

# CHAPTER: IV



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### **An Analysis of Madhu Mangesh Karnik's *Mahimchi Khadi* in Terms of Naturalism**

The analysis and interpretation of novel is attempted here in terms of the major tenants of naturalism, mentioned in the chapter second. However, for the sake of understanding a very brief comment on the plot of the novel is necessary.

Madhu Mangesh Karnik's novel, *Mahimchi Khadi*, was published in 1969. In 1970, the novel won 'State Literary Award'. It was the first attempt in Marathi literature, after Dalavi's *Chakra*, to depict the naked realism of slum area. It describes the lives of Mahim slum people. Karnik uses this novel to raise Mumbai's consciousness of the desolate conditions present in city's slum area.

When the story starts, Abbas, a son of Sakina and Dadu, wakes up by the sound of Airplane. At the morning he goes to buy the bread, and an unknown boy cheats him by taking his ten paisa. Then story moves towards the main character of the novel, Jaya, a beautiful young daughter of Ganga and Kisan. Her father is a handicapped man and mother is a only earning source of home. As a young, Jaya fascinates by the fashionable world of Mumbai. She always thinks to live life as it is shown in the movies. As a result of it she is in love with Shamu, a loafer youth of Mahim slum. To escape from the poor slum life, she elopes with him, he also gives her promise to fulfill her all desires. Her mother tries to bring her back to home,

but Jaya refuses to go back and lives with Shamu as his wife. Neither Kisan nor Bhika, her brother, tries to bring her back; instead they help Jaya to live with Shamu. Bhika also develops ~~the~~ love affair with Dadu's niece, Roshan, an innocent country girl. Shamu does not earn anything since his marriage. Economically he is totally depending on Chander. As a result, after few days of their marriage, Shamu forces her to sleep with Chander. Thus, Chander sleeps with Jaya as a first customer. When Chander dies in an accident, Shamu forces her to be a prostitute. Shamu became agent of Jaya and brings customers for his won wife Jaya. Saraju, a so called Don of the slum, gets angry with Shamu for his sinful behaviour in the slum. He brutally beats Shamu by some local gunda. Shamu becomes injured and so he goes to hospital. In his absence Bhika becomes her agent and both go daily at Kamtipura for the business. Thus, Jaya becomes a real prostitute. Even in the absence of Shamu she earns the money by offering her body for the money. Bhika also enjoys with another prostitute and suffers with a disease, Syphilis, like his father Kisan. Jaya gives him some money for the medicine but Ganga refuses to accept it. At the end of the novel, Mantu, Bhika's friend, suggests the remedy, that he should rape on any virgin girl, to cure his disease. Unfortunately, Bhika applies this remedy with his own little sister Ratan. In the dark evening he holds her but she cries loudly and people of the slum beat Bhika, mercilessly. His mother also curses him, in the fits of agony, she throws the photo of Saibaba on the road, and a truck goes by smashing the photo.

The novel, *Mahimchi Khadi*, probably, has not achieved popularity among general readers because it treats poverty in all its ugliness without providing any kind of moral relief for the reader. Karnik unwaveringly

focuses on the determinism of social and economic forces on the lives of individuals. The environment, in which a person grows up, strongly affects his/her ability to get success in life. It can control what a person does for a career, or what a person has to accomplish to survive. An environment will affect a person who will encounter in his lifetime. Finally, an environment always manipulates a person's personality according to his surroundings. The environment in *Mahimchi Khadi* molds the respective characters, causing them to make crucial decisions. Jaya and Bhika's environment consisted of a poor neighborhood with no little chance of getting out. Jaya's relationship with Shamu is essentially what begins and pushes her along this path to indecency. Shamu carries with him an air of superiority, and Jaya looks up to his higher social status. Jaya, who would do anything to get out of poverty, does everything that Shamu tells her to do, so that she can get out of poverty. Karnik tries to show the ugliness of poverty, and the brutality of intergenerational abuse. At the very beginning of the novel, a boy Abbas, from Mahim slum, goes to buy bread, but he is afraid to cross the highway. From the opposite side of the highway, an unknown boy comes towards Abbas by crossing the highway. Abbas request him to buy the bread from the opposite side of the road, for him. The boy accepts his request, but when he crosses the highway, he shows thumbs at Abbas and runs away with ten paisa. This very incident reveals the one of the themes of novel, which is 'Poverty'.

