CHAPTER - III

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Rural life in Madgulkar's selected novels:-

A) Rural life in *The Village Had No Walls*:-

Madgulkar grew in a house where there was extreme poverty. His immediate neioughbour's in the small village of a Madgul were Ramoshi's and members of various castes, the traditionally untouchables of Maharashtra and Muslims. Madgulkar's family was one of the eight Brahmin families in this village. The family owned some land but later on land could not feed the large family. Madgulkar's father took a job in the government of the Aundh, princely state which ruled over Maandesh. The job took him to various villages and small taluka, towns of Maandesh. In this way, Madgulkar got to see life in many parts of Maandesh.

He wrote novels on his numerous travels, nature observations and people. These portrayals are very realistic. The style and tone of his writing is generally of an oral story teller. In the novel a person speaking directly to an audience in front of him. Many stories are about poor people on the fringes of village life. The focus of the writing is on happenings in the villages and its people. Madgulkar's way of presentation is direct and authentic. He illustrates things as they are through the novels. The most famous of his novels is *Bangarwadi (1954)*.It is a classical novel about rural

India. This book is published in Marathi and translated in 1958 by Ram Deshmukh. The translation lacks Indian vividness, conciseness, hidden humour and unobtrusive melancholia of the Marathi original. But it is real life story of village in Maandesh.

Today *Bangarwadi* which contains autobiographical element has almost become a historic document. The effect of fast urbanization reached the remotest villages of Maharashtra. Today village like *Bangarwadi* would have electricity and transportation. But till today Maandesh has been repeatedly hit by drought. The whole Maandesh is drought-prone zone. Except for some craftsmen, all households in Maandesh lived off agriculture and agricultural activities. Whole rainfall is inadequate and erratic. There is no harvest in the farm. Farmers wait anxiously for rains. Maandesh has been repeatedly hit by drought and a large number of people have migrated completely.

The story is about the experiences of a young school teacher in a village of shepherds. The story begins with a description of the night and the barren landscape the teacher crosses to reach the village. The school is not functioning. At the end of story, the entire village is about to migrate because of drought forces. The story is a portrayal of Indian village. The people in the novel are 'characters' based on real people. It gives true portrayal of poorest of poor village in India. Village affairs controlled by Panchayat, comprising elder members with their traditional power relations.

Bangarwadi is a tale of the shepherds and shepherd farmers who settled in the village till drought forces them to wander. The story is remarkable about the wandering shepherds, their culture, traditional professions, rites and festival. The settled shepherds who are described in *Bangarwadi* are looking today for other work for example, in the industry of Maharashtra owing to fast disintegration of the traditional professional bond of hereditary caste. Times are changing but an outside if we happen to visit any of the remote districts endangered by drought is still suddenly reminded of Madgulkar's description of the people, of the landscape and of the village *Bangarwadi.* The translations of *Bangarwadi* also acquire parallel praise. According to Sunday standard,

> "Madgulkar writes vividly and the original has
> not suffered from the translation for which
> praise is due to the translator."
> (Sunday Standard [back page of The *Village Had No Walls*])

The Village Had No Walls is portrait of a village. Taya Zinkin writes about the English version of this novel as:-

> *"The Village Had No Walls* is perhaps the most important book written by an Indian about India. To appear in English since Nehru's *'Discovery of India'* It is the first book written about rural India by one who really knows because he has really lived there

> for sufficiently long to become identified with the people."
> (Taya Zinkin, *The Economic Weekly*; back page of *The Village Had No Walls*)

This translated version of *Bangarwadi* will be assessed by the researcher to find out the rural life of village with its various problems. The study concerns detailed overall assessment of the novel with various aspects as rural geography, people with their affair and village problem etc. The study of this novel will prove the portrayal of Indian rural life in the writer's point of view.

Maandesh in which *Bangarwadi* is located is an infrequently used name to refer to a hot and dry region of south Maharashtra spread over the corners of three districts: Sangli, Solapur and Satara. Maandesh, the name derived from 'Maanganga' the river which is dry most of the year. Day temperature in the summer is very hot and rainfall is erratic. Normally the monsoon arrives in the end of June and then there is dry spell of about six weeks. While farmers wait anxiously for rains, strong dry winds sweep across the land. Maandesh is rural area without large town. There is reference of talukas where people have to go for several reasons.

The large village in Maandesh Bangarwadi had people of numerous castes and communities. The castes were defined by traditional occupations. Some times one community comprising

people from more than one caste or religion, in *Bangarwadi,* the community of shepherd. *Bangarwadi,* the village of *Bangers* derives its name from an exiguous shepherd community. *Bangarwadi* is small hamlet occupied most of *Dhangars*. The *Dhangars* move with their flock according to the season. These are poorest communities. Though small in number *Bangarwadi* occupies the traditional Hindu caste hierarchy. Ayubu, among the Muslim sub-communities is one of the mulanas. He is useful for villagers in the time of fair of village goddess.

The most prominent of the unsettled tribes are *Ramoshi's* who were considered thieves by the British. They are considered as good watchmen. *Ramoshi's* had a tradition of being very honest among them. In small hamlet like Bangarwadi, Ananda belongs to the same caste. He lives in miserable hut with his wife outside the village. He is without work. Sometimes he tempts small theft only for food. He is honest and good in crime detection. He and his other caste members are skilled in hunting birds and beasts. Many times they steal share of the crops and other agriculture products from the fields of other farmers. But his act is not criminal act because every time Ananda confesses his crime. He is not cheater in any case. He would decide to act when the condition required and last food in the house had disappeared. He lives from hand to mouth. His cunning mind and keen eyes always busy with the location of foodstuffs. The owner was not likely to discover the petty theft. His honesty is in confessing the theft. Conversation testifies the above fact between Teacher & Ananda as:-

"Have you lost any money from this room? ------"
"Yes, who told you?"
"I know,"
"But how?"
"Because I took it myself,"
(Ibid: 58)

He justifies himself as he did not take the money deliberately. He had to came for ask bread but the teacher was sleeping so he did not wake up him. He took bread, he saw money inside. He tempted much but he gave back because goodness in her mind.

He was a criminal. His forefathers were criminals. It was not difficult for him to clean up the whole sum but he kept on saying to himself. It is not right to cheat such a close friend. He says,

"You can do what you like with me-----
Prosecute me or clamp me in jail or
Let me go free--------" (Ibid: 59)

Ananda is small time thief. He had turned his hand to big things. But he had voluntarily surrendered the amount. He was looking for bread not for money.

The unique system of Hindu caste hierarchy is solely not found in the village of *Bangarwadi*. There are no references of other castes as Bramhans, Maratha, Tambolis, Nhavis, Sonars, Sutars,

Kasars, Koshtis, Mahars and Mangs etc. These castes are not defined by traditional occupations. The Ramoshis and the Musalmans in the novel without occupations the whole hamlet is occupied by shepherds and shepherd farmers. These people are depicted as:-

> "Almost everyone in the village was a shepherd, by profession and by caste. Jet black in colour, the men invariably moved bare-bodies. About the world out side their village they knew very little. Neither were they conscious of their ignorance. Every day at the crack of dawn, as soon as the flocks were released from their night-long confinement, the shepherd would drive them out of the village to the customary pasture; this was a meadow some three miles away for hundred sheep or so there was one shepherd and one sheep-dog. The flock moved ceaselessly, heads bend, grazing ferociously and with a peculiar sound which was part breathing, part munching. As the sheep moved about, seed of different grasses got attached to the woolly coats, to be carried and dispersed wherever the flock moved. From this would sprout the next seasons grass in an automatic cycle of consumption and supply of fodder for the sheep."
>
> (Ibid: 22)

The area of this Maandesh is hot, dry and a semiarid. It is dusty plain with rocky soil and bare hillocks. The day temperature in the summer is high up degree celcious. The shepherd, with his stick thrown across his shoulder follows the flock like a shadow. He has to spend hour after hour in scorching heat. The hot climate makes the shepherd and his dog tedious. The shepherd and dog find something to occupy themselves.

