CHAPTER 6

SOCIAL AND ECONOMIC THOUGHT IN PREMCHAND'S
LITERATURE - (CONT'D)
Social and economic thought in Premchand's literature (continued)

The problem of untouchability (Inter-dining, inter-marriage, Temple entry and movement for uplift of untouchables).

From times immemorial Hindu social organisation based on the caste system became so degenerated that the class which used to serve the whole society was deprived of its very legitimate place in the social set-up. It was kept at an arms distance and denied economic, social, religious and political rights. The untouchables, however, remained Hindu, though only in name. Christian Missionaries exploited the situation and converted a large number of them. Hindu reformers came to realise the adverse effects of such mass conversion and advocated that Hindu society must adapt itself to changing circumstances, absorb and practice new ideas and give a better deal to the untouchables. Or else it could not survive the massive onslaught from other religious communities. The impact of modern education brought about an awakening among caste Hindus and also among the untouchables themselves. The so-called untouchables built up their own organisations and tried to protest against and even resist
the institutions and injustice heaped upon them. These injustices were already vitiating the political atmosphere in the country and the reins of the national movement were gradually slipping out of the hands of the few intellectuals paying lip service to the cause of national liberation and fell into the hands of more enlightened and also active mass leaders. They pointed out that society could not ignore sixty million members and keep them in perpetual bondage. Among the untouchables themselves there were two trends, one agreeing to wait till the attainment of freedom for the solution of their social problems and the other keeping aloof from caste Hindus until their just grievances were redressed. The latter even sought the cooperation of the foreign government in resuscitating their position. The British Government seized this opportunity and applied the policy of Divide and Rule making the untouchables dependent on their benefactors. But Mahatma Gandhi realising this danger introduced removal of untouchability as a major part of the programme in the national movement. In this great and gigantic task novelists like Premchand took a leading part and rendered yeomen service to the cause.

According to socialists untouchability rests on three factors, (i) regulations regarding food, (ii) regulations barring inter-caste marriages, and (iii) customs preventing temple entry and participation in religious festivals.
When the very touch of the unfortunate section was regarded as polluting, the question of sharing food with them naturally seemed horrible and the other two items simply could not be thought of. Premchand has portrayed all these as aspects in the course of his literary creations.

Food

In the novel Karmabhumi the hero Amarkant seeks shelter in a mountainous village in the house of a cobbler and lives in the hut of Saloni, an old cobbler woman as her adopted son. A girl from the Thakur family in the same village has married a cobbler. When Saloni points out to Amarkant, "We are all cobblers here"(1) Amarkant boldly replies, "I do not recognise the bonds of caste. If one is honest at heart it does not matter to me whether he belongs to a low or high caste. On the other hand, one who is treacherous, false and lustful, even though a Brahmin, is detestable to me and I shall not regard him so."(2) Thus Premchand's hero stays and eats with untouchables and raises fundamental moral issues.

Marriages

Marriage by a caste Hindu with an untouchable was a gross violation of religious regulations and a person perpetrating such a wrong was denied shelter in the house of caste Hindus and was treated like untouchables. In fact, Premchand advocates matrimonial relations between caste Hindus and untouchables.
In Godan Premchand advocates matrimonial relations between caste Hindus and untouchables. There is at first illicit relationship between Sillia, a cobbler woman, and Matadin, a Brahmin, from which an illegitimate child is born and finally the two are married. Matadin having exploited Sillia refused to marry her. He is not even ready to accept a glass of water at her hands. Sillia's mother taunts, "You, a touchable religious man, could sleep with Sillia but not drink water offered by her. It is indeed her goodness that she puts up with such a sort of behaviour. Had I been in her place, I would have poisoned such a person." The cobblers compelled Matadin to chew a piece of bone and getting his outcast, so that he may marry Sillia. Sillia's father expresses Premchand's feelings when he says, "Being a girl Sillia will have to live with somebody, but whosoever keeps her will have to live with us as one of us. You cannot take us into the Brahmin caste. We can accept you into our fold. My entire community is ready to become Brahmin if you can admit all of them into your caste but if this cannot happen you should be Chamar." While an untouchable is denied the right to become Brahmin, a caste Hindu, even after violating his religious practices, is taken back into his own fold. Commenting on this Premchand says, "Matadin was re-admitted to his Brahmin caste after he has paid some rupees one hundred to the priest from Kashi. Religious hymns were sung. Matadin was made to eat pure cow dung and drink cow urine. His mind was purified by the cow dung and the cow urine disinfected his soul." Premchand thus points
finger to the weaknesses of the religious malpractices and
dogmas. He highlights the contradiction between custom bound
religion and true humanistic religion and shows how the latter
emerges successfully. Matadin shakes off the shackles of
custom dominated religion and accepts Sillie as his legitimate
partner. "I am not a Brahmin," says he "I wish to live as
Chemar. One who beholds his religion as Brahmin is a Brahmin
and one who violates it is a Chemar."(6) Without the possibility
of establishing matrimonial relationship between untouchables
and caste Hindus (which undoubtedly was a very bold step in
Premchand's time) real integration between the two cannot be
brought about.

Temple entry

In Karmabhumi, untouchables are observed by caste Hindus
joining the audience, listening to discourse on the Ramayana.
This enrages the caste Hindus. "These wicked people are coming
daily and touching all. People eat Prasad touched by these
untouchable people. What can be more calamitous? Is there any
other severer blow to the sanctity of religion?" The deeply
religious caste Hindus unable to control their anger beat
the poor untouchables with their footwear.(7) Dr. Shanti Kumar,
a reformer, lashes out very vehemently against this purity and
warns the land-lords, priests and other caste Hindus as
follow. "You will not be able to eat these sects for a
longer period by throwing dust in the eyes of real devotees.

Th 10501
A time has now come when even God will have to bathe in water, not in milk." Under the leadership of Dr. Shanti Kumar and Sukhad of the untouchables who faced and braved bullets of the police who rushed in to support caste Hindus and after paying the price of some lives, won the right to enter temples. This victory is hard won through unity, sacrifice and endless trouble.

The treatment given to untouchables was worse than that extended to animals. They were asked to perform dirty jobs but were denied the opportunity of living a good life. Asks a Chamar boy "where shall we go? Who will teach us? Nobody allows us to attend schools. One day when my grandfather took me to school the teacher enrolled by name but we were asked to sit apart from other boys. All other boys were harassing us by shouting 'Chamar, Chamar' until my grandfather removed my name from school." The present generation cannot afford to forget the insults heaped upon the earlier generations when they struggled for fair opportunities to live a good life.

