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मध्य भारती

मानविकी एवं समाजविज्ञान की द्विभाषी शोध-पत्रिका

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The Earliest Indian and European Narrative Discourses: Readings into the Morphology of Meaning

Bhavatosh Indra Guru

Nisha Indra Guru

Narrative is, by far, the most complete expression of an artistic situation in that it composes and constructs the reality in truth and truth in identity, and on that account it sums up all the paradoxes and contradictions inherent upon the experiences of life. It would mean therefore that the growth of narrative is comprehended on both of the sides of the scale where vertical and horizontal axes converge along a point of intersection. The remarkable consolidation of a situation similar to this is observed in the proximity of correlation between the sets of objects, chance of events, situations and the like occurring in either the homogenous experiences or diametrically opposed heterogeneous situations. In either of the cases there is necessary transmutation of the events that anticipates the creation of refined orders of meaning in the form of conjunction, injunction, conception, inception and comprehension. The impress of the situation bears a consequence of assertion almost to the extent of universality in Indian and Western narrative traditions and for the matter of that in the earliest narratives like Panchtantra, Hitopadesh, Katha Sarit Sagar, Betal – Pachchisi, Sinhasan Battisi, The Decameron, The Legends of King Arthur, The Canterbury Tales, Aesop's Fables and The Pilgrim's Progress, meaning primarily is revealed in the recognition and approval of a concentrated personality that is authoritatively the foundation of narrativization of characters, action and the whole discourse. It is to be understood that narrative action in Panchatantra is almost expansive whereas European narratives explicate the variants of narrative through the reduction of the contents. The methodologies that are specific to the narratives of India and West confer a mark of authority on the conduct of character, the extent of signification and the richness of discursive intentions in accordance with the consumption of cultural tradition specific to each; yet the conduct of meaning upholds the manner of qualitative enrichment precisely outlined in ethical and moral universalism contained in the categorical inscriptions. This study, therefore, proposes to set up the construction of a theory of meaning in relation to the action that is obtained in the progress of the earliest narratives at large.

II

The manifestation of artistry in the earliest narrative discourses is explicit and, therefore, the contents are exposed to the external environment by a number of associative events of which addition and multiplication are the most important. An action in these earliest narratives acquires fullness by the virtue of semblance to the wholeness of the form. Every action commences at the note of the creation of an individual/character/form/event and the progression is such that there is a consistency in obtaining full-length realization of the given situation. It is thus the definition of earliest narratives approximates to the creation of those purposeful events which have the wholeness executed in the resolution of an object into the event, even otherwise event into the object this is to prove the point that reversibility has a thorough going expression for itself in this scheme of the representation of the situation. Indian and Western traditions have been, since antiquity, and, of which, Indian tradition has assuredly a canonical methodology of conceiving and composing order in a framework for such discourse. Pancatantra, being the earliest of all the earliest narratives in the human civilization, brings about the significant revelation with regard to the nature & significance of the Individual and the corresponding action. Following Pancatantra in Indian tradition, we have Hitopadesh, Jatak kathavali, Kathasaritsagar, Baital Pachisi, Singhasam Battisi. Similarly, on the Western side, there are equally important works of such nature primarily Aesop's Fables, Legends of King Arthur, Decameron, Canterbury Tales, Pilgrim's Progress and the like are the ones in which we can have a thorough going artistic situation entailing fulfillment of figural and formal action. In the narratives belonging to these two traditions, the construction of the character and the configuration of an action both have remarkably idealized perspectives. In each, the nature of action is very realistic hence it commutes itself through its orientation in the cause and the effect. The dimension of this dichotomy acquires various meanings and internalisations. In Indian situation the action is almost entirely reversible thus it foresees the growth of cumulative assortment of events. The order of one event is such that it always revives and restores itself in the other and the succession of the similar events continues till the final resolution. In Panchtantra, for example, the individual and the characters respond to each other via both representative and functional codes and the enlargement of these codes are so much so that the effect of reversibility becomes ordained even otherwise in the adoption of the relative roles. This could be seen to be one of the great technical advancements that brings a complete methodology of transformation. It so happens that the animal characters and the human figures come to terms by discovering the equivalence and correlatives for swapping their roles. This is the way in which the compatibility of the signifier is achieved and brought forth. In Panchtantra, the principles which have brought about the conduct of the situation have also similarly restored the incarnation of one into the other. It would mean that every character is capable of creating an

