CHAPTER - IV

CHAPTER-IV

Comparative perspectives

Literature is a very broad concept. Hence, various scholars, writers and critics define it from their own point of view. For some, it is a mirror of the society; for some it is the reflection of the writer's mind; and a few think, it is the study of human life. Literature may be classified from the point of view of geographical expansion. In this way, regional literature may contain the monolingual or multilingual literature, national literature and world literature. The basic concern of all these classes of literature is human being and the basic function of it is to instruct and to amuse the readers.

There are different methods and approaches by which one can study literature; for example psychological, historical, sociological, biographical and recently flourished and getting growing popularity comparative method. The present dissertation studies the four novels of two different languages comparatively. Therefore it is very useful to get the answers to the questions like what is comparative literature. What is its nature and scope? The study aims at focusing on the importance of the discipline, comparative literature.

R.A.Sayce, a renowned scholar makes a distinction between 'comparative' and 'general' literature. He defines literature as:

> "The study of literature without regard to linguistic frontiers, a 'comparative literature' as the study of national literature in relation to each other."
>
> (Sayce, 1966:63)

Though these two kinds of study seem to be different and separate, the line of distinction between them is very much flexible. While studying one of these kinds, scholars must have taken the help of the other one; for example, when we trace the development of the ode in Europe, since Pindar, we contribute to the 'general literature' but when we take a survey of this development, we compare odes of Pindar with odes of Thomas Grey, we contribute to the 'comparative literature.'

The beginning of comparative literature goes back no further than the early nineteenth century. The very term 'comparative' came into existence from the French 'Anatomic compare of cuvier'.The beginning of this term can be found even in a series of courses called 'course de literature compree' in French by Noel and Laplace.

S.S.Prawer a scholar of comparative literature defines it as:

> "An examination of literary texts

> (Including work literary theory and
> Criticism) in more that- one
> language through as investigation of contrast, analogy, provenance or influence, or a study of literary relations and communications between two or more groups that speak different languages."
>
> (Prawer, 1973:03)

This definition seems to be broader and points out that comparative literature is a study of not only two literatures of different languages but between literature and other areas of knowledge like history, geography, sociology etc.

There is wide scope for the study of comparative literature. Firstly; it studies the literature of different nations, regions, provinces, races, religions etc. Secondly; it studies 'national illusions, problems- the ideas which nations have of each other. Thirdly; the method of comparison can be used in science, religion, history, social sciences, etc.

The study of comparative literature doesn't follow a particular method. Comparison itself becomes a method. It is useful in all sciences, social and natural.' It requires something more than the methods of studying 'single literature' Here 'single literature' means the literature of the same kind and of the same language. Hence, the methodology for the study of comparative literature is more subjective, in the sense that it depends upon the scholar how he should study comparative literature than study of single literature.

While explaining the methodology of comparative literature. Amiya Dev, the renowned Indian comparatist says:

> "It may be that comparative literature does not have a literary theory that is distinct from that of single literatures. But there is absolutely no doubt that comparative literature has a method that is distinct from that of --------single literature."
>
> (Dev, 1984-89:04)

A comparatist therefore, at first, had to find out the method of his own and then he continued his study with proper perspectives in comparative manner.

The history of Indian comparative literature is not much old. In this connection, Nirmala Jain points out that 'India cannot boast a history of more than three decades. But we have to admit that India being a multilingual country must have already in existence the method of comparing different literatures in different Indian languages.

In the light of these definitions given by renowned comparatists, it is quite clear that they have stressed not only the literary and aesthetic points of view, but also historical, cultural and critical points of view.

In the Indian context, the study of comparative literature is rather different and difficult from that of other nations in the world;

for, India is a country of diversity. In India, there are varieties of languages, castes, religions, cultures. Moreover, the Indian society has different political, economical, cultural and social backgrounds. The literature in India is multilingual. A scholar has to be well acquainted with the linguistic and cultural context while attempting a study like this. Among other genres, novel is closely related to life since it bestows upon the writer freedom to move and observe affairs from various angles such as social, political, cultural, religious, and moral perspectives. Satendra R. Singh refers the classification of the themes of Indian novel.

The following tree-diagram shows this classification.

Themes

A] Different life/related problems Forces. etc.	B] Personality based themes:
1) Rural	1) Village based
2) Political	2) Man in urban context
3) Partition	3) Man-woman relationship
4) Studies of communities	4) woman
5) River	5) Swami / Guru
6) Urban	6) The child etc.

(Satendra R.Singh, 1988:206)

The above classification explains the scope of themes that could be studied under the genre. There is great need as well as scope today to study the Indian literature in comparative manner. It could be studies on several fronts leading to the opening new avenues.