In the novel economic force plays a very vital role to determine the characters behaviour. It forces them to be an injustice, cruel and abnormal person. Jaya, who is so much fascinated by the glamour world, but due the lack of money, she can not enjoy it. So she turns towards the Shamu, who

provides her money and takes her to see the movies. Her familial economic situation was very poor. Her father was handicapped and mother was a only source of earning the money. So Jaya wants to escape from the overwhelming poverty of her home. But when she elopes with Shamu, she comes to know that she has committed mistake by eloping with Shamu, Shamu is also a penniless person. After the few days of their marriage, he forced Jaya to sleep with his friend Chander. As a penniless he is totally dependant on Chander, so he allows him to sleep with Jaya in turns of the money. Shamu says Jaya, “आता तुला आणल्यापासून तर चार दमड्या नाय कमावल्या आपुन! चंदर हाय म्हणून चाललाय खरच्या. आता तो पण येणार हाय-हायला हितच आजपासून...” (ibid: 40) He takes twenty rupees from Chander and allows him to enjoy with Jaya for a night, by saying that: “चंदर, तू ऱ्हा जयाबरोबर! मी येईन सांजच्याला, नाय तर एकदम उद्याला--”(ibid: 40) In this way Shamu forced Jaya to be a prostitute and allows Chander to sleep with her as a first customer of Jaya. After the death of Chander, Jaya starts her prostitution business at Khar railway station. Thus, Shamu, being husband of Jaya forced to sleep with Chander and later on to be prostitute, only for the money. In short, poverty or the economic forces has made Jaya a prostitute. Quite simply, Jaya discovers that she has capital in the form of sex. In a materialistic society, sex becomes a commodity, for goods something that can be bought, sold, and exchanged. Jaya’s rise is linked directly to the way she barter her sexual capital. Her sexual intercourse offers her the opportunity to market her sexual capital. The novel, as a whole can read as the tragic results of making sex a commodity. Jaya and Shamu lead their whole life by making a business of Jaya’s body. This economics force also makes Bhika, Jaya’s brother, to be a prostitute agent for his own sister, Jaya. Kisan, Jaya’s father steals the money of Vaiolinvala for his drinking, and the

finally Shamu's gang gets ready to destroy the huts of their own people for the money. Thus the economic forces, which are beyond the control of Mahim people determines their whole action. Here, Karnik makes the reader dwell on the impossibility or extreme unlikelihood of individual solutions for the general and severe social problems caused by poverty.

Karnik shows how the environment shapes human lives regardless. Jaya, Bhika, and Roshan are the representative characters of the novel. They are the victims of their environment. Each character of the novel blames to environment and atmosphere of the Khadi, for their destruction. For instance, when Jaya elopes with Shamu, Ganga, Jaya's mother, asks her husband, Kisan, to bring Jaya back for the sake of family's honour. Kisan responds that, this khadi is haunted by bad reputation; no any person is moral in this khadi who is respectable. In this slum moral person unknowingly becomes spoiled because of the atmosphere of the Khadi. Ganga also believes in the environment of the Khadi and declares that there is no guaranty of woman's virginity and spirituality in hell-like atmosphere of the Khadi. She says to her daughter, Ratan: "पण तुला तरी बोलून काय उपयोग-ह्या वस्तीत राह्याचं जोवर तगदीरांत हाय तोंवर कुणाच्या इज्जतीचा भरोसा नाय बाई-"(Karnik, 2004: 66). Here Ganga, indirectly blames on Khadi's atmosphere and predicts the fate of her daughter, that she would become a prostitute like her sister.

Sarju is a native inhabitation of the Khadi therefore; he is very well acquainted with atmosphere of the khadi and its impact upon the human lives. He informs Ganga all the activities in the slum during last fifteen days and assures that none can escape from the bad environment of the Khadi. He says, pointing at her little daughter Ratan: " इथल्या पाण्याचा नि मातीचा गुणच

हाय तसा ... ही तुझी पोर याच वस्तीत वाढली तर थोरलीच्या पावलावर पाऊल टाकणार यांत चुक होणार नाय...ध्यान ठेव-" (ibid:66).

Again Sarju suggests, through his angry remarks on Madrashi's statement, "हम बडा इमानदार है" (ibid, p., 115), the environmental determinism. A person who lives in Khadi slum will be certainly become spoiled and immoral because, he says: "--अरे बात सोडो इमानदारीकी! ही सली खाडीच आख्खी बेइमान हाय. इथला हरेक अदमी बेइमान हाय ...जसं अन्न, पाणी तसं मणसांचं रगत...तेव्हां इमानदारीची बात तूं बोलू नकोस--"(ibid: 115) Thus, these exclamations suggest that the environment is a very crucial thing that determines the human destiny. In naturalistic fiction, characters do not have free will. External and internal forces, environment and heredity control their behavior. This belief is called determinism. All determinists believe in free will, but the will is often enslaved because of different reasons. This determinism is a very important aspect of this novel. As per Sarju's declaration that is, Khadi's environment and culture is responsible for the destruction of people's morality, Jaya is also a product of that environment. Though she may be innocent at her early life, she becomes sinful and victim of Khadi's atmosphere. Sarju rightly point outs Khadi's surrounding: "इज्जत विकली की चलती होते असा इथल्या पाण्याचा गुण आहे". (ibid: 34) Where every one curses to other; fights on trivial matters; gambling, drinking and prostitution is a part of their life; and where overwhelming poverty makes man to animal, obviously there is no possibility that human being as, Jaya, would not spoiled.

