CHAPTER IV
CHAPTER IV
CRITICAL EVALUATION OF THE NOVELS

The present chapter incorporates a critical evaluation and literary study of all the novels. Discussions have been made about characterization, elements of feminism, style, language, sentiments, plot construction and other literary aspects of the novels.

IV.I Characterization

Various Main and supporting characters are created by the author to knit and develop the plot in the novels. The characters are of varied nature and majority of them leave an identity for themselves. These characters reflect many of our acquaintances in daily lives and hence they help in creating a more realistic plot in the minds of the readers.

IV.I.I Āvartam

The characters Indra and Vṛttta are mythological characters and are quite opposite to each other in terms of their nature. While Indra is seen to be more of a romantic character, Vṛttta has the instincts of torture.

While Indra has a softer side to his character represented by opposing the ideology of war, Vṛttta is of more desperate nature.

IV.I.II Añjaliḥ

Vimala plays the main character in the novel. He is a family person belonging to the middle class who faces a hand to mouth situation in meeting with the demands of his family. He lives away from his family to earn a livelihood. He is very honest and does not succumb to the pressures of a job to adopt dishonest means. He even faces a transfer order for not agreeing to be dishonest. Later on,
Vimala is cheated by another person, when he signs papers for five thousand rupees but does not receive the same. Vimala’s character representative of the middle class crisis is described by the author as follows:

\[
\text{Vimala: संसारस्य प्रवृत्त्या सह परिचित:। सोचि पि बोधिशील्न:। अतो मनसि न दाहः। किन्तू तापः। तत्त्राकर्मः स: सच्चो न समर्थः। अद्य अधे अवधिमानू भांवी कार्तः। तत्र कृति: सीमिता। इतयति अवधितः सत्यसेवायं किं वा कर्त्तृ शक्यते? पुन:। कन्या, पत्नी, परिवार इति अस्मै दृष्टिः। एक्ष्योपरिः। (P. 53)
\]

Kakalidevi is a complete professional woman who lends out a helping hand to Vimala by letting him stay in her place in the new environment. She is a very open hearted woman with immense maturity. When Bidhu, the college principal, dumps Vimala of five thousand rupees, Vimala is left in a sea of trouble when he is unable to arrange the sum of money during his daughter’s marriage. Kakalidevi comes to the marriage and helps Vimala by giving him the money.

**IV.I.III Aruṇā**

The main characters in the novel are Varuna, Nīludā and Yaminī.

Varuna is the central character of the novel, who has been thrown out of his own home and lands up in a village where he is helped by a person called Nīlamanī. Varuna’s irresponsibility is displayed when the pictures given to him by Nīlamanī were stolen in the market, since he was deep immersed in his thoughts. This is in contrast to his understanding of ground realities, when he realizes that he is financially not sound enough to marry Yaminī.
He becomes a street vendor, feeling that money is a measure of social success, even at the cost of unethical practices. However, after Niludā’s death, the soft side of the character is revealed when, he feels bad about the circumstances under which Niludā had passed away. Dr. Dash has also brought forward a strength in Varuna’s character with the fact that he has established himself on more than one occasion in the span of the 36 pages. He is also flexible enough in leaving everything to become a drummer for his love.

Nilamaṇi, alias Niludā, is a man with a big heart. He is depicted as a character which has larger than life image. People come to him for all sorts of help. He is an artist and he readily gives away his pictures to Varuna for putting them up for sale just to earn their livelihood. Niludā is depicted by the author as a character who stands by his principles and is an ideal example of ‘Walk the talk’. Niludā gives more importance to art compared to money in his existence. Niludā is seen to be concerned about the degradation of value system in society and discusses the issue with Varuna at various points. When an unethical person approaches him for his pictures, he enters into a quarrel with him and later on explains to Varuna as follows:
The character remains iconic even after his death, since it is Varuna who carries forward his ideology and message of transformation.

