

Chapter: 1

Introduction

Substantial research work has been conducted on the genre of the novel and its various aspects in English as well as in Gujarati literature, but the study focusing on the theme of the region and regionality in Indian writing in English and the Gujarati novel, especially in the novels of R. K. Narayan (1906 to 2001) and Pannalal Patel (1912 to 1989), has scarcely been carried out in a comparative mode. This dissertation is aimed at studying the representation of the region in the novels of R. K. Narayan and Pannalal Patel from the point of view of postcolonial studies by highlighting the socio-cultural, political and religious dimensions their works. It is possible to locate the postcolonial discourse of creating an image of indigenous culture through the means of representing rural locale, language and customs in the works of R. K. Narayan and Pannalal Patel. The creative period of both the novelists extends from the pre-independence to the post-independence phase of the twentieth century India. Their works cover majority of features representing the postcolonial dimension of literature, which has been examined in the following chapters. Narayan is regarded as the father-figure in postcolonial Indian English fiction. Similarly Pannalal Patel's creativity writing too has a comparable place. Both represent the notion of region and nation which has become now-a-days vigorous debate in postcolonial studies. The thesis explores how the literary discourse of their novels participates in constructing 'nation' in a postcolonial context by representing 'region'. Instead of seeing the categories of 'nation' and 'region' as simple opposites, the thesis examines the problematic ways in which these notions are represented. For instance, in Gujarati the ideas of 'vatan' and 'desh' are used for both-the nation and the region.

Before going into the detailed analysis, it would be useful to lay out briefly the frame of postcolonialism, using which the texts of both these novelists have been studied. Looking

at its framework in the context of contemporary critical discourse, term ‘postcolonial’ is often applied to mean the countries from ‘former European empires’. Nevertheless, postcolonial approaches materialize even ‘prior to political freedom’, and hence, ‘anti-colonial writings conducted during the colonized phase of a nation’ also represent the ‘postcolonial’. In place of its time being frame, the term ‘postcolonial’ adds more to a ‘methodology and approach’ (Nayar iii). Postcolonial literature critically addresses certain issues related to a history of oppression, and colonialism viewing both forms, internal, and external, and racial discrimination. From the critics' points of view the features like social and cultural change or erosion, treatment of power and exploitation, colonial abandonment and alienation, and the use of English language characterize the postcolonial literature. In a literal sense, ‘post-colonial’ is that which has been followed by colonization. Broadly speaking, it engages with both colonial as well as the time after colonialism into consideration. Hence, the perception of ‘post’ in hyphenated ‘post-colonialism’ or unhyphenated ‘postcolonialism’ advocates not mere ‘subsequent to’, but also refers a look back in time. Helen Gilbert and Joanne Tompkins in *Post-Colonial Drama: Theory, Practice, Politics* very aptly simplifies the nuance of post-colonialism as:

The term post-colonialism—according to a too-rigid etymology—is frequently misunderstood as a temporal concept, meaning the time after colonialism has ceased, or the time following the politically determined Independence Day on which a country breaks away from its governance by another state. Not a naïve teleological sequence, which supersedes colonialism, post-colonialism is, rather, an engagement with, and contestation of, colonialism's discourses, power structures, and social hierarchies. . . . A theory of post-colonialism must, then, respond to more than the merely

chronological construction of post-independence, and to more than just the discursive experience of imperialism (2).

The majority of postcolonial perspectives judged by critics are apparently evident in the fictional universe of R. K. Narayan and Pannalal Patel. The detailed analysis of this topic has been included in the following chapter.

This introductory chapter examines the concepts of nation and region, India as a nation and framing of Indian nationalism, the significance and sources of regionality along with the nature and scope of Indian Literature. This chapter highlights the major writers and their role in constructing the image of the region and the nation through novelistic discourse in English as well as the Gujarati language. The last section of this chapter offers some space to focus on some of the celebrated regional novelists namely Gabriel Garcia Marquez (Colombian), William Faulkner (South America), and Thomas Hardy (England) along with Hindi novelist Fanishvar Nath 'Renu' along with the well-known Gujarati regional novelists like Jhaverchand Meghani, Ishvar Petlikar and Chunilal Madiya. The researcher thinks that the critical analysis of their literary texts would be a great help to locate the representation of the region and nation in literature methodically.

The term 'nation' has been evaluated on a variety of dimensions either on the philosophical or political ground. Hence, it needs to be introduced here with a critical overview of the term. The *Online Etymology Dictionary* defines the term 'nation' as it came to English from the old French word *nacion*, which in turn originates from the Latin word *nation*; literally meaning 'that which has been born'. The derivation of the word signifies that nation is an entity, which is produced or made. It seems to be a device associated with the individual to acquire self-identity in a global context. *World Book Dictionary* defines the concept of 'nation', as something which refers to a community, territory and government; and people who often share a common language, race, descent, and/or history.

There seems a variety of terms for what constitutes a nation. The symbolic dimensions of the nation are national song, national anthem, national emblem, national epic, national flag, national currency, national symbol, national calendar, national game, national river, national bird, even national flower and tree. The strands like ethnic, cultural or identity group or multi-nationality lead towards nationalism. Nevertheless the idea of the nation is an altering or unsteady construction. It can be in the form of movement or response to the issues of local land.

Here are some of the views of eminent critics of the concerned field through which one can find a range of nuances and aspects of the term 'nation': The French Orientalist Ernest Renan in his speech on 'What is a Nation' (March 11, 1882) explains that things like race, language, material interest, religious affinities, geography, and military necessity are insufficient to construct nation. Nations are unsteady formations. Man is the major source in shaping the nation in terms of what he defines as 'spiritual principle': "A nation is a soul, a spiritual principle". Renan views two things which constitute this soul or spiritual principle: the possession in common of a rich legacy of memories and present-day consent, the desire to live together, the will to perpetuate the value of heritage that one has received in an undivided form. The nation, like the individual, is the culmination of a long past of endeavors, sacrifice, and devotion. He considers heroic past, great men, glory, etc. as the social capital upon which one bases a national idea. While summing up his views, Renan shows that man is a slave to neither of his race nor his language, nor of his religion, nor of course of rivers nor of the direction taken by mountain chains. A large aggregate of men, healthy in mind and warm of heart, creates the kind of moral conscience which we call a nation (Bhabha 19-20).

Timothy Brennan in "The national longing for form" while commenting on modern collapsing of the two concepts of nation and nation-state observes:

As for the 'nation' it is both historically determined and general. As a term, it refers both to the modern nation-state and to something more ancient and nebulous- the 'natio'- a local community, domicile, family, condition of belonging. The distinction is often obscured by nationalists who seek to place their own country in an 'immemorial past' where its arbitrariness cannot be questioned (Bhabha 45).

Brennan considers nationalism as imperialistic formation which could receive its further affluence through dominance:

Even though [nationalism] as an ideology... came out of the imperialist countries, these countries were not able to formulate their own national aspirations until the age of exploration. The markets made possible by European imperial penetration motivated the construction of the nation-state at home. European nationalism itself was motivated by what Europe was doing in its far-flung dominions. The 'national idea', in other words, flourished in the soil of foreign conquest (Bhabha 59).

The founding of one's national identity is possible only through nationalism. The individual identity is measured through political principles. Political status judges one's identity. Anthony Smith in *National Identity* observes that nationalism is a political ideology that involves a strong identification of a group of individuals with a political entity defined in national terms, i.e. a nation. In the 'modernist' image of the nation, it is a nationalism that creates 'national identity' (71).

Homi K. Bhabha in his 'Introduction [on]: narrating the nation' considers the emergence of the nation from traditions of political thought and literary language. He is of the view that the concept of a nation serves as a symbolic force, a system of cultural signification, the representation of social *life* rather than the discipline of social *polity*,

emphasizes this instability of knowledge. Nation to his sense is one of the major structures of ideological ambivalence within the cultural representations of 'modernity'. Nations are 'narrative' constructions born out of diverse cultural amalgamation which he terms as 'hybridity' (1-4).

It has also been argued that the nationalistic mindset develops fixed and rigid framework of ideology which mars certain fundamental ethical values. Arnab Baul in his article on "The Idea of Nation / nationalism in Tagore's Poetry" says that the concept of the nation was in vogue in the ancient worlds of Greece and Rome, but the English were the first to form an idea of nationhood. Nevertheless the idea of the nation received its theoretical stand in the late eighteenth century and in course of French Revolution. While judging his views Arnab Baul cites E.J. Hobsbawm's *The Age of Empire* that if, on the one hand, it suggests "a readiness of the people to identify themselves emotionally with 'their' nation and to be politically mobilized" on the other hand "nationalism... attacks democracy, fight socialism and undermines pacifism, humanitarianism and internationalism; it declares the program of liberalism finished" (Prasad 1). It is argued philosophy that humanitarianism or the concept of 'universal man' is the true identity in the contemporary era; on the contrary one confines his individual identity while seeking nationalism. Though, the attitude to consider nationalism mere hostile form or threatening to democratic frame cannot be fully acknowledged. National values amalgamate within the space of Universalism, has also its wide appeal in the present global set-up. Though it should be free from any sort of bias and prejudice and tackled with due care.

The quest for nationality and representing the indigenous nature is considered the result of imperialistic movement. The colonial hegemony inspired the native people to construct their nationhood. Ashcroft, Griffiths and Tiffin in *The Post-colonial Studies Reader* observe on 'nationalism' that one of the strongest foci for resistance to imperial control in

colonial societies has been the idea of 'nation'. It is the concept of a shared community, one which Benedict Anderson calls an 'imagined community' (Anderson 1983:15) which has enabled post-colonial societies to invent a self image through which they could act to liberate themselves from imperialist oppression. The concept of nationalism according to Franz Fanon's dictum that 'a national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify and praise the action through which that people has created itself and keeps itself in existence' (151).

Pramod K. Nayar in *Postcolonial literature An Introduction* observes that the postcolonial writers, especially the first generation from 1950s and 1960s, were conscious of their role in nation-building, since the nation is also a cultural construct built out of and upon the artistic, folkloric, theoretical, and philosophical discourses about the nation. The contours of the nation-geographical, economic, political, and cultural- have been a continuing theme in postcolonial writing. The nation is, in fact, a project, as postcolonial literatures seek to erase their colonial pasts. Resisting and rejecting the Western constructions of their nations, as primitive, savage and ancient, postcolonial writers seek to retrieve a pre-colonial past that would help them define the nation, and, more importantly, project a destiny, a future. That is, they seek to reconstruct the nation without the frames of reference used by the colonial masters (68-99). Looking at the Indian context, writers like Raja Rao attempted to redefine the nation at the initial stage without a colonial frame in his *Kanthapura* (1938). Raja Rao has applied *puranic* technique of *Sthala Purana* of Sanskrit narratology in place of western concept. By rejecting the western concept of history as the linear progression of events in a chronological order Rao has reinstated the Indian concept of treating the time in its totality which defines the present in relation to the past. He has converted the 1920s Freedom Movement into reenactment Sita-Ram Ravana and also the myth of Krishna. Hence, Rao situates the novel in historical time. Gandhi has been introduced as an *avatar* to destroy

Adharma or British rule in this paradigm. But the language seems a barrier here. In order to establish a nation in universal space one needs to write in English that has received international status or worldwide recognition. The lack of proficient English speaking community remained one of its major hurdles. Moreover, to define the nation in translation, of course, would have been a limitation in an earlier phase because of what extent one visualizes the entire native set up by retaining the original spirit of native language remains a controversial issue. When one converts the indigenous culture in alien language as per his/her sense, the issues like worldwide acknowledgment remain, on the contrary, pursuing a mere strict standard of translation to define nativity also generates confusion among its indigenous residents occasionally.

It has also been viewed that the political independence has inspired the task of nation building. The idea of nation bears certain territorial imperative. The factors like territorial sovereignty, boundaries, maps, and routes are woven together with the very idea of the nation. The people, residing in a particular nation gradually develop a sense of affection or patriotic feeling to that land which ultimately bind them under specific identity. *The Shadow Line* (1988) by Amitav Ghosh throws light on such concepts where Ila's grandmother suggests that Ila has no right to live in England. Her remarks show that war has constructed the nation or the nation is the outcome of war:

She doesn't belong there. It took those people a long time to build that country... years of war and bloodshed. Everyone who lives there has earned his right to be there with blood: with their brother's blood and their father's blood and their son's blood... War is their religion. That's what it takes to make a country. (76)

The nation, in her opinion, demands sacrifice. It cannot be gained without pain and bloodshed. Such comment seems ironic where the nation is defined by the deaths of its own

and lives in its many memorials to its dead youth, men and women. A nation is born through the process of its community, lives. Salman Rushdie considers the creation of the nation as a mythical note. He opines that the birth of the nation is ‘an extra festival on the calendar, a new myth to celebrate... a country which would never exist except by the efforts of a phenomenal collective will except in a dream we all agreed to dream...India, the new myth – a collective fiction in which anything was possible, a fable rivalled only by the two other mighty fantasies – money and God’ (qtd. in Nayar 77). To Rushdie, the task of mere heeding and singing the glory of one’s own boundaries or territories seems inexplicable. Instead, he suggests to a nation without frontiers, i.e. a writer should never confine his creativity within the geographical border of his/her nation. In his “Notes on Writing and the Nation” Rushdie considers the concept of nativism and xenophobic nationalism as:

Nationalism corrupts writers too... In a time of ever more narrowly defined nationalisms, of walled-in tribalism, writers will be found uttering the war cries of their tribes... Is the nation a closed system? In this internationalized moment, can any system remain closed? ... Good writing assumes a frontierless nation. Writers who serve frontiers have become border guards (qtd. in Nayar 88).

Rushdie’s philosophical argument ‘nationalism generates mere tensions’ seems to contradict the idea of indigenusness and the emerging politics of identity. Indigenous literature, culture and traditions have its own history either of magnificence past or history of oppression. The rejection of nationalism will gradually eradicate the indigenous or homegrown cultural heritage. Hence, treating nationalism mere hostile form doesn’t seem appropriate at all times. Native (national) identity cannot be compromised. In order to define the indigenous culture, the writers must begin with the frontiers because lack of frontiers will define only identity in general since literature and culture always mirrors the tribes or specific community. The roots

or primitive identity located in indigenous texts, defines the ethnic status. Hence, geographical mapping needs to be introduced, say frontiers serve as supporting system of globalization. Even the term 'universe' is the manifestation of number of unified nations. Healthy nationalism in place of narrowly defined nationalism will certainly lead the nation towards the framing up of an honest internationalism. Gandhi favoured the wide-ranging frame of nationalism instead of its constricted nature. He emphasizes upon humanitarian approach of nationalism in his 'defense of Nationalism' in *India of My Dreams* as:

It is impossible for one to be internationalist without being a nationalist.

Internationalism is possible only when nationalism becomes a fact, i.e. when people belonging to different countries have organized themselves and are able to act as one man. It is not nationalism that is evil; it is the narrowness, selfishness, exclusiveness which is the bane of modern nations which is evil.

