

CHAPTER III

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#### Formation of Novelistic Vision :

Atmosphere, Plot, Character, Style and Theme all contribute to the formation of novelistic vision. In this context, Hardy has made a very significant remark. He says : "I will just add that the story is sent out in all sincerity of purpose, as an attempt to give artistic form to a true sequence of things." (Tess 1995 : Introduction). The statement has a great critical value. It explains the following things. 1) For a novelistic vision a story is essential, that means the plot is essential ('the story is sent out'). 2) The story that is the plot must have the 'sincerity of purpose.' By 'sincerity of purpose' Hardy means the essential part of the writers point of view, which he tries to communicate through the novel. Thus the plot and its purpose form the major part of a writers vision. This is not enough. Hardy adds two more significant things to the story and its purpose 1) 'True sequence of things' and 2) 'Giving artistic form to the sequence of things'.

The true sequence of things is a very significant component of novelistic vision. Thus, a story having a true sequence of things on one hand, and the sincerity of purpose on the other is sent out with artistic form. The inevitable result is the automatic formation of novelistic vision. The term 'artistic form' needs some explanation. In this context Pendse says : "आशय, रचना भाषा हे एकजीव झालेले घटक असतात—असायला हवेत; हयांच्या एकत्मतेतून कलावस्तू निर्माण होते." (Rathachakara 1998 : XXV). This statement clearly shows Pendse's sense of 'form'. It is this form that alters the raw impressions of the artist and takes its own shape in the process of writing. The form is complete when the process of writing is complete; and when the writing is complete, the formation of the vision is complete. Pendse again says : "गारंबीचा बापूनंतर माझ्या हया दृष्टीत फरक पडू लागला. बंदिस्त कथा निषिद्ध असली तरी 'रचना' हा कथेचा महत्वाचा घटक आहे असं वाटू लागलं. हया घटकाचा विचार करीत असतांनाच 'हत्या' लिहून झाली" (Ibidem : XXIV). This sense of form is again clarified when Pendse says :

"कला जीवनाकरिता नसते; कलेकरिताही नसते. कलेचा गाभा निर्माण होताना प्रत्यक्ष त्याच्या निर्मात्यालाही त्याची प्रकिया अवगत नसते. ... जे

समोर येतं, आकार घेतं, त्याला शब्दांत पकडण्याची धडपड असते. प्रत्यक्ष लेखनाच्या वेळी हा आशय इतका बुळबुळीत, अस्पष्ट होऊ लागतो की पाहत आहोत त्याच्या शतांशानेही आपण शब्दात पकडू शकलो नाही ह्याच शल्य लेखकाला असतं. हा आशय म्हणजे प्रतिस्पृष्टी असते” (Ibidem : XXVI).

Style, thus, illuminates the artistic vision in the process of writing itself. In this context, Pendse remarks : “वस्तुतः शब्दांना स्वतःचा असा अर्थ फार थोडा असतो. त्यांना धार येते, तेज चढतं, सामर्थ्य प्राप्त होतं, ते त्यांचा वापर होतो तेव्हा. हे सामर्थ्य, तेज प्राप्त करून देणं सर्वस्वी प्रतिभेचं काम. शब्दांकडे पाहण्याची ही माझी दृष्टी आहे” (Ibidem : XXIX).

Therefore C. Duffin says : “The style expresses the profoundest intention of the writer” (1973 : 157). By ‘intention’ what Duffin means, here, is the vision of the writer. As the plot (story) and style contribute to the formation of the artist’s vision of life, the character, the atmosphere and the theme also play equal role in that process. In this context Pendse says :

“आयुष्यात भेटलेली माणसं जशीच्या तशी कादंबरीत उपयोगी पडत नाहीत. या ठिकाणी त्यांच्या वाटयास येणारं आयुष्य निराळं असतं. या

आयुष्याचे संदर्भ निराळे असतात. अखेरीस आपल्या गरजा  
भागविण्याकरीता कादंबरीकाराला आपली माणसं 'दिसावी' लागतात.  
माणसं 'पाहण्या'ची (conceive करण्याची) ती ताकद सर्वस्वी प्रतिभेचं  
काम. डॉस्टोव्हस्कीसारख्या अभिजात लेखकाची कादंबरी वाचताना  
प्रतिभेची ही झेप किती भेदक आणि प्रचंड असू शकते याची कल्पना  
येते." (Rathachakra 1998 : XXI).