The character of Yaminī is representative in the novel as a symbol of the beginning of a day when she comes to Nīludā’s place to perform her dance. Her name is subtly chosen by the author as a paradox to the actual trail of events. She depicts the state of ‘Aruṇā’ or redness of the sun during the transformation from night to day. She is intelligent and independent. She possesses multiple talents in the form of being able to dance, to play the flute as well as show bamboo tricks for the enjoyment of people. She is also called Barisheswari (Baṅsha meaning bamboo). She is described in the novel as follows:

वह्रननथ्यने याम्नियमू आदियुगीया। उदराख्त तत्त्वा अभिषार:। चरुणे संचरणस्य छन्दः।
देहे अध्यस्ता भक्ति। कृषककर्दित्रेख युगापेक्षिणी शैली। वन्दने देशे प्राकृतनपरिच्छेदुङ्कट। कण्ठे
म्लानकुसुमानां गतन्माला। अधेरे अध्यस्तं स्मितम्। नयने नवीकृतः स्वपनांशः। मुखमण्डले
तथापि आधुनिको याच्चालित:। तथापि याम्मिनी यायावरी। (Oum Šāntiḥ, P. 127)
Yaminī is also a symbol of dedication towards one’s profession. Even being fully self motivated and independent, she explains that her individuality is lost to her profession.

**IV.I.IV Madhuyānam**

The main characters in the novel are Sāmpratima, Śīlaprajña and Nilañjanā.

Sāmpratima is an orthodox Jain preacher, who believes in strict discipline, torturing of the body to attain Nirvāṇa, fasting and all other austerity measures. He is always seen to be looking for an opportunity to induct an individual into his web of ‘initiation’ for Jainism. In fact, his character is so portrayed that he also does not like the proximity of the other two main characters of the novel, namely, Śīlaprajña and Nilañjanā. Sāmpratima is also depicted as a megalomaniac. His self estimation of being a religious guru, a master of religious rules, being neutral – being of renouncing nature – being focused on Nirvāṇa is all together smiled away gently by the soothing words of Śīlaprajña. At later stages of the novel, Sāmpratima is even seen to be grasping for answers to the fundamental question raised by Nilañjanā. The author has clearly brought out through this character that sustainability of ideology is only possible if there is correct intent of purpose and lesser imposition of practices. At the end of the novel, Sāmpratima is seen to have lost faith in Jainism and got converted into Buddhism.

Śīlaprajña is a noble person who falls in love with Nilañjanā. He is innocently drawn into Jainism by Sāmpratima. He undergoes all the tortures of a monk in the hermitage of Sāmpratima. However, he had never favoured extremism. He had put in his protest towards the modalities of Sāmpratima but to no positive effect. After returning from his search of truth, under anonymity, he appeared in the hermitage in the form of a respectable person – not as a Svetambara, not as a Yogi, not as a Brahmacāri, nor as a person sent to exile. His gait carries boldness. His dress is a symbol of peace and his face reflects the
happiness of non-violence. Śīlaprajña’s thoughts represent maturity and his approach is friendly. He focusses on work more than the orthodox nature in the name of religion. He advises Sāmpratima to get rid of his pride, stating that the common person looks out for love, motivation and pardonment which are not seen in his preachings. Šīlaprajña builds a hermitage near Nilañjanā’s village and gathers wealth for the welfare of the poor, arranges for shelter for the needy, work for the orphans and playground for the children. He builds school for the young, hotels for the travellers and hospitals for the ailing. With all his social work, he gains immense popularity. The author has characterized Šīlaprajña as the tragic hero of the novel, since he is unable to unite with his love.

Nilañjanā is the heroine of the novel Madhuyānam. In the first half of the novel, she is represented as a young adult who holds expertise in household work. She is thoughtful, has a beautiful smile and nurses Śīlaprajña to recover from his accident. She falls in love with Śīlaprajña but fails to convert it into a marriage, since she leads Śīlaprajña to Sāmpratima’s hermitage. Later on, Nilañjanā also gets initiated into Svetambara, a sect of Jainism and leads a difficult life. Her beauty is turned into a moving skeleton when she goes for begging. She is bold enough to question Sāmpratima on the basic philosophy and approach towards Nirvāṇa. At last, he dies in Śīlaprajña’s lap.

IV.I.V Nikaśā

The main characters in the novel are Govinda and Charaka.

Govinda is an old priest who has served his life in playing the role of a priest in a dilapidated temple in the village. He has to take care of his aged and ailing sister and is down with poverty. His role is centered on the sole motive of constructing a new room to be let out to foreigners who come to the village. In this way, Govinda feels that he would be able to earn a handsome amount to bring him some financial freedom. Govinda is also shrewd enough in refusing his village
people to live in that room, since they would be paying less than that expected to be earned from people outside the village. Govinda’s character reflects the moral downfall of modern-day man, whose sole motive is to lead a better lifestyle even at the cost of poor relationship with neighbours.

