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LOCATING NARRATIVE OF VIOLENCE IN MANOHAR MALGONKAR'S
A BEND IN THE GANGES

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Abstract

Indian English Novels of the 1960s dealt with the issues of the quest of the individual identity, the quest of existentialism, and the societal dense amalgamation. Furthermore, it also presents the local colors of social realism, colonial dominance, and political intrigues. The writers of the 1960s also look at the violence based on religious chaos, starvation, and poverty. These novels immensely influenced the next generation to catch up social issues and put forward them on the nationwide and global stage.

Violence is a vast notion. It denotes the agony, bodily coercion, mental distress from others intentional perception, sentimental hurts, and suppression are the facets of violence. There is three form of violence direct, structural and cultural. Direct violence consists of the resolute act. Structural violence denotes a social world full of domination, exploitation, and hatred. In the third phase, cultural violence rises from the regional dialects, languages, and superiority complex of different sorts of religion as well. Similarly, the Indian English Novels debunk the discourse of violence.

Manohar Malgonkar's *A Bend in the Ganges* (1964) signifies the notion of violence. He sets out the character of Gian Talwar who becomes convulsive during the journey from non-violence to

violence. Moreover, some other indispensable characters disclose the very idea of violence. These characters are Basu, Shafi, Debidayal, and Vishnudutta. In fact, Malgonkar discovers the altercation between violence and hatred. This narrative will scrutinize from the Post-colonial perspective. It will also deal with the socio-political methodology.

What is Post-colonialism?

Edward Said, Gayatri Spivak, and Homi Bhabha these postcolonial theorists make comprehend the basic discourse of post colonialism to the geographers, readers and the academician. Indeed, they help to understand the ideas which were anticipated by the colonialist to manipulate the oriental culture and oblige their own over them. These theorists deconstruct the colonial venture, unreal world, emblematic and substance geography, the regional phenomenon as well (Gilmartin and Berg 120). How the worlds become colonized by the Britisher? They had the simple theory of trade and captured the region one by one. Nobody can suspect the empirical approach of European and their dominating legacy. They spoiled the histories, culture, ethics, and the foundation of many nations (Ukaegbu 16). According to Padmini Mongia, Post-colonialism exposes that "A rethinking of the very terms by which knowledge has been construed" (qtd in Jain 113).

Since 19th Century countries like African, Asian countries and other nations of Middle-East which were the part of colonization? They look for the entire sovereignty from the colonization (Ukaegbu 20). Furthermore, Post-colonialism influenced the minds of The Post-colonialists, sociologist, Novelist, Politicians, Artists, Poets, Dramatists, started to provoke the opinions against the colonizing attitude of colonizers. They condemned the oppressive policies of European being barbarian to the oriental. They talk about the three sorts of inter-connected subjectivity. That is the first one, is there the necessity of analysis the standard of living of colonized mass and their horrible perceptions of their own cultural devastation. In the case of Postcolonialism, the other culture of the third world did not appreciate the cultural dominance of western. And the third one, the colonial world was just the fabricated, explosive and trajectory for the native of the colonized land (Ukaegbu 21). In the view of Robert J. C. Young, Post-colonialism denotes that, "Post-colonialism claims the rights of all people on this earth to the same material and cultural well-being" (qtd in Jain 114). Indian English Novels correspond to the various discourses including violence as well.

Manohar Malgonkar focuses on cultural violence. Colonial hegemonic and the hierarchy of bloodshed within the country like India. Malgonkar's *A Bend in the Ganges* incalculably explores the notion of violence during the period of world war second. It also looks at the violence during the era of the Indian partition. Moreover, Malgonkar's depicts the British empire's dominance and the violence of British soldiers in India. It has also the Indian side of the resistance against the British rulers and against the norms of Indian leading aristocracy who spread the violence in the Indian society (Booker 93). Manohar Malgonkar novel denotes that

Malgonkar is a creative writer and wrote a number of novels, some books of history and a collection of short stories. Malgonkar was a novelist with an accomplished technique. Malgonkar's novels are well constructed. His novels are much closer to Indian History which provides information and knowledge about incredible India. Malgonkar raises the fundamental issue of the meaning of violence and non-violence through his novels (qtd in Bangari 378).