This remark has a double significance. First, it elucidates that the raw life experience is transformed in the process of writing and second, this transformation depends on the genius of the artist. It is this transformation that shapes the artist's vision of life. Therefore E. M. Forster justly points out : "The speciality of the novel is that the writer can talk about his characters as well as through them or can arrange for us to listen when they talk to themselves" (1995 : 73). This is the proper way by which artist's vision of life reveals itself through his characters.

It is equally significant to note that the atmosphere used by a writer in his work of art is related to his vision of life. The choice of the atmosphere varies from writer to writer. For Hardy it is a peculiar Wessex region. For Pense it is a peculiar north Konkan

and the pseudo-religious beliefs of the people. For Conrad it is in the remote island and the Sea Voyage. For Emile Bronte, it is the changes in the natural scenario and the behaviour of the natural animals. For Virginia Woolf it is the psychology of the character that takes them into their past. In this context about Hardy's use of atmosphere E. Albert remarks : "Nature provides more than a mere background : often it is a protagonist in the story, an unfeeling, impersonal force exerting its influence upon the lives of his characters" (1987 : 438). The remark clearly shows how an artist can use atmosphere in the formation of his vision of life.

Plot, character, atmosphere with reference to the theme are the basic things which are the subjects of a writer's observation and contemplation. The description, narration, etc., go hand in hand with the writer's contemplation in the process of writing. The process is unique and unified. Its ingredients, though separately discussed, cannot be separated in the process of writing. The process is single, unified, continuous and essentially formalistic in its nature. This is clearly pointed out by Pendse. He says :

“प्रत्यक्ष जीवनातील घटना कार्यकारणभावाने बांधलेल्या असतातच असं नाही. लंब अंतरावरून ह्या घटनांकडे पाहिल्यावर मात्र त्यांना एक

स्थूल असा आकार असल्याचा, अर्थ असल्याचा भास होतो. ह्या भासाचं विश्लेषण करू लागताच त्यातील अंतर्गत संगती लुप्त होऊ लागते आणि शेवटी यक्षप्रश्न उभा राहतो : हे सारं कशाळं ? ह्याचा अर्थ काय ?

जीवन हा एक प्रचंड गोंधळ असतो. ह्या गोंधळ्याचा कांही वेळ अर्थ लागतो, नियम आहेत असं वाटतं.

ज्या कादंबरीच्या माध्यमातून ह्या जीवनाचं दर्शन घडविण्याचा प्रयत्न मी करतो त्या कादंबरीनेसुद्धा असा आभास निर्माण करायचा तर तिच्यावरील बंधनं कमी केली पाहिजेत.” (Rathachakara 1998 : XXIV).

It clearly shows Pendse's view of artistic effort to know the invisible forces of life. This 'artistic effort' forms the vision of life of an artist. However, this 'artistic effort' is the result of the unified indivisible moulding of atmosphere, plot, character and style together. With the help of these operative categories, an artist can perceive, interpret, illuminate that abstract vision of life in a symbolic way.

After having a brief survey of the process of the formation of artist's vision of life and after having a brief account of the views

helpful

of Hardy and Pendse about this process, it is beneficial to make an attempt for the perceptions of novelistic visions of Hardy and Pendse.