The novel of the pre-independence period was greatly influenced by political social changes caused by the Gandhian Movement. In this period three great novelists came on the horizon of Indo-Anglian novel. Mulk Raj Anand, R.K.Narayan and Raja Rao. Their art of fiction writing was remarkable in this era. Besides this trio many other important emerged during this period.

The different novelists in different languages continued to write in the next era, the Post Independence period. They depicted their social and realistic views. The themes of their novels were multiple. For example, encounter and alienation, modernization and tradition, class conflicts and portrayals of India in various manners. They showed current politics and political, social and psychological realities.

The present comparative chapter deals with two Indian novelists from two different languages and their writings about rural Indian villages and village problems.

Both writers have succeeded in creating rural life through a series of devices like situation, through characters, through physical attributes, through geography and through regional dialogues etc.

They show their characters as; poor, simple, whimsical, eccentric and with various rural sense. Their characters are normal, real, who are present a rural village situation through simplicity, poverty and trickyness. Their characters behave sometimes as irrational and whimsical. There are two major types of characters.

The first type of are fragile, delicate, gentle, pathetic and living with problems with stresses of everyday existence. The second type is brutal, cute animalistic.

Both writers present such characters in their novels which are selected in this dissertation for study. Vyankatesh Madgulkar presents characters like, teacher, *Karbhari, Anja, Shekhu, Kakuba, Bala, Sata, Ayubu* and other major and minor characters in the novel, *The Village Had No Walls*. The characters like, Shankar, Gopu, Yashwanta and their family members and neighbors in the vicinity from the novel, *The Wind of Fire*.

Mulk Raj Anand presents characters like, *Gauri, Panchi, Kesaro, Laxmi* and other villagers from two villages called *Chota Piplan* and *Pipalan Kalan* in the novel, *The Old Woman and the Cow*. The other characters like *Dhooli Singh, Rukmini, Bhiku, Sajnu, Lachman, Laxmi* and so many among others from the novel, The *Road*.

All these characters from these four novels are real portrayals of Indian rural villages. They reveal pure yokels in their

rustic appearance, nature, Manner and behaviors. The whole character set presents portrayals of Indian rural life.

The four selected novels are very much closer to each other. All these describe human life minutely and elaborately. Both the novelists portray various rural human characters through the situation various in villages.

With the help of these characters Madgulkar and Mulk Raj Anand probe into the affairs of village society. Along with its traditions and modern currents and cross-currents, that gives the realistic picture of Indian rural society.

The whole rural life has been depicted through these novels. While depicting rural life both writers have concentrated mainly on (a) Characters (b) Geography (C) Village mannerisms (D) Tradition and culture and Village problems etc.

The portrayals of village people in rural atmosphere enriches the ethos, relations, connections and situations. All these characters are mingled with each other and can be compared or contrasted with each other.

Mulk Raj Anand and Madgulkar are similar in depicting village situations. Both the writers' present situations based upon the traditions of village life. The titles of the novels are also suggestive of the village culture.

Both writers present a photographic picture of village with its people, with their habbits, fashions, hobbies, way of living, and behavior of thinking. All characters from these novels are different in their natures and manners. These characters are witty, tricky, and simple; sobar, honest, unfaithful, faithful and strange etc.They are slaves of their manners, habbits and situations.

Both writers focus the experience of characters them selves.Mulk Raj Anand and Vyankatesh Madgulkar, in their respective cultures are good novelist and can be considered great novelists in their thoughts. They are similar in the themes of the novels and depicting reality of Indian villages. The comparison between two novelists is more intimate than other pairs in the sense in depecting portrayal of Indian rural life.

These two writers are real masters of rural regional dialogues. Their dialogues in the mouths of characters are clever, simple, real and lastly have revealing the finer shades of each villager. The dialogue is the main instrument in the novels of these two the writers. The dialogues are no doubt, sustain rurality from beginning to end and contain the common factor in both writers' in each selected novel, which have total village sensibility. With the highest and richest media of characters and with the help of real, typical rustic dialogues, both writers build the whole rural life. Even the titles of these four novels are serious, real and related to rural situation.

One more comparison between two writers is in their various themes connection between real life and their work. Both the writers are intimate in the task of revealing society through varied themes.

The Major themes are emphasized in similar ways. All four selected novels are dealing with Indian multidimensional themes. Both writers have depicted the prominent themes in their novels are as: democracy, urbanization, industrialization, family relation ships, rural life and rural village problems etc.The problems such as: education, castism, poverty, exploitation, village politics, natural calamities, class conflicts, migration etc.are equally practicized by these two writers. The various social forces have been come across in these novels as an important theme of the novel. All four novels are fine example of the effect of these forces on the village life of rural. For example the characters like, *Gauri, Laxmi, Rukmini* and all other female characters through these four novels except kesaro, the aunt of Panchi, are the victim of the patriarchal society and have to suffer a lot in the hands of male dominate forces.