Each wants to profit at the expense of, and rises on the ruin of, the other.

Indian nationalism has struck a different path. It wants to organize itself or to find full self-expression for the benefit and service of humanity at large. (21-22)

Tagore had awakened the wave of nationalism at the beginning of the twentieth century by composing a national anthem: *Jan Gan Man...*, though he was accused of praising the British king in this song. He had returned the award of 'knighthood' which was offered to him by colonial power in protest of Jaliyawala carnage. It has also been argued that Tagore's poetry acquired international fame only because of the positive European response. In fact, Tagore stood against the authoritarian form of nationalism, but his outlook was interpreted from a different point of view and was understood anti-national unfortunately. While reviewing *Ravindranath Ane Vishvamanavvad* Urvish Kothari explains that mere thinking of 'India as distinct as other nations and spiritually unmatched nation' would be a false-pride

according to Tagore's vision. It is like '*Ahorupam Aho Dhvani*' (a sense of self-appreciation). Tagore had clarified his concept of patriotism by viewing that 'my country is great not because I am the child of this land, but I love my country because I believe in geographical adoration and it has preserved the live utterances of the great Sages during the restlessness of centuries'. There should be 'classless and casteless nation' as per Tagore's views. In response to a Japanese poet who was justifying the act of war as a spiritual factor to improve others, Tagore very aptly pointed out that the patriotism that has the right to sacrifice the happiness and human rights, would certainly invite the disasters instead of making sound base of great civilization. Tagore had deep faith in universal humanity and he wished to have freedom of heart, not as nationalist, but as an internationalist (*Gujarat Samachar*, 20 May, 2012).

Benedict Anderson argues that nations are an act of imagination, i.e. we can connect to people in other parts of the territory only in terms of imagining them through technology such as the novel and other forms of print (qtd. in Nayar 78).

To sum up this debate, the researcher would say that the logical argument over the concept of the nation as a product of mere colonialist cannot be fully agreed upon. For instance, even prior, to be a part of British Empire Indians themselves began to think of the nation, which can be understood by various evidences accessible in history. Native consciousness remains an effective force to construct nation. The indigenous habitants do not prefer the hegemonic power structure obviously. They have their own historic past woven together with cultural heritage. Only imperialists have the capacity to improvise the status of conquered land seems an established motto to carry the dominance of colonialism on forever. The rise of a nation can also be considered a natural process which grows and flourishes on the native land instead of alien's one. The nation is constructed socially and the allegory of nationhood is designed by certain ideologies to establish the national convention. Briefly speaking, the term 'nation' covers the total personality of the land, region or particular

boundaries, cultural values and ethos and, in the present time, environmental and religious concerns, too. The factors like liberation from oppression, individual and general consciousness of the subjects to resist the others strengthen the idea of nation. The issue of native language too plays a significant role in shaping the national identity. Cultural association or exchange with ‘others’ inspires one to define self-image. Custom, tradition, culture and civilization, physical appearance, language, religious practices, community, geographical restrictions, etc. judge the status and concept of nation. Unification of all such features forms the image of a nation.

As stated in the beginning, this thesis examines the ideas of ‘region’ and ‘nation’ in their broader perspectives. Consequently, the researcher has analyzed these much debated issues through concepts of India as a nation. The review with due justification will lead the reader of this thesis towards certain facts related to the idea of India as a nation. John Strachey, writing in *India: Its Administration and Progress* in 1888, said “This is the first and most essential thing to remember about India – is that there not and never was an India, possessing... any sort of unity, physical, political, social or religious; no Indian nation” (*India-Nation State and Communication*, 1989). Strachey’s objection would have been in accordance with the classification of nation wherein commonality in culture, religion and language are the projected norms to define a nation. India has remained multi-cultural, multi-religious, multi-regional and multi-lingual land since centuries. The most appealing thing about India is its unity in diversity. To judge the status as a nation of any country according to the fixed parameter seems fairly unreasonable in this context. In spite of its multi-faceted image, India’s unity and integrity have confirmed its worth as one nation. The manifold diversity of languages, cultures, tribes, communities, and religions has neither split up, nor ruined its status as a nation for many centuries. If the issues like common language or religion are merely considered to qualify a nation, then a nation like Switzerland has three

languages, two religions and three or four races seems to contradict the framed concept of nation. Switzerland is considered a nation in spite having a plurality in its set up, then why not India? Only Britain gave India its identity as a nation and transformed it into a political state seems illogical. Looking at the historical set up, Strachey's argument cannot be agreed upon in case of country like India. To justify this contention, a variety of authentic evidences located in Indian texts covering the entire impression of this land have been added hereafter.

The Oxford English Dictionary (2011, Retrieved 17 July, 2011) explains the term that the name India is derived from Indus, which is derived from the Old Persian word: Hindu; from Sanskrit Sindhu, the historic appellation for the Indus River. Indus Valley Civilization has been well thought-out one of the world's first great urban civilizations. Since centuries, India has been named as *Bharatvarsha* or *Aryavarta* in literature. *Manusmruti* by Manu describes: "Asamudrantu Vai Purvadasamudrattu Paschimat, Tayorevantaram Giryoraryavatam Vidurbudhah." (2/22 (76), i.e. Aryavarta what scholars say is, stretched from the Himalayas and Vindhayas to the eastern and western oceans. Even the title of one of the great epics of India, the *Mahabharata*, also refers to the word 'Bharata' narrating its socio-political, religious spheres along with historical battle. This epic poem depicts the geographical set up of *Bharatvarsha* and its various parts or regions. For example, Lord Krishna was from Mathura and Vrindavan (Uttarpradesh) while his kingdom itself was established in Dwarika (Gujarat), Gandhari, the wife of King Dhritharashtra was from Gandhar (Kandahar of present day Afghanistan) while Draupadi, Pandavas' wife was from Panchal (present day Jammu and Kashmir). The evidences are also available in the *Ramayana*, the epic poem, which also portrays the linkage of northeast from Ayodhya to Rameshvaram. Even how the word 'Bharat' was coined has also its narrative. The name Bharat (the son of King Dushyant and Shakuntala) is derived from the name of the legendary king Bharata in Hindu scriptures. The name Bharata (in Sanskrit Bharatah) means 'the cherished' (*Mahabharata, Adi Parva*,

Sambhava Parva). The *Meghduta* by Kalidas also describes the various parts or regions of this country. Here, Yaksha takes up abode on Ramgiri in the Vindhayas Mountains. He beseeches the cloud to go to Alaka and delivers the news of his health to his wife. Yaksha then proceeds to describe the route the cloud must take before he reaches the city of the Yaksha in the Himalayas. The various places (shloka: 6 to 63) mentioned on this route are: Ramgiri (present day Ramtek), Ujjayani, Amrakut (present day Amarkantak), Devgiri (present day Devghadh), Dashpur (present day Madsor), Kankhal, Kailas, Chamanvati (present day Chambal), Sipra (present day Kshipra), Manas Sarovar, and Vindhyapad (present day Vindhya). Scholars have argued that Kalidas must have flourished under one or more of the Gupta king. The Gupta period is considered about: 300 A. D. - 650 A.D. (Kale 9-10). Sisir Kumar Das while writing *A History of Indian Literature* adds many such evidences to define the status of India as one nation. Das observes that the Bhishma Parva (ix section) of the *Mahabharata* wherein Sanjay describes *Bharatvarsa*, a geographical and cultural territory, identifiable by its rivers Ganga, Sindhu, Sarasvati, Godavari, Narmada, Vitasta, Sarayu, etc., by its mountains, Mahendra, Malaya, Sahya, Vindhya, etc., and its provinces, such as Kuru- Panchal, Surasen, Matsya, Dasharna, Koshal, Madra, Kalinga, Kashi, Videh, Kashmir, Sindhu, *Gandhar*, Dravid, Keral, Karnataka, Chol, Konkana, Andhra, etc. Sanjay also mentions its multi-ethnic population, the Aryans and the Mlecchas. One finds the echoes of these words in the *Visnu Purana* (II, iii), which also celebrates a multi-ethnic country known as *Bharatvarsa*. Das further emphasizes that this conception is not only associated with the ancients or with the Hindu India, but also continued in the medieval period as well. For example, Shankar Dev, the great Assamese poet, invokes the idea of India – *Dhanya Dhanya Bharatvarisa* – as a unified cultural zone. Amir Khusrau wrote a Masnavi is known as Noah-Siphir (Nine Skies) around 1318 of which the third chapter is devoted to India. It deals with its climate, flowers, fruits, birds, animals, knowledge and sciences, and languages

and religions. He talks about its languages: Sindhi, Lahori, Kashmiri, Kubri, Dhur-Samundri, Tilangi, Gujar, Maabri, Ghouri, Bengali, Oudhi, Dehlvi,' around it within the boundaries of this land are the languages of India' (4).

The great philosopher Shankaracharya (788 CE - 820 CE) of Kerela who consolidated the doctrine of *Advaita Vedanta* had performed countrywide *digvijay Yatra* and established four spiritual centers called *Mathas* (monasteries) to guide the Hindu religion in this land: Dwarka in the western part (Gujarat), Puri in the east (Orissa), Shringari in the southern (Karnataka), and Badrinath in the northern part (Uttaranchal) to link the nation in a philosophical and cultural exchanges. *Shakti-peethams* (at 51 places) in various regions since the Vedic period also proves its historical set up. Further evidences on certain parts/regions are cited in *Shiva Mahapurana* by Maharshi Vedvyas while reciting *Dwadash Jyotirling*. A *Jyotirling*: ज्योतिर्लिङ्ग is a shrine where Lord Shiva is worshipped in the form of a "Lingam (pillar) of light." There are twelve traditional *Jyotirlinga* shrines in India. According to this utterance, one who recites these *Jyotirlingas* every evening and morning is relieved of all sins committed in past seven lives.

सौराष्ट्रे सोमनाथं च श्रीशैले मल्लिकार्जुनम्। उज्जयिन्यां महाकालमोङ्कारममलेश्वरम्॥

परल्यां वैद्यनाथं च डाकिन्यां भीमशङ्करम्। सेतुबन्धे तु रामेशं नागेशं दारुकावने॥

वाराणस्यां तु विश्वेशं त्र्यम्बकं गौतमीतटे। हिमालये तु केदारं घुश्मेशं च शिवालये॥

एतानि ज्योतिर्लिङ्गानि सायं प्रातः पठेन्नरः। सप्तजन्मकृतं पापं स्मरणेन विनश्यति॥

एतेशां दर्शनादेव पातकं नैव तिष्ठति। कर्मक्षयो भवेत्तस्य यस्य तुष्टो महेश्वराः॥

: द्वादश ज्योतिर्लिङ्ग स्तोत्रम्

English Translation (Literal):

Somanath in Saurashtra (Gujarat) and Mallikarjunam in Shri-Shail (Andhrapradesh), Mahakaal in Ujjain (Madhyapradesh) and Amleshwar in Omkareshwar (Madhyapradesh), Vaidyanath in Paralya (at Deogarh in Jharkhand) and Bhimashankaram in Dakniya (Maharashtra), Rameshem (Rameshwaram) in Sethubandh (Tamil Nadu) and Nageshem (Nageshwar) in Darauka-Vana (Dwaraka Gujarat), Vishwa-Isham (Vishvanath) in Vanarasi (Uttarpradesh) and Triambakam at bank of Gautami River (Maharashtra), Kedar (Kedarnath) in Himalayas and Gushmesh (Gushmeshwar) in Shivalaya (Maharashtra).

The researcher clarifies here that Indian culture doesn't mean the only Hindu culture. In the Constitution of India, the word "Hindu" has been used to denote persons professing any religion originated in India, i.e. Hinduism, Jainism, Buddhism or Sikhism. Indian civilization is distinguished from other civilizations of the world in respect of its continuity and heterogeneity, its accommodating ethos and its composite character. In fact, the term 'Hindu' is considered a geographical term and does not refer to a religious. Islam too, confirms its influence on Indian civilization in various fields, e.g. architecture, paintings, pottery, ceramic, Unani medicine, clothing, translation of Hindu texts in Urdu, religious preaching on the unity of God and equality of all human beings.

M. K. Gandhi in *Indian Home Rule* firmly asserts India as one nation by viewing that the farseeing ancestors of India could see India as an undivided land made by nature. Hence, they argued that it must be one nation. Gandhiji is of the view that only those who consider themselves civilized and superior persons can imagine that we are many nations:

The English have taught us that we were not one nation before and that it will require centuries before we become one nation. This is without foundation.

We were one nation before they came to India. One thought inspired us. Our

mode of life was the same. It was because we were one nation that they were able to establish one kingdom. Subsequently, they divided us. (40)

Divyesh Vekaria in an article on “Arth-Safar” notes that transaction in the field of economics had started in India in the fourteenth century. Thereafter, the strong foundation of India’s growth and development in economy and trade was established during Maurya Era. A man like Chanakya, one of the greatest economists in the world had framed economic policies for effective administration. India was sound enough from an economic point of view which can be understood well by the historic evidences like Harappa (2700 BC), Lothal and Mohenjo-Daro culture. Its urban planning was a better proof to judge its sound economy in the past. Angus Madison in *The World Economy: A Millennial Perspective* has observed that India since the beginning to one thousand years was the ‘richest nation’ in the world. According to the survey, if the total wealth of the world is assessed than India possessed its one-third ratio since first to seventeenth century A.D. The devastation of India’s prosperity started with colonial governance. After a prolonged state of slavery, democracy was established with 3.7 % of the total economy (*Sandesh*, 15 Aug. 2013). Hence, the argument that India is a creation of mere British Raj loses its ground here.

The British period in Indian history is observed for about 300 years (1610-1947) while the concept of formation of India had its roots located in the past. The true image of spiritual India can be summed up in the words of Vivekananda, the great Indian philosopher as:

The Indian nation cannot be killed. Deathless, it stands, and it will stand so long as that spirit shall remain as the background, so long as her people do not give up their spirituality. Our sacred motherland is a land of religion and philosophy... where and where alone, from the most ancient to the most modern times, there has been the highest ideal of life open to man (qtd. in Satvinder 9).

