

A Comparative Study On The Novels Of Thomas Hardy And Zaverchand Meghani

Chandan Prasad

State Aided College Teacher, Department of English
Gazole Mahavidyalaya, University of Gour Banga, Gazole, Malda, W.B.

ABSTRACT:

India has so many villages and so many traditions; and cultures, traditions, languages which are living in these villages. In these different regional parts, there may have many cultures, communities, casts, languages and vernacular languages, traditions, social systems yet it has only one name India. It may be proved this thing with the example of two different writers from two different countries, who may belong to different cultures and different time. One will be pre-independence writer while the other is post-independence.

Naturally, India which is depicted by Zaverchand Meghani may be quite 'Ghamthi' (rural) in its own style. As a writer, Thomas Hardy may know as a regionalist, a pessimist, a romantic and a naturalist. His 'regionalism' may strictly confined to the area in which he may set his works and which he has called 'Wessex' which may be one of the seven Anglo-Saxon kingdoms that may be covered the south-western part of England and included Dorsetshire. This research focuses on a comparison between the novels of Thomas Hardy and Zaverchand Meghani.

The selected novels are Hardy's Far from the Madding Crowd, Tess of the D'Urbervilles, and The Mayor of Casterbridge, as well as Meghani's Sorath Tara VahetaPani, Samarangan, and Ra Gangajaliyo.

KEYWORDS: Comparative Literature, History Of Regional Novels, Thomas Hardy, Zaverchand Meghani, A Comparable Aspect Between The Two Authors.

COMPARATIVE LITERATURE

Comparative literature is a critical scholarship which deals with the literature of two or more linguistic, cultural or national groups. Although most commonly done on works of different languages, if the works originate from different nations or cultures in which the language is spoken, it can also be performed on works of the same language. Comparisons of various styles of art are often included in the spectrum of inquiries; for example, a comparator may investigate the connection between film and literature.

HISTORY OF REGIONAL NOVELS

Broadly, a regional novel is identified as a novel which is a part of national culture. A reader of 'regional novels find the life of particular region depicted in the works of a novelist and is made conscious of the characteristics which are discernible in a particular region. These characteristics which are unique to that region only differentiate it from the other parts of the country. But this is possible only when there is diversity in culture, which is an essential condition for the proper development of a regional novel. A

regional novelist finds his material in such geographical division of the country where there are different lives patterns existing. This diversity is a striking feature which the regional novelist exploits to the maximum.

THOMAS HARDY

Hardy is a notable twentieth-century poet and also a writer from the nineteenth century. His Wessex books are as new and German as they were during the Victorian period, despite the fact that he was born approximately one hundred and sixty-five years ago and died seventy-seven years ago. Hardy was really cautious about the safety of his personal life. This was witnessed from the gate of Michael Mill and Richard Little Purdy. The life of Thomas Hardy is divisible into three stages. Childhood, adolescence, apprenticeship, first marriage, early poetry, and his first unpublished book are all covered in Phase I (1840-1870). The second phase (1871-1897) was marked by intense writing, which culminated in the publication of 14 novels and a number of short tales. In his third phase (1898-1928), when he was at the height of his fame, he abandoned writing novels and reverted to poetry.

ZAVERCHAND MEGHANI

Orality In 1918, in the midst of the Russian Revolution and the beginning of the Gandhi Era, a newly graduated Gujarati young man went to Kolkata and found employment in an aluminium plant. He had been devoted to his work for three years. In his leisure time, he immersed himself in the floods of Bengal's literary rebirth. He learned Bengali and was influenced by famous writers like as Tagore and Dwijendra, as well as organisations such as BrahmSamaj. The effect of folklore on Bengali intellectuals interested him and made him wonder about the possibility of researching the rich folklore of his native area Saurashtra, which he described as "a peninsula of hoary antiquity on India's westernmost coasts." Unable to contain his passion, he handed in his resignation papers to the owner of the aluminium firm one morning and purchased a ticket back to Kathiawar, the region now known as Saurashtra. This maestro was Zaverchand Kailas Meghani (1896-1947) he was felicitated with the dignified title of Rasht Riya Shear, a poet manifesting nationalism.

A COMPARABLE ASPECT BETWEEN THE TWO AUTHORS

Both Hardy and Meghani are very much attached to their respective regions. This attachment is not artificial or affected or something which comes from superficial liking but something more deep as if born of force which is borne within their souls. They do not spare the people of their region, of their follies, weaknesses or shortcomings. When they laugh at their people, it is not because of hatred or dislike but because of their deep loving concern for the people. It is an attachment which they cannot live without.