From the ancient time, the mythology has created very much idealistic pictures and images of *Sita, Savitri* and *Draupadi* who are symbols of terrible sufferings, tremendous patience and great injustice done to woman by the social customs and restrictions. These images of an ideal women have been imposed on Indian women and they are expected to follow these ideal images in their life by the society. The writers have depicted these female ideal sarcastically through the female characters. During the first half of

the century, the new education, Industrialization, Modernization, brought significant changes in the social and individual behavior of various classes from society or whole society. They had been sandwiched one to one hand by strict social, moral and traditional restrictions on temptations.

Both the novelists comprise society with its most important function of our society is the continuation with development. For this continuation of society certain social institutions like marriage are very important.Mulk Raj Anand and Vyankatesh Madgulkar have created much idealistic picture of Indian culture and tradition in realistic manner with follies some times. As a social reformer both writers have done their duty for the claim of changing society or reform it but the main emphasized of these two is to idealize society also and it is reality there, because when we see, in other nations man –women sexual relationship takes place before marriages or without marriage also. They also depict varying nature of villagers and their odd relations, but these cases are very few in number.

India, being a tradional, and moral and culturally sound nation, allows man-women sexual relationship only after marriage most of the time. It does not mean that there are no cases of pre matrital sexual relationship, even the case of Anja, the daughter of old karbhari has various love motifs in the novel *The Village Had No Wails*, a very remote place. But point to be noted that her personality developmental factors in psychological manners, are responsible for her personality. Here we will get the right answer.

Such a cases are very few in number and also negligible one. In case of Anja, she is an orphan. She behaves like this only after loosing her single patriarchy, her grand father,

As a realist writers, Mulk Raj Anand and Vyankatesh Madgulkar nicely depicted the Indian tradition and cultures. These two writers are also not totally agree with tradition and culture and marriage phenomenon. Both writers perform the role of instrument of changes the society in their writing. They are not justifying practices of Indian tradition and culture, but depict tradition as it is with all its changes.

As it is seen in Indian tradition the situation of women is inferior to man. Even after marriage a wife is expected to obey submissively. This is the traditional view about man –women relationship. Due to various factors, there is long process of bringing about a change in man –women relationship. According to pramilla kapoor –the sociologist, the change in woman's personal status has came a change in her way of thinking, feelings, and in attitudes towards sex, love and marriage.

As a modernist writer, Mulk Raj Anand and Vyankatesh Madgulkar have handled this theme as the changing situation of woman in modern society. The characters like Gauri, Rukmini, Anja, Gauri's mother are chief and remarkable symbols for this modern change in woman's status. Both writers touch this theme with intend in their mind.

Here both writers are different in their manner of expression. Mulk Raj Anand's two selected novels as *The Old Woman and the Cow* and *The Road* are the novels of social criticism in sarcastic manner. The writer is mainly the writer of social protest. On the contrary Vyankatesh Madgulkar is simply describes situation as it is. He doesn't give any solution where as Mulk Raj Anand tries to give solutions for the change. He is extremist in his role as social reformer. He is very active and angry social reformer. *Untouchable* is a Anand's attack on a whole order; a reaction against the symbolic slap on the face of man. He has all along written novels and short stories with a view to teaching men to recognize the fundamental principles of human living and exercise vigilance in regard to real enemies of freedom and socialism. According to D. Reimenschneider,

> "...not only subject matter is basically the same
> In all the novels but that we can likewise speak
> Of one and the same idea of man underlying the
> various characters we meet."
>
> (Reimenschneider, 1967:29)

With this above quotation Anand's writing reaches its height in humanistic level. As his writing mainly concerns with as said by William Walsh, when he says:

> "Mulk Raj Anand is passionately concerned with
> The villages, with the ferocious poverty and
> Cruelties of caste, with orphans, Untouchables,
> and urban labourers. He writes in an angry

BARR. B[illegible] [illegible] DEK[illegible] LIBRARY
[illegible] UR.

reformist way, like a less humorous Dickens and
a more emotional wells."
(Walsh, 1973:07)

As mentioned and compared in above quotation Anand's place in Indian writing in English, his comparison with Madgulkar is slightly different. Mulk Raj Anand is extreme in the position of writing.

