

**CHAPTER I**

***INTRODUCTION***



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Madkholkar, Bokil, Sane, Vibhavari Shirurkar were providing the Marathi novel its celebrated stature. Pendse made a significant contribution to the development of Marathi novel in terms of the above mentioned categories. Apparently, in the novels of both the writers, we perceive some basic similarities with reference to an unknown force that governs the human life. Both inherit originality, talent and commitment to the form or genre. The eternal subjects like human destiny, man's place in the universe and the purpose of human life have been haunting the men of letters from unknown times. The subjects mentioned above are eternal and ever inspiring the literary minds. Thomas Hardy and S. N. Pendse belong to the same tradition. Therefore, the present study attempts to have, as far as possible, a right perspective of the novelistic vision of Hardy and Pendse.

Man in the tragic context of Nature is the subject of Hardy. The same theme is handled by S. N. Pendse in his 'Rathachakra'. An unknown force is clearly seen working out the destinies of their characters, as both the novelists have depicted it.

The development of 19<sup>th</sup> and 20<sup>th</sup> century Marathi literature is not at all an isolated phenomenon. The encounter between literature and literary criticism in English and that in Marathi has

been a very significant result of the 'British Raj' in India. Therefore, we can understand our own literature better if we understand the British influences and their reception in our literary tradition. In that context, it is interesting to compare the novelistic visions of Hardy and Pendse.

Both, Thomas Hardy and S. N. Pendse are ~~the~~ significant writers. The unknown force controlling the human life and man's place in the universe are ~~the~~ common themes in the writings of both the novelists. There is one more similarity in both the novels: <sup>in both</sup> the central figure is a woman. Both the women are 'the daughters of the soils', the figures, <sup>in the</sup> which are the parts of the landscape, pure and simple.

It is necessary to compare these two novels together in order to have a just perspective of the novels. This will enhance our understanding and perception of the novelistic visions of the novelists. This attempt will lead us to perceive their <sup>conception</sup> concepts about 'Fate'.

Such a comparative study has several benefits. It has, in itself, its own significance as a study in literature and literary criticism on one hand and on the other, it will provide us certain comparative perception of the Marathi Novel. Gifford says : "A

culture that ignores what is happening outside very soon goes provincial and dies" (1969 : 81). Hence, this modest attempt to define and compare.

## II) Selection of the Novels :

The major thrust of the study is to <sup>investigate</sup> know the role of 'Fate' in the novels of Hardy and Pendse. In order to limit the scope of the study one representative novel by each novelist is selected. There are certain reasons behind the choice. First of all, the central figures (heroines) in both the novels are the women characters coming from very poor class families. They have to prolong their lives (for a considerable part of it) with their husbands for whom they do not have any respect. Both the heroines experience continuous suffering, mental tension, difficulties, social criticism, inward struggle of mind in spite of their innocence and genuine moral approach to life. Both the heroines struggle with the unknown force that governs the human life with clear sense of self-sacrifice. Both the novels have a few significant occasions based on unclarified assumptions, which work like tragic flaws within the framework of the plot. Undeserved suffering is another common feature of the two heroines. Hardy and Pendse are regional

novelists. The setting of both the novels relate to the economic transformation of their respective societies. Surprisingly enough, both the novels end with certain kind of symbolic situations. It is very interesting to note that in 1910 Hardy was awarded the title 'the order of merit'; and Pendse was awarded 'Sahitya Academy Award' in 1963 for his '*Rathchakra*'.

Rene Wellek and Austin Warren say : "Comparative literature confines itself to the study of relationships between two or more literatures." (1962 : 47). It is really interesting to see how, in such similar conditions, the two great novelists of the two different novelistic traditions react and interpret human life. Hence, the selection of Hardy's, '*Tess of the D'urbervilles*' and S. N. Pendse's, '*Rathachakra*'.

### III) The Scope and Limitations of the Study :

The novelistic vision of a novelist cannot be defined only with the study of <sup>one of his</sup> his single novel. The novelistic vision necessarily depends on the total consideration of at least his major novels. However, the scope of this study cannot be enlarged to accommodate all the major novels of the two novelists for their scrutiny with reference to the five chosen literary categories.

Therefore, the objective of this study itself is limited one. It aims at defining the novelistic vision of the two novelists as reflected in their two selected novels only. The carefully selected novels, 'Tess' and 'Rathachakra' are the 'representative' novels of Hardy and Pendse. That 'Tess' is the representative novel of Hardy's fictional work is made very clear in the introduction to the novel. It says : " 'Tess of the D'urbervilles' may be considered to be Hardy's most significant novel" (1995 : Introduction). The 'Sahitya Academy Award' that is mainly given to the novel confirms that 'Rathachakra' is the most representative novel of Pendse's fictional writing.

Therefore, the other major novels of either Hardy or Pendse are not discussed here in detail with reference to the five chosen

literary categories. However, they have been considered <sup>briefly?</sup> justly? ?  
within the body of the argument.

Obviously enough, poetry of Thomas Hardy and the plays by S. N. Pendse do not come within the scope of the study. A brief survey of the context in which both the novelists have written their novels has been included in the introduction of the first chapter. However, the detailed discussion of the novelistic traditions of both the authors has not been attempted.

