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SARAT CHANDRA: A CRITICAL STUDY IN THE CONTEXT OF HIS NOVEL "SHESH PRASHAN"

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ABSTRACT

Sarat Chandra Chatterjee (1876-1938) was a prominent Bengali author of the mid 20th century. He was known for a practical depiction of social issues and a basic assessment of cultural standards. His works uncovered the false reverence and misuse uncontrolled in the social and social arrangement of the 20th century. He tested the predominant talk of the man centric culture and voiced the worries of the subalterns through his compositions. The epic Shesh Prashan was distributed in 1931 and was way breaking as it highlighted an unusual female hero. The tale scrutinized the normal practices identified with affection and marriage and upheld social development. The epic's hero just as the subject of the novel advocated a cutting edge take on the man-lady connections and obliterated standard thoughts regarding ladies' job in the social progression. The epic made a ton of debate on its distribution yet got the help of its ladies perusers. The tale was a women's activist book and utilized a striking hero as a mouthpiece to advance its plan of ladies liberation.

KEYWORDS: Culture, Evolution, Feminism, History, Marriage.

INTRODUCTION

The novel title is interpreted as "The Final Question" and fittingly the content raises numerous philosophical, social and good inquiries to be talked about transparently with rationale and reason and doesn't endeavour to give any widespread or suffering answers. Jai Ratan states in The Great Vagabond, "On the distribution of the novel Sarat was attacked from all sides. There was no shortage of individuals who accepted that if such books kept on being composed it would mean the annihilation of the Hindu society. There was a plenty of paper articles against Sarat and furthermore kid's shows. The assaults came as a storm. There was one saving grace: The ladies of Bengal had sincere supported "Shesh Prashna" (Prabhakar 262). The tale presents Kamal, as an irregular hero who challenges male pettiness and turns into her own representative and doesn't rely upon any man for her requirements. The tale is set in the town of Agra and portrays the Bengali people's first experience with another perspective through Kamal's person. The content continually destabilizes sentimentalism and home life and presents an autonomous lady's perspective regarding the matter of unwaveringness and commitment. "The Final Question is set in Agra. The picture of the Taj Mahal, both as image and in the truth of its authentic presence, is a consistent component in the novel's design. In any case, what it addresses is available to the novel's picked method of addressing, similarly as the tokens of its essence are brought into the underlying example of redundancy with contrast" (Chaudhari 284).

Kamal is the finish of the entirety of Sarat's defiant champions: as far as her own and social character, in her refusal to recognize the holiness of wedding function and her open-finished thoughts on adoration and friendship. Her liberal perspectives on affection not just test the acknowledged assessment of Taj Mahal as a definitive image of adoration, yet

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additionally the ethics of the customary Bengali people group of Agra. The focal subject of the novel is the re-imagination of different sorts of man-lady connections. The tale questions the man centric predispositions present in these relations and features the significance of a lady's more right than wrong to her body and life. The main relationship presented in the novel is a dad little girl relationship. The connection between Ashu Babu and Manorama isn't caring for an ordinary dad little girl connection. Manorama is to a greater degree a mother to Ashu Babu and he likewise relies upon Manorama for every one of his requirements. Their connection is current as in it depends on shared love and regard and not the customary the state of affairs: "Manorama was not just Ashu Babu's little girl; she was his companion, buddy and guide all moved into one.

Hence she frequently couldn't keep the respectful separation that Bengali society charges on a youngster to secure fatherly pride. They frequently examined matters that would bump on numerous fathers' ears, however not on theirs". The connection between Ashu Babu and Kamal is likewise a fatherly one. The "bhadrak" Bengali society of Agra regards Kamal as a social untouchable as a result of her "shaivite" union with Shibnath. It is just Ashu Babu who acclaims Kamal lavishly and her pleasant habits to different characters in the novel. He doesn't take a gander at her with scorn and he fosters a moment preferring for Kamal. Throughout the story, Ashu Babu and Kamal's connection will additionally bloom and Ashu Babu will remain close by through various challenges. The personality of Ashu Babu is the associating fundamental connection of the story and he just transmits love and warmth through his conduct and ceases from cruel judgment. As I. N. Madan states, "Ashubabu is the solitary individual in the novel who comprehends the clashing individuals about him. As his brain has been mellowed by a rich and changed insight of life, he can see the value in men of different temper and character" (Madan 90).

