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|| Index ||

01) SCIENTIFIC LITERATURE ANALYSIS OF JUDO Dr. Bhagwat vinayak Bajirang	09
02) Impact of the Communication Sector in Indian Economy Dr. H.S.Bhatiya, Prof. Shaikh Tasleem Ahmad	13
03) Current Trend in Business Process Outsourcing (BPO) : An Overview Dr. Jayant Prabhakar Bobde.	16
04) The Important of Health and performance to improving sport skill Kumud V. Charmode	19
05) TWO YEAR B.ED. PROGRAMME : CHALLENGES AHEAD Meenakshi Chatruvedi	22
06) Bullying at workplace- An unethical Behavior Dr. Sabrina D'souza	28
07) ASSESSING MAMMALIAN POPULATION USING WATER-HOLE METHOD FARZANA AHMED, A.K. TRIPATHI	32
08) Plea Bargaining: A Pre-trial Negotiation Musadir Farooq	37
09) SEASONAL VARIATION IN WATER QUALITY OF KADAL FRESH WATER Ashvin G. Godghate	41
10) Contextualizing the Themes of Disorientation, Disruptions, Ritu Gupta	44
11) A STUDY ON CHALLENGES AND ISSUES OF 'LOCAL BODY TAX' Dr. Nusrat Z. Hirani	49
12) Kurtz- A product of colonial evil and darkness in Joseph Md Masihur Rahman	52
13) Entrepreneurship for the economic advancement Dr. Sudhir V. Mane	57

Parameters	Monsoon	Winter	Summer	WHO	ICMR
pH	7.7	8.0	8.2	6.5-8.5	7-8.5
Electrical Conductivity	0.18	0.23	0.32	300	300
Total Alkalinity	102	134	140	75	—
Total Hardness	96	120	140	500	300
Calcium Hardness	24.06	33.68	40.1	75	75
Magnesium Hardness	17.48	21.21	24.27	50	50
Chloride	53.96	36.92	48.28	200	250-1000
Total Dissolved Solids	116	132	160	—	3000

All values are in Mg/L except pH and Electrical Conductivity.



Contextualizing the Themes of Disorientation, Disruptions, Migrations and Hybridity in Midnight's Children of Salman Rushdie

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ABSTRACT

The present research paper entitled: "Contextualizing the themes of disorientation, disruptions, migrations and hybridity in Midnight's Children of Salman Rushdie" explores the impact of the thoughts and ideas of Homi Bhabha on Salman Rushdie when he wrote his epic novel Midnight's Children and won the Booker Prize. The claim for impurity and hybridity mirrors a deliberate discontinuity that stems from the experience of immigration and displacement. Hybridity is therefore the negation of purity and the celebration of multiplicity and eclecticism. Akbar S. Ahmed argues that in the modern times mobility of people is increasing and the cases of cultural conflicts are rising every day. Rushdie portrays the images of these cultural conflicts in his novels. Rushdie's hybrid fiction highlights the quarrel over power between values and narratives by suspending all laws, prohibitions and restrictions. Rushdie was aware of the sufferings of the migrants, so he developed a fragmentary vision. Akbar S. Ahmed further observes in Postmodernism and Islam thus: "Rushdie recognizes that, as an Indian writer, he can reflect the world he

describes only in fragments" At the centre of *Midnight's Children*, Rushdie places the immigrant and cultural hybrid. The plot of the novel focuses on the themes of hybridity and exile of the migrants. The characters in the novel are depicted as "cultural hybrids" since his characters have split cultural identities.

KEY WORDS: Disruptions, Migrations, Disorientation, Hybridity, Displacement, Juxtaposition, Multiplicity, Absurdities, Fragments

The famous modern sociologist Zugmunt Bautman wrote *Legislators and Interpreters* (1987), and *Intimations of Postmodernity* (1992), in his *Liquid Modernity* (2000), *Liquid Love* (2003), *Liquid Times* (2007). In all his philosophical works, Bautman propounded new configuration of modern age which he called "Liquid Modernity". His main argument is that liquidity "neither fixes space nor bind time" (Bautman 2). Bautman's philosophical ideas of protean nature of liquids may be related to Rushdie's sense of the frontiers as "being shifting, temporary and liquid in nature." Rushdie in his *Step across This Line* (2002) explores the origin of hybridity. Rushdie also refers to Doris Lessing's science fiction novel *The Making of the Representative for Planet 8*, (1982) to support his ideas about the origin of migration and his incursion into history of border crossings ends with the remark that "we are living in a frontier time" (104). For Rushdie "the frontier is an elusive line visible and invisible, physical and metaphorical, amoral and moral" (Rushdie 78) He refers to crossing Arthurian legend, the Fianna epic tales and argues that any border crossing is transgressive. Like Bautman, Rushdie contends that "the final frontier they are fated to cross is not space, but time" (Rushdie 78). Bautman also argues that "each character struggles to forge his identity in the alien land but in the process he finds that identity of the migrants is fluid" (Rushdie 82)

