

REGIONAL ASPECTS IN THE NOVELS OF S.N.PENDSE

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Abstract

The tradition of the regional literatures is rich and long-standing; many Nobel Prize Winner novels recognized as classic novels have been identified as regional novels. Sir Walter Scott, Bronte Sisters, Mrs. Gaskell, George Eliot, Thomas Hardy, D.H. Lawrence, Steinbeck and Faulkner have written regional novels. Indian fiction writers in English like R. K. Narayan, Raja Rao, Mulk Raj Anand, Rama Mehta or the recent Booker Prize winner novelist Arundhati Roy could be identified as regional novelists. The Regional novel is the novel which depicts the physical feature, life, customs, manners, history etc, of some particular region or locality. However, this does not mean that regionalism is mere factual reporting or photographic reproduction. The regional artist emphasizes the unique features of a particular locality, its uniqueness, the various ways in which it differs from other localities. But as in all other arts, so also in regional art, there is a constant selection and ordering of material. In other words, regional art is also creative. Through proper selection and ordering of his material, the novelist stresses the distinctive spirit of his chosen region and shows further that life in its essentials is the same everywhere.

Keywords:- Mulk Raj Anand, unique, photographic reproduction..

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The tradition of the regional literatures is rich and long-standing; many Nobel Prize Winner novels recognized as classic novels have been identified as regional novels. Sir Walter Scott, Bronte Sisters, Mrs. Gaskell, George Eliot, Thomas Hardy, D.H. Lawrence, Steinbeck and Faulkner have written regional novels. Indian fiction writers in English like R. K. Narayan, Raja Rao, Mulk Raj Anand, Rama Mehta or the recent Booker Prize winner novelist Arundhati Roy could be identified as regional novelists. The Regional novel is the novel which depicts the physical feature, life, customs, manners, history etc, of some particular region or locality. However, this does not mean that regionalism is mere factual reporting or photographic reproduction. The regional artist emphasizes the unique features of a particular locality, its uniqueness, the various ways in which it differs from other localities. But as in all other arts, so also in regional art, there is a constant selection and ordering of material. In other words, regional art is also creative. Through proper selection and ordering of his material, the novelist stresses the distinctive spirit of his chosen region and shows further that life in its essentials is the same everywhere. The differences are used as a means of revealing similarities. From the particular and the local, the artist rises to the general and the universal. The selected region becomes a symbol of the world at large, a microcosm which reflects the great world beyond. The greatness of a regional novelist lies in the fact that he surmounts the bounds of his chosen region, and makes it universal in its appeal.

Maharashtra's Regional Literature is about Maharashtra's life and circumstances in specific part of the state. This particular subject of Maharashtra's literary works has faced dramatic contribution from S.N.Pendse, Jayawant Dalvi, G. N. Dandekar, M. M. Karnik. The regional literature of Maharashtra owes much to these writers and others.

"S.N.Pendse's first novel was published in 1949 and from then Marathi regional novel has emerged as a separate literary genre. From 1950 onwards in Marathi novel regionalism has become unavoidable and integral part of novel. Moreover, particular regions became characters in novels. V.D. Madgulkar, G. N. Dandekar's novels became much famous as regional novels in Marathi. These regional novelists tried to present the regions where they lived, grown up. They depicted the nature and the characters they saw closely."

(Thakur R. 'Marathi Rural Novel' 84-87.)

S.N.Pendse has used region as a prominent paradigm to present human and universal predicament of man. In his novels, Pendse depicted the complexities of human relationships. his writing displayed the village life, nature and culture". He continued the tradition of the "great Marathi novel" after N S Phadke and V S Khandekar. S.N.Pendse has intimate knowledge of the economy, environment, and culture helps him re-create it with authenticity in his novels. In his first novel, 'Elgar' (1949), he handles the sensitive issue of communal conflicts in the wake of tragic events of Noakhali in a coastal village. 'Haddapar' (The Outcast) (1950) and 'Garambicha Bapu' (1951) established his reputation in the Marathi literary world. His characters of school teacher Raje and Bapu are memorable. In Garambicha Bapu, he utilizes the natural environment of Konkan and the tradition-bound ways of the village community to narrate a romantic story. 'Hatya' (1954) and its sequel, 'Kalandar' (1959), 'Yashoda' (1957), 'Rathachakra' (1962), 'Lawhali' (1966), and 'Octopus' (1972) are representative of his work. He focuses on realistic pictures of the region and its people. His novel Garambicha Bapu was translated in 1969 into English with the title Wild Bapu of Garambi as a part of the UNESCO Collection of Representative Works, which had been organized with Sahitya Akademi collaboration and Tumbadche Khot (The Khots of Tumbad).