Ashu Babu reveres the possibility of customary durable love for one individual and he is representative of that determined dedication. On a visit to Taj Mahal the possibility of everlasting affection and Taj Mahal as an image of that adoration is valued by Ashu Babu and his companions. In any case, Kamal rejects this acknowledged form of Taj Mahal's importance and demands that the head had numerous begums. The engineering figure for her lone stands as an impression of the ruler's impulse and not of his one genuine romance. She wrecks this "verbose" rendition of Taj Mahal and replaces it with an irregular form of a ruler's desire to assemble a wonderful article. She doesn't consider love to be an inactive and stale feeling and claims that it is influenced by the assaults of time. Banani Mukhia notices, "Kamal in "Shesh prashan" in her own particular manner and in what she thought was a sane and realistic design, tested all the "revered" and "custom bound" organizations of various levelled human connections and attempted to place them in a fairly women's activist point of view.

She transparently scrutinized the intelligence of tolerating everything got and did as such despite solid male resistance. While respecting the excellence of the Taj Mahal, she stayed neutral by the hypothesis of Shah Jahan's determined commitment to his significant other" (Mukhya, 71). The relationship of Ashu Babu and Kamal is a portrayal of an unequivocal fatherly love. It is with analysis of Ashu Babu's feelings about affection and marriage that Kamal welcomes the rage of all the gathering individuals but then it is Ashu Babu who fosters a solid affection for her. After this gathering with Kamal and Shibnath is

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finished, they all head back home and examine Kamal's cutting edge thoughts. Akshay considers Kamal's perspectives as indecent and revolting and Manorama blames her for disregarding Ashu Babu. In the midst of the vicious assault on Kamal, Ashu Babu goes to her safeguard. He says that he has lived abroad and headed out to numerous spots. Due to distinctive encounters throughout everyday life, his brain has been left clear and honest. He disagrees with Kamal's view yet he doesn't denounce and scorn her for having varying and restricting feelings about certain sensitive issues. In a limited capacity to focus time, Ashu Babu comprehends Kamal's perspective and loves and regards her for remaining by her perspectives. "Kamal's guard of progress isn't just practiced; it is an important piece of the novel's commitment with its setting, its ability to go up against the issues of history and free them up to additional scrutinizing" (Chaudhari 284).

Kamal is a physically freed lady and cases Shibnath based on their shared love and not a wedding function. She questions the idea of renunciation, parsimony and replaces them with the energy to carry on with life to its fullest. She will not be called Mrs. by Ajit and demands to be called as Kamal or Shibani (the name Shibnath has given actually love for her). "Kamal, an adoration that doesn't need approval through the lawful obligation of marriage, is an idea which even Ajit needs to battle to comprehend. In any case, it is this idea that advises her declaration regarding an autonomous sexual decision" (Chaudhari 297). Kamal's social class and her conjugal status appear to be a danger to their tip top culture and she is dogged by them to buckle and concede rout. She is socially segregated for no deficiency of hers and incidentally her significant other is incorporated as a basic piece of the gathering of people. Shibnath had abandoned his weak spouse yet is effortlessly excused. Be that as it may, Kamal's genuineness about her marriage and her women's activist standards are a danger to the man centric personality. According to society she is a fallen lady and is in this way, rejected from good society. "The fallen lady was another and significant figure in both English and Indian fiction.

As a socially dislodged singular, she excited extensive nervousness and blame among the working class, convincing them to test the reasons for her uprooting and the chance of her recovery" (Sogani 123). However, Kamal isn't a wimp and is glad for her life and her decisions. She isn't hoping to be felt sorry for or transformed and along these lines, is a secret to the male haughtiness. It is just Ashu Babu who considers her as his subsequent little girl and loves her amidst prevailing feeling of contempt. She doesn't wish to bound herself into classes and cheers in her hybridity. Kamal disdains compartmentalization and last facts and all through the novel supporters the acknowledgment of advancing and liquid normal practices. Another female person of the novel is a youthful widow Nilima. She deals with the family of her brother by marriage Abinash and interfaces unreservedly with the male characters of the novel. She challenges the picture of a lamenting and misused widow. However, the novel requests more opportunity for widows like her. Kamal excuses Nilima's part in Abinash's family as a sad remnant of home life and not the genuine article. She expresses, "Where's the positive qualities in it? Maybe there's no such example in the realm of being the caring paramour of another person's home and a caring mother to another person's child. Its uniqueness may make it odd or uncommon, yet how might it make it great?

