

*“Comparative Literature is the study of literature beyond
the confines of one particular country.”*

Henry Remak.

Chapter 1

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Chapter 1

Introduction

Introduction:

This research is a comparative study of two regional novelists - Thomas Hardy, a famous English regional novelist and the other, Vyankatesh Madgulkar, a famous Maharashtrian regional novelist. Both of them have written novels and presented ineffable beauty and charm of selected regions. Thomas Hardy's presentation of 'Wessex' and Vyankatesh Madgulkar's presentation of 'Maandesh' attracts reader's attention. Thomas Hardy's '**Wessex**' contains- Berkshire, Wiltshire, Hampshire, Somersetshire, Dorsetshire and Devon – 6 counties, whereas, Vyankatesh Madgulkar's '**Maandesh**' contains- Atpadi, Jat, Kawathemahankal, Mangalwedha, Maan and Sangola - 6 main Talukas in South-West Maharashtra. Both these writers presented common people with different professions, dresscodes, languages, customs, manners, morals and social habits from Wessex and Maandesh respectively. Following are some common, comparative grounds considered for this research.

- The scale of their dreams is as vast as its setting is confined.
- Regional literature is supposed somewhat neglected area in any literature. Regionalism in literature proves a barrier in exploring the writer's true literary qualities and his contribution to literature. Thomas Hardy and Vyankatesh Madgulkar - these two writers fall in this category.
- Both of them, by presenting particular regions tried to reveal concept of Man and Destiny through their novels. Destiny makes man to face many difficulties and to adopt new way of life. Sometimes, lust overcomes intellect. They presented wildness in man and his cultural ideas.
- Both presented problems generated due to illiteracy, superstitions, vagaries of nature etc. displacement, unsettlement due to frequent migration is common. Fate, directly, or indirectly plays crucial a role in shaping the lives of people of the Wessex and the Maandesh. It is also common.
- Thomas Hardy and Vyankatesh Madgulkar presented a typical socio-cultural aspect of the Wessex and the Maandesh respectively through – geography, landscapes,

ways of living life, professions, customs, habits, languages, codes of conduct, agricultural pursuitsetc.

- Both were impressed by tragic pathos of humanity caught in between its craving for happiness and the harsh limitations of material and social facts. It gave rise to revelation of concept of Man and Destiny.
- Through their novels, they presented that Fate by employing a human instrument brings about tragedy. Hardy's novels present an important stage in the growth and development of regional English fiction. In the same way, Vyankatesh Madgulkar's novels are milestones of Marathi regional fiction.
- Both depicted plight of characters set against agricultural society threatened by the forces of the change.
- Both confined to the relatively small setting of the regions- the Wessex and the Maandesh respectively. By depicting these small regions, they described their countries and characters.
- Both presented how destiny makes man to face many difficulties and to adopt new way of life: through wildness in man and his cultural ideas, sometimes lust overcomes sense of intellect.
- They showed that fate by employing a human or non human instruments brings about tragedy.
- Two types of characters are presented by them-
 - a) The unpolished product of the soil with little or no ambition and leading a normal uncomplaining existence that has fallen to their lot.

b) Sophisticated types: active for emotional or intellectual ambition of same type. Presentation of deep effect of immutability of Nature and mutability of human life, bigness of nature and littleness of man, relentless character of natural laws and the puny struggles of human beings.

Following aspects form base for this comparative study of the selected novels.

Grounds for comparison:

1	Thomas Hardy, English regional novelist.	1	Vyankatesh Madgulkar, Marathi regional novelist.
2	Depiction of Wessex: 6 counties People, their professions, dresscodes, customs, morals, languages, social habits, beliefs – all presenting social ethos of rural England.	2	Depiction of Maandesh: 6 Talukas People, their Professions, dresscodes, customs, morals, languages, social habits, beliefs – all presenting social ethos of rural Maharashtra.
3	Depiction of socio-cultural, political, educational, religious, economic scene of contemporary rural England.	3	Depiction of social-cultural political, educational, religious, economic scene of contemporary rural Maharashtra.
4	Hardy presented that Fate directly or indirectly plays crucial role in shaping lives of people in Wessex.	4	Hardy presented that Fate directly or indirectly plays crucial role in shaping lives of people in Maandesh.
5	Socio-cultural aspect of Wessex is presented through geography, landscapes ways of living life, professions, customs, habits, languages, code of conduct, agricultural pursuits etc.	5	Socio-cultural aspect of Maandesh is presented through geography, landscapes ways of living life, professions, customs, habits, languages, code of conduct, agricultural pursuits etc.
6	Hardy's novels present an important stage in the growth and development of regional fiction in English.	6	V. Madgulkar's novels are milestones of Marathi regional fiction.
7	He depicted plight of characters set against rural, agricultural society in Wessex threatened by the forces of change.	7	He depicted plight of characters set against rural, agricultural society in Maandesh threatened by the forces of change.
8	He confined himself to the relatively small setting of the region called Wessex and described his country and characters.	8	He confined himself to the relatively small setting of the region called Maandesh and described his country and characters.
9	Hardy's novels present an important stage in the growth and development of regional English fiction.	9	V. Madgulkar's novels are milestones of regional Marathi fiction .

Gulian Cladio defines, comparative literature as,

“A specific tendency or branch of literary search

Which, contains systematic study of

Supranational adjustments”.

(Gulian Cladio, ‘The challenge of comparative literature’, 3)

This definition of comparative literature, also, forms ground for this comparative study.

1.1 Major Theories of comparison: A Brief Survey.

A Brief survey of the major theories of comparison is an integral part of a comparative study. In abroad sense, it contains history of emergence of comparative literature and major theories of comparison. From its beginning in the 19th century comparative literature has been closely associated with emergence of different national cultures. Comparative literature studies have become a respectable academic discipline today. It can be seen that comparisons have now extended over distant parts of the world. Now, Comparative literary studies provide motivation for inter-literature analyses and it functions as framework for critical observations, like - literary themes, types, movements, influences etc. It is possible to pursue comparative literary study between literary products of distant cultures. It brings together for a detailed examination typologically similar themes, periods, geographical locations etc.

By doing comparative literary study common cultural literary features of similar regions can be studied together. The use of inter-disciplinary techniques has given a new dimension to comparative literary study. Comparative literature sets aside national prejudices and provincialism but, it doesn't ignore independent existence and vitality of different national literary traditions. Many theorists and scholars have defined comparative literature as general literature. It is an auxiliary discipline of literary history with fragmented subject matter and having no method of its own. By doing comparative study, literary scholar not only compares but reproduces, analyzes interprets, evokes, evaluates and generalizes etc. It studies all literatures from international perspectives. Unity of all literary creation and experience can be seen through it.

Commenting on scope of comparative literature Rene Wellek says that, “Comparative literature can’t ignore national differences but, it will change them and aim at a distant ideal goals and a universal literary theory.”

(Rene Wellek: Theory of literature, 38-45)

Definitions of comparative literature are different but, in general, comparatists study literature beyond the confines of a single language or national tradition. It examines the literary relations between East and the West.

Zepetnek Steven de Totosy adds that “Comparatists should discuss literatures in relations to their cultural and regional settings where region is a specific cultural environment.” It inspired to do this comparative study. He remarks that “Comparative literature discusses theoretical framework method or theme by paying attention to similar frameworks in a range of languages and cultures.”

(Zepetnek Totosy de Steven, Comparative lit.theory. 215-20).

He comments on current situation of comparative literature as, “Fate of comparative literature is tied closely to the fate of the humanities as a whole everywhere.” Current situation of comparative literature is that we must pay attention to the situation of comparative literature not only in the centers but also in the peripheries. Now, study of comparative literature is overspread in Portugal, Spain, Argentina, Austria and Italy, etc...”

