

A CASE STUDY

Articulating the community, myth and religion in the novels

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ABSTRACT

The purpose of the study is to find out the effect the community, myth and religion in the novels of social concern. To achieve this purpose there are some novels taken to examine how a whole range of meanings attached to it and how myth is and has always been an integral element of literature and how religion dominates the large part of society. In this study, this analysis came out that in any society, human beings are involved in a series of roles, in terms of which they are identified and identify others. This practice gives rise to a great number of identification based on traits, beliefs etc. In order to maintain a particular structure of power some of these identifications become accepted as norms and are used to classify individuals. In turn, these identifications sanctioned formally or informally, are related to each other in certain ways and help established privileges or privations. This is why social identities represent a bend of normatively and power being legitimized in terms of the prevailing body of beliefs and sustained by the prevailing relations of power. Society often sees to ensure that its members not only confirm to but internalize the norms of these identities. So with these terms such as community, myth, religion and ritual, all these words are the example of social identities. This shows that, on one hand, social identities confer freedom in the sense that they give us visibility and help us function in society. On the other hand, as they are sources of order and they are organized in a hierarchical way, they can also become a threat to our freedom particularly, for those “whose identities are not recognized, that is accepted as legitimate and respected by it; and those whose identities are recognized but marginalized and interiorized. So the purpose of the study is to find out all that self assumed authority of society.

Key Words : Community, Myth, Religion, Rituals

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Just as the word community can be interpreted in diverse way ‘Myth’ too has accumulated multiple commutations. A whole range of meanings attached to it, from the most casual cure signifying falsehood to the one that argue that it is indeed the reservoir of authentic history. Both community and myth are situated within indigenous constructs of time and space which interest to produce concepts or identities and differences external and internal, past and present and inclusion and exclusion. These concepts are important for the country in the process of creating reproducing and changing its identity. On the other hand, the term community has been interpreted in different ways has acquired a multiplicity of meaning. However a primary meaning of the concept is based on a group of people who share a number of common characteristic and seen as distinctive from any other group of people. This commences can be seen in terms of a range of variables like religion, language, caste, territory or even a category as extensive as the Nation and State.

India is a land of myths and legends. Every place in India has a local legend and every temple has a story around it. Only in India art and religion mix in a coherent way and one is not able to separate art from religion and religion from art. Our temple are a mixture of art, culture and religion. Myth, we can say that an anonymous tall, ostensible historical, the origin of which are unknown. A mythology,

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which is a collection of such tales which may contain a story of origin of world, the creation of mankind, the feats of God or heroes or the tragedies which befalls on ancient families. For the primitive mentality, many myths provided explanations of natural phenomena with an increase in scientific knowledge, however, this function is often supplanted and myths survives simply as stories. Writers have always been fascinated by the remoteness mystery and heroism of myth. *Blake*, for example, created his own mythology. For him, spiritual realities existed in the visions, chiefly Christian, which he embodied in his verse. For other writers, established myth satisfied a metaphysical hunger and provided materials for their art. D.H. Lawrence in 'The plumed serpent' used both elements of Christianity and the myth of the Mexican God Quetzkoat to formulate his own vision.

Myths and religion are the stories of God and supermen and these myths are created to teach a moral to a community, or to give divine sanction to the rulers of that community or to give unity to that community. A study of Greek myths reveals the fact the gods and goddesses of heaven are as jealous as mortals and as narrow-minded as the ignorant.

By studying the review of related literature it is found that some studies says that myth is and has always been an integral element of literature. According to Alan W. Watts, "Myth is to be defined as a complex of stories some no doubt fact and some fantasy which, far various regions human beings regard as demonstrations of the inner meaning of the universe and human life. Mark Schover also comment about this connection that, "Myth is fundamental the dramatic representations of our deepest instinctual life, of a primary awareness of man in the universe ... upon which all particular opinions and attitudes depend.

The Indian people as a whole are even today close to their mythology than the modern European people are to their own lords. Myths often made ways in which the socially degraded communities make their present suffering easier to bear. It simultaneously infuses some elements of self-esteem too. All these concepts are socially assumed and orally handed down by generation to generation. For this analysis four novels have been selected from two different line, two from Hindi and two from English. Hindi is continuous to remain the language of a large part of northern India. The novel in Hindi they have a large geographical and social area that recovers its fictional context. However, the modern metropolitan city was largely missing from the Hindi novels as most as the prominent Hindi novelist till the last of the middle of the 12th century. Through the novels dealt with both the city and the countryside. It never lost touch with the rural context that surrounds it. This shows that the unquestioning acceptance of their low status and pollution ridden self identity is made possible by the internalization of these myths of origins.