It has been argued that only through westerns' contact and English education India received its present status as a modern nation, i.e. modern nation is a colonial concept. Such arguments remain groundless because of the availability of evidences in scientific, technological and educational development for centuries in India. Takshashila, the first university of the world was established in India during 700 BC. The Ayurveda, the earliest school of medicine known to humans had its root in ancient India. The Yoga documented by Patanjali (2000 BC-300 AD) had its origin in 5000 BC in India. The significance of India's discovery in the field of mathematics can be understood well in the words of the great American scientist, Albert Einstein: "We owe a lot to the Indians, who taught us how to count, without which no worthwhile scientific discovery could have been made" (Das, Subhamoy). The argument in context to Modern Nation and so-called modernity guided by colonial in the 20th century also seems disputable over its logical perspectives. Partha Chatterjee in a lecture on 'Our Modernity' (1997) opines that there cannot be just one modernity irrespective of geography, time, environment or social conditions. The forms of modernity will have to vary between different countries depending upon specific circumstances and social practices. He is of the view that modernity is the first social philosophy which conjures up in the minds of the most ordinary people dreams of independence and self-rule. The concept of modernity seems to vary in India before and after independence (Rotterdam/Dakar 3-20). While Sudipta Kaviraj in *Modernity and Politics in India* shows that the logic of modernity shows a diversifying and pluralizing tendency in Europe itself. How can its extension to different cultures and historical circumstances produce obediently uniform historical results? The various aspects of modernity: the rise of a capitalist industrial economy, the growth of modern state institutions and resultant transformations in the nature of social power, the emergence of democracy, the decline of the community and the rise of strong individualistic social conduct, the decline of religion and the secularization of ethics do not confirm its similar impression under any

single paradigm of modernity. Kaviraj defines the political modernity in India through its three most significant aspects: the modern state, nationalism and democracy and argues that these three introduce distinctively modern ideas and institutions, but in each case these institutions or movements have evolved in ways that are different from recognized western equivalents. Kaviraj views that in place of culturally homogeneous, unified by single languages and common cultures of the West; Indian society was bewildering in its cultural and linguistic diversity. It was commonly argued that since Indian society was so fundamentally unlike western society, none of the presuppositions of western state practices applied there (*Daedalus* 137-162). The term 'modern' is often viewed as a state of mind rather than a physical condition. The concept of 'Modernity' is interpreted in the following words:

... a body of experience [that finds] ourselves in an environment that promises adventure, power, joy, growth, transformation of ourselves and the world – and, at the same time, that threatens to destroy everything we have, everything we know, everything we are. Modern environment and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology (Marshall Berman 15).

There seems some danger in a state of modernity, where the possibility of establishing universal man having a single identity stands in contrast to destroy or emptying the self. The factors like the existence of self and destruction of possession have become challenging. The colonial didn't frame everything what is interpreted under the title 'modernity'. The existing democratic government in India is considered guided only by colonial masters has also its manifestation in an ancient Indian literature which preaches the ideals of humanity in its concrete forms. For example, "Sarvetra Sukhinah Santu Sarve Santu Niramayaha, Sarve Bhadrani Pashyantu Ma Kaschit Dukhamapnuyat Aum Shanihi Shantihi Shantihi" (Be

everyone happy here, be everyone healthy, see everyone good, and no one be unhappy) or “Ayam Nijah Paro Veti Ganana Laguchetsam, Udarcharitanam Tu Vasudhaiv Kutumbakam” (This is mine, or yours is estimated only by a man having narrow mind. But those who are kindhearted consider only the whole universe as one single family). *Ramrajya* is a better example that justifies the ideal ruling system. For example, the kingly trait of Ram’s character is fully expressed when he declares: “Sneham Dayam Cha Saukhyam Cha Yadi Va Jankimapi, Aradhanay Lokanam Muschato Nasti Me Vyatha” (*The Uttararamacharita* Shloka 12), i.e. To ensure the good of his subjects he considered his highest duty, and so it must be sacrificed all questions of personal happiness. Steve Muhlberger in an article on ‘Democracy in Ancient India’ scrutinizes that Republican polities were most common and vigorous in the Buddhist period, 600 BC – AD 200. To validate this argument Steve notes that T.W. Rhys Davids, the leading Pali scholar, pointed out in his book *Buddhist India* that the canon (and the *jatakas*, a series of Buddhist legends set in the same period, but composed much later) depicted a country in which there were many clans, dominating extensive and popular territories, who made their public decisions in assemblies, moots, or parliaments. The said reconstruction of a republican past in India by Rhys Davids was taken by a nationalistic Indian scholar in the 1910s (Jayaswal 1943). Panini had offered, the terms of vote decisions reached by voting and the completion of a quorum (Agrawala 433-35). Will Durant, American historian considers: "India was the motherland of our race, and Sanskrit the mother of Europe's languages: she was the mother of our philosophy; mother, through the Arabs, of much of our mathematics; mother, through the Buddha, of the ideals embodied in Christianity; mother, through the village community, of self-government and democracy. Mother India is in many ways the mother of us all” (Das, Subhamoy).

It has been often argued that India as a constitutionally united nation is the colonial construct. Such logic has a diversity of interpretations. In order to administer its revenue

section effortlessly and sustain their monopolized status and hegemony over the Indians, the colonial governance adopted the policy to unite India under single governance. The credit of establishing university education, judicial system, administrative institutions, etc. should not be assigned to mere British Raj. Macaulay shaped educational blueprint, railways or telecommunication system was generated to enhance and prosper their commercial sector.

The task of re-creating the nation and re-writing of history took place in almost all the colonized nations, the tools and the methodology continued to change along with the rhetoric of discourse. While in some case the re-establishing of the nation started along with the process of colonization, some countries like South Africa (Andre Brink), Jamaica (Jamaica Kincaid) and India (V. S. Naipaul, Salman Rushdie, M. G. Vassangi and others) are still involved in the process of re-inventing the nation/region. The most widely used tool in this direction was protest literatures. However, major writers, political activists and freedom fighters in India also adopted the process of assimilation in their task of rebuilding the nation. Buddhadeb Guha's novel *The Bounty of the Goddess* presents an essentialist view of India as a nation. People, who are awake and awaken others, can save the Indian culture from the clutches of Westernization and globalization and preserve the essential Indianness of its culture. Nankua, the young Leftist idealist defines a nation as his God: "My God is my country. The God I care for all the time will surely care for me" (229)

To the westerners, the concept of nation is homogeneous where one can observe the 'one nation one language' system. For instance, only the English language is prevalent in England, or French in France are spoken, understood and read by its indigenous inhabitants, whereas, such an application of this theory seems impossible in an Indian context where language-wise regions are constructed. Here, no single language, but a group of States constructed through various languages which has resulted into a concept of modern nation. Hence, the specified concept of a nation can be viewed in Indian context as having a

heterogeneous form. It was Ambedkar, the architect of the Indian constitution, who favoured and supported the idea of linguistic states to the nation like India wherein the issues like national and state language, religion, caste and class were pre-centered. Asha Sarangi in an article on “Ambedkar and the Linguistic States A Case for Maharashtra” views that the idea of one state, one language that Ambedkar defended over one language, one state was predominantly guided by his quest for development, justice, equality and freedom for the untouchables and Dalits who could perhaps learn the language of the new state and participate in its political and administrative affairs. Ambedkar consistently argued that the proposed linguistic states would become socially more homogeneous and politically democratic in due course of time (*Economic and Political Weekly* 151).

As far as the status of nation in the present era is concerned, India seems to some extent different from the ancient one in its governmental system. The modern status of India is a democratic governance while in ancient time there was either kingship or autocratic governance, although the concepts of public welfare and certain democratic values were observed in the past (as mentioned earlier), but not in its accurate form what we call a form of democracy in the present expression. Generally, the king was elected according to the ancestral norms and natural rights. Ancient history of India mentions the heroic tales depicting the victorious autocrats and kings who were always found seizing the thrones of weaker and expanding the borders of their territories or regions. Such was the common practice. The epic *Mahabharata* describes the event of celebrating *Ashwamedha Yagna* performed by Udhishthir, the king of Hastinapur who after destroying the Kauravas establishes his dominance over the rest of the umpires. The *Ramayana*, the Indian epic too depicts the *Ashwamedha* performed by Dashrath and his son Lord Ram. *Ashwamedha*, the horse sacrifice (also known as ‘Laya-Medha’ sacrifice) is performed to establish a king as the lord of the world. While observing this ceremony the horse is set loose with the armies of the

king following it. The mighty soldiers of the king implant the flag of the concerned king wherever the horse moves. It cannot be challenged by ordinary people and if anyone wishes to protest this challenge he has to fight the army or has to argue to pay tribute. The status of India as a nation by Samrat Ashok too was different than the Modern Nation. Sisir Kumar Das in 'Prologue' to *A History of Indian Literature* notes that the very concept of India as a geographical territory is a fluid one, the India of Ashoka is not the India of Akbar, and the India of our times is not identical with the India that the British ruled (3). Ashoka the Great was an Indian emperor of the Maurya Dynasty ruled almost the entire Indian subcontinent from CA. 269 BC to 232 BC (Thapar 51). Upender Singh in *A History of Ancient and Early Medieval India* notes that Ashoka expanded his empire from the present-day boundaries Assam in the East to Iran in the West; from the Pamir Knot in the north to the peninsula of southern India (320-333). Hence, various empires rose and fell and political boundaries and system of governance remained varying in India since ancient time. It was only after the political independence in 1947 India received its fixed geographical set up called a modern nation-state.

Like the notion of nation, the idea of region too needs to be interpreted keeping its diverse interpretations in mind. Therefore, the researcher has incorporated hereafter the idea of region along with the significance of regionality in order to comprehend the concept in a better way. Vance defines the region as "a group of national states possessing a common culture, common political interests, and often a formal organization". He is of the view that the region is "a homogeneous area with physical and cultural characteristics distinct from those of neighboring areas" (Vance and Henderson 377, 378). The Region remains an object to study the political and economic issues within human geography in present expression. The issue observed in conceptualizing a region turns around the requirement of geographical contiguity, but it can be true in context to the international sphere too. The online dictionary,

Thesaurus defines the term 'region' under various categories: A large, usually continuous segment of a surface or space; area or a large, indefinite portion of the earth's surface or a specified distinct or territory, etc. The region also consists of sub-regions, e.g. locale/backdrop, cluster. Generally the term is used in terrestrial context. A region possesses its unchanging distinct nature which can be in the form of its natural environment and socio-cultural perspective. Region in comparison to nation remains the smaller formation. Nation is the unified form of various regions in Indian context. Very often 'Region' and 'Nation' are seen as contrasting categories, however, there is significant overlap as can be understood from Gujarati terms like 'Desh' and 'Vatan' which stand for both the region and the nation. The term 'Desh' is not used for the country, but is considered for other administrative unit. Similarly 'seema' is translated as a border, but since different jurisdictions overlapped. The concept of Region too seems to some extent different in Indian context. The division of free India in different states is based on languages spoken. Regional languages too, have the number of dialects spoken among sub-regions. For instance, Gujarati is the official language of Gujarat state, but here too one can observe a variety of dialects attached to Gujarati language, i.e. Kutchhi in Kutchh, Sorathi in Saurashtra and Mehsani in Mehsana region. Even such dialects are applied in its indigenous form of Gujarati language while writing and considered the regional specialties of Gujarat.

The term 'region' has not been theorized like the much debated term 'nation' in general. There seems ambiguity over the specific definition of 'region' in sociological terms. It is argued that the concepts 'region' and 'nation' are not given, but constructed only through a skillful choice of issues in history. Sudipta Kaviraj in *The Imaginary Institution of India: Politics and Ideas* elaborates on the nature and history of the region as: "Actually the region, though culturally more homogenous, is as much a historical construction as the nation is". Kaviraj is of the view that "the British did not conquer India, which existed before their

conquest, rather they conquered a series of independent kingdoms which became political India during and in part as a response to their dominion” (qtd. in Fukuyama Ch.12).

The term ‘region’ has a multiplicity of meaning. Some critics classify it essentially as a geographical category. When it is measured in relation to physical features like geography, topography, climate, etc., it elucidates social phenomenon. The anthropological and environmental approaches study the interrelation between the unusual traits of people and the geographical area and the relation between environment and people. Actually the notion of region and regional history were already existed prior to the arrival of colonialism. It is an entity existed. The emergence of nation re-signified the consciousness of regionalism. For example, in Indian context, it can be observed in the form of government funded agencies for the tribal people, preservation of indigenous trade, customs and traditions, advocacy of Swadeshi products, etc. S. Misra and T. Niranjana in an article on “Thinking through Region” observe that the concept of “region” in ways, explicit and implicit, has framed academic practices in the social sciences. The region emerges as an anachronistic site where the bygone feudal era continues to exist in its entire obscene splendor, a place where the past lives in the present (*Economic and Political Weekly* 4674-4678).

To relate some of these arguments in context to this thesis, the researcher agrees the concepts of region and nation reviewed by Kaviraj and Partha Chatterjee that region/ nation manifested by Narayan and Pannalal: is pre-modern construct and has its roots in ancient India confirming its cultural homogeneity. The idea of nationalism in India was one of the aspects of political modernity during pre-colonial phase. Both Narayan and Pannalal could generate the consciousness of nationalism at this stage. Hence, their outlook can also be considered modern in this context in place of mere traditional one. The region portrayed by them offers a slightly mixed impression of traditional and modern India. Narayan and Pannalal portray the region mirroring the initial phase of 20th century India incorporating the

traditional impression of the region and this traditional form has been shown in perpetual clash with modernity. The pre-modern or traditional setup of the region seems in transitional phase either resisting or striving towards modernity without sidestepping indigenous ethnicity utterly. Their portrayal of region signifies the independence phase of the nation, during which new values emerged and more emphasis was given to Gandhian bearings, Indianization and simplification. The region manifested by Narayan and Pannalal characterized by humanism, social consciousness and perseverance of national spirit. The fictitious region Malgudi by Narayan remains a symbolic representation of Southern likewise Ishan region by Pannalal offers Northern part's image incorporating the indigenous culture of urban and rural India. To add this, the geographical and political boundaries of India vary in the course of time. Time being changes take place in its traditional set up undoubtedly. Pannalal and Narayan were the products 20th century India and India of Ashoka or prehistoric time doesn't retain its parallel formation till 20th century. The consciousness towards the removal of certain rigid socio-cultural traditions, values of democratic frame, spirit of nationhood, etc. of new era is apparently visible in their creativity. The mere absence of political and geographical fixity doesn't confirm the very idea of India as Nation having exclusively changed scenario than the past. The researcher would agree here with what Renan defines nation a soul or spiritual principle. The prosperous heritage of memories and the will to persist the value are accumulated in it. The innate attachment to the native land doesn't wipe out altogether in the course of time. Hence, the nation, like the individual, is the culmination of a long past. In this sense, India of past and present time doesn't show its entirely changed frame. The civilization, tradition, or nature of this land more or less confirms its indigenous representation even in the current era. The writers do not ignore past completely, rather they synthesize past with present. Narayan and Pannalal pursue more or less the same outlook in their creation of region and nation.