It is an interdisciplinary field. Its practitioners study literature across national borders, time periods, long wages, and genres and across boundaries between literature and other arts, across disciplines. In broader sense, comparative literature is the study of ‘literatures without borders.’ Now a days, the term ‘Principles of comparative literature’, is known as theory of comparative literature. American comparatists have made this usage popular. The concept of comparative literature has been changing from 19th century. Comparative literature studies have become a respectable academic discipline today. We notice that comparisons have extended over distant parts of the world or areas of the Indian sub-continent.

Comparative literary studies can provide motivation for inter-literature analyses, also, such studies function as frameworks for critical observations like-literary themes, genres, tendencies, movements, theories etc. Such studies may be pursued between literary products of distant cultures or regional outputs. The word comparative is derived from Latin word

'comparativus'. Rene Wellek and Austen Warren have stated much about the origin of the term in their work, 'The Theory of Literature'. Comparative Literature acquired its name from the series of French anthologies for the teaching of literature published in 1896. Rene Wellek has quoted Van Tieghen, a French critic,

“The object of Comparative Literature is essentially the study of

Diverse literatures in their relation with one another.”

(Rene, Wellek, 'The Theory of Literature.' 15).

According to Henry Remak, “Comparative Literature is the study of literature beyond the confines of one particular country and the study of the relationships between on the one hand, and the other areas of knowledge and beliefs, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social sciences (e.g., politics, economics, sociology), the sciences, religion, etc., on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression.”

(Badode Rambhau and others, 'New directions in comparative literature.' 80)

Comparative literature is a continuous process of intellectual adjustment. Matthew Arnold used the coinage 'Comparative Literature' first in 1848. It was used in the field of sociology in the 19th century. Then, in France, in second and third decade of the 19th century, it entered the literary circle and by the end of 19th century, comparative theory established in Europe. In the course of time, it spread all over the world. It shows that comparative literature was not used as a tool of literary studies up to the 20th century. Comparative literature contains theories like – influence, reader response, translations, adaptations, character presentations, themes, period studies, concept studies etc. This research gives an overview of some of these major theories of comparison. These theories have changed traditional and historical concepts. Flexibility, wide horizons, stresses of agreements and conversations in unity and diversity, the relationship of the local and the universal- all this has resulted into comparative cultural studies.

It helps to examine and to compare the spirit of different societies and epochs as well as that of individual talents. It is noticed that there are common themes of literature -love, hatred, joy, sorrow, jealousy, ambition, the problems of life and destiny etc. These themes are

age-old and are still used in various regional literatures of different nations. The 'comparative literature' makes the researcher to know the influence of one on another. The researcher investigates causes of such happenings. Great comparatists emphasized relevance and need of comparative studies from different literary traditions. Hence, this research is an attempt to do comparative study of selected novelists of different literary traditions.

J. Parthasarathi remarks on 'Theory of Comparative Literature', "Regions like Europe or India display bundles of common cultural, literary features. They can be connected together by historical, geo-social or geo-political factors. Such studies are useful to highlight common as well as different backgrounds of literatures from East and West. That is Indian and Western."

One of the aims of this research is to make know the glory and grandeur of Maandeshi, Maharashtrian and Indian literature to the world through comparative study.

It is impossible to draw a strict line between comparative and general literature. It never allows handling of a single work of art. The method of comparison is present everywhere in all literary studies and in all sciences, social and natural.

Study of national illusions, nations' images can be a legitimate subject for comparative literature. Comparative literature will not and cannot ignore national differences but, it will transcend them and aim at a distant ideal goal: a universal literary history and a universal literary theory. Due to such studies, prejudices of 19th century methodologies will be kept aside and comparative study will become the study of literature as a whole. Discussions about comparative literatures would be done with regard to cultural and regional settings and the region should be understood as a specific cultural environment.

Comparative literature and different schools

Definition – "Comparative literature is an academic field dealing with the literature of two or more different linguistic, cultural or national groups."(Wikipedia, the free encyclopaedia)

- Comparatists typically exhibit same familiarity with cultural, translation, religious studies, sociology, critical theory and history.
- Comparative literature is an interdisciplinary field. It's practitioners study literature across national borders, across time periods, languages, genres and across boundaries between literature and other arts.
- Most broad definition of it is that it is the study of literature without borders.

Comparative Literature : Brief History

- **French School** – In real sense, study of comparative literature started in 2nd and 3rd decades of 19th century, in France. In 1896, in Lyons University, 1st study circle of comparative literature was prepared. Joseph Texte (1865-1900) wrote first comparative article on European cosmopolitanism.
- In 1828, Abel Franqua Villemain created comparative literary study syllabus in Sorbonne University. It is credited for laying foundation of comparative literary studies.
- He became 1st tutor of comparative literature at Sorbonne University. The vision of French was to look at comparative literature as historical instrument. Soon, it has developed as an interdisciplinary branch of study.
- David Macutcheon made detailed survey of it in 1872, in separate article. The concept of impact became central in French comparative literature.
- It was famous until World War II and Scholars examined works thoroughly (origins and influences of the works was studied).
- It was famous until World War II and Scholars examined works thoroughly (origins and influences of the works was studied).
- Scholars traced how a particular idea traveled between nations overtime.
- Detailed historical research, research related to literary criticism was done.

German School – German comparative literary organization first met in 1970. After 2nd world war, German comparative study circle was established in Tumbigen and Mainz Universities. As compared to France, it is new. G.Boir, Irwin Kopen was famous German comparatists. They developed concept of universal literature. It has its origins similar to the French School in late 19th century. After World War II, Peter Szondi (1929-1971), a Hungarian, who taught at the free University, Berlin has developed this school. He touched literary fields of drama and poetry.

American School –

Postwar Scholars collectively reacted against French School and American school established. Gothe and Posnett reflected postwar desire for international co-operation. Same is forwarded by American School. It looked for universal human truths through literary archetypes. It widened scope of comparative literature. In comparison with, European comparative literature, American comparative literature is new but most powerful after 2nd world war. Migrated German comparatists established it.

Eric Orboe, Leo Spitzer, Ernest Robert Curtis impressed Rene Wellek and Harry Levin were the great comparatists.

Henry Remak suggested following five points about future of comparative literature.

- 1) Comparative literature is the laboratory of any literary theory.
- 2) Comparative literature is supra-national synthesis of two or more literary cultures.
- 3) Comparative literature is literary Criticism of two or more different literary writers and their works.
- 4) Comparative literature is literary study establishing foreign relations through literary works.
- 5) Above mentioned are all Interdisciplinary comparative literary studies.

(Remak Henry, "Comparative Literature: Its Definition and Function.")

Current Developments – Comparatists in US and other countries started a movement to refocus the discipline away from nation based approach. They believe in cross-cultural approach. Nowadays, comparative literature studies may be done between literary products of distant cultures or regional outputs nearer each other. Regions like Europe or India show many common cultural, literary similarities also, they are joined together by historical and geographical factors. Comparative studies of Indian literatures are the best means of highlighting their common backgrounds.

What Rene Wellek says about European literature is also, applicable to Indian literature "We may appropriately substitute "Indian" for "European", "region" for "country" and "regional" for "national" and sees the parallel conditions of the two continental literatures.

W.H.T. Mitchel defined comparison as, "comparison is to point out similarities and differences and to suppose them as similar on one hand and as different on other hand." He stated three theories of comparison.

- 1) Perceptual
- 2) Discursive
- 3) Disciplinary comparison

Perceptual Comparison: To examine similarities and differences of things is perceptual comparison. In any sense and mechanism it can take place. All human senses present comparison by using different mechanisms e.g Eyes by seeing, Ears by listening, Tongue by tasting etc.

