Interpretation/Translation:

"At the point when mother by marriage got my hair,

It was for me more awful than death!

Turning on the wheel, I nodded off,

What's more, the wheel fell to pieces, gracious my home!"

She left her significant other's home and attempted to end it all however some way or another she got away and that was figuratively another beginning of her life. Rather than being a casualty of the customs also, shows of the general public she figured out how to carry on with her life according to her own preferences. She strongly communicated her deepest sentiments, not just this she communicated her adoration for her sweetheart unashamedly in her verse, she composes:

"Vwolo myaani rindo

Tsey pata draayes gindaane

Naavas lagai bu

Haavasa zooo chas vandaane

Vata chas vuchhaan

Tsey pata raavum nender ta neh

Haavatam deedaar

Bu doorera chaani chas galaane"

Interpretation:

"How I revere you

Also, offer you my life, brimming with dreams!

Do allow me to go along with you in the dance

Of social affair rosebuds of life!

Neglected by rest or rest,

Those eyes continue to look at your way.

O let me see you by and by!

Torn from you, I die".

### **Conclusion**

Lal Ded and Habba Khatoon motivated of being from various time, previous having a place with twelfth 100 years and last option to sixteenth 100 years or managing different sort of verse still became engaged ladies of Kashmir. They portrayed the desires of ladies in the man centric culture. They have shown female as patriarchs also, who overwhelms the different ladies. They have shown how their mother by marriage have abused them and turned them into a dissident. LalDed acquainted Vakh with Kashmiri verse, the most seasoned and most grounded type of graceful articulation.

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## 8.

**The Philosophy of Mathematics: Logic, Truth and Abstract Reality****Dr. Abhishek Kumar Srivastava,**

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**Abstract** The philosophy of mathematics tries to answer deep questions about the nature of numbers, shapes, and proofs. What makes a mathematical statement true? Do numbers exist in some abstract world, or are they just human inventions? This paper explores these questions through logic, different ideas about truth, and the debate on whether mathematics describes a real but non-physical reality. It follows a philosophical method of careful analysis of concepts, historical review, and critical comparison of major schools of thought. Drawing on works up to 2019, the paper presents ideas in clear language while keeping logical depth. It shows how philosophy helps us understand why mathematics works so well in science and daily life, and why it continues to puzzle thinkers.

**Introduction** Mathematics is often called the language of science. It gives us exact answers in physics, engineering, economics, and many other fields. Yet behind its success lies a set of difficult philosophical problems. What is a number? How do we know that  $2 + 2 = 4$  is true? Are mathematical objects discovered or created? These questions form the core of the philosophy of mathematics.

Philosophers have debated these issues for more than two thousand years. Ancient Greeks like Plato saw mathematics as knowledge of eternal forms. In the modern era, thinkers such as Gottlob Frege, Bertrand Russell, and Kurt Gödel brought new tools from logic to examine the foundations. Today, the subject remains active because new developments in mathematics and computer science keep raising fresh questions.

This paper examines three closely connected themes: logic as the tool of mathematics, the nature of mathematical truth, and the idea of abstract reality. The approach is philosophical rather than purely mathematical. It uses conceptual analysis — breaking down ideas into their basic parts — and compares major positions such as Platonism, formalism, and intuitionism. Historical development is reviewed to show how ideas changed over time. All sources used were published before 2020. The goal is to present a balanced view that respects both the certainty of mathematics and the uncertainty of its philosophical grounding. By the end, readers should see that the philosophy of mathematics is not just abstract talk. It affects how we teach mathematics, how we use it in science, and how we understand human knowledge itself.

**Historical Development of the Philosophy of Mathematics** The story begins with the ancient Greeks. Pythagoras and his followers believed that numbers had mystical qualities. Plato, in works like *The Republic*, argued that mathematical objects exist in a perfect, unchanging world of Forms. For him, a circle in the physical world is only an imperfect copy of the ideal Circle. Aristotle took a more practical view. He saw mathematics as abstraction from physical experience but still tied to reality.

During the Islamic Golden Age, scholars like Al-Khwarizmi advanced algebra while thinking about the logical structure of proofs. In Europe, the Renaissance revived Greek ideas. Descartes and Leibniz dreamed of a universal language of reason that would include mathematics.