#### IV) The Methodology of the Study :

The present study does not seek to <sup>establish</sup> point out one to one correspondence between the two novels. One of the major drawbacks of the methodology of comparative studies is pointed out by Rene Wellek in the following words :

“An artificial demarcation of subject matter and methodology, a mechanistic concept of sources and influences and a motivation by cultural nationalism – however generous – these seem to me the symptoms of the long drawn out crisis of comparative literature.” (Pathak 1998 : 26). Therefore, an attempt is made here to avoid such a danger. The basic operative categories like atmosphere, plot, style, character and theme are some of the major literary categories of the novel form itself. These basic operative literary categories play a very significant role in the formation of the novelistic visions of the novelists. So both the novels are studied here with reference to these basic operative literary categories of <sup>the</sup> novel form. Here, the focus is on the <sup>^</sup>comparision of the two selected novels, ‘Tess’ and ‘Rathachakra’, in terms of these categories.

In view of the things mentioned above initially an attempt is made to define –

- a) The significance and the purpose of the study.
- b) Selection of the novels.
- c) The scope and limitations of the study and
- d) The methodology adopted.

Thomas Hardy and S. N. Pendse are briefly introduced at the beginning of the second chapter. Here Hardy is briefly discussed with reference to his life and work, Victorian novel and Hardy as a novelist. In the same way Pendse is also discussed briefly with reference to his life and work, Pendse and the Mid-Twentieth Century Marathi novel and Pendse as a novelist. Afterwards the five major operative categories, namely, atmosphere (Regional Background), plot, character, style (technique) and theme of the two selected novels are discussed adequately.

Against the background of the discussion with reference to these categories an attempt is made to define the novelistic visions of Thomas Hardy and S. N. Pendse. Moreover, the novelistic visions of these two novelists belonging to two separate literary traditions are compared together. At the end an attempt is made to arrive at certain conclusions of the study.

The chapter scheme of this study, given below, readily explains the methodology.

#### **CHAPTER SCHEME OF THE PROPOSED STUDY**

**Chapter No. 1 INTRODUCTION :**

- i) Significance and the Purpose of the study.
- ii) Selection of the Novels.
- iii) The Scope and The Limitations of the Study.
- iv) The Methodology adopted.
- v) Introduction to the Novelists

**Chapter No. 2 ANALYSIS OF THE NOVELS :**

- i) Analysis of the Novels in terms of the following basic categories of Novel form :
  - a) Atmosphere (Regional Background)
  - b) Plot
  - c) Character
  - d) Style
  - e) Theme

**Chapter No. 3 THE NOVELISTIC VISION OF LIFE :**

- i) Hardy's vision of life
- ii) Pendse's vision of life
- iii) A Comparative Perspective

**Chapter No. 4 CONCLUSION.**

MAPS

BIBLIOGRAPHY.

It is hoped that the present study will be a modest contribution to a comparative study of literature in English and in Marathi. C. N. Ramachandran has made a significant remark about the study of comparative literature. He says: "One of the objectives of comparative literature is to trace common elements and concerns among different literatures and literary forms" (2002 : 33). This study is a modest attempt in the direction of that objective.

## V) INTRODUCTION TO THE NOVELISTS

### 1) Thomas Hardy :

#### i) Life and Work :

Thomas Hardy was born at upper Bockhampton on the 2<sup>nd</sup> June 1840. His father was a fiddler in the church. Hardy owed much to his parents and their rural background inheriting from his mother a love of reading and from his father a love of music.

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Hardy went first to the village school and then to a school in Dorchester. He studied Greek by himself. In 1856, he became an apprentice to an architect. Meanwhile he continued his own reading. He was encouraged for this by a friend- Horace Moule and the Dorset poet – William Barnes. In 1857, he began to write verse and essays. But he was advised by his friend Moule not to give up architecture and Hardy decided the same. At the age of 21 he left Dorchester and went to London in search of a job. He began working as the assistant to Arthur Blomfield, an architect. He was still uncertain whether literature or architecture should be his life's work. It was in this connection that he went to Cornwall and fell in love with Emma Gifford, a woman of nut-brown hair. It was love at first sight, soon followed by marriage in 1874. The

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same year he published his first popular novel, "Far from Madding Crowd." The marriage did not turn out into a happy union. There was nothing common between the two. His wife was a girl from an affluent family and high status. She was more interested in parties, pleasures and joys. She felt that she ruined herself by marrying Thomas. Their tastes were always in conflict. Their life together was sad but Thomas continued to love her. She died in 1912 without <sup>a child</sup> an issue. Weak health was Hardy's permanent problem and he was in need of someone to look after him. So he married his personal secretary in 1914. He was 74 and she was 35 at that time. But she took good care of her old master-cum-husband. Hardy died at the age of 88, in 1928 and was buried in the Westminster Abbey. In 1910 he was awarded the 'Order Of Merit.' The unhappy married life of about 38 years left an undeniable mark on Hardy's life and career. The same factor is also responsible for his perception of the role of woman in man's life.

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Hardy began writing when he was in London. He began as a promising poet, but then turned to writing novels. His earlier novels deal with London life, especially, the highbrow London Society. But he was soon to discover where his real talent lay.