When the sun is low, the shepherd turns his flocks back towards home. The village becomes a scene of tumultuous struggle. The atmosphere becomes noisy with the sound of incessant bleating of thousand sheep and lambs and high pitched tones of humans. The hard task of reunion of mothers and babies to be carried out by shepherd only because of eyes and experiences. After finishing this work the shepherd eats his bread. He takes simple food. He is tired himself but not free. At night all sleep but the shepherd and his dog could hardly get sleep. Both of them are the guardian and the guide of their sheep.

At early dawn when sheep awake the shepherd has to clean the pen. He has breakfast with freshly baked jawar bread washed down with goat's milk. Then having packed a little bread and handful of chilies he sets out for the distant pastures.

The shepherd women spend their day in spinning the spull of yarn, helping their husband, bringing water, baking cakes, working in the fields, collect firewood, caring infants and ewes etc. The children in the village of *Bangarwadi* go to graze goats. Many

times children follow their traditional occupations. Sata left his school and used to help his father; Bira. His father had put him in charge of the sheep because he himself was away on business. According to Sata's father Sata was well-grown up to take care of the business. There is no need of education in the village like *Bangarwadi* where everyone has to care and worry about food and living. In Bira's opinion, schooling means wasting years of a useful life. He regards his son as an active partner in his business. And does not want to send his son, to school.

The old folk are also engaged in field activities and tending sheep. Though *Rama Banger* is a man of substance, he does not want to do anything. But his father kakuba has been tending sheep since he was eight. He knows nothing else but breeds sheep. At the age of seventy the man has kept on going after sheep in the company of his grandson. He is a match for his dog to detecting of a wolf. He is expert in sorting the sheep from a mixed flock. He loves his land of birth so does not want to leave village at the time of destruction. He said he would rather stay on and die where he had lived.

Another prominent personality in the *Bangarwadi* is old Karbhari, the head of the village. He is kind, gentle and wise by his nature. He has sense of power of education. He is courageous in his deeds. He has helping nature and most of times he is alert in his duty. He gets angry and order the villagers for the well-being. He forgives others for committing crime. He is honest and dutiful equivalent to Patil. He is also supposed to be a shepherd farmer in the village. The village has a Panchayat. It includes school master

and venerable villagers as the old karbhari, Rama's father, kakuba, other farmer Sheku and others, as a rule the judgment of the village council was accepted as final by the offender. He has also liberty to go in appeal. The appellate authority was a supernatural one. There are very few farmers in the village. Sheku, Bala are among these few. The farmers have two or three acres of land outside the village and its cultivation is their only interest in life.

Every morning the farmers are seen in fields doing agricultural activities in the time of harvest. They have many problems and they are struggling for survival. Ayubu is without family. Ananda and his caste member without work. Sheku has only a bullock. He needs one more for tilling the land. Anja is without father and mother. In this way the village of *Bangarwadi* with its large gallery of characters live in poverty. The rural life evoked in this novel is graphic and true to life. The writer depicts the characters and their interactions which constitute the essential texture of rural life. The several incidents take place in the life of characters during their stay in the village. The rural sensibility is evoked by the setting of the novel.

The village of *Bangarwadi* in which the novel is mainly set is situated on the Deccan plateau; barren area in Maharashtra. The village life in it is ignorant and poor. On the hillside of the village which lie the scrub jungle of babul, ber and nepati a patch of bare land, parched treeless surface and poor huts, mud wall houses of the villagers. Most of houses have mud walls and thatched roofs; there are some with mud roofs. Each house has in front a courtyard. The

neem tree and drumstick tree are nurtured on sewage water. There pens for the sheep. There is no road for the village. This characteristic of village scene is seen in the novel.

Like any other Indian village *Bangarwadi* has a simple village deity. The goddess '*moulai*' is reputed for her Devine power. In spite of her ruined temporal temple condition, it is known as living deity. The village people worship it occasionally in their hardships. As it is said,

> "Child had acquired a pair of sore, excruciatingly
> painful eyes. Mothers tried whatever they knew
> pads soaked in milk were placed on the eyes at
> night a gift was promised to the village deity...."
> (Ibid: 28)

There is also reference of yearly village fair and dedication to sacred mother. The villages are praying and offering pujas. They devotionally perform their religious activities. Their natural calamities they suppose as sin, fate and god's wrath. They beg for forgiveness to the sacred mother. They are asking about rain and their problems as:-

> "Mother, there is no rain this year, what did
> we do wrong? ---she said," too much sin,
> selfishness and deceit. That's what drove the

rain away:'" Mother, what will the sheep eat?
how shall we live if there is no rain?
Mother kept her eyes closed as she replied
"She that my fair goes on properly; do not neglect
to make the usual offering to me---every thing
will be all right! --- sheku gave himself a few
resounding slaps on the face, " Mother forgives
us! We shall do everything you said—the fair,
the offering--we undertake to do everything."
(Ibid: 122-123)

The village people in *Bangarwadi* celebrate the fair with great enthusiasm. They tend sheep very sincerely. They love sheep as their children but goat is sacrificed for the deity because of their faith and beliefs on god and goddess. In the village there is tiny Hanuman temple.

The traditional rural economy of the village, *Bangarwadi* is very poor. People in the village live in poverty for ages. They have simple food and clothes. Even they lack clothes. The shepherds wear red turban, a loose round necked shirt and dhoti. Most of time they are half-naked. Their small children are without education. They are with the sheep. Ayubu is without shelter. He has no dream about future. His ragged jacket and flappy trousers give evidence of his poor condition. Ananda lives only from hand to mouth, he wears only jacket. All others shepherd and shepherd farmers live simple life; without money, clothes and sufficient food and shelter. Their

harvesting depends on rainfall. When the harvesting is over, the landscape becomes grey back look. The men had nothing to do.

The village mannerisms are exemplified in the character of Karbhari, Kakuba, Sheku, Bala, Bira and other farmers and shepherds. The elder people are kind hearted and good natured. The Youngers are obedient, humble to others. Many time people forgive each other if they do wrongs. Bala is accepted by village though he was ostracized by the village. Shekhu's wife forgives her husband though he has odd relation with Anja. Though Bala had shown indomitable spirit and courage against village. Lastly he bends down before village mannerism. He begs loudly before ritual gathering in a gesture as:-

> "I beg forgiveness of the village take me back amongst you. Put the red mark on me, take my tree, my house, even my very life. But do not drive me away in this manner!"
>
> (Ibid: 121)

The village people are very social. On Bala's repentance old man kakuba recommends to forgive Bala. In wisely manner he says as:-

> "Say an infant has pissed in you lap. Would you cut off your thing because of that? Let him have the red mark!"
>
> (Ibid: 121)

According to kakuba man can't live without society and he has to be forgiven. In society people depend on each other for everything. Sometimes they behave with each others with tricks. Dadu's character in the village is typical tricky character. He has hundred rackets. He is crook. His moustache, blood shot eyes and overall appearances give the evidence of his tricky nature. He judgments other with rude nature. His beating by Ananda and Ayubu is also kind of trick. Jagnu's running of with a widowed woman from 'Wangi' and having odd relation with her is also kind of trick. Anja and her various odd relations give example of tricks of village people.