The regional differences are observed in various sub-regions, the specialties of divisions and folk-life in a single language region. As a result of it each region receives its distinct personality. Bhupendra Mistry clarifies the concept of regionality in his *Gujarati Pradeshik Navalkatha* while scrutinizing its vivid forms and introduces 'how and to what extent regionality is manifested. He opines that the region has its 'distinctive personality' through particular regional specialties. The sources of this personality are: the ecology and the nature of the earth, the folk life flourished through its natural factors and the history and its traditions. What is stated as ecological reference comprises geography, environment, customs and traditions, professions, fairs and festivals and folk-dialect. In a way, the region plays a crucial role in shaping the destiny of the indigenous inhabitants. The folk-life of the region flourishes under its distinct nature. Such a region receives the nourishment through the specialties of its earth and local professions formed in association with it persistently. The people generally follow the customary manners. Such folk life can be called regional life and the shaping of life accordingly is considered the poignant element of regionality. In another way, the forms of nature serve as the vital base of each region's distinct feature. The form of nature, in association with its different seasons manifests the new radiance and among all the land bears a variety of shapes. The entire folk-life in connection to its moving wheels walks on the path of it in harmony. Consequently, the form of culture constructed through the practical approaches, festivals, customs and traditions of folk-life also strides in its synchronization. The representation of the region and its nature is obviously mirrored in people's food, costume, residence and even in shaping of the human nature. The basic sources of regionality are region and place. The distinction is found in the geographical situation and the kind of earth of each region. The mountains, the rivers, the oceans, the deserts, the esplanade, the minerals, the vegetations, etc. bestow the specialties of each region and its folk-life. In constructing the human form the colours, the body-figure, the food, the

clothing, the dwelling, the customs, the character, the art, the religious thinking and the philosophy of human being play an indispensable part. The influence of regional as well as geographical nature is obviously felt about man's food, e.g. the region where any edible available in huge quantity, already becomes the chief food of that locality. The variety of garb also seems in accordance to its geographical situation and environment. In Torrid Zone people wear thin clothes, while in Frigid Zone woolen and skin-made clothes are worn. The seasonal variety also brings its influence in dress-wearing. The materials used to construct or decorate the residences or sculptures also mark its influence due to regional-geographical condition. Even the variety of building construction is also dependent upon the environment of its land. The folk- literature is an invaluable heritage of each region and its inhabitants. The true identity of people's personality and life-values of any region lies in its wonderful folk-songs, folk-tales, couplets, hymns and folk-proverbs out of which the regional specialties are already carried to the height. Hence, regionality becomes a perception of literature. Though, literary artist while narrating any event depicts the place and time of a particular event naturally. Accordingly, in the backdrop of literary work, the portrayal of place and time would be natural to that extent. Though, the region has a variety of meanings. It can either be in the form of a small village or a town. The appropriateness of each province can be justified in such regional life. The people reside in particular region do not have the sufficient scope to migrate from their native land. Mostly they remain detached from the influence of modernized urban culture. In addition to this, being devoted to its earth they spend life by involving themselves into honest professions like agriculture and labor. Theirs is the blood relation to that land. Walking on the uncommon trail, they enjoy the pains and suffering in life, even, prefer to sacrifice themselves for the sake of orthodox traditions, life-values, and promises. They do not leave their ancient traditions and maintain indigenous cultural values, and do not bother about their erosion. Speedy change doesn't suit them. As a result, they

retain their originality and existence as a geographical-natural unit. Though, the industry-centered urban culture brings them into contact with a number of other cultures. As a result the change in traditions, values and courtesy takes place and they lose the homegrown identity at a snail's pace. The folk-literature aims at enhancing the space of reader's empathy, through which he could experience the pounding of regional culture. When the personality of the whole region is carved in the spirit of the literary artist, such region becomes his own temporarily. (1-8 Trans.)

Raymond William in his cultural analysis of *Country and the City* defines that in English 'country' is considered both a nation and a part of the land; it can be the whole society or rural area. The country life is believed to have the idea of a natural way of living with which attributes like peace, innocence and simple virtue are intermingled whereas city life has received the idea of achieving center with which the traits like learning, communication and light are fixed. Raymond further clarifies that hostile associations between country and city have also developed when the city is considered a place of noise, worldliness and ambition while the country as a place of backwardness, ignorance and limitation. He clarifies that such distance has been decreased after the industrial revolution and the traditional peasantry has disappeared in the imperialist phase. The developing status of rural economy in Britain and its colonies seems true, wherein no more than four percent of people are now engaged and dependent upon domestic agriculture or farming (1-2). Though, such observation cannot be applied to every nation. For example, in India rural economy has not achieved its 'developed' status even at contemporary stage. India is an agriculture dominated country where majorities (about 60%) of its people are still dependent on farming sector. Though, education, government schemes, small industries, electricity, medical, transport and telecommunication facility have improved the status of rural life and uplifted the standards of rural life in modern era to some extent, but the interior pastoral areas

still face the scarcity of even primary facilities, is equally true. William shows his disagreement over the dangers of idealizing mere rural life as simple, natural and unadulterated, leaving an image of the country as a Golden Age. He remarks that contemporary views of the past are misleading due to a presentation of history that overlooks farmers and laborers (1-2).

To sum up the above stated topics, the researcher would say that the concepts of regionalism and nationalism in spite of some controversial aspects over its consequences and legitimacy requires a genuine positive theorization through which access to comprehend either regional or national to worldwide ethics a better way. As the recent ideology of humanism emphasizes the broader philosophy of *Vasudhaiva Kutumbakam* (The whole universe is one single family), where the idea of 'mine' seems slightly inferior. Martin Heidegger affirms in this context: 'A boundary is not that at which something stops, but as the Greeks recognized, the boundary is that from which something begins its presencing' (Bhabha 1). On the contrary, the assumption of Universalism is also considered a fundamental feature of the construction of colonial power because the 'universal' features of humanity are the characteristics of those who occupy positions of political dominance. Language is a discourse of power ... and notions of universality can, like the language which suggests them, become imperialistic (Ashcroft, Griffiths and Tiffin 55). Looking to internal philosophic debate 'one needs to create his original identity in the present global scenario because restoration of self-image through rereading and rewriting the texts will enhance, broaden and lead one towards the new directions. By asking or examining 'Who are we? What have we 'inherited'? 'Has our 'identity' been shaped by others? 'Are we constructed or transformed due to colonial past or other influences'? We need to seek the answers to such queries because the concept of region and regionalism, as well as the nation and nationalism are much debated issues of the current era.

As this thesis surveys the texts from Indian literature, hence, before analyzing the regional representation in selected texts, the researcher considers apt herewith a brief sketch of the nature and scope of Indian literature in order to be known by its outward appearance.

Umashankar Joshi, the stalwart of Gujarati literature scrutinizes the idea of Indian literature as: “Indianness is rather an ongoing search for, a vision of, a pattern of Indian literature and culture to which the literature and culture in every part of the country is more or less converges”. He is of the view that we (Indian) shall always be viewing the composite identity of Indian literature within the parameters of the composite culture of India and ... true Indianness transcends India and genuine Indianisation is a synonym for humanization (qtd. in Satchidanandan 268). Hence, Joshi observes the Indian ethos as one of the synthesis rather than exclusiveness. E.V Ramkrishnan considers the relocating of Indian literature in contexts of caste, gender, region, religion, etc., where issues of everyday struggles for subsistence in a living society find their expression ... and views that “literature is shaped by the material condition of society” (Ramakrishnan 18).

Aijaz Ahmed *In Theory* employs the term “Indian Literature” into inverted commas to show its problematic identity. He denies the possibilities of positing it under a single category and arrives at the conclusion over its expansive image. He visualizes Indian literature either as the expression of an essential Indian culture or as the unity of discrete literary formations (243-85). G. N. Devy in “Of Many Heroes’: An Indian Essay in Literary Historiography” discovers that the Indian past is rich in diverse traditions of canons that can be classified into five basic categories as: Suta Literature, Mantra Literature, the Shastras Literature, Akshara Literature, and Prakrit Literature. Devy shows that such literary heritage includes the forms and movements from the earliest oral to later traditions which analyze the vast corpus of literary production. While interpreting literary scholarship in “After Amnesia”, Devy focuses on contemporary erudition in Indian languages by viewing to what extent modern Indian

languages ‘learnt to forget’ the literary criticism that had been rejected by them during post-Sanskrit medieval centuries. He observes that India had a large number of culturally rich languages, but the absence of literary criticism in the prevalent languages remained a major barrier. The cultural amnesia is the result of colonial hegemony which guided the native towards so-called new image and self-investigative insight. The cultural demoralization generated through colonialism made the native Indians inept to search their indigenous past tradition (*The G. N. Devy Reader* 2009). P. P. Ravindran considers Indian Literature a contested category. He is of the view that ‘Indian Literature’ an ontologically unified object that is theorized as connected by shared epistemological concerns, is not the same as ‘literature in India’ or ‘literatures in India’. In post-independence India the word ‘Indian’ has become a matter of contention. Ravindran explains that in the global setup of liberalization and cultural decolonization artistic sensibilities are expected to lose their regional flavours and merge into an international sensibility of global currency; hence, a concept of Indian literature connected by a commonly shared sensibility is more perverse (*Economic and Political Weekly* 2558-63).

Broadly speaking, Indian literature consist everything which can be defined under the term ‘literature’. It covers up religious and mundane, epic, lyric, dramatic and didactic prose as well as oral poetry and song. Das observes its historical formation in a chapter on ‘The Vision of India’ that along with novel *Gora*, the song ‘Bharat Tirtha’ and national anthem composed by Tagore in 1911 offered a vision which guided the struggle for independence and gave people its identity. Das further analyses the disputed vision of India wherein Gandhi’s vision of India, like Tagore’s, was also pluralistic. Despite its multi-lingual, multi-religious and multi-ethnic society, a strong Hindu component resisted it occasionally. For instance, Tilak and Aurobindo gave Indian nationalism a religious hue, while Lajpat Rai and Bipin Chandra Pal, the two powerful leaders, strengthened that tradition (351-352). As Tilak

translated the *Bhagavad-Gita* and favoured the Ganpati festival to generate religious identity while Aurobindo sang the philosophy located in the Vedic culture to strengthen the magnificence of Indian civilization. Indian Literature is the mirror of Indian culture and its rich ancient tradition. India has a woven tradition of storytelling. The various sources of stories like *Panchatantra*, *Hitopadesh*, *Jatakas* and *Katha-Sarit-Sagar* are found as witnesses to such rich heritage in Indian literature. Likewise dramas, poetry and epics have existed for centuries in India. The *Ramayana* by Sage Valmiki and the *Mahabharata* by Vyas are sung and enjoyed by many people since Vedic periods. Kalidasa, Bhavabhuti and Bhasa are considered its champions in conceptualizing the theatrical representation of ancient mythology. The overall picture of Indian literature promotes the idea of attaining the four *purusharthas*: *Dharma*, *Artha*, *Kama* and *Moksha*. It has been observed that regional literature in Hindu culture was first traced in Sanskrit literature in India. Hindi literature followed the same tradition directed by Sanskrit scholars. Regional literature is thought of its vital and indissoluble body of writings. Though long, yet the journey of regional literature in India is very rich which reveals the tale of changing tradition of India. The Regional identities as Das remarks have always been dominant features of the Indian cultural matrix, and every Indian has multiple identities with regard to language, religion, caste and education (386-87). Naik in *A History of Indian English Literature* observes that Indian English Literature defined is not part of English Literature ... It is legitimately a part of Indian literature since its difference is the expression in it of an Indian ethos. (4)

The researcher agrees here that Indian literature remains an expression of Indian ethos what Umashankar's views it as a synthesis rather than exclusiveness. It shows a collective representation of Indian culture, tradition and history. The present thesis engages this position because Narayan and Pannalal's expression confirms representation of Indian ethos while manifesting urban or rural India. Their thematic treatment truly mirrors the indigenous Indian

culture (traditional and contemporary) and addresses socio-cultural and political scenario of nation incorporating mythological reference, religious and ethical background, class and caste status, reverence for values and Gandhian bearings, resistance to power, desire to be free from colonial subjugation, etc. They demonstrate an inherent nature visualizing the true aspects of Indianness.

The present thesis covers the representation of region as portrayed by two celebrated Indian writers, i.e. R. K. Narayan and Pannalal Patel. Hence, before interpreting the regional spirit manifested in the novels of both these novelists, it would be useful here to depict the gradual development of the novel as a form in Indian literature to comprehend the topic more systematically. Though, the summarized account cannot justify the history of novel in India in every respect: however, it would rather be a diminutive attempt to understand merely the trail on how the form of novel glides and has grown from past to present era. Therefore, this chapter highlights the major contributors and their role in constructing the image of a nation through novel writing in English as well as Gujarati language. While briefing the path of novel, the phase-wise picture of the Gujarati novel has been sketched because the historical aspect of the Gujarati novel in English translation is less accessible whereas much has been reflected on novel in Indian writing in English.

Unlike poetry and drama, the novel is a new literary form, not only in India, but also in Europe and America. Though, like many countries, stories or narratives have been written since ancient ages in India. India had the rich tradition of prose narrative in ancient Sanskrit literature, e.g. Bhanubhatt's (7th century) *Kadambari*, *Harshcharit* and Subandhu's *Vasavdatta*. The stories were in verse narrative form in the oral tradition of folk literature and they had a huge perversion of mythological, historical or legendary tales which were full of imagination and wonderful sentiments. But the form of earlier narratives was quite different than the concept of novel in its existing expression. Besides, they are less accessible in

written form at present. As stated above, novel enters as a new literary form in Indian literature following the subcontinents contact with the western literature. In the west too, it remains the new and the modern form of literature. Formal realism is considered to be one of its shaping characteristics in the early phase. After an industry-centered culture, the formation of new society took place in Europe and in context to it, this literary form has developed, which is one of the most significant literary events. For more than two centuries in Europe, the novel has performed the excellent job by storytelling to examine the process of changing-value, to establish new morals, and to revive the old-aged concrete values by focusing their distinctions and specialties when challenged. The novel received its generic identity during the eighteenth century in Europe. Richrdson's *Pamela* (1740) has been assigned the status of the first English novel in its authentic form. The growth of the novel in the west emphasizes two basic theories: the growth of the bourgeoisie and modern capitalism as well as the idea of individualism. It is measured as the product of an era of democracy, education, science, the industrial revolution and individualism. The novel, in the context of India, is considered purely a legacy of British rule. The spread of English education has its wider appeal on emergence of novel in Indian literature. Indian writers were overwhelmed by western concepts in the nineteenth century and modeled their novel upon Scott and Thackeray's novels instead of pursuing *Kadambari* or *Dasakumaracharita*. The realistic narration, humanism, artistic shape, reference of time, creative prose, etc. are its major characteristics. The plot, character, environment, life-philosophy and diction are viewed as its basic elements. The novel as a form of literature, has received its identity through a variety of names in Indian literary tradition, e.g. in Bengali and Hindi language it is called *Upanyas*, in Marathi *Kadambari*, *Katha* in Malayalam and *Navalkatha* in Gujarati, while *Afsaana* (Though *afsaana* has limited characters and is shorter than novel) in Sindhi-Urdu language. The novel is divided into various types according to its theme, nature and mood. Theme

covers social, political, historical, psychological and regional types of novel while the nature judges its lyrical, narrative and dramatic category as well as sentiment evaluates its heroic, thoughtful, rural, satirical and tragic-comic approaches.

