CHAPTER 3

SOCIAL, ECONOMIC AND POLITICAL THOUGHT IN PREMCHAND'S SHORT STORIES
Although reference to political thought contained in Premchand's novels is indicated in the preceding chapters, it is felt necessary to have a separate chapter with regard to social and political thought expressed in his short stories. In the first place, ideas reflected in short stories belong to a later period than that of novels. Further, short stories are thought provoking, their circulation is wider than the novels and the time involved in digesting the thought is more important as the reader's attention is caught instantly by the maturity of the writer's mind realizing in the short stories. Thus the following aspects of the stories, 1) comparative modernity, 2) wide circulation, 3) contemporarity and 4) maturity of mind, make it essential to narrate in brief the social and political thought reflected in short stories.

It is evident from the significant preface to Premchand's collection of short stories entitled "Soze Vatan" (quoted in the preceding chapter) that his attention came to be devoted to a reform in social system so as to impress on the readers the values of patriotism.

Although Premchand has achieved fame as a novelist in Hindi literature he is equally famous as a short story writer. He is known to the world principally as a great novelist but
in the field of short stories his efforts are of no mean importance. Amritrai, his son, in his book entitled "Kalam Ka Sipahi" states "Premchand is considered as a leading short story writer. Out of 224 stories written by him, many are considered as immortal treasures of the literature".(1) Premchand is the first man of letters in Hindi literature who dwelt upon village life atmosphere and thereby brought village life, to the fore of things. In his short stories by depicting simple life of the villagers, peasants and clerks he reflected on the rich sentimental inner life of them. He has also depicted their conflicts, intention, interests, blind faith and religiosity in his short stories and while doing this he has thoroughly associated himself with them. He described the exploitation of the poor and peasants' with utmost consideration and thereby the glimpses of evil traditions and customs of our life was made an open book.

Stories having social themes have also political significance inherent in them because in his days politics dominated the ideas of people. People were going through bad circumstances. Apart from the stories of such social themes he wrote number of stories having political content direct and simple.

Critics have classified his stories in different ways. Dr. Rajeshwar Guru classifies his stories as under.

1. Early stories—stories relating to patriotism and history. In those stories based on history of Bundelkhand,
Raja Hardoul, Rani Sarendha, Virkramaditya ka terar and stories like Soze Vatan. Stories based on Indian culture and ancient systems like Panchaparmeshwar and Shankhanad etc.

2. Developing stage - stories describing different social, political, economical and communal life of the villages.

3. Realistic stories - stories written during and after the national movement of 1930 based on realism.

Now let us take into consideration the views expressed by him in his short stories.

POSITION OF WOMEN.

In order to emancipate Indian women from the bonds of age-old customs, Premchand used his pen. He said, "Man has made laws to exploit the woman as the British has made to exploit us. As the Government is benefited by keeping us foolish, so the men are, by keeping women foolish." In order to liberate women from the chains of men, Premchand has portrayed many a women character. Premchand realised and studied the principles underling the traditions and customs in the society. About his own first marriage he has stated, "I have not married, my father married me". Premchand in a number of his stories expressed the position of women in the society. In his stories Nairashya and Uddhar he has portrayed the sad plight of women. From such number of stories it can be safely concluded that Premchand wanted to replace the old
traditions and to establish new social values and convictions which would have been beneficial to achieve smooth relationship between individual and society in the spirit of modern times.

WIDOW PROBLEMS.

Premchand through his stories, Milap, Alcyoiha, Nairashya Leela, Namkia, Dhikker, Subhagi has described the problems relating to widows and their marriages. Milap is a story of a rich man's young son attracted to a young widow, who elopes with him to Calcutta and starts living a life of sin and does not return to the village for reason of public opinion. Alcyoiha is a story of a young man whose father marries again and dies leaving behind a young widow and her four issues. Nairashya Leela throws light on the position to be faced by child widow in the society. A child widow in the story is being provided with recreation which invites comments from neighbours and public. Her attention is then diverted to religious pursuits. Ultimately she hates sanction of the public opinion. Namkia is a story relating to the worship of snake. When a girl in the family is to be married a snake is being killed in her father-in-law's house which results in a death of bride-groom. Here Premchand has shown that her father, when she is a widow breaks all conventions and arranges for second marriage. Dhikker is also a story of the only daughter of widow. Within one year of her marriage, the husband and the mother-in-law of the daughter die. She takes refuge in her uncle's house and despite her hard work, she is looked down
upon with contempt. *Subhagi* is a story of a young girl who becomes widow at an age when she does not know what marriage means.

**DOWRY**

*Kusum* expresses the evil of dowry. The husband of a young girl in this story is callous and indifferent to her and does not take her from her parents house. His friend later on indicates that husband is annoyed because he had expected the father-in-law to meet the entire expenses of his education abroad. *Uddhar* lodges a protest against the dowry system which makes suffer parents of a girl. In this story parents are prepared to give their daughter in marriage to a person who is suffering from T.B. In the beginning of the story Premchand expresses his views thus, "Matrimonial traditions of the Hindu Society are so worst, doubtful and extreme that it is not known as to how it can be improved. The position is so worst that there are quite a number of people who would be happy on the eve of their daughter's death presuming that they have overcome the great responsibility. The only reason for such a feeling is nothing but dowry which is increasing every day. Where dowry was considered in hundreds in the past now, it is beyond thousands. This covers only aspect of expenditure on the income side at the same time poverty of the educated is increasing day by day. God alone knows when this will come to an end (5)."
PROSTITUTION

As is stated earlier, the cause of prostitution in India, (according to Premchand) is economic inequality, the cultural lag, the perverted forms of material civilisation and the neglect of moral values. Unsuitable marriages, absence of proper protection and mental deficiencies are other factors which contribute to the problem. *DO KABRÓ*, *AGA PICHÀ* and *VAISHYA* are the stories in which Premchand throws light on the problem. *DO KABRÓ* indicates the scorn of the society which lends to the unhappiness of a professor who married a Thakur's daughter by a prostitute. Doubts arise in the mind of the professor when he sees that a prostitute friend of his wife's mother comes to congratulate the parents on the birth of a daughter. Premchand in this story expresses his views through a mouthpiece called Kuvarshaheb thus, "How do you forget that people are forced by circumstances to do a bad deed? Thieves do not work because they have interest and happiness in such deeds but only because circumstances force them to do so. There may however be difference in looking at such cases. According to some, the need may be imaginary, whereas some may consider it as essential. To prepare ornaments for his wife while proceeding to her parents may be essential evil for one whereas for other it may not be so. Hungry person may neglect his honesty according to circumstances, whereas other person in the same position may even prefer to die but will not lay his hands on the others. After all the will to survive at all costs is innate to all human beings. It should be then our motto to
see that it would be convenient and easy for everyone in the society and such an atmosphere be created for human existence. (6). AGAPICHA is a story in which a romance between a prostitute's charming daughter Sharaddha and a Harijan boy Bhagatram who is on his way for higher education abroad is described. Hostility of Bhagatram's parents is overcome by Sharaddha by devotion but in the meantime Bhagatram's death takes place by a strange obsession. Here Premchand expresses his views through Sharaddha and unhealthy traditions of the society through Bhagatram. Mother Kokila, a prostitute, asks her daughter Sharaddha, "You must be feeling ashamed of thinking why I have given birth to you. You would not have thought so had you been born in a class respected by the society. I am sure, you must be repenting in your heart of heart (7). Sharaddha tells her mother Kokila, "I tell you honestly, that I have more love and affection for you than for none else. I do not feel ashamed of being your daughter. On the contrary, I am proud of it. Man behaves according to circumstances he is forced to face. It is natural to have effect of such an environment in which you have undergone. It is however more creditable and of great gratitude to come up from such an atmosphere. It is quite easy to drive a steamer when the breeze is low and pleasant to the credit of a rider but it is more to the credit of rider when he drives it when wind is against him (8). VASISHYA portrays the life of Singarshinha who on his father's death, ignores his wife and
is in the clutches of a prostitute. In this story Madhuri, a prostitute, writes in a letter to Singarsinha "Please remember that ladies do not sacrifice their life for the sake of money. If at all she enters into a profession (Prostitution) take it for granted that she does not have any one to depend upon. People are so shameless that they take advantage of such a helplessness and satisfy their sexual lust. And with all this such a lady is not respected by the society and considered merely as an object of pleasure. Then is she not a lady? Is she not entitled to enter into that sacred temple of womanhood recognised by the society? But you cruel people do not allow such a lady to enter into that sacred temple of womanhood thinking that by mere touch the atmosphere will get spoiled. Let many ruin her life. We are helpless and forced to forget and neglect our pride and self respect(9).

