

# CHAPTER: IV



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### **An Analysis of Arun Sadhu's *Mumbai Dinank* in Terms of the Stream of Consciousness Technique**

Against the background of the analysis and interpretation of Virginia Woolf's *Mrs. Dalloway*, in terms of the major tenets of stream of consciousness technique, we have to analyse and interpret Arun Sadhu's *Mumbai Dinank* in terms of stream of consciousness technique. As in the earlier chapter with regard to *Mrs. Dalloway*, here also a brief comment in the plot of *Mumbai Dinank* is necessary.

*Mumbai Dinank* is one day happening story by Arun Sadhu. It describes the one day in the lives of five major characters—Ayyar, Kishor Vaze, Dayanand Panitkar, Di-Casta, and Jivajirao Shinde. The novel is divided into ten chapters. Each chapter entitled by the name of the character. Each chapter presents one day in the life of that particular character. The time span depicted in the novel is from early in the morning to the midnight. The story reveals the life and personalities of the five characters. The whole story is set in the metropolitan city, Mumbai. In the prologue of the novel author describes the time and the city.

The first chapter is about Ayyar who is a chief reporter in the news paper *Western Star*. He starts his day early in the morning at 6.30am. Today, his story about smuggling is the front page news in the *Western Star*. He went to office at 9.00 o'clock. As he has expected, he receives many phone

calls throughout the day regarding the news. He receives phone calls from the union leader Di-Casta and Shahane, the secretary of Chief Minister.

He phones to Mrs. Khan for the dinner, because yesterday he has not met her. He reminds frequently, that he must meet Sally, because she is very ill. With the help of omniscient narrator Sadhu describes Ayyar's past life. He also reveals his physical relations with many women. Ayyar fixes his lunch meeting with Mrs. Khan at 1.30, in Blue corner Hotel. Bhandari, the Chairman of the news paper threatens him because of the news of smuggling. Throughout the day he meets Mrs. Khan, enjoys sex, meets Japanese painter and thinks several times about Sally. But, when he comes to the office at 6 o'clock; he gets the news that Sally is dead. In the next chapter that is in chapter eight we meet him again. He goes to see Sally and gives the money for her funeral. While returning back he goes to see the prostitute Mangalabai, without any intention he pays her money. At the end of the story he decides to write a story about the smuggling and attack on Di-Casta, in detail.

Next chapter introduces the character of Kishor Vaze, who is a clerk in the secretariat office. He begins his day late in the morning and decides to write a letter to his father and thinks about Nila, his beloved. He decides to take the leave because of the train delay. After the lunch in a hotel with his friend, Anil, he comes back to his room. In the afternoon, his brother Jayant comes to meet him. His thoughts reveal that he feels inferior to his younger brother. After the brothers departure he wanders aimlessly on the beach. In the chapter seven when we meet to Kishor again we come to know that, he goes to meet Nila. But at this time too he can not express his love for her.

Late in the night he goes to wander with his friend Anil. They watch the murder attempt on Di-Casta and rush to rescue him.

The third chapter deals with Dayanand Panitkar, an active member of the smuggling gang. His past life is revealed by the interior monologue and the omniscient narrator. Today he is engaged with a very secret and dangerous work. In addition to this dangerous work he is suspected by Metha because he is a former friend of Di-Casta. His thoughts uncover many facts about the smuggling world. His wife Sunanda is worried about his profession. In the last chapter Mehta's men kill him.

Fourth chapter reveals the day in the life of union leader Di-casta. Through his thoughts we come to know that he is honest with his union. He is working hard for poor workers. The author reveals his relations with Silvia, Vinita and Nila. The flashback technique reveals his journey from a poor worker to the union leader. In the course of the day he meets Ayyar and Chief Minister Shinde. Shinde offers him a membership of his party.

The fifth chapter describes the day of Chief Minister of Maharashtra state Jivajirao Shinde. His schedule is very busy. Throughout the day he attends the inauguration of one company, meeting of cabinet, and meeting with Di-Casta and deals with many other things. Throughout his activities he forms an impression that he is honest but shrewd political leader. He feels nervous when he comes to know that his good friend is also speaking against him. At the end of his story we come to know that because of his brother-in-law he becomes corrupt.

*Mumbai Dinank* explored a new narrative technique in Marathi Literature. In the novel, Sadhu uses the Stream of Consciousness technique to reveal the past life and personality of the characters. The critics of the Marathi literature neglected narrative technique used in this novel. History books of Marathi literature describe this novel as a Mahanagariya Kadambari. Under this title, only the depiction of metropolitan life is emphasized in the novel. The subtle use of direct and indirect monologues, soliloquies, and omniscient narrator presents the unique structure of the novel.