index and the stability of the index is apparent in almost all the forms in which character enjoys strength and commitment. The situation is sustained equally well in kathasaritsagar, Jatacakathavali, Baital Pachisi and Singhasan Battisi. In the earliest European narratives, the organization of an action is obtained in an event that is by and large irreversible in nature. It allows us to understand the qualification of differential perception in the characters. The index that has been created in each of the characters bears the strength of his/her individuality and thus it doesn't enter into any correspondence whatsoever with any other character. In other words, we can say that the character is not reinvented in the other consequently the progression as such doesn't come to be inscribed. In Legends of King Arthur, Decameron, Canterbury Tales and others excellence as such is always specified in particular circumstance that deals only with the beginning and the end of the concerned event and, as a rule, follows the creation of meaning randomly at the various events. One doesn't necessarily follow the other and the entire configuration of the action in Canterbury Tales observes the principle of inclusion in which the individuality of character is primarily significant in that it doesn't allow the subordinate event to come up and invite the procedure of change. The Knight, the Squire, the Doctor, The Wife of Bath, Summoner, Pardoner and the others suggest an extraordinarily high degree of exclusion through which they substantiate their own individualities all along. Boccaccio's Decameron further brings about a comprehensive formation of a realistic model in which compunctious exclusion of ideological framework in the character suffers from a loss of a habit-habit that is revealed in the exercise of one powerful motive. The character expresses him or her by obtaining certain degree of proficiency in conflating desire as a basic motive. In desire itself the point of view of the character is contained thus he/she lives or dies till the time desire and its minor variants like greed or even otherwise temptation has the strength to construct and co-ordinate a system of profit and loss. Nearly every human emotion like love, hate, union, separation, birth, marriage and celebration and the like comes to be determined. On account of such an exercise of pursuit, it would definitely approximate to the following formula:

$$\Sigma=A=A'$$

In this, progression and regression are having equal projection accordingly each projection is also at the same time definitely a point in regression. As it happens in the formulation cited above, the obvious consequence of the characteristic of such a sort stils the growth of a character as larger, bigger and higher opportunities are found to be not consistent with the world view contained in given character. Every man in Decameron has a motive to confirm the sense of his material prosperity and every woman consequently has an intention to be the medium for the achievement of all the immediate necessities. This is essentially the formation that has been virtuously engrained in the character form. This would amount to say that the purpose is the motive and strength of the character yet the purpose is so keenly intervened by the self interest in that it loses its universal significance. We can understand

that the purpose is mutated in the impersonal ethics of the characters that does not allow them to enlarge the comprehension of life, nature and the world. In *Pilgrim's Progress* and other works of such nature, characters rise and fall only through vertical elevations in which aims and ambitions, are, by and large, assuredly contrastive. Repeated contrast brings about gradual reduction and reduction in his being prepares the way for annihilation. In *Pilgrim's Progress*, Christian's problems are certainly the ethico- moral inversion that forces him to stand in opposition to himself and exercise of opposition gradually disembodies the strengthening of the function of virtue. It would seem that every meaning constructed in the narratives is precisely on such evidence of manifestation

III

The pursuit of meaning in Indian and European earliest-narratives is to convey the action by certain instruments of transformation of which conjunction; injunction conception and inception are the most important.

Instance of such sorts are abundant in, *Pancatantra*, *Hitopdesh*, *Kathasaritsagar* and the like. In *Pancatantra*, the degree and kind of reinvention is brilliant and amazing and on this account animal forms and human characters both distinctly occupy their places in specific locale of the time and correspondence is so effective that every step forward becomes its reappearance in the next/higher level of existence. It is noteworthy to find out the similarity of codes identified in emphatic relationship between these two orders of characters. It would also assuredly suggest that contents are so super-cultivated that the assertions at once become pragmatic and thoroughly rationalized. This ability to perceive sensibly is an achievement of the narrative enjoined upon *Panchtantra* and others. It is not at all the matter of only proposing the set of co-relatives from the prospective decipherment rather it is an ability to re-invent oneself in the significance of a cultivated form that brings forth the universality of the characters. In *Panchtantra*, the logic of narrative events is communicated through graduated signifiers in which every event is worthy of being suggested and the term of communication sustains a potential and of both the linguistic and emotive forms. By the point of view of methodology, every discourse so generated approach a development through the evolution in which both the structure and function at every instance acquire newness and precision. Even within the contrastive illustrations of authenticated identity, we are sure to find out that the sensibility begets the strength the logic that not to be found elsewhere. In the Western situation, the correspondence between the essence and existence of the character develops situational urgency accordingly every character/event/form finds a worthy application only in relation to the impending reality. Predominance of reality and excess of rationality are obviously the significant structures which bring about order and strength to them. It would be interesting to note that the manner of character modification in relation to the context and medium is appropriately very different in Indian and Western conditions. In Indian situation, the stay of an experience is to the extent