UNTUCHABLES

Premchand has dealt with the problem of untouchability in his stories like SERF EK AVAZ, THAKUN KA KUVA etc. SERF EK Avaz is having eradication of untouchability as its main theme. A social reformer in this story gives a speech and thereby suggests to wash off the strain of untouchability from the face of the society. Premchand through the social reformer tells the audience "Let us pledge ourselves from today that we shall deal with the untouchables as our brothers, share their pleasures and sorrows and act together in for common festivities (This I
tell you is no obligation of these unfortunate ones). It is a question of life and death for the nation. He further says, "Promise me my brothers, this evening on these banks of sacred Ganges, on this sacred soil of Kashi that you will treat them with sympathy, kindness and courtesy. Remember that you are not doing a favour. You are doing an honour to yourselves and to the country. It is not an easy task, not something that can be achieved overnight. The Malady has afflicted us for years. It will require all our courage, the courage of Ram and Krishan to embrace them as our fellow men. I do not ask you to start marrying them or to invite them as human beings. Look at the Christian Missionaries. They forego all the pleasures of life, live for years in self-imposed banishment from their motherland and forget the love of their friends and relations, at the altar of service. When I see a young and pretty girl, fair and delicate cuddling a dark child covered all over with boils, I feel like bowing my head before her. Can't we even be kind and sympathetic to our outcasts? Are we really such cowards? Are we really so cruel? I know I can depend on you. You are our brave young men. Stand up in your seats all of you who promise me today that you will be tolerant and kind to the outcastes". (10)

CASTE SYSTEM

"Thakur ka kuva " portrays the invidious system in which the Harijans were not allowed to draw water from the wells meant for the caste Hindus. The water in the well for the Harijans has been fouled by a carcass. A sick Harijan's wife,
running the risks of being beaten up, goes to the Thakur’s well to draw water. She hears the talk of other women, who come to the well to draw water, and does not quite understand why her lot should be different from theirs. When they leave, she puts the pitcher into the well. No sooner, however, does she do so than she hears the Thakur calling “who goes there.” She rushes back in panic only to find her husband drinking the foul salling water. Gangi is in need of water when she asks Jokhoo “There are two wells. Will they not let me take a tumblerful? Premchand through Jokhoo put forth the condition of the poor and untouchables in these words, "You will get your limbs broken. That is what will happen. The Brâhmin will give blessings, the Thakur will hit you with his stick, and the Sahu will take five in return for one. No one feels the sufferings of the poor. We may even die, but a helping hand apart, they do not even glance at our door. They won’t let you take any water". (11).

Premchand writes in a very systematic way that "There was no prohibition for any body except for these unfortunate one. He further expresses his feeling through the mouth of Gangi. She feels, "Why are we considered low and these people high? They were all, each one of them, arch hypocrites. They would steal, commit forgery and institute false cases. This Thakur has stolen a sheep from the poor shepherd only the other day and afterwards killed and eaten it. In the Panditji’s
house gambling and dancing went on the whole time. This very Sahu mixes oil in his shee end then sells it as pure stuff. He would talk with honeyed tongue but at the time of payment he was very firm. How are they better than us? They are high born only in words. We do not go about shouting in every street and corner that we are high. Whenever I come into the village they stare at me with full of lust. They grow quite restive. And still they boast that they are high born (12). From the severe words, we can realise the depth of Premchand's contempt for the caste system.

**TEMPEl ENTRY**

In his story Mandir Premchand has depicted the moving story of a Harijan widow whose son, the only one, is ravely ill. She sees her husband in a dream, and he asks her to pray to the idol in the village temple for the recovery of her son. The child's condition improves next day, and she feels that it is due to the blessings of the temple idol. On the worsening of his condition, subsequently she gets perturbed, ascribes it to dereliction of duty and pawns her last ornaments for two rupees to offer the worship. Half of the amount she spends on flowers and incense, etc. with which she goes to the temple. The Brahmin priest refuses to allow her to pollute the temple by her entry and the idol by her touching its feet. She waits. After their prayers she tries again, but the chier priest still does not allow her to touch the feet of the idol.
He does however, accept her gift and also one rupee in return for which he gives her a charm. Past midnight, when the child is dyeing, she rushes to the temple with him. Finding the gates locked she breaks open the door. The priest who are aroused from sleep, thrash her. One of them hits her. The child also is thrown off her lap and dies. She collapses and dies of shock. The mother and the son thus lying dead in the house of God guarded by the priests. Premchand has very ably described the feeling through his mouth-piece Sukhada. when all the efforts of entering the temple are over Sukhia who had come to the temple for the first time says to the priest, "Sarkar, is not Thakurji the world's Saviour? Don't the sinners get blessed by propitiating him? How can he get polluted by my touch? "Aren't you a cobbler woman?" shouts the Pujari "But hasn't God brought cobblers into the world? The cobblers God is no different. Please let me fulfil my vow". So goes the retort of Sukhia (13).

**JOINT FAMILY SYSTEM**

Premchand in his story entitled 'Bade Ghar ki Beti' has expressed the ideas underlined in the joint family system. Anandi, the heroine, who is well brought up, is married to Shrikanth B.A. a son of Zamindar by name Beni Madhav Singh of village Gori. One day Shrikanth's younger brother Lalbihari-singh kills two birds, comes home for lunch and requests Anandi to cook them. As there is not enough ghee, whatever little
is available, is put in cooking the birds. Naturally no ghee was left for Dal. As there was no ghee in Dal, Lalbiharin Singh comments upon the singiness of Anandi which starts an argument about her parents status. She being hurt by the comments, praises her parents. Argument goes on and Lalbiharin Singh being annoyed speaks of pulling her tongue out and throws a shoe at her. Having felt distressed Anandi does not eat anything till her husband returns home from his place of service.

Lalbihari lodges a complaint to Shrikanth. Shrikanth enquires about the incident from Anandi. On hearing the facts Shrikanth feels that his brother has exceeded the limits. Shrikanth then tells his father about the separation of joint family. Father tries to pacify Shrikanth but he refuses. Lalbiharin Singh on hearing this, comes to Anandi, seeks pardon and tells her that he respects Shrikanth but has decided to leave the house. His attitude melts Anandi's heart and she requests Shrikanth to pardon him and that she is sorry for having given him the details. Shrikanth first refuses. Lalbihari is about to leave but Anandi calls him and tells him that she has nothing against him. Shrikanth's heart then melts and he embraces his brother. Premchand in the words of Shrikanth's father says, "Only girls of good families can do this and put things right."(14) "In course of conversation Shrikanth tells his father about the injustice when his father tells him "son, why do you, who are so wise, speak in this manner? Women cause the ruin of households precisely
in this way. It is not good to give them a long rope."
Shrikenth says, "I know this. Thanks for your blessings,
I am not such a fool. You know yourself I have saved many
families in this village from disintegration. But I am not
prepared to put up with such beastial conduct and gross
injustice towards a woman for whom I am answerable in God's
own court. To tell you the truth, it is with great self
restraint that I am holding my self back from punishing
Lalbihari." (15).