A COMPARABLE ASPECTS IN THE THEMES

How successful was Hardy and Meghani's identification of Wessex and Sorath with the universe? The answer of this question depends on individual reader's reaction to the regional novels. Some readers approach the novels as a means of escape to a land of simple county life; some see the novels simply as accurate recreation of life in that particular region. Still others see them merely as records of encroachment of modern life upon Regional life. These are only partial reading of the regional novels and ignore these both writers skilful presentation of their themes through the experiences of their archetypal character in the world which they have created. Writers could have made their creation of an archetypal world more obvious only at expense of his primary intention-the narration of a good tale.

A COMPARABLE ASPECT IN THE TREATMENT OF MAJOR CHARACTERS

A Comparative Study On The Novels Of Thomas Hardy And Zaverchand Meghani

When we come to examine major characters of both the writers we find that they are very much regional. The minor characters of the both the novelist are soaked in tradition, there is not much similarity between the two groups. The inhabitants of Wessex have not been affected by technology. Hardy's rustics were confronted with the inventions of railway, automobile, and trade unions of agricultural workers. The tradition and work-habit of the rustics seem to stick to their old ways. These new inventions do not seem to readily impress the older generation. In the same way Meghani's Sorath too was passing through the freedom struggle. They quit away from the technology they are fully regional in their own way.

NARRATIVE TECHNIQUE

Both fictional works tell a story but the specific way the tale is told is what sets them apart. In every novel an author's narrative technique is essential to the readers' interpretation of the plot. Hardy is a cinematic writer in two ways: he writes as if watching the action through a mirror, and his work has been adapted for film and television. Long shot, close up, wide-angle, telephoto, zoom, and other techniques are used throughout Hardy's writing. Meghani's art lies in his apparent simplicity. He tells a realistic story in a straight forward manner without much ado and pomp. His characters are life like, settings familiar and incidents probable. One of his strong points is his language. Somehow Zaverchand Meghani's has managed to convey the feel of the Indian speech in his dialogue and native atmosphere in his descriptions. It never seems to be artificial or forced.

CONCLUSION

Both Thomas Hardy and Zaverchand Meghani's have recorded their own region as beautiful, colourful, and filled with natural and human wealth and presented the people of their own region as loveable, full of feelings, joyful, keen to celebrate all the festivals and staunch believers of God. Meghani's work has the Tradition with rustic people and Hardy has Modern time. Thomas Hardy portrayed Wessex's inventive world of geography, forest, folkways, agricultural pursuits, quaint peasantry all of these form a solid backdrop for his main characters' action. He was struck from the start, along with Wessex's elegance, by the tragic pathos of humanity trapped between its desire for happiness and the social norms as well as those embedded in the inconsistencies of human existence itself. His style is plain and straightforward, remarkable for its claims of almost scientific accuracy and discreetly rhythmic in cadence.

REFERENCES:

- Desai, Shambhuprasad H. 'British Samrajya.' Saurashtranoltishas,(Junagadh: SorathShikshanane SanskritiSangh)712-757.
- Devy, Ganesh. 2010. Orality and Literacy. *A Concise Companion to Postcolonial Literature*, ed. by Shirley Chew and David Richards, 29-39. West Sussex: Blackwell Publishing Ltd.
- Doshi, Yashwant et al. 2002. Sankalan: Saurashtrani Rasdhar-Vividh Lekhako. C, Chew S. Thomas Hardy, Poet and Novelist. Nab Press, 2010.
- Cecil David. Hardy the Novelist: An Essay in Criticism.
- Duffin, Henry Charles. Thomas Hardy. Manchester U.P., 1921.
- Hardy, Thomas. Far from the Madding Crowd. India: Rapa Publication, 1999. Print.
- Tess of the D'Urbervilles. India: Rapa Publication, 1999. Print.
- The Mayor of Casterbridge. India: Rapa Publication, 1999. Print.
- Gentzler, Edwin. 2014. Translation without Borders. *Translation: A Transdisciplinary Journal* 4. Online: <http://translation.fusp.it/articles/translation-without-borders>.
- Hess, Linda. 2015. Introduction. *Bodies of Song*, 1-18. Oxford: Oxford University Press.

A Comparative Study On The Novels Of Thomas Hardy And Zaverchand Meghani

- Meghani, Jhaverchand. 2014. Nivedan (Preface). *Samagra Meghani Sahitya: Granth 9*, ed. by Jayant Meghani, 1-33. Ahmedabad: Gujarat Sahitya Akademy.
- Meghani, Jhaverchand. 2014. Saurashtrani Rasdhar. *Samagra Meghani Sahitya: Granth 9*, ed. by Jayant Meghani. Ahmedabad: Gujarat Sahitya Akademy.
- C, Chew S. Thomas Hardy, Poet and Novelist. Nab Press, 2010.
- Cecil David. Hardy the Novelist: An Essay in Criticism.