The villagers are acute in justice sometimes they behave crude. According to *Bangarwadi* villagers Jagnu is offender of his crime. They accepted other village's reputation. They agree with the punishment for Jagnu. They are ready to help to find out criminal person Jagnu. Ananda assures the villagers of wangi as:-

> "This affairs brings disgrace to us Ramoshi as well as to you, so you can go back with an easy heart. I swear on oath that I shall produce the woman and our boy before you within eight days from now. Does that suit you?"
>
> Ibid: 104)

According to Ananda and other villagers Jagnu had committed a grave error. He forgot his place. *Bangarwadi* is no match to village

wangi; they would be burnt down the entire village. These sufferings for the sake of one man.

The whole village is ridden with orthodoxy, illiteracy, superstitions, diseases, Jealousies, quarrels and village affairs. The villagers are the victim of traditions over their blind beliefs and superstitions. They are closely stuck to superstitions and beliefs. Bala Bangar refuses to bend his knees before the village. He is tenacious man continues to be stubborn though village prepares to wear the rebel out. But when priest says:-

> "I cannot put the red mark on you.
> You have defied the village."
> (Ibid: 121)

On this remark Bala begs for forgiveness. The blessings of goddess are very important for him to live. He has deep faith in god. Every villager also has same faith. They perform religious practices.

The village people are superstitious in their mind. They have fear about ghost, evil power, and power of god and about death. Everyone shied at the thought of approaching the grocers place for Gymnasium half of them out of superstition. Many times, they are dreamy in their nature. According to karbhari, daybreak dreams have a knack of coming true. The old karbhari had bad dream, the female figure with twigs of neem tied to her waist. Forehead besmeared with vermilion, flowing tress was asking to karbhari come with her to meet god. And because of stern belief he

dies at last, may be because of fear. He is superstitious in his mind. There is also one more example about killing sheep by a wolf from flock is good to prevent flock against epidemics.

The old Karbhari and his deeds perform the role of worthy forefather. His death made everybody agony and filled with sense of solidarity which small village naturally possesses. *The Village Had No Walls* is thus a memorable picture of Indian rural life with its understanding and objectivity.

Certain customs mentioned in the novel help to understand the villager's social mannerism. A typically Indian custom is seen in Sheku's wife addressing her husband as:-

> "My silly old man has come back."
> (Ibid: 119)

Sheku's wife doesn't count her husband totally wrong. She justifies him all the time. The word 'Silly' depicts her affection for her husband. Her behavior tells us about Indian traditional husband wife relationship.

The yearly fair for goddess, helping to start breeding sheep are kinds of traditional examples. One example about this is as said by kakuba:-

> "A new comer to sheep-breeding does not
> necessarily have to begin by buying sheep.

Instead he can go to a sheep owner of his
choice. Make a traditional offering –a
coconut half smeared with turmeric -----
by convention the owner is obliged to
give in return one of his best animals,
free of cost------the only condition is that
an animal obtained as seeding must neither
be sold or killed for food and the convention
is respected,"

(Ibid: 36)

Above examples and quotation depict the Indian tradition of the village, *Bangarwadi.*

The use of `rustic speech' is a favorite device with Madgulkar. The rural expressions are exemplified in several kinds. The rhythmic chant of the children for the migratory birds arrived in their field as:-

"Crane crane legs like sticks
drive your bullocks two time
six, to the plough,
to the plough--- "

(Ibid: 63)

Above chanting and various stock abuses like ''son of donkey'', ''rough'', 'this rascal has a thousand crooked deals" (Text page 77),

are examples of rustic speech. The presence of varied birds, animals and insects gives the picture of life-cycle in the village. The imagery of birds and animals is used freely by the writer to depict village sensation.

The village people have many habits and vices and virtues. Too much tea and too many biddies had been the death of Sadya, the former grocer in the village *Bangarwadi*. The description of his vices is described as:-

> "He did not practice the vices by himself; he used to press others to join him---drink tea by the bucket and smoke hundreds of bundles of biddies, all free of cost. Why should guest think twice? They would even take poison if it were given free of cost----the tea drinking killed his hunger--- he died."
>
> (Ibid: 124)

Other characters as Dadu, Anja, Jagnu, Sheku and few others belong to this credit vices are rewarded as varied nature and manners of village people by the writer. The love motives introduced in the novel have propriety and significance. The old karbhari's grand daughter Anja is drawn towards Sheku, new shepherd from another village is quite natural. She has blossomed into an attractive young woman. She is orphan. There is no one for her who will complete the task of finding a husband for the girl. She is very smart. She goes willingly with another man. She is tricky. She breaks her vow and

finds way by herself. Her examples reveal the different nature of the woman in Indian society. The example of woman from *wangi* shelter and runs away with Jagnu, the different caste fellow, also stands for varied natures of village woman.

Madgulkar symbolizes traditionalism simplicity of the Indian villagers with their various natures and moods. The characters have been greatly analyzed in their roles with references of village atmosphere. They are completely realistic as shepherds and shepherd peasants under the grip of superstitions and whole village affairs. They are fattiest in their nature.

The author has evoked the rural life with the help of stock devices. He uses rustic idioms, regional expressions and rural sensibilities.

With the help of analysis of this novel, the researcher has reached to this conclusion that the whole picture in the novel is rural type. The name of the novel *Bangarwadi* is derived from its people *Bangar* called a *Dhangar*, the shepherds and shepherd peasants. The temperature of this village is without rainfall and very hot. The village has people of mostly one community. The agricultural crops are explained as *Kharif, Bajri, Jowar, Matki, Tur, Makka, Harbhara, Vatana, Kardhi* etc. The rainfall is inadequate and erratic. The soil conditions are not favourable. The field tools are ploughs, seed drills, weeders, sickles and axes. The livestock's are sheep, goats, bullocks and hens. The sheep and goats are mainly reared by village people. The sheep is used to weave coarse blankets. Sheep's milk is

generally drunk only by *Dhangars*. The construction of houses as flat-earth roofed houses or huts. The daily food of the poor shepherds in *Bangarwadi* is *Bhakri* (cake) eaten with some spicy dry *chutney* or spicy sauce made from Bengal gram flour called, *Jhunka* and thick dal. Attire of the village people is simple. The village has a temple of hanuman and sacred mother goddess.

The practices and the systems are proposed by the writer with full of participation of people of the village. The whole rural picture is described in realistic manner. The people in the village have very poor standard of living. They are struggling for survival. The village has many problems as poverty, illiteracy, lack of confidence, ignorance etc. The *Bangarwadi* village is chronically drought prone region. It has been repeatedly hit by drought and large number of people has migrated completely.

The rural economy of *Bangarwadi* village is very poor. It is based on agriculture and animal husbandry. The agriculture is not main occupation of this rural people but the economic condition of these rural families largely depends upon the quality and number of livestock. In *Bangarwadi.* Though there are number of sheep possessed by them, there are still different shepherd groups lived in the past mainly on pasture economy in those regions of Maharashtra, which are chronically affected by drought.

