

deployment but also in the aftermath: the first step is to contain the contamination as well as possible and to clean contaminated individuals without further spreading the contamination. At a later stage, a huge yet often neglected challenge is the disposal of polluted, contaminated (fire fighting) water which must not enter the sewage system or ground water unfiltered. Potential nanotechnology solutions, improved sensor technology, Decontamination of fire water and soil.

Conclusion-

In feature use the nanotechnology is important for the disaster management, in whole world.

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GITA MEHTA'S REPRESENTATION OF INDIA AND INDIAN CULTURE

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Abstract:

The historical backdrop of India and Indian culture is unfathomable. The more profound you go, the more wayward you influence. The fleeting component of the history is as wide as life itself. What adds to this vastness is the titanic size of the spatial component. In spite of the fact that India is considered as a solitary unit and Indian culture perceived as a singular phenomenon, the assorted variety inside the nation and culture is beyond comprehension. After the origin of the Indus Valley civilization, it has not stayed unblemished. There have been variations. India has seen various attacks on her. The invaders carried with them their very own way of life and slowly there was assimilation of the races. In any case, their indigenous cultures were isolated phenomena; however there was a cultural exchange up to impressive degree. Keeping in mind these facts, Gita Mehta deserves respect from the literary cannon because in her works she has managed Indian culture, religions, mythology, spirituality, social aspects and political upheavals of the recent times. It is not less than a massive undertaking. Because of her status as a diasporic writer, it requires lot of courage, sound knowledge and clarity of thought

to write about the homeland as the western critical cannon is always ready to come down heavily on things Indian with common and biased charges like ignorance, blind faith, superstition, orthodoxy and unscientific approach.

Key Words: India, culture, mythology, religion, Indian, post-independent, western, country

Introduction:

In the terms of Gita Mehta's portrayal of India and Indian culture, we can work out on two broad categories (however, these categories are for the convenience of analysis only). One set of works manages India as a country; the soul of patriotism, change from regal states to a Republic and political undertakings of the independent country. This classification incorporates Raj and Snakes and Ladders. The other set manages a subject which is mind boggling in nature and has multi-crease challenges from the view purpose of literary portrayal. It discusses Indian culture, its mythology, religious convictions and spiritual concepts. The works that fall under this category are A River Sutra, Karma Cola and Ganesh.

Peeping in:

In the first category, Raj catches pre-independent India. It depicts the life of Maharajahs, Maharanis, Princesses and of ordinary citizens amid that period. She has given a minute detail of the setup of kingdoms and their ruling. With a minute eye, she looks at the pros and cons of monarchy. There is portrayal of perfect kings like Maharajah Jai Singh and Maharajah Dungra whose ruling, however in monarchic form, was not least inferior to democratic set up. The original doctrines of Rajniti- governing policies- have been upheld. She has gone to considerable lengths to show to the world that the Indian idea of Kingship was not despotic and the rulers were likewise bound by laws and obligations. The welfare of the subject, advancement of the state, just system and limitations of kings had been the qualities

of Rajniti. But she is not blind to the difference between the ideal and the real. She demonstrates crumbling and abuse of power and public wealth through characters like Prince Pratap, Maharajah Victor and the Nawab of Junagadh. In the true spirit of a postcolonial writer, she has demonstrated the British quality of predominance, abuse, savage, subordination and injustice in very clear terms. The acts of the devastation of cultural pride and self-respect, and of infusing inadequacy into the natives' psyche are unforgivable. The portrayal of how the British sucked Indian riches and how even a large number of individuals starving to death did not appeal them, is quite moving.

A faint flavour of feminism is noticeable in Raj. The characters like Jaya, Maharani Jai Singh and some other female characters put forth the predicament of women. The condition of women in pre-independent India was pitiful. The way life comes to her as a 'given' element and the way decisions taken by male members almost ruin her life, show that to be a woman in that time was not least better than colonization of the British. The attributes of ladylike sexual orientation that develop out of Raj are life behind purdah, insignificant or no education, no exposure to the outside world, no rights to take decision and almost absolute invisibility in social and political life. Notwithstanding, she doesn't miss to demonstrate the enhancement in the status of women alongside the spread of nationalism. The writer isn't slightest reluctant to incorporate savage and brutal sati convention to the readers (it is important to note here that majority of her audience is believed to be the West).

Snakes and Ladders also catches the post-independent India. The Indian situation after freedom isn't very promising. Though the colonial rule ended, the democratic set up could not bring major changes in the sphere of common life. As Gita Mehta cleverly comments, the destiny of the country has been at the mercy

of 'chance' factor. She horrendously takes note of that the underlying goof ups between the priority to agriculture and industrialization harmed the advancement of the country in the very sprouting stage. Once more, she doesn't falter to demonstrate the corrupt side of India as a nation. She heavily comes down on leaders like Indira Gandhi and Rajiv Gandhi.