Bandiwadekar Chandrakant says, Jaya is representative of Mahim slum woman. He says, "झोपडपट्टीतल्या तरुण स्त्रियांची सुख-दुःखं, आशा-आकांक्षा

आणि त्यांची अंतिम दारुण परिणती प्रभावीपणे जयाच्या रुपाने साकार केली आहे.” (Bandiwadekar, 1989: 177) For Jaya, growing up in Mahim slum meant living without decent food, shelter, clothing and medical attention. Not only was her body starved, but there was not nearly enough good will, sympathy, understanding or love to nourish her soul. Jaya’s introduction to humanity started in the poor houses and gutters, with the neighboring drug addicts, alcoholics and abusers to guide her. Her vulnerability and sympathetic nature define her as weak.

Jaya lives with a poor and dysfunctional family and a hopeless future with only the small possibility of change. The environment of the Khadi, especially her home does not support her, anything, more than a dull, dreary and pathetic future for her. The world of Madhu Mangesh Karnik’s *Mahimchi Khadi* is a dark, violent place. People curse one another openly and instigate fights over petty issues. The intense poverty of the populace leads to a feeling of general despair and creates a lack of self-confidence in each individual. People want to feel that they mean something. They want to know that their life does not go unnoticed. They desire power over others lives. The poor, who are constantly controlled by the rich, yearn for the opportunity to control their world. In a typical society these urges would be satisfied by successful careers and families, but in the torn and impoverished world of *Mahimchi Khadi* people gain power and control only through violence and the moral desecration of others.

Circumstances swirl Jaya through the novel are largely economic and attraction of fashionable world. The great life she imagines for herself centers on the attainment of material goods. It is this desire that drives her



away from her dirty life of Khadi and for a while, toward the bright lights of standard people. Jaya, young daughter of Kisan and Ganga, grown up in Mahim slum and became a part of it. The environment of the Mahim slum plays an important role in her life. Her father is handicapped by legs, only mother earns money for the whole family. So, the overwhelming poverty and starvation makes Jaya impossible to bear the life of poverty. She always dreams to live a standard life, which she has observed in film. To fulfill her dream of standard life, she elopes with her lover Shamu. Unfortunately Shamu also was poor, he nothing do to earn his bread and butter. After enjoying few days with Jaya, he forces her to be a prostitute for their earning source. Shamu had promised Jaya, earlier, that he will purchase house hold material but he does nothing. Every day they eat at stall. Shamu and his friends drink at home, speak abusive language in the presence of the Jaya and taunts on Jaya. She reminds dream of marriage life and repents on her fate. Few days after their marriage, Shamu gives opportunity to his friend, Chander to sleep with Jaya. Chander has been working in the factory and only he is a source of money for Shamu but Chander's death Shamu becomes penniless. To live fashionable life and earning source for their life, Jaya becomes a prostitute. Thus, situation made her a prostitute rather than her fate, because her fate is already determined by heredity and surrounding. She herself makes clear while speaking with her mother that she eloped, because of overwhelming poverty and social atmosphere of the Khadi. She says:

“कसला पश्चिताप? काय वाईट केलं मी...हितं नवतं धड घासभर  
अन्न नजरेला पडत...तुझ्याबरोबर काँलनीत कामाला गेलं तर  
सिंध्यांचीं पोरं मागं लागायचीं...दोन रुपये फेकून पदराला

झोंबायचीं...घरांत बसलें तर उपास पडायचे...बाबा तसा तुं  
अशी...शेजारपाजारचीं तीं तशीं...रिकामी बसून बसून डोकं कामातून  
गेलं नि सोसेना झालं तेवा मी घराभायेर पडलें...मला सुख पयजें  
होतं...” (Karnik: 120).

Thus the situation makes Jaya a prostitute. Though, her mother tries to bring her home back, she refuses and lives her whole life being a prostitute. Her primary drive in life is to escape her mud-puddle prison, and she is drawn to Shamu because his strength and elegance offer a means of overcoming the brutality and ugliness of her home and slum. Her mistaken conception of Shamu results from her enclosed world, a world which has given her romantic illusions just as it has supplied others with moral poses. Her mistake warrants compassion, however, rather than damnation and destruction. Her weakness is compounded out of the facts that her amoral environment has failed to arm her with moral strength.

Bhika, like his sister, Jaya, is a dirty product of Mahim slum. He is one of the members of Shamu's vicious circle. This gang always seats on the water pipe, where all the women of Khadi comes for the water. All the members of this gang are loafer, drunkard and woman chaser. Spoiling the innocent girls is their favorite game. Always, any one of them has been engaged in sexual matter, either with slum girl or any prostitute of Kamtipura. Bhika is one of them. He is also a regular visitor of Kamtipura's prostitutes; it gave him syphilis a disease. He engaged himself in, Dadu's cousin, Roshan, who came from rural area to live few days with her uncle in Mahim slum. She is beautiful and teen-age girl. Bhika, with help of his sister, Jaya, develops the relationship with her. Though, both are teen-ager,

they developed their affair on the physical level. This is result of the atmosphere in which they lives and observes others' behavior. As if, Jaya is their idol person, their every action is as per Jaya's decision. Though, Bhika is teenager he accepts the slum environment and behaves accordingly. He is totally influenced by his gang mate, he has not his own thinking and his action depends on others thinking. He accept Jaya's proposal to be an agent without hesitating. Again he takes an advice of his loafer friend Mantu to cure his disease. He could not examine Mantu's suggestion for remedy and applies it, by trying to rape on his own younger sister, Ratan.