As stated earlier, the novel came into existence in India in the second half of the nineteenth century. It was practically non-existent in the Indian languages before the nineteenth century. With the introduction of English in India, there was a spurt of translation and numbers of English classics were soon translated into the various Indian languages. The models for Indian writing in English were the English classics. The novel is considered purely a legacy of British rule arose from political and social situations. It is often argued that the Indian English novel is an example of literary hybridization of Indian content and western form. Meenakshi Mukherjee surveys in *Realism and Reality*: “In spite of the various limitations and incompatibilities, the novel in India which began under the British tutelage soon acquired its own distinctive character” (6). According to the survey the entire framework of Indian fiction in English falls into three divisions: the traditional novel of social realism before independence, the modern novel of experimentation after independence and the new contemporary novel since 1981. The phase wise expression of this form is also considered: the first phase is “Nativity” from 1864 to 1930; the second phase is on “confluxion” from 1930 to 1980 while the third one is of “culmination” since 1981. Bankim Chandra Chatterjee was the first Indian writer of a novel in English. He made his mark with *Rajmohan’s Wife* which was serialized in the Calcutta Weekly, *The Indian Field* in 1864, though this novel published in books form only in 1935. This novel is a melodramatic tale of a typical, long suffering Hindu wife, Matangini, at the hands of her oppressive husband, Rajmohan. The novel points out the degradation of moral and social values. The three women novelists appeared before the turn of the century: Toru Dutt’s *Bianca* or *The Young Spanish Maiden*, is a romantic love story set in England (1878), Krupabai Satthinadhan’s *Kamala*, A

Story Of Hindu life (1895), and *Saguna: A Story of Native Christian Life* (1895); and Shevantibai M. Nikambe's *Ratanbai: A Sketch of a Bombay High Caste Hindu Young Wife* (1895). The novels published between 1864 and 1900 were Ram Krishna Punt's *The Bay of Bengal* (1866); Tarachand Mookerjea's *The Scorpion or Eastern Thoughts* (1868) and Lal Bihari Day's *Govinda Samanta or The History of a Bengal Raiyat* (1874) - revised and enlarged version published under the title, *Bengal Peasant Life* exposing the tyranny of landlord, priest and corrupt official. Towards the end of the century novelists with a slightly more substantial output emerged. Romesh Chunder Dutt translated two of his Bengali novels into English: *The Lake of Palms: A Story of Indian Domestic Life* (1902) a realistic novel of social reform with widow remarriage as one of its themes; whereas *The Slave Girl of Agra, an Indian Historical Romance* (1909) located in the Mughal period.

The Indian English novel came into its own with the Gandhian Struggle for freedom. The majority of the novelists during this period (1920-1947: The Gandhian Whirlwind) registered their voice against political, social and ideological discrepancy spread among the Indians. The major focus is observed in advocacy of the Gandhian perspectives. K.S. Venkataramani (1891-1951) is considered to be the earliest novelists of this period, whose first novel, *Murugan, the Tiller* (1927) is thematically an ideal portrayal of Gandhian vision of rural India. The novel narrates the careers of two young south Indian friends, namely Kedari and Ramu. Ramu's founding of an ideal rural colony on Gandhian principles truly confirms his spirit of public service. The Gandhian impression is strongly felt in Venkataramani's second novel *Kandan, the Patriot: A Novel of New India in the Making* (1932). The novel recounts the story of Kandan, an Oxford-educated Indian who even after passing civil service examination joins the freedom struggle voluntarily and dies of a police bullet during a riot. A. S. P. Ayyar was also a member of ICS whose first novel *Baladitya* (1930) is set in fifth century India incorporating the narrative of the defeat of the invading

Huns by Baladitya, the king of Mahakosala. His second novel *Three Men of Destiny* (1939) describes the event occurred in India during the fourth century B.C. and its aftermath. The three men of destiny portrayed in the novel are: Alexander the Great, Chandragupta Maurya: the Indian emperor and Chanakya, his Brahmin Prime Minister. Ayyar is considered a historian and his fictional technique remains untouched by twenty-first century models. Krishnaswami Nagarajan's (1893) *Athavar House* (1937) centres on an old Maharashtrian Vaishnav Brahmin family mirroring the strains and clash generated between conventional and new outlook. In his *Chronicles of Kedaram* (1961) Nagarajan concentrates on realism with a sharp sense of irony by portraying a picture of the Coromandel Coast town during 1030s.

The appearance of foremost trio- Mulk Raj Anand, R. K. Narayan and Raja Rao- on literary scene is considered to be the most significant event in the history of Indian English literature during 1930s. With the publication of Mulk Raj Anand's *Untouchable* (1935) and *Coolie* (1936) and Raja Rao's *Kanthapura* (1938) the novel in English may be said to have come of age. Thereafter, a number of novelists offered their best to enrich this form of literature. Besides, Anand, Raja Rao and R. K. Narayan, the novelists like Bhamini Bhattacharya (*Shadow From Ladakh: 1966*), Manohar Malgonkar (*The Princes:1963*), Khushvantsinh (*Train to Pakistan:1956*), Balachandra Rajan (*The Dark Dancer:1959*), Kamala Markandaya (*Nectar in a Sieve:1954*) and Anita Desai (*Bye-bye Blackbird:1971*) have considerably enriched the Indian English novel.

In the recent years, Indian fiction writers have received worldwide readership. The Indian Diaspora has attempted to bring astonishing realities located in the Indian rural culture. The eminent personalities in this field are: Vikram Seth (*The Golden Gate 1986, A Suitable Boy 1993*), Shashi Tharoor (*The Great Indian Novel 1989*), Amitav Ghosh (*The Shadow Lines 1988*) and Rohinton Mistry (*Such a Long Journey 1991*). Some of them have

been honored prestigious literary status or nominated for such honor. Rushdie's *Midnight's Children* (1981) brought unpredicted changes. The prejudiced Western attitude towards Indian literary talent started changing when Rushdie ushered in a new writing trend by using hybrid language. His *Midnight's Children* received the Booker prize in 1981, Booker of Bookers in 1992 and Best of the Bookers in 2008. Women writers like Kamala Das, Shashi Deshpande, Arundhati Roy and Jhumpa Lahiri have focused on women's predicament and condemned the female exploitation in their novels. Arundhati Roy's *The God of Small Things* (1997) received ample critical attention and honoured with Booker Prize. Likewise Kiran Desai's *The Inheritance of Loss* (2006) obtained Booker prize. Chetan Bhagat, known as the icon of youth, is the most recent energetic writer whose creativity has offered a new image to Indian English Fiction.

Looking to the regional appeal in the Indian English novel, the novelists like Raja Rao, R.K. Narayan and Arundhati Roy introduced the picture of the region, either imaginative or real, in their novels to define India as a nation with its indigenous culture and civilization. *Kanthapura* by Raja Rao (1938), a novel representing the impact of the Gandhian movement on the Indian people, is set at Kanthapura. It is a south Indian village near Hassan where Gandhiji's civil disobedience movement takes place. Similarly Arundhati Roy has set her debut novel *The God of Small Things* in Ayemenem in the central Kerala District of Kottayam. The writer has ushered India into the modernity of advanced civilization in this novel. The story focuses on Indian Village depicting the genuine image of India, but its appeal is modern as well as westernized. R.K. Narayan has imagined Malgudi in the majority of his novels. The fictitious region Malgudi truly mirrors the versatile form of the nation. It has been interpreted as a vision, a waking dream and Indian reality. Some critics find similarity between Narayan's Malgudi and K. Natrajan's Kedaram which remains the locale

of Natarajan's *Chronicles of Kedaram, Athawar House* and some other stories, but according to Natarajan 'Kedaram is a composite creation made up of bits of Pudukottal' (qtd. in Iyer 3).

Hence, in spite of its late beginning, novel in Indian Writing in English has proved its worth. Looking to its entire frame, R.K. Narayan, Raja Rao and MulkRaj Anand are considered its founding figures and the novelists like Malgonkar, Bhamini Bhattacharya, Kamala Markandaya, Anita Desai and Shashi Deshpande stood as its designers while V. S. Naipaul, Vikram Seth, Arundhati Roy, Jhumpa Lahiri, etc. have authenticated to be the consolidators of this literary form. While appreciating its stature, Rushdie very aptly remarks that the novelists "are in a position to conquer English Literature" (qtd. in Iyer ii).

It follows that the ancient tradition of Sanskrit prose-narrative did not last up to the medieval Gujarati literature in due proportion. Hence, in the context of nineteenth century literature no traditional form of prose narrative has been observed through which the modern form of the Gujarati novel could develop, i.e. there are no fixed criterion in-between the story and the novel form. In the west, the epics like *Odyssey* gave birth to prose narratives and later on the 'romance' written in local languages out of which 'novel' came into existence. But it seems rather intricate to draw a fixed line of development of Gujarati novel like that of the western novel. The modern form of the novel, having distinct characteristics differs from the past one. What the customary meaning of the novel recognized, is actually the literary form of novel in western concept. Ancient stories were didactic, illustrative and mere narrative while the modern novel is the activity of creative art striving to visualize the distinct life-philosophy of the writer. The process of novel writing in Gujarati had been conducted in the second half of the nineteenth century. The trend of novel writing was first observed in Bengali and later on in Gujarati, Hindi and Marathi Languages.

Looking to the initial phase (1862-1887) of Gujarati novel, the first writer who can be said to have written a novel in Gujarati literature was Sorabha Dadabhai Munsafaza: a Parsi

writer. He wrote *Hindustan Madhyenu Zumpadu* (1862) based on an English translation *Indian Cottage* of French story. But it has little value from the point of view of artistic plot construction or originality. It hardly shows particular characteristics of novel in new customary form. So it cannot be introduced as the first Gujarati novel. Nandshankar Mehta wrote *Karanghelo* in 1866, which is considered to be the first Gujarati novel. During the same period *Sasu Vahuni Ladai*, a social narrative by Mahipatram Roopram Nilkanth was published. But the novel in its truest form is *Karanghelo*. It has the capacity to establish the tradition of a new art form. Suggested by Russell, Nandshankar Mehta wrote this historical novel imitating Sir Walter Scott's novel, which has a mixture of fiction and romance. It narrates the incidents of falling and evil practices of King Karan, the Rajput emperor of Gujarat State. It is didactic in tone and also has some weaknesses in plot structure, narration, and characterization, yet it has earned the distinction of the first original novel in Gujarati language. This phase is referred as a pundit or historic era (yug) of reformation.

The second phase of Gujarati novel is observed in between the year 1887 and 1915. After *Karanghelo*, Govardhanram Tripathi's *Saraswatichandra* (1887) is considered noteworthy. Govardhanram ushered the novel to a stage of adulthood. This novel does not merely show the tradition of the incident, but also expresses the world of sentiments reviewing various secrets of life. He has presented the function of novel in distinct form. It focuses on the philosophy of four human efforts (*Purusharthas*). The novel depicts love, family life, political conspiracies, and the reconsideration of the *Mahabharat* in modern time and feelings of public good. Govardhanram has shown the impartiality and oneness of the creator by depicting the life puzzles of his age and the living manners of the east and the west. The scholars evaluate it as an epic of Pundit age, *Purana* or *Akargranth*. *Saraswatichandra* has exerted the everlasting impression on Gujarati Society and Literature. In between Govardhanram and Munshi, Gujarati prose was trained in good proportion.

Ramanbhai Nilkantha wrote *Bhadrambhadrā*, a novel in a satirical and comical note in the same period. This phase has been named as an era (yug) of social novel.

K. M. Muni's arrival brought the Gujarati novel to a significant turn. Muni was influenced by Alexander Dumas. Muni's historical novels like *Patanni Prabhuta*, *Gujarat No Nath*, *Rajadhiraj* and *Jay Somnath* are remarkable pieces of Gujarati literature. These novels are historical in nature. Among the favorite novelists of the third phase are: Dhumketu, Darshak and Jaybhikkhu. Manubhai Pancholi 'Darshak' shows his penchant for history in his novels like *Socrates* and *Deepnirvan*. On the other hand, his *Zerto Pidha Chhe Jani Jani* visualizes the ideology of cultural association. His *Socrates* is a milestone among Gujarati historical novels. Jhaverchand Meghani called Rashtriya Shayar (National Poet) draws our attention towards his first Janpadi novel *Sorath Tara Vaheta Pani*. His three celebrated novels: *Sorath Taran Vahetan Pani*, *Vevishal* and *Tulsikyaro* exhibit the social life of Sorath region. These novels portray the true picture of Sorathi folk-life. This period (third phase 1915-1933) is defined as an era or yug of self-consciousness in Gujarati literature.

The phase of independence movement is remarkable in the field of Gujarati literature where Gandhian philosophy discovers its way. This fourth phase of the novel in Gujarati literature is estimated from 1933 to 1950. Here, Ramanlal V. Desai, honoured as 'story teller', should be remembered for his famous novels like *Divyachakshu*, *Bharelo Agni*, *Gramlakshmi* and *Hridaynath* demonstrating the true picture of Gandhian philosophy. His *Gramlakshmi* and the message of rural welfare sought from Gandhiji, has inspired the later novelist to concentrate their creativity on rural or regional culture. The fourth decade of the twentieth century heralds the beginning of regional and Janpadi novels in the gradual development of the novel form. These novels present the true image of rural community and their folk-culture. In the field of regional novels, Pannalal's contribution is considered a unique one. He establishes a separate identity through his heartfelt regional novels like *Malela Jiv* and

Manvini Bhavai. He has introduced the rural culture of 'Ishan' region of North Gujarat and the variety of its local language (the dialect) in his novels. Likewise, Ishwar Petlikar has portrayed the 'Charotar' region of Gujarat in his *Janmatip*, a Janpadi novel, emphasizing the social reform while Chunilal Mehta has shown his favor for Sorath region in *Liludi Dharti*. Ramnayaran Pathak, Jayanti Dalal and Umashankar Joshi also have contributed much during this period.

The fifth or post-independence phase (1950-1975) represents modernistic appeal. The structure of traditional novel was formed on the warp and woof of society and social relationship, while modern novel presents its delusion. Suresh Joshi's arrival is the beginning of modernity in Gujarati literature. Suresh Joshi manifests the new identity of the modern novel in his *Chhinnapatra* (1965) and *Marnottar* (1973). He has introduced *Chhinnapatra* as 'The assumed draft of novel'. Instead of a geographical structure of the incidents; he has attempted the psychological approach to manifest the inner character of reality and world of art in *Chhinnapatra*. This novel has been considered metaphysics of love. The woman, the death and discovery of love are the chief characteristics of his merciful world. Chandrakant Baxi's *Aakar* (1963) expresses the philosophy of 'existentialism'. He recounts the humanities and liberal relationship in his novels like *Padga Dubi Gayu*, *Ekalatana Kinare* and *Paralysis*. Baxi's novels expose the new literary environment. His *Ekalatana Kinare* shows modern sensibility. Baxi's locale, characterization and plots are very much different than those of his contemporaries. He may be said to be the first true post-modern Gujarati writer. This phase is called an age of experiment and psychoanalysis. It demonstrates the experimental rather than traditional representation. The writers have preferred to write novellas. They are the observation of the inner world of the modern human being. For instance, Ravji Patel's *Ashrughar* (1966) is the story of love and pain in poetic prose. *Fero* by Radheshyam Sharma expresses the stifling of the modern human being symbolically, while *Nightmare* (1969) by

Saroj Pathak is a social novel woven with a psychological thread. *Asti* (1966) by Shrikant Shah focuses on the philosophy of existentialism. *Mahabhinishkraman* (1969) by Mukund Parikh presents the minute description of inner consciousness.