Most of Rushdie's characters are migrants, they cross frontiers, their migrancy is

always transgressive- crossing of frontiers, which permanently transforms them. Rushdie's parameter of diaspora also changes in *The Ground beneath Her Feet*. For representative migrants of this novel crossing frontiers are valueless because music is beyond restraint. Before this novel, all migrant characters had been suffering from a psychological trauma and migrancy was a political act but in *The Ground Beneath Her Feet*, Rushdie advocates a thesis of the post-frontier in which frontiers are abstract rather than geographical or psychological. With his hybrid and global characters, Rushdie points towards a future in which the world will be united to face any threat. But fortunately or unfortunately, Rushdie himself is unable to step across the frontiers and it seems that he is still lingering in his parochial world from which he is destined not to come out but it was Salman Rushdie who used the term "mongrelization" for the first time giving the idea of cultural hybridity. Homi K. Bhabha gave us a theoretical development of the metaphoric notion of hybridity and the concept has become indispensable to academic critical discourse. The critics of cultural studies contend that modern cultural landscape is a blending of cross-cultural influences. The modern society is shifting to a multicultural society because modern culture is fluid and hybrid. The idea of cultural hybridity is the product of interaction between "colonizers" and the "colonized". Bhabha contended that the colonized individuals are dependent on the colonizers in evolving a new shared culture. Bhabha uses words like "diaspora, displacement and relocation" portraying the hybrid nature of culture. Rushdie observes that the traditional historical narratives are no more relevant today. Modern culture relies on space and boundaries. Claude Levi-Strauss gave the term bricolage to define the structure of various narratives. Creolization describes the linguistic blending of dominant and subdominant cultures.

Rushdie's *Midnight's Children* deals with the themes of exile, displacement and homelessness and all his major characters whether it is Saleem Sinai, Shiva, Padma or Parvati suffer from the psychological disease of fractured identities. Saleem Sinai, like Rushdie wanders from one place to another, from Bombay to Karachi to Bangladesh then again Bombay. Rushdie himself returns to India time and again, not the geographical India but "India of the mind". In fact, *Midnight's Children* paves the way for the other novels of Salman Rushdie. For instance, *Shame* is a shorter version of its predecessor *Midnight's Children*. *Midnight's Children* is a novel about postcolonial India, in the same fashion as *Shame* is about Pakistan. The former deals with the colonials and postcolonial situations of India, while the later with "imagined Pakistan." Rushdie's history is the history of memories version rather than the written version. Magic realism is used as an effective tool to interpret history and to depict episodes articulating the agony of the people. He never describes the past but remakes the past to suit his present purpose, using memory as his tool. *Midnight's Children* and *Shame*, are to some extent, the history of India and Pakistan respectively but his novels move beyond the bounds of history. It is interesting to note that even the language used by Rushdie in his novels express fractious nature of language's historical development. He uses a typical style and diction to depict the issues of fractured identities and representations of immigrants living in post colonized society.

Saleem Sinai's narrative act in *Midnight's Children* is turned into an oral transmission of a mythic text, the *Ramayana*. In spite of coming from a Muslim background, Saleem actually compares himself to the Lord Ganesh dictating the sacred text to his disciple Valkimi. The inaccuracy of this comparison transforms Saleem from the start into an unreliable narrator. According to Hindu teachings, the elephant-