### **Thomas Hardy's Vision of Life :**

The typical Victorian conflict between science and religion, Victorian mood of bewilderment and uncertainties (strengthening the idea of destiny), scientific, industrial and philosophic <sup>philosophic</sup> innovations affecting the social life, the Wessex regionalism and a deep sense of man-woman relationship all these contribute to Hardy's vision as a novelist. Hardy's conception of life is essentially tragic. In his novels, man is the helpless plaything to the forces which he could neither control nor understand. In this context E. Albert says : "Most frequently his mood was one of disillusioned pessimism, excellently summed up at the end of '*The Mayor of Casterbridge*' by Elizabeth Jane, "Happiness was but the occasional episode in a general drama of pain" (1987 : 437). His view of life was in harmony with the mood of the late nineteenth century. It was an era of religious conflicts and tensions. A mood of discouragement and disillusionment was everywhere in the late nineteenth century. It has resulted from the decline of religious

faith due to the scientific discoveries. In this context ~~Mary~~ Williams says : "His pessimism, as the Victorians called it, and his interest in Darwin's discoveries had a powerful effect on his work" (1976 : 61). Hardy's ~~all~~ tragic novels are always an exposure of injustices. Hardy had a traditional sense of Chance, Fate and Destiny as it was conceived by the Greek tragedy. In this context E. Albert says : " 'Tess of the D'urbervilles' has the stern fatalism of Greek Tragedy" (1985 : 190). Hardy believes that the invisible force hereto named as Fate, Destiny, Chance in its traditional sense (the sense of Greek Tragedy) works out its own plan hidden from the mankind through the circumstances and social situations. In "Tess" it is clearly seen when Hardy uses poverty, male-dominance, pseudo-religious beliefs, man-woman relationships, unclarified assumptions and social norms as the agents of 'Fate' or 'Destiny'. These six elements form the theme of the novel. In this regard Samuel Chew and Richard Altick say : "He was really a scientific determinist, and by 'Fate' or 'Chance', he meant human life as determined by all antecedent circumstances in a chain of causality" (1977: 1470). It means a persons <sup>past</sup> past life and the circumstances in it play a great role in Hardy's novels. The role of past actions by characters decide the present life of them. The past



circumstance. In this context Legouis and Cazamion say :  
“Everywhere in his novels human beings appear to us crushed by a superior force : that of nature, at first, and of an indifferent, so often a hostile chance; then that of the errors implied in our own desires” (1974 : 1284). This comment makes it clear that chance or accident is an essential element in Hardy’s philosophy of life. The unexpected and undesired always happens in his novels. This results in much undeserved suffering. Right things never happen at the right time; they happen either not at all, or too late; when their happening brings nothing but misery and suffering. Hardy calls it ‘True sequence of things’ (Tess 1995 : Introduction). The heroines of Hardy, like Tess and Eustacia, as well as his male characters like Henchard, Angel, are all the victims of irony of circumstance or fate. In this context C. Duffin says : “In the microcosm of Hardy’s novels there is unquestionably a power – conscious or unconscious, personal or impersonal – that controls, influences, at least hampers and hinders the doings of man. The conception is so universally and consistently present that it is difficult not to see in it a main strain of Hardy’s philosophy” (1993 : 193). Thus Hardy believes in the operations of fatal forces hovering around us and driving us to our doom. In this way

situation often becomes an obstacle in the way of happiness. "In 'Tess' characters are defeated in their struggle against their social environment and their own impulses by the malevolent caprices of chance" (Tess 1995 : Introduction). Thus it can be said that chance and situation play a remarkable role in Hardy's vision of life. About Tess's tragedy S.R. Prasad says : "Social convention is only one of the main causes. Chance and providence too play an important role in bringing about Tess's tragedy" (1976 : 106).