Discursive Comparison: It is called as expression of comparative statements. Different devices are used for it. Similarities and differences are also important here.

Disciplinary Comparison: These comparisons show when comparisons become sequential and methodical. Perceptual and discursive comparison may have imbalance but all mistakes are cleared here and comparison is made stable. This type of comparison establishes principle of organization. In brief, comparison has now acquired international importance. It is now a

disciplined and spirited method of research and writing. To define identity, it is useful. French school of comparative study emerged first. Then, it reached to Germany and then spread all over Europe. Fanciful, mythological, philosophical, historical ideas paved way for comparative study. As compared to European comparative Literature, American comparative literature is new but it is more powerful. Around Second World War, migrated German comparative writers established American school of comparative literature.

In 1975, British comparative literary organization was established in East Anglia University. In India, Jadhavpur university of Calcutta is supposed as the beginner of modern comparative literature. In Mumbai University, now, a comparative literature department has been established.

(Patil Anand, 'Taulnik Sahitya; Nave Siddhant aani Upyoan.' 26-27.)

1.2 Life and works of Thomas Hardy



Thomas Hardy
(1840 - 1928)

Thomas Hardy was born at Upper Bockhampton, in Dorset, on second June 1840. His father was a master mason. He owed much to his parents- love of music, love of reading and their rural background. He attended school in Dorchester. Thomas Hardy was born in Higher Brockhampton, Dorset, near the town of Dorchester. His father was a builder, and played violin in the local church and for local dances. His mother, though she had been brought up in poverty and had only a basic education, read widely, and encouraged Hardy to do the same.

He attended the village school in Stinsford for a year (1848), then the British School in Dorchester, run by a Nonconformist society. After one year there he moved to a commercial academy run by Isaac Last, where he was able to study Latin. He left school in 1856 and was articled to the architect John Hicks in Dorchester. Here he began to teach himself Greek, with encouragement from the dialect poet and philologist William Barnes, who had a house next door to Hicks' office. At the same time, he met and was befriended by Horace Moule, the son of the Vicar of Fordington in Dorchester, who had been educated at Cambridge, and who now helped him with his studies, and encouraged him to write poetry.

Public executions were still carried out in Dorchester, and he witnessed there the hanging of a woman, an event which haunted him for the rest of his life, and which he re-enacted in his novel *Tess of the d'Urbervilles* forty years later. In 1862 he moved to London, where he found employment in the office of the architect Arthur Blomfield. He attended the opera, joined a choir and put himself through a course on the English poets. He also visited exhibitions of painting in South Kensington and at the National Gallery, starting a notebook in which he systematically distinguished the Schools of Painting. He wrote, mainly poetry,

but failed to get anything published apart from a small satirical sketch, *How I Built Myself a House*, which was published by Chambers' Journal, and for which he received £3 15s.

A romance with Eliza Nicholls, a lady's maid, inspired the sonnet sequence *She to Him*, but his involvement with her ended in 1867. Due to illness, in 1867, he returned to Dorset and started working at the old architect. In 1868, he started writing stories. He returned to Dorchester in ill health, and began work once again for Hicks. He switched to writing novels, but his first work, *The Poor Man and the Lady*, was rejected by various publishers. On the death of Hicks in 1869 the business was taken over by G.R.Crickmay, specialists in church restoration, and it was on one of his assignments for this firm that he met his future wife Emma Gifford in St Juliot's, Cornwall.

In 1871, he wrote first novel 'Desperate Remedies'. His novel *Desperate Remedies* was published anonymously by William Tinsley in 1871, in three volumes, the expense of printing guaranteed by Hardy. It was favourably reviewed in both 'Athenaeum' and 'The Morning Post'. Encouraged, he offered Tinsley *Under the Greenwood Tree* (1872), which also received enthusiastic reviews, and Tinsley asked him to write a serial for Tinsley's Magazine. Later the same year Leslie Stephen, editor of the influential Cornhill Magazine, requested a serial. Hardy's friend Horace Moule committed suicide in 1873.

His other novels followed, and in 1874, he married Emma Gifford and had his first real commercial success with *Far From the Madding Crowd*. Two years they wandered about Europe and England and in 1878, returned to London. The Hardys moved often, living at various times in London, Swanage, Yeovil, Sturminster Newton, Tooting, Wimbourne Minster, Dorchester and finally, in 1886, Max Gate, a house near Dorchester designed by Hardy himself and built by his brother, which remained his home until his death. He continued to write novels. Between 1878 to 1912, he wrote nine more novels, three volumes of short stories and published three collections of poems. In 1887, he made a tour of Italy, visiting the graves of Shelley and Keats. Conflicts with his editors in 1889 forced him to make changes to *Tess of the d'Urbervilles*, which was not published until 1891, when it was well received but also heavily criticised. In 1895, when he published *Jude the Obscure*, the level of criticism was so severe that it contributed to his decision to stop writing novels altogether. The book also brought into the open a serious rift in his marriage, as Emma Hardy considered it to be an attack on the sanctity of marriage.

He turned to poetry once again, and his first collection, *Wessex Poems and Other Verses*, was published in 1898 'Poems of the Past and the Present' followed in 1901, *The*

Dynasts, a three volume epic poem, in 1904, 1906 and 1908, and *Time's Laughingstocks and Other Verses* in 1909. In 1910, he was awarded the Order of Merit, having previously refused a knighthood, and he received the freedom of the borough of Dorchester. Emma Hardy died in 1912 and in 1914, he married Florence Dugdale, who had been his secretary since 1912 and was just 34 years old. First World War disturbed his peace of mind. He worked for the wounded soldiers. Between 1878 to 1912, he wrote nine more novels, three volumes of short stories and published three collections of poems. He published further volumes of poetry, including *Satires of Circumstance* (1914), *Moments of Vision and Miscellaneous Verses* (1917), *Late Lyrics and Earlier* (1922), *Human Shows, Far Phantasies, Songs and Trifles* (1925,) and *Winter Words, in Various Moods and Metres* (1928,). He died on eleventh January in 1928 at the age of 88. His heart was removed and buried in Emma Hardy's grave in Stinsford Churchyard. His body was cremated and the ashes buried in Poet's Corner, Westminster Abbey. In his life he suffered a lot, from his early childhood to the end. So, perhaps he has presented role of fate in man's life through his novels. Along with fine description of Wessex, he touched the concept of Man and Destiny through his novels and very sensibly depicted it.

(Gibson, James. Thomas Hardy: a Literary Life, Millgate Michael .Thomas Hardy: A Biography Revisited.)

Following novels of Hardy have been selected for this research.

1. **Far from the Madding Crowd (1874):** It presents story of love of three men for the same woman. Bathsheba is poor, orphan beautiful girl who got estate of her uncle, farm and property. She is independent minded, self-willed and self confident. Gabriel Oak, a farmer expresses his sincere love to Bathsheba, but is rejected and he lost two hundred sheep so, he became a wage-earner and then manager of her business. Though his love was rejected, he continued his love with loyalty.

2. **The Return of the Native. (1878):** Thomas Hardy expresses a fatalistic view of life in his tragic novel. He depicts human actions as subject to the control of an impersonal force-destiny or fate. Chance and coincidence drives the life and man has no right to change its way. The character in Hardy's novel does not have control over their lives. Hardy believes that characters are governed by fate.

3. **Mayor of the Casterbridge (1886):** It shows that man can be master of his fate in limited sense but at the end destiny overpowers man. Michael Henchard, a hay trusser, drunk in a fair

and sold his wife and child for five guineas to Newson, a sailor. He soon realized his mistake and vows not to touch drink for next twenty years. Due to his courage and determination, he became Mayor of Casterbridge (Dorchester). After 18 years, his wife returned to him.

