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REGIONAL NEPALI NOVELS OF INDIA: A BRIEF STUDY

Dr. Dil Kumar Pradhan

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735204, dilshrestha08@gmail.com**Abstract**

A Regional Novel is a work of fiction that expresses the character of a particular region shaped by its unique geographic, cultural, economic, social and political positions. The tradition of regional fiction was also carried forward by novelists in different languages across the world. Authors from both the Western and Asian countries have written about the unique natural phenomenon and its effects on humans on their respective geographies; personal and social lives; and the economic and political situations of remote regions. The focus on and fascination with the depiction of cultural customs, traditions, norms, rites and beliefs, which are often unaffected by the larger forces of civilization, are believed to have given the regional novel a distinctive shape. Especially in South America, the writings of regional novels became a movement. The present study is a humble attempt to evaluate the concept of regionalism that are visible in Nepali Novels too of India.

Keywords: Regionalism, Local Colour, Regional Novel, Regional Fiction, cultural customs.

1. Introduction

A 'regional novel' is a work of fiction that expresses the character of a particular region shaped by its unique geographic, cultural, economic, social and political position. Beyond broad generalisations (for example, eastern Himalayan town), each location or region on earth is in reality different from each other (Shillong, for example, is a far cry from Kurseong, though both can be classified as eastern Himalayan town). The region's specific geography, climate, life of the inhabitants, their social attitudes, customs, collective habits, self-confidence, local dialects, traditions and folk culture combine to make it unique.

The concept of the 'regional novel' was born out of the efforts of Maria Edgeworth (1767-1849), who gave life to this particular form in her works. Edgeworth first wrote about the Irish landowners and the uneducated peasants, their socio-economic condition, romance and misery in her novel *Castle Rackrent* (1800). Inspired by this new novelistic style, the regional novel tradition became a global trend as many novelists from England and around the world followed in her footsteps. The following are notable works of this kind: *Waverly* (1814, by Walter Scott), *Wuthering Heights* (1847, Emily Brontë), *Jane Eyre* (1847, Charlotte Brontë); the novels by Thomas Hardy such as *Under the Greenwood Tree* (1872), *Far from the Madding Crowd* (1874), *Return of the Native* (1878), *The Woodlanders* (1887), *Tess of the d'Urbervilles* (1891), and *Jude the Obscure* (1895); novels in the Worcester series by Anthony Trollope (1857); *Life on the Mississippi* (1883, Mark Twain); *O Pioneers* (1913, Willa Cather); William Faulkner's *The Sound and The Fury* (1929) and *As I Lay Dying* (1930); *The Country of the Pointed Firs* (1896, Sarah Orne Jewett), etc.

The first regional novels in modern Indian languages are believed to have been influenced by Sailajananda Mukhopadhyay's Bengali short stories, "Koila kuthi" (1930) and "Dinmajur" (1932). These were published in the Bengali magazine *Kallol*, which also lent its name to a group of influential writers who included Tarasankar Bandyopadhyay. Among the many regional novels written by Tarasankar, the best example is *Hansuli banker upakatha* (1951). The others who contributed to the development of regional novels in Bengali are Satinath Bhaduri (*Dhorai charit manas*, two parts, 1949 and 1951), Bibhutibhushan Bandyopadhyay (*Aranyak*, 1938) and Manik Bandyopadhyay. Phaniswar Nath Renu,