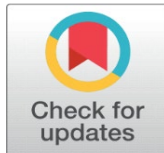
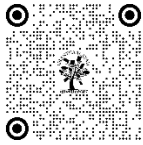


A COMPARATIVE ANALYSIS ON THOMAS HARDY AND ZAVERCHAND MEGHANI WITH SPECIAL REFERENCE TO STYLES AND THEMES

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ABSTRACT

Thomas Hardy and Zaverchand Meghani both use the art of storytelling to highlight all the unique characteristics of their locale. Because of their surroundings, their characters' lives tend to follow a certain pattern. They have a destiny that is somewhat typical of the area. Only in their own region do their characters exist. Both authors of the novels are conventional storytellers. Around the fire, Hardy is ancient mariner reciting tales. It is an ancient storytelling method that is captivating and interesting. Like Hardy, Meghani wants to amuse and engage his audience by telling a captivating tale. He does not blatantly moralise or preach. Nonetheless, there is a study of human sentiments, feelings, and motivations. A comparative analysis on Thomas Hardy and Zaverchand Meghani with special reference to styles and themes has been discussed.

Keywords: Thomas Hardy, Zaverchand Meghani, Comparative, Styles, Themes

1. INTRODUCTION

Both Hardy and Meghani are very much attached to their respective regions. This attachment is not artificial or affected or something which comes from superficial liking but something deeper as if born of force which is borne within their souls. They do not spare the people of their region, of their follies, weaknesses or shortcomings. When they laugh at their people, it is not because of hatred or dislike but because of their deep loving concern for the people. It is an attachment which they cannot live without.

How successful was Hardy and Meghani's identification of Wessex and Sorath with the universe? The answer of this question depends on individual reader's reaction to the regional novels. Some readers approach the novels as a means of escape to a land of simple county life; some see the novels simply as accurate recreation of life in that particular region. Still others see them merely as records of encroachment of modern life upon Regional life. These are only partial reading of the regional novels and ignore these both writers skilful presentation of their themes through the experiences of their archetypal character in the world which they have created. Writers could have made their creation of an archetypal world more obvious only at expense of his primary intention-the narration of a good tale.

Hardy and Meghani share similar minuteness, intensity, and aesthetic effects. Both Meghani and Hardy have a poetic intensity of vision, which makes their novels poetic and pictorial and so makes up half of their attraction. They also both have a painter's eye for showing the important details. They endow their landscape with metaphorical meaning. Hardy and Meghani are both landscape painters and environment lovers, so they have a close understanding of the area where

he was raised and currently resides. Like Hardy, Meghani closely ties his characters to their setting. Oak, Tess, Clam, Giles, and Jude's relationships to their surroundings are described in great depth by Hardy. His characters have a connection to the natural world. Their joy and grief are connected to nature. Nature and characters are one. [1,2]

2. COMPARABLE ASPECTS BETWEEN THE TWO AUTHORS:

While Hardy's Wessex encompasses six counties and consists of villages as well as town which have sense of immutability in them even though modern science has made some hesitant inroads into them. Meghani's Sorath is a small area in west India which develops and changes with advancement in science and technology. Hardy's Wessex is essentially a static region with the rustic atmosphere dominating; Sorath is dynamic with all the characteristics of historical town.

In both Hardy and Meghani, the place or the region is very significant. But there is a basic difference between the attitude and the point of view of these two writers as far as the treatment of the region and its influence on the people is concerned. A subtle difference is that in Hardy the region is so overwhelmingly powerful that the people have to follow particular pattern of behaviour under the influence of the region. In the case of Meghani, because of his own point of view, it is less difficult to check or resist this influence of the region on the people. It is humanity which is the point of focus in his case. In the case of Hardy, it is the natural setting, the flora and fauna, the landscape and the vastness which receives greater attention. Against these details humanity looks small and insignificant. He attaches so much meaning and significance to this that it becomes symbolic of the whole universe. In the case of Meghani, it is more intimate with humanity than with natural setting. It seems as if the point of focus has shifted to the human being. [2,3]

Hardy and Meghani both make serious efforts to conduct an accurate study of mankind and to properly depict it. But there is a distinction. It is a distinction that results from the emphasis placed on the interactions between nature and humans. Less emphasis is placed on Meghani than on Hardy's cage. Is there a living presence in Hardy Eldon Heath that has an impact on the residents' lives? It is so because Hardy is aware of the truth and certain that the region's spirit is eternal and unchanging. This is the case because, due to its eternity, this imagined place seems more genuine. It has always been there, it will always be there, and it was there in the past, present, and future. This is feasible because Eldon Heath is more of a symbolic reality than an actual reality. For instance, Sorath's spirit never changes