4. **Tess O' the de Urbervillies (1891):** In Thomas Hardy's 'Tess of the D'Urbervilles', Tess is presented as a young girl who becomes a fallen woman at the end. She is the victim of her destiny and also she makes wrong decisions. Her destiny takes her to the way due to which she suffers a lot. She makes her own fate and so she becomes a fallen woman in the society. Through the conflict between fate and destiny, Hardy wants to reveal the inevitable misery of the human beings. It can be said that unification between fate and destiny affected Tess' life.

5. **Jude the Obscure (1895):** Glimpses of both Victorian and modern society can be seen here. This novel exposes Hardy's best balanced philosophy. Through female figures e.g. Bathsheba, Hardy presented conflict between the desire for marriage and that for individuality and independence. In this novel fate reveals its working mainly through Fathertime. Birth of such an abnormal, morbid child shows working of supernatural power inimical to human happiness. Here, destiny works to end the very human desire to live. Hardy believed in hostile destiny. To him, destiny keeps man away from their expected or desired happiness. This hostility of destiny can be seen in the form of unforeseen happenings i.e. in the form of chances, accidents and coincidences.

Life and Works of Vyankatesh Madgulkar :



Vyankatesh Madgulkar
(1927 – 2001)

Vyankatesh Madgulkar was born on sixth July, 1927 in Madgule, a small village with a population of over a thousand, in Atpadi taluka, Sangli district, part of 'Maandesh'. Five brothers, two sisters and parents was Madgulakars family. Poverty was the main difficulty. Due to residence in drought affected region, he couldn't continue his studies. But, he picked up father's narrative technique and mother's art of painting, these two qualities, and further he developed them. He did his schooling at Madgul, Kundal, Atpadi, Vibhutwadi, and Kinhai... etc. He studied up to metric, but, he was a good reader of Marathi and English literature. His grandfather and earlier generations lived off the land, but his father took job in the govt. of Aundh, a princely estate, which ruled over the region 'Maandesh'. The job took him to various villages and small towns of Maandesh. In this way Vyankatesh Madgulkar got to see, observe and experience life in many parts of Maandesh. He freely mixed with children of other castes and communities and learnt various 'arts'—how to climb trees, how to identify birds, how to trap fish, how to hunt.etc. Further all this is presented through his novels. He studied at Madgule and Atpadi. But, he was average student. Teacher told him, he had no future. So, perhaps in teenage, he left home and joined freedom struggle. He took active part in 1942 Quit India Movement. For two years, he was considered criminal by British Govt.

After independence, he returned home. Up to this time his elder brother G.D.Madgulkar achieved great success as a song and story writer of Marathi films. So, perhaps, he thought to be an artist. He loved sketching and painting. He developed enormous love for reading. He read John Steinbeck, George Orwell and the Irish writer Liam O' Flaherty, and several other Western writers by using a dictionary. He went to Kolhapur to be a painter but, at the age of nineteen, he became a short story writer. Also, he worked as a

journalist. In 1946, he published his first short story. Then, through different periodicals he wrote and published many short stories. In 1949 he published story collection 'Maandeshi Manse' and it popularized him as a known rural short story writer in Marathi. Realistic presentation of Maandesh has been done through his memorable, rural character sketches. All strata of society are the integral elements of rural social society. Their beliefs, traditions, manners, superstitions are presented with social emotive, cultural and economic issues of the time.

He left Madgul as a poor fellow and entered Mumbai but, he had inborn qualities of an artist and he used them very effectively and he became famous short story writer and famous regional novelist. His easy made character sketches enriched Marathi short story and novel. Having less education many Marathi writers produced such literature. But, Vyankatesh Madgulkar is at the top among them. In 1950, he went to Mumbai. In 1955, he took up a job in All India Radio and worked upto 1985 on different posts. All this time, he continued his writing and developed his own art of writing. He was chiefly known for his unsentimental depiction of rural life in a part of southern Maharashtra called 'Maandesh' in the 15 to 20 years before and after Independence. Presentation of Maandesh with most details was his main aim. He was affectionately called as Tatyā, (grand old man) by all. On 28th August, 2001, he died due to illness, when he was 74 years old.

(Russell Jessie, 'V. Madgulkar', Rao, S. Balu (ed.) 'Who's who of Indian writers')

Madgulkar's all writing is an artistic revelation of an artist's self and emotions. He tried to explore secrets of nature. These landscapes and sights present his revelation of man and destiny done with concentration. It made him to be aloof from all bias and literary arguments. His writing revealed the idea that original writer selects and uses particular words in particular places. He fought like a tough man. He learned all this from the society in Maandesh. Hovering drought, difficulties made Maandeshi man as a creature struggling, hard working and facing blows of destiny bravely.

All what he did, firmness can be seen through it. He was a photographer, a painter, a hunter and it made him to observe society, birds, and animals very keenly, and then, he described them with most details. He was a well read man. At Kinhi, he got many novels of H. N. Apte, Nathmadhav and V. V. Hadap. He read them with interest. It made him a versatile writer. He read historical books - Corbet's hunting stories, Moropant's Kekawali,

Mardhekar's poems, foreign writings of Tolstoy, Dostovesky, Gorkey, Steinback, Chekhov etc. He also read biographies of Napoleon, Chaplin, Hitler, Tilak, plays of O'Neill, Ibsen, novels of Hemingway, Maugham. He purchased many books. This vast reading made him able to present a different type of sensibility through his writings. Such surrounding has inspired him to handle varied subjects. Many critics comment that his genius was divine. He used minimum words but created word pictures through them. After his death R. G. Jadhav a known critic said, "His death stopped a typical movement in Marathi writing." M. D. Hatkanangalekar glorified him saying that he was a gifted man and god's grace and gift made him versatile.

Madgulkar started writing after 1945. It was the period of new writing in Marathi literature. The effect of second world war and the freedom struggle in India changed the society. It affected Madgulkar's writing. His novels are totally different. New type of beginning, end, and characterization is used. Depiction of vagaries of nature and how it changed lives of Maandeshi people is the main objective of his writing. He presented plight of Maandeshi people through his novels. Reader's interest is maintained up to the end by using rapidity. Perfect selection and use of words, no diversions, made it perfect. His subject matter, narrative technique, language, characters all is totally different. Rural Maandeshi scene, he created before us. Poverty, superstitions, innocence, misunderstandings destiny of maandeshi man, and simple philosophy of their life-whole maandeshi life he painted through his short stories and novels. He presented poverty and prosperity, ugliness and beauty, meekness and power of people living in Maandesh. He depicted all this with utmost details. It made him storywriter of mass and not for few. His different narrations made his writing modern. It is pathetic, simple and flowing. Use of simple words, phrases and sentences made him to describe everything with accuracy. This perfect use of experience and language made it powerful. He achieved the rare skill of powerful sketches. He presented simple, straight forward life of men living in Maandesh, ineffectiveness of urban culture. All accepted role of destiny in human life. No one challenges it. They face blows of destiny and endure everything. Poverty, drought, diseases and different calamities are the forms of destiny but, Maandeshi man endures all this. He never complains. He tries to overcome all this. Madgulkar has tried to search inabilities in human life and struggle in human life. His writing touched every aspect of rural pathetic life. So, he is called as 'Desi craft' (nativist). This native (desi) sensibility is revealed through his use of language and narration. Through

his novels he tried to present detailed picture of typical society and region.

