



Agyeya's Thoughts In The Story "Gangrene"

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Abstract:

The basic sentiment of the story "Gangrene" is towards the woman. The woman who is cursed to live a lonely life, who is cut off from the family, is the tragedy of a single family, the despairing life of a woman in a tortured life, the life going on a slope has been shown. The entire story throws light on the single family. It describes how despairing and completely mechanical her life becomes when a woman is not self-reliant, when a woman is inside the house and does not have to go out.

Index Words:

Mechanical, cursed, despair, single family

Introduction:

Sacchidananda Hiranand Vatsyayan "Agyeya" is known as a famous story writer in Hindi story literature. Agyeya is the third writer in whose creative circle, apart from poetry, other genres of prose also earn their distinct identity. His contribution in the story genre is also no less. If there is any successful story writer after Premchand, then it is Agyeya. He opened new dimensions in Hindi story and endowed it with a sense of modernity. He has given more emphasis on reality rather than description of events. One such story is "Gangrene".

"Gangrene" is a timeless achievement of modern Hindi story. Initially this story was published under the name "Gangrene" but later Agyeya changed its name to "Roz". The possible reason for this is that the meaning of this story or the concentrated value of this story is expressed more intensely by Roz. That is why this story is known by two names. Hence, it has been established under the name "Roz".

Literature review:

On the surface, the story "Roz" seems to be the story of an ordinary woman's daily routine. A routine in which there are no events. There is a feeling of despair in this routine. A routine which does not take life anywhere, which has no future. The story's plot appears like a statement of a woman's daily routine, but when we enter the story, when we underline the signs of the story, then we come to know that the story begins to become a story of questions of man-woman relationship within the gross cover of daily routine. This story has been recorded through the statement of the third person i.e. the narrator, who is the distant brother of the heroine of the story, Malti. He is the observer of this story as well as the interpretation of the story. Malti and the narrator have spent their childhood together. There is a feeling of friendship, intimacy between the two, there is a gap in this relationship. Because Malti gets married and Malti lives with her husband in a remote village in the mountains. In this married life, Malti's daily routine has been reduced to three main points - looking after the house, looking after the child, waiting

for the husband. In this routine, loneliness gradually spreads in Malti's life. It is such a loneliness in which the desire to live has ended. The desire to live, the meaning of life, all the enthusiasm to live life has ended.

Many changes take place in Malti's consciousness or personality in her married life. First, Malti forgets her past. Second, the enthusiasm and excitement of childhood turns into insensitivity. Third, there is a change in her personality. Fourth, there is no sense of curiosity in Malti's life. The story raises the question that why does the personality of childhood Malti change by the time she reaches married Malti? Why does a happy girl of childhood become insensitive and dejected after marriage? The storyteller has thought over the reasons for the situation. Perhaps, looking at this story from the surface, it seems that it is the story of a woman's life, but what are the reasons for its underlying life? An attempt has been made in this story to understand all those reasons.

The thing that emerges from the analysis of the text of this story is why does a woman become like this? The first reason for this is probably that the nuclear family has created monotony and stagnation in life. In traditional joint families, there was a complete family, although there was not much scope for novelty in it. But despite this, there was a democracy of relations and people there, which was abundant, in which there was no feeling of boredom in life. But in this story and even outside this story, there is a nuclear family in which there is only a husband, wife and a child, it is obvious that the movements of life are very limited. How nuclear families have limited the activities of life, the breadth of relationships. Malti, the monotony, mechanicalness of life, the basic root cause of it did not arise from the breakdown of the joint family. Is this despair and this loneliness not there in the concept and condition of the nuclear family?

The second reason for this hopelessness is the boring routine of life or (which we can call repetition) which is a big problem of modern civilization. Actually, what we call repetition is the result of being cut off from the system of life. That is, a lifestyle in which there is no place for the diversity of life. Similarly, a life cut off from the diversity of society becomes a victim of repetition. The entire structure of modern civilization is a victim of this repetition.

The third reason is that generally in Indian marriages, the relationship between a man and a woman is that of a husband and a wife. It is not a relationship of friendship. That is, in the relationship between a man and a woman, instead of friendship, there remains the legal structure of husband and wife. And the result of this is that gradually dialogue starts disappearing from the relationship between husband and wife. Dialogue is the basic characteristic of emotion. In this story also, we see that all the threads of dialogue between Malti and Maheshwar have broken. If there is no relationship then it is a sign that the liveliness of the relationship slowly fades away. This story is about relationships turning to ashes.

Fourthly, in this story, Malti and Maheshwar's life is not in the role of creators of life. They have not taken any decision in their life, that is why they have no choice but to flow with the flow of circumstances and routine. The question of the meaning of life does not matter to them. That is why in a life that does not take a decision, in a life that does not have a choice, there is no question of meaning. The boredom, the fatigue, the desert of meaninglessness that is visible in this story, its basic reason is that both of them have not chosen their life. In the absence of a choice, they become victims of mechanicalness.

While reading this story, we can think about it from many perspectives. If we look at this story from the perspective of feminist discourse, we can say that this story is basically about the mechanical nature of a woman's life in a patriarchal framework, which is under the protection of patriarchy. In this story too, many threads and points of patriarchy are visible. If we see, the entire responsibility of household work is on Malti. Even those tasks in which the husband can help. But he remains neutral. There is an incident in it when Maheshwar comes from the dispensary to have food with the narrator, the narrator asks if Malti will not eat. Then he says with surprise that

she eats only at 3:00 after I have eaten. The narrator comments that even if the wife is hungry at 1:00, she will eat only at 3:00 because she has to eat only after the husband has eaten. Somehow, the status of women in a family has been given secondary status. An attempt has been made to understand the story from this perspective too.