1872

The publication of "*Under the Greenwood Tree*" quickly established him as the novelist of rural England. He found himself comfortable in dealing with themes set against the natural backdrop of rural England, especially the Wessex area. This area became a permanent abode of his plots to such an extent that he soon came to be realized as the Wessex novelist and his novels as the Wessex novels. It was Hardy, who thus, developed the genre of the novel called 'Regional Novel'. He never looked back and went on producing one novel after the other.

**Hardy's literary output :** *novelistic*

1. *Desperate Remedies* : 1871
2. *Under the Greenwood Tree* : 1872
3. *A Pair of Blue Eyes* : 1873
4. *Far from the Madding Crowd* : 1874
5. *The Hand of Ethelberta* : 1876
6. *The Return of the Native* : 1878
7. *The Trumpet Major* : 1880
8. *A Laodicean* : 1881
9. *Two on a Tower* : 1882
10. *The Mayor of Casterbridge* : 1886
11. *The Woodlanders* : 1887

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|-----|----------------------------------|---|------|
| 12. | <i>Tess of the D'urbervilles</i> | : | 1891 |
| 13. | <i>The Well Beloved</i>          | : | 1892 |
| 14. | <i>Jude the Obscure</i>          | : | 1895 |

Hardy himself classified the novels as under : (Duffin 1993:xiii)

i) Novels of Character and Environment :

*Under the Greenwood Tree, Far from the Madding Crowd, The Return of the Native, The Mayor of Casterbridge, The Woodlanders, Tess of the D'urbervilles, Judge the obscure.*

ii) Romances And Fantasies :

*A pair of Blue Eyes, The Trumpet Major, Two on a Tower, The Well – beloved.*

iii) Novels of Ingenuity and Experiment :

*Desperate Remedies, A Laodicean, The Hand of Ethelberta.*

Another grouping might be (given by Hardy himself) :

1. Tragedies :

*Judge the Obscure, Tess of the D'urbervilles, The Return of the Native, The Mayor of Casterbridge.*

2. Tragi – comedies :

*Desperate Remedies, A pair of Blue Eyes, Far From the Madding Crowd, Tow on a Tower, The Woodlanders.*

3. Comedies :

*Under the Greenwood Tree, The Hand of Ethelberta, The Trumpet Major, The Laodicean, The Well - beloved.*

Hardy was also a short story writer. His Four volumes of short stories are as under :

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|------|-------------------------------|---|------|
| i)   | <i>Wessex Tales</i>           | : | 1888 |
| ii)  | <i>A Group of Noble Dames</i> | : | 1891 |
| iii) | <i>Life's Little Ironies</i>  | : | 1894 |
| iv)  | <i>A changed Man, etc.</i>    | : | 1913 |

Apart from a successful novelist and short story writer, Hardy was an eminent poet also. The publications of his poetry volumes are as follows :

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|----|--------------------------------------|---|------|
| 1. | <i>Wessex Poems</i>                  | : | 1891 |
| 2. | <i>Poems of the past and present</i> | : | 1902 |
| 3. | <i>Times Laughing Stocks</i>         | : | 1909 |
| 4. | <i>Satires of Circumstance</i>       | : | 1914 |
| 5. | <i>Moments of vision</i>             | : | 1917 |
| 6. | <i>Late Lyrics and earlier</i>       | : | 1922 |
| 7. | <i>Human shows, far phantasies</i>   | : | 1925 |
| 8. | <i>Winter words</i>                  | : | 1928 |

9. *The Dynasts* :

Part I : 1903

Part II : 1906

Part III : 1908

10. and *'The Famous Tragedy of Queen of Cornwall'* was  
published in 1923. 1923

ii) **Thomas Hardy and a Brief Account of the Victorian Novel :**

After all, the attitudes and approaches of a literary artist are shaped by the social conditions and the total social ethos in which he lives. It is more so in the case of Thomas Hardy. It is, therefore, necessary to form an idea of the age in which he lived. The formative years of his life were passed in the mid-Victorian era.

The beginning of the Victorian age was an era of prosperity, an era of nationalism and rising imperialism. There was an emphasis on faith, faith in one's religion, faith in the Queen and faith in continuous progress. However, this could not continue for long. There was the Industrial Revolution. It destroyed the social framework of the old agricultural England. Due to it, there was

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migration on a large scale from the villages to the cities. Merry Williams in her '*A Preface to Hardy*' observes :

“During the 1840’s, two things happened which were profoundly to alter life in Dorset. One was the extension of the railway to Dorchester, the other was the abolition of the Corn Laws. The coming of the railways made labourers mobile, able to look for work, where they liked, if they could not find it at home. This happened in Dorset, and Hardy shows something of its effect on ordinary people in '*Tess*’.”  
(1976 : 55-56)

The countryside was de-populated. Women acquired an advantage of freedom. More and more women came out of their homes to take up independent careers. It created the problems of sex. Problems of sex and married life received increasing attention by the writers and thinkers of the period.