Roshan, a cousin of Dadu and Sakina is another character, who is spoiled by Mahim's environment. Karnik has described her development—innocent to sinful girl—in naturalistic manner. Through her character he tries to show the environmental effect on human being. Roshan, a beautiful, innocent and totally unaware of slum surrounding becomes adulterous girl after only a month of her arrival at Mahim slum. When she arrived at Khadi as Karnik describes her, she was innocent, but when she comes in contact with Jaya she becomes spoiled and abused girl. She frequently goes with Jaya to see movies and spends most of her time with Jaya's companionship. She follows all the habits and living style of Jaya—heavy face makeup, curly hair style and fashionable clothes. While bringing the water from water-pipe, where Shamu's Gang always used to seat, her satin-skirt rolled down and she becomes naked. Shamu's gang takes advantage of this incident and they dance around her with shouting immodestly. Roshan, being a country girl and initially innocent, she can not bear her naked incident before the Shamu's gang. She supposes herself being abused and worthless for living. She runs with cry and tries to commit suicide in the

Khadi. This very incident reveals that how she was spiritual and innocent girl initially. As naturalist believe in environmental effect on human being, Roshan's thinking and behaviour shaped by slum atmosphere. Irony and impact of the environment is that, this innocent girl later on attracts towards the slum life style and makes herself a part of that environment. She meets Bhika behind the hut, loses herself her tops and allows Bhika to do what he wants. She becomes spoiled and abused, when she is captured by Sarjudada, while her sexual intercourse with Bhika. Initially she has tried to suicide for the insulting incident but irony is that now this time she stood silently with fear. This time she does not consider herself as worthless for living or as an abused girl, though now she is actually abused. It is obvious that her whole action and behaviour is controlled by the environment of the Khadi. Sarju makes clear the environmental effect. He says, Dadu, Roshan's uncle: "साली वस्तीत आली तेवा काय नखरा करायची! मारे खाडीत जीव देत होती इज्जत गेली म्हणून...आतां कुट गेली ती इज्जत? काय नाय तें दादू! ही खाडीच बदचाल हाय...हितं माणसाची दानत सिधी न्हात नाय बाबा..." (ibid: 100-1). This is the true. Jaya Bhika and Roshan, though they are the innocent, they become spoiled and sinful as an effect of Mahim slum atmosphere.

Heredity is also an important aspect of Naturalism. It controls the behaviour of a man. In the novel, *Mahimchi Khadi* Jaya's sinful behaviour is not only because of bad environment of Mahim slum, but because also of heredity. Ganga, Jaya's mother, though she presents morality and virtue in the novel, she is a second wife of Kisan. After her first husband's death she came to live with Kisan. When Ganga blames Jaya for her sinful behaviour, Jaya also blames for Ganga's second marriage and suggests the unavoidable fact of heredity. Jaya says: "तू पाट लावूनच आलीस ना माझ्या बापसाबरोबर ?

पैला दादला मेला तेवा तशीच कां न्हाई -हायलीस जवानी जाळीत? बोल...” (ibid: 51).

Kisan, Jaya’s father, is also morally corrupted, drunkard and riskless father. Many times he has enjoyed with prostitute and has got a disease, Syphilis. He steals Vaiolinvala’s coins while he singing by closing his eyes. He starts his gambling business, not for to support his family but for his drinking. As a father he neither scolds Jaya, for her sinful behavior, nor the boys, who harassed Jaya, instead of he taunts and laugh at her. He never minds Jaya’s elopement with Shamu. Bhika also behaves like his father, drinking the wine and enjoying the whores. He also gets a disease of Syphilis from a whore like his father. Like his father he does not ashamed by his sister’s elopement. He is morally and physically abused man as his sister, Jaya. His mother believes that Bhika would be a spoiled man like his sister.

Another characteristic of naturalistic fiction is the behaviour of characters is controlled by the unknown forces. They behave as good or bad according to circumstances. In this context P. M. Paranjpe says, “ही माणसे मूलतः विकृत आहेत, दुष्ट आहेत असे नाही ती अधःपतित आहेत, आणि असाह्य आहेत! असाह्य असल्यामुळे ती अधःपतित आहेत.” (Paranjpe, 1970, p. 66) It means that no man is initially bad but in the course of the time circumstances and forceful moments make man either bad or good. For instance: Kashiram’s wife, Yesu, though, her life is not spoiled as other characters; she is victimized by the poverty and her fate which depends on the circumstances. Her fate is determined by the unknown forces. Her child dies by fever after the few hours of its birth. Later on, she herself became ill by the fever. It caused her husband to scold and mistreat her. Instead of showing sympathy towards her, Kashiram declares to fetch Maina, Yesu’s

sister, as a keep (Mistress). After the few months, struggling with fever, she dies. On the other hand, Kashiram behaves eccentrically, because of circumstances. Some critical as well as crucial situations made him a bad person. As a man he can not bear his sexual starvation. Yesu becomes pregnant and after the pregnancy she suffers by fever, obviously to fulfill his sexual desire he turns towards Maina. Again though, he attracted to Maina, not because he love her but to avoid the venereal disease from the Prostitute. He could have gone to prostitutes, if there is guaranty of safe sex. Thus, it suggests that circumstances made him an adulterous husband. It controls his every action and forced him to behave accordingly. He says:

“...मर्द हाय मी...आज चार म्हैने झाले. बाप्याला बाई पायजे तवां गावली नाय म्हंजे त्याचं मस्तक भडकतं--घरी माणुस उपाशीं राहयला की त्याची नजर दारच्या शिळ्यापाक्यावर जाते...आपुन आदतीचे भले आहों, दादूमियाँ...रांडेकडे जायची आपली हिंमत होत नाय...(ibid: 63-64).

This clearly suggests that circumstances are responsible for Kashiram's eccentric behaviour. His drinking habit is also a result of overwhelming poverty and tension of Lala Pathan's debt. After Yesu's death he lives with Maina without caring his old mother and a son. Kashiram's future action again controlled by unknown force, his mistress, Maina discards him and elopes with Mochi. He read the social atmosphere through his observation and becomes aware of law of the nature. Ultimately, frustrated Kashiram accept to be a Don, a Dada, because he lost everything and there is no means of living, which will be made him a descent person. Without struggle there is no human life and for the struggle there must be strength, so he becomes a Gunda. In short his each action and thinking is governed by the strong

forces. He can not overcome or face the problems, which are beyond his control and loses both his wife and keep. When he sells his hut to a Madrashi he loses his family. Bhika tries to rape unknowingly on his own sister, Ratan, not out of the passion but the crucial circumstance. He is suffered by Syphilis and to cure it plans to rape someone. Unfortunately, very much confused and worried, Bhika captures his sister in the dark evening. He is, then, brutally beaten by his own friends. Thus, situation has made Bhika morally corrupt and sinful.

As heredity and environment determine the action of all the characters, their natural instincts are also responsible for their personal destruction. Their behaviour is determined by their physiological, inherited constitutions. Though, Jaya's tragedy is an effect of environment, she herself is too responsible for her own destruction. Her sexual desire overcomes on her actions; she could not control her desire and becomes victim of it by falling in love with Shamu. Her desire of standard life imposes her to accept Shamu's proposal and elopes with him. She thinks that Shamu will be satisfied her desire. Shamu had spent more money for her, showed her movies and also both ate precious food at hotel. So, she believes in Shamu's proposal, but ultimately this very proposal makes cause for her destruction. If she could control her natural instinct, her life would not destroy, but these natural impulses and other forces were beyond her control. Through her exclamation, one thing becomes obvious, that her natural instincts are also more responsible for her degradation. She tells her mother, why she became prostitute. She says, she wants her own home and "खायला मटण-चपाती पायजे...नि अंगावर असली झुळझुळीत कापडं पयजे...झालंच तर एक दिवस आड करुन पिच्चर..." (ibid: 51) This statement divulges Jaya's desire of the

standard life. It also makes clear, that the natural instincts overcome on man maid- morality.

At the very beginning part of the novel, Karnik describes hunger incident. Death of Yesu's new born baby caused whole family's starvation. Vasu, a little boy, also could not eat anything, so he became very hungry. This natural impulse, that is hunger, forced Vasu's grandmother to draw the milk from Yesu's breasts and gave it to Vasu, to drink. By presenting this incident Karnik tries to show that there is no moral issue against the natural drive of the hunger. But this natural impulse can control man's behavior and action. Even, on the page no.52, he made obvious that, how man morally becomes corrupted by the forces of impulses. One evening, a drunkard customer comes to Jaya, who is recently coming from his brother's funeral procession. It suggests that natural impulses lead man towards his moral and spiritual destruction. Being a mournful situation and also, instead of laments on his brother's death, the customer drinks the wine and thinks, to have a sex. Though, there was a bewailing situation, his natural instinct of sex forced him to go to the prostitution, to fulfill his desire. Again we can observe force of this natural instinct, when Kashiram thinks about sex in mourning circumstance. Maina, his sister-in-law mourns on the death of Yesu's new born baby; every one is in lamenting mood, but Kashiram thoughts to go to Jaya as a customer. His sexual desire made him to think to have a sexual intercourse, either with Jaya or Maina. Bhika and Roshan though they are teen-ager their natural drive of sex compels them to come together and fulfill their passion.