Sadhu unfolds the day in the life of five major characters. The story is presented as a complex web of thoughts. Sadhu interwoven the threads of thoughts and produces a unique structure of the novel. In *Mumbai Dinank*, the author places reader in the minds of the characters and explores the chain of unspoken thoughts. In fact the action of this novel held partially in present and partially in mind. For instance,

“नीला कास्टाबद्दल एवढी का बोलत असते? कास्टानं अँटी--  
स्मगलिंग मोहीम सुरु केल्याबरोबर नीलानं केवढ्या उत्साहानं बोलायला  
सुरवात केली होती. त्याच्या ऑफिसात काम करते म्हणून एवढा  
उत्साह? अस्वस्थतेची एक ज्वालाच त्याच्या छातीला लपेटून गेली आणि  
किशोरनं घाईघाईनं तिसरी सिगारेट पेटवली.” (Sadhu, 1980: 37)

Here the secret thought about Nila and Di-Casta is depicted through the character of Kishor. He never tells about his love for Nila to anyone. So he feels uncomfortable because of the thoughts of Nila.

The story begins with the character Ayyar, who is the chief reporter of the news paper *Western star*. The chain of his thoughts explores his professional and personal life. In profession he holds a responsible chair. The responsibility as a Chief Reporter and concerning abilities and problems are revealed through the depiction of his thoughts. On that particular day his story about smuggling creates a big issue. Though, the story suggests the relation between the politicians and smugglers, there are no direct references of any name regarding this issue. He receives telephone calls from CM office and a communist leader Di-Casta. His inner working of mind reveals that he is not worried about this issue. In this connection chairman of *Western Star* Bhandari also scolds him. Though, he speaks boldly with Bhandari, he is worried about the insecurity of his job. For example he thinks:

“शाहाण्यांच्या बोलण्यात थेट होती काय? नाही. भंडारीच्याही बोलण्यात नव्हती भंडारी आपल्याला सोडणार नाही. त्याला माहित आहे आपल्यावर त्याचा पेपर चालतो. . . . पण उद्या कास्टाला भेटलं पाहिजे. गांडूगिरी करता कामा नये. . . . भंडारीनं दम दिल्यापासून आपलं मन आपल्याला खातय. शहाणेकडे नाही गेलं तर काय होईल?. . . पण जाँब सोडणं जीवावर येईल. मिळतील इतर जाँब पोत्यानीं. पण आपण इथे दादा आहोत. बघू. . . आणि सॅलीकडे आज गेलंच पाहिजे. काहीही होवो. आज चुकवून चालणार नाही...”(ibid: 29)

Though, the bulk of his thinking is about his professional life he switches over his personal life. Throughout the day, his consciousness flees to the thoughts of Sally, his prostitute beloved. It reveals that he is in love

with Sally. She is ill by an unknown disease and now she is nearer death. Thus, he thinks,

“दुपारी वेळ काढून तिच्याकडे आज कोणत्याही हालातीत गेलचं पाहिजे गेला दिड महिना गेलो नाही दिड का-चांगले दोन महिने झाले असतील टॅलीनं किती फोन केले स्वतः आला पण जाण जमल नाही जमलं नाही कि आपणच कटाळा केला? कटाळा कसला? आपण काय टॅलीला पैसे दिले नाहीत? मागच्याच आठवड्यात तर दिले ती आता बिमार आहे तिच्याकडे बघवत नाही पण गेलं पाहिजे वेळात वेळ काढून गेल पाहिजे” (ibid:9)

Last night he could not attend the dinner party with Mrs. Khan, so he decides to meet her in the afternoon. His thinking about her reveals that he has maintained an illegal relationship with Mrs. Khan. In the course of the time he also enjoys sex with her and compares Mrs. Khan with Sally in his mind.

Another major character is Kishor Vaze. Kishor is living in a lodge. Here narrator describes his daily programme of smoking Charminar cigarette and his appearance which he sees in iron mirror of fan. He doesn't like his face in that mirror. He thinks it is the first defeat of the day. His inner working reveals his impotency to face the day today problems. Frustration, uncertainty and defeatist mind situation have made unhealthy and unpleasant life style since thirteen years. He thinks,

“पराभवाची अशी आत्मनिंदक, आत्मघातकी सकाळ, पुनर्विश्वासाची दुपार, आशेची किरण चमकविणारी हुरहुरवाणी संध्याकाळ आणि स्वप्नांची

हलकी माळ विणणारी नव्या निश्चयांची रात्र. पुन्हा सकाळी उठले की तीच पराभूत सकाळ. ही माळ आपण बुळ्यासारखे नित्यनेमाने ओढत असतो. हे वर्तुळ आपल्याकडून कधीच तोडल जाणार नाही. कारण आपण बुळे आहोत....” (ibid: 36)

His thoughts reveal that he wants to write a letter to his father. He wants to confess all facts about his life to his father, but he is unable to do so. This guilty conscious feeling made him more frustrated and inactive. He searches the news of suicide in *Western Star*, which reveals us that he is also thinking about to commit the suicide. His thought also reveals his love for Nila and his inability to propose her for the marriage. Thus, through depiction of Kishor's mental state Sadhu reveals many secret facts about his life.