Vyankatesh Madgulkar is simply describes situation as it is. He doesn't give any solution for the situation. It is does not mean like he a passive in his mood and nature. But he is quite natural in his writing. His writing only a mirrors the society without prejudicing by his personal attitude. So he doesn't give any solutions for the situation. This is the major difference these two writers. Both writers have different influences on their life.

Thus, we notice that the major influence responsible for both writers is their own life. Mulk Raj Anand's rebellion against his family, especially against for his father and social atmosphere in which he grew up, the people he met, his revolt against middle class society and many other iner and outer factors which all reflected in his writing. Madgulkar also had same relationship with family and out of family, but in less manner.Madgulkar takes circumstances as responsible factors on life. He is not rebellious in his nature. He justifies his family and his father's role as strict person.

Even though, two writers are different in few aspects they are most similar to each other. They have same tone of an authenticity in experience and knowledge. That is why their

characters sets are a result of their keen and deep observation of rural life around them. The characters like Sure Mani and Range Bhatt, Gauri and Sheku's wife, Anja and Laxmi, peasants in two villages in *The Old Woman and Cow* and peasants in *Bangarwadi*; are close resemble to each other. So the experiences of their novels studied in this dissertation come from real life incidents but not their own. Both writers have first hand knowledge of rural life of village people.

The Indian culture, tradition and norm have known to all. It is cleared out that India has succeeded in finding serene and secure image of itself. The Indian traditional beliefs and disbeliefs, cultural, religious and social practices are practisized in villages in great extent. India has a great varied and rich heritage. It is known for its diversity, but India suffers from the primitive age for identity crisis. This situation is mainly depicted by many other modern writers after independence period.

As writers of free India which are searching for an identity respond to its conflicting tendencies. Mulk Raj Anand and Vyankatesh Madgulkar present in these four novels a contemporary rural village society and their dissatisfaction with society. Both writers depict the simple rural class from rural area with sorrows, sufferings, pain and agony. They try to explore and probe into the human relationships. These selected novels reflect the disturbance in Indian village society.

Mulk Raj Anand and Vyankatesh Madgulkar believe in true expression of problems in the villages. So their novels reflect rural village life with full of severe problems like drought, casteism, violence, poverty, illiteracy, migration etc.and many among others. These four selected novels are totally resembled to each other as a face of village, village phenomenon and with many problems.

Two novelists are not satisfied with modernization. According to them the face of village has not changed in proper progressive manner. We are still struggling for economic stability and security. Insecurity due to economical conditions, communal stratification, caste system etc. Individual freedom does not have much scope in our social set up. Due to the grip of tradition and culture, we are all victims of society even our boldness ends in some sort of compromise because it has its own limitation. The whole picture of this type of society and village problems is depicted by these two writers in these novels.

Both writers write about village problems. In much similar pattern but one basic difference between two is that Mulk Raj Anand presents the dark and glomy picture of downtrodden. He is writer of underdogs. He presents social village problems in a very objective manner where as Madgulkar is only with natural manner. Like Mulk Raj Anand he is also mouthpiece of his characters many times. But in this phase he handles very routine characters from every class of the society for example in the novel *Bangarwadi* and in the novel *The Winds of Fire* he sketches all characters with equal balance. He is not concentrating only on particular class or individual. In this

manner Madgulkar has a very rich, wide and varied sense. Madgulkar is general in his character sketch in depicting rural life with its entire phenomenon. Mulk Raj Anand also similar with this outfit but less general and much particular. Mulk Raj Anand has atmospheric power and suggestiveness and Vyankatesh Madgulkar has caught the true quality of experience. 'Both writers' thoughts of existing reality in depicting Indian village problems are the same. They writers are much concern with village problems with these four novels. The severe problems like drought, poverty, illiteracy, migration etc. are described by these two writers in their novels.

In total all these four novels are resemble to each other but the novels, *The Village Had No Walls* and *The Old Woman and the Cow* are much similar to each other. The whole situation of these two novels is over all the same. These two novels are much similar in their whole manner; both novels depict whole rural village life. They are twins like in depicting village problems like drought and poverty. These two novels are the depiction of Indian tradition, culture, superstitions and the whole village mannerisms. The situations in these two novels are parallal. Both novels depict whole rural village life with its people in every manners and natures.

With these two novels both writers are aware of an Indian terms and traditions. Through these novels both writers are depict Indian rural life with cultural and spiritual basis. They show that the Indian people are god fearing people who believe in virtue and sin, thus there is cultural restraint. Traditional, moral and spiritual values have taught us tolerance, respect, sexual self control through these

novels. So the novels, *The Village Had No Walls* and *The Old Woman and The Cow* are right examples of this moral lesson. These two novels give an evidence of modernization and its effect on society. These novels reveal the unequal picture of the society and imbalance of sharing money.