Along with the chance and coincidences 'Nature and society' are also responsible for Tess's tragedy. These are the agents of fate in Hardy's vision of life. In '*The Mayor of Casterbridge*' character plays a greater role in bringing about tragedy. In '*The Return of the Native*' character, nature and chance almost equally contribute to the tragedy. In this regard, S. R. Prasad says : "In '*Tess*' he <sup>[Hardy]</sup> tells us that the heroine has not acted against nature, still she feels shame because society has termed such acts shameful" (Ibidem : 29). At the end of the novel Hardy says : "Justice was done, and the President of Immortals, in Aeschylean phrase, had ended his sport with Tess" (Tess 1995 : 346). The word justice is put within inverted commas. Thus he uses the word in an ironical sense. He makes it clear that Tess's

tragedy is due to the working of malicious supernatural power. By justice he means of course the hanging of Tess; it is justice in the legal sense only, justice as demanded by a man-made law. It is Hardy's comment on the manner in which fate or the gods have treated Tess. In his preface to the 5<sup>th</sup> edition of the novel, Hardy has quoted the following lines from Shakespeare's *'King Lear'*, which support his vision as a novelist :

"As flies to wanton boys are we to gods;  
They kill us for their sport" (Ibidem : Introduction).

In this context Rees says : "The world Hardy portrays is one controlled by a senseless and cruel fate and the greatest of his novels, *'The mayor of Casterbridge'*, *'The Return of the Native'*, *'Tess of the D'urbervilles'*, and *'Jude the Obscure'* all show their chief characters as victims of this cruel and impersonal fate" (1992 : 126). This is the role of fate in Hardy's novels.

Nature is one aspect of fate. This aspect has made Hardy's vision different from others. In this context David Cecil says : "Nature, then is as important an element in Hardy's vision of life as it is in one of the regular nature writers like Wordsworth or Clare; but his view of life makes his vision different from theirs" (1965 : 67). In the explanatory note to the first edition Hardy significantly

and deliberately quotes a remark by St. Jerome "If an offence come out of the truth better is it that the offence come than the truth be concealed." The remark cannot be ignored at all in the discussion of 'Tess' and Hardy's vision of life. For Hardy truth is of prime importance. One should face the offence that comes out of the truth. One should never conceal the truth. Those who dare to accept this challenge for the supremacy of truth (like-Tess) necessarily suffer. For Hardy "tragedy could exist outside the traditions of Aeschylus and Shakespeare" (Tess 1995 : Introduction). For him not only a patrician but a common human being like Tess "is pulled down" by the workings of an implacable 'Fate'. That exactly, for Hardy, is the role of fate in 'Tess'.

### Pendse's Vision of Life :

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 and outward religious beliefs of the people and his own poverty stricken life contributed a lot to the formation of Pendse's novelistic vision. In this context Pendse himself says : "आपण एकटे आहोत, निराधार आहोत, अगत्य आहोत ही माणसाला उदास करणारी भावना शिरू [श्री. ना. पेंडसे] लहानपणापासूनच अनुभवीत आला." (1974 : 22). At the same time his own comment made in the preface to the second edition of the novel '*Rathachakra*' seems to be mentioned while discussing his vision as a novelist. He says : "माझी जन्मभूमी आणि आतापर्यंत माझ्या वाटयास आलेलं जीवन. मला कादंबरीकार बनविण्यात या दोघांचा फार मोठा वाटा आहे." (Rathachakra 1998 : Introduction XIV). Thus the above mentioned elements are responsible for forming Pendse's vision of life.

In '*Rathachakra*' the heroine struggles against the situation with reference to poverty, male-dominance, misconceptions of religion, man-woman relationships and the social