Notwithstanding individuals may praise it with amazing words and shrewd sobriquets, it's not possible for anyone to regard this playacting of a housewife's part. It's smarter to leave

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such wonder. Yet, this family isn't her own. Had it been, I wouldn't have offered such counsel" (121). For Kamal, Nilima has no genuine case or right to this family and can be delivered cover less quickly. This genuine penance can't guarantee a long lasting euphoria and this setting has no satisfaction and solace of a wedded life however every one of the obligations as it were. As the novel advances, the incongruity of the standards of womanhood is uncovered when Harendra illuminates her that because of sickness, Abinash has gone to live with his cousin yet attributable to her position Nilima couldn't be taken with him. In spite of running his family, she was delivered destitute and discovered sanctuary in Ashu Babu's home and is nursing him back to wellbeing. Kamal gets some information about the historical backdrop of Nilima and he is brimming with acclaims for her modesty and somberness. Be that as it may, Nilima's acceptable person doesn't shield her from man centric treachery and she is left to fight for herself.

The tale condemns the sexualisation of the female body by the male look. Kamal uncovered the affectation of admiration of Nilima when Harendra is humiliated by Kamal's challenge to rest in a similar room as her for one evening. She says, "My error, Haren Babu. Return home. This is the reason Nilima, the object of your limitless adoration, couldn't discover cover in your ashram yet just at Ashu Babu's place. You are aware of only one sort of experience between an inconsequential man and lady in a desolate house; you presently can't seem to discover that to a man, a lady can be everything except a lady. Also, you a brahmachari!" (211). She uncovered the unrefined attitude of male centric society which just sees ladies in their sexual jobs and trashes a blameless connection and slanders a lady as fallen. A plain like Harendra couldn't offer asylum to Nilima because of a paranoid fear of general assessment. Even subsequent to living as per cultural standards, Nilima turns into a weight on the man whose house she oversaw. Her virtuousness doesn't offer her any social security.

Kamal states that her phony marriage gave her the more ideal arrangement of the deal and she has a departure course which ladies in conventional jobs are denied. Supriya Chaudhari states, "Kamal is a conscious endeavour on the writer's part to conflate East and West, a pioneer crossover more debased however less self-denying" (Chaudhari 286). Kamal is unashamed in regards to her contradiction with the customary powers and this brazen acknowledgment of her hybridity and the opportunity which it provides for her is a danger for the other standard characters of the novel. The topic of public personality and culture is bantered in the novel according to a transformative perspective. Sarat presents Harendra's ashram which is controlled by his companion Satish. The ashram is a restoration of the old Brahmacharya ashrams in the setting of an advanced city and intends to recover the substance of the antiquated lifestyle and get ready young men to revamp their country on the dependable standards of altruism. Harendra is exceptionally eager to show his ashram to his companions and they all visit on a Sunday. Nilima is disheartened to see the unforgiving conditions wherein the little fellows live and Kamal out properly dismisses this veneer of an ashram: "Haren Babu, do you call this vain exercise in destitution, completed with such pomposity among such little kids, an approach to raise genuine people? They are brahmacharis, I assume? On the off chance that you need to bring them up, do it the simple, normal way-don't bow them down rashly with the weight of bogus privations" (135).

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She dismisses this constrained destitution on the youthful bodies and psyches of the young men and says that this will just trick their physical and mental development. She doesn't see the foundation of the country being comprised of malnourished bodies and brains. The tale challenges the interest with everything antiquated and Kamal is the mouthpiece for this craving for change and transformation. As per L. Strizhevskaya, "The principle issue of Shesh Prashna was the chance and reasonable plausibility of saving, under present day conditions, the customary, otherworldly and moral qualities. In the past regularly standing firm on a double foothold in this inquiry, the essayist presently answers to it in the sharp negative. This position is provoked by his profound worry for the government assistance of his country" (Strizhevskaya 347). Kamal mirrors these perspectives in her persistent title of progress, progress and pushing ahead. She states that standards are time bound and can't hold their places since forever. Kamal stands unfalteringly against any remaining characters and offers guard of a unique social request and not a static verifiable truth.