The third chapter deals with the life of Panitkar. He is an active member of the smuggling gang. His inner thought reveals his journey from a poor person to a smuggler. Through his thought Sadhu unfolds the world of the smuggling. We come to know that Panitkar wants to leave this smuggling business but he cannot escape from this smuggling world. The threats and dangers of the smuggling world make him uncomfortable. On the very day he is on a special mission but his thoughts reveal that the mission is very dangerous. While preparing for the mission he thinks,

“पण आजची अस्वस्थता वेगळी आहे. अशी अस्वस्थता का वाटावी? आजचं काम फार धोक्याचं आहे खरं. पण अशी कामं कधी केली नव्हती? आज असं घुसमटून निघाल्यासारखं का वाटतं आहे? हे सगळं सोडलंच पाहिजे. काही तरी मार्ग काढलाच पाहिजे. अगदी मार्ग



नाही हे कसं शक्य आहे? मेथालाही स्वतःची सुटका करून घ्यायची आहे... आपल्याला काही तरी करता येईलच.” (ibid:86)

The story moves with another major character Di-casta. He is a union leader. Through this character Sadhu reveals the world of workers. In addition to leadership he is collecting the information about the smuggling. Though he is engaged in this work without any fear he feels uncomfortable. His inner thinking flees from his political career to his personal life. Through his inner thinking author reveals his relations with three different women. Though he is interested in his secretary Nila he maintains an illegal relation with Vinita. His inner thoughts reveal that he feels guilty about his affair with Vinita. Through his thoughts we come to know that he is very loyal to his duties. But, he is also conscious about his financial condition. His memories uncover his journey from a poor worker to a union leader. His inner thought reveals many facts about his career and personal life.

The fifth chapter of the novel deals with the life and personality of the chief minister of Maharashtra state, Jivajirao Shinde. Through his inner thoughts we come to know that he is a very shrewd politician. The whole day is uncovered as he reminds his appointments and meetings of the day. He himself is honest and devoted to his responsibility. Through his thoughts Sadhu reveals the corrupt world of the politicians around him. He is very scared about the case of his brother-in-law, Vasantao. He uses the name of Jivajirao for the illegal works. He is also worried about his impressions in the mind of Bapusheb, a senior social leader. He thinks about the case of Di-Casta who speaks against his relations with smugglers.

To depict the inner working of the mind of the character Sadhu uses the interior monologue technique. Through the use of this technique he reveals many thoughts of the characters without using first person narration. For instance,

“हिच्यावर आपल प्रेम होतं का? हिच्याशी एकवेळ आपण लग्न करायला तयार होतो. पण खरंच आपल प्रेम होत? मग हे असं का? अम्मीच्या वेळी असं वाटत नव्हतं.सगळी खोली अंगाशी घुसमटते आहे. डोकं भयान वेगानं गरगरत आहे आणि आंगातल्या रक्ताचा प्रत्येक थेंब बाहेर पडण्यासाठी धडपडतो आहे. हे काय आहे? मरताना सॅलीला आपल्या विषयी काय वाटलं असेल? आपण तिला फसवलं म्हणुन? पण आपण तरी काय करणार? अम्मी मेल्यानंतर लग्न करण्यासारखी परिस्थिती राहिली नाही.. . . पण आपण असं करायला नको होतं.. . . एकदा तरी यायला हवं होतं. सॅली बिमार होती. ती मरत होती आणि आपण मिसेस खानजवळ पडलो होतो. हा अपराधीपणा का वाटतो आहे?” (ibid: 224)

The reader is moved smoothly from the external to the internal, from one mind to another and from professional to the personal. For example, Ayyar thinks about the smuggling story, then his mind turns towards Mrs. Khan, then his mind flees to the thoughts of Sally. In a single moment, the author describes the chain of thoughts in the mind of Ayyar. Kishor Vaze thinks about his frustration then while reading newspaper he thinks about Di-Casta, and his mind moves towards Nila. Thus, Sadhu presents the unbroken chain of thoughts. Without an indication he moves from thoughts to thoughts as they fall upon the minds of the characters.