Movement for uplift of untouchables

Premchand attempts to discover the causes of the plight of the untouchables. The movement for improving the lot of the untouchables is treated on a par with the national movement. The no-tax movement launched by Baidas Chemars is as much against the British Government as against Zamindars.
The problem of untouchability to Premchand had a special significance in the struggle for national independence. He came under the influence of Mahatma Gandhi when he said that the struggle for independence must include the removal of untouchability as an important plank. Amarkant, the hero of Karmabhumi, is a living symbol of Gandhian ideology and tactics, an active participant in the struggle for freedom and an ardent political worker, he is also a zealous social reformer. He lives and works with the Chamars for their uplift. On the contrary, every problem in Premchand's time was related to the freedom movement. An effective social reformer had to be a political worker. This is what helped rallying all the forces in the nation behind the freedom struggle. There is thus great significance in Amarkant being depicted as a caste Hindu leading a movement for uplift of untouchables. It could not have been achieved if he had been depicted as untouchable, himself. Dr. Shanti Kumar and Sukhada lead a similar movement in Benaras. If the leaders of the movements for the uplift of the untouchables were shown as belonging to the untouchables themselves, the force would have been lost for it would then be a conflict between two classes and not a part of the national movement. In a sense, the movement lacks intensity but it does represent a militant drive against foreign rule, though not an equally militant drive against the social evil. Karmabhumi, though the presentation of a weak movement, does reveal the new sense of awakening among caste
Hindus and untouchables alike. The plight of Raidas the cobbler at the hands of the exploiting Zaminder Merchant is telling. There is also a glimpse of the no-tax campaign which was threatened to be undertaken in 1939-30 in the wake of the economic depression. By and large, Premchand felt that the improvement of the lot of Harijan on the economic level was a stepping stone to their improvement on the political and social levels.

The Joint Family

From ancient times the joint family system has been regarded as the very structural basis of Hindu society. The pattern of social institutions in a country is determined by its economic environment and cultural traditions. When there is a significant change in the economic environment both its social institutions and cultural pattern are affected and the relationships between individuals and the institutions are also subject to transition. The apparent unity of the family was mainly felt through the observance of traditional ways. In the old pattern the individual was merged in the group and for generations, if not centuries, there was not perceptible change in the pattern but when the spread of modern knowledge through education brought about in the wake of British rule making the individual self-conscious and rationally motivated, and the expanding freedom available to the individual freely to choose his own means of livelihood, the joint family system gradually gave way. It could not meet
the new challenge posed by the changing economic factors. Even concepts of culture and social values now based on the rational thinking changed. Such changes, apparent towards the end of the nineteenth century and continuing in the twentieth century, are portrayed by Premchand in his literature.

Sociologists divided the family system into two types. The joint family system includes, besides the husband and wife, their children, the near relations on the paternal side and dependants including widows, orphans, etc. In the other type viz. the nuclear family only the husband, his wife and their children are included. A happy combination of the two in which the father, mother, their children and grand-children are seen to live in the same family. This latter type may be included in the second category. The present agro-industrial pattern in India indicates a modification of the joint family. Although different members of the family are scattered over distances, they still retain the semblance of the joint family which becomes conspicuous on specific occasions. While other writers of Hindi fiction have dealt with the problem of the joint family, Premchand's characterization is more realistic and motivated by a zeal for social reform. In Sevasadan, when Sub-Inspector Krishnakant is put in prison, Umanath, his brother-in-law, had to take to his house his sister, Krishnakant's wife and to discharge responsibility of arranging the marriages of Krishnakant's two daughters Suman and Shanta. Umanath's wife Janhavi does not take kindly to the shouldering of the additional burden and the girls have to suffer. Shanta has to
work very hard. As Premchand points out "Umanath brings beautiful sarees for his daughters on the occasion of the Holi Festival. Janhavi also dons her special silk sarees but Shanta has to appear in her old and worn out saree." The inequality and the feeling of unpleasantness resulting from it are due to the forced imposition of the pattern of the joint family on the nuclear family.

In Premeshrama, Prabhashankar, the embodiment of the joint family system, behaves respectfully and courteously towards his elder brother Japashankar. "Even though the women could not see eye to eye, this had no effect on the abiding relationship between the two brothers which went on smoothly." The two brothers came to be regarded in the village as the very pair of Rama and Lakshamana but after the death of one, the joint family suffers disintegration on account of the misbehaviour of the nephew Dnyanshankar who resents this irksome responsibility of maintaining three additional persons in the family of his deceased uncle. Far from helping his cousin, he even appropriates his property. On the contrary, Prabhashankar, though, in an unenviable financial position, mortgages his property to have his brother released from prison and claims the readers' sympathies. On account of the Western cultural influences, breeding individualism and self-interest the noble motives do not prevail and the joint family system is rudely shaken.
Premchand has also portrayed Muslim society which has for its basis the joint family system. Izad Husain in Premashrama gives shelter to many of his relations but out of sheer convention, in order to share the additional financial responsibilities, he produces a somewhat ridiculous \textit{arman} called Anjuman Ittehad.

While in Sevasadan, the fulfilment of the objectives of the joint family system are clearly indicated, in Premashrama, Dnyanshankar, who is influenced by the new life from the West, crosses the objectives of the joint family system. In Rangabhumi, the joint family of Tahirali is well depicted but it is such that the continuance and maintenance of the age worn system proves to be a painful affair. It is likely that this was Premchand's own personal experience and that Tahirali was his mouthpiece. As has been stated, in an earlier chapter, Premchand used to send rupees twenty-five per month to his step-brother regularly for maintenance. Premchand's wife points out, however, that after the step-brother got married, his mother wanted to move to a separate home. She also points out that when Premchand was ill his step-mother was not willing to help because her son had his own establishment. Tahirali's income in Rangabhumi is barely sufficient to support his own family but in order to discharge his social obligation, he supports his two step aunts and their children though he himself has to live on the brink of starvation in order to educate his sons. He sells the ornaments
of his wife (the ornaments which had been purchased by his own step-mother) to honour his obligation. Tahirali even sacrifices the love of his wife and two children who do not appreciate his wasteful generosity. Tahirali has to suffer imprisonment and alienate sympathy of his children. Even the brother, for whose education, he had to undergo several hardships, taunts that Tahirali had brought disgrace to the family and that its reputation has completely gone down. Meherali, Tahirali's brother, separates from Tahirali as soon as he become Sub Inspector, rendering Tahirali's wife and children helpless. Poor Tahirali, after his release from prison, comes to this sad conclusion: "My income was sufficient enough for the maintenance of my children. I have sacrificed throughout my life for the honour of my family and bore uncomplainingly the burden which my father had entrusted to me. In honouring this commitment, I have been ruined." It is thus clear that if Tahirali had not been taken by with the so-called dignity of the joint family and confined his attention to his wife and children he would have led happy life and even enjoyed enhanced social status. Such are the serious proportions which the cost of the problem of the joint family involves and such are the topsy-turvy values which its breakdown implies. Since the joint family system became outmoded, the dependent widows in the family were further exposed to economic hardships. The absence of re-marriage in Hindu society and the sanction accorded to polygamy in Muslim society aggravated the lot of dependents in the dilapidated joint family.
In two other novels Nirmala and Gaban, the futility of the joint family system is still further exposed. Munshi Totaram in Nirmala offers shelter to his widowed sister Rukmini but his interest in her is purely monetary. "I thought that she was a helpless widow and would eat a small cake and would simply while away her time. When so many servants are being maintained and their lodging and boarding charges borne, what extra burden have I to bear if my sister lives with me? There is moreover need for a woman to look after my children. Hence, I shall offer shelter to her but this does not mean that she would reign supreme over your family." Thus, some of the advantages of the joint family are more than outweighed by its evils. The shelter that Rukmini got was in the role of household servant and not a respected member. Similarly, Ratan in Gaban would have been happier if there had been no joint family system. Manibhushan becomes the heir of the joint family and misappropriates Ratan's property, ultimately rendering her helpless. Ratan sounds warning "Sisters do not marry into a joint family, if you at all find yourself married to a person from a joint family, you do not enjoy a sleep till you have set up your own house." In Godan, Premchand presents yet another problem arising out of the joint family. Amarpalsingh, the Zamindar, and Hori, the farmer, have joint families. Malati, after touring many villages, comes to the conclusion that the plight of the farmers is due to the exploitation by the land-lords and quarrels among brothers over the distribution of land. Major proportions of earnings are spent on
the repayment of loans borrowed from Zamindars (and these loans are obviously incurred on maintaining large families). Raisaheb explaining his woes to Hori says: "All my cousins are enjoying wealth of this estate. They compose poems, gamble, drink and go on merry making. They are so jealous of me that if I die today, they will burn lamps of Ghee." The joint family has thus obviously become a shelter for idlers and wasters and rotters. It lacked the affection each should bear for all and in a sense of duty or responsibility motivating sacrifices. It was exceptional persons like Raisaheb who honoured the debts bearing all the burden.