norms or standards of the time. Obviously enough, the theme of 'Rathachakra' is related to these elements. With the combinations of plot, character, style, atmosphere and theme the vision of the novelist is formed. Atmosphere plays a vital role in forming Pendse's vision as a novelist. However, there can't be one to one correspondence between the things the writer sees or experiences in actual life and the things mentioned in the work of art. When the things of actual life are brought to the artistic level, naturally, certain changes are expected. In this context Pendse says : "अखेरीस आपल्या गरजा भागविण्याकरीता कादंबरीकाराला नवी माणसं निर्माण करावी लागतात. प्रत्यक्षातील माणसं ही सूचना देण्यापुरती. कादंबरीकाराला आपली माणसं 'दिसावी' लागतात. माणसं 'पाहण्या'ची (Conceive करण्याची) ही ताकद सर्वस्वी प्रतिभेचं काम" (Ibidem : XXI). Pendse has made certain comments about the writer's artistic process. This artistic or creative process itself is a source of the novelistic vision of the writer. Pendse says : "लेखकाला भेटलेली माणसं, वाटयाला आलेली परिस्थिती, जगाचे त्याला आलेले अनुभव त्याच्या मनाचा उपजत धर्म ह्या सर्वांच्या परिणामातून त्याच्यातील लेखकाचा पिंड आकार घेतो: " (Ibidem : XXVII). Thus the creative process is not an isolated or

independent phenomenon. It is the outcome of the writer's mind. Pendse believes that suffering is essential part of human life. Injustice is also an essential part of human life. These sufferings and injustice emerge from the surrounding situations and social ethos in which a person lives. In Pendse's vision of life the tragic sense is profound. Pendse also believes in the unknown forces that rule the world. Human life is always under the fear of this unknown force, which he cannot control or govern; this contributes to Pendse's vision of life. In this context Pendse says : "धर्म, आध्यात्म, देव हया कल्पना मृत्यूच्या गुढतेतून, नियतीच्या भयातून निर्माण झालेल्या आहेत, असे त्यांचे (पेंडेसेंचे) स्वच्छ मत आहे" (1974 : 69).

While defining the vision of the writer it is necessary to consider the writer's personal experiences and the artistic form given to it. In this context Pendse himself says :

"प्रत्यक्ष जीवनातील घटना कार्यकारणभावाने बांधलेल्या असतातच असं नाही. लंब अंतरावरून हया घटनांकडे पाहिल्यावर मात्र त्यांना एक स्थूल असा आकार असल्याचा, अर्थ असल्याचा भास होतो. हया भासाचं विश्लेषण करू लागताच त्यातील अंतर्गत संगती लुप्त होऊ लागते आणि शेवटी यक्षप्रश्न उभा राहतो : हे सारं कशाळां? हयाचा अर्थ काय?

जीवन हा एक प्रचंड गोंधळ असतो. हया गोंधळ्याचा कांही वेळ अर्थ लागतो, नियम आहेत असं वाटतं.

ज्या कादंबरीच्या माध्यमातून हया जीवनाचं दर्शन घडविण्याचा प्रयत्न मी करतो. त्या कादंबरीनेसुद्धा असा आभास निर्माण करायचा तर तिच्यावरील बंधनं कमी केली पाहिजेत'' (Rathachakara 1998 : XXIV).

Thus Pendse tries to present the total picture of human life through his novels. The above statement also clarifies Pendse's view of art. In this context he says : "सौंदर्य ही हुज्जत घालून पटविता येणारी वस्तू नव्हे. ते ज्याचं त्याला जाणवावं लागतं. तसं जाणवत नसेल तर सौंदर्य निर्मात्याने आणि रसिकाने आपापले निष्कर्ष काढावेत आणि स्वस्थ बसावं'' (Ibidem : XXVI).

Pendse himself has made his commentary on the term 'ऑगळ' (loathsome) in his preface to '*Rathachakra*' (XXVI). It is his defence of 'Krishnatai's episode' in the novel. In this context he says :

"नियतीचा 'कृष्णाबाई' हा एक भेसूर, ऑगळ आविष्कार होता. कृष्णाबाई असंभाव्य वाटू नये आणि मूळ कथानकाशी हया प्रकरणाचा

धागा सहजपणे मिळून जावा, एवढं बंधन मी आवश्यक समजत होतो.  
माझी ही भूमिका. वाचकांना काय वाटतं हा त्याहीपेक्षा महत्वाचा प्रश्न.  
त्या ठिकाणी पराकोटीचे मतभेद दिसले. कधीना ह्या प्रकरणामुळे  
कादंबरीला एक नवं परिमाण लाभलं आहे असं वाटलं, तर कधीना हे  
प्रकरण असंबद्ध, अनावश्यक वाटलं.