This indirect interior monologue of Ayyar reveals his thoughts about Sally. These personal thoughts expose without using first person narration. Interior monologue allows the author to depict the thoughts of the characters without any interference. Another good example of interior monologue is the character of Kishor Vaze. The author develops this character with the use of indirect interior monologues. Through the interior monologues of Kishor, a reader comes to know his frustrated mental state. He is unhappy with his life. His timid and coward nature is reflected through his thoughts. He thinks more but does nothing. He is not able to take any firm decision, even though; he thinks to write a letter to his father at every morning, he fails every time.

Panitkar's interior monologue exposes that he is worried about his daughter Jaya. He thinks that she will leave him when she comes to know about his profession. He loves his daughter but his thoughts about his wife reveal his detached attitude towards his wife. He thinks,

“सुनंदा अशी बोलली की आपल्याला चीड का येते? वास्तविक पाहता ती म्हणते ते सगळं खरं आहे. भीतीच वाटायला हवी. धोका आहे. आपण सर्व गोष्टी तिला का सांगू शकत नाही? आपण तिला मनातल्या गोष्टी कधीच सांगितल्या नाहीत. कधीच नाही. . . आपल्याला तिला काही सांगावसंच वाटत नाही. नवरा बायको असून आपण ऐकमेकांच्या फार दूर आहोत. आईनं आग्रह धरला नसता तर आपण सुनंदाशी लग्न केलं असतं?” (ibid: 85)

This interior monologue reveals that he is emotionally distant from his wife. As a husband he only performs his duties but their relationship lacks

affinity. Here he assesses the self behaviour and sentence a judgment that his anger is irrational about his wife. He also confesses that he marries her because of his mother's desire and there is no love such as.

Di-Casta's interior monologue reveals his confusion about his work. He wants to change the total social system but at the same time he is already involved deeply in it. He can not keep himself aloof from this system. He is very honest with his workers but on the contrary, he cannot stop himself from accepting the facilities like car and flat. He feels guilty while accepting extra gifts. Thus, his interior monologue reveals his confused thoughts.

The interior monologue of Jivajirao Shinde reveals that he is worried about his impression in the mind of Bapusaheb Joshi. He feels very nervous when he reads Bapusaheb's charges against him, though he is honest. His interior monologue reveals that he is also under the tension about the activities of his brother-in-law, Vasanttrao Jadhav.

The conventional portrayal of character is through external actions, situations, physical movements, thoughts and feelings that were the immediate cause of the action. Characterization in the Stream of Consciousness technique aims at presenting significant moments of their awareness. In *Mumbai Dinank*, Sadhu draws his characters through the description of the mental state of the characters. In this novel the author very effectively delineates the minds of the characters. While building his characters he is using the techniques like interior monologue, soliloquies, and omniscient narration. Through all these devices, he unfolds the complex layers of the minds. For example, Ayyar's unbroken flow of the thoughts

reveals his love for Sally, his relations with Mrs. Khan, and his feeling of insecurity in job.

Instead of using the conventional modes like 'description' and 'narration' he uses Stream of Consciousness technique and places readers in the mind of the characters. For instance, "साला आपण तरी कोणसाठी पैसा ठेवणार ? अम्ही तर दोन सालांपूर्वीच गचकली. बहीण विचारीत नाही. आणि आता कोण लग्न करतो ? सगळा पैसा साला भोकात. " (ibid:7) his thinking reveals the feeling of loneliness.

Through the description of inner thinking of Kishor Vaze, the writer reveals his frustrated mental state and the feeling of defeat. Many layers of his personality come in light through his thoughts.

In conventional way of characterization, a writer either tells about his characters or simply put them in action. In this novel, the author switches over to many techniques of characterization and portrays five different characters. Chapter wise he introduces the life and personalities of the characters. Sadhu is not just concern with the description of the actions of the characters but he places the reader in the mind of the characters and perceives their personal thoughts.

Though, these characters are depicted separately under the title of their own name, they are related with each other. For example, Ayyar, a news reporter is related with Di-Casta in the concern of smuggling story. Nila is related with Di-casta as a secretary and with Kishor as a beloved. Di-Casta and Panitkar are former friends. But in present situation, Panitkar is an

active member of smuggling gang and Di-Casta is an active leader of an anti-corruption movement. Jivajirao Shinde is related with Di-Casta because he openly blames that he himself is involved in the smuggling.

On the primary level, the novel might seem as a separate five stories, in second half of the novel the relations between and among the characters are revealed.