But it develops and changes in terms of appearance. India's Sorath area is located there. Yet what makes it so clearly defined as a fictitious setting is Meghani's paintings. Although Hardy's setting is real, his artwork transforms it into a fictional setting. Meghani describes the setting, surrounding landscape, buildings, and other details in great detail. On the other side, Hardy also describes natural landmarks in great detail, including Eldon, Oxford, Caster Bridge, and others. He keeps a close eye on everything around him. These locations and items, which are essential to the lives of those who live in Wessex, are connected to history as well. The moral and social norms are passed on to the next generation along with the rudimentary farming techniques.[4]

Dorset appears to be a very old nation. Its historic centres feature Georgian architecture and Roman planning. There is a sense of seclusion regarding the cities, villages, pastures, heaths, downs, woodlands, and inhabitants of this area. The character of Dorset is different from that of its neighbours. The life stream is primarily traditional, in contrast to Sorath, a region that is expanding and has a touch of modernity in both its outward look and the younger generation. Meghani skillfully combines the present with the region's historical account. His research of the techniques used to write on palm leaves or whisper Sanskrit scriptures is contrasted with his examination of current affairs and the pace of technological advancement in the modern day. Hardy bemoans the loss of the rural way of life and the metropolitan culture's influence on rural life. Meghani describes how the modern and the old coexist. The traditional simplicity of living and the modern complexity of existence coexist. Although the age of science and technology has arrived, the ancient ways of living continue to have enthusiastic supporters

Hardy's writings typically dealt with the depressing demise of steady rural life, the deterioration of long-standing traditions, the death of ghost stories, and the demise of village choruses. At the time, England was getting ready for the Industrial Revolution. It is untouched by the advancement of technology or by history. He is the "creator of the fading way of life, embodying the simplicity of old-fashioned country existence. Urbanism, industrialism, and even education deeply offend him.

The expansion of the railways enticed the labourers to leave their home village, and education made them unhappy with their current circumstances. Jude the Obscure's action takes place in many Wessex locations that are connected by a railway. It has become a typical aspect of country people's lives. Jude is taken outside of Wessex to minister for Christ in other locations. Here, it appears that his region is losing its regional identity. The manner that the two authors portray their characters who migrate out into large cities or those city people who enter the regions is a startling point of

similarity. Similar to how outsiders who do not identify with the respective regions are destroyed or forced to leave the country, these characters leave their home countries and become strangers in a different environment before being returned home. In *The Return of The Native*, the Wessex environment is rebelled against by Eustachian and Wild Eve, who are both destroyed as a result. Yet, the Wessex residents in general faithfully uphold the tradition in all of Hardy's writings, and they continue to live. People from outside also travel to Wessex and cause unrest. [2,5]

3. COMPARABLE ASPECTS IN THE THEMES:

One of the most pleasing and distinctive features of the life of the people of India is the domestic art that is called to the service of religious devotion and of family needs, such as seasonal ceremonials, which, though predominantly social are never quite removed from the religious influence. This all things are presented by the writer of India as Zaverchand Meghani has presented Sorath land in his works. They both tried to show their own native lands in their works. Same way Hardy has presented the life of the Victorian people through the use of Wessex.

Hardy's characters must often fight their unfortunate fate which is in his stories usually predetermined by signs of ill-omen or superstitions. The most valuable attributes Hardy's main character have been usually also their main weaknesses and cause their tragic downfall, which is one of the common features of Hardy's novels. His characters share immense compassion with other living beings and often identify themselves with beings, which too have unfortunate fate, such as the rabbit in *Jude* and the birds, which are dying in *Tess*. His main characters have high moral standards, which are based on their insightful nature and self-reliance, therefore they never forget their shameful acts, which haunt them until the end of the story, which usually brings tragic, but liberating end to their lives. The negative characters, such as Alec d'Urberville on the other hand, do not care for their past transgressions and use their social superiority to either justify their behaviour, or to purge themselves, as in Alec's case, by converting and having all their sins washed away, only to subsequently turn again away from what is moral and ethical. Meghani's characters fight their fate in the stories but they are not depended upon the fate and circumstance. They create their destiny with their oneself. Nature plays great role in their lives but it does not govern their life. Meghani's characters represent history so there is regionalism but they are creator of their own destiny. [6]

During the course of Thomas Hardy's books, many natural catastrophes occur. Nature plays a key role in Hardy's novels. Various poets, novelists, and dramatists have treated nature as a theme. This subject is examined by will according to his own experience. From nature Shelley got the lesson of hope.