As a modernist writer both writers are not much satisfied with modernization. According to them we are still struggling for economic stability and security: insecurity due to economical conditions, communal stratifications and caste systems etc.

The various social forces like, urbanization, industrialization, family relationships, education, casteism and morality etc.play an important role in the themes of novels'. These forces bring about many social changes. These two novels are fine examples of the effect of modernization on the life of rural human being.

Along with various social forces, the natural forces like drought has played a dominant role in these two novels. Both novels deal with the theme of poverty and distruction. These novels tell the horrowing tale of villagers who are estranged from their lands and homes. Both novels are social novels dealing with clash between tradition and modernity. Both novels are dealing with the life of villagers who live from hand to mouth. These two novels are very simple and are dealing with the simple people.

The evocation of village life is accomplished apart from the interrelation of themes and characters through means like the description of festivals, ceremonies, rituals, geography and many among other factors in these novels. The traditional beliefs and superstitions govern the sensitive minds of the villagers. Both novels are in the real sense mixed with historical, political, religious and natural strands of the experiences. Both novels tell the rural life with its ignorance, revenge, jealousy, family, feuds, land, quarrels, debts, mortgages, love making and love of land with its restraint and conviction. The common thing in all villages in India is 'village politics'. Both novelists show this politics through the nature of the villagers.

The rival parties in the villages are, fighting and trying to outfit each other are very convincingly described in these novels. Both novels are similar to each other in setting of village, festivity, gaiety of village life, rustic idioms, village sensibility, and natural calamities etc.

Both novels deal with the theme of the twin-hungers, vis., hunger for food and hunger for freedom. The plots of the novels are woven out of the two main character sets and their social backgrounds. These characters are being an agent of modernization and its effect on society. The characters of Teacher, Karbhari in the novel, *The Village Had No Walls,* and the characters of Gauri and Dr.Mahendra, in the novel, *The Old Woman and the Cow*, are agents of modernization and instrument of change.

In the beginning of the novels, a number of scenic samples of village phenomenon are presented by these two writers, but the main focus of these writers is on natural calamities and man made calamities and the various reactions of human being according to such calamities. The Village problem like drought, a natural calamity and the various reactions of human being according to drought is mostly consider by Mulk Raj Anand and Vyankatesh Madgulkar in these two novels.

Till the second half of the novels the life of villagers was calm and regular, but at the end of the novels, the starving, disturbed humanity that is rushing to the place with hope of survival. The pathetic picture of village and village people is described by Mulk Raj Anand and Vyankatesh Madgulkar. These two novels are like real life sketches of poor with great tragedy. These novels are characterized by stark realism. While considering the severity of the famine, one has to admit that the depictions of the distractions in the villages are not far removed from reality. These two novels are in this way, twins and awe their inspiration to the same sources.

The pathetic picture of the villagers and their leaving their dear land with tearful eyes is really melodramatic. Same like the villagers in the novel, *The Old Woman and the Cow*, are also victim of drought. But, in real sense, the weak and meek villagers think that all this is a play of god. The fatalism of the villagers from both novels is, thus expressed in their piteous utterances. They invoke their god and goddess to blessings for keeping their villages safe and

pleasant. Both writers are conscious about village migration and its effect on migrants.

The problem of disintegration of the village families starts on a large scale as people rush to the city for livelihood. Petty traders from the cities take advantage of this situation and buy implements and household articles of the villagers of bargain prices. Agents from city brothels visit the villagers to snare away good looking girls. This situation of migration and its effect on poor and rich is described by these two writers. In both novels, are depicting village problem that is the migration. The basic difference between two writers is their stating of the problem in different manner. Gauri's existence in the city is example of already migrated people and their problems, as they are very unsatisfied in their dwellings. Madgulkar's villagers are about to migrating.

The basic difference between two novels and novelists is *The Old Woman and the Cow* is a 'novel of protest' not only against the economic imbalance but also against inequality and poverty. The novelist, Mulk Raj Anand, therefore, has to sacrifice his art for his reformative zeal. He is as a novelist of protest. The novelist shows the encounter takes place on the domestic and social fronts of life in the case of the central character, Gauri. The beginning of the tragic epic of Gauri's life is seen in the superstitious events in the story. Gauri is doomed right from the beginning because of an evil omen seen during the ceremony. Gauri's exploitation by various forces and person represents typical helpless woman. But her changing position in later part of the novel gives an evidence of being a writer as a social reformer.

In the case Madgulkar he represents all incidents in front of his eyes as it is without comments or reactions. He does not give any solutions. He gives only photographic picture of village and village societies.