The rural shepherds in *Bangarwadi* are engaged in all sort of jobs related to sheep husbandry. The animals, particularly sheep for shepherd are like their children. The shepherd spends many

hours of day and night in the care of sheep. Their profession is also related to agriculture and rain. But, the time and again in south Maharashtra, the south-west monsoon goes astray and is uncertain. The yearly rainfall is 70 mm only. The so-called "famine tract" stretches from north to south through Maharashtra in *Bangarwadi* lies outside in the dry zone. So there is no option for the villagers but wandering with their flocks of sheep. Their wanderings take them over the range of mountains of Western Ghats into the coastal area of Konkan. They graze their sheep on the rich fields of the farmers against a payment.

The *Bangarwadi* villagers suffer from the drought in the novel. The condition of rain is very poor. There are no crops. The drought is severe. In the village of *Bangarwadi*, the picture of drought described by the writer as:-

> "---week after week passed without a drop of
> Rain; the burning earth did not get a chance to
> Cool down; the tree and shrub became dry as dust
> ---The starving sheep cleaned up every morsel of
> Chaff there was to be found. The drought was severe."
> sss(Ibid: 124)

The severe drought affected the entire area of Deccan and during this period. The pitiable plight at that time has been vividly depicted by Madgulkar.

The tyranny of nature's wrath has affected the miserable human beings as well as dumb driven cattle. The men, women and poor animals surrender to the inevitable and suffer their sorrow in mute; inglorious season caused a tremendous shortage of food and fodder. All other available sources for the supply of food and fodder were exploited in great extent. There were horror stories of cattle deaths, selling cattle's for food grain, ghastly scenes of Strawn carcasses along the path side and even death of men in the period of drought like famine. The whole village of *Bangarwadi* had to stand helplessly as a witness to man's distress in the period of tremendous odds.

In the village of *Bangarwadi* Madgulkar has depicted the horrors of drought. The village had source of water only wells which dried up in summer season. The inadequacy of monsoon and low level of normal water make the position of drinking water very difficult. The total failure of monsoon during the drought worsened the situation of the villagers' tension and nervousness. The lack of drinking water in the drought described the writer as:-

> "*Whirlwind* sent pillars of dust spiraling skyward. The wells dried up the village spring too went nearly dry all that was left was the muddy water at the bottom which had to be patiently scooped out with a cap. It took hours to till that by evening there was not enough water there for a sparrow

humans were up and quarrelling before the crows woke up."

(Ibid: 124)

The above quotation justifies itself a problem of drinking water.

The vast number of people and cattle were affected by the drought. The available stocks of foodgrains were used for various other needs. The people have to give hardest hit. No one escaped the struggle for food. The entire district and so called *Bangarwadi* was involved in it.

The miserable condition of sheep death is described very pathetically. The sheep lost in strength because of many diseases. The sheep began to die in large numbers. Madgulkar describes this reality as follows:-

"There was no natural fodder for the cattle the people bought whatever feeding stuffs were available in the market as long as they could even if it meant so much less food for themselves. But this could not go on for ever the starving animals lay in a stupor in their stall with an unbearably sorrowful look in their eyes."

(Ibid: 127)

The drought created tensions and nervousness among the villagers because of the consequent reduction of their stocks of grain and fodder for animals.

There was hunger in people's eyes. Ananda is looking as dried up as a pea. He wants to go wherever there is food to eat and work to do. The people of *Bangarwadi* have to suffer because of drought of the tremendous fall in the production of food grains during the worst drought affected the life of people in the village of *Bangarwadi.*

The people in *Bangarwadi* are very poor. They are unable to satisfy the necessities of life. Their poverty signifies death by starvation lack of clothing and shelter. The poverty is the way of life of these people. A person's level of living is set by his real income or economic condition. Their housing in small huts or mud houses, malnutritional food, lack of clothing, lack of education is the examples of poverty. The probable causes of poverty in this village are seen in the novel as: low income, unemployment, illiteracy or natural calamities like drought.

The rural people in the novel *Bangarwadi* are likely to suffer from the handicap of lack education and skills. The educational deficiencies of the poor people and children points out the need of education in combating poverty at the very begging of the novel the writer has tried to touch this problem. But later on he has failed to show anti-poverty program at lifting people out of condition of poverty and raising their educational health. The main

cause behind this attitude is depiction social reality. Vyanktesh Madgulkar himself has explained in his preface of this novel *Bangarwadi* and in translation of this preface, Gunther D Sontheimer says:

> "Madgulkar's way of presentation is direct and authentic; he refrains from preaching and does not make the mistake of moralizing which social reformers are apt to make. He illustrates things as they are."
>
> (Gunther D.Sontheimer,[Preface: IX])

The writer has been occupied especially with the way of life and thinking of people in the village of *Bangarwadi. (Preface-The Village Had No Walls Page VI)*

The children in the village are with the sheep. There is no need of education for the village like *Bangarwadi.*According to Dadu education; teachers and schools all were out of place when he says:

> "Bah! What the hell do we want with a Teacher! How is school going to function? there are no kids in this place; as it the Government does not know that! Silly Nonsense."
>
> (Madgulkar, 1958:06)

Even Sata's father is reluctant about education.According to Bira educational years are nothing but wasting useful life.Sata himself is not anxious to returning school.

The natural calamities have struck on the lives of the people and whole village. The drought has forced them to leave the village. They come to know the fact that they have to migrate in search of food. The migration of the village people is also great problem in Indian villages. The picture of this problem is clearly seen by the writer. As the whole village of *Bangarwadi* is deserted by the drought.

> "The entire Ramoshi population migrated
> from the village leaving only their dwellings
> behind them with door looked.
> Then the shepherds left one by one driving
> their flocks before them accompanied by their
> shaggy dogs---progressed."
> (Ibid: 128-129)

The villagers like Bala Bangar, Dhula, Shekhu his wife all left one by one. Their dwellings were locked up, deserted their took them for migration.

In this way, the impact of drought on has affected the agricultural and livestock production, availability of water, health and household activities.

The major impact of drought on income and consequently food security, made people vulnerable to various changes brought about by drought. The poor have fewer assets and have lower income and savings. The people usually suffer from severe food shortage as a result of drought.

The families in village who depended on agriculture and animal husbandry for livelihood are severely affected due to continuing drought. The small farmer's families are living below the poverty line. The farmers entirely depend on seasonal crop in the fields. In the period of drought there is great loss of agriculture production.there are so many health care requirement in the complicated period of drought. And there is no extra care for malnourished animals. The drought has affected the entire village of *Bangarwadi*. The whole village is deserted by this natural calamity. We get a very painful description of village in the mouth of teacher at the end of the novel as:

> "Before me stretched the scrub-jungle,
> apparently endless and dested. The
> desserted village of *Bangarwadi* was
> behind me. I was on my way back."
> (Ibid: 133)

Even teacher who is symbol of modern in the life of villagers in the novel, *Bangarwadi* is unable in front of this natural calamity. Still today the situation of drought in the villages like *Bangarwadi* is not out of danger. Still today Maandesh is drought sticken area. There is

eratic rain. The village has primary levels of progress and developmental plans of Government.

B) Portrayal of Indian rural life in *The Winds of Fire:-*

As one of the four leaders of *Navakatha* ('New Story') Madgulkar stands alone among the foresome in writing chiefly about rural life. His novels have rural background. Madgulkar writes novel with simplicity and directness. His novels mainly are based on real life experience and prove themselves as true to life

Vaavatal, a novel published 1964, is based on Madgulkar's own experience as a youth going from Pune to Madgul when anti-Brahmin riots erupted in Maharashtra after murder of Gandhiji.The novel has a political touch. The title itself suggests that as a *Vaavatal*, translated as *The Winds of Fire*, literary mean *Whirlwind* with which the sudden and unexpected rushing of the mob to loot and burn. The English, translation of this novel is faithful to the original and succeeds to a large extent in conveying the peculiar flavour of the village life in Satara district in the late forties.