The publication of Darwin’s '*Origin of Species*' in 1859 is a significant event of the age. The Victorian belief, and faith in orthodox religion was shaken by his 'Theory of Evolution' (Jelly-fish, Monkey-man), which stood in contrast to the biblical stories of Adam, Eve, the forbidden fruit and the emergence of man. The impact of these developments on the works of men of letters of that

age was very significant. The established order, faiths, beliefs were losing their hold on the minds of the people. Man's faith in God, Religion and Nature was disturbed. He felt miserable, helpless and disillusioned. "It <sup>Hardy's</sup> (pessimism) was in harmony with the mood of the late nineteenth century, a mood of discouragement and disillusionment resulting in part from the decline of religious faith, and the account of the world and of man's position in it as given by Science" (Moody 1965 : 372-73). The works of Thomas Hardy and George Eliot reflect the gloomy outlook of the late Victorian era. The Victorian literature was naturally affected by all these events and circumstances. Dickens, Thackeray, George Eliot, Carlyle, Ruskin, Matthew Arnold had reflected on this typical context of the Victorian era. The exploitation of women and children in factories was the practice of the day. The Victorian novel reflected it very clearly. As Emile Legouis Says : "If poetry is plentiful, novels are yet more so; and they reflect the age with its various tendencies of thought and feeling more clearly and directly" (1976 : 365).

The early Victorian novel was largely written in the Fielding tradition. The plots were loose and the ending was with ringing of wedding bells. It was having an entertainment value. The

novelists were entertaining story-tellers. The novels of Dickens and Thackeray had a great entertainment value. The novels like '*Vanity Fair*', '*David Copperfield*' were about the life and fortunes of a few principal characters. About Hardy Albert J. Guerard says : "Hardy was both a serious man and a popular traditional story-teller and that he was moreover, simultaneously ancient and modern." (1963 : Introduction-9). ?

The Victorian novel is usually divided into two <sup>groups</sup> parts, the early Victorian novel and the later Victorian novel. Thackeray, Dickens, Trollope, Bronte sisters and George Eliot belong to the first phase. To the second phase belong Samuel Butler, George Meredith, Thomas Hardy and Henry James. The early Victorian novelists were the spokesmen of their age. The later Victorian novelists, however, were writing in some sense against their age. They were critical <sup>A</sup> to its dominant assumptions. Hardy attacked the Victorian morality and the institution of marriage. Hardy was both traditional and modern. S. R. Prasad Says : "Hardy's use of the accidental and miraculous also shows his attachment to the traditional novel." (1976 :22) The same author while speaking about his writings says: " Hardy's writings contain such diverse

qualities that it is difficult to say what age and what group they <sup>represent</sup> represent" (Ibidem: 20).

? Thus he deals with universal themes. Samuel Butler protested his age by treating with contempt the Victorian taboos and conventions. To Henry James novel was an art form. George <sup>Meredith?</sup>

Eliot's novels reflect the rationalism of the age. Thus it can be said that the period of queen Victoria was the golden era of the English novel. It was used as a popular medium for expressing the changes affected the English society by the Industrial Revolution. Legouis and Cazamian Say : "The destructive action of science, and of a material revolution, thus produces its inevitable effects as early as the middle years of the century" (1974 : 1128).

A note of pessimism, doubt and despair runs through Victorian Literature. It was an instrument of social reform and social propaganda. Realism was a characteristic feature of Victorian Novel. Benjamin Disraeli and Lytton cultivated the <sup>Butcher</sup> Social novel. Disraeli's novels are <sup>also</sup> political novels. Dickens was the greatest social reformer among the Victorian novelists while Thackeray adopted the satiric vein. George Eliot was a psychological novelist. Her serious concern with the problems of human personality and her interest in psychological details did

much to determine the future course of the English novel. Like Eliot, Meredith and Bronte sisters too were psychological novelists. Hardy added an epic dimension to the realism of the Victorian novel. The arena of the Victorian novel was thus full of variety and complexity.

### iii) Hardy as a novelist :

#### The Background of his novels :

All the novels of Thomas Hardy have the scenic backdrop of the West of England. He called it Wessex. He knew the area very intimately and virtually. Wessex is a legendary land and the nature and the people belong to the region that Hardy knew so well. Wessex was the name of the ancient kingdom of the legendary king Alfred. Hardy used it for the Six Counties in the South-West part of England. Within this limited area the Wessex novels take shape. Hardy immortalized Wessex in literature since it developed the emerging genre of the English novel i.e. regional novel. E. Albert says : "As a unifying influence in his novels, the Wessex scene which he immortalized is second only to his Philosophy" (1987 : 438). That means according to E. Albert the life of the Wessex people of that era and the Philosophy of Hardy are not only

closely related to each other but interactive also. In other words Hardy's Philosophy of life is the outcome of his minute observation and deep understanding of the Wessex ethos of the era.

His first major undertaking was the firm establishment of his imaginative world of Wessex as a background for the drama of his main characters. Beginning with the slender idyll of '*Under the Greenwood Tree*', he proceeded to the full-length pastoral of the sheep-country, '*Far from the Madding Crowd*' and reached the height of his power in '*The Return of the Native*' and '*Tess of the D'urbervilles*.' The sombre beauty of the country and the quaintness of <sup>the</sup> peasant ways and thought penetrated his spirit and become the very ground and substance of his imagination. Major?