Another important thing about the characterization is, all the characters are sharing the same time and space and many times without any relations influenced by the same event. For instance, the smuggling story of Ayyar influences the major characters of the novel.

Two absent characters though they are not explicitly developed, influence greatly to the thoughts of other characters. Kishor Vaze frequently thinks about to write a letter to his father. Ayyar thoughts frequently flee towards Sally. Thus, though these characters are not present physically they are related mentally.

The major thread that bonds these characters uniquely is the omniscient narrator. He is not describing directly the relations between the characters but through his descriptions of the thoughts of the characters, he explains it. This novel is not describing the external personality, but is more concern with the inner self of the characters. K. R. Sawant comments in this connection:

“या पाचही व्यक्तींना प्रत्येकी दोन प्रकरणे विशिष्ट कमाने देऊन त्यांच्या दिवसभरातील कृती व मानसिक आंदोलने यांच्या चित्रणावर लेखकाने विशेष भर दिला आहे. या चित्रणातून पात्रांचे परस्परसंबंध व

आजचे नागरी जीवन अप्रत्यक्षपणे परंतु प्रभावी रीतीने साकार होत जाते.” (Sawant, 1974: 12)

Time sequence is another characteristic of the Stream of Consciousness novel. In these novels the narrator very deliberately describes the time sequence of the story. In *Mumbai Dinank*, Sadhu explores the story of a single day in the lives of five major characters. It is clearly defined block of time and space. The title of the novel itself clears the time and space of the story. The author in his prologue defines the time and space of the novel. “पहाटे तीन. चकचकीत दिव्यांच्या पहा-यात, विरळ धुक्याची शाल पांघरून समुद्राच्या कुशीत मुंबई पडली आहे” (ibid: prologue) The time is a particular day in the lives of five major characters and the space of the novel is the metropolitan city, Mumbai.

The story starts with the beginning of the day of five different characters. Ayyar’s day starts at 6.30 a.m., Kishor Vaze starts his day after 8.30 a. m., Panitkar at 5.00 a.m., Di-Casta starts his day after 6.30 a. m., and Jivajirao Shinde starts his day at 5.45 a.m.

Throughout the novel, the author describes the time sequence through either dialogues or omniscient narrator. The novel can be divided in two sections on the basis of time sequence. First section covers the time of morning to the evening. And in the second section the time span described is evening to the late night. In this context Ravindra Shobhane rightly says,

“व्यक्तींच्या जीवनाव्यावहारांचे आणि पर्यायाने राजकिय जीवनातील चढउतारांचे चित्रण केवळ चोविस तासांच्या कालमर्यादेत मांडणे, हे

केवळ अशक्य आहे; पण अरुण साधू मात्र या माणसांच्या जीवनव्यावहाराची मुळ शोधत,त्यानां स्वत्व बहाल करणारा भूतकाळ मांडत जातात आणि त्यातून त्या माणसाचा हा एक दिवस सर्वार्थाने उभा राहतो.” (Shobhane, 2007:45)

While following the sequence of the routine life, through memories or omniscient narrator author describes the past life of the character. In a single day the author covers a large span of time. Thus the flow of time and the flow of the narration achieve exquisite unity. Writer’s enlightened sense of the passage of time enables him to reach beyond time and space; and reveals the complex and unstructured layers of the human psyche. Everything that happens in the novel is linked up, through the time and space, with the whole, and produces the total structure as it lights up the dark corners of the mind.

The space of the novel is Mumbai that adds new dimensions to the life described in the novel. The novel deals with the urban problems like alienation and frustration. Every major character in this novel is alienated not only from society but from himself. What they want becomes less important for them and the social consciousness become predominant. These are the problems of modern urban life which is described in many other contemporary novels. By defining the setting of the novel the author suggests the different dimensions of the life.

In the stream of consciousness novel, the plot is not emphasizing on the outer events, but it concentrates on the inner world of the characters. The story of *Mumbai Dinank* is the story of five different



characters. The story develops through the inner working of the mind of the characters.

Sadhu believes that the human psyche can not be explored through the conventional plot or by following the conventional principles of narration. In *Mumbai Dinank* Sadhu produces the complex mixture of thoughts and feelings.

The plot can be divided broadly into two sections containing five chapters. But the chronology followed in the first section is not followed in the second. In first section the chronology of the characters is, Ayyar, Kishor Vaze, Panitkar, Di-Casta, Jivajirao Shinde, whereas in second section the chronology of the characters is Di-Casta, Kishor Vaze, Ayyar, Jivajirao Shinde and Panitkar. It suggests that there is no any intention of the author to follow the chronological order. Though there are chapters they are not meant to convey the chronology, but to indicate the point of view only.

### References:

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