The novel proves as a real portrayal of Indian rural village life with its people and their manners and politics. The novel has attracted consideration as rural novel. Though the novel has a subject with direct and strong political implication, it is true social

phenomenon. Madgulkar himself takes a non political view of the happenings. He states:

> "I have always been aloof from politics, I am
> a writer and my job is not only writing but
> also in appreciating of the work of literature.
> My caste, religion and language cannot become
> a hindrance to is because literature is beyond
> all these."
>
> (Bhole L.S., 1980:4)

The above comment explicitly suggests that Madgulkar was not a political writer.

The novel has multi dimensional themes and, one of them is politics. With the help of overall assessment anyone will note that, the novel is complete picture of village life with its people and their affairs, geography and many among others. The present study based on the assessment of English translation of the novel, *Vaavatal,* translated as *The Winds of Fire.* It is the first detailed examination of the novel, confined largely to the rural life of the Indian villages.

The novel begins with some reference to the background of the main event that led to the murder of Gandhiji, the novel deals with riots and the plights of the victims, the rural village people. The novel also gives an account of love-hate relationship, class conflict, casteism, landlordism and whole village phenomenon.

The novel gives a picture of forces of exploitation work, good and bad people, selfish eye of people, unshaken faith of man and woman towards god, fear of society, village gossip etc.

The novel contains a series of episodes that take place in the riot-torn places in rural Indian villages in Satara district. Though there are few references of city like Pune and Bombay etc.give an account of miserable life of migrants and problems of village people in already crowded city, and how the life becomes completely chaotic with many hardships and inconveniences. At the end of the novel, the village people are migrating towards city.

> "The sky lit up. We saw the temple of
> Khandoba on the outskirt of the village.
> It was our family deity. My mother folded
> her hands. My father also did the same. Then
> pulled himself together and said to the cartman,
> "Push up the bullocks now. Let's go fast."
> (Madgulkar, 1974:111-112)

The villages around Nandvadi, the *taluka* place as *Chopadi*, *Kurwadi* and many among others give the whole rural village picture. The characters in the novel are real spokesmen of rural life.Yeshwanta Deshpande and Gopi Deshpande are natives of Nandwadi. Shankar Kulkarni is from small village, Chopadi. Shankar of course the main character rises above the other

characters precisely because he can become analytical of real, rural social situation in the villages. He is real spokesman of horror of social life, its causes, faith and trust of people, mutual understanding, love and hate of village people.

The principal characters in the novel are particularly Brahmin, the rich and high class of Indian society. The minor characters and minor incidents remind us rural Indian realities. The novel reflects the rural life in relation to the characters and their interrelations between various groups. These groups in Hindu society give a picture of castes and communities. The people mentioned in the novel as, *Brahmins, Gupte, Maratha Patil, Kunbis, Dhangars, Kumbhars, Koshtis, Ramoshis, Mahars* and *Mangs* etc are the people of numerous castes and communities. These castes are well defined by traditional occupations. For example, the community of Brahmins in the novel occupies the highest rank of the traditional Hindu caste hierarchy. They are usually called 'Bamans'by the people of other caste.

Typical Brahmin surnames are mentioned in the novel, as Kulkarni, Deshpande etc.The Brahmins'traditional role and duty of offering pujas and performing religious services and having a superior position through various practices aimed at avoiding physical contact with other caste or their belonging for instance, in *The Winds Of Fire,* Shankar's mother cooks separately in the Patil's house, though the Patil has sheltered her family. She keeps on observing Untouchability. She was telling Patil's children of, telling them not to touch things, not to come here or there. She was firmly related to tradition and culture. She was performing all religious

activities. According to her the tradition is very important. She sticks to the tradition very strictly. According to her, "these things would go on till we live on."

By this expression, she means an importance of tradition and culture in Indian society, in Hinduism.

In Indian tradition and culture, the religious practices are very important. The various cultural practices like marriages and pujas performed in Hindu culture are governed by the Brahmin. Brahmins are to be supposed as an authorized person to do these activities. These people perform religious and cultural activities. In the novel, *The Winds of Fire,* Rangbhat is a priest, performing religious services, like Satyanarayan pujas, marriages, thread ceremonies etc. He is typical Brahmin with his skills and tricks. It is said in the novel as:

> "He has earned his living as a ritual priest"
> (Ibid: 46)

Madgulkar has reported clearly a Brahmin caste and sub-castes with their virtues and vices. He has mentioned another Brahmin like caste; called as Gupte, Gupte family is mentioned in this novel with their nature and behaviour. They are eating fish and meat and so not considered by the Brahmins though they are like Brahmins. The rioters also wanted to burn Gupte's house supposing as Brahman's house but they didn't do,

> "Men had gone to their house too. They wanted to set fire. But then Kashya *tamboli's* mother who lives next door told them that they were not Brahmins. Then those people went away. Otherwise Gupte's house too would have gone up in flames with the rest."
>
> (Ibid: 65)

By nature Gupte were good people and having helping nature.

The writer notes few families from other castes in the caste hierarchy. There are few Maratha families and other specific castes among the *Balutedars*. Many people depend on the generosity of the villagers; some of them work as tilling lands as sharecoppers.The tillers are very honest in their job. For example *Nana*'s tenents. The villagers are living there lives with exchanging material and material reward.

Madgulkar gives an example of another, the most prominent of the unsettled tribes of Ramoshi's.They are considered good watchmen. They have a tradition of being very honest and never betraying their clansmen. They live miserable lives in huts.They eat meat. They hunt birds and small wild animals.

Through the set of characters from various castes Madgulkar shows social existence and realities of life. He portrays

characters with their goodness, generosity and faith etc.He weaves human relations with their feelings and nature, and portrays human relations with fear, selfishness and harmony between different castes in the village. Madgulkar also records a tendency of crookedness that remains hidden in human nature despite the advance of civilization. The villagers find jealously, love, co-operation, respect and revenge etc.

In the novel '*The Winds of Fire* the village people are portrayed vividly. The people are different in their manners and their natures. In the novel, one of the weaver boys, on seeing Shankar and Yeshwanta says:-

"Yah! A good punishment to the Bamans."
(Ibid: 79)

Here weaver boy represents downtrodden and their haltered towards high castes. The lower class people have a got a social awareness of their position as being low in society. They are denying dominance of high class people take revenge to others. For example, after sub-inspector Shinde shoots one of the rioters, the mobing run away upon shouting as:

"Blood for blood."
(Ibid: 73)

That is why; there is fear in the minds of villagers. That mob might have come again.

The people are anxious, feared, and restless in the scene of *Sarkarwada.* The village people keep alive the bond of unity and humanity. For example Eswara pleads with the mob to save Shankar's house burning and looting. The villagers tell to the rioters about Gupte's non-Brahmin ness and save the house from burning. The shepherd gives his Bakery to the hungery boys. When boys eat food he got surprise about changing attitude of high class people towards lower class and the principle of Untouchability, particular in bad time. He says:

> "See what fun it is. Four days ago,
> it I had said to you, 'Baba, I'll give
> you ten rupees, please it this dry Bhakar
> of mine,'would you have eaten it? And
> today---It's the magic of time."
> (Ibid: 58)

The village people are co-operative in their nature. Many non-Brahmin and Patil families help Brahmin family in their bad time and hardships. Shankar's family is living with Patil's family after burning the house.