CORRUPTION

Premchand also portrays in the stories like 'Andhar'
'Ibrhat' through which he has shown the corruption that was
going in the society. His 'Andhar' indicates the tyrannies
of police. A villager Gopal, incurs the hostility of the
inhabitants of the other village and is beaten up mercilessly.
A police inspector takes the village to task for not lodging
a complaint and demands fifty rupees for hushing up the case.
In fact headman keeps half of it for himself and gives half to
the inspector. Every one in the village is then grateful to
Satyanarayan, the Almighty, for protecting the honour of Gopal
and, on behalf of Gopal they organise a katha for Satyanarayan
in gratitude for his protection. 'Ibrhat' though touches the
system of corruption, it expresses the other side of it. This
is a story of a primary school teacher who is jealous of the
lot of constable of police and drafts-man both living in
luxury on the bribes they exact from the people. Teacher
automatically curses his profession. Later on teacher finds that police constable and draftsman are insulated and harassed in a railway journey from which teacher gains a pride of his profession.

**EXPLOITATION**

Premchand in his story entitled 'Savasen Chahoon' has shown the exploitation by a Bramhin money-lender of a poor peasant who intends to feed sadhus. Peasant borrows a seer and a quarter of wheat and returns it along with a gift of five seers without mentioning it. After seven years, Bramhin tells the peasant that the loan of wheat including compound interest works out to five and half maunds. He forces the peasant to overwork himself to pay it in cash about sixty rupees as interest. Peasant is also forced to work on Bramhin's farm on half a seer of barley a day. Premchand while pointing out the economic conditions of the peasants and the attitudes of zamindars writes, "Shanker (peasant) departed from this purposeless world after a servitude of twenty years. He was yet burdened with a debt of one hundred and twenty rupees. Panditji did not like the idea of troubling the poor fellow in the next world, he was not so cruel and unjust. He clutched the throat of his young son. He works at the priest's place to this day. God only knows when he will achieve his salvation, if ever at all, (16) and he further tells reader, 'this is no imaginary story, this is the living truth. The world has still such priests and such Shankars (17).
Premchand has depicted number of other social problems through his short stories. In this story 'Decree Ke Rupaye' he has shown the moral and social difference between the two friends namely Naeem and Kailash. Naeem was the only son of a wealthy and high placed father and obtained a high post in the administration through influence though passed in third division. His other friend Kailash even obtaining first division could not find a job. Later on Kailash becomes an editor of newspaper. About the duty of the editor to the society Premchand expresses his views in this story thus, "The editor of a newspaper, according to the tradition is to act as a servant of the people. Whatever he does and perceives must be done against this background. He is to act as the canvasser and the vanguard of the respective social thought. The worth of individual in such a position is to be measured in terms of his devotion and submission to the cause of nation and community. The individual interest diverse from society are nothing but petty. The first step in the editor's duty is the sacrifice of his individual preferences for the community welfare. Only when the aim of the editor's life is noble and his ideas are sacred, he follows in the footsteps of those great souls, who have roused nations, whose fame is now immortal and who have uplifted down-trodden nations."

Naeem his friend subsequently accepts the bribe in a murder case. About this Premchand writes "Even the most intimate
friendship and the deeply felt loyalty towards such an intimate friend should not come in between editor's loyalty and responsibility towards the larger fraternity i.e. his nation. The nation would not be affected either by the rise or fall of Naeem. But to cover up the tyranny and arbitrations of the Government prove harmful to the nation. He did not care whether his criticism would have any practical effect or not. The views of an editor are for him like a lion's roar. Perhaps he thinks his pen would shake the Government tremble, shake the world. Perhaps the whole of society would be shaken by a drive of his pen, a new age come to birth as soon as his views are known. Naeem was his friend, but the nation was his all. Should he strike a mortal blow at his ideal to shield a friend's position?" (19). Ultimately we can come to conclusion from this single instance that Premchand has in his heart all possible social evils to describe through his pen and that he has ably done through short stories.

ARISTOCRACY

Premchand in his story 'Shatarangi ka Philadi' has presented the character of two Nawabs who represent the decadent aristocracy of the 19th century. They are supremely indifferent to the fundamental political changes taking place around them. They lose themselves in a game of chess. In the beginning of the story, Premchand narrates the situation of the time thus. "Lucknow was sunk in pleasurable pursuits. Small and big, rich and poor, were alike dedicated to sensual joys. In every
sphere of life pleasure reigned supreme. Luxury dominated every where, in the affairs of the administration, in literature, social organisation, in arts and crafts, industry and commerce and in the conduct of the behaviour of the people, Government servants were absorbed in the satisfaction of sensual pleasures, poets in themes of love and separation, artisans in gold and embroidery and merchants in the trade of wares like mascara, perfumes, colouring for the teeth and pastes for anointing the body. Their eyes were clouded by all this boundless intoxication. Nobody knew what was happening in the world. There were cock-fights. Preparations were being made for fights among patridges (20). He further writes "The wealth of the whole country-side was being drained to Lucknow and here it was being squandered on prostitutes, clowns and other forms of luxury and sensual pleasures. Every day dues to the English company mounted higher and higher. Like a wet blanket, the miseries were becoming heavier day by day. For want of proper administration in the land even revenues were not realised regularly. The Resident was giving repeated warnings. But here all were sunk in sensual enjoyments" (21). There was no one to pay any heed. "Ultimately the political situation in the country had been deteriorating. The regiments of the company were advancing towards Lucknow. There was excitement in the town. People were running away with their families to the villages. But our two players were unconcerned about all this. When they came from home, it was through the
side lanes. They were afraid being seen by some Royal servant, in that case they would unnecessary get into trouble. They wanted to escape the obligation for their jagirs worth thousands in annual income". (22). From this we can understand the aristocracy that was existing then.

**BRITISH POLICY**

We have already observed in the preceding chapter that Premchand has depicted the British Policy in his novels. Policy of such nature is also described by him through his stories entitled *LAL FEQTA*, *ISTIFA* and *ADARSHA VIRODAHA*. In his story *LAL FEQUA*, the hero Harbilas getting higher education, enters into Civil Service. Though he is honest in his efforts to do justice, it is of no use because he gets strict instructions to take actions against those who wish to review and strengthen the panchayats, who preached and those who were khadi. *ISTIFA* describes the behaviour of British Officers with their subordinates. *ADARSHA VIRODAHA* is an echo of times when Indian nominated to the Viceroy's council were criticised. *ADHIKAR CHINTA* is another better satire on the imperialists in the shape of a life sketch of a dog which he leaves its 'beat' and creates another in a thick forest across a river, after some time it becomes the monarch of all that it surveys. Through this dog Tommy, Premchand has described that Tommy tells his friends in the jungle with pride, "God has sent me all along to rule over you. This is His wish. You better stay at home in luxury. I shall not tell you anything. While rendering my services in your welfare, I might kill one or two
in the form of your worthy present in regard to my services. At last I too have a belly. How can I pull on with empty stomach and then is it possible for me to look after your welfare with empty stomach? (13).