Karnik describes Shamu, the deceiver of Jaya, in such way that all the traits of his personality become known. He is cunning, cowardly and conceited. He poses as a gentleman but remains at heart a slum bum and rogue. He deceives Maggie by telling lie about big house and household materials. In fact he lives with Jaya in his friend, Chander's hut. Shamu seduces Jaya for a month, (though he has married with her, he does not suppose thus) and later on he forced Jaya to sleep with Chander, his friend. After the death of Chander, Jaya starts her prostitution business at Khar railway station. Shamu's greedy and selfish nature reveals when Jaya befalls pregnant and so, she stops her business. He becomes very disappointed. He says his friends: "...मी तर साला थोडा आउटच झालो बघ...काय कराव कळत नाय...धंदा पण बंद झाला तिचा आतां-"... "सालीला सोडून देऊन आपुन गुल व्हावं, असं पण वाटतं एकेका टायमाला-" (ibid: 127). Thus, Karnik has revealed brutality and nastiness of human mankind. Shamu becomes more frustrated not because of Jaya's expectant but more because of she would not continues her business. Though he married her he suppose her as his mistress and not wife.

Karnik also exposes the hypocritical nature of Kashiram through the death incident of Yesu, Kashiram's wife. Sarjudada announces that, wine will be not provided to any one in the funeral procession. He declares this, because of Kashiram's deprived financial condition. (There is a custom in Mahim slum to give the wine to the people who gather for the funeral procession.) Kashiram could not pay the money for sickness. Even he did not buy medicine for Yesu; its result is her death. But this time, once time penniless Kashiram throws ten rupees at Shamu for drinking the wine and says, ironically: कोन म्हणतं दारु नाय-मी जिता हाय दारु पाजणारा-दारु पायजे

नि भजनबी पायजे...मी नवरा हाय तिचा! तिला असा मिटल्या तोंडानं नाय न्यायला देणार मी...मयत वाजत गाजत गेलं पायजे. (ibid: 105). By drinking the two bottles wine, he again orders for the more wine-bottles on his credit. His hypocrisy clearly reveals, he has no money for Yesu's medicine, but, unfortunately, has now more money for the drinking on the occasion of Yesu's demise.

Darwin's discovery, survival of the fittest and weak went it's under, is a fundamental aspect of naturalism. In this society, the weakest are rooted out by the strongest is a fact. At the beginning of the novel, Abbas, a son of Dadu and Sakina, is cheated by a slum boy of Mahim. After the next day of their arrival in the Mahim slum, Abbas goes to buy the bread, but he is afraid to cross the high-way. On the other side of the road, a boy of his age watches Abbas and cries loudly at him to run quickly otherwise he could not cross the high-way in his life time. After a while the boy comes to Abbas, by crossing the road. Abbas has not confidence that he himself would cross the high-way. So he asks the boy to bring the bread for him and he gives the ten paise to the boy. The boy goes back again by crossing the high-way. As soon as he crossed the road, he shows the thumb at Abbas, by cheating Abbas he run away with ten paise. This incident suggests the theme of the novel that is the brutality of the mankind, injustice immorality and survival is the fittest. The boy cheated Abbas, because he knew the law of the nature and society that he experienced and in which he grown up. He had dared to face the problem and has ability to struggle for it, which Abbas lack. Abbas was timid, weak so it was natural that the boy cheated him. Whatever he, the boy, did is according to Darwin's theory that is, survival of the fittest and weak went it's under. A person, who has ability to struggle and face all

problems and odds in the life, that person can only live his life comfortably. Abbas lacks all these quality so, naturally, he is victimized by the boy, who was superior to Abbas. This Darwinist view that is fittest is the survival, we can see throughout the novel. Dhondu, a friend of Dadu, represents this Darwinist view. When he released by the jail, the situation of Mumbai city was changed. Increased prizes and unemployment made impossible to any morally good person to live in Mumbai. So, Dadu accept Darwinist view, fittest is survival and became a Don, Dada of poor slum, near to the Lotus Theatre.

Dhondu has made his terror in the slum. He can do anything whatever he wants. He kicks out Kamti and his family from their own hut. Kamti himself had built it but Dhondu being a boss of the whole slum forced him to abandon his hut. Dhondu gives it to his friend Dadu. Though, Kamti's wife cursed Dhondu and whole the poor family seat before their hut, they all run away when Dhondu threats them by showing a knife (Rampuri). Thus, Dhondu is really as Karnik says 'King' of the slum. Again we see Dhondu's aggressiveness, while fighting with Mochi's men. Maina, Kashiram's sister-in-law, is a mistress of Kashiram and also Mochi. Mochi's men try to take her back, forcibly, when she came to live with Kashiram. No one comes to rescue her but Dhondu. Dhondu fights with Mochi's men and stabs four or five men by his knife. These two incident clearly suggest the Darwinist view, those are strong and enough to struggle should rule on those are weakest. At the end, Kashiram also understands this Darwinist view. When he lost everything wife, Mistress and family, he becomes a don, 'Dada'. He has observed that weak person without money can not live in this harsh World. So he builds his body and behaves as a Dada. He becomes a

bodyguard of Madrashi and works as to collect the money from Madrashi's debtors. He threats with knife to old Sarjudada, who was once time a 'Dada' of Khadi. Thus, through each incident Karnik tries to make clear that, the fittest is the survival, strongest should rule on weak and weak should die. Karnik has used an animal imagery to suggest the survival is the fittest. Abbas has a dog, Jacky, Karnik gives little description of dog's action, "अधूनमधून जाकी कसाईखान्याच्या कुंपणांतून उडी मारुन जाई, नि मेजवानी झोडून येई... माहिमच्या खाडींतल्या कुत्र्यामध्ये अब्बासचा जाकी दादा झाला होता. (ibid: 21-22) One day people of the Municipal Corporation capture all the dogs of slum along with Abbas' Jacky. Jacky strongly protects himself by barking and struggles to escape. At least Jacky escapes and runs away through the slum. People of the Municipal Corporation follow it but Jacky crosses the Mahim Khadi and seats on the roof of the house, near to Masjid. This incident clearly indicates the struggle for survive.

