

The Cross Cultural in Manohar Malgaonkar's Novel "The Princess"**Dr. Pankaj Ganpat Kolhe****Mahatma PhuleMahavidyalaya, Pimpri, Pune-17****Abstract:**

Manohar Malgaonkar is one of the best significant writer in Indian writing in English whose script was broadly read by society. He is Marathi by nationality and served the Indian army as a colonel. Thereafter he devoted himself to literary activities. He wrote an eight novels, several stories and sketches also. It is a true sign of an artist to be alert and to reply to the major events in his society to his best capacity. Novelist like Dickens and Thackeray portrayed their subjects from different aspects of life and various incidents. It is supposed that the fundamental conception of literature is interpretation of life. Manohar Malgaonkar are convinced that these novelists interpret life, keeping their focus on society.

Key Word: *Cross Culture, struggle, values, changes, identities, alienation, individualism, modern youth, loyalty*

Introduction:

The culture is the creation of man or both were created simultaneously. It is an integral part of human behaviour. It consists of knowledge, belief, art, morals, law, custom, ritual language, tools, techniques. With the passage of time some cultures become outdated and some new ones come into existence. There are certain factors which help in the transmission of cultures of different peoples. Whether the strong or the weak all nations when they come into contact with one another embrace their cultures. Culture is an important part in the life of man and hence it has a great influence on his personality and the society in which he is surrounded by.

Literature coming from bilingual cultures shows how the tension or collaboration between cultures, languages and systems can be developed for narrative purposes. The fiction itself is a cross cultural phenomenon. It follows the models of the West. It is the result of the meeting of two cultures. Therefore, we witness in the culture contact two sets of values coming into conflict with each other, each struggling for own supremacy over the other. The cultural awareness represents a healthy balance of authority and experience in a multifaceted human situation through the situations have been motivated by social, historical and economic changes. In fact, the logic of cultural transition requires new ways of self-differentiation, new forgings of identities, continuousness and attachment.

The Princes is the story of a man's search for his roots in an age of upheaval and crisis. Abhayraj, the narrator hero of this novel gets emotionally involved. His involvement makes this novel worth reading. There is a contrast between the father and the son and it is too sharply than the situation warrants. Abhayraj, in spite of his sense of alienation and individualism, is not essentially a modern youth. He is deep rooted in tradition though it takes him time to recognize the truth. His schooling in a public institute and service in the army for a short period by no means constitute an exposure to the impact of modernity. He was brought up by his own father on certain code of conduct- a code which taught the value of courage and loyalty. The sudden change in Abhayraj is nothing more than a recognition, a renewal and a return. In him there is no confusion of values. It is simply conservative and traditional values that are accepted by him. His limitations

serve to be a contemporary social document. Right from Abhay's involvement to his personality development, he discovers in himself an urge to grow out of his immediate Concerns:

*"The Tight Little world around me was falling apart. I had to find new anchors fresh objects of love and devotion. But at the time, a could not see what the anchors were, nor the objects of love."*¹

Though Abhay is a boy of liberal ideas, his visions are romantic and idealistic. It is his encounter with MinnieBradley, the Anglo-Indian girl that cures him of his romanticism and reveals to him his real identity. His relationship with Minnie leads to an act of rebellion on his part and ends up with the traditional framework of Princes' sexual life. He is so head long in love with her that he tries to install her as a goddess in place of other goddesses. On the other hand, his beloved's attitude to love (love is not everything, it just makes things complicated) fails to make him see the real nature of relationship. Abhay sees the reality behind his illusions. He feels that his marriage with an Indo-Anglian girl will not be stable. He develops his new relationship with Kamala which is fully approved by the Maharaja. But he is shocked to know that his mother, the Mahrani, has run away with Palace officer, Abdulla Jan breaking away her tradition. He records his painful reaction in the following way:

"A part of myself could even rationalize- the young woman cast on the dust heap in the full bloom of youth, growing to the verge of middle age with all her womanly desires still unsalted, rebelling, refusing to spend the rest of her life shut away in a darkpalace, a volatile bundle of yearnings tearing herself away from the shell of convention. There was something pathetically heroic about it.

*And yet there was another part of me that would never be able to condone it, that would carry this humiliation to my death- and that was my real self, as I was beginning to find, as I grew more deeply rooted in the abstract values of the Princes."*²

The Mahrani, though, a woman of beauty, charm and pride leaves her husband to join Abdullah Jan, her loves to fulfil her womanhood. This separation is not on ideological consideration but to be the lady of the house, a sharer in the joys and sorrows of her husband. She strongly refutes the allegation and tells Abhay:

*"I may be a bitch..... but no longer a shameless woman of the streets I was one, all these years when I lived with a man in sin. But remember I had been abandoned by my Husband-I was a discovered woman"*³

Abhay joins the war only for an opportunity only to break the pattern of his life. For joining the war, he does not consult his father but later on it is affirmed by his father. Now Abhay is nearer to the values of his inheritance. He seems to be an image of his own father:

*"....they seemed to share a number of traits: disdain for danger, a capacity for coldness under stress, an unfailing readiness to take responsibility, and over all stubborn, almost stuiped refusal to bend under pressure."*⁴

As a matter of fact, Abhay had been a rebel in real sense of the term. It is simply to show him in a modern challenge to the values of his class. One can also notice the streak of crudeness, and cynicism which have been replaced in the later days. Abhay is never able to break out of the magic circle of his class and group. The disturbing factor is not so much the confusion of values or the withdrawal from the concern but the manner in which the novelist shows distortion of certain aspects of his total vision.

Abhay's relationship with Minnie is on a different scale. Once he offers to marry her, soon he changes his mind. The result is Minnie's crying abruptly:

“She broke off abruptly and turned her head away. It was a most unsatisfying answer, but I had to be content with that. Her eyes had suddenly filled with tears and she pushed herself away from me and turned her face,”⁵

Conclusion: -

Thus we see that his moral duty demands acceptance of Minnie’s hand but he is unable to break away with the traditional values inherited from his ancestors which prohibit from marrying an interracial lady. The Clash of culture overpower him to the last.

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