In realistic manner Pendse presented it through most of his novels. His characters are not artificial and lifeless. Their love-hate, dislike, happiness, grief, defeat, loss and gains present struggle in human life. Reader forms interest in reading these descriptions. His famous novels *Elgar*, *Garambicha Bapu*, *Hattya*, and *Kalandar* depicted life and culture in Maharashtra's coastal Konkan region. Dramatic, struggling life of people, nature and relationship of man and nature is presented.

In his first novel *Elgar* events of post independence communal riots in India disturbed him deeply as a sensitive Indian. A germ of Muslim-Hindu amity born in his mind developed in to *Elgar*, a novel, which became a new path finder in Marathi Literature. Garambicha Bapu, Rathachakra and Haddapar are Pendse"s successful regional novels .S. N. Pendse celebrated as regional novelists in his respective language i.e. Marathi.. The people of the Konkan keep struggling and put up with whatever situations that may come to their lot.

Rathchakra is a story of a woman in a small village of Konkan region of Maharashtra struggling to get her sons/home to the expected level .A story of a woman who struggles towards her poverty to fulfill her dreams to make her sons' lives bearable, taking them out of orthodox joint family & starting own separate life without help of her indifferent husband. The story revolves around major characters & keep one tied till end. Language used by writer includes some regional words providing this novel a regional touch.

Pendse passionately loved these Konkan people and that love and passion is seen flooding through his novels. The social and cultural life of the Konkan that Pendse presented in his novels is unique and has retreated into the cultural amnesia of Marathi mind of today. Poverty was its outstanding feature. Except rice-farming, there wasn't much agriculture known to the Konkan region. Fruits such as coconuts, cashews, betle-nuts and mangos were the other substantial means of income. The long seacoast border added Konkan an industry of fishery; so the Konkan folk indulge in fish industry. Other than these, the Pendse Konkan is found to be without much means of income sources. The Konkan during the preindependent era of Maharashtra was very much backward and so the pervading influence of the unique economical constraints is reflected in the particular era of the Konkan that Pendse depicts in his fictional works. Konkan region in his major works are depicted by Pendse.

Pendse's Konkan records the detailed descriptions of the places he has chosen for his novels: the region of Garambi, Murud, Murdi, Harne, Dapoli, Dabhol, Anjarle is geographically located in the erstwhile Ratnagiri district. Pendse, does not have a pessimistic vision of life; his tales are optimistic and they present a balanced view of life. A number of his narratives are tragicomic. In Haddapar, for example, Rajemastar who devotes all his life for his village, Durgeshwara is transferred to a distant village. Rathachakra is a tragic saga of Laxmi, her suffering as an Indian woman is significant. Pendse, there are no love episodes, except in Garambicha Bapu and love of Bajapa Julali in Tumbadche Khot. There are accounts of illicit or perverted sexual descriptions in Pendse but he does not aim at narrating a love tale. Pendse in his autobiographical writings refers to his stance as a fictional writer.

Folk life has been a substantial part of the composition of his narratives. Pendse's prominent interests have been the man, the character, and the man woman relationships. Pendse discovers the intricacies of the region in religious convictions and fasting in name of gods or goddesses, or the folk beliefs etc. Human landscape in Garambicha Bapu is the prominent aspect of the novel; nature of Garambi and the characters are mutually intermingled in one another. Pendse does not have a pessimistic vision of life; his narratives are optimistic and they present a balanced view of life. A number of his narratives are tragi-comic and Haddapar for example where Rajemastar who devotes all his life for his village Durgeshwar is reported to have been transferred to a distant village. Rathachakra is the tragic saga of Laxmi. With exception of Garambicha Bapu and the episode of Bajapa-Julali in Tumbadche Khot, there are no love episodes in Pendse. There are accounts of illicit and perverted sexual descriptions in Pendse Vithoba's day in Garambicha Bapu begins early in the morning; fetching water from Bondali Well or scrapping out coconuts or grinding chilies. Laxmi (She) in Rathachakra becomes a scapegoat of her husband's harassment. She is forced to work. The question of labour and

work in Pendse is predominantly related with the Pastoralism which celebrates the ethos of nature and rural ethos against the ethos of town or city rather than a specific set of obsolescent conventions of a literary form.

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