#### **The Tragic aspect of his work :**

Hardy's subject is the same in most of his novels. E. Albert has rightly observed that : "In all his greatest works he depicts human beings facing up to the onslaughts of a malign power." (Ibidem : 437). His view of life was shaped by the materialistic and deterministic theories of 19<sup>th</sup> century science. The 19<sup>th</sup> century science saw man as subject to forces he could neither control nor understand. In his novels, characters are defeated in their struggle

against their physical and social environment. He was a serious novelist attempting to present through fiction a view of life that of his great contemporaries Tennyson and Browning. At the end of *'The Mayor of Casterbridge,'* his mood is excellently summed up by Elizabeth Jane, "that happiness was but the occasional episode in a general drama of pain." (Duffin 1993 : 254). ? ?  
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Hardy was impressed from the beginning by the tragic pathos of humanity. Tragedy was his forte. The tragedy appears stark and cruel in his novels like *'A pair of Blue Eyes'*, *'Far from the Madding Crowd'*, *'The return of Native'*, and *'Tess of the D'urbervilles'*. *'The Return of Native'* is a tragedy of character and environment, but even here chance and fate play an important role in bringing about the tragedy. Character is responsible for the tragedy only to a limited extent. Thus his conception of tragedy differs radically from that of Shakespeare. corner mark

Such is Hardy's concept of tragedy. Society also plays an important role in bringing about the ruin of the hero. Angel Clare causes the ruin of poor Tess. After her confession he says: "Don't Tess; don't argue. Different societies, different manners." (Tess : 201)

Sometimes it is the intrusion of the urban element, which causes tragedy. Lucetta and Farfrac, [*The Mayor of Casterbridge*] both people from city, contribute to the downfall of Henchard. The memorable sentence which occurs at the end of '*Tess of the D'urbervilles*': "The <sup>P</sup>resident of the Immortals, in Aeschylean phrase, had finished his sport with *Tess* -----" (Ibidem : 346) is really Hardy's comment on the manner in which fate or gods have treated Tess.

Man in the tragic context of nature is the special subject of Hardy. F. Manning, a critic of Hardy, also points out the tragic quality of his work. In his article on '*Novels of character and Environment*, (1912), he identifies : "Tragedy is the central preoccupation of Hardy's later novels." (Draper 1978 : 16).

#### **A Regional Novelist :**

Hardy is a regional novelist. His knowledge of Wessex region is as thorough as that of Scott of his beloved Scotland and that of Wordsworth of the Lake District. "Hardy's sharp sense of the humourous and <sup>the</sup> absurd finds expression largely in the affectionate presentation of the rustic characters in the novels. Most of the poems and novels reveal Hardy's love and observation of the natural world, often with strong effect." (Drabble 2000 : 451)

Wessex appears and reappears successively in one novel after another. His treatment of this locality is not narrow or provincial. He has raised it to the level of the universal. He has thus imparted a new dimension and significance to the regional novel, which had already been dignified by the Brontes.

#### **Hardy's Philosophical Inclinations :**

Thomas Hardy is above all <sup>a</sup> the philosophical novelist. Until his time the English novel was a vehicle of social criticism. Man in society had been its theme so far. But Thomas Hardy uses the novel to inquire into the cause of things. His novels are questionings <sup>of</sup> about life. "His theme is mankind's predicament in the universe." (Cecil 1965 : 19) He has no faith in the omnipotent god of Christianity. 'The Return of Native' is a tragedy of character and environment, but even here chance and fate play an important role in bringing about the tragedy. His characters suffer for no fault of their own, but because of some unknown force. In 'Tess of the D'urbervilles', Tess suffers even though she has done no wrong. She is essentially "a pure woman more sinned against than sinning" (Tess : 201). In almost all of his major novels, Hardy seeks the deeper meaning of human predicament.

### **Attitude Towards Women :**

As love is dominant motif in human nature, Hardy tries to have its perspective by dealing with the man-woman relationships in a penetrating way. David Cecil says : "To Hardy, as to Byron, love was women's whole existence. He stresses their frailty, their sweetness, their submissiveness, their coquetry, their caprice. Even when they are at fault, he represents them with a tender chivalry." (Cecil 1965 : 31) For the most part, Hardy treats women with sympathy. This attitude was partly due to Hardy's temperament. Fate often employs a human instrument to bring about the tragedies, which overtake Hardy's heroines. Tess and Bathsheba (Far From Madding Crowd) are ~~the~~ victims of the men with whom they fall in love. Tess and Elfride (A Pair Of Blue Eyes) are representatives of mankind, and the victims of superhuman forces.

## 2) S. N. Pendse :

### 1) Life and Work :

S. N. Pendse was born at Murdi, on 5<sup>th</sup> January 1913 a small village of North Ratnagiri District. His boyhood was spent mainly in the country and he had an acute and sensitive observation of natural Phenomena. He has spent his childhood at Murud and Dapoli. Murud was his mother's house. Dapoli was the place of his father's work. Pendse was closely associated with these places.