The myths are generally based on the existence of a community. The identities of members of such communities get constructed by foregrounding some community modes like caste, gotra religion and language, with the relationship between the individual member and community being rather dense. In every village in India, there is a lot of community and every community has their own myth. One of the main myth, specially found in rural areas is when a person becomes ill and then instead of calling a doctor they prefer to call a 'Tantrik' or an 'Ojha'. They believe that there is no disease it is because of ghost or any evil soul and the ghost or evil soul is responsible for all the disease. We also found that there is some discussion of Hinduism in 'The White Tiger' by Arvind Adiga and also we found that it plays a number of roles throughout the story. Balram, the protagonist takes advantage of the limited knowledge of rural beliefs of the upper classes by making up signs of respects for various objects or buildings like a sacred temple, statue or tree. Balram doesn't take his religion too seriously and often pokes fun at it, especially at the number of gods Hinduism has.

This is also reflected in this story that myth is seen manifesting itself in two ways in literature, the conscious and the unconscious use of myth. There are literary works where the writers may not be aware of using mythical situation; but critics have discovered them. This type of archetypal criticism claims descent from anthropology and Jung's theory of archetypes and racial memory. It also seems that the concept of myth is interpreted and comprehended in multiple ways. Ranajit Guha, for example, sees the myth of repressed communities as an expression of subversion as well as protest within the given social order. Myths also offer ways in which socially degraded communities make sense of their suffering. They generally hold the memory of a glorious past and provide a rational for acceptance of their present degradation.

Mythical community plays a determining role in the generation of normative patterns and the creation continuation, transformation or reproduction of such self-assumed identities that are constructed differently in each community. In every village in India there is a lot of community and every community has their own mythical values. It is also shown in the novel 'Dharti Dhan Na Apna' by Jagdish Chandra Basu, when a character in the novel becomes ill, the protagonist of the novel calls the doctor first but she could not get well then they called a 'Tantrik' and due to some evil designed by that Tantrik, that character had to die. This novel is full of such kind of instances. It shows that every community in Indian villages has their own mythical values, does not matter they are poor or rich, Dalit or Swarn. Whenever they need, they perform their myth according to their community. On the other hand is the novel "Chinnmasta" that covers a long period in Assam. The author of this novel Dr. Indira Goswami learnt all the experiences

as an audience at the temple of Devi Kamakhya. In this novel we have seen that the aim of Dr. Goswami is to show all the evil deeds which happened in the name of God. The more, Dr. Indira Goswami has given a vivid picture of personal myths when she describes the men who had been killed a cow and the man was speaking and behaving like a cow and he would have to pass his entire life as a bagger, through this he can reduce his evil works. Through her novel she has given a message that there is no fruit of Bali and such type of myths in the life of a human being.

The use of myths and legends in the case of Mulk Raj Anand, R.K. Narayan and Manohar Malgonker is casual and does not fall in a deliberate design. But in Raja Rao myths form an integral part of the organic structure of the novel. Prof. N.M. Naik has rightly remarked about the use of myth in 'Kunthapura', "It is also so vividly at the centre of the novel that any criticism which ignores it, is itself bound to appear a peripheral."

Dr. P. Dayal in this connection boldly asserts and compare his mythical sensibility with that of T.S. Eliot and concludes that Rao's use of myth is peripheral. Writers employ myth to extend our understanding of a particular situation or give meaning, symbolic meaning to the theme undertaken by them. As we observed, writers often assimilates the myth into the narrative. In this study we found that myths are the story of gods and supermen and these myths are created to teach a moral to a community or to

give divine sanction to the rulers of that community or to give unity to that community. It seems that a land without a myth is a land without faith and is supernatural or the divine. A study of Greek myth reveals the fact that the god and goddesses of heaven are as jealous as mortals and as narrow minded as the ignorant. But it is well known that such types of myths are orally handed down from generation to generation and the origin of which is unknown. As Dr. Goswami clears out all the notions that are based on, 'Bali' in the temple of 'Maa Kamakhya'. So it is apparent that mythical conditions are somewhat fact and somewhat fantasy. Actually these things are self assumed to secure oneself mentally from the social identities. But it is also clear that such myths have not any positive effect on the lives of human being.

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