Charaka is a young doctor, who is dutiful and compassionate. He readily agrees to live on rent at Govinda’s place, when the medicines recommended by him for Yamunā turned out to be too costly for Govinda to buy. In this way, he was dutiful to the society. His character, however showed weakness in proposing to his love, Sūci and parted the novel to save himself from the madness of both Govinda and Yamunā.

IV.I.VI Oum Śāntīḥ

Cakradhara is the main character in the novel.

Dr. Dash has skillfully grafted Cakradhara’s immense sacrifice and Candrā’s transformation to explain that peace, sacrifice and helping nature would bear fruits for the search of human life. Cakradhara treads the path of peace and gives more importance to the good of others rather than his own self. On the other hand, Chandanaswāmī, Mahendra and Candrā are all desirous of wealth and always felt unhappy. The solution to their unhappiness lies in the nature of Cakradhara. The meaning of peace, reasons for violence and means for attaining peace are critically analyzed in this novel.

Candrā’s upbringing had the deficiency of the caring nature of parents and a healthy environment in one’s childhood days. Candrā grew up to be an arrogant lady. The relationship between the father and daughter is a stretched one. When Mahendra gets arrested and Candrā approaches her father, the first question that is uttered by Chandanswāmī is presented as follows:
The beauty of Cakradhara’s character is his hidden divinity. Unlike many of his novels, Dr. Dash has given freedom to his characters to communicate through dialogues. So the novel looks lively. But it is confusing to interpret how an illiterate person like Cakradhara can be appointed as a manager of a huge industry.
Dr. Dash also inspires his readers to suspend their reasoning when Cakradhara is proved omniscient to have escaped an explosion in his car in a systematic manner. Police investigation has proved that Mahendra is the culprit in the car explosion but it has to wait till Cakradhara drags Mahendra from his house to Chandanaswāmī’s residence – as if police cannot arrest Mahendra unless Chandanaswāmī says to do so. However, Oum Śāntiḥ, despite thematically being on the beaten track, is a readable novel and has earned applause for the author.

**IV.I.VII Pratipad**

The main characters in the novel are Udbhava and Mānā.

Udbhava is a very noble character who is a dutiful son of his parents and takes care of the orchard. He is fully in love with Mānā, the neighbour’s daughter but decides to take his parents to pilgrimage leaving behind Mānā and the orchard. He even engages Mukunda the flute blower to take care of the orchard. When his parent dies in pilgrimage, he goes to the extent of staying away for a year to fulfill all the rituals and formalities after death. There, he works as a teacher for Itiśrī. Udbhava returns back only to find that Mānā is trying to cope up with a shattered marriage and Mukunda having left the orchard in a poor state. However, his nobleness and greatness allows him to take care of Mānā and her child, whom he gives away the orchard. The story is successfully named as the New Day when the little boy starts afresh in the orchard and Udbhava also starts his life afresh. Infact it also gave Mānā an opportunity to make a new start.

The character of Mānā is shown typically as a confused girl who at times, loves Udbhava, then falls in love with Mukunda’s flute and ultimately marries Milinda. She tried to find all the good features of individual men in Milinda which may be a probable reason for her dissatisfied life. However, she shows practicality when she demands a better economic condition for the family.
IV.I VIII Ṇtam

The main characters of the novel are Kulabhadra, Subhānika, Ananta, Uparka and Avani.

Kulabhadra is the elderly character in the novel who has two wives, namely Shannodevi and Avani. He is seen to be a feeble character with little or no control over his wives. Getting worried over continuing his family tree, he ended up with his second marriage. However, he showed an honest attempt to counsel Avani for the treatment of his first wife, Shannodevi. The weakness in Kulabhadra’s character is proven when he turns panicky on Shannodevi’s behaviour after the birth of Subhānika. Kulabhadra displays helplessness on numerous occasions. Kulabhadra displays frustration, when he does not get an intended favourable response from Upakanha on the proposal of Subhānika’s marriage with Avidhā. He also identifies himself as being core to the problem of the tussle between Ananta and Avani on the issue of Ananta’s denial to inherit his property. Kulabhadra is depicted as a short sighted person who had promised to Avani’s father during their marriage that Avani’s son would inherit his property inspite of knowing that he had an elder son in Subhānika from his first marriage with Shannodevi.