Karnik in this novel, *Mahimchi Khadi* depicts the destruction of the morality. The most obvious and disappointing example of moral corruption is Kisan and Bhika; both are responsible for Jaya's degeneration from innocent girl to prostitution. When Jaya elopes with Shamu, Kisan does nothing to bring her back, instead of he never minds Jaya's elopement with Shamu and without any moral consideration he receives money from Jaya and Shamu. He always steals the coins of Vaiolinvala. Bhika, his son also ignores his mother's advice to bring Jaya back to home. Bhika is totally spoiled man. He never mind anything dishonorable, when his sister, Jaya elopes with his friend Shamu he behaves as if nothing is happened dishonorable. His mother convinces him to find out his eloped sister, but he refused it and passes the door, by saying: "अग जाऊं दे गेली तर! रेशनच्या या

कडक दिवसांत तेवढंच एक माणूस भायेर पडलं!”(ibid: 34) He made himself a morally spoiled man by accepting his prostitute sister’s proposal that is to be an agent to bring customers for her business. Shamu is brutally beaten by Saraju and is admitted in the hospital so; Bhika assumed his position and becomes the agent, a customer provider, for his sister, Jaya. Bhika, being a brother of Jaya, becomes her agent to provide costumers to Jaya. Jaya, already morally corrupted woman, corrupts his brother’s morality, by forcing and by showing him greed of money and also promised that she would help him in Bhika and Rosha’s affair. She also uses very bad words to his mother and asks her why she lived with Kisan after the death her first husband. Though, Shamu is lover of Jaya and married with her, he himself force Jaya to be a prostitute for money. He propagates Jaya’s prostitution and brings the costumers for Jaya. Kashiram makes his sister-in-law his mistress in the presence of his wife. Bhika, suffered by syphilis, applies Mantu’s advice and tries to rape his own sister, Ratan. In this context M. N. Acharya rightly says, “सुख म्हणजे काय? दुःख कोणते? नीती कोणती? व अनीतीची व्याख्या कशी करावी? हे सारे प्रश्न मग व्यर्थ वाटू लागतात. जीवनाचे निखळ अस्तित्व मग जणवते.” (Acharya, 1969: 65) That is, a man for his own sake denies the manmade humanity and morality, when he suffers by the unknown forces and unavoidable circumstances. Thus, by presenting the broken morality, Karnik tries to show there is no existence of the morality in the world of the poor people.

The Naturalist novel by and large is straightforward, indeed dull, in its narrative technique, rarely departing from nineteenth century conventions. Its ‘experimentation’ is directed towards man, who is manipulated in an experiment in the scientific laboratory. This leads to an emphasis on content

and a concomitant neglect of form and style. There is no coherence in the plot construction. It is as if, some separate stories are put together. There is not interconnection between one story and another. It is like documentary cliffs of particular society. These separate pieces of the narration do not lead to further narration. In this regards Paranjpe says,

“माहीमच्या खाडीचे संविधानक म्हणजे अनेक छोट्या कथांची सख्खी, आणि या छोट्या कथांची आधारभूत अनुभूती म्हणजे वैशिष्ट्यपूर्ण धक्कादायक प्रसंग. कादंबरीतील अनेक घटना स्वतंत्र कथेच्याच पध्दतीने हाताळण्यात आलेल्या आहेत. यातील एखादी घटना दुसरीनंतर अपरिहार्यपणे येते आहे, असे क्वचितच घडते”( Paranjpe, 1970: 66)

Though the novel has broken plot, the reader can understand the whole story of the novel, because of Karnik's simple and detailed narrative technique.

All the characters of the novel come from the very lower class. They even can not fulfill their basic needs –food and shelter. Overwhelming poverty and lack of the moral values these people became cruel, injustice crimson and sinful. Drinking wine and abusing women is the daily routine of these people. They never think ideal life but they try to acquire glamorous life style. Kisan, Kashiram, Saraju, Bhika, and Shamu represent the slum man's life style. Jaya, Ganga, Yesu and Sakina are the victimized women of the Mahim slum. All these characters are not higher class people but are simple and downtrodden and helpless poor creatures of the slum. Karnik has described them as they are –not less or more.