The last phase of novel since 1975 to onward has been categorized under the title of modern or contemporary period. Here, the novelists like Dhirubahen Patel offers artistic touch while Kundanika Kapadiya focuses on the exploitation of women in her novel *Sat Pagala Akashman*. Manilal Patel concentrates on social reality in '*Andharu*'. The novel of this phase remains more experimental yet shows it's bent towards traditional style.

The major focus in the present thesis is on Regional novels, which has been considered one of the types of novel as a form of literature. Hence, before evaluating the well-known contributors in this field, the researcher considers here relevant to bring in the definition and the significance of regional novel as well as the initiation of regionalism in the literature.

J. A. Cuddon defines the term 'Pastoral' in *A Dictionary of Literary Terms*:

Fundamentally, this is what pastoral is about: it displays nostalgia for the past, for some hypothetical state of love and peace which has somehow been lost. The dominating idea and theme of most pastoral is the search for the simple life away from the court and town, away from corruption, war, strife, the love of gain, away from getting and spending: In a way it reveals a yearning for a lost innocence, for a pre-fall paradisaal life in which man existed in harmony with nature. It is thus a form of primitivism and a potent longing for things past (qtd. in Makwana 8).

Pastoral novels differ from other types of novels due to its particular category; actually it is the deserving sub-type of the novel form. It is also known as 'The Novel of Soil'. The regional novel has a similar type of composition, but the birthplace of pastoral novel is usually located in the village. It portrays the folk life of native, remote region. Though by

mere portraying the village region, no literary quality can be achieved, but the complete life of rural region should have been flourishing in the context of social, cultural and thoughtful performance and merged into various factors of the novel to qualify it a pastoral novel. While basking in the smooth sunshine of the rural comforts, the folk may be said to be unaware of the burning issues of the nation at large. The issues that afflict the nation do not always necessarily plague the region. Nevertheless, a region cannot remain in isolation from the national upheavals. Likewise, national issues and policies can also sometimes be affected by the regional life.

Hardy describes his Wessex novels as “Novels of character and environment”. A regional novel means fiction that is set in a recognizable region, and which describes the features distinguishing the life, social relations, customs, language, dialect, or other aspects of the culture of that area and its people. Fiction with a strong sense of local geography, topography or landscape is also covered by this definition. In such writing, a particular place or regional culture may perhaps be used to illustrate an aspect of life in general, or the effects of a particular environment upon the people living in it. And one usually expects to find certain characteristics in a regional novel: detailed description of a place, setting or region, whether urban or rural, which bears an approximation to a real place; characters usually of working or middle-class origin (although in some regional novels people of these classes may be absent, and in a few the focus may be on a family or lineage and its connection with local landscape or history); dialogue represented with some striving for realism; and attempted verisimilitude (Snell 1).

Regionalism or local colour refers to fiction or poetry that focuses on specific features- including characters, dialects, customs, history and topography of a particular region. This approach in writing is considered to be influenced by Southwestern and Down East humor, between the Civil War and the end of the 19th century in American literature. According to

The Oxford Companion to American Literature “In local color literature one finds the dual influence of romanticism and realism since the author frequently looks away from ordinary life to distant lands, strange customs, or exotic scenes, but retains through minute detail a sense of fidelity and accuracy of description” (383). Amy Kalplan (“Nation, Region and Empire” in *the Columbia History of the United States*) and Richard Brodhead (*Cultures of Letters*), have argued that this literary movement contributed to the reunification of the country after the Civil War and to the building of a national identity towards the end of the 19th century (web. Regionalism). According to Brodhead, “regionalism’s presentation of vernacular cultures as enclaves of tradition insulated from larger cultural contact is palpably a fiction...Its public function was not to mourn lost cultures, but to purvey a certain story of contemporary cultures and of the relations among them” (qtd. in Sharon Tally 353). It has been observed that the local colour fiction contributed much to construct unified nationhood of America during the 19th century through chronicling the nation’s stories about its regions and mythical origins. In case of regional novel writing in India, there doesn’t seem any integrated movement. The factor like linguistic modification of states after independence, i.e. the year 1956 is considered to be responsible in fostering the consciousness of regionality. The linguistic reorganization is thought to have offered the space and liberty to literary artists to represent the oppressed and marginalized in literature. Hence, regional novels acquired its worth in the light of the political movements fought for conferring the equal human rights to subjugated classes.

The present thesis focuses especially on regional novelists who have depicted an ideal representation of the region in their novels. The researcher has incorporated hereafter the contribution of some of the celebrated novelists of concerned field in this context through which the trail of regional novel writing in other languages too can be sought in an enhanced frame. All the under-mentioned regional novelists have offered a chronicle related to a

particular region. In the context of the region, they focus the issue like indigenous, the cultural identity of the people correspondingly. Sometimes, mere the naming of the region governs all the incidents, according to nature of regional representations. The narrative takes place in the drawn picture of such a region. The novelist after handing over particular identity to region moves towards portraying its social reality. This sort of representation of region expands the writer's sagacity of place to his perception of self-hood itself. The narratives aim at bringing together the integrated past, which is lost in the course of time because of interfering factors like colonial impact, industrial revolution and changing values. They strive to generate the pre-colonial or pre-industrial natural history of that imaginative or natural land. Here, along with Hindi and Gujarati regional novelists, a brief survey of regional writers from other countries, namely Gabriel Garcia Marquez (Colombian), William Faulkner (South America), and Thomas Hardy (England) is also integrated in order to be more familiar with perspectives and traditions of regional representation practiced in common set up.

One of the noteworthy writers of the twentieth century, Gabriel Garcia Marquez (1927-2014) was a Colombian novelist, short story writer, screenwriter and a journalist. In Latin America, he was affectionately known as 'Gabo'. He was awarded the Nobel Prize in literature for his novels and short stories in the year 1982. Some of his works are located in a fictional village called Macondo and most of them articulate the theme of solitude. Macondo, a fictional town described in his novel *One Hundred years of Solitude*, is the home town of the Buendia family. Macondo is similar to Marquez's native childhood town, Aracataca, which is located near the north (Caribbean) coast of Colombia, 80 km South of Santa Marta. Macondo was the name of a banana plantation near Aracataca and it means "banana" in the Bantu language. It remains a mythical representation, especially of Latin American society. The fascination with the word and the concept of Macondo is explained by Gartic Marquez in his autobiography where he describes a journey back to Aracataca:

The train stopped at a station that had no town and a short while later it passed the only banana plantation along the route that had its name written over the gate: *Macondo*. This word had attracted my attention ever since the first trips I had made with my grandfather, but I discovered only as an adult that I liked its poetic resonance. I never heard anyone say it and did not even ask myself what it meant..... I happened to read in an encyclopedia that it is a tropical tree resembling the Ceiba (Marquez 19).

Hence, Macondo remains a fictional town.

Marquez's *One Hundred Years of Solitude* (1967) characterizes an excellent form of the regional culture portrayed with a pragmatic touch. It recounts the seven generations of the Buendia Family. The title itself implies the story of a Buendia family, which lasts a hundred years. Jose Arcadio Buendia, the founding patriarch of Macondo and his wife Ursula, leave Richacha, Colombia, in order to discover a new home where they could enjoy better life. During his journey Jose Arcadio visualizes Macondo, a city of mirrors that reflected the world in and about it. The constructing of the world according to self-perception inspires Jose Arcadio to imagine Maconda to be encircled by water and form that island. The village and its community are the centre of interest in the novel. The novel narrates the rural life along with the life story of Jose. Macondo, a small village consisting hardly 15 to 20 houses, is quite far from modernity of urban life. The village resides without direct influence of urban life. Jose has planned this town so neatly that it looks like a utopia. The downfall of this pleasant town begins with the arrival of people from outside. The scientific and industrial development transforms the village into a town progressively. The city of mirrors is ultimately destroyed by hurricane. Jose Arcadio wishes to discover the hidden gold lay beneath the earth through acquiring a gold-magnet. He also expects to see the scene which hasn't been discovered yet by making exceptional telescope. The novel represents the

portrayal of regional culture, incorporating the geographical dimensions along with technological changes and ecological development. Salman Rushdie interprets this novel as “The greatest novel in any language of the last fifty years” (cover page of the novel), while Robert Kiely in *The New York Times Book Review* states: “Macondo oozes; reeks and burns even when it is most tantalizing and entertaining. It is a place flooded with lies and liars and yet it spills over with reality... It is a South American Genesis, an earthly piece of enchantment...filled with hunting creatures and events” (*The Hundred Years of Solitude* n.pag.).

Marquez’s *In Evil Hour* (1962) takes up the issue of political revolution. The monopolized ancestral brutal power is completely destroyed and democracy is set up. The echoes of political changes are heard. The descriptions of naked reality of evil predicament are found in this novel. Though, the novelist has not mentioned the name of the village. It is either the river or village located on the port belongs to an American Republic. The mayor lieutenant general is the sole authority of the village whose soldiers are cruel ruffian and thirsty of sucking blood of innocent people. The second pivot of the kingdom is the court, which is in the charge of lustful, hypocrite and wretched Judge, Arcadio, who has never attended the court for the last eleven years. After getting independence the priest of the church named Angel, the third ruler, who is seen in charge of preserving and nourishing religious morality. These three are the men in power of the village. The fourth secret power is hidden rebellions. They, together with other people enjoy the fake accusation against innocent people. The fourth responsible person of the village is Dr. Giraldo, who considers his individual moral and social role in maintaining the responsibility of ruling power besides public health. The people like Syrian traders, the owner of the hotel, the barber, the managers of cinema and circus, the woodcutters of forest and the farmers are at rescue of these authorities. These people remain the medium of exploitation for rulers in the form of three

authorities. The mayor and his ruffians kill the man in a theatre, but none could protest their authority. Jonathan Vardley, Washington Star summarizes *In Evil Hour* as: “An openly political novel posing the people of the land against the forces of oppression... it has the virtues of wit and compassion and reveals the foundation upon which the later novels were constructed” (*In Evil Hour* Cover page).

William Cuthbert Faulkner (1897-1962) was born in New Albany, Mississippi. In 1904 his family moved to the university town of Oxford, Mississippi, where Faulkner spent most of his life. It is supposed that unable to be enlisted as a pilot in US Army due to the required height and weight. Faulkner went to Canada and joined the RAF training programme. Though, did not complete his training until after the war ended, could never the combat, returned to hometown in uniform, boasting of war wounds (*Flags in the Dust*, n. pag). One of the towering figures of American literature, Faulkner authored *The Sound and the Fury*, *Absalom, Absalom* and *As I Lay Dying*, among many other remarkable books. He was awarded the Nobel Prize for literature in 1949.

The greatest achievement of Faulkner’s creative power is his imaginary county called ‘Yoknapatawpha’ wherein majority of his novels takes place. He has also drawn a map of his mythological county in his later novel, *Absalom, Absalom*. Faulkner was very much influenced by the history of his family and the region in which he lived. In an interview with Jean Stein, Faulkner has revealed the concept of Yoknapatawpha in two contrasting metaphors: “little postage stamp of native soil” and “a kind of keystone in the universe” (Kerr 114). According to Ward Miner, the name of this county “is from two Chickasaw words- Yocana and Petopha- meaning ‘Split Land’ (*The World of William Faulkner* 69).

Sartoris (1929), a short version of *Flags in the Dust* is considered to be a source book for Faulkner’s literary development. The novel is constructed upon Faulkner’s own past, earned experiences and feelings. The majority of his characters, themes and situation

imagined in his later fiction have their origins in *Sartoris*. Faulkner has created here the mythological county of Yoknapatawpha showing its complete chronological development from coming of the white men up to the generalizing of automobile in the 20th century American society. The novel depicts the history of the Sartoris family and its decline over time. It portrays the return of Bayard's grandson from the war to Jefferson and his self-destructive behavior in which he indulges because of the guilt he feels at his twin brother's death during war. The return of younger Bayards throws the whole family and its black servants into chaos. He marries Narcissa Benbow and fathers a son, also becomes the cause to kill his grandfather in an automobile accident. Leaving his pregnant wife with Aunt Jenny, Young Bayards quits Jefferson. His irresponsible driving never stops, finally he dies while test-flying an experimental airplane. The novel chiefly focuses on the deterioration of social and moral values from the legendary high standards of the colonel and his society. Literary critic Cleanth Brooks describes the novel as: "extremely well-written, full of literary allusions and exploring the plight of a lost generation". He has also compared *Sartoris* to the poem *The Waste Land* by T. S. Eliot (qtd. in Brooks 106, 114, 236). *The Reivers* (1962) by Faulkner provides a final glance at Yoknapatawpha County. It can also be read symbolically a moral tale.

Thomas Hardy (1840-1928) was an English novelist whose works typically belong to Naturalism movement. He set his major novels in the south and southwest of England. The region is named Wessex after the medieval Anglo-Saxon kingdom that existed in this part of that country prior to the Norman Conquest. It is supposed that Hardy first introduced Wessex in *Far From the Madding Crowd* (1874), where Wessex is described as *a merely realistic dream country*. It has also been studied that when he first created the fictional Wessex, it consisted merely of the small area of Dorset in which he grew up; by the time he wrote *Jude the Obscure*, the boundaries had extended to include all of Dorset, Wiltshire, Somerset,

Devon, Hampshire, much of Berkshire and some of Oxford shire, with its most northeasterly point being Oxford (renamed “Christ minister” in the novel) (Web. Thomas Hardy/Wessex). The idea of Wessex plays an artistic role in Hardy’s works (particularly his later novels) assisting the presentation of themes of progress, primitivism, sexuality, religion, nature and naturalism. It is truly thought that in the Wessex novels of Hardy, fiction has achieved both style and substance that enable it to fulfill the greatest functions of art. Hardy, a conscientious artist, believed that the novel should be as much of a living organism, in which all the component parts such as plot, dialogue, character, scenery are fitly framed together, giving the impression of a harmonious building.