Hori's family is not exactly a joint family but his convictions regarding it are deep-rooted. There is enmity among brothers to the extent of one poisoning the other's cow and yet fraternal affection is now and then apparent at the time of the observance of family rituals. Hori beats the village chowdhury to defend the honour of Punya, the wife of his brother Hira. It is strange that the same Hira poisons Hori's cow. Hori remains silent, beats his own wife and swears by the name of his son. Hori, despite his wife's opposition, opposes the police when they want to search Hira's house in his absence. He even bribes the clerk to induce the police not to search the house. All this he does with a view to defend the honour of the family. He even ploughs his sister-in-law's field as it is against the family tradition to let the brother's land lie fallow. Thus, despite the
deadly blow to which he is subjected, Hori cherishes his faith in the joint family system. In the end Premchand seems determined to reward Hori with the fruit of his faith in the joint family system. The long absconding Hirr, like the prodigal, returns. For Hori, he is still a small child. The elder is more prodigal with affection than the youngster was with his substances. With the return of Hirr all Hori's troubles disappear.

A question arises, why Premchand advocates the joint family system in Godan when he has condemned the same in his other novels. The answer is that Premchand is a realist and depicts all aspects and ramifications of the joint family system. In Godan, Hirr's return is only incidental. Premchand wants to depict the hard struggle put up by Hori throughout his life to uphold the joint family system. The lifelong suffering of the Indian farmer in defence of certain values which constitute his inner strength is a reality.

**The caste system**

If the joint family system is the structural pattern of Hindu society, the caste system is its basic groundwork. Probably, originally of social origin it had acquired in course of time a religious outfit. The impact of foreign rule on religious life resulted in a self-protective mechanism. Orthodox society was so circumspect as not to let its traditional institutions be affected by the incursion of
foreign rule. Religion in this case was identified with the observance of traditions, customs and rituals. He was a true Hindu who followed its customs and rituals and their aspects. Any one who happened to violate these injunctions, there was social boycott, penitence and atonement in various forms. The imposition of these penal measures was in itself another kind of tyranny which came in for severe criticism at the hands of Hindi novels. Premchand carried the torch further and turned it to the count of social reform.

In Premashram, when Premshankar returns from America, Dnyanshankar tries to boycott him ultimately to expropriate his property. Even, Shradha, Premshanker's wife, joins in the boycott. This punishment continued until the person concerned underwent atonement but Premshankar braves the boycott and prefers to remain boycotted instead of undergoing Prayaschit or atonement. This ultimately causes a radical change in Shradh's thinking.

The marriage problem

The marriage problem is the central problem of all social changes. There were in the main two forms of marriage. The traditional marriage was arranged by the parents and was common with child marriages in force. The likes and dislikes of the persons concerned were not needed because they, as individuals, were supposed to merge their existence into the family. Even after the lapse of so many decades, it may be
observed that, in most rural and several urban families this 
convention of traditional marriage prevails even today. The 
second form viz. love-marriage may be regarded as a gift 
from Western culture. Encouraged by the new thinking of the 
modern educated youngsters, it yet lacks the operational 
significance. Attempts are yet being made to hammer out a 
compromised formula between the two types and there are 
several intermediate varieties according to the prevalence 
of the family system in a particular area. The generation 
plays an important role in this transition. The old genera­
tion, which was by and large uneducated, sees nothing wrong 
with the arranged marriages, while the young generation with 
its insistence on individual liberty and capacity for economic 
independence attempts a change and asserts itself.

Premchand, like a realist, tries to portray faithfully 
the stresses and strains on the two generations during this 
transition. In Varadan, Munshi Sanjeevanlal (acting under 
false notions of dignity) arranges the marriage of his 
daughter Veerjan with a boy Kamalcharan who had no character 
and neglected the claims of Pratap, a boy known to the family. 
Both Pratap and Veerjan were leading a dejected life because 
of the frustrated love affair. Veerjan becomes a widow and 
Kamalcharan meets with ignominious death. Premchand sounds a 
warning to intending parents that they should not be indifferent 
to the feelings of the youngsters and should not merely to by 
wealth and prestige in settling marriage. In Sevasadan, Suman
coming from a middle-class cultured family is given to the life of a prostitute for she could not get a husband of her choice for two reasons. (1) dowry system and improper social customs, and (2) she is married to the poor uneducated and mean-minded Cajañar because her guardian ignores her personal attainments and takes into account only status of the bridegroom's family. (21) In Pratidnya, Sumitra after her marriage with a characterless miser curses her parents, "I am the daughter-in-law of Lala Badriprasad ......... who can imagine of greater happiness." (22) Sumitra's marriage is settled having in view the wealth, property and buildings of Lala Badriprasad but they are of no account as seen from the following conversation. This also is seen from the following conversation in Kayakalpa.

Lavangi:— "What else is there in Rajessaheb except his wealth? Wealth is not everything in the world."

Munshi:— "If it is not all, wealth is at least something definite to be counted in the world.

Lavangi:— "Only in the royal marriage. I care a fig for it." (23)

Lavangi says in other place, "Tehsilhrsahib, what nonsense are you talking. We do not wish to sell our Rani for money. Marriages must be settled with a suitable bridegroom. Young girl should be offered even to a poor young man but not to an old man. The girl may remain poor throughout
her life but she will have no occasion to weep for it.\(\text{24}\)In Karmabhumi, Premchand tries to depict the noble love between Dr. Shanti Kumar and Maina. He insists that parents have no right to settle marriages andbreathsthe value and the views of the new generation. Maina loves Dr. Shanti Kumar but her father marries her to Maniram who is a drunkendebauch because "for\text{25}\) wealth is the most valuable thing in life." Maina loves Dr. Shanti Kumar because he is an ideal young man, a social leader in the social and political movement, in every way a suitable match for her, but custom-dominated society has penalised her will power and she is unable to resist the wrong decision which is to affect her whole life.\(\text{26}\) Says Premchand, "She has to bow down her head before her father's decision. Even if\text{27}\) Remakant were to decide to sacrifice her at the altar of some Goddess, she would not have opened her lips." In Godan, Rudrapalsingh marries Saroja after a conflict with his father and with society. He is another representative of the new generation who rises in revolt to set things right.\(\text{28}\) Ramsaheb out of his condition for prestige tries to bring about the marriage of his son with the daughter of Raja Suryapratapsingh. He even tries to take the help of the police to avoid his marriage with Saroja but in the end he becomes helpless. Premchand remarks sarcastically on this incident, "The impressions of these two persons were the same. Primitive man was living in both these men. Ramsaheb had clothed him in clothes but he was not naked in Rajasaheb." As aristocratic and feudal society slowly gave way to the modern individualistic society,
considerations of humanism prevailed and social restrictions and prohibitions gradually gave way to the dignity of human personality and freedom. Rudrapalsingh's revolutionary zeal is unmistakable.