The 19th century brought big changes. Mathematicians such as Gauss, Lobachevsky, and Riemann developed non-Euclidean geometries. This shook the belief that Euclidean geometry was the only possible truth. At the same time, problems with the foundations of calculus led to careful work on limits and continuity by Cauchy and Weierstrass.

The early 20th century is known as the foundational crisis. Gottlob Frege tried to reduce arithmetic to logic in his *Begriffsschrift* (1879) and later works. Bertrand Russell and Alfred North Whitehead attempted a similar project in *Principia Mathematica* (1910–1913). Their effort aimed to show that mathematics is a branch of logic. However, paradoxes like Russell's paradox (the set of all sets that do not contain themselves) showed deep problems.

Kurt Gödel's incompleteness theorems in 1931 delivered another blow. He proved that in any consistent formal system strong enough for arithmetic, there are true statements that cannot be proved within the system. This result changed philosophy forever. It suggested that mathematics cannot be completely captured by formal rules. Later thinkers like Ludwig Wittgenstein questioned the meaning of mathematical statements in everyday language. Willard Van Orman Quine argued that mathematics is continuous with natural science. These developments set the stage for current debates.

**Logic: The Backbone of Mathematical Reasoning** Logic is central to mathematics. It provides the rules for valid reasoning. Aristotle developed the first formal system with syllogisms. Modern symbolic logic, however, began with Boole, Frege, and others in the 19th century. In classical logic, we have propositions that are either true or false. The law of non-contradiction says a statement cannot be both true and false. The law of excluded middle says every statement is either true or false. These laws seem obvious but have been challenged in some philosophies of mathematics. Deductive reasoning moves from general axioms to specific theorems. A proof is a chain of logical steps starting from accepted assumptions. Euclid's *Elements* is the classic example. Each proposition follows carefully from previous ones.

In the 20th century, first-order logic became the standard. It includes quantifiers like “for all” ( $\forall$ ) and “there exists” ( $\exists$ ). This system is powerful enough for most mathematics. However, higher-order logics and modal logics have also been developed for special purposes. Logic helps clarify mathematical concepts. For example, the definition of continuity in analysis uses logical quantifiers in a precise way. Without good logic, mathematics would be open to hidden mistakes. Yet logic alone does not tell us where the starting axioms come from or why they are true. This leads to questions about truth.

**The Nature of Mathematical Truth** What does it mean for a mathematical statement to be true? There are several answers.

One view is that truth is correspondence with reality. A statement is true if it matches the way things are. For Platonists, this reality is the world of abstract objects.  $2 + 2 = 4$  is true because it correctly describes the relationship between abstract numbers. Another view is coherence. A statement is true if it fits consistently within a system of beliefs. Formalists like David Hilbert saw mathematics as a game of symbols following rules. Truth is simply provability within the chosen formal system. Pragmatists suggest that mathematical truth is what works in practice. If a theory helps build bridges or predict planetary motion, it is true enough for those purposes.

Analytic truth is another idea. Some philosophers say mathematical statements are true by definition, like “all bachelors are unmarried.” Kant called such truths analytic a priori. Yet Gödel's work showed that not all mathematical truths can be reduced to simple definitions. Truth in mathematics also involves necessity. Mathematical facts seem to hold in all possible worlds. This contrasts with empirical truths that could have been otherwise. A triangle's angles always add to 180 degrees in Euclidean space. This necessity supports the idea that mathematics deals with more than physical facts.

However, different geometries show that truth can be relative to the chosen system. In non-Euclidean geometry, the angle sum may differ. This raises the question: is there one true mathematics, or many possible ones?

**Abstract Reality: Platonism and Its Challenges** Platonism remains one of the most influential views. It holds that mathematical objects exist independently of human minds. Numbers, sets, functions, and geometric forms have real existence in an abstract realm. We discover them through reason, not invent them. Plato's cave allegory illustrates this. Most people see only shadows, but the philosopher sees the real objects. Similarly, mathematicians discover eternal truths. Kurt Gödel was a strong Platonist. He believed that we perceive mathematical objects through a kind of intellectual intuition, similar to sense perception. His incompleteness theorems, he argued, support Platonism because they show there are truths beyond any formal system. Many working mathematicians hold some form of Platonism, even if they do not state it openly. They speak of "beautiful" theorems or "deep" structures as if these have independent existence.