His novels, *Tess of the D’Urbervilles* and *Far from the Madding Crowd* earned him a reputation as a great novelist. The bulk of his fictional works initially published as serials in magazines, were set in the semi-fictional land of Wessex (based on the Dorchester region where he grew up) and explored tragic characters struggling against their passions and social circumstances. His novels generally focus on the problems of marriage and divorce, unhappy marriages and love affairs and describe the traditional ways of Wessex life. His’ *The Mayor of Casterbridge* (1886) ushers in a state of consciousness. The book is one of his Wessex novels, set in a fictional rural England. It is subtitled as *The Life and Death of a Man of Character*. It is set in the fictional town of Casterbridge (based on the town of Dorchester in Dorset). The novel is a mixture of tragedy and comedy in a rural setting. There is an absolute integration between agricultural events and emotional developments, between time, place and feeling. Among the rustics especially with Oak, we observe a strong sense of the real routine life depicting rural culture. Michael Henchard sells his wife and young daughter to a sailor, but when he realizes his act, laments over his action. The old saying of character is destiny seems to haunt the life of Henchard. While *Far from the Madding Crowd* (1874) by Hardy explores the proper basis for a happy marriage. Here, characters like Fanny, Troy and

Boldwood come to bad ends, however, the fates favours in case of Bathsheba who finally marries Gabriel Oak. The novel offers in ample measure the details of English rural life.

Born at village Aurahi Hingna near Forbesgang in Araria district (then Purnia district) Bihar, Phanishvar Nath 'Renu' (1921-1977) was one of the most successful and influential writers of modern Hindi literature in the Post-Premchand era. His short story *Mare Gaye Gulfam* was adapted into a film *Teesri Kasam* (The Third Vow) by Basu Bhattacharya in 1966 for which he wrote the dialogues. His short story *Panchlight* (Patromex) was made into a TV short film. Renu was awarded the Padma Sri in 1970, though later during Jayprakash movement, he gave up his award in solidarity (Web. Phanishwar).

Renu's *Maila Anchal* (1954) first published in early 1950s, in the Post-Premchand era, at a time when young, independent India was trying to redefine its identity as a nation. It is considered a modern classic. The trend of regional novel started with this novel in Hindi. This social novel offers the live portrayal viewing the trials and tribulations of a small group of people in a remote village of Northeast Bihar during the Quit India Movement. The reference of a young doctor (dagdar Babu) who took care of the masses at that time has also been conveyed in the novel. In an introduction to the first edition of his novel, Renu says that the novel is *Anchalik Upanyaas* (Regional Novel). It narrates the story of Purnia (one of the districts of Bihar state) which is located near Nepal, Pakistan and West-Bengal. The novelist further adds in an 'Introduction' (August 9, 1954) to this novel that he has depicted one of its parts and focused especially on it as a symbol to backward village, where there are thorns and dust, mud and sandalwood, beauty and ugliness. The novel narrates the story of the horrible fight in the landless community called Santhals. The source of Renu's novels is located in Purnia district. His novel concentrates on contemporary history. It presents the story of achieving freedom and the incidents took place after independence, i.e. the assassination of Gandhi and various incidents within a period of one and half year. It has been considered that

the locale explored by Renu focuses on the fate of Congress politics in post-independence Mithila region of north Bihar.

While coming across the rural culture manifested in Gujarati novels, it has been observed that men like Meghani, Petlikar and Madia have provided their unique insight while portraying the regional culture. Jhaverchand Meghani (1896-1947) was a noted Gujarati poet, litterateur, social reformer and freedom fighter. Chotila of the Panchal area in Saurashtra region was his birthplace. Mahatma Gandhi spontaneously gave him the title of *Raashtreeya Shaayar* (a poet expressing Nationalism). Besides this, he received many awards like Ranjitram Suvarnachandrak and Mahida Paaritoshik in literature. He authored more than 100 books. His first book was a translation work of Rabindranath Tagore's ballad *Kathaa-u-Kaahinee* entitled *Kurbani Ni Katha* (Stories of martyrdom) which was first published in 1922. He travelled from village-to-village in search of folklore and published them in various volumes of *Saurashtra Ni Rasdhar*. A sample of his collection of folk tales from Saurashtra has also been published in English, translated by his son Vinod Meghani. The three volumes published so far are titled *A Noble Heritage*, *A Shade Crimson* and *The Ruby Shattered*. Manubhai Pancholi 'Darshak' while appreciating Meghani states: "Every age needs its bard ... Meghani is the voice of the era" (*Echoes from the Geers* 336). To him the sources of inspiration remain the Panchal Region. Suggestions about the shaping forces of Meghani are also found in his own writings *Jivansambharana*:

I am a child of the mountain; Bagasara of Bhayani is the native land of my forefathers... My birth place is Chotila - the heart of red-colored land of Panchal Region... When I was a small child, my brothers took me often around the mountain in their arms. I could suck the milk of Panchal region only for some months (qtd. in Mistry 15 Trans.).

To represent entire Sorathi, either ancient or modern life, in literature has remained the prime note of his literary activities. Meghani himself confesses in his *Sorathi Gitkathao*: “The thirst to inquire and identify the ancient phase of Sorath in literature with love has been harassing me like a spirit for the last nine years. I still do not ashamed of it. I have been striving to solve its mysteries, and feeling awful sweetness in it”. Yashvant Shukla notes in an article entitled “Sarjanno Pradhan Sur” that as far as man has the bondage of the human body, his world of experience remains limited to that extent, is quite natural. Though, the artist or literary author can experience far vast than others, yet as earthly human being he must have limitations of his vast experience. Hence, there isn’t anything wrong if a person like Thomas Hardy prefers the earth of Wessex suburb and its folk life to depict his perceptions and the man like Meghani to give concrete form to his sensitivities, prefers the earth of Sorath and its folk-life. Shukla is of the view that the chief tone of Meghani’s creativity is not only the Sorath or its folk-life, but also the broad humanity amassed with it. Meghani calls it humanity. He has always accepted that such humanity cannot be the only privileges of Sorath, but also becomes the universal wealth of geography wherever man dwells (qtd. in Mistry 15-16 Trans.).

According to Meghani the folk narrative *Sorath Tara Vahetan Pani* (1937) is the story of the folklore of Kathiyawad (now Saurashtra) region of Gujarat, which has neither a hero nor a heroine nor a trio amor, but the multitude residing in the entire Saurashtra assumes the centre stage:

Several characters are cast in the mould of the individuals who are still alive and therefore it would be inappropriate to mention their names. There are few characters whom I have endeavoured to shape from the essence of the environment then prevalent in Kathiyawad rather than to base them on individuals. I have narrated the story in the form of a page from history.

Chronology of events and portrayal of individuals it may or may not provide history of a people it certainly is (*Echoes from the Geers* xx).

In a larger context Hasu Yagnik in an 'Introduction' to this novel views it a pathfinder of new vistas not only in the Indian, but also in the world literature and comparable to Marquez's *In Evil Hour* representing a specific period of history (*E.F.G.* vi-vii). From nature's point of view the region narrated by Meghani is distinct in itself, of which the 'cultural values of its subject have been flourishing. Meghani has written the novel, depicting the folk life which creates the environment of the two decades of Sorath region before the First World War. The Sorath, its forgotten and flown folk-communities framed in love have been made alive. To survive the ancient and vital regional values against the changing scenario of modernity, the whole community is shown suffering, torturing and gets ready to sacrifice itself with a smile. Hence, the major source of inspiration is not an individual, but the narration of entire regional life. The novelist has woven together the multi-colored form of social life along with the story of police inspector Mahipatram and his daughter's son Pinaki. The live environment of Sorathi local life along with its rivers, the small bridges, the valleys, the ruins, the thickets, the stations, and the markets found in romantic environment attached to a heart beating land of native Sorath. The farming is at the center among the local businesses due to the fertility and distinct nature of Panchal land. The character of Sheth (Navo Khedu) expresses his feelings for Sorath land in his words and deeds: "This world of mine is the world of flora ... I do not belong to the man-made society. I live in a world of trees. I, too, am a tree... Mother earth is a true mother, not only to me. She always expands, makes place for all her children and provides them with a roof" (*E.F.G.* 310, 312).

The character named Sheth engages the Bharadi people in farming who were once dacoits. He becomes their protector. He states:

The ultimate refuge of everyone is mother earth... ...Those who had earlier forsaken her have now returned; wearily longing to lay their heads in the very lap they had run away from... ...Tormented souls are home at last... Why shouldn't they be...? Here all their urges are fulfilled...? (*E. F. G.* 293).

The characters portrayed by the writer enjoy their life, mostly in harmony with the earth. Their life values, the customary beliefs, the traditions as well as practical approaches all have been depicted which expands the expression of regional specialties. The faith and superstition like ghosts, witches, the beliefs to please Goddesses and strange worshipping ceremony, etc. are mostly observed in rural culture. The writer himself says: "There are those who can brave cannonballs falling on their chest day in and day out, but cannot bear a trifle like a bad omen" (*E.F.G.* 122). While depicting the life of the twentieth century, beginning phase, the writer demonstrates the wonder of the people by showing the curiosity of the people when they see the motor car. They name the motor car as '*Bhunkangadi*' [the honking cart] (*E.F.G.* 199). The real personality of this land emerges when Gora (the Britisher) appreciates the true spirit of Kathiyavadi to Mahipatram in the following words:

Weird are these communities of Kathiawar! I think of the Bhavar youth, of Sumariya who hanged himself, of Rukhad Sheth... Such fine chivalry fast decaying, eh?... A pity indeed! These brave and noble generation is fast disappearing, Mahipatram! If I were a high-ranking officer in the Army, I would have proposed the formation of a Saurashtra regiment, a regiment, not made up of the men of a single community but drawn from the entire Saurashtra region (*E. F. G.* 83-84).

Generally, Meghani uses the common language, but while presenting the Janpadi (rural) environment, he applies the figure of speech like simile and the turn of the sentences which highlights the specific representation of Sorath region.

Walking on the same trail drawn by Meghani, Ishvar Petlikar too remained one of the successful writers of Gujarati literature. Petlikar (1916-1983) was born at a village named Petli in Kheda (now Anand) district of Gujarat. He confirmed his dedication for native village Petli by changing his last name Patel into Petlikar. He started his career as a teacher in primary school. After reading *Gramlakshmi* by R. V. Desai, he went on to mark his contribution as a journalist, writer and social thinker. He was awarded Ranjitram Suvarnachandrak in 1961. The novelist chiefly depicts the Patidar community of Charotar region and Patanvadia community residing in the region of the Mahi river bank located in Kheda district of mid-Gujarat state in his novels. Petlikar too, like Pannalal Patel couldn't receive university education. Both were trained in the vast university of life. It has been observed that Pannalal's literature focuses on individual and family life while Petlikar goes ahead to him by inquiring into the problems of the family to social life. Both remain the Janpadi (of rural life) novelists and have the spirit of local languages (dialect) as well as perception of life, yet they differ towards the consequences of their vision and style. As a writer Petlikar has earned the fame for his *Gramchitro*, a book portraying the clear individual pictures of rural society like Mukhi, Valand, Bhuvo, Darji, Bhanjgadiyo demonstrating their lifestyle, nature, etc. Later on he is firmly accepted as a writer by his famous novels *Janamtip* and *Bhavsagar*. His literature has reached up to common man. To Petlikar, R. V. Desai's *Gramlakshmi* remains the major source of inspiration. It is the time of freedom movement and the education with cultural changes has been extended to villages. The transition period of a rural community is the constructive phase for Petlikar from where he receives the subjects and perception of fiction writing.

Janamtip (2007) by Petlikar is the female-centered novel based on the theme of revenge and self-respect. It describes the life-imprisonment of Bhima for killing Punja whilst shielding his wife Chanda's honor. For a small sort of revenge, the characters of this novel

play the contest of life. Chanda, the brave woman willingly accepts the lifelong separation from her husband for the sake of self-esteem and chaste womanhood. Petlikar uncovers the enmity inherited from generation to generation, the revenge and the customs observed in the Patanvadia community of Charotar region through local colours and native language. The depiction of rural communities, the identity of life puzzles and their solutions in novels like *Janamtip*, *Dhartino Avatar* and *Bhavsagar* have remained the prime focus of the writer, and when they are extended towards further social inquiry, they add feelings and ideas woven together with it. Except his fiction writing, Petlikar shows his impressive image as a second reformer and thinker in his major writings. His post-phase fiction-writing is considered the objective. Petlikar pervades at every stage of society owing to his attachment to social reality.

Chunilal Madiya (1922-1968) earned bright fame as a writer of Gujarati literature in his short life (died at the age of 46). He was born at a village called Dhoraji in Rajkot district of Gujarat. He rendered his valuable services in the editing department of a daily called *Janmabhumi* in Bombay and Gujarati Department of the United States Information Service (USIS) since 1950 to 1962. He was also awarded Ranjitram Suvarnachandrak in 1957 and won many prizes for his collection of short stories. His creativity confirms that he has a special talent to judge the vein of folk-mentality and has a good combination of poetic power to translate the minute observation and wide experiences of life through artistic substance. Instead of traditional plot and customary narrative style, he has invented a new trail in most of his novels.

As the inheritor of Jhaverchand Meghani, Madiya has narrated the old districts of Saurashtra (Sorath, mid-part of Saurashtra and Halar Region). *Liludi Dharti* Part: 1, 2 (1957) is considered his ambitious Janpadi (of Rural Life) novel. The novel actually covers two parts, but its plot has been extended even to *Shevalna Shatdal*, hence, remains the trilogy. It is his experiment based novel in which he has combined together the individual and group life

to narrate the story of Sorathi-life. Gundasar, a village located in the lap of the Girnar mountain of Junagadh in Saurashtra region is at the centre of the novel. It focuses on the obstacles and ordeal test of Hada Patel's family, especially his young son Gobar and Santu's family life and its wretched consequences. Santu, though impressive in the beginning, becomes the widow because of the cunning attitude and evil conspiracies conducted by Gobar's cousin brother Mandan and Shardul: the son of Thakor. Though, innocent Santu is pregnant by her own husband, yet becomes the victim of village people's doubt. To prove her chastity, she accepts the challenge to face the fire-test by keeping her delicate hands in boiling frying pan full of oil. As a result, both her hands completely burn in fire. Constant torturing and harassing by people makes her insane when she gives birth to a dead daughter. Later on Mandan seems to change by heart after receiving the unknown abandoned daughter. He restores the same calmness by taking interest in an adopted child. The characters like Ragho, Amthi, Samjuba, Takhubha, Zamku and Gidha add the interest of the reader and develops the novel in due proportion. In the pre-part of the novel, 'desire for progeny' is introduced as a dynamic force. The novel narrates the painful story of Santu's separation without child, the illegal child of Ajawali, the desire for progeny to Thakarana Samjuba, the incident of carpenter's wife Amthi's child and the story of Jasub, the grocer. The game of coconut reflects the rural culture. In the chapter Vajavala avya (the bandsmen came) the story of orphan children remains grateful to develop the plot. In the same manner, the *Sanyasi* of Girnar peak, Bhuvo (the worshipper) and Satima involve themselves directly in the novel. The group of the devotee at the end brings the decisive point in the mainstream of the novel. In the introduction to this novel Madiya says: "My effort is to write what is called 'chronicle' in the west" (18 Tr.). Though, it focuses on the movement of particular community limited to a visual time portion. According to Nalini Raval "it should be treated as time-dominated or period novel" while Dilavarsinh Jadeja opines that "the true picture of bare reality of rural

life and the emphasis towards it should be considered Madiya's specialty among Gujarati novelists" (Dave & Desai 107 Trans.).