One of the means of achieving social integration which was based on national integration was to arrange inter-caste marriages and Premchand is not slow to recognize the importance. In Bangabhumi by depicting the spiritual love between Vineyasingh and Sophiya and that between Amarkant and Sochina Premchand has tried to strengthen the bonds of unity between Hindus and Christians on the one hand and Hindus and Muslims on the other. Sophiya is critical of orthodox Christian society. She is inclined towards Hinduism. Probably, Premchand painted this character with a view to plead the case of world religion. Premchand, in his letter to Paraman Nigam, the editor of Zamane, wrote, "It is true that I have copied the character of Sophiya from Mrs. Anie Besant who believes in world religion." (28) Sophiya's liberal approach is afterwards reflected in the love for Vineyasingh for which she is prepared to face any situation.

But in spite of this and even after the pacification of the strong opposition of Janhavi, Premchand does not show unity established in the social field. He was influenced by Mahatma Gandhi's thinking and would have successfully advocated emotional integration notwithstanding the resistance
of caste, religion and sect but he could not cross the age-long barriers. He had a firm faith in the gradual social development and treated life through the spiritual neglect of his vision. Sophiya says about her love affair. "For love the difference in religion is no barrier. These prohibitions have significance for those sentiments which culminated in marriage and not for that love whose end is sacrifice." (29) Reni Janhavi is prepared for the marriage. Sophiya's heart is full with one hidden anxiety and doubt whether after her marriage her married life will be happy or not. (30) Sophiya's fear is the fear that must have prevailed in Premchand's own mind because of the peculiar social circumstances in his generation.

Amarkant, the hero of Karmabhumi, disgusted with the prudish behaviour of his wife, begins to love Sakina, a Muslim girl, who has the virtue of sacrificing herself. Had there been no social opposition, Sakina would have proved a suitable life partner for Amarkant. Amarkant did not want to be a slave of social customs and restrictions. (31) Though Amarkant desires to marry Sakina who is also ready to elope with him, social differences are so extreme that even if the marriage were to take place, the whole city will be perturbed. Janabhuchal would be coming and there will be danger not only in the city but throughout India. (32) There will be Hindu-Muslim riots all over. In the end Amarkant leaves his house to marry Sakina but it proves to be a kind of escapism. He betrays Sakina and takes shelter at the feet
of Himalayas. Premchand is here unable to portray inter-caste and inter-religious marriages as successful and happy. He was obviously not prepared to take the risk. Nor is Premchand an advocate of divorce or disollusion of marriage. Hence in the end Premchand's objective is to show the reunion of Amarkant and Sukhada.

Other social problems:

The need for the co-ordination between the functions of woman is a hasif and a responsible participant in the Nation's social, political and cultural activities raises a first-problem. It is actually a problem of adjustment between the different concepts of the field of woman's work and the resultant images of woman. It poses certain fundamental conflicts; the conflicts between home and society, between the wife's propriety and her duty to husband and limitations imposed on the wife's activities by the corresponding limitations of the husband's position.

The traditional image of the Indian woman is that of the hasif. She is the sovereign whose powers are severely confined to the frontiers of the kingdom. In ancient Greece it was said that the ideal epitaph to reach hasif should be "Here lies one who has never seen nor heard outside home". In India, the situation was not far different. It was said by Sanskrit poets that the woman as the family woman should
regard a step outside home as treading on the foot of a snake. The identity between the husband and the wife or rather the merger of the wife into the husband's personality was sometimes over-emphasised. She was compared to the shadow of the husband. On account of these factors, there was no inherent conflict between the different urges of woman. The ideal daughter-in-law, the ideal mother and the ideal wife in her could co-exist happily but in modern times with emphasis on her individuality, with the independence of views generated by modern education, with the need for woman to stand on her legs to earn and above all the need emphasised in the Gandhian age (which was identical with the Premchand's age) to throw herself as an active participant in the movement for nation's political liberation and social emancipation, the new situation arose posing its own peculiar problems. Apart from the influence of Mahatma Gandhi's leadership the different reform acts gave her the franchise and opened up avenues of political life as a member of different representative bodies. Not only the political leaders but Government recognised woman in her own right and financially assisted woman's education and recognised woman's employment. Social legislation, though with the peculiarly slow speed of a snail, brought in more opportunities for women to play her part and it was inevitable that the various problems arising in the wake of its effects should figure in fiction. Premchand was not slow to recognise their significance and dealt with them prominently in his works.
In Rangabhoomi published about 1930 when the non-cooperation movement was afoot, Premchand depicts a conflict of this nature between husband and wife. Raja Mahendra Kumar-sinh and his wife Indumati are otherwise attuned in their married life so far as their age, attitude and tastes are concerned but while Indumati in the company of her mother Janhavi, brother Vinayak and father Bherentinh is agitated by patriotic thinking, her husband Raja Mahendra Kumar-sinh, though elected on the popular vote, adopts pro-British anti-national attitude. He is a symbol of modern educated husband who though progressive expects his wife to toe the line in his social and public activities but characterising the transition between feudalism and democracy he turns authoritarian towards his wife. He would not concede any scope for a separate existence for her views or activities. While he expects her to toe the line with him, he does not think it necessary to obtain her consent for his activities. Indumati wanting to attend the station to give a send-off to the patriots is prevented by her husband for a strange reason: "If it is not proper for me to go, it is not proper for the same reason for you to go to the station." The Raja is afraid that the British officials would not fail to notice it and would be adversely affected by it. Premchand rightly points out referring to the husband's refusal of the wife's request in her own words, "What else is it, if not an insult? I am ready to describe it as gross injustice but I have no
freedom to go out of the house. The maid-servants are in a better position than I." (34) Again Indumati makes a contribution to the fund for erecting a statue of poet Surdas and this sparks off a conflict between husband and wife and the husband strikes the very statue for reason which the wife has made a contribution. Here is an interesting compromise suggested by Premchand. Rani Janhavi advises her daughter Indumati to be devout to her husband. "If you do not approve of his views, try to digest them. After all, he is your husband and for your there is no better way than to serve him". (35) The mother points out that the wife who insults her husband cannot get happiness in this world or the next. (36) There is a further stage of this compromise. Without having recourse to divorce, Premchand liberates Indumati from the slavery of her house and husband by securing her a position of honour in society thereby indicating that duty to the nation is superior to devotion to the husband. Here is one more instance of the idealist in Premchand not going far enough and the realist in him stopping at depicting the facts of life. The author could not afford to ignore the rigorous restrictions imposed on the individual and the family by society. Premchand does not go as far as the stage of divorce or re-marriage.

In Premashram and Pratidnya, Premchand deals with illegitimate love in the context of widow re-marriage. Gayatri from Premashram and Poorna from Pratidnya are widows.
In *Nirmala* Dr. Tribhuvandas' love for Nirmala is portrayed with a view to indicate the sanctity of love. In *Codan*, we have the depiction of an illegitimate love affair between Director Khanna and a lady Doctor Malati but the emphasis is on the character of the modern woman and even this modern woman undergoes a radical change. In *Kayakalpa*, the illegitimate love affair between Lavangi and Hanisvak is treated with sympathy. Lavangi, living with Harisevak as his keep is yet shown to be superior to a married woman. Premchand sees the defects of the marriage system and has yet formed faith in the institution.