of indivisibility secured an account of repeated reversibility while in equivalent Western perspective, permanence and infinity are logically antedated through more secure and affirmative stay in the necessary reality. It would seem to be quite pertinent to offer the contention that the continuity of modification in resolving identity into value suggests both empirical and rational variants in narrative discourses, and, while it obtains resolute affirmation with a graduated yet shortened progression, it really doesn't carry any excellence both in relation to value and meaning. The ability to signify a variation by opting for a committed change through experience and the language finds out its first remarkable expression in conjunction. Conjunction is appropriately a suggestive instrument that brings about equivalence between the external and internal artistic environment in which the character happens to have his or her stay. In earliest Indian narratives, the condition is extraordinary and unique in that the semblance doesn't constitute a mark of differentiation or assertion rather it immediately and forthwith brings about a new variant of the character. This shift, merger, coalescence, recreation and infusion of object into event marks and identifies period of growth in the character himself/herself. The other instruments of modification which similarly play a role in proposing a complete range of resolutions and approach refinement are injunction, conception and inception. The figural form and ratiocinated identity both enter into a complete correspondence. It is because of this that the actions achieve fullness and diversity of various sorts and kinds. In European system, the identification of action and the event become severally distinct and thus the extent and degree of realization by an action of the event; event of the object and object of the subject remain only distinguished by the virtue of their own universals. It is in that way the separation between the value of an individual and the meaning of action become indiscreet and to an extent incoherent. In Decameron, Legends of King Arthur, The Canterbury Tales, the Pilgrims Progress and Aesop's fables the development of character is independent of the growth of action consequently there is the substantiation of irreversibility. In these cases correspondence is intended to be obtained.

IV

The question of meaning and consequently the structure and function of meaning in the earliest Indian and European narrative is a fact or rule or law that governs the ethos of artistry that is purported to be created. The work of this nature in which the emphasis is mainly laid on explicating the terms of configuration, exchange, change and modification of the contents, constructs and categories that participate in various processes leading finally to the emergence of universal in the form of meaning, the participation and sympathy of the reader would be called for yet, however, it is believed that this work would fill in the vacuum just because nothing much has so far been done in this area.

The index of identity and the content of reality are situation ally best ordered in the extent of meaning that is created as a rule when the object and subject are

formalized into each other. The advent of concept in consequence of a conceptualization of such sort amounts to the beginning of a larger process of value presentation accordingly gives rise to individual action and discourse depending upon the extent to which the change has been introduced. The first remarkable consequence of such brevity of contents is felt in the growth of the narratives. In the same way the historical tradition of narratives draws upon a greater and bigger representation of a significant experience in the earliest narratives of Indian and Western traditions. In these narratives the mechanics of conception of the character, action and discourse anticipate and keep it an evident turn of discrete experiences in the direction of complete realization in which the division is at once felt in two complimentary yet simultaneous events bearing the designation in the form of object and the subject. The narrative object and the narrative subject commate a possibility of renewing the exchange supplementing the ideologies and constructing an inversion of attitudes with the help of explicated variants which lie in the conventional as well as an immediate environment. In fact there is a kind of precision that invests a simulation by enlarging the reinvention of context, content and the medium. The evolving contents within these designated categories give rise to refined hierarchy of meaning which in turn is manifest in five principal forms namely conjunction, injunction, conception, inception and comprehension each of these committed to an enlarged function that is so well observed in Panchtantra Hitopadesh, Kathasaritsagar, Baital Pachchisi Singhasan Battisi, Decamer on, Aeosop's Fable, the conterbury Tales and Pilgrim's progress. There can not be any denying of the fact that the intensity of experience or otherwise of only category that proposes itself as a compulsive model on the character or the event or the situation, directly resolves the situation in the direction of an ideal form through which the action of these narratives is determined. In this regard it would be worth our while to understand that complete familiarity, total identification; exact correspondence and unquestionable similarity between the refined contents of categories involved in the actions of the narratives bring forth complete transformation and according has we have suggested earlier conjunction along with other types of meanings are born. Such an extraordinary event of necessity induces the aspect of universality that has been one of the confirmed reasons for the perpetuation of these narratives beyond time and beyond ages.

V

The present study would therefore offer certain conceptual structures which would determine the propriety of a new critical effort in this direction while certain classics like Prop's Morphology of Folk Tale, Todorove's Grammar of Decameron and Gennet's On Meaning drive home their own importance yet a full length and full bodied account of meaning due upon the narrative action in these narratives has not been so far attempted on comparative principles. It is hoped, on such an account, that the essay would certainly strengthen the state of letters in the same direction.

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