POLICE OUTRAGE

DAROGAJI and KHUDAI PHOUZDAR are the stories in which Premchand has expressed his views about the police officers. In DAROGAJI he writes, "The Tongavala seemed reluctant to give him a lift (Police Inspector) but felt helpless because he was a police inspector" and further states, "I keep aloof from the police officers, in fact I hate their very sight because of my unpleasant experience of them". (14). In other story KHUDAI PHOUZDAR his mouth piece Kesar although talks of police officers action with pride taking into consideration his financial position and social status still his wife retorts. The police attitude according to her is far from satisfactory. She says, "They only come after the event has taken place", and further tells her husband, "Have you forgotten the old saying that the police and the rainbows only appear after the storm"? (25)

DIVIDE AND RULE

Divide and rule was no doubt a policy adopted by the British in order to rule India for all the times to come. Premchand a great man of letters could not ignore such views of the rulers. To express courageous views through short
stories was not easy. He therefore has expressed these views by building round the life of a horse under title **SATVA RAKSHA** which has its own conception of rights and duty. One of his mouthpiece in the story says, "I know, today how even animal defends his right and honour". The horse is harassed in many ways but at the end, we observe that horse is not prepared to get away with his right by means adopted. Amritrai Premchand's son writes that "the different behaviour indicated in the story on one side the owner of the horse and the other the person to whom he has given his horse for his work indicates the divide and rule policy of the British. According to him that Montague Chamesford Reform was under experiment and it was their (British) effort to divide the national movement in two parts. One to be taken with the ruler so that the other can follow the same footprints without any hitch by hook or by crook." (?6). Thus was then the ironic way in which Premchand has expressed the policy.

**NON CO-OPERATION MOVEMENT**

**AHUTI** is a pen picture of the non-cooperation movement that reflects the march of time when students left school and colleges in order to join the non-cooperation movement. Vishvamohar, Premchand's mouthpiece in this story proceeds to Swarajya Bhuvan instead of going to college and keeps a note for his friend, Anand in which he writes, "I am going through do wish in a manner that man does not wish to die, but dies, do not wish
PRINCIPLES OF EQUALITY

In the story mentioned above i.e. AUNUTI Premchand talks about his view. The following conversation between Anand and Rupmathi is worth quoting in this context:

**ANAND**
*ironically*

After all independence would be such a fun!

Oh! In the days to come the landlords, pleaders and merchants all will be sweetly and labourers, peasants and their ill will shine in the glory.

**RUPMATHI**

Do you think that pleaders and merchants should become richer day by day exploiting the poor and in such a state of affairs the poor should even not open their mouth? You are a great sociologist. Do you think that such a social situation can be considered as ideal one?

**ANAND**

No matter what social system we put into education and property will always gain the upper hand.
If even in independence the exploitation of the poor is to continue and the rich and the educated, landlords and pandits are to rule, then independence indeed would be devoid of worth and would be mere shell of a great dream then. Govind may come and replace John but the things would be the same all over - evil and worthless. But I do believe that independence would usher into real change and would banish all kinds of inequality for all the times to come". (78).

HINDU MUSLIM UNITY

During Premchand's time Hindu Muslim unity was an obstacle closely related with Indian politics. Premchand had urged for such a unity and keeping this in view he has stated and focussed the importance of the same in his short stories and thereby tried to place before his readers how the selfish leaders are responsible for this conflict. MANTRA his story is related with Hindu Mahasabha and that HIMSA PARMOCHARMA with Muslim League. Pandit Leeladhar, described in Mantra, favours the purification. He hears that conversion of Hindus into Muslims is being made at Madras. He, therefore, proceeds to Madras and tries to persuade Hindus. In HIMSA PARMOCHARMA he has criticised all the religions including Islam. Premchand thereby intends to say that "No religion in the world encourages the religious
division and Islam is not an exception to it. Shaikh Hasan in KSHMA tells Doud Khisty who beats his son thus, "I have excused you. I know that Christians have undergone difficulties during the reign of Islam. Muslims have outraged the Christians and withdrew their independence. Muslims have lost their modesty in the age of victory that they have achieved. But it is not the fault of Islam but of Muslims. We are not following the foot prints of Pak Nadi today. He is such a great fountain of pity and pardon. I will not spoil the name of Islam". (39). In his story PANCH PAEM-SHAR, Premchand has shown that both the Hindus and Muslims were living cordially with full affection and love with each other. Jumman Shaikh, while leaving for Haj pilgrimage, handed over keys to Algu his Hindu friend. At the same time whenever Algu Choudhary used to go elsewhere, he too used to leave his house under supervision of Jumman Shaikh because of their friendship (39). According to Premchand, Humanism was the attitude in such a behaviour and there was no feeling of caste or creed. In his story Degree Ke Rupaya, he has given reference to this. Tailash in this story asks Naeem, "Did you not say that you had favoured the Moslems on a couple of occasions and therefore you had been regarded as anti Hindu and entrusted with this investigation?" (31). Although Premchand thereby aims at the Divide and Rule policy, he confirms the correctness but at the same time he has shown Saeem replying that "Your imaginative faculty is truly amazing. Though I have lived with you for years, I never know that you have such a wonderful gift for inventing things". (39).
It is noteworthy that Premchand through his short stories like PANCHA PARMESHWAR and ISLAM has expressed his views on Panchayati Raj and Co-Operative farming. Through PANCH PARMESHWAR he has shown how the confidence that people had in the system of justice created a voice of 'God' in the old set up in the Indian Society neglecting the caste and creed. About the judgement he opines through his mouthpiece Jumna thus, "I have realised that assuming the seat of a judge, one is neither anybody's friend nor foe. He can have no other considerations except that of justice. Today I am convinced that God himself speaks through the Panch"(33) ISLAM an ill paid gardener Durge supplements his income by selling a part of the produce of his master's orchard. He is removed by his employer. He then joins Premshankar, an agricultural expert who is educated in USA. He is a socialist and accepts other workers as his co-partners. The orchard is now run on cooperative lines and Durge is not required to steal anything to supplement his low income because as a partner he gets enough. It is presumed that story is written from the point of view of echoing new ideas. Premchand through Premshankar conveys about the current social and political values and equally criticises doctors, lawyers and businessmen in this story who became greedy and equate time with money.
NATIONAL MOVEMENT

Few of Premchand's short stories consisting political views are related to movements sponsored by Congress. Stories like Satyagraha, Maiku and SAMAR YATRA narrates the congress movement. SATYAGRAHA is an ironical depiction which echoes the non-violence struggles for freedom MAIKU is related to picketing. Picketing is arranged on a toddi shop and volunteers do not allow any one to enter in. As soon as Maiku and Kada so there volunteer try to stop them and tell them that they cannot enter the shop unless trapples upon them. That changes the mind of Maiku and he decides not to touch taka. Hero is samer yatra states, "we are fighting for truth and justice and so we should have justice and truth as our weaponic fight. We are in need of such warriors who would keep away from violence and wrath and with a faith in God they should be ready to do everything they are required to do for the religion"(34) In a story entitled KUTSA an effort is made to throw a light on a Congress leader who collects funds and spend them for personal enjoyment. Similarly DIL LI RANI and KSHAMA high lights the violence and non-violence affection and dissatisfaction, justice and injustice.

It is thus clear that Premchand was impressed by Gandhian ideology but it also seem that he has dealt with communism as well. His views on socialistic pattern of society have already been given above under title Cooperative movement. His stories PASHU SE MANUSHYA, GAL FSETA BANK KA DIVALI, HARI KI JEGH BUMHA KA SWANG refer to communism. In Pashu Se Manusyta Premchand
refers to the inevitable triumph of communism to the ultimate instant. He has expressed such views through his mouthpiece. He says "In a society we observe that there is inequality everywhere. Since the importance is given to money and property, our society is ruined completely. Premchand however does not like the state of such an inequality where exploitation is made and number of classes come into existence in the society. He feels, 'all our education, intelligence, energy is involved in diverting our attention to become rich and rich alone. Our professor is not happy and cannot open his mouth properly if he gets less than a thousand. Our rich people like Diwans and other officers even get Rs.2000/- or more curse their fortunes. Our doctors do not bother to see whether patient is alive or dead, they are only after fees. Pleaders are praying that let there be enmity, clashes, immoral everywhere by which they shall add to their estates and build a wall of gold around them. All they consider 'Time is money' and everyone among them has ruined a life of thousand and lakhs of poor and thereby made themselves high and mighty. Production is made by the poor and profit is extracted by others. As a result we find in our society an increase of commercialisation, and capitalistic tendencies that is making our life unnatural. The natural will be brought back into life only when an equality returns and when persons will get powers proportionate to their intrinsic quality."
In all Premchand has reflected all the political and social problems that arose in his times and thus became a symbol of the best liberal and noble socio-political thought of his age.
CHAPTER - VIII