Marriage must afford a proper protection and education to children. In *Nirmala*, Totaram's three sons do not get proper protection and two of them commit suicide. One joins the company of Sadhus and is deceived in the end. Their stepmother Nirmala is not to blame but the author's intention is to focus attention on the disharmony in desperate marriages and its disastrous consequences. Giyarem who has little sympathy for his father and stepmother bluntly says that they are responsible for his elder brother's death. If respect and affection for parents are thus shattered in the very childhood, criminal tendencies find a harbouring ground and improper behaviour would of course be the result.

In *Karmebhoomi* in depicting Amarveent, who is brought up under the rigorous control of his stepmother, Premchand
gives it an autobiographical touch. Premchand himself was brought up in his childhood under the strict vigilance of his step-mother, but unlike Premchand, Amarkant is led to detest his parents. There was no love lost between father and son and the son could never reconcile with his father. Premchand the artist, depicts, individual characters and their mutual relations well-knit into a fabric which breeds realism and indicates lines of social reform. Whereas characters portrayed by novelists before Premchand were mostly automatic and conservative, Premchand’s characters reflect society awakened by new ideas and persuaded to shake off influence of old customs and to accept new ones. It is remarkable that characters portrayed by Premchand in the later period are comparatively more progressive. Women exploited by their husbands addicted to bad habits, wives rising in the revolt against the husband's atrocities, women inspired by new urges in the context of changing social and political circumstances and above all women fighting at any rate pleading for their legitimate rights are portrayed throughout his novels. Vidyavati in Prempshram, Subhagi in Rangabhoomi and Govindi in Godan are downtrodden women who do not appear to react against their husbands. Subhagi’s husband is a drunkard and beats her. She seeks refuge with her neighbours but it is difficult for her to get refuge at night. When Surdas offers her shelter her neighbours like Bajrang, Jagdhar and Nayakaram begin to suspect illicit relationship. According to them the insecure woman may be
presumed to be unfaithful. Surdas braves the criticism and defends Subhagi. Insulted and detested by her husband she is an embodiment of women living in custom-dominated society. Govindi in Godan represents the unlimited tolerance of the Indian woman. Shradha in Premeshram, Nayana in Karmabhoomi, Rupa in Godan and Nirmala in a novel of the same name do not revolt against the unjust customs of society but offer themselves as sacrifice as if they were deaf and dumb. Shradha's husband Premeshanker is outcast for having gone abroad. Nirmala and Rupa are married to persons of their parents' age on account of financial adversity and yet they do not revolt. In the end Nirmala breaths her last. Rupa's feelings are so benumbed by poverty that she does not even awaken to the implications of her marriage to an aged person. Nayana, though educated and participating in the national movement, honours her parents' unwise decision, rejects a suitable match like Dr. Shantikumar and offers to marry Maniram, a drunkard. Poorna in Pratidnya is another symbol of woman's slavery and exploitation. A helpless widow exploited by a debauch, Kamalaprasad, usually does not have power to resist social evils but Premchand despite depicting these shortcomings and weaknesses of women believes in woman's devotion to husband and tries to safeguard her chastity.

It may be repeated that the women described by Premchand do not submit to individuals. Nor do they curb their feelings altogether or give up their rights. They are conscious of their
rights, express their opposition to the discrimination against woman in prevalent customs but in the end do not protect against the customs. They are two alternatives to operate a long prevailing custom. Either there should be an active widespread revolt in society or the state should come to the help and set the machinery of legislation in motion. Nor these things had taken place when Premchand wrote these novels. The protest was confined to a small sector of educated individuals who had also set its face against an alien government. The alien government was, therefore, in no mood to hasten the pace of legislation and further alienate the support it had got from the conservative majority. The women in Premchand's had therefore to record their protest and voice the revolt against the small sector. Some instances of the self-respect shown by Premchand's woman in not submitting to individuals (while protesting against the custom) may be given here. Suman in Sevasadan when threatened to be kicked out of her husband's house does not submit to Gajadhar and warns, "Please tell me that you do not wish to have me independent house. Why do you want me to commit sin? Are you my bread-winner? I shall not hesitate to do manual work in order to earn my bread." (37) She also speaks in a challenging tone to Subhadra: He has an ego that he is supporting me. I shall try to expose his ego." (38) She declares her intention to stand on her legs and decided that she should not live in the slavery of her husband simply to get her bread. Thus she follows self-respect more than anything else. Sumitra in Pratidnya is even bolder than
Suman in Sevasadan. When her passionate husband Kamalaprasad threatens to kick her out of house, the undaunted wife boldly replies, "I shall sue you in a court of law and claim a maintenance of five hundred rupees per month. Do not be under any delusion. I am not like a pair of footwear to be thrown away when worn out." Seeing Kamalaprasad's illegitimate love for Poorna she does not get enraged or jealous but advises Poorna to go in for the marriage and this advice is given not out of her devotion to her husband but out of the desire to remain true to her own conscience. Premchand tries to compare her with Poorna who represents the common woman. "Had she been in Suman's place, could she have been so generous as her? Certainly not. She would have poisoned him." Suman is thus self respecting generous and sympathetic. This is not all. She understands that the real cause behind woman's fault is her economic dependence and comes to the conclusion: "The poor woman could not earn that is why she has come to such a sorry pass."

Sudha in Nirmala is more radical. Having come to know that her husband Dr. Bhuvan has broken the marriage arranged with Nirmala because of his thirst for love, she begins to detest him. The same Sudha reacts sharply when her husband commits suicide. She does not regret the husband's death. "I do not regard my widowhood as something worse than my married life. A poor man is much happier than the rich who behaves like a snake. It is easy to undertake a fast than to eat poisoned food." In Rangebhoomi, there is a gulf of thinking between
Indu and her husband Mahendrasinh, himself the representative of the people and yet the admirer of the British Government. The political prejudices of the husband are intensified by the sins of being a husband and he expects his wife to toe the line in all matters like a devoted wife but Indu is firm in her opinion that a woman is a woman first and wife afterwards. She has a distinct personality of her own and asserts herself. She warns, "I have simply been married to you but I have not sold my soul to you." (43) She eventually returns to her father. Prema in Pratidnya leads a social reform agitation while Sakina in Rangabhoomi, Lavangi in Kayakalpa and Sons in Godan similarly lead revolt against the custom-bound dogmatic society. Prema, seeing the determination of her husband Amritrai to go in for a second marriage, realises her duty to society even sacrificing her love. She is not excited over her would-be fiancée's decision to go in for a widow re-marriage. On the contrary, she is happy because "He (Amritrai) has taken a vow only for the sake of our sisters. How many men are there to display this much courage? I shall not come in the way of this good cause." (44) Thus she sacrifices her home life in the cause of woman despite opposition by her husband and brother and evinces keen interest in social progress. Prema in essence is the first woman and in the forefront of all social activities she breathes the influence of a Sarojini Neidu or an Annie Beasant, great fighters in the cause of woman's freedom. Sakina who loves Amarkant belonging to a
different religion suffers heavily for her love but her criticism of prevalent tradition is sober, constructive and full of firmness.