Subhānika is a man of high character whose life hovered around the hermitage. He is the man who pays the price for treading the path of truth in every step of life. The author has sarcastically used this character to depict the status of modern day society. Firstly, he was unable to impress Avidhā on their first introductory conversation. Thereafter, his love was deluded by his friend Uparka who took advantage of his innocence and got better off in being able to marry Avidhā. His forgiving nature is seen when he pays a visit to their place as a monk with the feeling of repentence for not being able to attend their marriage. It is also
Subhāṅka’s ill fate which disallowed him to inherit Kulabhadra’s property due to some promise made by Kulabhadra earlier.

Ananta, who is Avanī’s son, is seen to a person who has immense consciousness for his rights, duties and responsibilities. He is equally concerned about his father’s worries as he is about his unethical inheritance of Kulabhadra’s property. He takes special drive to organize Subhāṅka’s coronation ceremony. Ananta is also courageous enough to confront his mother, Avanī on the issue of property.

Uparka is displayed as a cunning friend who deceives Subhāṅka in the love triangle and succeeds in marrying Avidhā. The author characterizes Uparka as a smart young man capable of mesmerizing young women (such as Avidhā), very much in line with a typical modern day hero. However, the point to be noted here is that he does not travel the path of truth and thus ends up in an unhappy married life. He is also seen to envy Subhāṅka, when the latter turns up at his home in his absence and meets his wife to have a pleasing conversation. However, he too is shown the path of truth by Alekh.

Avanī is the real strategist in the entire novel. She has the qualities of healing Shannodevi as well as being shrewd enough to deprive her son of inheriting Kulabhadra’s property. Avanī is also a woman who has enough say in family matters. She carves out a ladder for her son by proposing to firstly place Subhāṅka at Upakaṇṇa’s place and also revealing during coronation ceremony that it is Kulabhadra’s promise that would lead to the ultimate succession of Ananta to the property.

IV.I. IX Śaśirekhā

The main characters in the novel are Abhrapad, Śrīmukh, Lipsā, Śrāvaṇī and Dinamaṇī. Minor characters such as Urvī and Medini are also present.
Abhrapad is an angry and arrogant character. He is also a proud megalomaniac who is elated about his wealth. Upon rejection by Lipsā, he is revengeful. His character is illustrated below:

Abhrapad’s nature is also such that he does not consider his mother-in-law as one of the family – he considers her as a servant. He does not have regards for his wife and even makes his daughter dance for wealth.

Śrīmukh is depicted as a noble person. His childhood remained a mystery with the villagers. In his speech to the villagers, vanity was reflected.

Śrīmukh is however filled with male ego when he is seen to be in doubt on the honeymoon night. Another side of his character is portrayed by the author,
when Śrīmukh goes to various places established by Induketan and turns philosophical in his thoughts. He gains knowledge and insights during his tour and illustrates the nobility of his character with the following speech.

Lipsā is another arrogant lady who sacrifices the majority of her family life due to her arrogance. She is unable to accept Śrīmukh as her husband due to her snobbish nature. It was an irony that Lipsā’s pride of leaving her husband for wealth and property turned out to be a meager hut, when she was ousted by her brothers. Towards the end of the novel, she realized her fault.

Śrāvaṇī and Medini are the poor daughter and mother who are tamed by Abhrapad. They have little opinion in their lives. Śrāvaṇī is a faithful wife, but never received her recognition from Abhrapad. She is also kind hearted.

Dinamaṇi is the fatherly servant of Abhrapad who served Abhrapad’s family. He is the character who suggested Abhrapad’s marriage with Śrāvaṇī. He is
an intelligent and experienced person. Dinamaṇi’s advice was also sought by Abhrapad.

**IV.I.X Śikhā**

The main characters in the novel are Kulamaṇi, Vilāsa, Rajani, Śampā and Murmu.