As the novel finishes up, it is uncovered that Harendra has chosen to close the ashram. Satish faults Kamal for Harendra's choice and criticizing the consecrated legacy of India. Kamal invalidates his case by saying that she just saw the difficulties of the ashram and no indication of those difficulties doing any great. She attests that no development can be guaranteed of its standards staying feasible through all ages. She utilizes the case of dinosaurs to think about the transient and advancing nature of history and how no ideal can be defended in each period of recorded change of a general public. She doesn't celebrate the West likewise and states that it will be exposed to a similar standard of disintegration and destabilization as the East is going through. Kamal doesn't condemn Indian custom for it yet for its stale and dead nature. She is an ally of ceaseless change for the advancement of society and not a visually impaired adherence to old practices. She declares that the ashram isn't creating progressives yet mentally dead robots who can neither restore nor change society. "Kamal's presence in the novel disturbs the agreeable working class presumptions about sex, profound quality, marriage, home-grown harmony and obedient submission to which different characters have become used to, it is additionally damaging of the patriot philosophy lectured by Satish and Harendra" (Chaudhari 298).

The characters of Kamal, Nilima and Manorama mirror the situation of various types of ladies involves in the public eye and the organic products distributed to them by society. The severest pundit of Kamal is Manorama and she winds up going gaga for the rake Shibnath. Nilima carries on with her life as indicated by friendly diktats and faces desperation. Also, Kamal breaks every single accepted practice and decides to live according to her own preferences. However she is poor, she isn't vulnerable and lives a faultless and daring life. The story of Kamal is a festival of a daily existence directed by craving for satisfaction and not visually impaired after of universal standards. Kamal is a combination of present day and conventional and doesn't have a fixed personality. Kamal breaks the prevailing philosophy of marriage by declaring that a phony marriage permitted her a preferred arrangement over a genuine marriage. This idea of opportunity shakes the establishment of the talk of marriage and Haren is concerned that it will remove the social framework. Be that as it may, Kamal is undisturbed by this possibility in light of the fact that the powers of history should get change the social framework.

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She accepts that like every single social foundation, the guidelines of marriage can't remain something similar for all occasions to come and the general public will be compelled to rethink the old standards. She says, "It very well may be considered, and you'll need to do as such one day. That is on the grounds that the last part of mankind's set of experiences is yet to be composed. On the off chance that daily's function were to bar one's approach to opportunity everlastingly, it couldn't be acknowledged as a best framework. There are statutes for patching each mistake on the planet: nobody sees anything amiss with that. So how might I concede that it's nice to purposely eliminate the method for amendment where there's the most serious danger of mistake and the best requirement for cure?" (192). Kamal as an engaged lady advocates opportunity in adoration, marriage, and culture as a need for the appropriate turn of events and headway of a general public, assuming control over tolerating whatever her decisions bring to her. She dismisses any talk as widespread and interminable and vouches for living at the time. She puts present above past and future and hence, the title of the novel *The Final Question* is about this consistent revelation of one's life.

Kamal crushes the male centric society by attesting a lady's on the right track to her body and her life. She would not like to be characterized or constrained by man centric standards of good and bad. She considers to be and fleeting as two variants of truth and attests that the world has constrained ladies to see just a single reality and denounced the opposite side as bogus. She dismisses the male look to characterize a lady's vision and affirms their entitlement to discover reality themselves. Kamal sees the convention of benevolence endorsed for ladies as a talk for overwhelming the existence of ladies and denying them a lot of bliss. This unnecessary penance just hollows a lady and can't give valid and enduring satisfaction. Kamal isn't a scoundrel and lives by her way of thinking. She doesn't live with lament yet with trust for a superior future: "I need to live particle that expectation, Ashu Babu.

In the event that today the sun sets rashly behind mists, would it be advisable for me to say that obscurity is the solitary truth? In the event that tomorrow the sky is dazzling with light, would it be advisable for me to cover my eyes and say it's difficult yet obviously false? Will I keep up this present youngster's game to the furthest limit of my days? At the point when it comes I will live during that time with confidence in the first light" (271). Kamal addresses the soul of Renaissance through her words and activities. She lives by the ideal of inspiration and steadiness. Notwithstanding every one of the difficulties, she doesn't lose her soul to cherish and live and she spreads this equivalent expectation any place she goes. Another part of male centric force is uncovered when the amiable Ashu Babu goes against Manorama's marriage and plan to treat her with exclusion. Ashu Babu's anxiety for Manorama's future with a man like Shibnath has a dad's anxiety yet his resistance has the authority of a patriarch. He asks Kamal for her assistance and to save him from this shame. As indicated by Michel Foucault, "Force is ubiquitous on the grounds that it is delivered starting with one second then onto the next, at each 16 ounces, or rather in each connection starting with one point then onto the next. Force is all over the place; not on the grounds that it accepts everything, but since it comes from all over" (qtd. In Taylor 21).