In spite of difference between two writers in light manner both writers examine the various aspects of rustic life of India. Both novelists present the peasants in both novels with their fight for survival. In these two novels the farmer has to face nature's wrath like drought and lack of rain.

The powerful grip of superstitions on the villagers' mind is very convincingly presented by these two writers. For example, an evil omen seen during the marriage ceremony and bridegroom steps over the threshold before oil has been poured on the doorway etc. Suppose other villagers as unfortunate result like, break-up joint family and coming of drought. Same situation has handled by Madgulkar in religious activities like fair and Karbhari's dream and death. Both novelists are much similar to each other in these two novels in case of peasant's faith in gods and goddesses, the descriptions of festivals, ceremonies, social customs, superstitions and use of rustic idioms. The abusive words and expressions are freely used in these two novels which have a flavour of rurality.

Another two novels, *The Winds of Fire* and *The Road* have presented by Vyankatesh Madgulkar and Mulk Raj Anand in same manner. Both novels are closely resembled to each other in the manner of high existence. Both novelists have presented the evil of

caste and its disastrous effects on human dignity. Both writers bring out the terror and cruelty that are inflicted on the villagers. In these two novels, caste is a symbol of all unfortunate troubles. The caste victims of the wrath and injustice. The characters presented in these two novels are true to life.

Caste system is entirely indigenous phenomenon in our country; but class system has universal dimensions. Both writer deals with class distinctions in their novel. Their novels, *The Winds of Fire* and *The Road* are real interpretations of the Indian class system. These two novels become multidimensional with its philosophy of naturalism and the contemporary national ideas like communal riots, the Anglo-Indian snobbery. The growing industrialization of the country and rising trade-unionism among its worker are objectively observed by these two writers in these two novels.

These two novels have composed of multiple thematic layers like rural-urban relationship, class awareness, communalism etc. And both writers discuss the social evil of communalism with reference to two different classes or castes from Hindu hierarchy. These novels also represent economic imbalance and social inequality. The various episodes from both novels touch the problem of poverty, Untouchability, class and casteism and politics of high class people. The phenomenon of village politics is presented by these two writers with keen observations.

Both novels have set in small villages. Structurally these two novels are resemble to each other, though there is slight difference between two, as the novel *The Road* starts from village and *The Winds Of Fire* starts from city. As a whole, both novels give a picture of rural village. The actions in the novels move towards city and terminate there only. In both novels, the small villagers leave their beloved villages in search of livelihood and humanity. In the beginning, the villagers are strong minded and closely tie with village bond as their birth place. But their migration symbolizes the link between tradition and modernity, the poor and rich.

The deep rooted problem of Untouchability in Indian society is not merely showed by these two writers but they show a sort of quality in the attitudes of high class society. Both novels present impact of techno-industrialization as well as local colour. These novels also present the external elements of rural setting, customs and regional dialects in rural speech habit. These two novels portray the lives of people struggling for existence in remote rural villages. Both writers present the lives of these rural people with their different tensions and social dynamism. Mulk Raj Anand and Vyankatesh Madgulkar portray the region and its characters as they are in actual life before their eyes.

These two novels represent the typical quarrels, the complications of the caste zamindari system and the superstitious life of the villagers.That is why both novels give a graphic picture of exploitation of the caste people by the *zamindars*, the conflict between caste Hindus and Untouchability in the village society.

Both novels' structure of village is typically Indian village which has mixed population of Hindus. The economically backward people are described in these two novels. For example, the poor people have mud huts and cottages of twigs and only landlords have brick-houses with several beams.

Both novelists are known for their conscious experimentation with rustic idiom for evocation of village sensibility. Their effective use of imagery is drawn mostly from nature which provides a suitable setting to rural life.

Both novels represent the rural portrayals of village life with its ignorance, revenge, jealousy, quarrel and awareness of low caste people. These two novelists portray the village life as plain manner as possible. The countryside's and the villagers in both novels are photographed vividly and sincerely. The superstitious natures of the villagers are showed by these writers through characters and their actions. Both novels represent communalism namely hatred, fanaticism, intolerance, inhumanity among the villagers.

Now it would be proper to consider to the place that Mulk Raj Anand and Vyankatesh Madgulkar occupy in Indian literary tradition as a social- observer of reality in India.

In these major four novels of Mulk Raj Anand and Vyankatesh Madgulkar that have been taken up for the present study both novelist deals with social problems. In these four novels we find not only realistic portrayals of rural life but also an expressionistic vision. Both writers concentrate on social aspects of Indian life to such a great extent that they underestimate the spiritual side of the Indian tradition. Their concentration on social problem affects the reader's mind.