The political counterpart of the social reform movement is always to be borne in mind as the necessary context of Premchand's novels. The Indian woman was not awakened and fought shoulder to shoulder with man against political injustices but she had not left the home and this created certain conflicts as already mentioned. Vilasi from Premashram, Jalapa from Gaban, Sukhada from Karmabhoomi, Munni and Dhaniya from Godan boldly opposed injustices, led agitation and protest against injustices by the Zamindar, the police or the bureaucracy. Vilasi, the farm worker, thinks that grazing land belongs to the whole village. When the Zaminder's clerk mops up animals grazing in his farm she boldly challenges Gauskhon, "I tell you not to chase these animals for your hopes will be badly broken." In the end Gauskhon is actually done to death. Vilasi's sufferings are unlimited. Her husband commits suicide in jail. Her son is sentenced for life. Her house is completely in ruins and even the entire village begins to detest her and yet she says, "Will you sell your dignity in order to save your skin? Here I am ready to tune my life in order to vindicate my self-respect. I have become a widow, my house has been ruined, but it does not matter to me. I am happy that I have not to bow down and I have saved my honour." Jalapa in Gaban though enamoured in gold ornaments but when she knows
that her husband Ramanath is ready to fabricate evidence against freedom fighters out of greed for money she begins to detest him out of love for the country to atone for his sins and she decides to serve the family of a revolutionary leader Dinesh. She even rebukes her husband: "You enjoy all your wealth and money. I care fig for them. If you touch me with hands soiled with the blood of the innocent, I shall feel hurt. I have no respect for a man who has sold his soul for status and handful of silver. You are neither a human being nor an animal. You are a murderer." She further bluntly tells him that so long as he does not change the false statement she has no relationship whatsoever with him and that they are for all purposes dead to each other. In the end Ramanath twists the statement in a way which secures the release of revolutionaries. Sukhada in Karmabhoomi compares Indu to a women agent on the one hand by the society and on the other by government. She joins the national movement and to gain confidence of the people renounces her car, her bungalow and leads the life of a poor person. She does not expect anything from anyone and reacts violently in pressure other than that of love. Though Dhaniya from Godan does not lead any movement, she is richer in character and more enlightened than her husband in household affairs. She would not brook any interference from her brother, husband or any other relation in a matter which she is convinced is right. When Hori under the threat of the police tries to offer a bribe to the Sub-Inspector and other persons in the village, Dhaniya
snatches away money from his hands. She criticises the Zeminder's exploitation causing trouble to the villagers and involving their imprisonment.

Short stories

In the foregoing pages an attempt has been made to study Premchand's novels from the social and political point of view. There was another field (the short stories) in which he was almost a pioneer and obtained national and international renown. Five of his earlier short stories viz. Duniya Ke Sabse Anmol Ratan, Sheikh-I-Mekhoor, Yehi Mera Watan Hai, Silai-I-Matteem and Ishq-e-Duniya sur Hube Watan were published in a collection under the caption 'Sozewatan'. In his significant preface he observed, "A literature of a nation reflects the march of time, the ideas which move it and the conditions that are echoed in their hearts are reflected in prose and verse. Like your own image in the mirror, literature in the earlier phases of our life, when people were steeped in ignorance, consisted of nothing but a few love songs and few degenerate stories. The later phase began when a life and death struggle took place between the old and the new ideas and attention came to be devoted to plans for bringing about a reform in the social system. The stories of this phase largely revolve round the theme of social reform. The partition of Bengal has awakened ideas of revolt in the hearts of the people. These ideas cannot fail to influence literature. The few short stories presented
presented here mark the beginning of this influence." As he has pointed out, such literature is needed in order to impress the imprint of patriotism on the coming generation.

In his short stories, Premchand dealt with most of the problems already covered in the foregoing pages with regard to his novels.
CHAPTER VI

संदर्भ में

1. "यहाँ ते लग रहते हैं, मैथा।" (कम्पुत्री, १९६०, पृ. १४१)

2. मैं जाति-पाति नहीं मानता, अत्यद्वार जैसा सबा है वह बचाव मत हो, ता बचारके भाराम है। नै दयामान, रूढा, रूष्ट हो वह ब्राह्मण भी है, ता बचारके भाराम नहीं।" (कम्पुत्री, १९६०, पृ. १४२)

3. "तुम बड़े नेमो घरसे हैं। उसके साथ लेओगी, लेकिन उसके हाथका पानी न पिओगे। यही चुकैल है कि वह सब सहित है। मैं ता जैसे बराबरके माहू दे देगा।" (गौरदान, १९६०, पृ. १४६)

4. "सिलीया कहा जात है, किसी न किसीके घर तो नाबोधी है।" (गौरदान) हमें कुछ नहीं कहना है, ताकि बुध नी जोको तो रहे, हमारा होकर रहे। तुम हमें ब्राह्मण नहीं कहना सकते, मुझे हम तुम्हें बचारा कहना सकते हैं। हमें ब्राह्मण कहना देगा, हमारी नारी निराशरी बनने का तैयार है। जब मह साम्राज्य नहीं है, तो जिन तुम भी बचारा नहीं। हमारे साथ नाबोधी पिओगे, हमारे साथ बूढ़ा-बैठें। हमारी बिस्तार हैं हो तो अपना घर हमें देगा।" (गौरदान - १९६०, पृ. १४६)

5. मातादीन के कही से रूढ़कर रह करने के बाद अन्तर्गत कान्तों के पंडातरों फिरसे ब्राह्मण कहा दिया। दूसरे दिन भैसक पड़े गये। मातादीन के बुढ़े प्यारी और प्यारी महात्मा पीना पड़ा। गेजरसे मुसँका मन परिवर्त हो पया। मुझे तक मुझे महात्मा मुहुचिता के फिरण पर गये।" (गौरदान, १९६०, पृ. १४२,१४३)

6. "मैं ब्राह्मण नहीं, बचारारी रहना चाहता हूँ। तो अपना स्वतः पाते बही ब्राह्मण हैं, तो घरमैं मुझे पंद्रह बचारा नहीं।" (गौरदान, १९६०, पृ. १४६)

7. मे हृदरे रौज़ा बही जाते थे। रौज़ा सल्लो छूँ ते थे। जिनका दुधा प्रसाद तो गो
राज लाटे थे। जिसे बढ़ाकर अन्यथा क्या हो सकता है। धर्मपिता जिसे बढ़ा जापात बैठा क्या हो सकता है। धर्मपिता जिसे बढ़ा जापात बैठा क्या हो सकता है। धर्मसृष्टिः धर्माधार की पारापार न रहा। कही बादनी जूते हेलेकर झुन गरीरापार पिल पड़े। (कर्मूपिन, बाय्या संस्करण, अधिनियम 1960, पृ. 111)

4. "जबा बादनी को जोर में नाश हुए वे महत्व दिन सानेका न फिरेन नहीं। जब वह समय आ रहा है, जब मजाना भी पानी से स्नात करें दुख नहीं।" (कर्मूपिन, बाय्या संस्करण, अधिनियम 1960, पृ. 100-101)

5. "भी नामे, इसे केन पका थे। मदसे में कड़ी नाने तो देता नहीं। बेक दिन दादा हम लेखोंके लेकर गये थे। जहांतलीने नाम लिख दिखा, पर बचे साढ़े भूर बेठा थे। सब लड़े इसे 'बामार, बुमार' बढ़ा बिघाते थे। उड़ दादा ने नाम बढ़ दिया।" (कर्मूपिन, 8 वीं संस्करण, अधिनियम 1960, पृ. 149)