The atmosphere in Pendse's house was strongly religious. In his house there was an idol of 'Ganesh', his <sup>great</sup> grandfather's father had got that in 'Narmada' river. They had a great faith in it. Most of his childhood memories were bitter. He had never experienced love and admiration in his childhood. S. N. Pendse experienced the love only from his grand father's sister. His father loved the daughters. S. N. Pendse was not taken proper care of. So he felt a strong feeling of loneliness since his childhood. "आपण एकरे आहोत, निराधार आहोत, अगण्य आहोत ही माणसाला उदास करणारी भावना शिरू लहानपणापासूनच अनुभवीत आला." (Pendse 1974 : 22). He was not a brilliant student at school and so he had no friends in his early life. So at school too he felt loneliness. Vasu Damle was his close

and intimate friend. He was closely attached to a dog named Bhati, Gyadni's Church, Maruti temple, primary school, a mango tree near it and a buffalo named Bhundi. These were his friends in his early childhood life.

His father Narayan Ganesh had five brothers. He was the youngest of them. Until his 25, Narayan Ganesh had not decided his career, actually he had not that sense. So he was a man of secondary importance in his family. In 1916 Narayan Ganesh came to Dapoli to take up a teachers job. In June 1926 he was dismissed from school as he had failed in Drawing-teacher's examination. It caused a great disturbance to his family. In the same year S. N. Pendse was taken to Bombay by his maternal uncle for further education. His teacher R. G. Akshikar raised his interest in English reading. He read Shelley, Browning and Shakespeare due to his teacher. He was very poor at Sanskrit and so turned to French language, which made a remarkable change in his later years. Meanwhile, his father joined at Bombay Municipal Corporation School. He had four sisters and two brothers. It was not possible to maintain the family with his father's salary. His college life was disturbed due to poverty. In 1933 he took a job of a teacher to support the family. He was the science student and

could not attend the college, he had no money to purchase the books and so everytime he failed in his examinations. In 1937 his father died and he had to take up a job of teacher at Bombay Municipal School. In 1942 he left this job and joined as a clerk at BEST Company. Next year he married ~~to~~ Kamal Narayan Marathe of Sangli. In the same year he went through a <sup>severe ?</sup> ~~serious~~ disease and was jobless for six months. For his sister's marriages, he had to be *in debt* in debt. In 1942, his first sister Indu died <sup>or</sup> due to T.B. and in 1948 his second sister Droupadi too died due to the same disease. His third sister Vatsala too died in 1948. This made a great effect on S. N. Pendse. Moreover his brother Nijanand was imprisoned. Thus in his life he faced many hardships due to poverty. In 1955, he was awarded traveling fellowship named 'Rockefeller Fellowship.'

Murdy is 10 miles away from Dapoli. He spent his childhood life in Harnic, Murdy, Dapoli, Paj, Asud and Anjarle. 'The Ganesh Festival' was a special feature of his family. The marvelous natural beauty of North Konkan, the utter poverty of the people and its terrifying effect on their lives and the behaviour of the people – affected Pendse's life to a large extent.

Pendse has made a remarkable contribution to Marathi

literature. His work can be arranged in chronological order as follows :

Novels :

1. *Ellgar* - 1949
2. *Haddapar* - 1950
3. *Garmbicha Bapu* - 1952
4. *Hatya* - 1954
5. *Yashoda* - 1957
6. *Kalndar* - 1959
7. *Rathachakra* - 1962
8. *Lavhali* - 1966
9. *Octopus* - 1973
10. *Akant* - 1981
11. *Tumbadche Khot* - 1987
12. *Garmbichi Radha* - 1993

Collection of Stories :

- Jamman* - 1966

Plays :

1. *Mahapur* - 1961
2. *Rajemaster* - 1964
3. *Yashoda* - 1965

- |    |                                     |   |      |
|----|-------------------------------------|---|------|
| 4. | <i>Garmbicha Bapu</i>               | - | 1965 |
| 5. | <i>Sambhusanchya Chalit</i>         | - | 1967 |
| 6. | <i>Asa Zala And Ujadal</i>          | - | 1969 |
| 7. | <i>Chakravyuha</i>                  | - | 1970 |
| 8. | <i>Pandit, Ata Tari Shahane Vha</i> | - | 1978 |
| 9. | <i>Rathachakra</i>                  | - | 1980 |

**Miscellaneous :**

- |    |  |   |       |
|----|--|---|-------|
| 1. | <i>Best Upkramachi Katha</i>           | - | 1972  |
| 2. | <i>S. N. Pendse – Manus Ani Lekhak</i> | - | 1974  |
| 3. | <i>Paschatap</i>                       | - | 1969. |

He has been honoured with the State award (Maharashtra) for his '*Haddapar*', '*Hatya*', '*Kalndar*' and '*Chakravyuha*'.

His, '*Rathachakra*' has own the '*Sahitya Academy Award*' in 1963.

ii) **S. N. Pendse and a Brief Account of the Mid 20<sup>th</sup> Century Marathi Novel :**

The Marathi novel has a history of about a hundred and sixty years. Writers of the second and third decades of the 20<sup>th</sup> century gave the Marathi novel its proper form. They experimented with topics and content and added to its rich significance. It moved towards greater depth and expanse in the fifties. During <sup>the</sup> fifties and <sup>the</sup> sixties the writers like V. S. Khandekar, N. S. Phadake, H. N. Apte, Madkholkar, Bokil, Sane, Vibhavari Shirurkar were providing the Marathi novel its celebrated stature. This period is marked with the encounter with and impact of English literature. Kusumavati Deshpande significantly remarks :

“The Marathi novel may be said to have just completed a century of growth. Its beginnings are to be found in the translations published before 1850 of English novels like “*Pilgrims Progress*” and “*Gullivers Travels*” during the period of anglicized neo-Marathi.” (1966 : 51-52).