Yet Platonism faces serious challenges. Where is this abstract world? How do physical brains connect with non-physical objects? This is the problem of access. Benacerraf highlighted this in 1973, arguing that we cannot have reliable knowledge of abstract objects if they are outside space and time. Another difficulty is the abundance of mathematical objects. Set theory allows many different infinities. Which ones really exist? The question of ontology — what exists — becomes very difficult.

Despite these problems, Platonism explains why mathematics applies so successfully to the physical world. If mathematical structures exist independently, it is natural that the physical world follows them.

**Alternative Philosophical Positions** Not everyone accepts Platonism. Formalism treats mathematics as manipulation of symbols according to rules. Hilbert hoped to prove the consistency of mathematics using finitary methods. Gödel's theorems showed that this full program could not succeed, but formalism still influences computer science and proof theory. Intuitionism, developed by L.E.J. Brouwer, rejects the law of excluded middle for infinite sets. It says that a mathematical object exists only if we can construct it. Proofs must be constructive. This view emphasizes the role of human mind in creating mathematics. It leads to different mathematics, where some classical theorems fail.

Constructivism is related. It demands explicit constructions. In computer science, this connects with programming, where every object must be computable. Structuralism focuses on relationships rather than objects. What matters is the structure, not the particular nature of elements. For example, any system that behaves like the natural numbers can serve as "numbers." This view, developed by thinkers like Shapiro, avoids some problems of traditional Platonism. Naturalism, influenced by Quine, sees mathematics as part of our best scientific theories. We accept mathematical objects because they are indispensable to science. This holism treats math and science as one body of knowledge.

Each position has strengths and weaknesses. Platonism gives rich ontology but faces epistemological problems. Formalism is safe but seems empty. Intuitionism is philosophically honest but restricts mathematics.

**Methodology of This Study** This paper uses the method of analytic philosophy combined with historical review. Concepts are clarified through definitions and distinctions. Major positions are described fairly, then critically examined for internal consistency and explanatory power. No new empirical experiments were conducted. Instead, the work relies on logical analysis and comparison with established literature up to 2019. Examples from mathematics illustrate philosophical points. For instance, the independence of the continuum hypothesis in set theory is used to discuss truth and reality. The approach is pluralist. It does

not defend one school but tries to show the value of different perspectives. Limitations include the difficulty of covering all views in one paper and the fact that philosophy rarely reaches final answers.

**Implications for Science and Human Knowledge** The philosophy of mathematics affects science deeply. If mathematics is discovered, then its success in physics suggests a deep harmony between mind and universe. If invented, we must explain why human inventions fit nature so well.

In education, philosophical views influence teaching methods. Platonist teachers may encourage discovery and intuition. Formalist approaches stress rigorous proof and logic.

In artificial intelligence, these questions matter. Can machines truly understand mathematics, or do they only manipulate symbols? Gödel's theorems suggest limits to formal systems, which may apply to AI. Socially, mathematics is often seen as objective truth. Understanding its philosophy helps us appreciate cultural influences while recognizing its universal character. Different societies developed similar mathematical ideas, suggesting something deeper at work. Ethical questions also arise. How certain can we be in mathematical applications that affect people's lives, such as risk calculations in medicine or economics?

**Conclusion** The philosophy of mathematics brings together logic, truth, and the question of abstract reality in a fascinating way. From Plato's Forms to Gödel's theorems, thinkers have tried to understand why mathematics is both certain and mysterious. Logic gives mathematics its strength and clarity. Ideas about truth show the different ways we can justify mathematical knowledge. The debate on abstract reality continues because each position captures part of the truth but leaves questions unanswered. Mathematics remains successful despite philosophical uncertainty. This success itself is something to wonder about. Perhaps mathematics works because it reflects deep structures of reality — whether physical, mental, or abstract. Future work in philosophy of mathematics will likely connect more with cognitive science, computer science, and physics. As we learn how the brain handles numbers or how quantum computing uses new logics, old questions will gain new meaning.

Ultimately, the philosophy of mathematics reminds us of the power and limits of human reason. It encourages humility and curiosity. By studying it, we not only understand mathematics better but also gain insight into what it means to be rational beings in a complex world.

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