Going to the next set of works which examines into the cultural aspects of India, Karma Cola is significant statement of the author. By alluding to the convergence of the Hippies and others, Mehta demonstrates that the West has dependably romanticized the East and thought about India as a place that is known for mysteries. India has philosophical ideas and supernatural methodologies. Mehta has painstakingly demonstrated that the principle of Karma is a mind boggling matter and every Tom, Dick and Harry can't rehearse it. 1970s and 1980s seen significant influx of westerners who had come looking for self-realization, spirituality, peace and Moksha- salvation. Yet, she doesn't hold just one party as a culprit. She also takes to tasks Indian fake gurus and their agents. Commercialization of spiritual concepts brings comic impact the readers. Even the gullibility of the westerners is productive of laughter.

The rationality of a westerner is under serious question when the author shows a sweeper lady talking about the fakeness of the gurus which the so called rational creatures could not perceive. But Gita Mehta has taken care to make it sure that the light tone of the narration does not overshadow the grave reality in which millions of human lives were wasted and devastated. The disturbance of the influx on the life of common people, on the society, on the economy and on the moral aspects of Indian community has been noted artistically.

A purposeful endeavour to excite Indian ethos has been made in her fiction A River Sutra. The frame work of the novel itself is gotten from ancient approach for narrating stories inside

story. The prime reason for such structure was not only to engage but rather to show the complexity of human life; so seems to be purpose of this novel. The predominant theme of the talk is the River Narmada emblematically bringing together India. The general population who go to the Narmada are not assessed based on their religious, social and financial status. Every story brings the readers into a different domain of culture may it be Jain philosophy, Sufi tradition, nuances of Indian classical music, concept of Naga Sadhu and so on. For instance, through the Monk's story, Gita Mehta uncovers the essential parts of Jainism. In order to avert suffering, one must be capable of suffering and the path of spiritual progression can be commenced by humility. It seems to be an effort to illuminate to the western readers the concept of renunciation. Another impression is that of Naga Sadhus. Mehta has celebrated the character of Professor Shankar or Naga Baba and exposed to the readers what it really means to be such ascetic. The power, both spiritual and physical, he carries is praiseworthy. Though a general tendency may be there to laugh at such naked ascetics, they are the ones who have transcended human limitations up to certain extent. Indian mythology has often been misunderstood as superstitious approach. The author provides a counter argument in this novel and indicates that even myths are pregnant with wisdom. The myth that the Narmada saves from the poison of a serpent sounds superstitious but when the serpent is seen as a symbol the desire, suddenly the real meaning is grasped. The Indian mythology as a whole is beyond the scope of a literary work, yet such a comment on even a single myth expels the disgrace of superstition from it. The India she portrays in the novel is pristine, lively and metaphysically strong. She appears to have been in poetic mode while composing the novel. The novel is additionally a labour of the writer to make an imaginary homeland and to revel in the ancient

concepts. It might be seen as a delight of the craving to return to country in a metaphoric manner.

Among all her works, Ganesha can be considered as a conscious and direct endeavour to clarify Indian religiosity. In this non-fictional work she illuminates the Hindu deity called Ganesha. The manner in which she portrays the imagery of Ganesha is significant. It is a reasonable articulation of a diasporic author that Hindu religion did not depend on superstitions and supernatural concepts; nor is there total absence of rationality and logic. Truth be told, Hindu religion has been wisely intended to control individuals in the complexities of life. It has constantly saved its followers at the times of mental emergency. However, one needs to comprehend it in its actual sense.

Conclusion:

After analysing Gita Mehta's portrayal of India in her works, one needs to laud her for the neutral approach she keeps up in her works. In the case of a diasporic writer it generally happens that one writes in the western framework. In this way the portrayal of Indian reality at last gets side-lined and remains underestimated or undetectable. She doesn't display the inclination to look for the western support. There is no denial to the fact that there she makes an intentional attempt to clarify Indian concepts of mythology, spirituality, culture and even contemporary socio-politico-economic situation. But one cannot trace undue glorification of any of these aspects. With a praiseworthy stability she shows the noble and the evil side of her motherland.

A striking nature of Gita Mehta's works is that they are available to everybody in the sense of comprehension. The flow goes lucidly and we come across depiction of various aspects in simple terms. Whether it is spiritual, religious, social, political or economic aspect, one can easily understand it. Thus her image that grows out of her works is that of a 'down to earth'

author. The use of language is not full of pedantic vocabulary. Her characters are also down to earth and a common Indian can easily identify with them. There is a typical flavour of Indianness in her works. The selection of language, events, stories, interaction among characters and unique setting are profoundly saturated with Indian hues.

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