The novel *Mahimchi Khadi* has Mahim slum setting. The story starts at Mahim slum and also ends in the same place. This slum area is situated at

the bank of Mahim Khadi of Arabic ocean in the Mumbai city, near to Santacruz Airport. Migrated people, in the search of employment, throughout the India are living in this slum. So in the slum there are various kinds of people, bad or good, cruel, and criminals. Lack of the electricity, pure drinking water, and other basic facilities, Mahim slum has become a hell. Thus, it is the ugly slum setting of *Mahimchi Khadi* which makes novel more effective and more realistic.

The naturalist chooses subjects from the contemporary scene which he could observe. He collects 'documentation' with care and depicts milieu in scrupulous details. The novel *Mahimchi Khadi* is a sort of the documentation of Mahim slum. Karnik has described all the evil matter of the slum through this novel. At the mid-century, Mumbai City was the most prosperous Indian city. The waves of rural immigrants were coming to Mumbai City, the consolidation of Mumbai suburbs into slums. However, this growth also created a lack of proper housing in the city and residents turned to slum living as an alternative. In this context, Bhosale S. M. rightly says, "अनियोजित औद्योगिक विकासवादीची रक्तपिती समस्या हे झोपडपट्टीचे आक्रांदन: तीत उदरभरण आणि प्रजोत्पादन या सर्वस्पर्शी भुकांनी इथे देहाचे कोळसे होतात सारे मानवी जीवनच भयान क्षुद्र बनते." (Bhosale, 1969: 61-62). These slum houses were settled in dirty and neglected areas of the city, like Mahim Khadi, where they made hell-like atmosphere. Karnik describes Jaya's relationship with Shamu and her prostitution business, in the very straightforward manner. Without any hesitant he presents a whore, her language, her behaviour and her treatment to costumer. Roshan's naked incident, Bhika and Roshan's sexual intercourse and disease of syphilis to Bhika and his father, all these incidents are described by Karnik without any moral consideration. He

emphasizes on the social ills not to spread the moral consideration but to make aware of this man-maid hurt on the social body. The naturalists' whole philosophy led them to portray the ordinary man rather than the extraordinary individual, who fascinated to the Romantics. Instead of depicting the glamorous life of the Mumbai, Karnik focuses the poor life of the slum people. He leads more stress on economical condition, which makes man inhuman, of the Mahim slum people. His narrative does not go out of the Mahim slum, as a camera, his narrative presents the only slum scene of Mahim. Karnik depicts the day-today activities of these slum people. In the novel as it is a documentary film, he discusses all the burning issues, related to Mahim slum. For instance: a problem of migrant people, residential problem and due to it increasing slum area. He also discussed the problem of slum people that are, lack of pure water, terror of gunda, poverty and its impact on the young generation, prostitution, and the primary education for slum children. All these problems, which make slum people's life unbearable, Karnik tries to discuss them in naturalistic manner.

Another significant aspect of the naturalistic fiction is the use of vernacular language or the dialect of the particular society. The term vernacular derives from the Latin root meaning native. Its modern meaning generally refers to the native language of a place or the common speech of ordinary people. The word vernacular is closely related to "slang" and "dialect", both of which may be best thought of as sub varieties. Slang is often associated with street talk and dialect usually refers more to geographical peculiarities of speech. Though not an absolute, the vernacular is usually associated with the lower or working classes. Karnik has used day-today language of Mahim slum in his *Mahimchi Khadi*. Neither He heisted



to use vulgar or slang words in his novel, nor does he think about the inevitable criticism for its use. He, rather, tries to expose reality, by making readers to go directly in the minds of Characters and make them aware of the slum atmosphere. By using the slum dialect Karnik endeavors to depict the slum life as it is. For instant, he used slum word 'रांड', 'बाजिंदी', 'शेन खायला', 'शिंदळकी', and 'भेनचोद' throughout the novel, which are the common words in the Mahim Khadi. Each character uses these words mechanically. The use of the abusive word रांड, for any woman, connotes the moral and social status of the woman. The word, 'रांड' generally used to such a woman, who is mistress or a keep of someone. But in *Mahimchi Khadi* Karnik has used this word to show the abusive, bleak and grimy atmosphere. He also gives the details of prostitution business and their special use of language. When Bhika goes at Kamtipura with Jaya, he has captured and armed by one of the prostitutes. The prostitute says to Bhika: "चलो ना...देखो कैसी टइट हूँ..." (ibid: 89) He hesitates to go with her so, the whore says him, "साला गांडू! डरताय तो हमकू बुलाया कायकू? हमको टच कायकू किया? निकालो पयसा-" (ibid: 89). Thus, by using such slum dialect, Karnik reflects the reality through the appropriate medium.

Thus, by analyzing this novel it seems that, the subject matter, characterization, setting, use of the slum dialect, and even style of the *Mahimchi Khadi* exemplified the novel as the unique product of Naturalism. Karnik, then, is a naturalistic in the sense that he believes that environment and circumstances mold human lives. But he is much more than this, for his primary concern is not an unflustered, cynical tracing of inevitable forces but a satiric attack on weakness in social condition. He seems to be saying that though we may not control our destinies, we can at least destroy those

systems of society which uncritically assume we can. If we do this, a Jaya will at least be saved from denunciation and devastation by overwhelming poverty and social ill.

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