E. M. Forster remarks on Malgonkar's novel, "A Bend in the Ganges as one of the three best novels of 1964" (Kumar and Bollavarapu 106). In the very beginning of the novel, Malgonkar introduces the violence in which the Indian freedom fighter and the Indians shouting, "Boycott British goods" (qtd in Kumar and Bollavarapu 107). and another slogan "Bharat Mata ki Jai" (qtd in Kumar and Bollavarapu 107). These shouting and wrath against the Britisher was a part of the partition of India and their dominance over the Indian culture, identity, divide and rule policy, destroying national heritages. Moreover, they captured the Indian natural resources. They raped the Indian women, horribly assassinated them even they killed people. The ritual flames and violent proceed of burning people by Britisher seems, "just one of the hundreds of thousands of fires similar all over the country" (qtd in Kumar and Bollavarapu 107). According to Newman, "the use of force to gain dominance over another or others" (qtd in Zahn et al. 6).

Debi belongs to a wealthy family whereas Gian Talwar is the son of a working-class family. Debi has strongly opposed the British authority in India on the other hand Gian supposed to be supported by British rulers in India. Gian gets the education from British school and Debi denied the Britisher interference in Indian society. Therefore, he joined the Human Physical Culture Club and wants to take revenge on the British Supremes. Also, they raped his mother and harass her physically, mentally and punished her without cause, for this reason, Debi and his fellow supporters of the Hanuman club betrothed to themselves in the upheaval against the British. They create the terrorist group to counter British dominance (Booker 93-94).

Malgonkar's mouthpiece character Debi also creates violence against the British Empire and try to kill the British soldiers by sending radical forces. Shafi used his political supremacy against the Britisher in India. Shafi wants to take the revolt against the British, He also condemns to Gandhi being pupated of the Britisher hand. Debi and Shafi attack the fake Indian nationalists and those who were in favor of the British agenda. "This is the sort of insult we have to avenge" (Malgonkar 75). Owing to create the violence and illegal activities, Debi and Gian both arrested by the British soldiers and send them into the jail of the Andaman Islands. They were punished due to their violent activity against the British (Booker 94). Furthermore, Debi and Shafi also began the violence in terms of their own defense. They faced mental torture in jail:

...Decorated with the implements of captivity and punishment, proudly exhibited like trophies in a game room: chain and ball fetters, multiple handcuffs, and coffin cages designed to keep prisoners standing up. There were other kinds of fetters which prevented a man from sitting down even if his

hands were free to move...To permit the free movement of the limbs so that a man could do his allotted work. There were, too the flogging frame and the flogging canes kept polished and oiled (Malgonkar 127-28).

Here Malgonkar focuses on the violence premise of Britisher, how they brutally treated the Indian real patriotic. He also spotlights on the violence of Indian patriotic who scrap against the dominance and supremacy of Non-Indians or Britisher. According to Browstein, refers to violence "forms of social activity that we consider violent are those that in our judgment symbolize and represent physical force and domination" (qtd in Zahn et al. 6). Furthermore, in the violent perform, British annihilated the Indian freedom movement and they send most of the freedom fighter into the penitentiary of Andaman:

...A hundred and fifty convicts in the yards. The wardens and the petty officers could not have numbered more than twenty. The convicts had the axes and...the guards had only long, weighted sticks. What could not one do in a situation of that sort (Malgonkar 146).

Shafi Usman changes their outfits and looks like Sikh. They decided to throw back the dominance of Britisher but unfortunately, they attacked the Hindu fundamentalists as well as Hindu People. Furthermore, the violence of both reached the highest level. Besides, communalist makes the more propaganda of this violence and tries to generate the more violence, bloodshed, hierarchy and the separation of the people under the bad circumstance and religious prejudices (Kumar and Bollavarapu 109). Similarly, In Khushwant Singh's *Train to Pakistan* explores the violence between Hindu and Muslim, "Muslims said the Hindu had planned and started the killing. According to the Hindus, the Muslims were to blame. The fact is, both sides killed. Both shot and stabbed and speared and clubbed. Both tortured. Both raped (qtd in Gupta 584). Furthermore, Malgonkar represents the violence as a chaotic trauma of Indian society. The war between the two families has depicted by Malgonkar. The Big House family and the second one Little House is a part of the small village. Therefore, Gian takes revenge on Vishnu Dutta. He exterminates him harshly. This murder of Vishnu spread the wrong message in the village and the violence spread out everywhere. People beaten up and burnt the home and killed each other. This terrific picture makes faint to other villagers. The violence arouses due to the separation of people from each other also (Kumar and Bollavarapu 109). According to Rich, "Primary meaning of violence may not be tactical pre-emption other than in a minority of instances and many ambitions can stimulate acts of violence" (qtd in Stewart and Andrew 8).