The process of admirable modernization is exemplified in the growing village boys.Shankar, Yashwant and Gopu whose contact with city life turns them in to modernists.Shankar the central character of the novel, *The Winds of Fire* is modernized by the

writer.Shankar does not want to follow the traditional rules. He complains against Untouchability when he says to his mother as: -

> "I said to my mother," why do you need
> a separate stove? Won't the same do? Do
> you still want to go on with these pure-
> impure things?
> (Ibid: 107)

Also Shankar keeps friendship with lower class. He and his friends (Yashwant, Gopu) eat; drink and sleep with lower class people. They take shelter in-------house at night when they got down from bus. They eat Bhakari and chutney of shephered.Shankar keeps contack and friendship with lower caste people from his childhood. The reference of storytelling, gossiping with these people gives evidence of it. Also shows the fast changing world of the city confounds the adolescent boys. The novelist goes on to describe the caste wise people, their nature and affairs.

The villagers are portrayed as they are; not depicted as epitomes of virtues for they are condemned as useless creatures. It is obvious that, the writer has a first hand knowledge of villagers hence he can draw their portrayals realistically. The typical characteristics of the villagers, their love-hate relationship, and their strong and weak points are drowning to the last degree of authenticity. The portrayals of villagers are not merely 'like-like but true to life. These characters reveal simply a rural life of village in Indian society.

The old settlement of the village was entirely free from any urban, influences.It was completely agricultural village. But after the shifting of village settlement to the new location, it started acquiring new dimensions in all spheres of life. The modernization has brought to changes to the villagers. The village has a school s.t.buses are playing between villages and city. The village is connected a bond to the city and city affairs. But this change is not in great extent it is very limited. Though urban centers are normally attractions for rural population. The employment opportunities in the cities create a great fascination.In this case, the novelist tells narrow information. He emphasizes the city life with hardships and problem. For e.g. Shankar and Yashwant live in pone with problems. The people like Gopu only exception for this.Gopu lives luxurious life in city like Pune.He belongs to rich and high class family. The people who have come in cities in search of job and education are without houses and good accommodation. The conditions of their families are very common and rural in remote villages. Their occupations are related to the agriculture.

In the novel, *The Winds of Fire,* the village picture is seen acutely by the writer. These villages have on agriculture as a mainstay of the village economy. Many crops are seasonal. The village has no big water supply scheme which can provide water whenever required. The *kharip* crops are sown in rainy season. The rubby crops depend on availability of water through the wells. The few people from high class society have own their land. The others are tilling the land of others as tenants. Most of villagers work as agriculture labourer.The waste land percentage is more called,

malran.It is far away from the settlement I.E.Gaothan.The village are almost isolated from each other. The villagers are not able to visit city very frequently.

The cultivation of agriculture is traditional. There are references of bullocks and carts. The mechanization of agriculture has not taken place. There are no tractors and other improved mechanical equipments. After 1960, the modernization has reached through the villages, introduces electricity. It has replaced the oil engines by electric motores.But the electricity has not helped to irrigate land regularly with the roads, both transport and communication facilities have started helping the village development.Pre-educational facilities are available in the villages. But the whole economy of the villages is not good.

The cropping pattern of the villages have oriented towards food cropping. Soil conditions are not much favorable for the good agriculture. The soil is back in colour and sandy. The climate is very hot. The rainfall is inadequate and whimsy. Thus topography, soil climate are not favorable for providing a good base for economy of village. But the people in the villages are totally depend on agriculture. So the people more out to the villages for work daily on farm and come back in the evening. Most of people are agricultural labourer and they have no other source of income.

Madgulkar has an eye for the details of nature's description. He has an eye for the details of nature's phenomena. Note for example, the passage in the novel, as:

> "We began to drag our feet through the
> thick dust. On the trail like a pack of
> tigers, the bitter cold chased us. The chill
> wind, blowing through the fields of standing
> crop on the sides of the road, stung our skin---
> The ghostly trees and cactus shrubs frightened
> us---Farms with jowar crop, lush green meadows,
> canopied mango trees, thickets of babul and Turwad
> tree near water patches."
>
> (Ibid: 17-33)

It is passage like this, evoking rural life in all its concretes, that gives the essential rurality apart from natural background, the writer focuses on village itself.

In *The Winds Of Fire* Madgulkar succeeds in presenting real village its houses with complex structure of the socio-economic divisions for instance, the description of Wada in Gopu's words as: -

> "This is my aunt's house,"Gopu informed us.
> We entered the house. It was a good sized, old
> Fashioned house with Verandahs on all four
> Sides. surrounding it and an open space in the
> Middle."

(Ibid: 18)

The relatively well -to-do people lived in houses with walls of stone or bricks. The houses usually comprised affront Veranda a central room and three or four other rooms, including a kitchen. The entire structure is on joat a raised terrace with masonry edge.There is usually cattle shed in front or behind the house. A house has front or back yards. Generally every house has a small, round well house. The bathing room or space would be behind the house. Grain is often stored in a balad; a space created along the interior of a wall, the grain is poured from above and taken out through a hole in the bottom.

While men folk entertain visitors in the front Veranda, the woman folk would come up till the *Umbertha* or threshold of main door. For e.g. 'Gopu's aunt keeps conversation with Gopu just behind the threshold. She ties herself with culture, tradition and whole village mannerisms.

The central room is generally used for dining and among upper caste people it also housed the devghar outsiders are not encouraged to enter it. A member of an untouchable caste entering the devghar and touching the gods is unimaginable. In, *The Winds Of Fire*, shakari mother tells Shripati to save the gods from burning and take them away to his house.But she also says in sarcastic manner as:-

"Take them to your hut. Tell them the
Brahmins' houses are burned how.

Stay now in Ramoshis' huts."

(Ibid: 102)

The village people are religious and are involved in pujas.

Generally those who own lands and have houses: one, in the village and one in the field.Gopu's family and like other rich people live luxurious life in big houses, with the wooden furniture. Brahmins and other upper caste people use copper and brass vessels and plates. The house of a relatively well-to-do family is stocked with brass and copper vessels, wooden boxes, tools and bedding. As there is no electricity lambs are placed in niches.

The poor live in small huts with wattled walls and thatched roofs. The inside of the hut is often divided in to two three spaces by bamboo matting. The cattle are housed in a part of the hut or sometimes in a separate sheds.The half experience of the Brahmin boys in Mahada's father in laws' house at Belkaranji.Asmall hamlet will give evidence of poor people's housings as it is said;

"We groped and stumbled our way through
the dark to reach the house.There were cattle
and goats tied by the doors.A kerosene burner
was emitting smoke and light inside."

(Ibid: 41)

The common and poor people live simple life with many hardships.

The common domestic animals in the village are bullocks, cows, buffalos, hens, sheep and goats. Cows and buffalos are used for their milk. The animals are driven at night into cattle sheds in fields or they live close to door inside the owner's house. The animals are grazed pendis, the bundles of green grass. All these animals are seeing in the novel, *The Winds of Fire.*

The daily food of the poor in the villages is *Bhakari* eaten with some spicy dry accompanionent and a curry of a seasonal vegetable. Many times a spicy sauce is made from Bengal gram flour, called as a *Jhunka.* The standard food of the poor is *Bhakari,* made from *Jowar* or *Bajra.*

Brahmins and other higher classes prefer to eat *polis (chapattis*) and rice with *amti.* On feast days; they make *Puranpolis* and other several food items. The special kinds of Bhakari are made to eat during travel to distant places, called as *Dashmis* and *Dhapatis.*

Frequently through the day and especially after meals, people chew *pan,* tobacco, smoke bidies etc. among the upper castes consumption of alcohol is
Partially unknown.