हे मत मी समजू शकतो; ह्या प्रकरणाला कोणी ओंगळ म्हटलं  
तर मला ते समजेल—नव्हे, त्याच्याशी मी सहमतही होईन. नियतीचं  
ओंगळ स्वरूपच मला उभं करायचं होतं” (Ibidem : XXIX).

The role of Krishnatai episode in the basic framework of  
'Rathachakra' is, thus, very significant. It demonstrates as Pendse  
himself has said the dreadful and loathsome aspect of fate. The  
fate of the heroine of the novel as well as the fate of Krishnatai  
together forms Pendse's novelistic vision of life in 'Rathachakra'.  
The combination of the heroine and Krishnatai in the formation of  
novelistic vision is explained by Pendse himself in the following  
words :

“जे समोर येतं, आकार घेतं, त्याला शब्दांत पकडण्याची धडपड असते.  
प्रत्यक्ष लेखनाच्या वेळी हा आशय इतका बुळबुळीत, अस्पष्ट होऊ

लागतो की पाहत आहोत त्याच्या शतांशानेही आपण शब्दात पकडू शकलो नाही हयाचं शल्य लेखकाला असतं. हा आशय म्हणजे प्रतिसृष्टी असते. प्रत्यक्ष सृष्टीप्रमाणेच या ठिकाणी पवित्र आणि अँगळं, मंगल आणि अमंगल एकमेकांत गुरफटलेली असतात. शक्य असेल तेवढ्या परिमाणांनी जीवन-दर्शन घडविण्याचा प्रयत्न लेखक करीत असतो. हया जीवनाचा त्याला कप्प्यांमध्ये विचार करता येत नाही; कारण ज्या प्रत्यक्ष जीवनामुळे त्याला हे नवं जग दिसतं ते कप्प्यांचं बनलेलं नसतं” (Ibidem : XXVI).

Pendse also believes in mysterious, all-powerful forces that guide the affairs of mankind. He seems to be quite aware of the ills of life. Fatalism is dominant in 'Rathachakra'. In this context Pendse's Says :

“जीवनदर्शनाच्या केंद्रस्थानी असलेला माणूस साकार करण्याचा प्रयत्न लेखक करीत असतो. हा माणूस अनादिकालापासून लेखकाला आव्हान देत आला आहे. केवढंही चिंतन केलं तरी तो संपूर्ण समजू शकत नाही. माणसाचं मन हा तळ नसलेला डोह आहे. त्याचं संशोधन हा न संघणारा उद्योग आहे. हजारो वर्षे लिहूनही हा विषय संपत नाही तो हयामुळं. वर्षानुवर्षे दीर्घ परिचयात राहूनही माणूस माणसाला संपूर्णतः

ओळखू शकत नाही. असा हा कलत्रवंताला भुरळ घालणारा, आव्हान देणारा माणूस नियतीच्या भयाने पछडलेला असतो. ह्या भीतीच्या छयेत, विकारांच्या नियंत्रणाखाली तो आयुष्य जगत असतो. ह्या जगण्याचा अर्थ काय ? त्याला कांही कार्यकरणभाव आहे का ? त्याच ध्येय काय ?—असले गूढ प्रश्न लेखकाला त्रस्त करीत असतात. लेखक त्याची उत्तरं शोधत असतो. ... तो जे विश्व निर्माण करतो त्याचे कायदे असतात. बंधनं असतात. ही दोन्ही सहज असतात. त्या कायदांचं आणि बंधनांचं पालन लेखक करतो आहे की नाही हे मी पाहतो. माणसांचं आणि तज्जन्य जीवनाचं तो किती सखोल दर्शन घडवीत आहे हे मी पाहतो” (Ibidem : XXVII).