The phenomenon of caste has probably aroused more controversy than any other aspect of Indian life and thought. Some scholars see India's caste system as the defining features of Indian culture, although it is dismissed by others as a colonial artefact. Mulk Raj Anand's and Madgulkar's cogent and sophisticated analysis, exploration of ideas, experiences and practices which combine history in real manner. Their analysis within the context of India's dynamic, economic and social order, they interpret caste not as an essence of Indian culture and civilization but rather as a contingent and variable response to the enormous changes that occurred in the subcontinent's political landscape both before and after colonial conquest. In these four novels of Mulk Raj Anand and Vyankatesh Madgulkar explore the idea of caste in relation to Indian and Western 'orientalist' thought. Both writers are associate with competing understandings of Indian Nationalism and the creation of the modern Indian Nation state, through out the villages. They are representing India in realistic manners

These four novels are no longer emotive expressions of pains and sufferings of villagers. Being liberative in nature, these novels talk about the village rural life styles, ceremonies, rituals and that form the background of their expressions. The novelists are intertwined with their real life experiences. In adapting western theories in translation and literature, the translators and the writers have conceptualized the Indian rural situation in their minds. The translators of the novels, *The Village Had No Walls* and *The Wind of the Fire* are associated with regional Marathi literature seems to be in a much better position and can bring better impact in translating the real texts. The translators, Ram Deshmukh and Pramod Kale have personal association with the people and native speakers with their slangs.

Thus, it is seen in these novels, the novelists 'concern with how to build an all India character' rather than international cultural understanding.The cultural exchanges with other countries can really be effective and representative of our entire country when there are adequate cultural exchanges, understandings and Indian problems among our own provinces.

These novels are the story of changing India and present rural life of India. To turn to the more detailed analysis of the four novels in chapter II and III, the present chapter is in fact a comparatively recent product of transformative Indian life and thought. All four novels give India's complex history, contemporary culture and politics through the villages in rural societies. Mulk Raj Anand and Vyankatesh Madgulkar have portrayed true portrayal of

Indian rural life. Through these four selected novels. The novels, *The Old Woman and the Cow, The Road, The Village Had No Walls* and *The Winds of Fire* are real portrayals Indian rural life in Indian villages.

Conclusion:

A deep study of the rural life with the help of these selected novels in this dissertation, these novels have two significant relationships between two writers and their novels. Now it would be proper to consider the places of Mulk Raj Anand and Vyankatesh Madgulkar in the tradition of Indian writing; as a social observer of reality in Indian villages.Frist, as the Indian writers for one reason or another both novelists have always seen villages as something that is subjected to the process of change-either for the better or for the worse the Indian writers in are always dissatisfied with the village as it is. Both writers are emotionally disturbed by the change. All these four novels deal with the rural village as a changing phenomenon, as a problem. Secondly both novelists have been purposive' in their attitudes. The study of rural life in these novels show that Mulk Raj Anand has attempted his purposive nature in his two novels. The novelist like Vyenktesh Madgulkar is natural and objective view of rural village life.

In the major two novels of Mulk Raj Anand that have been taken up for the present study. Mulk Raj Anand presents Indian social problem and in doing particularly the gloomy side Indian life. In these two novels viz, Mulk Raj Anand treats social evils with an intention to suggest a possible solution. His social realism is closely integrated interrelated and mingled with another novelist. From Marathi literature, Vyankatesh Madgulkar. Both novelists deal with social problems as Untouchability, class distinctions, the problem of communalism, dehumanizing effect of machines introduced in India with the advent of industrialism. Madgulkar's novel's *The Village Had No Walls* and *The Winds of Fire* discuss realistic portrayals of Indian rural life. He has presented in his two novels, the evil of caste and its disastrous effects on human dignity. He further discusses village problems of villagers in drought like situation.

Our thematic study clearly indicates that the rural life has been a major and recurrent theme in these four novels. Mulk Raj Anand and Vyankatesh Madgulkar particularly exemplify this rural life. To make this theme more dominant in the Indian writing in the introductory chapter-I, the attempt is made to review all major Indian writers and their writing in various forms. In the beginning the brief summaries of nearly all Indian novelists and survey of novels of Mulk Raj Anand in Indian English are taken as a background of Indian rural life. Then follows the history of Marathi novels. The novels of Vyankatesh Madgulkar are taken and examined for the attempt to produce comparative perspectives. With brief summary of all novels of two novelists, their personal and

social backgrounds, their literary careers this comparison of these two novelists helps us in analyzing their rural vision.