1. पुस्तकथा नारीका श्रेष्ठ कथा के लिये इच्छा देने का निर्णय न होना है। महसूल तरह
वैसा सिद्धियों पर उसे समझाने हम तर्क देंगे। ऐसा हम हैं फिर हमें पूरूस होने से साराधरो का नाम
है, तथा हमें स्फूर्तिका मूर्द्ध बनाने में पुस्तकदार।

(साहित्यिका युद्ध पृ. 101)

3. मैंने शादी नहीं की थी, मेरे बापने शादी की थी।

(प्रेमचंद घरेलु धर्मात्मा देवी पृ. 99)

5. "हिन्दु समाज की केवलिक प्रथा हिन्दी दुर्भिक्षा, हिन्दी विलासिन्क, हिन्दी
विशेष है जो कुछ समय में नहीं भाला, इसका बुधार क्यों कर है।...
अस्थायी हिन्दी निरामायण लेकर भाषा है। यही है कि अति मातात् सप्तकोह
कमी नहीं है जो क्या भी गुलदार है तो महीना पर उद्वेद से प्रसन्न होता है. पानो सिरसे
बारह तली। इसका कारण केवल यही है कि दौड़े का दर, दिन दूरी रात
जोमुनी, पाम्स कालों जल वेग से समान कली की ना रही है। नहीं दूरी की
सेंड्रों में बारे होती थीं, वही अब इन्हीं के तक बहुते पहुँच गयी है। .......
लघ का ता यह हाल है। और धारित भाषा की निर्धारित और दरिद्रता दिने
दिन कल स्वतंत्र होगा। और अब हारा जाते हैं।"

(शुद्धदार - नानसरोचर भाषा १,सरस्वती प्रेस,
जिलाहाबाद)

6. आप लेख यह बत्ते हृदय जा जाते है कि हर एक पुरुष रह जाते है।
वहाँ जिसीने बारे नहीं करता कि वो नोकर में जुड़े िक्षेप अनियम होता है, बल्कि
केवल जिसीने कि जतनरत उसे मनोद्र करती है। हैं, वह जतनरत वा स्वाभिक
है या काल्पनिक जिसमें मन्त्र में सकता है। स्वति के बैके जाते समय केवल गहना बनाना अक्षी। अद्वितीय के रूपमें ज्ञात है। दूसरे के लिए बिलकुल गैरपरिवर्त्ती। तुल्य से यथिर्द्वारा अक्षी, अन्य शिक्षण के सकता है। दूसरा मर जामणा बर किसी के सामने हाथ ने फूलायेना। पर प्रकृति यह नियम अप जिसे बिलानेवाले न मूलना बाहिर हो यह नीचे लल्स नामों में व्यापक है। जिन्दा रहने के लिए आदमी सब कुछ कर सकता है।

जिन्दा रहना निताही क्षत्रिय होगा। उरासी ती अन्य पाठ्यमें कृप्या।

जिन्दा हो असन हेजरी अन्यही दुरा बाहिर कम होगी। इमारा यह पहला

जिन्दान्त होना बाहिर हो कि जिन्दा रहना हरे के लिए कुल्ह हा।

(देरू भैर - मानसरोवर भाग व, पृ. 16,

इस प्रकारण, 1962)

1. केशरिल - बेगा मन्ना, सब बलाता, तुल्य यह लल्स तो अपनी होगी कि में बेगा जिसकी बेटी हुई। यह तु किती हैं भें किसी के कल्याण पेदा हुई होती, तो शाय तब भी ती दिल्ली असे विचार आते। तू मन ही मन मुझे ज्ञात केशरिल होगी। आप आपके 'आपके देश' का पृ. 1934

2. शरदा - अम्बा, मैं आपसे सब बहित हूँ। मुझे जितनी शरदा आप मन्त्र आपके प्रति है, अन्यही किती के प्रति नहीं। आपकी बेटी कहाना में लिये लल्स अक्षी बात नहीं, गैरकर्त्र बात है। मनुष्य परिस्थितियों का 

3. आपके आपके 'आपके देश' का पृ. 1934

बाद दो दल्ले दल्ले कर निकल आना क्रर करके बात है। बहार का बाद दो नौव ले नाम तो कहत सबूत है, कितना ने नामक बहार के दल्ले दल्ले नाम है, नहीं सबका 

(आपरीत - मानसरोवर भाग व, इस प्रकारण 1962,

पृ. 114)
10. यह हमारे देश से, नारी अपना बस रहते हुए कभी वो तो किसी जिसे अपने के समर्थन नहीं करती। यदि वह वैसा कर रही तो समझ दें कि अपने जिसे और केवली आश्रम और केवली आधार नहीं है और पुस्तक अक्सर निर्णय है कि उसकी दुरुस्ती से अपनी वासना तुलना करता है और जिससे साह्यी खिलना निम्न है कि उसके माध्यम परित्याग का कल करके कुछ अनुशार यह मर्यादा देखना चाहता है। क्या वह नारी नहीं है। क्या नारीत्व के पावन मंदिर में हमारा स्थान नहीं है। लेकिन तुम अपने अनुसार मंदिर में खुश नहीं होते। अनुसार सब कुछ मंदिर की प्रतिमा भ्रम है जानें। और पुस्तक-समान नितम्ब अन्यायर्थ बाहर करे। हम असहाय हैं, आत्माभिमान के भूत बैठी हैं लेकिन...

(वेश्या - मानसपत्र 1 पृ. ५२-५४)
आर कब में अक लबस कॉर्ट को घुंटर, शुभार, गैरवर्ष शेड़ के अपनी
गेदामें अक कामा कॉर्ट, बना लिखे दुःखे देखता है निक़े बदनपर बढ़े हैं।
लू है लेक गम्नी है - वह घुंटरी लु बन्ने के बुझी है, चुन्न लागती है -
तो भी जो बाहस है कि उस देवी के कदम और
सिर रख दूहै। अपनी नीचका, अपना नमाजह, अपनी चूटी बढ़ाई, अपने
शुद्धती संरक्षिता मुझे कभी जिमी सफारी है प्रान नहीं आती। जिन
देवकीये के लिए जिन्दी में बना बना संगद्यों नहीं थे। भुलाई हारे पहारे
बुझे अनैक जिन्तार में बढ़ी थी। अनैक लिखे दैवत की सब दुख सुखियारे
थी। प्रेम के आरण्य थे। अपने आत्मीय और शरण नीरो की सहायता सुरक्षा
थी और अपनी म्यारी मातृक्षा का आरण्य था। लेकिन जिन देवकीये ने
अम तमाम मशक्तों, अन सब साँवर देशदार के के सेवा, सबची सफारी सेवा
पर बाल्य न कर दिया है। वे में देवी बड़ो कुर्सियार का सक्ती हैं। तो इस
बना जिन्ता भी नहीं कर सकते कि अपने की। भागीये के हमदर्द का सेवा
कार सके। बना हम नमुना असे पत्ता अम्ल्क, असे बाधे, असे बर्दम हैं। जिसे
बुझ समझ लिखे, कि अपु अनु बने के जरा नियारे नियारे, जरा मेहरखी नहीं
कर रहे हैं। यह अनुपर केही बरहास नहीं है। यह आप ही के लिखे जिन्दीये
और मेहरखा स्वाद है। नियारे मेरे भागीये और देवकी, अभी नियारे नियारे
मोक्षेय नाम के वक्त पाचित पानी नीरो के किनारे कोही के बावजूद स्थान में
इस मस्तु दिल्ला दिल्ला प्राक्त न कर कि काम जा से हम आगे के साथ भागीये
बारे का
लू है। तो तीर्थ स्थान में दिने दिने, और अपने भ्रेम होरा में बुझे
कुर्सियार हैं। अनैक देवकीये में
बुझ और अनैक दशमत होगे, और बाहे कुच ही ओर न हो नाम, बाहे तनो
नियारे और नियारे नियारे का सामना ही कोई न खाना पड़े, यह असे प्राक्तबारे
काम रही है। अपने सक्रिय और नाशमान हैं, जो बात के अने और जिनदे
के मस्तु हैं। काम यह प्राक्त करता है। काम अपने तीक कार का परिचय
देता है। वह अपनी जगह पर बढ़ा है। नाम और अने दस्तावेज रखने कहे कि में यह
प्राक्त करता हूँ और जरा ही के दस्तावेज असे पर दूर ना के काम रही है।
(पुस्तक - भाग 1, प्रथम कर्ता - अनुराग - इस प्रकाशन 1962,
पृ. 142 ते 145).
13. गंगी -