Along with short stories, he handled novel writing. In 1954, his *Bangarwadi* was published and it became the milestone in Marathi literature. In modern novel what is importance of regional aspect, it is shown by this novel. Local language, drought, social life of people living in Bangarwadi made this novel very popular. His other novels 'Vavtal' (The winds of fire), and 'Kowale Diwas' are autobiographical novels. In his 'Pudhacha Paul' he transformed one of his short stories in a novel. Keen, critical picture of monkey groups is presented through *Sattantar*. Side by side he wrote some plays and translated some works. Also, his great novels are translated in to other foreign languages. It shows scope of his writing.

Alongwith short stories and novels, V.Madgulkar also, wrote screenplays and several folk plays. He translated wild life books, from English to Marathi. He wrote essays on his numerous travels, nature-observations and interesting people he had read about. He wrote over 200 stories and 8 novels. His first book, *Maandeshi Manse*, was published when he was only 22. *Maandeshi Manse* presents short portrayals of different kinds of people Tatya had observed as a child and as a boy when he was living in Maandesh. He wrote 8 novels. The most famous of these novels is *Bangarwadi* (1954), Through his novels Tatya has drawn a gripping, unforgettable and detailed picture of life in Maandesh. *Bangarwardi* was translated in several other languages; the great Indologist Gunther Sontheimer translated it in German. *Bangarwardi* was also made into a film by Amol Palekar. His last novel, *Sattantar* (1981), about a community of monkeys, won the central government's Sahitya Akademi award for best Marathi book published in that year.

His **Bangarwadi** received many rewards. Life in Bangarwadi is related to specific region – land season...etc. Human grief, shepherds plight, their adjustments, endurance is presented. Villagers of Bangarwadi are sometimes happy, sometimes sad; they collapse, rise and begin to work again. All characters are depicted with utmost details. All villagers are simple but their griefs made reader uneasy. At the end, due to drought, everyone leaves the village and Bangarwadi becomes a barren land. But, it is clear that again, in next rainy season they will come back and they will start again new life. To endure blows of destiny has become integral part of their life. Displacement has become an integral part of their life. His skill of word painting can be seen through this novel. By using specific words, he sketched live characters. Madgulkar is skilled in moulding language for his own purpose.

Bangarwadi is fine example of it. All this forms a unified effect that makes reader to form interest in it and to read it. It clears that why Bangarwadi is supposed as a unique novel in Marathi regional novel.

When we think of Bangarwadi geographical considerations are important- scanty rain, scarcity of water, few crops, and barren fertilized land...etc. So, farming has never become main business here. Sheep keeping is the main business. Displacement is common. It has become routine of the villagers. To depict drought affected Maandesh is the main objective of Madgulkar here. Land turned barren in summer, dried grass, dusty, rough road - this description of Bangarwadi creates pathos. It presents Maandesh's barren nature. Life of Bangarwadi bears stamp of all this. Destiny (Pachavi in Maandesh) work's in the forms of drought and poverty. Villagers face blows of destiny. Through this novel, Madgulkar has succeeded in creating separate existence of Maandesh. Changing season changes Maandeshi life.

His '**Vavtal**' is translated in English as 'The winds of fire' It has been translated in Russian language also. Shankar, a young Brahmin boy narrates the story. Detailed description of destroyed, burnt villages after Gandhi's death is presented. Disbelief, cruelty, suspicion, thoughtlessness is criticized. Problems created due to communal parity and fearful uneasiness is expressed through it. His affinity and aloofness of Maandesh is presented. About this novel, he says that he didn't wish to write novel on Indian communalism or politics. Only he wanted to present sensibility of a small village boy what he saw, observed and experienced after Gandhi's death. His mother though belonged to great family, mixed with other people, never considered class contrast. From this, Madgulkar presents that in many villages, language, profession of farming, dress codes of most people were same. After Gandhi's death such mixed people and their houses were looted and set on fire. They became unsafe. Yesterday's neighbors, friends became enemies. So, most of them left villages and went to live in cities. This uneasiness and inner working of the mind gave birth to this novel 'Vavtal'.

His '**Kowale Diwas**' presents graph of happenings in the life of a criminal boy who after crime declared as absconding. He wished to live carefree life but, some events in his life made it uncertain. He experienced this uncertainty in his life. His life becomes directionless and at last it reaches to maturity. Madgulkar made it very interesting with his skills. He thinks that events that had taken place in teen age and different experiences are

assets of human life. Destiny makes man to change his way of life. This idea is presented. It makes the reader to think of one's self.

His '**Pudhach Paul**' is a story of straight forward Krishna. Village routine, Patil's duty, tragic situation in the village, people's exploitation, their endurance, different nature of people, Krishna's journey to Mumbai, disturbance in family, at last, Krishna's realization of all ideas and he started living new life- It was his Pudhach Paul (Next step.). It clearly presents tragic pathos of Maandeshi rural life.

Madgulkar's '**Sattantar**' is worth mentionable and different novel. There is no hero, villain, heroines, narration but, it criticizes and keenly describes struggle between two monkey groups every group's region is fixed in the forest, intrusions, relations between males, relations between animals, hunting of monkeys by wild animals, try of defence, leadership of group and struggle of males in monkey groups to win favor of the females - all this is described very effectively through this novel. Sattantar means change in rule, change in leadership. One's defeat and other's victory is Sattantar Through this Madgulkar has shown that it has been going on in human beings. Madgulkar reveals human psychology and existential tendency through this novel.

Uncertainty of human life is brought forward. How water, a life force turns as instrument of death. He gives example of Bothari, a female monkey and her death. Death is unavoidable. It is predestined. Nature never thinks of who died and how one died? Like appearance and disappearance of the waves on the water, animals take birth and dies. Death's uncertainty is presented through the example of a deer who tried to save life running away from tiger, entering deep water but, it was killed and eaten by a crocodile in the water.

Madgulkar gives example of monkey children to point out the principle of power in life race and its importance in life. Females of the group take care of children to grow them rapidly so that they should be driven away and then in power struggle they may be leaders of next generation. Those who prove powerful and defeat others became the rulers. They follow the principle 'Might is right'. Through this 'Sattantar' Madgulkar depicts picture of rulers and that of slavish in society. Also, he painted word paintings of many motion pictures. The power struggle of monkey groups in the forest hints struggle in human life. He states that 'live and let live,' this principle is followed in the forest. All this is life cycle of the nature. Perhaps, Madgulkar thought that if one tries to know life, one must try to observe the

experiences of life of birds and animals. So, he approached very close to nature, animals, birds, plants and grass and narrated its variety. In most of his novels, he himself became the narrator and presented his experiences so, his novels are heart touching and realistic.

1.3 Significance of the study

Great comparatists emphasised relevance and need of comparative studies from different literary traditions. Hence, present research is an attempt to do comparative study of selected novelists of different literary traditions. To broaden one's perspective, such comparative study is necessary. Object of comparative literature is essentially the study of two literatures in their relations with each other. So, present research is the comparative study of the selected novels of two different regional novelists. Vyankatesh Madgulkar is the hidden gem in Marathi literature. Presentation of his writing at global level will inspire many others to follow same path. Glorification of Wessex and Maandesh can be seen through the novels of Hardy and Madgulkar. They tried to immortalize these regions. Comparative study of these writers may prove fruitful to the budding regional writers and research scholars in England and India, especially Western Maharashtra. This comparative study pinpoints some unexplored similarities of both writers and thus, it will be helpful for clear perception about both writers for coming generations.

This research is an attempt to compare one English regional novelist to the other Maharashtrian regional novelist on the basis of revelation of man and destiny. It may inspire many others to think of some such sources of comparison. Also, it will form a new literary link in between the two countries that is in between East and West. By doing comparative study of these two novelists, they will be presented on world literary map and usefulness of their writing for present generation will be focused. Presentation of concept of Man and Destiny as revealed through selected novels of these two novels is the main objective of this research work. Many generations of man faced difficulties and still man is facing this. By making use of this comparative study, it may be possible to think of man's position in this world as equal in East or West.