Many communities especially, Ramoshis eat meat occasionally. Vegetarians eat eggs, fish, including *jhinga;* prawn etc.Two different references give evidence of different food for rich and poor. For e.g. *Mahada's* house food is prepared even for guest

as simple food like *Bhakari* chillies etc.But in case of Brahmins house, it is different food like *chapati,* vegetable rice and etc.The references are given as:-

> "The boss's wife herself was making chapatis---
> Yashwanta demand more food when he says'
> "Some more vegetable for me please."
> (Ibid: 12)

Madgulkar deliberately gives different recipe for two opposite classes as rich and poor.

Even in case of attire, the village people use simple clothes. They use *sadra,* a kind of loose shirt, a *dhoti,* a piece of cloth worn around waist and turban and *topi.* The woman wear saris called *lugdis* and bodice. Among poor, the men wear loincloth or *sadra* and turban.

Madgulkar insights into certain subtleties of social relationships and depicts the traditional ethos in the rural village community. The novel has a flavour of realism with the relevance to a particular stage of civilization.

The various Indian villages are the real symbols of Indian culture. This cultural heritage is shown by the writer with the collective efforts and proper direction, the novel prove to be helpful in the unification scattered Indian culture. In the novel, *The Winds of Fire*, each caste is closely tie with tradition and shankar's family is

best example to this justification. His mother follows all traditional practices. Culturally all people are firmly tied to their soil of birth and entire texture of their life. All characters are moulded and governed by the rural environment.

The rural village has its own texture of life, caste and class system, tradition and art, its taboos and superstitions, its social mores and its dialects.

The novel depicts the rural village with its people, climate, caste hierarchy, occupations, nature of life, their tradition and culture, houses and households, food attire, gods and spirits, village mannerism and whole village affairs. Cultural practices like marriage thread ceremony are mentioned briefly in the novel, *The Winds of Fire*, by the writer.

Village life in India is never complete without the presence of god or a goddess. The novelist's sympathy for the people's faith in gods and goddesses is evident in this episode. The deities art indispensable to an Indian village. They are fond of worship and except vows and libation from the villagers.Religion has a firm hold on the Indian villagers mind.

The religious perspective like any other Indian village, the villagers *in The Winds of Fire,* has a temple of *Maruti.*It is usually near the entrance to the village. A popular god among lower caste is *Khandoba,* worshipped as a guardian deity especially by the Ramoshis.The premier deity of Maharashatra is *Pandurang*

worshipped at Pandharpur many devotees of *pandurang* in rural areas wear a rosary of Tulsi beads called a *Tulasi Maal.* A person from Maharashatra generally makes an annual pilgrimage.The people also believe in various kinds of spirit and religious verses.Shankar's mother in the novel, wants to save at least gods, from burning. She warns Shripati to save gods and take them to his hut.Shirpati is also firm in religious practices.After taking gods to his home he didn't put them down but he did as said:

> " I said to my wife, clean one nice corner
> in the house, make it good. I have kakis
> gods in my dhoti. I stood there till she
> Cleaned and made that place good and
> Nice.After that I put them on a plate and
> Put them there, I warned my children you
> Can't kill birds and bring that meat home
> To cook. As long as these gods are here, no
> Meat, no fish in the house."
>
> s (Ibid: 102)

The people's attitude towards god is with fear, respect and obedience. The people take the oath many times to tell the truth by touching the stapes of the temple.The evocation of village life is accomplished.A part from the interrelation of character through means like description of festivals, ceremonies, social customs, superstitions and use of rustic idiom.

Especially among the Indians, evil spirit and ghost is believed to live in old houses, on the tree, every corner of the path, in a corner of a field etc.The people believe in various kinds of spirits, spells, spirit possession and other such phenomena. Evil spirits are believed to live in *pitras*.

Madgulkar wants to highlights this perspective by giving reference of his childhood memories of experiences.The writer tells the story telling phenomenon and meeting with the friends in the room at the night time. The newly married Mahada doesn't want to go home at the time of arrival of ghosts. The village people have firm belief in these cases. They are superstitious in their nature. According to villagers:-

> "It must be around half past one
> the hour of ghosts and specters."
> (Ibid: 40)

The villagers freely use idioms, proverbs and abuses also. Through the use of the 'rustic idiom' a flavour of rurality I is captured There are similes, comparisons and other devices which smell of the Indian rural soil and culture For example like its river the street of Poona have dried up(7)stone pencil over a state board' (7) 'Poona is very nose of Maharashtra.'(20) 'they still have their share of food and water here' (23) 'like a bloodthirsty, man-eater monster'(23), "Yes, sir! The Brahmin caste is like that.It is like the thread they have across their bodies never straight-always turning

and twisting." "by this time, however we realized which way the wind was blowing' (26) 'like hens sitting on newly laid eggs we sat there hatching these fearful thoughts'(26).The rustic expressionsgive rurality in the villages. The abuses like, 'rascals' 'bastard' 'Scoundrels' etc. are acute examples of pure villagersthrough the Indian villages. The villagers are very simple, hospitable in their nature.They keep free conversation with each other.The idioms and rhythm of the regional language. Are many times reflected in the novel. The stock phrases show the impact of regional speech. The Villagers use all the time vulgarity speeches, abusive words and expressions.The sentences like --------sound vulgar but are undoubtedly, effective in the evocation of proper rustic atmosphere.Even brief study of the names and nicknames, of the villagers is the thing of great interest.The villagers were tell-tale nicknames for it would be absurd for an insignificant villager to be known by his initials like *Butke* Tailor.

> "The man's real name was Madhav Deshpande,
> but because of his profession of a tailor and
> short stature he was know to the village as
> Butke(short) tailor."
> (Ibid: 59)

The example shows that the name has behind it some rural association.The names so qualified greatly to the individualization of the village Characters. It is also contribute evocation of rural sensibilities.A distinctive village sensibility is expressed in a foreign medium. The words are English but the organization of the material

is Indian and the novelist Has to organize both life-experience and expression himself. To express the Indian rural sensibility through the English is indeed, no easy task, but the Translator has accomplished it successfully.

The novel, *The Winds Of Fire,* presents the old India, as a land of villages with its problems in the present novel gives a peculiar picture of village problems like economic backwardness, poverty, inadequate literacy, ignorance, casteism, class conflicts, modernization and its effects on rural society, landlordism and migration etc.

The novelist has depicted both rural life and urban life but with unequal force and reality. The city has depicted gloomly, nervously in contrast with village life. He has showed migration of the people against their will the writer wants to show the migrated people from the villages are victim of circumstances of different kind.According to writer the village people want to live in their own villages.But the fact forces them to migrate from the village.Gopu, Shankar, Yashwanta, Yashwanta's boss are migrants for various causes and facts. The exodus of the villagers to the city is caused by selfish men. With the tearful eyes, villagers live their dearland.

Madgulkar however does not think that the village is a paradise, he knows that there are both good and bad forces in the village world too. The communal riot in the village is people's new experience.For the old village people like Shankar's father and other old men it go very difficult to get disintegrated with the unique

village life.He has good person in the novel, he has not done any wrong with anyone but he has to migrate on the contrary Gopu's father is no migrating at all.He is dominated in the village.He wants his position to be superior long life.so

In the novel, *The Winds of Fire*, Brahmin's migration to the town is symbolic of their running away from a narrow village world. Right from the beginning of the novel,Shankar, Yashwanta, Gopu and more other persons have shown as 'migrated in the city' Brahmin leave their places not only because of victim of riot and damages.But also for their suffering in narrow undeveloped villages. Not only Brahmin but also all village and villagers victim of an all round exploitation by numerous agencies both in and outside his village.The land lord, the money lender, trader the lawyer, the priest, the government officials and the political leader are exploiters of the society.