ठाकूर और साझु के दो कुलें तो हैं। क्या अंक बाटेर पानी न भरने देने।

साझु - हां, पानी तुझ्या आसोगी और कुछ न होगा। बेटे बुधकेसर ब्राह्मण देखता आर्यसमिति देने, लाठी मारने, साझु के पांच ही पर। परिवेशका दर्द कैन समझता है। हम तो मर पर भी जाते हैं। तो साझु दुमरार पर झंझटने नहीं आता, बंधा देना तो बड़ी बात है। अब तारा कृपा पानी भरने देने।"

(ठाकूर का कुँजा मानसेवा मायाप १, इस्तीफ्य, दिसम्बर, १९६०, पृ. ४१)

14. गंगी - हम कौन नीच हैं और हमे तेज कुई जुंबु हैं। ........... यहीं तो निकले हैं, अब जय के की हैं। भारी हो रहे, नाट घुरने ये करें, खूब खुशम ये करे। अबस्थ मैं नहीं ठाकूर ने तो यह दिन बीते हारे। ख़ुशी को जेथे हो नुका है और बाहर के मारकर भाग। जिनकों विभिन्न के अंदर ते बाहरी मास जुंबा होता है। यही मारका तो घर में तेज विभ्राकर जोड़ी है। कपड़ा भर के हैं, मनुपुरी देते नानी मर्दी है। निकट भागने हैं इसमें कुंब जा है। हाँ, बुझिसे हमसे कुंबे हैं, हम गली गली बिल्कुल नहीं कि हम कृंब हैं। हम कृंब हैं। कपड़े गिरने आ जाती हैं। तो समरी आसोगे देखने लगते हैं। अब सबको आतीपर सांप लेटने लगता है, परतु फ़न्ड यह तक हम कृंब हैं।"

(ठाकूर का कुँजा - मानसेवा मायाप १, पृ. ५२)

15. 'शुक्लिया - सरकार, यह तो संसारके मार्क है। युनके दससे ते यापी भी तर जाता है, तेरे भूमे मुंजे ये कृंबक जा नामगी?

पुनरी - अरे, तू चारित है कि नहीं है?

शुक्लिया - तो क्या महावन ने बमारे के नहीं सिराता है। बमारे का महावन कैजी और है। जिस बन्धे की मनोहरी है सरकार।"

(मंदिर - मानसेवा मायाप २, इस्तीफ्य जनवरी, १९६१, पृ. ४)
14. 'बदे घर की बेटियाँ आसी ही हैती हैं। चिंचला हुआ काम बना कैसी हैं।'
(बदे घर की बेटी - मानसरोवर भाग ५, हैं प्रकाशन पृ. १५१)

15. केनी माध्यम - बेटा तुम दुष्द्रिमान होकर आसी के बाते करते हैं ? स्मिता
जिस तरह घर का नाम कर देती हैं। उनके बहुत सिर खड़ा ज्ञाता नहीं।

भींड़ । - बिना मे जानता हूँ, आपके आसियाद से आसा धूर्व नहीं हैं।
आप स्वर्ग जाती हैं कि मेरे ही समझने बुझाने से, जिसी पीठें में
कच्छ पर सृष्टा गये, पर नजिस स्त्रीकी मान प्रतिभा का बीमार
के दूषितमें आ रहता हूँ, आपके प्रति एका घर अन्हाय और
पुकार व्यक्त हुई कृपया अस्तत है। आप कह मानिये, मेरे लिये यही
बुझ धूर्व नहीं है कि मालविहारी के कुछ दण्ड नहीं देता।'
(मानसरोवर भाग ५,बडे घर की बेटी पृ. १७७)

16. "-संरक्षने विविकों के यहीं २० कर्म तक गुणार्थी करने के बाद जिस दुस्सार
संसारसे प्रथान किया। ६२०- अभी तक आपके मिसपर स्वाभ थे। पृथिवीने
इस गरीब के बीमार के दरवारमें कट देना दुस्सार न समझा, जिले अन्मायो
जिन्हे निदेशो न थे। आपके ज्ञान बेठे की प्यार पहली। आप तक वह विविकी
के यहीं काम करता है। उसका बुझरार कब होगा, होगा भी आ नहीं, बीमार
ही जाने।"

17. " पाठक। जिस वृद्धान्त के क्यों अज्ञात न समझें। मैं सत्य घटना
है। वैसे कथने और वैसे चिंताओं में दुर्बिल साती है।"
(१६.१७ स्वाधीने गद्दी - मानसरोवर भाग ५, हैं प्रकाशन, मार्च १९६२, पृ. १६)

18. प्रस्तुका संपाक परंपरागत नियमों के अनुसार नातिका सेख है। वह जो
कुछ होता है, नातिकी विरास दृष्टिगोचर देखता है। वह जो कुछ बियार करता
अस्तित्वीय नातिकने की धारा लंबी होती है। निर्मल नातिकाई मुख्तार-विवारी
के हिस्से मध्य प्रतिभा महत्त्व उसकी दृष्टि में अत्यंत सक्रिय है।
जाता है, वह व्यक्ति को शुद्ध, लुच्च, नगण्य कहने लगता है। व्यक्ति की जाति पर बलि देना उनकी नौकरी में प्रश्न आता है। वह तो तक कि वह बुढ़ा अगे स्वार्थ के भी अतिथियाँ बाहर देता है। उसके बीच पार्थ प्रथम आत्माओं का अनुप्रेरण होता है जिन्होंने नायिकाओं का नियोजन किया है। उनकी कितनी अमर हैं गयी हैं, जो दृष्ट राजेंद्रकी हुदारसक हो गयी हैं।

(डिक्री के रूप में - मानसरोवर भाग २, सारखी प्रेस, पृ. २५१)।

१९। 'अब व्यक्ति, यह यह मेरा कस्मा होता आत्मीय कैसे न है, राज्यके सामने क्या होता है। मैं के बनने की विचार से राज्य पर कारक तार न पड़ता। जैसा सामने की निर्भरता और अव्यावहार्य पर परदा बाँटता राज्य के दिने मर्यादा संदेह है सकता है। ऐसे लिसकी परवार न थी। फिर भी आते बना का प्रत्यक्ष कैसे बाहर होगा था नहीं। यह प्रत्यक्ष के दीवार में अपनी सत्ता सिखिनाद के समान प्रतीत होती है कि मेरी देशी शासन का क्षमायमान कर देगी, विश्वके दिला देगी। शाहद सारा संसार मेरी कल्प को सत्तसारद घ के धरी बुझाएँ, मेरे विचार प्रकट होते हीं बुझाने खूलका कर देगी।