The beginning of Marathi fiction is a result of the influence of English literature on Marathi literary sensibility. Marathi novel came into force to fulfil the demands of the reading public. Though, the word ‘Novel’ is European the word ‘Kadambari’ is

Indian. Madan Kulkarni says : "वाङ्मयप्रकार म्हणून पाश्चात्य असल तरी 'कादंबरी' हा शब्द मात्र अस्सल भारतीय आहे." (1984 : 2)

Kusumavati Deshpande also mentions that the Marathi novel has taken its name from Sanskrit novel. She says : "The Marathi novel has taken its name from 'Banabhatt's' Sanskrit Novel 'Kadambari'." (1966 : 52)

Baba Padamanji's '*Yamuna Paryatna*' (1857) was the first original attempt towards Marathi novel. It deals with the social problems of the widows in Hindu Society. The later half of the book is burdened with Christian propaganda. Then in 1861, Laxman Shastri published his '*Muktamala*'. '*Mochangad*' is a historical novel published in 1871. It was written by R. B. Gunjekar. Then came the truly creative artist, H.N. Apte. He gave a masterly touch to both the historical and social novels.

The last decade of the 19<sup>th</sup> century was an era of a great awakening in Maharashtra. It was the age of the generous liberalism of Gokhale and Agarkar. It was also the age of the nationalism of Lokamanya Tilak. H. N. Apte synthesised these two powerful trends in his creative work. He wrote historical novels based on the history of the Marathas. His historical novels

like 'Ushakal', 'Gad Aala Pan Simha Gela', 'Surya-grahan' contain the Marathas' sense of loyalty, their courage and unity. At the same time, he wrote social novels that present the various aspects of middle class life. A new vision arose in the field of Marathi novel with 'Ragini', by Waman Malhar Joshi. It portrayed the changed pattern of <sup>Marathas' family</sup> <sup>(Brahmins)</sup> Maratha family life and the new social status of women.

About 1920, there was a remarkable increase in Marathi reading public. The demands of the reading public were fulfilled by translations in major Indian languages from English. Madkholkar and B. V. Warerkar wrote the novels about the political life. Madkholkar's 'Muktamala', 'Shap', 'Kanta', 'Nagkanya' and Warerkar's 'Chimni', 'Kuldaivat', 'Geeta' made an expansion on the Marathi novel. The writers who stand foremost and set their distinctive stamp upon the Marathi novel during 1925-40 are Phadke, P. Y. Deshpande, Khandekar and Madkholkar. V. S. <sup>E</sup>~~K~~andekar's novels were full of powerful imagination and metaphorical language. The political life, middle class and poor people's life, conflicts in village life, goal oriented heroes are the common subjects of Khandekar's novels. He has written the novels like 'Ulka', 'Hirwa Chafa', 'Don Mane',

'Kanchanmrug', 'Pahile Prem', 'Yayati', 'Amrutwel' and 'Don Dhruva' etc. Besides these, writers like Rahuvir Samant, Sane, Bokil and Kawathekar contributed a lot for the development of Marathi novel. A new awareness arose after second world war in the field of Marathi novel. The novel portrayed the new society with its complexity, its emotional outburst, inequality, man's struggle for rights and the unemotional, lonely and melancholy life. In 1950, Vibhavari Shirurkar's 'Bali' was published. It was a landmark in the history of Marathi novel. Vasant Kanetkar's 'Ghar' and 'Pankha' are the novels about new social conflict and man's predicament in society. The Dalit life is presented by Anna Bhau Sathe in his 'Chitra'. In this same period S.N. Pendse also made a significant contribution to the development of Marathi Novel, by his fictional works already mentioned above.

iii) S. N. Pendse :- As a Novelist :

S. N. Pendse is particularly known in Marathi Literature as a novelist. He has tried his hand in many literary forms. Though he has tried his pen in various forms of literature, he evaluates himself as a novelist. He writes :

“भविष्यात त्यांनी कांहीही लेखन केले, नाटय क्षेत्रात मिळवले त्यापेक्षा

अधिक यश मिळवले; तरी सुध्दा मराठी वाचक त्यांना कदंबरीकार पेंडसे म्हणूनच ओळखणार आहेत”(Pendse 1974 :406).