headed god Ganesh sat at the feet of the bard Vyasa to take down the *Mahabharata*. Saleem's numerous mistakes are rather emphasized to show the imaginary aspect of the narrative. Saleem has many fathers and mothers. In *Midnight's Children*, Saleem, whose name means "the pure" is paradoxically the child of a Hindu aya and a departing Englishman. He is brought up by a wealthy Muslim Kashmiri-descended family and being born on the very stroke of midnight in the first hour of Indian independence, his fate will forever be entwined with that of India. Saleem's body actually falls in decay and disintegrates into millions of fragments. This final fragmentation comes as a consequence of too much history, of the imposition of a totalitarian system embodied by the former Prime Minister Indira Gandhi, referred to as the Black Widow. Saleem could not bear the multitude of persons he has been, all at once: "I am the sum total of everything (*Children* 383)). Saleem belongs to the magical world of midnight children. This generation of children who strongly believed in the prospect of a better future within an independent India, unexpectedly lose their magic when they are confronted to the destructive forces of history: "Drained, I have been drained. The parahansa grounded (*Children* 295). The reference to the mythical bird, parahansa, endows Saleem with mythological roots. Saleem actually identifies himself a couple of time with parahansa, the bird which has the ability to live in two worlds, the physical and the spiritual, the world of land and water and the world of air. (218). He also sees himself related to Ganesh, the Hindu God who has a human body and an elephant head. Its trunk is compared to Saleem's nose. He becomes the Buddha as well but he finally disappears like oblivious dust as if he has never existed.

Rushdie's novel *Midnight's Children* is hailed as a postcolonial novel because the plot of the novel integrates three major themes. Rushdie expresses his serious concern on the

process of evolution of history and the evolution of an individual's identity. *Midnight's Children* also deals with the problems encountered by a post-colonial writer. The novel depicts all these themes related with the cultural conflicts and the nature of hybridity. Like *The Satanic Verses* the novel *Midnight's Children* remains the embodiment of hybridity because every episode of the novel describes the mixing and melding of various elements and characteristics. *Midnight's Children*, employs different levels of multicultural society. The plot of *Midnight's Children*, illustrates the problems of frontier, exile and migration. Saleem Sinai has the supernatural powers to observe and comment on the various socio-political episodes of independence India. Rushdie uses the literary device of magic realism to communicate the thoughts, desires and dreams of a nation. The novel employs magical realism, a "hybrid" of realism and the supernatural, through myth and historical events to depict the traumas of the migrants.

Rushdie creates a "space of separation" through "Entstellung," and discusses in detail the themes of displacement, distortion and dislocation borrowing from Homi Bhabha's *The Location of Culture*. In *Midnight's Children*, Rushdie explores the dialectical relationship between the colonial powers and the colonized exposing and ridiculing the hegemony of the colonial powers. The main concern of the colonial powers had been to cement their rule in the colonies or it may occur as the post-colonial people try to separate themselves from their colonizers" (*Children* 169). The major characters are portrayed as "hybridized", as the migrants shift from one place to the other to make money in the alien lands. These characters wear multiple masks. Rushdie describes the impact of societal shifts and historical changes. The relationships between the other "midnight's children," with whom Saleem communicates with, alter, after these children learn the religious and traditional beliefs. Rushdie achieves cultural

and historical hybridization through the multitude of differing characters. The cultural and social hybridity of the novel depend on character diversity. Bhabha used the term "Entstellung," to describe the "process of displacement and cultural dislocation of the protagonists of the post colonial fiction". The writers today deconstruct the colonial histories and point out the real facts of the colonized culture that was destroyed by the colonial powers.

Rushdie has given multiple identities to Saleem in the novel; he is a narrator and the Eye of the camera observing and interpreting all the social and political episodes after partition. He is both a character and a narrator. Saleem brings up the idea that history may be created, reinterpreted and distorted at any time by the rulers. Saleem appears as a "symbol" for India. Fredric Jameson states that "all the texts of the colonized countries are allegorical and the novel of Salman Rushdie. *Midnight's Children* should be interpreted in this context. (*Children*69). Saleem narrates all episodes to Padma and in this process of communication; he becomes a spokesman for Indian society depicting the scenes of death and destruction in a colloquial style. Saleem's "magical powers" of telepathy allows him to communicate with all of India's "midnight's children." Saleem establishes his relationship with Shiva who is a war-hero and Parvati-the-witch, a sorceress who eventually becomes Saleem's wife. Shiva and Parvati are both Hindus, while Saleem is Muslim. Their relationships highlight the emergence of the cross cultural relationships in the post-colonial society. The setting of the novel is in Bombay and this gives opportunity to Saleem to depict the nature of cultural diversity and religious antagonism. Saleem also highlights the social caste differences and multiplicity of the colonized people. Bombay has been a famous city giving a vivid picture of a hybrid society. It is a metropolis populated by the Muslim, Sikh, Hindu and Christian. Saleem

describes the old history of Bombay and narrates about the past and the present of the city documenting all the forces of change so characteristic of the city. Saleem begins his narration with "I was born in the city of Bombay...once upon a time;" Saleem remains confused by his own identity, and within this passage, he describes how he has been called many different names including "Snotnose, Stainface, Baldy, Sniffer, Buddha and even Piece-of-the-Moon."