जीत में मिट्टा है, किंतु राजसुरेश लख्ट है। मिटे के खेड़ की रक्त के लिये वह अपने निवारण प्राप्तारक आघात करो ४।

(डिक्री के रूप में - मानसरोवर भाग २, सारखी प्रेस, पृ. २५१)।

२०। बारीक सरह का समय था। लक्ष्मण विलासिता के रंग में बुझा हुआ था। भोजन बढ़े, गरीब अप्रेम सबीम विलासिता में हुई हुई थी। गहना नृत्य और मान को मजाफत सजाता था, तो गहना अप्रेम की पीनकड़ी में मंगे केला था। जीवनके लाहारे विलासिता आपरूं दंगों का प्रादेशिक था। आसन विकास, सारा लखित्ता, समाजस अवस्था, जल के जलोम, गुलाबांचों, आहारभोजनमें सर्दी विलासिता ब्याप्त हो रही थी। राजसरोवर विलास - बारीकमें, कल्प स्त्री और स्त्री के वर्णनमें, कारोबार कला बंधू और कला विम्बन बनायें, लक्ष्मण शुद्ध, मिसस और सुलभ का रे चारा करनेमें लिख के सबीम का जीवनके में विलासिता का अह हुआ था। संसारमें बसा हो रहा है, जिसकी किसी के स्वर नहीं थी। बहर उड़ रही थी। तीर्थों की अंदाजी के लिये पाठी बनी जा रही है। (सतरंजन बिलास-मानसरोवर भाग २, सारखी प्रेस, पृ. २६१)।
31. राज्यमें हादसा कार बना हुआ था। प्रथा दिन-दिन हुए जाती थी। केवल फर्शबाद गुनेखाला न था। देहातों की सारी दोलत खाने में बीवी आती थी और वह देखते थे, महिलाओं और किलखिस्त की अन्य अंगों की पूर्ति में अन्य जाती थी। अग्रणी क्रिया क्रम दिन-दिन बदलता नाता था। कमती दिन-दिन भौतिक भारी होना नाती थी। देसों मुख्यतः न होने-के कारण वार्षिक कर भी न बाढ़ होता था। रेगिस्ट्रर वार बार केलाकिरी देता था। पर महीने तो लेख किलखिस्तके नौके बूढ़े थे, किसी के काने पर शून्य न हैती थी।

(सतरंज के खिलाड़ी - मानसेरावर माग २३, पृ. २६६).

32. 'सिधांत देखिये राजनीतिक दशा भर्कर होतो न रही थी। कमजोरी की कौन लाती की तरफ कर्ने की आती थी। शहर में बदला मध्य हुआ था। लेग बाल बच्चों के लिए देहातों में माग रहे थे। पर हमारे दोनों सिक्कियों के कारण न ही। फिस्कं न थी। के अति सातों तो तम्बोरों में हेकर। उठ था कि कहीं किसी बादशाही मुख जिसकी किस्मत न पढ़ नात, जो बेड़ार में। फिर नाथ। हमारे राजस्व साधना की जागीर पुलदड़ी हुसम करना बहाल थे।

(सतरंज के खिलाड़ी - मानसेरावर माग २३, पृ. २६६).

33. परमाणुरी ने इतने तुम्हारे अपर राज्य करने वाले किसे मेवा है। यह आंध्र की बिल्कुल है। तुम आराम की अपने घर पढ़े रहे । में तुम्हारे चुंब न बेंगलुरू, केवल तुम्हारी देखा करने के पुरस्कार खान कर किर्किया कर लगा, खान चाहे भी तेज़ थे है, विवाह आदि के नीचल रहे यह अपी ऐसे तुम्हारी रक्षा करेंगा।

(अधिकारचित्र - मानसेरावर माग ६, हौस प्रकाश के अगस्त १९६३, पृ. १६४).

34. 'सीजोवाल पुलिस बांटे भागा तो न बांटी था, पर जिम्मवार भी न कर सकता था। पुलिस के आदारियों से झगड़ा कैसे माँगे थे। यह सात विश्वविद्यालय दुर्गा माँ थे। .............. मेरी आदत है की पुलिसकारे के बहुत कम बोलता है।
(दूरेगाजी-मानसरोवर भाग 4, इस प्रसारण मार्च, 1963, पृ. 18)

95. पुजारी का तो ना अनुभव था, अपसे चिंता की जरूरत न होता था, बहुत सारे -

(बार रहते हैं) बहुत देख जुड़ी। बार दिन के समय ताज़ा-की जरूरत नहीं दिखायी देती। जब बार दिन हो जुड़ी है, तब अक्षर बारे के साथ आकर बेहद नमाने लगते है।

(दूरेगाजी पौरन्दर- मानसरोवर भाग 4, पृ. 20)

96. 'स्वतंत्रता आगे दूर प्रतिवेद घोड़े की कहानी है जो अपनी स्वतंत्र के

(सा के) के लिये पके बस्तीदोनी की पौरी अन्तर्निक्ष्य प्रती आता आता रहता है।

(विकार) अपनी झुटी का दिन है। मालिकने भी ... अपनी झुटी मानती है।

(ले) अपने विकार के अपने मालिकिये के दल बसे दुखी को खारी के लिये मांगकर के नहीं हैं। अपने दादा ने जो लमासा रहता है अपना यह रिस्का है।

(नीत कम भिन्न) पीछे से बड़े लमाने नहीं है (आप दूर देखा)। अपने पास क्षत्रिय हुआ बुखा कलमा नहीं है (अपने देखा दर से मापेना) तो बड़े नाता दिखाया जाता है। (दर देखे लमाने के इशरा क्षत्रिय बाल नाता)।

(तस्मान दराब अक्षर) सामने बढ़ी नहीं है (नते में आकर बुखा वाक्कर्थ भागे लमाने)। ले (को) को तार्किया नामा नहीं करती, घोड़ा निकालतरहे

(अर को) करो घड़ी के भिय लिये अपने जन्मसिद्ध अधिकारों के वेचना क्षू पनहीं करता।

अर्थ (अक्षरी तार्किया कुछ काम करते हैं - 'बह ना शेतों में बाद फैकेंटै की

(देखा मापों घटर) घटर नहीं है। अले घाड़े सामने लाकर रखिये। जिजिके देरे आ गये

(अग्रे के) रात दिखे बाबा जिन हुए केए घाड़े के भिय तब ते नहरहें नए अनु जाने।

(अले देरे आ गये बढ़े तो पिछले पर भी घड़ी काम करके झुकी ही। .......

(घड़ी का) यह लेन हर घड़ी बाप घड़े देते हैं और घोड़ा अपनी यूक निता

(लेता है।

(कहानियों अन्ये फिक खैफ निद्राघ ता - यहीं तक फे वह अगे परेव की

(हर्मा माद) की गड़ोमें लक्कर लाख पाली तार्किया। मानसयुज वशस्तर रिपोर्ट।
जिनका प्रयोग शिस्ता समय देसमें बट रहा था, जिसों किस्मको तेघ अनेक करश्चित्र थी । किन्तु राहुल्या और देकन्ता के अधिनीत करके अपने अनेक दिल्लका अपने साथ करके लोक दुसरा हिस्सा घरेलू एक नागरक साथ आयेगा।

(अमृतराय - प्रेमकन्द कल्याण सिपाही - इस प्रकाशन 1963, पृ. 914).

२५. प्रय आनन्द,

में नाता हूँ कि में तो खुद करने ना रहा हूँ वह मेरे लिये हिलकर नहीं है; पर न जाने कैसी लिख युक्त बीच निये ना रही है। में जाना नहीं बहसात, पर नाला हूँ, कसी तरह अपने आदर्शों मरना नहीं बाहला पर मरता है, रोगना नहीं बाहला, पर रोता है। जब मसी लेग, जिनसे हमारी माति है, उसकी में अपना सिर ढाल लुके थे, ते मेरे लिये भी जब कैसी दूसरा मार्ग नहीं है। में अब आपर अपनी आत्माको देख नहीं दे सकता। वह विज्ञात का स्वाल है, वैदिक विज्ञात किसी तरहका समझता (कांभ्रोप्राचीन) नहीं कर सकती।

तुम्हारा,

विस्मय.