Hardy was a keen observer of nature. When it comes to nature, he has a sensitive disposition. A typical smart observer notices small things, and forgets nature's downside. Hardy, what he is saying about nature is the product of the direct observations of nature that he gets after studying it very thoroughly and attentively. The idea of Hardy is more realist than romantic. While in the novels of Meghani's the nature is there but not at the central place, he presented nature to make the local colour very beautiful and to give beautification to novels. Meghani's has mother like feelings with nature so when he describes even single piece of nature he gives it poetic touch. Meghani believes that nature has a calming and healing effect on bereaved hearts. [2]

Moreover, opponents of Hardy point out, he's cynical about world governance. This we can find in nearly all of his novels. Early in life he dismissed the Christian belief in a benevolent, omnipotent anthropomorphic Deity or First Cause. He conceives him almost as malevolent, as one who delights in the sufferings of us mortals. The truth is Hardy was a total realist. He was born and raised in a modern age and could not close his eyes to misery. Hardy considered himself a realist and an evolutionary melodist. He felt that if there is a method to make things better, it necessitates a thorough examination of the worst-case scenario. With the passage of time, the governing authority would progressively become enlightened. By being polite and adapting to one's situation, by intelligent societal reform, and by "loving-kindness," the human condition can be improved. In this Meghani's is not at all pessimistic. At end of reading Hardy's novel, one may get disappointed towards life but after reading Meghani's one will feel proud or charged. Meghani's novels have positive view towards life and change.

Hardy is poet so describing nature or some other incidences in such a way that one will find poetic touch in his novel. His genius as a poet one can see when he describes Tess and how he describes the nature and change of season impact of it on people. The researcher ends up reading Zaverchand Meghani's novels with lump in her throat. You turn the page and will find more roaring lions, making us devour the bravery of Kathy Durbars in the early 19s. His writings are so full of vigour and zest that it makes us forget our day to day worries and take us back to the time of 'fight or die'. In his thirties, a big-eyed, moustached man, impressively dressed in traditional Kathia-wadi attire, complete with a turban, had just seen Judge Isai hand him a two-year sentence for trying to undermine the British Empire. It was in the nearby Baraka

for a speech he'd never made. Still, in those Salt Satyagraha days, the police tried to arrest him badly. Meghani's was more than that too; he was a bridge between old and new; he was as relaxed with Charon's, folk musicians, village children, and old Kathiawar's unlettered but highly-cultured people as he was with modern day poets, Irish or English, or even Rabindranath Tagore. He remains, until today, a colossus striding the Gujarati literary scene, untouched by the contribution or awareness of any single writer. Meghani's not only mastered the techniques of placing words on the paper; he had mastered the magic of capturing the soil's fragrance, the everyday romance, and the most ordinary music. [2, 7]

As a regional novelist, Hardy's grandeur is beyond question or doubt. He acquired a detailed understanding of his area. He has identified with great accuracy and authenticity the features of his Wessex, his style and attitude, nature and topographical scenery. Hardy showed to the reader's eye the elegance and charm of Wessex, and immortalized it. It must not be believed that he occupied an area that none could compare in beauty with, or that these spots do not exist anywhere else. What is true is that Hardy is responsible for the existence and immortalization of all these meadow and woodland landscapes, as well as all these village and rustic scene paintings. This amazing observer saw things that the average person would miss. It is enough to go across Wessex to be convinced that many areas may be transformed into realms of poetry and beauty if only the right hand can be found to illuminate them. Hardy is famous because of his perceptive and adaptable portrayal of his own land. Same way Meghani's greatness as regional novelist is remarkable. He has described the land Sorath is his mother land also from his childhood he is connected with this region. He is familiar to each and every aspect of this region. He uses the history of tales related to that particular region and makes this region immortal. The themes used by both the writers are different in their novels but the main theme is the region from where these both writers belong and that regionalism govern the whole novel. The fragrance of their region gives universality to theme. This is the only thing in the novel that whatever action takes place it in particular region. That gives uniqueness to their themes.

4. COMPARABLE ASPECTS IN THE STYLE OF TWO WRITERS:

Early nineteenth century Wessex is the setting for Hardy's civilization. His tales explore humanity's conflict with fate. His novels are centred on the lower classes of Wessex society in the nineteenth century. Characters in Hardy's novels are born, struggle to make a living, fall in love, and eventually pass away. They also have a constrained emotional existence. According to Hardy, a man's life is a constant battle with fate and a fight for survival.