10. "हेराली के दिन कुमानार बप्पी दे लड़कियों के दिमे बुलत सार्सियाँ लाये। जानेकि ने पी रेखी साड़ी बनाकी, पर जान्ताके बप्पी पुरानी बहसही पहननी पहनी।" (सेवासद, दिसम्बर 1960, पृ. 149)

11. "सिरोमे तू तू में में झेती थी, किन्तु मार्क्योंपर बिकना असर न पड़ता था।" (प्रेमाभु - इलाहाबाद, कालिकाद, पृ. 5)

12. "वे सोशें माजी के २५ साल मार्क करे देते थे, लेकिन माजी के नौकरी लम्पेर बुकी विपिना भूमि पर भस्ना बढ़ाती है।" (प्रेमचंद परमेश्वरी देवी, पृ. 37)

13. "प्रेमचंद के बीमार रहने पर भी बुकी विपिना साथ नहीं रहती जों लक नौकर हो चला है, बुकी साथ ही पड़ी है।" (प्रेमचंद परमेश्वरी देवी, पृ. 41)

14. "लान्दान में द्राप लगा दिया। बुकींकी बाबुरी साथमें मिलाई।" (कर्मूपिन, १२ वीं अधिनियम 1960, पृ. 41)
15. "मेरी आमदनी मेरे बाल बच्चों की परवरीत के लिये काफी थी। अब नाना तुझे सानदान के लिये उभारने मेरे सिर ने बेह्रांख रख दिया था, जहाँ मेरी लवहार का सबब दुरा॥ (रघुराम तेरहवी आर १५५, पृ. ५४७)

16. "मैंने सोचा था कि विधा है, अनाथ है, पाबंद आठा लायनी, पड़ी रहेगी। जब और नौकर चाहर भा रहे है तो यह अपनी बांजन ही है। उसके दिक्के क्रमांके रचिये एक औरत की नसरत थी धी, लेकिन जिसके यह माने नहीं है कि यह तुम्ही शुरु आसन करे।"

(निरहुल पृ. ३५-४०)

17. "बढ़ना। किसी संभलीत परिवारों में स्वागत मत करना और अदर करना, तो जब तक अपना घर न बना लेता, जैसे की निंदा मत सेना।"

(महन, इस प्रकार सौन जिलाध वाद २६ वी संस्करण पृ. २६६)

18. "मातृका भी गौतम का अभ्यास करते हें पुष्पक भिक्षाबंधन दक्षिण र्त्रिती का कारण महानों के शाषन तथा मातृकाकी वैमनस्त्रता के फल स्वरूप बंधवरे की विषयार्थ में देखेगा है। अतः अनुमत है कि अभ्यास की भिन्न किसी भी पुष्पक कहीं महानों का करी कुला भूता नामा नामा जाता है। आयुर्वेद में तीता वैमनस्त्रा था कि आवश्यक बोधी देना मातृका साथ रखते है। जिसके आधुनिक हुई का कारण बहुत कुछ अनुभूती संजीवन अदर स्वाभिषेक थी।"

(पेदादान १९६०, पृ. २०३)

19. "बड़े और ता और घरारे चलो, फुफेरे, भोजरे, मौसम, मातृ जो प्रभावाल की आदेश्त मौज मुखा रहे है कमाता करा रहे है और जो बुझे के करा रहे है, जापरे दो रहे है और उम्मीद करा रहे है तो बहें मुझे जयले है और आज में जान्दे तो धी के विस्तार नलने।"

(पेदादान १९६०, पृ. २३)
20. "बे मेरा भलका गोटासा दालक था।
(संदन 1960, पृ. 158)

21. दुर्णाम अभिमानक, जुमानाथने मान, विद्याक, राज और पुण की ओर ले बन्द करे कुत्ते के फकड़ा।
(संदन, दिसंबर 1960, पृ. 15)

22. "लला बदरी प्रसाद की कुछ है, जिसके बड़े सुख की कथना कैन कर सकता है।"
(प्रतिव, इस प्रकाशन जुले 1962, पृ. 21)

23. लैगी - "राजमाहबके पास देखा के सिंवा और क्या है। देखकर तो सारे सब हुए नहीं।
मुझे - सब नहीं है, लेकिन धीरे तुझे भी नहीं।
लैगी - झाड़े क्याँहैं के मामले में मे जुहे मुझ समझती हू।"
(कायाकल्प पृ. 139)

24. "तहसीलदार साहब, कैसी बाते करते है। हमें अपनी रानी के धन के साथ बेचना चाहिए है। क्याँहैं बेचना होता है कि अफस बेचना। उसकी कंपस के देदें, पर बुढ़े के न दे। परिबार रहती लोक एवं जनमार के रचना झिड़कना तो न रहता।"
(कायाकल्प पृ. 139)

25. मनीराम के विमलने तारह तारह की बाते सुनी थै - सरारी है।
व्याव्यापारी है, पूर्ण है, दंगड़ी है, समस्कर्त की बालकों में द्वारी सबसे मलायम वस्तु है।"
(संस्कृतम, आठव्या संस्करण अप्रैल 1960, पृ. 221)

26. "लेकिन पिता की पिल्ला के सामने रिकुल रुकता मुझसा कर्मयथा।
अगर समस्कर्तु मुझे जिसी देखता की बालिका पर का देते, तब मई वह मुझे न लेती।"
(संस्कृतम - आठव्या संस्करण,अप्रैल 1960, पृ.221)
27. जिन देवाने व्यक्तियोंके संस्कार आक में थे। गुप्तावसी मनुष्य
देवाने ही व्यक्ति गोरें जीवित था। रायमाधवने उसे गुप्ती बसायोरे
ढंक दिया था। राजसाहिब में वह नख्त था।" (२२६, १२२)

28. "मैंने साफिया का वरिष्ठ गिस्सेस अनुक्रमण ले लिया है यह
सब है। साफिया गिस्सेस अनुक्रमण की तरह आक विश्वास में विश्वास
करती है।" (Quoted प्रेमचंद, जीवन और कृतित्व - इंसरान रहबार, १२४)

29. प्रेम के लिये धर्म की विभिन्नता का अंगी बनान नही। ऐसी
बाधाओं का मनोभावके लिये है, जिसका अन्त विचार है, अन प्रेमके लिये
ही, निस्का अन्त बनेंद्रान है।" (रंगून - १२ की बार १९५४, ३१४)

30. "शेकन साफिया का बृहद आक बाजार था। अक अन्यथा आक,
आक जनित बिंतासे आक्षेण होता जाता था।" (रंगून - १२ बार १९५४, ३१४)

31. "मैं अभियोग और मर्मदर्शन का दास बनकर नही रहना चाहता।" (रंगून - ६ वा संस्करण, अगस्त १९५०, ३१७)

32. 'साँचे में कश्मीर पढ़ जायगा। जनाब & मेशाल आजाबेगा।
इसके बजा मे नहीं, भूले भरोसे, विशेष हिन्दुस्तानी मरमें।'
(रंगून - ३ आठवी संस्करण, अगस्त १९५०, ३१६)

33. जिन कारणों में या जाना अनुचित है, उन्ही कारणों से तुम्हारा
जाना भी अनुचित है। तुम जाओ या में जाओ अक ही बात है।
(रंगून १२ की बार १९५४, ३४४)
24. "भू अन्याय नहीं, तू गौर ब्या है। घर अल्पाचार, 
कहे के राजी है। तैलिन गिनता आदिन्यार भी नहीं कि पासे 
बाहर गा अभी। मुझे तो जैनिया ही अच्छी है।"
(रंगमूर्ति - 12 की बार 1964, पृ. 274)