This story is a story full of hints and symbols. We can try to understand this indication and symbol from two points - the first point is its title "Gangrene". Gangrene is the wound caused by a thorn and because of that wound, body parts have to be amputated so that the poison of gangrene does not spread throughout the body. So this gangrene is a symbolic word and gangrene is the boredom, monotony, lack of relation, mechanicalness of life of modern life. This is the wound of life. This is the gangrene which is making life poisonous, making life crippled, making life meaningless, in this way the word gangrene is not only stool or factual but it is the poison spread at the mental level, at the level of relations which is the destiny of modern civilization. The story also indicates in this way.

Secondly, this title "Roz". The repetition in this Roz, through this repetition, the people living in it or the victims of this repetition, do not reach anywhere, that is, the repetition is a kind of futurelessness. Repetition is a situation where we neither understand the world spread outside our circle, nor feel a connection with it. In this way, the symbolism of Roz turns into a metaphor of the civilization that turns human life into a machine.

A third thing in this story is that the narrator has seen at night that there is moonlight in the sky and nature is very beautiful. Neither Maheshwar nor Malti has the ability to see or experience the moonlight spread in the sky and this beautiful nature. Malti's life is like an endless series. A series in which things happen but it has no meaning. Incidents happen at many places but the incident has no meaning for Maheshwar or Malti. In the first incident, the child falls from the bed and cries. The child falling and crying is generally a routine. Instead of showing sensitivity when children fall and get hurt, Malti treats it as a daily occurrence. Similarly, if we look at Maheshwar's daily routine, his routine is also bound in limits. He leaves home in the morning, reaches the dispensary, sees patients, operates if needed, then returns home, eats food, rests and then sleeps. This is such a repetition of life in whose grip both Malti and Maheshwar are caught. Similarly, this story is not only a story of feminist issues, but this story points towards the desert of meaninglessness in modern life.

If we talk about the craft of this story, then this story is not a story of events. The special thing about Agyeya is that he gave a new twist to the story literature that came after Premchand. We can say that the lack of plot in the story started with Jaishankar Prasad. Jaishankar Prasad broke the framework of Premchand's stories in the sense that the events are not important there but the effects created by the events, the mental states of those effects, and the expression of a philosophical or psychological feeling through the events. It started with Jaishankar Prasad. Later this formula was developed in Jainendra. Jainendra's story is a story influenced by the philosophical point of view. Agyeya gave an intellectual basis to this philosophy. There is a lack of plot in Prasad, there is a lack of plot in Jainendra, and there is a lack of plot in Agyeya as well. Agyeya's events only indicate. Actually he does not want to talk about events. Events indicate some meaning of life. If you look at this story, there is very little story. Agyeya's aim here is not to describe any life. If we look at the sequence of events, we can say that this entire story is a story confined to just one day. And there is only a routine in this story. There is no incident anywhere. An important point of this craft of the story is the change in the structure of the plot. Here the impact of the incident is not there, rather in place of the incident there are some life situations, attitudes, mindsets, tiredness, boredom, so the plot has changed.

As far as the characters are concerned, this story, in comparison to the external side of both the characters, points towards their mentality, the lack of communication prevalent in relationships and their mental state. Malti is an ordinary woman but a change is visible in the life of this ordinary woman also. And this change has been seen by Agyeya through signs by mentioning an incident. That incident is - Maheshwar brings some mangoes from the

market. The mangoes are wrapped in newspaper and in the evening he says that these are mangoes, wash them and bring them. Malti takes out a mango from the newspaper and starts reading the piece of newspaper and she gets completely engrossed in reading. The commentator remembers that in childhood Malti used to rebel against her father, she used to tear the books given by her father and throw them away saying that she does not want to read. That free-spirited girl, who shows no interest in reading, how she gradually starts craving to connect with the outside world. Malti reading the piece of newspaper with full concentration is an indication that the desire to connect with the outside world is within her consciousness and within her personality. This is a unique skill of character portrayal that Agyeya has developed.

Agyeya believes that a story is like a running wave. This means that when a story takes a character as its subject, then from the beginning to the end, there is no metaphor in the character because life changes and circumstances change. Parallel to the change in life and circumstances, changes come in the mind and personality. While talking about Malti's personality, Agyeya has mentioned many questions of life. This is a changing Malti. There is a past in her life. But she does not want to remember that past, she wants to put a veil on her memories. Because those memories have no coordination with her present life. That is why Malti wants to put a veil on the memories. On the other hand, she also wants to peek into the future of life. But after colliding with the circumstances, she has returned from her lifestyle. We can say that through this process of characterization, Agyeya has indicated different aspects of the different situations of a woman's life in this story.

Though the language of this story appears simple, it is not merely descriptive. It is not only in the literal sense. The language of this story is a connotational language. Hence, this story is suggestive at many places. The incident depicted in the story appears gross from the outside. But it takes us towards the deeper meaning of life in its hints.

This story is also known in the history of Hindi stories for its environment. The way the environment is depicted in this story is an unparalleled example of Agyeya's storytelling skills. It seems as if the environment itself is a character and along with Malti, Maheshwar and the narrator, it speaks the situations of the story. In Agyeya's story, environment is the content of the story and in this way this environment is not only on the external level but also on the level of mentality. This story also highlights the relationship of man and the world of man through the environment.

Conclusion:

We can say that this story is one of the classic stories of Hindi. And due to pointing towards the destiny of relations and some indications of modern civilization, the relevance of this story remains.