In modern age, man is making fast progress but, still he must have to face blows of destiny, directly or indirectly. He never realizes the role played by it in human life. This comparative study will prove useful as an attempt of social cultural study of English and Indian society. Presentation of the concept of Man and Destiny as revealed through selected

novels of these two novelists is the main objective of this research. Many generations of human beings have already faced such difficulties and still they are facing the same. By making use of this comparative study, it may be possible to think of man's position in this world as similar in the East and in the West. In modern age, man is making fast progress but, still he must have to bear the blows of destiny, directly or indirectly. He never realizes the role played by it in human life. This comparative study will prove useful as an attempt of a socio - cultural study of the English and the Indian society.

1.4 Objectives:

1. To make a comparative study of an English writer, Thomas Hardy from the West and a Maharashtrian writer, Vyankatesh Madgulkar from the East.
2. To compare regional aspects of these two writers and to pinpoint most unexplored similarities that can be found in the novels of both novelists and to explore common areas in the selected novels of these two novelists to reveal the role of destiny in human life.
3. To make an attempt to show how both of them through their novels presented drama of life in selected regions, how men and women are disciplined by facts, nature, necessities of life and how they are puppets in the hands of Destiny.
4. To present both regional novelists on world literary map:-
 - a. To glorify Hardy's Wessex and Madgulkar's Maandesh at global level.
 - b. To focus on usefulness of their writing for present and next generations.
5. To present and to discuss about plight of man living in Wessex and Maandesh and to study struggle of man against force- neutral and indifferent as presented through selected novels of both novelists and to make an attempt to form new literary link between the East and the West.
6. To consider characters, themes, different forms of *Destiny* such as – chance, coincidences, love, nature, neutral forces like illiteracy, superstitions...etc. presented by both novelists to reveal concept of 'Man and Destiny'.

Hypothesis:

We can perceive various facts of life, known and unknown by doing literary studies. Enlargement of perception of human life in all directions is the main function of literature. It is said that destiny governs man and it appears in different forms- chance, coincidences, love,

and nature. Also, it works in the form of peoples own faults, their illiteracy, superstitions etc...

Power, money and new ideas of glory are new moral values today. To beget them, people are adopting different means. Service, sacrifice, nobility, character, truthfulness- all these values are in melting pot. Both the selected novelists present such socio - cultural context. Their vision about revelation of concept of Man and Destiny might be different at some places and similar at some. So, at first, this research aims to present the concept of Man and Destiny depicted by Thomas Hardy. Then, it aims to present the concept of Man and Destiny as depicted by Vyankatesh Madgulkar and then, it will compare presentation of this concept of these two writers.

This research has made thematic study of the novels of these two novelists. Both novelists presented struggle of man against the force- neutral and indifferent. The force rules the human world and it is the main cause of human suffering. Both of them presented ironies and disappointments of life and love. By using this supposition, this research has enlarged the perception that destiny governs human life.

1.5 The Approach (Methodology)

It is clear from the above discussion that this research work focuses on comparative literary study of selected novels of Thomas Hardy and Vyankatesh Madgulkar. Introduction is used to touch the issue of revelation of concept of Man and Destiny. For better understanding of this concept, a brief survey of life and works of both novelists is done. Along with this, a brief survey of major theories of comparison has undertaken. Some basic considerations like significance of the study, hypothesis, objectives, scope and limitations of the study have been defined and discussed clearly.

For analyzing, interpreting and evaluating selected novels of both novelists, certain theoretical framework is necessary. For this, Hardy's philosophy of life and Madgulkar's philosophy of life have been compared. Different comparative socio-cultural aspects of two societies presented by them are considered. On the basis of analysis, interpretation and evaluation of the selected novels of these two novelists, an attempt is made to compare revelation of concept of Man and Destiny by these two novelists. Further, on the basis of comparative study certain conclusions have been drawn.

Primary data for this research is collected by using original novels of these two novelists and by making use of different literary, critical references. Secondary data is collected by making use of information through some other agencies like internet and by referring to journals, magazines. Research work done earlier related to these novelists is also, used as secondary data. By visiting different libraries, institutions, places, and people and by searching different websites on internet, secondary data is collected for this research.

A brief historical survey is done and brief critical review about the two novelists and their works is done. This research has defined certain key concepts used in the study such as concept of regional novel both in English and Marathi, concept of Man and Destiny, Wessex, Maandesh etc.... For brief critical review, a brief survey of the critical opinions already expressed on the novels of Hardy and Madgulkar is undertaken.

To form critical and theoretical framework, analysis, interpretation and evaluation of the selected novels of Thomas Hardy have done. By using the same criterion, to form the critical and theoretical framework, analysis, interpretation and evaluation of the selected novels of Vyankatesh Madgulkar has done. This analysis, interpretation and evaluation has provided necessary scope and basis for comparative study of the concept of 'Man and Destiny' used by the selected novelists. From this comparative study certain conclusions are drawn.

This research attempts to show concept of 'Man and Destiny' as revealed through the selected novels of Thomas Hardy and Vyankatesh Madgulkar. The chapter scheme of this research is as follows.

Chapter 1: Introduction

- 1.1 A Brief survey of Major Theories of comparison.
- 1.2 A Brief survey of life and works of Thomas Hardy and Vyankatesh Madgulkar.
- 1.3 Significance of the study.
- 1.2 Hypothesis and Objectives of the study.
- 1.5 The Approach (Method to be used)
- 1.6 Scope and limitations of the study.
- 1.7 Literature Review

Chapter 2: Brief Historical Survey and Brief critical Review.

- 2.1 Brief Historical Survey of Regional Novel, English and Marathi.
- 2.2 Definitions of key concepts.
- 2.3 Brief critical Review.

Chapter 3: Analysis of selected novels of Thomas Hardy.

Chapter 4: Analysis of selected novels of Vyankatesh Madgulkar.

Chapter 5: Comparative perspective.

Chapter 6: Conclusion.

1.6 Scope and Limitations of the Study

Scope of the study:

This research work reveals the concept of man and destiny as presented by the two novelists-Thomas Hardy and Vyankatesh Madgulkar. The selected area of this study is to analyse, interpret and to evaluate, selected novels of these two novelists. So, five novels of each of these novelists have been selected and compared with each other highlighting the concept of Man and Destiny as revealed by them through these novels. Their other novels and works in other literary forms such as short stories, literary articles, poems, have not been taken into consideration for the present study.

In terms of geographical boundaries Hardy's Wessex and Madgulkar's Maandesh is considered only. Hardy's six counties Berkshire, Wiltshire, Hampshire, Somersetshire, Dorset-shire and Devon have been referred and used to form certain views. Madgulkar's six Talukas - Atpadi, Jat, Kavathemahakankal, Mangalwedha, Maan and Sangola have been referred and used to form certain views. Revelation of Man and Destiny has been done by analyzing themes, characters and different forms that destiny takes – chance, coincidences, love, natural forces, one's own mistake of character, direct and indirect forms of destiny like illiteracy, superstitions etc...

Limitations of the study:

This research shows how concept of Man and Destiny can be revealed through the novels of Thomas Hardy and Vyankatesh Madgulkar. Novels not dealing with this concept are out of the scope of present study.

Main focus of the study is on the presentation of how directly or indirectly destiny governs human life and also, it presents their philosophy of life. It is clear that though this research work pinpoints concept of Man and Destiny, some other issues may remain untouched so, it indicates scope for further studies. Present research doesn't form one to one correspondence between the selected novels. In order to provide theoretical frame work for this study following basic literary ideas are used.