These lines help us to have a right perspective of the novelistic vision of Pendse. There is nothing certain in human life and this uncertainty is a part of Pendse’s vision of life. The end of the novel ‘*Rathachakra*’ emphasizes this uncertainty in human life. Human life is full of ups and downs, at the same time it is engaging. It is a mixture of tragedy and comedy. It is neither a tragedy nor comedy alone. Naturally man is not ready to sacrifice it easily in spite of the defeat of his attempts. In this context Jayant Paranjape’s comments are significant. He says :

“अंतिम फेरीत तिचा संघर्ष तिचा एकटीचा रहात नाही. एका व्यक्तीचा राहत नाही. माणूस आणि नियती यांच्यातील संघर्षाचे तो रूप घेतो. समुद्रात मासा पकडायला दूरवर गेलेल्या एखाद्या म्हाताऱ्याला अवचित एखादा मोठा मासा सापडवा आणि किनारा येईपर्यंत लचके तोडता तोडता फक्त सांगाडा शिल्लक राहावा. तसे तिच्या यशात होते. (Obviously enough, Paranjape here speaks of Hemingway’s ‘Old Man and the Sea’) हे यश होते की अपयश ? विजय की पराभव? ‘रथचक्र’ ही एकच वेळी यश-अपयशाची आणि विजय-पराजयाची कथा आहे. छोट्याशा विश्वातील तिचे यश म्हणजे मानवी प्रयत्नांचा विजय आहे आणि तिचे अपयश म्हणजे मानवी मर्यादांची शोकांतिका आहे” (Paranjape 1983 : 104).

Thus Pendse’s vision of life is essentially tragic. He has used poverty, male-dominance, pseudo-religious beliefs, man-woman relationships, unclarified assumptions and social norms or standards as the agents of fate in ‘Rathachakra’. All these six elements contribute in one or other ways in bringing about the tragedy of the heroine. In his preface to the second edition Pendse writes :

“नियती आणि नायिका हयांचा सर्वत्र हुतुतूचा खेळ चालला असल्याचं मी पाहत होतो. नायिका त्यात यशस्वी झाली का ? म्हटलं तर झाली – म्हटलं तर नाही. ... आयुष्यात मिळणारं यश निर्भळ कचितच असतं. त्यात कुठे ना कुठे वैगुण्य असतं. तसं ते तिच्या बाबतीतही होतं. तिने एक अशक्य लढाई जिंकली; पण हया विजयाला कोणी मान्यता दिली नाही. आयुष्यभर तिच्यामागे लागलेल्या नियतीने हया ठिकाणी तिला पुन्हा एकदा दगा दिला” (Rathachakra 1998 : XXVIII).

This statement is very significant in the context of Pendse's vision of life. It has a double significance. On one hand it sums up the entire story of the heroine of '*Rathachakra*', and on the other it illuminates Pendse's perception of human life. The above statement also makes it clear that there is nothing like absolute success. What we call a success is always incomplete and stained with some stroke of fate. It is this vision of Pendse that Bandiwadekar has pointed out in the context of the end of the novel '*Rathachakra*'. He says :

“तिनं जसं जीवन निबर व्यवहारीपणानं घट्ट पकडून ठेवलं होतं तशीच रहाटाची माळ तिच्या हातात होती. माळेत कांही लोटे भरलेले होते पण

ते उचमळत होते. पुष्कळ रिकामे होते. असंच कांहीसं तिच्या जीवनाचं झालं होतं. पण तिला मरण्याचंही स्वातंत्र्य नव्हतं व धैर्यही नव्हतं. दुसऱ्याच्या मदतीशिवाय वर येणंही अशक्य होतं. तिच्या जीवनावरचं हे प्रतिकात्मक भाष्य अगदी औचित्यपूर्ण आहे” (Bandiwadekar 1983 : 97).