Meghani's accepts life in all of its flaws and imperfections. In his works, good and evil coexist, yet his plots are free of any kind of ideological prejudice. It is not implied to the reader that the author is merely stating the facts. The middle class is represented by his heroes. Their aspirations and the family are constantly at odds with one another. They battle to become mature. Meghani just takes issue with people and how they behave in various situations in life. Science says that there is no contradiction between Meghani's tale and his plain language because all of his characters are members of the middle class and all of his stories are straightforward narratives. Meghani's employs the age-old practise of storytelling, just like Hardy does. Meghani's story is based on the ancient Indian storytelling tradition, but in a more westernised format. His critical approach employs humour, irony, and satire. Meghani exposes the tragic-comedic impact on daily life by staying very close to the surface of truth. The author's task is to conjure up for the reader a vision that, in his opinion, captures daily life.

Meghani's Gujarati has a limited vocabulary yet is natural in its flow and tone. In an Indian setting, it is always possible to convey the flavour of Indian speech without appearing odd. He makes no attempt to translate the harsh counterparts of that mouthwatering abusive vocabulary from India. He employed a variety of Gujarati idioms and lyrical lines to emphasise certain incidents that give an encounter an authentically Indian sound. [2]

Hardy hasn't utilised many regional words. Only in the instance of the rustics has he utilised them. Their phraseology has been used to convey the circumstances of the rural people's lives, including local folklore and ritual, the history of the countryside and its changing times, agriculture, and commerce. Hardy was able to accurately transcribe what they said thanks to his acute hearing. His major characters are literary vehicles for literary debate.

Hardy uses rustic dialogue to address the protagonist so that he can continue narrating the story uninterrupted. Their lack of literacy, innocence, and simplicity are reflected in Meghani's simple language. Without Bardot, Baharvatiya, chagrins, Kathy, and pundits, Meghani can't write novels. Hardy portrays the rustics as being intimately knit together. Most of their circumstances in life are determined by fate, and there is a simple sense of humour. The readers of Meghani's works find his portrayal of rural life and culture to be intriguing since, despite not being particularly hilarious, the rustic dialect may relate to that height of Indians.

Hardy and Meghani are the two main regional authors who have demonstrated that true art can be found in stories that are pulled from the most remote areas of one's country, such as a hamlet, farmland, or tiny municipal town, rather than stories centred on high society, money, or beauty. These authors are able to set a new bar for novel writing because to their vivid pastoral descriptions, deft characterization of the protagonists, supportive standards for the minor characters, humour, and tragedy. Their work embodies originality and reality. They make it abundantly evident that these rustics' way of life and the language they use reflect the distinctive characteristics of the locals.

Shakespearean humour has a strong presence in Hardy's humour. His humour is essentially country-style and is utilised to lighten the mood after a tragic event, which is the main plot point. The major characters don't seem to have any direct, sardonic, or basic humour. While both the main characters and supporting cast in Meghani have humour. Meghani begins his novel on a humorous note, but as the novel goes on, the humour seems to be wearing off, and ultimately the novel closes on a serious note with humour taking a back seat. The humour of the major characters is educational and imaginative, while that of the rustics is imaginative and dwells on simple issues. [8]

Irony has been used by Hardy and Meghani to convey the emotions of their characters. According to the circumstances, both have used various types of irony. Irony is derived from real-world occurrences. The tragic irony of Hardy relies on fate and destiny to highlight the sorrow and misery of his characters. He seemed to be living inside of his characters. Meghani's irony draws attention to the moral dimensions of existence. Thought and meditation are introduced through ironic sections. Meghani's portrays a highly all-encompassing picture of life and suggests that things might turn out well. [2, 9]