1) Summary of the plot. 2) Thematic concern 3) Characters that reveal concept of man and destiny. 4) Novelists' perceptions, ideas about destiny.

Narrative techniques, style and other concerns are also, out of scope of this study. Scope of present research is limited to revelation of man and destiny through the selected novels of both novelists.

Selection of the novels:

The First criterion which is used for the selection of the representative novels is that both novelists are regional novelists and to glorify them at global level is the main objective of this research work. Secondly, these novels represent typical socio-cultural rural scene of Hardy's Wessex and Madgulkar's Maandesh with utmost details. It is common aspect. Thirdly, most characters in all selected novels highlight concept of man and destiny in the East and the West. Presentation of the concept of Man and Destiny as revealed through selected novels of these two novelists is the main objective of this research. This comparative study deals with thematic aspect to pinpoint most unexplored similarities between novels of both novelists. It doesn't deal with one to one comparison of all aspects of the selected novels. Only it touches the idea of revelation of man and destiny through these selected novels through socio - cultural study of the English and the Indian society.

This research deals with the following novels of Thomas Hardy.

1. Far from the Madding Crowd, 1874.
2. The Return of the Native, 1878.
3. The Mayor of the Casterbridge, 1886.
4. Tess of the D'Urbervilles, 1891.
5. Jude the Obscure, 1895.

This research deals with the following novels of Vyankatesh Madgulkar.

1. Bangarwadi, (The Village had no walls) 1954.
2. Vavatal (The Winds of Fire), 1964.
3. Pudhach Paul, (Next Step), 1978.
4. Kowale Diwas (Tender Age) 1979.
5. Sattantar (Change in Rule), 1981.

1.7 Literature Review:

Classic literature reviews (2008) 'As a reader you must constantly choose whether Henchard is tragic or sympathetic. His downfall was due to his lack of ability to accept others with characters and morals. He was a hopeless romantic that constantly miscommunicated his love by over thinking and over reaching.'¹

Classic novels usually share in the aspect of universal themes which touch people through out the ages. Victorian novels such as Thomas Hardy's 'The Return of the Native' and Charles Dickens 'Great Expectations' are examples of literary classics that have universal themes. Hardy's tale illustrates the role of chance in his characters lives. Through the story we encounter events of pure coincidence and their effects. Dickens, considered to be more of a reformer (Literature Online), tries to portray a social theme in his novel. The basic theme of Great Expectations is that good does not come from ones social standing but rather comes from their inner value. These novels are considered classics because of their timeless themes.'²

Jeremy Mark Robinson Both Hardy and Powys created a poetic Wessex landscape. Hardy's Wessex has entered popular folklore and myth, and is used in the promotion of holidays, walks, tours, museums, hotels, even town councils. John Cowper Powys's Wessex, in 'A Glastonbury Romance' and 'Weymouth Sand's, among other novels,

is less well-known: 'A place of secret corners', 'Mossy Walls', 'Ancient Earthworks', 'Somerset Wetlands' and 'Ferny Hollows'. Both writers are discussed thematically for their sense of nature, mythology, philosophy, painting, sensualism, labour, folklore and the family. D.H.Lawrence is referenced throughout as a bridge between Hardy and Powys. Finally Robinson considers the film versions of Hardy's novels. This is a valuable addition to the study of Thomas Hardy and John Cowper Powys³.

Tom Spenser, *Thomas Hardy: The Tragic Novels: Love, sexuality, gender, identity, politics, marriage and tragedy* are the main discourses analyzed here, from a feminist perspective. Spenser reappraises Hardy's key texts (the five novels 'Tess of the d'Urbervilles', 'Jude the Obscure', 'The Mayor of the Caster bridge', 'The Woodlanders' and 'The Return of the Native') and employs the latest methodologies of feminist and cultural theory⁴.

Margaret Elvy, 'Jude the Obscure', Hardy's last, great novel of 1895 is lucidly analyzed employing up-to-date developments in gender, feminist and cultural studies. Sue Bridehead is reinstated as central to the novel, and to Hardy's bitter, polemical attack on the institutions of marriage, religion, education, sexuality, identity, gender and politics⁵.

"Analytical Essay (2008), Compares the place of "Far From the Madding Crowd" by Thomas Hardy and 'Silas Marner' by George Eliot. The British novels 'Far From the Madding Crowd' by Thomas Hardy and 'Silas Marner' by George Eliot were published in the nineteenth century, and both would become accepted classics to be read and studied for generations. The authors were very different in their approach to fiction and in their biographies, but they also show some similarities. Thomas Hardy achieved his first great success with 'Far from the Madding Crowd', though he originally published the book anonymously. George Eliot was a pseudonym for Mary Ann Evans, who chose the name George to hide the fact that she was a woman in an era when being male was an advantage for a writer, though there had been a number of successful female novelists before Eliot..."⁶

Dissertation or Thesis (2008), 'Analysis of Thomas Hardy's Women Characters', a thesis analyzing the female characters in Thomas Hardy's "Tess of the D'Urbervilles" and "Jude the Obscure" in the light of feminist criticism. Central element in this analysis of Hardy's novels is the focus on the politics of sex and the cultural and social norms and values that played an important part in the view of women and gender discrimination in Victorian society. There is little doubt that Victorian society had a very narrow view of the potential

and individuality of women. There are many feminist views, concepts and theoretical constructs that are also incorporated into the analysis of the texts. For example, the importance of the theory that society "politicizes" the female body and the way that the female body is objectified and becomes an "object of desire" rather than a living person⁷.

P. V. Allingham, (2003) 'Hardy's 'Mayor of the Caster bridge' brings to light the harsh reality of Victorian society's treatment of women. He effected this object through his chief female characters. Most of them are victims of role played by Destiny in their lives.'⁸

Hina Shahid, (2008) 'Hardy's Tess is an individual who is constantly rendered defenseless against fate. Her ideals and sense of individuality are constantly tested by series of misadventures and accidents. It proves cruel for her and destroys her flourishing innocence.'⁹

The views of Hemingway and Hardy on Fate and Destiny, 'Hemingway and Hardy are authors from a different generation. Nevertheless, they both have a similar point of view on the question of fate. Fate exists, but a man should try as much as he can to be in control of his life. Ironically, they both experience the loss of control of their lives. Hemingway, is the one that in the end controlled his death.'¹⁰

Diana Ellison,(2006) 'The grimy features of the story' Jude the Obscure' show the contrast between the ideal life a man wishes to live and the squalid life he was fated to lead. It is in fact discovered in everybody's life. It lies less on the surface but if can be seen through puppets in the novel.'¹¹

Shripad Raste, (1996) 'Bangarwadi' is Vyankatesh Madgulkar's famous novel. It describes experiences of a young school teacher in a village of shepherd's in maandesh. Vagaries of nature forces all shepherds to leave Bangarwadi and to migrate. It gives us an unforgettable and detailed picture of a way of living.¹²

B.L. Bhole, (1994) 'At surface level 'Sattantar' of Vyankatesh Madgulkar presents change of rule between two groups of monkeys. But, it tries to explore contrast between different tendencies of man. It is presented symbolically. Power is support of rule. Those who succeed in competitions, rule and those who fail, destroy-this principle of human society is used here. It can be seen as Madgulkar's view of life science about rule and power.'¹³

Tanaji R. Patil, (2009) Vyankatesh Madgulkar's 'Bangarwadi' presents shepherds life. Their struggle to live life in drought affected region 'Maan' is presented. Teacher Rajaram Saundanikar starts the closed school in the village. He tries to make the illiterate shepherds cultured but, due to natural calamity of drought and vagaries of nature, they migrated to other places and he fails. V. Madgulkar realistically presented hardships of life in 'Maan' and man's struggle to make it worth living.'¹⁴