Bandiwadekar's interpretation of the end of the novel clarifies Pendse's vision of life, obviously enough, it defines the role of fate in Pendse's '*Rathachakra*'.

#### **A Comparative Perception :**

A comparative perspective of novelistic vision of Hardy and Pendse is necessary to understand the role of fate in '*Tess*' and '*Rathachakra*'. The ends of the novels '*Tess*' and that of '*Rathachakra*' are very significant in this context. Hardy ends the story of '*Tess*' in the following words : "Upon the cornice of the tower a tall staff was fixed. Their eyes were riveted on it. A few minutes after the hour had struck something moved slowly up the staff, and extended itself upon the breeze. It was a black flag.

'Justice' was done, and the President of the Immortals, in Aeschylean phrase, had ended his sport with Tess. And the

d'Urberville knights and dames slept on in their tombs unknowing. The two speechless gazers bent themselves down to the earth, as if in prayer, and remained thus a long time, absolutely motionless : the flag continued to wave silently. As soon as they had strength they arose, joined hands again, and went on" (Tess 1995 : 346).

Pendse ends his novel with the following words : "दोन्हीकडील माळ घट्ट पकडून आता ती उभी होती. डाव्या हातच्या रिकाम्या लोटयांकडे तिचं लक्ष गेलं. उजवीकडल्या लोटयातील डचमळलेलं पाणी स्थिर होतं.

दोन्हीकडील माळ घट्ट धरून तिनं वर पाहिलं. रूंद होत गेलेलं विहीरीचं तोंड 'आ' वासून तिच्याकडे पाहत होतं. वर आकाशाचा निःशब्द गोल घुमट पसरला होता" (Rathachakra 1998 : 207). The 'black flag' indicating the hanging of Tess extends itself upon the 'breeze' can be compared with 'वर आकाशाचा निशब्द गोलघुमट पसरला होता'. Both the statements are pregnant with symbolic meaning. 'Black Flag' and the 'breeze' connect the tragedy of human life with the sky. This idea is further clarified in the next paragraph with reference to 'the President of Immortals' and their 'sport with Tess'. She (ती – the heroine of the novel) is in the well and she sees the round dome of the sky. Both Pendses 'round dome of the sky' and Hardy's

'President of Immortals' are indifferent to the tragic sufferings of the respective heroines. This idea is also clarified by Hardy as he indicates 'that the D'urbervilles knights and dames slept on in their tombs, unknowing.' It is interesting to note here that both Hardy and Pendse believe in the unknown force that governs human life. Man is always under the fear of this force, which he cannot control or reach. This is the common vision of both the writers. Though they believe in this unknown force, they have not given any scientific term to this force in their respective novels. They have used the traditional terms like fate, destiny or chance for this force. In Hardy and Pendse's vision, tragic sense is profound. This is clear when one finds the factor of uncertainty in both the novels. 'Rathachakra' emphasizes this sense of uncertainty in human life, while in 'Tess' also there is the element of uncertainty. We are not sure about the future of Angel and the younger sister of Tess. This emphasizes the uncertainty. Both the novels are the exposures of injustices and sufferings. The uncertainty, injustice and undeserved suffering are the essential parts of human life. This is the common vision of both Hardy and Pendse. Hardy as well as Pendse are quite aware of this 'essential' part of human life. Fatalism is dominant in both of them. It is also very significant to

note that both '*Tess*' and '*Rathachakra*' indicate the illusive, escaping and untimely success in human life. This constitutes human Predicament. It is this mysterious combination or moulding of uncertainty, injustice, undeserved suffering, untimely and illusive temporary sense of success that constitute the vision of life of Hardy and Pendse and this also defines the 'role of fate' in '*Tess*' and '*Rathachakra*'

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