The village has a problem of economic imbalance and social inequality.The writer focuses on village itself and succeeds in presenting real village with its complex structure of the socio-economic divisions.

The main dramatic personae in the novel, '*The Winds of Fire,* are portrayed mainly in the political and social contexts.The characters are divided into two camps. The rulers and ruled on the political plane, the rioters are depicted as oppressors and the Brahmin's as oppressed.But in Brahmins'one will see class distinction for e.g. Gopu's uncle is the leader of R.S.S,the violent

movement in Nandvadi.Shankar's family is not belong from any political force. The young small boy from the mob joins the struggle movement.He is a representative of the thousands of young men from villages who gave up their studies and plung into different mobalization.

Madgulkar's social concern and deal with a wide spectrum characters who belong to lowest or highest class or caste.The writer explores this traditional conflict between sub-castes or different castes.The village people have many tensions and conflicts, greed and selfishness. Madgulkar also portrays the consciousness or awareness of change in the villages.

The lower classes lack proper education, good occupations and good land possession.So they always remain poor and consequently are exploited by their superiors.Madgulkar points out the society in various ways.The poor village people are passive suffer because they have no strength to protest against the evil customs of society.Their passiveness in the novel is a burden of tradition.Whenever they are insulated the don't feel like hitting back but keep quiet by contemplating their position.Shirpati, Mahada are the representative of the poor. Their roles in the novel bring out the fact that among the villagers there are higher castes and lower castes.Shirpati only passive listener and does not understand most of the fact.His calmness; politness are the natural developments of his character as being lower in the society. He calmly follows instructions given by higher caste people.In the novel, *The Winds of*

Fire, when Shankar's mother warns him to take the gods to his hut. He puzzles very much. He narrates this event to shankar as:

> "Straightway I ran back home. I didn't put
> them down from my dhoti. I said to my
> wife, 'clean one nice corner in the house---
> I stood there till she cleaned and made that
> place good and nice."
> (Ibid: 102)

He works as a domestic servant in the house of higher class Shankar at chopadi.Shankar, the central character belongs to a high caste, not to a high class.

Madgulkar attempts to show the root cause of evil that exists in human society.According to writer, untouchability was practiced in the villages.But in that sense, villagers are tiely closed to each other with the bonds of uniqueness,love, respect, politness and awe etc.Here the writer is more thinking on class conflict rather their casteism.The writer also tries to show the change in casteism with the help of Shankar's complain about untouchability.In the writers point of view, the casteism is short-lived phenomenon.It will not last long life.And it is true in modern stage all people are live without casteism.The principle of untouchability is not followed by the time.

Madgulkar obviously is thinking in terms of class-conflict which is the basis of Marxist philosophy. It is the relationship

between the master and the servant. The employer and the employee, and the capitalistic system which exploits the weaker and the poorer sections of society.

The communal conflict in the novel is an extension of caste conflict or communal conflict and class conflict are inter-related. In Indian situation this is peculiarly an Indian phenomenon, where the conflicts originate both in traditional orthodox of castes as well as the systemic capitalistic situation.

The rich people never agree to accept the poor people on terms of equality. *The Winds Of Fire,* is a novel which is an attempt to read beyond caste system and explore the economic implications of situation.

In class dominated society 'Money' is everything and the measures of the status of an individual in society is 'wealth' for instance, (Muslim) a Muslim by birth belongs to low caste but Hashimbhai ranks high because he is contractor for liquor shop, was leader In high position and *Nana* is Brahmin by birth but ranks low because of his poverty.

The Winds Of Fire, is not a propagandist novel.Madgulkar effectively gives the details of rural village life and their acceptance of the social order. To begin with the story exposes the conflict between sub-castes.Shankar, Yeshwanta, Gopu, Yeshwanta's boss are sub-castes in the community of the Brahmins.Madgulkar exposes the inter personal relations among the high castes.Gopu,

Yeshwanta's boss suppose themselves superior to the Shankar and yeshwanta, Shankar and Yeshwanta are the friends but Gopu can't become friend of same caste boys only because their social-economic status is different. When Shankar Says: -

> "We could not really call Gopu our friend.
> For one thing, his father was a lawyer-a
> well-to-do man---Gopu wore good suit and
> smoked expensive cigarettes. We wore clothes
> washed at home. How could we be friends?"
> (Ibid: 16)

In the texture of social life reflected in *The Winds OF Fire,* one of the strands is the relations formed by class distinctions or status groups. A status group implies a certain economic standing, profession, social status etc.In the novel, *The Winds Of Fire,* Shankar belongs to family of clerk.Yeshwanta to that of a teacher while Gopu's father is a lawyer. On the other hand Yeshwanta and Shankar good friend. The difference in their status is brought out when Shankar says:-

> "Yeshwanta and I went to the same school
> as children my father was a clerk ,his a
> teacher both of them had retired from service
> recently. Our families had the some social
> standing and we are good friends.we could
> Not really call Gopu our friend.For one thing,
> His father was a lawyer a well-to-do man.

> Gopu was his only son. He lived by himself in Poona to study law.Gopu wore good suits and smoked expensive cigarettes. We wore clothes washed at home.How could we be friends."
>
> (Ibid: 16)

The above quotation gives a live picture of social life in rural villages through its complexity of social structure. The better friendship finds between Shankar and Yashwanta on the other hand Gopu seems to drift apart and get involved in his high status.The three belong to the some Brahmin caste and yet status group affects their relations.On the contrary the regard shown to Shankar's family by the other villagers is evident. Shankar's conversation with Eswara, a Ramoshi illustrates the fact as above,

> "Why didn't you try to stop those people? when they burned our house?"
> "Of course we did.our Bhima, Shirpati and i bowed down to them and said, ' sahib' live this house alone.they have done no wrong to anyone."
>
> (Ibid: 100)

The same respect is seen in 'shepherd's opinion when Shankar asks him, the information about his family's burning. The shepherd replies,

> "Who is going to harm your house?

You don't get in to anybody's way."

(Ibid: 57)

And same respect is seen in the relation between Patil's family and Gupte's family. This is also example of people's co-operative nature and keeping bonds of humanity.

It could be pointed out that the village members and the societies help to promote village economy and to build the great harmony of community life. It promotes to break down social 'disharmony' at the same time in the social life there is party spirit.The political activities in the novel,are as usual, characterized by group politics.The party leaders in the village are watchful about political power rends in the villages.Sometimes a situation arises when fear is created as to break social harmony.

Madgulkar illustrates how primarily economic conflict tends to become communal and its impact on the village community in various capacity such as the Psychological, ethnic, religious and so on.

CONCLUSION :-

The conclusions arrived at in this study of the rural life aspects of *The Winds Of Fire* is briefly as *The Winds Of Fire* offers an example of an awesome demonstration of human behaviour. The novel's subject thus offers scope for naturalistic handling. Like the naturalistic, Madgulkar deals with the lower strata of society, he stresses their essential goodness and sense of values and not animalism.

We see in the novel a reflection of distinction between status groups. But overall assessment gives the portrayal of Indian rural life and its various affairs.