Furthermore, the Ram and Rahim try to control the Britisher monopoly in Indian society. They want to keep the existence of Indian solidarity and the tradition which was a part of the long heritage of India. Moreover, they try to stop the phantom of British's cunning agenda of divide and rule:

...all fervent patriots, dedicated to the overthrow of British rule in India. Anyone who represented that rule, British Indian, was their enemy; anything that represented that rule was their legitimate target. Jai-ram answered by Jai-rahim was their secret mode of greeting. The name of Rama was sacred to all

Hindus and that of Rahim equally sacred to the Muslims (qtd in Kumar and Bollavarapu 109-10).

This group was completely patriotic and violent. They had to achieve the freedom from Britisher on any coast. Malgonkar extremely exposes the nostalgic violence of Indian freedom movement. He gives a hint of several movements which were run during the time of India's struggle for the sake of complete freedom. According to Reiss and Roth, denotes violence as, "Behavior by persons against persons that intentionally threatens attempts or actually inflicts physical harm" (qtd in Zahn et al. 6).

Moreover, Malgonkar brings out the terrible seeds of violence during the time of separation of India. Women became the victims of protester's atrocious brutality. The protestor hurls the acid on the faces and bodies of women. It seems the coward act of those who tormented the women of Hindu and Muslims. They raped, murdered, and sexually hassle them. Malgonkar pointed out how it was a horrible scenario to bear such cruelty against women. It was a sort of disaster in Indian society (Gupta 586).

Someone threw acid at her face an electric bulb filled with sulphuric acid...the standard weapon of the Hindu and Muslim riots, don't you know? That is what has happened to the face of India the mutilation of a race conflict (qtd in Gupta 586).

Here, Malgonkar portrait the horrible scenario of the violence and riot that how the Indian hates each other during the time of partition of India. This violence set the new descent for the rise of new Indian racial confrontation and religious riots as well. Malgonkar wants to resolve the racial, religious, and Hindu-Muslims unity within the sphere of the nation. According to Murty, Violence is such as:

Cultured violence, self-protective violence, the violence of aggression, the violence of competition, the violence of trying to be somebody, the violence of trying a discipline according to a pattern, trying to suppress and bully oneself, brutal to oneself, in order to be non-violent (qtd in Vijila 456).

Moreover, Malgonkar reveals the crowd aggression in the city that turned into the violence as well. Malgonkar represents the violence that was spread by the British. The blood runs on the road, killing the man, burning homes, and shops. This is what a kind of violence spread by the British in the city:

Hundreds of instances of railways stations, post offices and police stations beings burnt down, telephone and telegraph wires being cut and, in one place, of a policeman being burnt alive. Meanwhile, those who had the power to restrain the people, to persuade them to refrain from violence, were kept securely locked up in prison (Malgonkar 277).

The novel gives us the sagacity of hope. At the last of the novel, the protagonist Debi Dayal dies due to the mob lynching by the Muslim while traveling through the deportee train (Sanga 137). Malgonkar mentioned in the novel that the British had done most of the conspiracy against the Indians. "The British were striving to convert the non-violence of the leaders of India into the violence of the leaders of India into the violence of the terrorists; to discredit the movement in the eyes of the world by forcing it to become violent"

(Malgonkar 278). Malgonkar exposes the cold war between Hindu and Muslim takes into the real sense during the partition of India. British take the benefits to divide the nation into two separate countries. On the other hand, Manohar Malgonkar's novel *The Devil's Wind* depicted the violence in an extreme way. By assassinating the British forces and people by Nana Shaheb (Sanga 138). According to Riedel and Welsh, violence is, "actions directed toward another in a face-to-face encounter or near-physical contact" (qtd in Zahn et al.6).

Conclusion:

In this novel, Malgonkar pointed out that human nature is nothing but violent if the circumstance becomes out of control. That's what happens with Debi, Shafi, and Gian in the novel. Malgonkar focuses on the post-independence scenario and before that violence occurred in Indian society. He explores the passion of nationalist groups, terrorist groups and the internal politics for the sake of liberty and the social rights of all Indians. Through the violence, Malgonkar depicted the chaos, bloodshed, inhumanity, killing, loss of traditional ethics and the horror of burning villages, cities, starvation and so on. Moreover, through this novel, Malgonkar makes the fun of the Indian political system and feels sympathy for the innocent people who die in the violence during the independence movement of India. Even the non-violence movement turns into violent activities to secure the Indian Territory (Begam 58). Malgonkar focuses on the burning desire for the sake of self-respect. Thus, the discourse of violence is nothing but the self-movement in order to free the motherland from those who divide and rule. It also lights on the throw the dominance by using the weapon like violence.

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