25. अब खुद आकी काले पसन्द नहीं आती के केरिश कर 
कि पसन्द आते। वह ने देय पत्रिका है, तेरे किये आकी खेलासे बुझाँ 
घर केंद्री पथ नहीं है।"
(रंगमूर्ति 12 की बार 1964 पृ. 761)

26. "तेरी स्थान अपने पत्रिका अपमान करती है, जूसे लेख पर्लाक 
कहीं नहीं मिल अच्छा।"
(रंगमूर्ति 13 की बार 1964, पृ. 762)

27. ही तेरा कहा कि मुझे रक्षा नहीं कहाते। मेरे लिए याद कही 
लागते है। क्या हुडदी मेरे अवस्थाता है। नहीं मुझे कलंगी, 
नहीं वेद्याल सूप्त।"
(सेवासदन : दिसंबर 1660, पृ. 26)

28. जूसे घमंड है कि मे जिसे यादता है। मे अक्का यह घमंड तोड 
दुशा।"
(सेवासदन : दिसंबर 1660, पृ. 26)

29. "मे अर्द्धांत में उक्कर 1401 - सर महिना हे कुमाला, जिस 
केरमें न माना। घर की सुलता नहीं हैं कि नाही थी तेरा पहना, पुरानी 
है गधी तेरा निकल सेकां।"
(प्रतिभा, इस प्रकाशन जूसे 1662 पृ. 16)

30. सुभाषा की नगद वह हैं हैं, तेरा बह कह जिनी अदार हैं अच्छी 
थीं। कहीं मही भी। जह जूसे विम सिला देती।।
प्रतिभा पृ. 14
40. "बेचारी गर बना नहीं सकती, जिसके आसक्ति यह दुर्गति है।"

(प्रियदर्श इंस प्रकाशन जुलै 1962, प. 143)

42. ऐसे सौभाग्य से में सेवक को दुरा नहीं सकती। दरिद्र प्राणी
अस धनीसे कहीं मुश्किल है, जिसे आसक्त धन, नीचे करने दौड़े। अत्याचार
कर लेना, आसान है, निम्न न्याय बरतना उसे बहीं पुरिकर।'

(निर्देश 47)

42. "आपके साथ विचार हुआ है, कुछ आत्मा नहीं बनी है।"

(संपूर्ण तेरहवी बार 1960, प. 363)

44. बुन्दी ने हमारी जिहाद की हीरा बातिल ता यह प्रतिष्ठा की है। हमारे
यहीं फिरने ऐसे पुरुष है, ने जिल्ली बोरता दोष रहे हैं। जिसे आस
कारणें बाध्य न बुझी।"

(प्रतिष्ठा, इंस प्रकाशन जुलै 1962, प. 12)

45. के हेली के दूती हुए, जिन जान्तराने के पीछे लेहु न कर नदी नहीं नायगी,
माये फिर जायंगी।

(प्रेमाध्यम, प. 111)

46. "तुम अपनी लाज बेकर अपनी जो महीने के अवशो, यही विज्ञात
के पीछे जन तक दे देते है। मे त्रिध्वा है भयी तो बयां, घर सन्तानान्त
हुआ तो क्या, फिस्के सामने जी के तो नीचे नहीं हुवी। अपनी लाज
तो रखी।"

(प्रेमाध्यम, प. 163)

47. "तुम्हारा धन ओर बुलाते तुम्हें मुआतक हो, भाव जुले तेरोंसे
तुम्हारी है। तुम्हारे भी हुज्ज हारेंके स्वर्णे से मेरी देशे स्वादे पह
जायेंगे। जिसे धन ओर पदे से ज्योत अपनी आत्मा के द्वारं, इसे मे मनुष्य
नहीं समान। तुम मनुष्य नहीं हैं। तुम पढ़ मों नहीं कायर है कायर।"

(गदन २० वी संस्करण, इंस प्रकाशन, बलाहाबाद अगस्त 1960, प. 174)
44. जब तक वह घूम लिया नहीं किया, उसके साथ कैसे कैसे मानना नहीं, देखना अत दूरसे के लिये मर गये ।
(कानन २५ वें संस्करण, अगस्त १९६०, पृ. २७६.)

45. "आत्मनिर्देशकों अब वह क्या ज्ञात हो गया है । वह अब किसी अपेक्षा नहीं करना चाहता । स्नेहे के दबाव के लिये और किसी दबाव से उसका मन विद्रोह करने लगता है।"
(कःम्युणि ६ वा संस्करण जैपुर १९५०, पृ. १५२)

-उदाहरण
CHAPTER - VI (Contd)

संक्षेप

यह इंस के लिए यह परम लोकचाच्य की बात है कि युक्ता नन्म ऐसे बुध अवसर-पर हुआ है, जब मारतमें ब्रूक ने युक्ता भागान हो रहा है, जतल मारत पराधीनता के सिद्धांतों से निकलने के रिके तड़पने हुआ है। बिस लिखी ये मादगार ब्रूक दिन देश में कैवारी विभाग सम्प्रत करेगी। बहुत बहुत बेस्टों तुल्य विनोंपर बाजी बड़ी गानागर मादगार बन चली है। बिस महान विज्ञानी मादगार इम क्या ब्रूक बसे बनाएगी, यह तो माविक्य की बात है। पर ब्रूक बेसी विज्ञ है, जिसीका मादहप्राय संसार में नहीं फिर सकती ब्रूक युक्ता मादगार गैर हार्दिक हार्दिक शान्ति होगी। इम भी मुझ ने देखा की पूरा करने के रिके, ब्रूकना निकटका दीपक ब्रूक लेके होते है ब्रूक हमारी विस्तारी क्या है। जायद आप पूर्ण संप्रार मुझ होते ही विस्तार का चलन लेने लगे। युक्ता मादगार अन्यने की भी मृत गयी। मगर स्थानिता के शेए मादत कृति है। बिस गुरुका जानना ही स्थानिता हो जाना है। अब तक बिस विवारने जन्म ही न हुआ था। हमारी बल्ला जितनी मंद, बिशेष ब्रूक नारी है पयी थी कि उसमें बेसी महान लघुना का अविक्ष्य ही न होता लघुता था। पर मारतके बाधार महान गार्डनीज विस विहार की सुविधा का हुआ। अब तो बल्ला, फूल फुटेगा। क्योंकि अब इसके बसे कुंडल के लेब बुधार बरे, के वर्ष छिल, हालांकि उसके अर्णें में सुलाधारियों के बरे सैलाबी फरोध क्षुद्र था।

जिसी श्रीनाथ विस संग्रामों में ब्रूक दिन हम विवारी हैंगे। ब्रूक दिन देखे बालेगा या नल्ल, क्योंकि हमारे तराई, बुधार ब्रूक बाहर का पुनर्ग्रह हो है। हां, हमारा यह धर्म है कि ब्रूक दिन के बजटें नल्ल दाने के निर्देश नहीं।

यही 'इंस' का ध्यान हुएगा ब्रूक अस्त देश के अनुसार युक्ता मन्त्री होगी।

कल्याण मंदिर - प्रेमचंद - मदनलोपाल, प्रथम संस्करण, १९५, पु. २०४-२०५)