In the chapter-II, two novels of Mulk Raj Anand are analyzed comparatatively in order to find out similarities and dissimilarities in their rural sense and vision. In this type of comparison and contrast, an attempt has been to find the elements which are common in them regarding rural life. It is found that both novels share many elements of rural life particularly in their rural perspectives as simple peoples their natures, manners, village politics, landscape, religious activities and village problems etc.The techniques of narrations real regional dialects and life sketching characterization in both novelists' are the same.

The novels, *The Old Woman and the Cow* and *The Road* are analyzed comparatatively with each rural perspective. Both novels gives the portrayals of Indian rural life.

In the light of this comparison of rural life with another novel and novelist, it is found that the two novelists are popular novelists. The tradition of Indian writing is basically domestic and depicting India in various manners. The rural life has been the dominant mode of Indian writing. Many Indian writers depict Indian villages but they pointed the environment beyond social problem through the Indian rural villages. These social problems have deeply rooted in society particular in rural villages. Even in modern time these problems became for the treatment, in these novels. In this

sense Mulk Raj Anand and Vyankatesh Madgulkar have proved them selves as a social reformer.

Both novels are Mulk Raj Anand in chapter-II, tried to make efforts to reveal social reality with its social problems. Being born in a village and having spent their early years there, both novelists later became city bird' who roots in village life tried their writing with village bond and write in an alienation mood from village life. Both writers are deeply involved in the totality of village life. One of the great difficulties that the Indian writers have to face is that of depicting Indian rural life in that is not Indian and translating Indian language in to the English language. But these present four novels show that they have succeeded in depth and sometimes lyrical intencity.Mulk Raj Anand and Vyankatesh Madgulkar have covered almost the entire range of the problem that is rural life. Both writers are showing a sudden distruption of village life, of course, for various different reasons.

In the chapter-III, another two novels of Vyankatesh Madgulkar, for example, *The Village Had No Walls* and *The Winds of Fire* are analyzed with same rural perspectives in comparative manners, and in order to find out similar and dissimilar dimensions of rural vision of the novelist.

In the light of this analysis it is found that the two there novels of Madgulkar have some zeal of rural life in particular whole village life and village problems. It is also found that being popular novelist in the tradition of Marathi literature which has wider social

concerns. Madgulkar attracted a large number of readers. Like Mulk Raj Anand, he also touches the deeper issues of the rural society: He presents village life with its society which has clashes between two classes, castes, cultures, manners and natures. Indeed, there was very challenging situations to write socially committed novels. Madgulkar has presented the whole society structure from inward and outward manner.

Both novelists were critic of society.Mulk Raj Anand was a great socially committed novelist. His great novels reflecting the deep social moral and ethical problems of the time, on the other hand, Madgulkar was not a severe critic of the society. He presents the society as it is. Two novels in chapter-III, deal with total rural life in the Indian context. Chapter-III, gives a brief critical survey of the rural life in India, so that one gains a proper perspective of the entire field of the rural life.

These two novels also represent the typical quarrels, the complications of the caste, *Zamindari* system and the superstitious life of the villagers. Both novels give a graphic picture of exploitation of the caste people by the *Zamindars*, both novelists describe the deep rooted problem of Untouchability in the villages through these novels.

The chapter-IV, two Indian novelists are in two different languages are compared with various perspectives as their lives, works literary career, trend and tendency of writers, dominant themes, similarities and differences etc.

Both writers' writing neither prejudiced for only surfacial hence to great extent their writing seems to be almost natural. They represent reality of rural life through village authentically.

The present novels understudies focus the rural life in the novels in terms of comparison. The thematic analysis of these four novels has emerged with certain conclusions. These conclusions are largely in the following aspects.

1] Woman's place in rural society.
2] Man-Woman relationship.
3] Tradition and modernity.
4] Rural life of villagers.
5] Village politics.
6] Village mannerisms.
7] Rural setting.
8] Style and manner of the writing.
9] Village problems.
10] Social realism.
11] Rural literature.

Thus, both the novelists have tried their best to reveal the Indian rural life with people, their tradition, culture, simple rural sensibility, village atmosphere and whole village mannerism successfully, they try to bring some reforms like changing conditions of man and woman in modern period. Both novelists are optimists.

To conclude, we can say that while delineating complexity of village consciousness in Indian context. Both these novelists have used the medium of language with rural dialogues. After analyzing these four novels thematically in comparative terms, we find Vyankatesh Madgulkar equally convincing as he uses his mother tongue for the same outfit.

Both writers have twin like resemblance each other, in their nature, attitude, social awareness, realistic point of views, depicting rural picture and so on. All these four selected novels are basically the same in this subject matter that is, Portrayal of Indian Rural Life in Indian villages.