The main focus of Saleem is to depict the destructive effects of the colonization process of Bombay. He traces the history of the settlers who came as traders and soon they turned into the colonizers capturing all the lands and resources of the city. The Portuguese and British virtually plundered Bombay and other important cities of India fired by the lust of territorial expansion. He also talks about the emergence of religious powers as many big temples emerged up. He talks about influence of the goddess Mumbadevi, whose name—Mumbadevi, Mumbabai, Mumbai- became popular" (Children 101). The plot of the novel gives a detailed analysis of cultural diversity of Bombay. Saleem talks about the religious beliefs of people, their faith in the traditions and rituals and the social forces that bind all people together. Saleem belongs to a middle-class Muslim family, while his nanny, Mary Pereira is a Christian convert. She shifts the children and Shiva enters into a rich family and Saleem is given to a poor family. Rushdie makes experiment with the characters who struggle to forge an identity in Independent India. Shiva is like Saleem born in the "midnight of India's independence. He also talks about the religious diversity of the people of Bombay. Bombay is painted as a city of social hybridization. The technique of magic realism is very effective in the novel as it helps Saleem to connect all people in one thread while describing the structural hybridity. Saleem is a shifting character; his

picaresque journey is an important metaphor of the post-colonial displacement and cultural dislocation. Saleem's family moves to Karachi, Pakistan. Saleem describes how he "never forgave Karachi for not being Bombay," and how he sought the "highly-spiced nonconformity of Bombay" (Children 352-353). In Karachi, as his family wanted to "become new people" because, "in the land of the pure [Pakistan], purity because our ideal" (Children 355). "Yet Saleem resists and remains "forever tainted with Bombayness" (Children 355).

Midnight's Children has become famous for mixing history, culture and storytelling. Rushdie uses the device of magical realism to investigate the problems of migrants. The novel is an attempt to give new perspectives of history and culture and the need to re-write history since the colonial powers distorted the history and culture of the colonized. Fanin also expressed the same idea in his *The Wretched of the Earth*. The British colonizers had been very oppressive and insensitive since they distorted all the facts and added those facts that suited them. *Midnight's Children* gives a new version of Indian history. Rushdie has depicted all the important episodes such as partition, emergency, the Blue Star Operation, the sterilization drive of Mr. Sanjay Gandhi and the tragic assassination of Mrs. Indira Gandhi that led to the riots in Delhi. Rushdie demonstrates the facts that the postcolonial citizens are free to re-write their history. His connection to India, the nation itself and the postcolonial citizens living within the nation, Rushdie echoes Fredric Jameson's belief that India is a nation but at the same time people have their private problems. Saleem is a symbol of national destiny and the tale becomes a national allegory.

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11

A STUDY ON CHALLENGES AND ISSUES OF 'LOCAL BODY TAX' IN NAGPUR AND REASONS FOR IT'S ABOLISHMENT

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Abstract:

Local Body Tax (LBT) is the tax imposed by the local civic bodies of India on the entry of goods into a local area for consumption, use or sale therein.

In Nagpur, LBT was introduced as a replacement to 'Octroi'. Since the time it was rolled out it was widely protested against. Several cities in Maharashtra came to a standstill as establishments were shut down for 2 to 3 weeks. Ultimately, LBT was partially abolished in Aug 2015.

This study was undertaken to know the reasons for such a strong dissent against this tax as well as to find out why LBT failed. The major findings were that LBT exposed the traders to perils of double taxation and excessive paperwork in terms of maintenance of records. It also failed to gather much revenue for the Municipal Authorities. As of now it is applicable only to a select few traders.

Key words: Local body tax, trading community of Nagpur, challenges faced by traders.

INTRODUCTION:

Octroi has been the main source of revenue of the Municipal corporations in most cities of Maharashtra. This is an exclusive State where octroi is levied. In fact it is not levied but