A novel is basically a story of Man than anything else. The writers after ~~Agate~~ had, as if, forgotten it. <sup>in fact</sup> The ~~main~~ stream of Marathi novel has gone on its own way. Phadke <sup>has</sup> created a variety of upper middle class characters enveloped in romantic atmosphere. Yet it was more or less like a shadow. He tends to be an escapist. For Pendse a genuine theme of a novel is essentially related to man and his life. All his novels demonstrate it. He attempts to have just perspective of man with his internal and external facets. His major characters are seen encountering the unknown forces affecting the human life. He is a serious novelist attempting to present through fiction a view of life. His novels are infused with a social realism. The joys and sorrows of the people belonging to the North Konkan region, their family lives with complexities, and varieties are vividly portrayed in his novels. Gangadhar Gadgil says :

“ज्या प्रदेशाचे, जीवनाच्या ज्या घडणीचे आणि भावनांच्या ज्या वळणाचे त्यांना विलक्षण आकर्षण वाटते, ह्या ज्या गोष्टी त्यांना आकर्षक व हव्याहव्याशा वाटतात त्यातून त्यांचे कलाविश्व निर्माण झाले आहे.”(1996 : 333).

### **Regionalism :**

Regarding Pendse's regionalism Kusumavati Deshpande remarks : "All his stories are located in Konkan and are steeped in rich knowledge of and feeling for the land and its people. His sole and deepest concern, however, is the simple, lonely individual man."(1966 : 63)

The regional life of the area with all its social realism is depicted by Pendse in his novels like '*Ellgar*', '*Garmbicha Bapu*', '*Hatya*', '*Rathchakra*'. His regional observations are very acute and penetrating. He uses typical regional dialect of Marathi in most of his works. His characters are mostly ordinary men and women living close to the soil. In his first two novels '*Ellgar*' and '*Haddapar*', he is somewhat sentimental. In his novels like '*Haddapar*' and '*Hatya*' there is the description of his school life, the fairs of '*Dadamiya*' and fairs at '*Gulpendi* and '*Sakharpendi*'. These descriptions are so live that they took us to the region. His knowledge of the countryside is really astonishing. His boyhood was spent mainly in the country and he had an acute and sensitive observation of natural Phenomena. He has graphically depicted the '*North-Konkan scene*' through his writings. As a unifying influence in his novels this region is second only to his Philosophy.

Nature provides more than a mere background to him. So P. V. Bapat and N. V. Godahole write : "कोंदणाने रत्न अधिक शोभावे त्याप्रमाणेच नैसर्गिक पार्श्वभूमीमुळे श्री. पेंडसे यांच्या कादंबऱ्यांची कथानके अधिक आकर्षक झाली आहेत." (1957 : 310)

In 1949 his first novel '*Ellgar*' was published. With its publication he came to be known as a 'Regional novelist'. The Konkan region in which he was brought up, forms the scenic background of his early novels. '*Ellgar*' was the first of this type. Every event in this novel takes place within this area. It was here that he produced the best of his works. He has described the physical features of his 'Konkan' with great accuracy and realism. This region is a living, breathing reality in his novels. When one looks at Pendse as a novelist, one should not forget two things as Pendse himself says :

"मी कांदबरीकर कसा झाले याचं माझं मलाच आश्चर्य वाटतं ! या गोष्टीचा मी विचार करतो तेव्हा दोन गोष्टी ठळकपणे माझ्यासमोर उभ्या राहतात— माझी जन्मभूमी आणि आतापर्यंत माझ्या वाटयास आलेलं जीवन. मला कांदबरीकर बनविण्यात या दोघांचा फर मोठा वाटा आहे." (Rathchakra 1998 : XIV).

Apart from Pendse there are several other regional novelists of the time. R. V. Dighe's 'Pankala', 'Sarai', Madgulkar's 'Bangarwadi', Sathe's 'Fakira', G. N. Dandekar's 'Sheetu', 'Pavankathcha Dhondi' and others. Pendse's 'Ellgar' (1949), 'Haddapar (1950), 'Garmbicha Bapu (1951) 'Hatya (1954) are the regional novels. Harne, Murud, Anjarle, Murdi and Dapoli – these are the places depicted in these novels. The Regionalism in 'Ellgar' can be seen in the physical features of the region, racial conflict and the peculiar dialect used in it. In 'Hatya' we find the description of Corinda-tree and its fruits, Durgeshwar, Supari-Bagh and Vyaghreshwar. B. R. Gadgil has made a significant comment on Pendse's regionalism, he says :

“विशिष्ट प्रदेश आणि त्या प्रदेशाच्या मातीत वाढलेली माणसे यांच्या आंतरिक स्पंदनाचे, संवाद-विसंवादाचे दृश्य आणि अदृश्य साम्य साकार करणारा कलावंत हा सामान्य नव्हे एवढे निश्चित. प्रादेशिकतेला स्वतंत्र कलामूल्य नाही हे निश्चित पण तरीही प्रतिभावान कलावंतानी साकार केलेल्या, प्रादेशिकतेचे आगळेपण कलाकृतीला अनन्यसाधारणत्व प्राप्त करून देते हे मान्यच करावे लागते. पेंडसेच्या कादंबऱ्यांना जे अनन्य साधारणत्व लाभले आहे, जे वैशिष्ट्यपूर्ण स्वाद लाभला आहे, त्याचे

रहस्य कोकणच्या अंतरंग दर्शनातच आहे." (1964 : 54-55).

The beauty of the natural scenario of Dapoli region (North Konkan area), the utter poverty of the people in the region, his personal childhood experiences, his deep sense of loneliness, his disturbed family life contributed a lot in the formation of his novelistic vision.

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