The rural people are shown trapped in the orthodox traditions, rude attitudes, blind beliefs or superstitions. The incidents like the justification of the worshipper (Bhuva) on scarcity of rain in the form of anger of Goddess Meldi, the missing of Bhimo-the grandson of Hada Patel, their singing of Aradh (invocation or hymns) in praise of Goddess, and the performance of Yagna (the holy sacrifice) to satisfy the anger of the rain god, etc. confirms the genuine rural vitality.

Hence, to sum up this chapter, the researcher would say that the concept of region and nation has realistically been depicted by the regional novelists in all the novels discussed above. The novelists have attempted to confirm either traditional or transitional phase of regional life wherein one can observe its two-folded form, say excellent as well as poor. Through locating certain weakness in cultural, political and religious set up, their critical concern offers the impression of generating a fair and balanced societal frame. The chief endeavor of the novelists seems to characterize a particular region and its socio-cultural dimensions through which the quest of national identity has been carried out fruitfully. They have visualized the ideal portrait of cultural identity, self-image and overall personality of a particular locality by focusing on regional specialties. These regions, whether one looks at Gujarati, English or American regional novels, are a microcosm of a larger nationality; albeit quite an important one. If they do not seem comforting to the popular notion, which hardly happens, they at least define the mainstream view of the nation and offer it a distinct culture and interpretations.

Works Cited:

- Agrawala, *Panini*. 433-35 qtd. in Muhlberger, Steve. "Democracy in Ancient India." Nipissing University, World History of Democratic Site. <http://www.slideshare.net/jannap/india-and-democracy> 20 August, 2013, 07.10 PM.
- Ahmad, Aijaz. "Indian Literature': Notes towards the Definition of a category." *In Theory: Classes, Nations, Literature*. Delhi: Oxford University Press, 1992. Print.
- Baul, Arnab. "The Idea of Nation / nationalism in Tagore's Poetry." *Critical Response to R. K. Narayan*. Ed. Prasad, Amarnath New Delhi: Sarup and Sons, New Delhi, 1st edition, 2003. Print.
- Bhabha, Homi K. Ed. *Nation and Narration*. London and New York: Routledge, 1990, rpt. 2000. Print.
- Bhavabhuti. *The Uttararamacharita*. Ed. & Trans. Kale, M.R. Delhi: Motilal Banarsidass Publishers Pvt. Ltd. 4th print, 1934, rpt.2003. Act I, Shloka 12. Print.
- Bill, Ashcroft, Gareth Griffiths and Helen Tiffin Ed. *The Post-Colonial Studies Reader*. London and New York: Routledge, 1995. Print.
- — —. *The Umpire Writes Back: Theory and Practice in Post-colonial Literatures*. Ed. Terence Hawkes. London and New York: Routledge, 1989. Print.
- Chatterjee, Parth. *Our Modernity*. SEPHIS & CODESRIA Rotterdam/Dakkar, 1997. P. 3-20. Print.
- Cuddon, J.A. *A Dictionary of Literary Terms*. qtd. in Makawana K.N. *Geramjivanni Sathottri Gujarati Navalkatha* Ahmedabad: Parshava Publication, 2001. Print.
- Das, Sisir Kumar. *A History of Indian Literature: 1800-1910 Western Impact: Indian Response*. New Delhi: Sahitya Akademi, 1991, rpt.2000, 2005. Print.
- — —. *History of Indian Literature: 1911-1956 struggle for freedom: triumph and tragedy*. New Delhi: Sahitya Akademi, 1995, rpt.2006. Print.

Das, Subhamoy “In Praise of India 30 Famous Quotations about India and Hinduism.”

About.com Guide

Dave, R.R. and Desai, P. K. Ed. *Gujarati Sahityano Itihas: Vol. 6*. Ahmedabad: Sahitya Parisad. 2006. Print.

Devy, G.N. *The G. N. Devy Reader: After Amnesia, Of Many Heroes*. Orient Blackswan, 2009. Print.

Faulkner, William. *Flags in the Dust*. New York: Vintage International Edition, 2012. Print.

Gandhi, M.K. *Indian Home Rule*. The Floating Press, 2014. Print.

— — —. *India of My Dreams*. Ahmedabad: Navajivan Trust, 2009. Print.

Garcia Marquez 2003, p.19 qtd. in http://en.Wikipedia.org/wiki/Gabriel_Garcia_Marquez, May 1, 2011, 08.03 PM.

Ghosh, Amitav. *The Shadow Lines* Houghton Mifflin Harcourt, 2005. Print.

Gilbert, Helen; Tompkins, Joanne. *Post-Colonial Drama: Theory, Practice, Politics*. :Routledge, 2002. Print.

Guha, Buddhadeb. *The Bounty of the Goddess*. New Delhi: Rupa & Co, 2004. Print.

Hardy, Thomas. *Far From the Madding Crowd*. Delhi: OUP, 1989. Print.

— — —. *The Mayor of Casterbridge*. Madras: Oxford University Press, 1980. 14th impression, 1992. Print.

Harper, Douglas. “Nation”. *Online Etymology Dictionary*. 5 June, 2011.

“India” *Oxford English Dictionary*. Oxford University Press, 2011, Retrieved 17 July, 2011.

Iyer, N. Sharda. *Musings on Indian Writing in English (Fiction)*. Vol- 1, 1st edition New Delhi: Sarup & Sons, 2003. Print.

James D. Hart, Phillip Leininger. *The Oxford Companion to American Literature* 6th edition New York: Oxford University Press, 1995. Print.

Jayaswal, K. P. *Hindu Polity: A Constitutional History of India in Hindu Times*. qtd. in

Muhlberger, Steve. "Democracy in Ancient India." Nipissing University,
World History of Democratic Site.

<http://www.slideshare.net/jannap/india-and-democracy> August 20, 2013, 07.10 PM.

John Strachey. "India: Its Administration and Progress." *India-Nation State and
Communication*. India Centre for Regional Affairs, 1989. July, 2011. Print.

Kalidas. *The Meghduta*. Ed. & Trans. Kale, M.R. Delhi: Motilal Banarsidas Publishers,
rpt. 2002, 2005. Print.

Kaviraj, Sudipta. "Modernity and Politics in India." *Daedalus*, Vol. 129, No.1. Multiple
Modernities (Winter, 2000), p. 137-162. Print. [http:// www.jstor.org](http://www.jstor.org)
June 25, 1011, 5.25 PM.

— — —. *The Imaginary Institution of India Politics and Ideas*. Columbus University
Press, 2013. Print. qtd. in Fukuyama, Francis. *The Origins of Political Order: From
Prehuman Times to the French Revolution*. Profile Books, 2011. Print.

Kerr, Elizabeth M. *William Faulkner's Yoknapatawpha: A Kind of Keystone in the Universe*.
Fordham Univ. Press, 1985. Print.

Kothari, Urvish. "Navajuni." *Gujarat Samachar*. Ravipurti, Sunday, p. 2. May 20, 2012.
Print

Madia, Chunilal. *Liludi Dharti (Bhag-1, 2)*. Ahmedabad: Navbharat Sahitya Mandir, rpt.2011
Print.

Marquez, Gabriel Garcia *In Evil Hour*. [Paperback] New Delhi: Penguin Books, 1996.
(Trans. from the Spanish by Gregory Rabassa) Print.

— — —. *One Hundred Years of Solitude*. (1967) New Delhi: Penguin Books, 1996.
(Trans. from the Spanish by Gregory Rabassa) Print.

Marshall, Berman. *All That Is Solid Melts into Air: The Experiences of Modernity*.
New York: Simon and Schuster, 1982. Print.

Martin, Heidegger. "Building, dwelling, thinking." qtd. in Bhabha, Homi K. *The Location of Culture*. London and New York: Routledge, 1994. Print.

Meghani, Jhaverchand. *Jeevansambharana*. qtd. in Mistry Bhupendra K. *Gujarati Pradishik Navalkatha*. 1st ed. Gandhinagar: Gujarat Sahitya Akademy, 1989. Print.

— — —. *Sorath Tara Vahetan Pani*. Gandhinagar: Gujarat Sahitya Akademy, 1937, rpt. 2000. Print.

— — —. *Sorathi Gitkathaono Upodghat*. qtd. in Mistry Bhupendra K. *Gujarati Pradishik Navalkatha* 1st ed. Gandhinagar: Gujarat Sahitya Akademy, 1989. Print.

Meghani, Vinod. *Echoes From The Geers*. (English translation of Meghani, Jhaverchand's *Sorath Tara Sorath Tara Vahetan Panee*) Valsad Gujarat: Vinod Meghani, 2005, Print.

Misra, Sanghamitra and Niranjana Tejaswini. "Thinking through Region." *Economic and Political Weekly*, Vol. 40, No. 44/45 (Oct. 29-Nov. 4, 2005). Print.
<http://www.jstor.org/stable/4417349> Feb 20, 2013, 02:24 PM.

Mistry, Bhupendra. *Gujarati Pradeshik Navalkatha*. 1st ed. Gandhinagar: Gujarat Sahitya Akademy, 1989. Print.

Mukherjee, Meenakshi. *Realism and Reality*. New Delhi: Oxford Univ. Press, 1985. Print.

Naik, M. K. *A History of Indian English Literature*. Delhi: Sahitya Akademi, 1982. Print.

Nayar, Pramod K. *Postcolonial Literature An Introduction*. Delhi: Pearson Longman An Imprint of Pearson Education, 2008. Print.

Petlikar, Ishvar *Janamtip*. Ahmedabad: Navbharat Sahitya Mandir, 2007. Print.

Ramakrishnan, E.V. *Locating Indian Culture Texts, Traditions and Translations*. India: Orient Blackswan Limited, 2011. Print.

Rao, Raja. *Knathapura*. New Delhi: Orient Paperbacks, 1970. Print.

- Ravindran, P. P. "Genealogies of Indian Literature." *Economic and Political Weekly*, vol. xli, No.25. (June 2006). Print.
- Renu, Fanishvarnath. *Maila Aanchal*. New Delhi: Rajkamal Prakashan, 1984. 2nd ed. 2010, Print.
- Sarangi, Asha. "Ambedkar and the Linguistic States A Case for Maharashtra." *Economic and Political Weekly*. Vol. 41, No. 2 (Jan. 14-20, 2006). P. 151-157. Print.
- <http://www.jstor.org/stable/4417674> 20 Feb., 2013, 01:49 PM.
- Satchidanandan, K. "Umashankar Joshi and the Idea of Indian Literature." - Indian Literature. 268. qtd. in www.slideshare.net/dilipbarad/rereading-indian-literature-the-white-tiger-and-narcopolis 3 August, 2013, 11.43 PM.
- Shukla, Yashavant. "Sarjan no Pradhan Sur." qtd. in Mistry, Bhupendra K. *Gujarati Pradishik Navalkatha* Gandhinagar: Gujarat Sahitya Akademy, 1989. Print.
- Singh, Upender. *A History of Ancient and Early Medieval India: From the Stone Age to the 12th century*. New Delhi: Pearson Education, 2008. Print.
- Smith, Anthony D. *National Identity*. Reno: University of Nevada Press, 1993. Print.
- Snell, K.D. Ed. *The Regional Novel in Britain and Ireland, 1800-1900*. Cambridge: University Press, 1998. Print.
- Talley, Sharon. *Southern Women Novelists and the Civil War: Trauma and Collective Memory in the American Literary Tradition Since*. Univ. of Tennessee Press, 2014. Print.
- Thapar, Romila. *A History of India*. Vol-1 England: Penguin Books Ltd., 1966. Print.
- The World of William Faulkner*. New York, 1952, p.69. qtd. in *A Reader's Guide to William Faulkner: The Novels*. Ed. Volpe, Edmund, L. Syracuse University Press, 2003, Print.
- Vance and Henderson, 1968. qtd. in Janda and Gilles "How does 'region' explain political party characteristics?"-<http://janda.org/workshop/region.htm>, August 22,

2011. 9.42 AM.

Vekaria, Divyesh. "Arth-Safar." in context to India's economic Soundness, *Sandesh*

Newspaper, 'Azadi': a special supplementary issue, August 15, 2013. P. 8. Print.

Vishuddha Manusmruti. Rozad, Sabarkantha: Darshan Yog Mahavidyalaya, Aaryavan, 1st ed., 2003. Print.

Vivekananda. "Hindu Scriptures." qtd. in Kaur, Satvinder *Sarojini Naidu's Poetry*.

New Delhi: Sarup and Sons, 2003. Print.

William, Raymond. *The Country and the City*. Oxford University Press, 1973, 1975. Print.

Trans. (translation) mentioned in the brackets is Researcher's Translation from Gujarati into English.

Web Sources:

<<http://en.wikipedia.org/wiki/nation-building>>, August 21, 2011, 05.30 PM.

<[http:// en.wikipedia.org/wiki/Gabriel](http://en.wikipedia.org/wiki/Gabriel)>, January 5, 2011, 8.03 PM.

<<http://en.wikipedia.org/wiki/williamFaulkner>>, November 23, 2010, 9.32 PM.

<<http://en.wikipedia/Thomas Hardy>>, August 27, 2011, 0.58 PM.

<http://en.wikipedia/Thomas_Hardy_wessex>, December 21, 2010, 10.15 PM.

<<http://www.enotes.com/contemporary-literary-criticism/faulkner>>, December 22, 2010, 10.40 PM.

<http://en.wikipedia.org/wiki/Phanishvar_Nath_Renu> 27thAugust, 2011, 11.26 PM.

<http://Sharmavivek.sulekha.com/maila_anchal_byPhanishvar_Nath_Renu>,

August 27, 2011, 11.43 PM.

<<http:en.wikipedia.org/wiki/Thomas Hardy's Wessex>>, Dec. 21, 2010, 12.10 PM.

<[http://en.wikipedia.org/wiki/Regionalism_\(literature\)](http://en.wikipedia.org/wiki/Regionalism_(literature))>, March 1, 2010 4.20 PM.

<<http://open access:leidenuniv.nl/>>, August 6, 2013, 1.30 PM.

<<http://es.slideshare.net/dilipbarad/rereading-indian-literature-the-wh>>.

August 3, 2013, 11.43 PM.

<www.slideshare.net/gaurpiyush90/India-ppt>, August 19, 2013, 11.20 PM.

<<http://hinduism.about.com/od/history/a/indiaquotes>>, 20th August, 2013, 7.53 PM.

<<http://www.epw.in/special-articles/genealogies-indian-literature.html>>

August 23, 2012 07.31 PM.

<<http://www.epw.in/authors/p-p-raveendran>>, August 25, 2012 07.45 PM.

<<http://en.wikipedia.org/wiki/Sartoris>>, August 12, 2012 09.45 PM.