Ashu Babu's contentions about Manorama's future and the alternatives open to her mirror this male centric force which shows itself in a dad girl relationship like theirs moreover. Kamal substantiates herself as Ashu Babu's little girl when she upholds Manorama

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and Shibnath's marriage and solicitations Ashu Babu not to rebuff her out of frustration. Kamal goes to Manorama's guide despite the fact that they didn't share a friendly connection. She upholds Manorama's privileges as a lady and abandons her private matters. Ashu Babu's thoughts regarding affection and marriage are customarily man centric and he sees no decent spot in the public arena for his as far as anyone knows current and taught girl in the event that she is deserted in marriage. Yet, Kamal upholds Manorama's choice and solicitations Ashu Babu not to forsake his dearest girl when he realizes that she has a hopeless future. She advises him to understand that a lady's predetermination isn't chosen just by a fortunate or unfortunate marriage and one can't be boundlessly rebuffed for one error. She encourages him to help his little girl and to reinforce her so she can recuperate from the inevitable disaster. Kamal challenges his male centric dangers and advises him to consider this to be a brilliant opportunity to truly enable his girl with the goal that she can ensure herself even after he is no more. Actually for Kamal lady's satisfaction isn't reliant upon affection and marriage however on her capacity to carry on with her existence with an overwhelming soul. Kamal and Ashu Babu addresses the division among old and new, conventional and current, dormancy and advancement.

They see truth from their own outlook and individual experience and both can't be accused of deception or extortion. The tale doesn't disparage the two perspectives present over the span of the novel. The Final Question expects to welcome the peruser to comprehend the clashing belief systems and discover an answer for this contention. The epic thinks about the man-lady relationship in different structures in a cutting edge, temporary society and is an investigation in their evolving nature. Kamal just needs a power of profound devotion between couples with no balancing blades of cultural endorsement on their heads. She says to Ashu Babu that her obligation is to ring a transformation as it will guarantee proceeded with upliftment of social mores. Kamal is the impression of the Renaissance development as she needs to start change on the planet that she possesses and to annihilate the past to make what's to come. During a time of public opportunity, she questions the country's set of experiences, culture and its strategies to accomplish freedom and magnificence for itself. At the point when ladies are being persuaded to create and raise kids to battle for the country, she censures this ideal of parenthood and penance as the lone point of a lady's life. As indicated by Todd May, "Foucault underlines that a finding of the idea of the present should portray that present so as to show its delicacy, its breaks.

CONCLUSION

History doesn't unfurl as per a pre-given or supernatural structure. It is generally the result of scattered practices that cross with and impact each other in manners that can't be anticipated ahead of time and that affirms to not supernatural example. The issue for one inspired by one's opportunity, then, at that point, isn't the magical inquiry of what one's identity is or where one's opportunity lies, but instead the topic of where one's specific history has kept one, and how that set of experiences may be mediated upon"(May 83). Kamal's person is an illustration of reproducing and revamping history. She is presented in the novel as Shibnath's significant other from a phony marriage and the man centric culture excludes her rather than Shibnath and his sketchy conduct. However Kamal makes her imprint and claims a position of adoration, regard and respect in that very society; despite the fact that she

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challenges their convictions and qualities at each point. She doesn't praise anything for its chronicled esteem, however by its present spot and utility in the public eye. She underlines the false reverence and shallowness of prevailing talks with respect to country, culture, ladies, ceremonies and customs and activities it her obligation and duty to alter society for the advancement of human race. Shesh Prashan is a cutting edge novel as it depicted a lady much relatively radical. The issue of lady liberation is bantered upon by a lady in the novel and male self images have been saved to allow a lady to recover her voice and personality. The epic backings the goals of progress and improvement and rejects customs which impede the headway of society towards equity and equity. The epic is significant in the contemporary time as the inquiries of ladies strengthening and social transformation is as yet bantered upon and Kamal's person is a dream by Sarat of what a cutting edge, free lady should battle against.

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