Holly Davis, (1998), Hardy's aesthetic and vision expressed in *Jude* take much from Wordsworth and Shelley, although in this article I will consider only the influence of Shelley. Hardy's use of Shelley is most obvious in the character of Sue, who is based on the ethereal woman of Shelley's poems such as "Epipsychidion." Sue's views of marriage are also borrowed, almost directly, from Shelley's views. But in the character of Jude, Romantic characteristics are also abundant. Jude has a strong imagination, and he idealises rather than sees his "loves" as they are. Another characteristic is Jude's desire to transcend this bleak, real world and live on in an ideal realm. Romantic poets sought such transcendence in their poems. For example, in "Tintern Abbey" Wordsworth accomplishes transcendence by achieving a union with God and nature, experiencing in nature.¹⁵

Philip V. Allingham, Hardy set his "Novels of Character and Environment," as he did most of his other novels, poems and short stories, around the market town of Dorchester ('Casterbridge'), near his boyhood home at Bockhampton, on the edge of 'Egdon' Heath. Anthony Trollope (1815-82) and George Eliot (1819-80) had used similar settings in their novels. In all his fiction, chance is the incarnation of the blind forces controlling human destiny," as Lord David Cecil remarks in *Hardy the Novelist*, p. 24-30. Ironically the blind forces of 'Hap' seem to favour certain characters while they relentlessly pursue those who deserve better, such as Tess, as well as those whose ends we might regard as proof of Nemesis or Poetic Justice (Sergeant Troy in 'Far from the Madding Crowd', Lucetta in 'The Mayor of Casterbridge', and Alec in 'Tess of the d'Urbervilles'). An entry in Hardy's notebook dated April 1878 gives us a clue to the guiding principle behind his fiction.¹⁶

Shoma A Chatterji, (2012), 'Bangarwadi (The Village Had No Walls)' directed by actor-director Amol Palekar with the script done by Chitra Palekar in 1995 is a classic example. The film is adapted from the most famous work of Marathi literature Vyankatesh Madgulkar published in 1953. 'Bangarwadi', a hamlet of shepherds is set in the 1940s in Maandesh, Maharashtra, a village known for its drought due to lack of rainfall, lack of basic

education because the villagers were illiterate, ignorant and did not understand the importance of education. It is about the experiences of a young schoolteacher in a village.¹⁷

Laura Elisabeth Prinselaar, (2004), 'The Return of the Native' shows the workings of higher deity but does not offer the "assurance of a continuing restored stability or an explanation of why things are as they are." Other Victorian authors often preferred to end their novels with a happy coincidence, restoring right to the world and humanity's faith in providential justice. Hardy did not see that justice in the world around him, and so it is absent in this text. The ironic contradiction between what is and what *ought to be* reverberates 'The Return of the Native', marbling the characters' lives with 'if only's'. Various instruments of fate influence his characters' lives as he believed influenced all of humanity's, and this tragic novel lends great insight into Hardy's philosophy of the workings of our own world.¹⁸

Philip V. Allingham, (2002) The Central theme of the novel 'The Mayor of Casterbridge' may be as enigmatic as "anything [is] possible at the hands of Time and Chance, except, perhaps, fair play" (Ch. 1). However, the novel's subtitle, A Study of a Man of Character, suggests that it must be related to Henchard's capacity for suffering, since for Henchard--in part owing to his failure to communicate his true feelings and to his tendency towards "introspective inflexibility" (an inability to understand his own motivations)--"happiness [is] but the occasional episode in a general drama of pain" (Ch. 45), for that is the lesson that the youthful Elizabeth-Jane apparently learns from her step-father. And yet the "unbroken tranquility" she enjoys in maturity, as Farfrae's wife, forces her "to wonder at the persistence of the unforeseen. . . ." Thus, Hardy's essentially gloomy, nihilistic view of the human condition colours even the conventional "happy ending" in a second, better marriage that Hardy may have derived from Dickens's David Copperfield.¹⁹

Taya Zinkin, Bangarwadi, about the experiences of a young schoolteacher in a village of shepherds. At the start of the story, which begins with a description of the night and the barren landscape the teacher crosses to reach the village, the school isn't functioning. At the end of the story, when drought forces the entire village to migrate, the situation is the same. This is the plot or storyline, if you like. Within this meagre edifice, Tatyra draws a gripping, unforgettable and detailed picture of a way of living. One reviewer said, "It is perhaps the most important book written by an Indian about India to appear in English since Nehru's *Discovery of India*." ²⁰

Prof. Richard Hawkins (2011) Hardy's novels are often tragic. He sometimes uses phrases like "guardian angels" or the "President of the Immortals" or refers to "Fate", which can give the impression of a belief in the supernatural. But, as an (self-) educated agnostic at the turn of the century, he cannot have believed literally in any of these, and seems to have used them as metaphors for his sometimes rather pessimistic view of life and its possibilities for his victim-characters' that "character is fate" and this seems closer to his view of reality – that we are responsible for our own lives and "fates", something that all humanists believe. ²¹

James A. W. Heffernan (2010), "The key to Hardy's conception of purity lies, I believe, of Tess in the novel itself just after she has buried her infant child: "Almost at a leap Tess . . . changed from simple girl to complex woman. Symbols of reflectiveness passed into her face, and a note of tragedy into her voice" (p. 77). A complex woman cannot be "pure" in the scientific sense because she is no longer simple, homogenous, unmixed. She is rather "good" in the sense that Aristotle intends when he says that the protagonist of a tragedy must be "first and foremost . . . good. There will be an element of character in the play, if . . . what a personage says or does reveals certain choice; and a good element of character, if the purpose so revealed is good."The virtue of a tragic character cannot be absolute and unassailable, for the passage of such a character from "good fortune to bad" would then be "simply odious to us." ²²

Noorbakhsh Hooti (2011) ' Tess, a helpless innocent country girl who is the victim of Victorian *Abstract*—In 'Tess of the D'Urbervilles', Hardy brings to picture a patriarchal society and the injustice of social law. The study makes an attempt to bring to light the injustice of social law, the hypocrisy of social prejudice and the inequality of male-dominance in the Victorian Patriarchal society and shows Hardy's heartfelt commiseration towards Tess, the protagonist, who is the symbolic of rural women who were ruthlessly crushed in male-dominated world. This study further aims at scrutinizing the biased social norms, the unjust laws the rotten ethics and the malicious morality standards, which contribute to Tess's innocent crush.' ²³

Sandra Brennan, Rovi,(2010) , 'Bangarwadi,'this Indian drama is set within a tiny village in the maharashtra desert during the 1940s and chronicles the experiences of the rookie schoolteacher who has been sent there to educate the shepherds' children. Unfortunately, the simple shepherders are suspicious of teachers, and he is anything but welcome. Fortunately, one old man and his granddaughter take him in. Now, he must

somehow convince the reluctant children to come to school. This is difficult, as their parents need the youngsters to oversee the flocks. To make it worse, the villagers have the teacher run a string of sometimes embarrassing errands for them. Somehow the poor fellow's teaching experience is nothing like he had hoped it would be. The plot is based on a 1953 novel by Vyankatesh Madgulkar; he also wrote the screenplay.²⁴

Diana L. Schirf (2004) 'In Egdon Heath, Thomas Hardy creates an otherworld consisting of the elements earth, wind, fire, and water, populated by a witch condemned by a pious woman's spell, a Christian ruled by pagan beliefs, an assortment of other odd characters, and the native of the title whose return precipitates a series of tragic events. 'Return of the Native' must be read for memorable characters, and a tragic plot driven by human failings more so than the destiny at which Eustacia rail.'²⁵

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