Hardy's stories are significantly longer than Meghani's because of these small elements. Although Hardy is a poet from the beginning, Meghani is a fiction writer from the beginning. The novels by Hardy and Meghani have more poetic overtones. Their mere sentences and phrases highlight the genius of this man. Reading them quickly conjures up images of pastoral settings, the aesthetic grandeur of hills, mountains, plains, rivers, and lakes, as well as everything else that contributes to the beauty of a rural area. We get the sensation from the poetic flourishes that the authors are moulding their major, minor, and rustic characters out of clay with such deft fingers that they seem to shine through it. The succinct language of Meghani and Hardy is sufficient to convey the straightforward imagery; his perceptions of both important and minor persons are so accurate that one is compelled to read his short stories. The reader is explicitly prompted to consider the imagery the author wants to convey by the expressions they use. When comparing the two novels overall, we discover Meghani's strategy is less exclusive and specialised than Hardy's. The Gujarati Indian culture is strongly present in Meghani's society. He is not as well-known a regional novelist as Hardy is. The characteristics of Hardy are more closely associated with Wessex. The land and climate of the area are deeply entwined with the lives of the Wessex and Sorath people. Early experiences nurtured Hardy's creativity. His early years were spent in a far-off location. In his works, Hardy mentions how much he enjoys country music and dancing. The strict regulations of his time really affected him, and as a result, Wessex in the novels uses man-traps, skimmed rides, and other tactics to punish the sufferer. The nature of his region was another important influence. In his novels, nature is a major character who actively influences the course of events. His characters tell a story about the countryside. He never lets his farmers, shepherds, thatchers, or hedgers leave the countryside. His sense of humour is rural. He also suffered a rural tragedy. In many of his works, rural superstitions play a significant part. We can discover references to maypole dancing, harvest dwellings, carol singing, wax pictures, midsummer rituals, country customs, ceremonies, and witchcraft in his writings. The rural setting inspired him to think about the past. Plain and straightforward, rural life in Wessex was unremarkable and constant. The people were greatly impacted by the city's past. Hardy was drawn to all historical landmarks, cottages, churches, and sculptured manor houses. He was entranced by the historic local families, including Tess, a member of the illustrious Family of d'Urbervilles, and their heraldic monuments in the churches of Kingsbury. He was profoundly influenced by the old professions of the university's ancient worthies, such as the riddle man. The tragedies in his works were those that the countryside bestows upon its inhabitants, such as poverty, passion, reliance and ignorance of the social structure, weather, and the industrial revolution's annihilation of agricultural England. The rules of nature are uncaring and brutal to those who live in rural areas. The poor harvest thwarts Henchars' plans to become wealthy. When we get to Meghani's, we'll see that he is not as narrow-minded as Hardy was because of all the above characteristics that were ingrained in his mind early in life. [2, 4]

Meghani portrays regionalism in each of his stories, and much of what he writes about India as a whole holds true. His portrayal of India in Sorath, in all its richness, is a microcosm of life there. Although regional, Meghani's novels are neither narrow-minded nor closed. The intimate resonance provided by village life and historical events are both present in

Meghani's work. He is heavily focused with the challenges and talents associated with various types of work. His characters depict village life in his stories. He never sends his farmers, shepherds, thatchers, or hedgers outside of his territory. His humour is grounded on rural life. Most of the rural residents he describes in his writings are historical figures who are middle class. Which neither has too many wealthy members to not be concerned about money. These individuals are more apolitical because they are concerned about their status and kingdom. His hero is often modest, kind, brave, self-aware, and sufficiently aware to lead a family-free living. He also has an active inner life. His story also explores the liberalisation of the nuclear family and the rise in complexity of life, both of which have a Gujarati Indian flavour that is deeply ingrained in Indian culture. His Indians are represented through the connections and customs of the home and family. His novel has a strong emphasis on family dynamics, as seen in the father-son ties in Samarangan and Sorath Tara Vaheta Pani, as well as the husband-and-wife relationships in Ra'Gangajaliyo and Sorath Tara Vaheta Pani.

5. CONCLUSION

In conclusion, it may be said that the key distinction between Hardy and Meghani as regional novelists is that Sorath evolves and changes, whilst Wessex remains fundamentally unchanged. In Meghani, tradition and changes brought about by advancements in modern science and technology coexist alongside one other. In Hardy, there is a strong sense of nostalgia for ancient traditions that the Industrial Revolution is determined to demolish. Both have their fair share of "Mephistophelean Visitors," or foreigners with alien customs who portend disaster for the locals.

To conclude the theme of regionalism and agriculture are presented differently in their novels but they give universality to their themes. This belongs to the major characters of both the novelists in the light of their relationship to the regions- Wessex and Sorath. In addition, Meghani writes about places and people he is familiar with and who he lives with. He writes about Gujarat and the items, occasions, jobs, marriages, and celebrations that make up Gujarati life. Meghani's has managed to go deep into the Gujarati way of life and culture. His wives are typically Gujarati housewives who endured their husband's oppression. Even their uprising is short-lived, and they soon return to their houses and children. The novels' humour organically results from a typical Gujarati insignificant blending of respected tradition and cutting-edge concepts. The surroundings, customs, superstitions, attire, and eating habits of the Indians in Meghani's have all been precisely described. Critics have noted that Sorath is a microcosm of India. In actuality, Sorath continues to be a place typical of Gujarat with its own way of life. Those who err into strange mores eventually return to the fold, repented.

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None.

CONFLICT OF INTEREST

None.

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