(आद्विति - कपन - इस प्रकाशन नको संस्करण जून 60, पृ. 102).

२६. आनन्द - यही लोक स्वराज्य का मत है कि नमीदार, वकील और व्यापारी एक मरे, बस, केवल मनुह और विकसन रह जाये।

स्पष्टतो- ते तुम बता कहते है कि नमीदार और वकील और व्यापारी गरीबोंके कुसृत कर मेघे होते जाये और जिन सामाजिक व्यवस्था- ओर्थों अक्ष महान अन्याय है रहा है, उनके खिलाफ न्वान कल ने बेली नाय के, तुम ता समाजशास्त्रके पंडित है। भी कसी अभी मे यह व्यवस्था आदर्श कहने ना सकते है, सम्बन्ध के लोक गुप्त स्वतंत्रता के अती दसमें कसीन्यूक्तम मात्रामे भी व्यक्त रहा है।

आनन्द अंझित और सम्बन्ध का प्रमुख इमेश्व रहा है और इमेश्वरहण। हैं, अपने स्पष्ट मन ही बदल जाय।
रचनाती- अगर स्वराज्य आनेवर भी सम्पति का यही प्रमुख रहे और पंजाबिया समाज तोही स्वाधीन बना रहे, तो मैं कठौं, ऐसे स्वराज्य का न आना ही अच्छा। बच्ची बुद्धिजीवियों की धनराशि अभी और संस्कृति का स्वाभिमान ही आन दिन में पीस खाड़ रहा है। जिन बुराजियों के दूर करने के लिये आंदोलन यह प्राणों के हृदय में पिंड थाई है, उन्हीं बुराजियों का लक्ष्य धर्म प्राप्त निर्देश ध्यान बढ़ाने सिर चढ़ाने की तो विदेशी नहीं, राते हीं। कसे रहे कम मेरे सिखे तो स्वराज्य का बहु अर्थ नहीं है कि जीवन की जगह धेराबंद बैठ जायें। मैं सामान्य जैसी व्यवस्था देखना चाहती हूँ, नहीं कसे कम नियमता का आरक्षण मिल सके।

(जानवत - कपन - इस प्रकाशन में संक्षरण, सन ६०, पु. ११०)

२१. श्रेष्ठसन - दादोद मे दुनिया माफ निमा। मैं जानता हूँ, मुसलमानों के हार जिसाऀंजीयों का अद्वैत संगठन पड़ा है, मुसलमानों ने कुछ बड़े बड़े अवधि चार किये हैं, अपनी ज्ञानविद्या हर ही है। लेकिन महंत जिन्होंने नहीं मुसलमानों की सत्य हर ही है। रूढ़िवाले मुसलमानों की मजबूत हर ही है। हमारे यार निमा ने यह जीवन नहीं दी थीं, जिसपर आज हम कर रहे हैं। वह स्वयं मेरो घर दुनिया का स्वयंच कार्य है। मैं जिस्मान के काल के घटन सत्र न जायेंगा।

(भर - मानसरोवर भाग २, सरल विशेष पु. १०२)

२०. नुम्मन शेख गोर अलू वाघरी मे गाढ़े विष्कार थी। जादुओं रेती होती थी। कुछ देवताओं भी साजा था। अहें के दूल्लुरे पर अन्दर विशाल था। नुम्मन जब इन करने गये, तब अपना घर अलू के लौट गए थे, अहें अलू नज़र बाहर आया, तो नुम्मन पर अपने घर ठोट देले थे। अन्यें न वांचतों का व्यवहार था, न धर्म का नाटा, भेद-भगत विद्वान मिलते थे। विष्कार का पुराशंकर भी जाती है।

(पंचपरमेश्वर - मानसरोवर भाग ५, इस प्रकाशन, पु. १२६)
२१। "क्लास अंक के लिए घर है। पिता घरी फिरीया नजीम की श्रेय नजर छाकर फूल - अगर आपके यह नहीं फर्राफुर फ कि बेटू देखे अबसरे पर मुसलमानों के साथ फशिया किया है। श्रेय फिरीया फूले हिन्दुस्ती धोष सफाहर कि स्वालिख वागना वाला श्रेय है।"

(दिक्री के रूपाये - मानसेराव भाग ३ मरथकी प्रेस पृ. १६४)।

२२। "आपकी कल्याणा श्रद्धा वा स्वर्ग आम्बाङिक है। असरातक आपके साथ रहनेपर भी मुझे यह विविदित न हुआ था कि आपने घटनाेजोका आविष्कार करने की इसी चमत्कारपूर्ण श्राफिक है।"

(२१-२२) (दिक्री के रूपाये - मानसेराव भाग ३ मरथकी प्रेस पृ. १६४)।

२३। आज मुझे िावत हुआ कि शंक के कहार पेशएक न केवल फिरीका देखा है। न दुहस्त। न्याय के किसा मुझे और खून न ही मुक्ता। आज मुझे विवाह है।

(दिवांपनार - मानसेराव भाग ५, हीर फ्राइमन पृ. १६४)।

२४। 'हम न्याय और सत्यके ििये के रहे हैं,' जिसलिये न्याय और सत्य ही के हार्षिया रैंसे हमें लड़ना है। हमें अत्वे मैकरीजों जस्ती हैं। जो बिंका और बैंद के दिलसे निकाल डाले और जीवंतपर अंत विवाह सक्षर धर्म के ििये सब खून डेल सके।

(समरगाम - मानसेराव भाग ५, हीर फ्राइमन पृ. १६५)।

२५। भव हमारी भूजें विवाह और चुन्द, हमारा सारा मालसाह और अनुपाल धन िियाम में आविष्कार है। हमारे प्रोपेयर साहब और जारे से कम बेलन पाये तो उनका मुहिमों नहीं मिली होता। हमारे दीवानों और मालके अधिकारी रैंग है। हजार मार्क्सम के रैंग का रेखा करते हैं। हमारे दीवान शाहब वाहित हैं कि, तराज मरे या नये मैरी िियाम भी बाधा न पढ़े और हमारे व्यक्ति शाहब जीवंतपर घनाया करते हैं कि जिम्ब्रो और टेक्स्ट प्रेक्षय है छौर में के नेको दीवान बढ़ी कर हैं। 'समय धन है' जिसी िावायक हम जीवंत वाक्य समझ रहे।
है। किन महान पुस्तकों में से प्रत्येक व्यक्ति लेकर नहीं जानते लालौर गरीबों की जीवन का रंग नाटे हैं और फिर भी उन्हें नातिका भाग्य अनेकों द्वारा है। वह अपने स्वरूप के पृथ्वी बढ़ा धर का बनाया फिरता है। पैदा दूसरे के, पश्चिमा दूसरे बहारे, खाना और माँझी पर ताल देना जिसका काम है। ो.... मानसिक और आध्यात्मिक कामों के जितना फर्क न्याय के विस्तार है। यह प्रकृति के नियमों के प्रतिकूल हाल होता है कि आवश्यक और अनिवार्य कार्यों पर अनावश्यक और अनिवार्य कार्यों का प्राधान्य है। कवि सहजनाक का मत है कि जिस सामय से गुणी होंगाका अन्दर होगा और संसार के उनके सद्भावों और सृष्टि योग्य लाभ न पहुँच सकेगा।

(पुस्ते सुन्थि : मानसरोवर भाग ६, इस प्रकाशन अप्रेल ६०, पृ.११२,११६.)

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