Kulamaṇi is an orthodox father with no hopes for remarrying his widow daughter. He is in conflict with his son, Vilāsa, who is much more modern in his approach. Kulamaṇi finds solace in visiting Puri as a pilgrimage towards the later part of his life. He is seen to be strong in principles, since he decides to pass on his entire property to Murmu and even assigns him to perform his last rites inspite of the fact that he had a son.

Vilāsa is a representative character of the modern day human being who runs after power and material wealth. He does not mind in adopting unethical practices in order to gain success. He is also witty to realize the usefulness of Śampā in his electoral campaign. He however shared a noble approach in at least thinking of her sister’s remarriage. The novel ends with the disappearance of Vilāsa after his self realization.

Rajani is the widow daughter of Kulamaṇi who sees her husband in Lord Krishna. She is such a character who depends upon her fantasies in order to live. The central theme of her fantasy is Lord Krishna. This is the reason she is often misunderstood by the villagers. She represents many such widows who probably depend upon fantasies for their existence amidst the harshness and insensitiveness of society.

Śampā is another example of the modern day woman who runs after the mirage of materialistic happiness forgetting where to stop the chariot. She gets influenced by Vilāsa and goes to the extent of divorcing her husband. She assumes
an important role in spreading the message of liberalization of women and also demonstrates her organizing skills.

Murmu is a dedicated servant in Kulamaṇi’s family. He was raised by Kulamaṇi after the death of his mother. Murmu shows exemplary dedication and Kulamaṇi accepts him as a son who is in charge of everything in the house. The village is lively and refreshing in Murmu’s eyes. He performs all the rites after Kulamaṇi’s death and is also ready to give away the inherited property to Vilāsa.

IV.I.XI Śītalatṛṣṇā

The main characters of the novel are Ṛtwik and Ṛti.

Ṛtwik is the hero of the novel, who believes in platonic love for his wife and refrains from physical intimacies. He is philosophical in nature and believes in his own personal opinion that the cardinal relation is only temporary in nature and need not be explored. To the readers, he may be a noble man but definitely an unsuccessful husband. Throughout the novel, he tries to influence Ṛti by being pessimistic about any sort of intent or proposal of love.

- ऋती ! दुःखेव जीवनस्य मौलिकनिदानम्। यत् सुखमिति बदसि तत् केवलमासकित्तिः....वासना। वासनासु आसक्तिष्ठूँ च दुःखेव वधिते, ऋती ! नोपशाम्यति।
- अह मनुष्यः। मतौ क्लेन्तेः आस्वर्ते: वासनाय गुरुत्वम महत्। अहमेततौ सर्वममुभवामि।
  किमथः न स्वीक्रोमि ?
- सर्वः अनुभवः न साधः। (P. 4)

He is also shown as a weak individual where he is the one who proposes to flee in front of Śiladitya’s palace upon hearing the shouts of a girl. He demonstrates to Ṛti his strong feelings through a series of practical incidents. At
the end, his feelings arouse for Őti but it was too late since Őti passed away.
Overall, Őtwik’s character is a weak one without much strength in intent and he is only successful in displaying his coldness. However, the last lines of the novel are symbolic on the transition of Őtwik as a person:

अशु अहमिच्छामि परिवर्तनम्।

अहमिच्छामि विवर्तनम्,……

ममात्मा संस्कारमिच्छति……। (P. 76)

Őti, the heroine of the novel is a comparatively stronger character compared to the hero, Őtwik (her husband). She is strong enough to propose to Őtwik on numerous occasions. Although, she is unsuccessful in tempting Őtwik, she sends a strong message to support the fact that modern woman’s intelligence and inquisitiveness in none less than her counterpart. Őti’s softness is also displayed on more than one occasion. When a fellow woman is heard to be tortured at Śiladitya’s palace, she prays for her:

तत्त्वः स्वरः कुमारीत्वस्य विलाप्य सम्यक् आकल्यति। प्रार्थयते च मनसा — “भगवन्!
पुष्यः मन्तायताम्, परः कलिका विकाशय।” (P. 35)

Again, later on when the old man repents for his lost wife, Őti is compassionate enough to console him:

बृहस्पत्य नयनतः अशु निगलितम्। ऋती अषि निजाशु वारिष्ठु समर्था नासित।
परिहितवसनागृहच्छेन बृहस्पत्य लोकमपसारिष्ठु प्रवृत्ता। बृहः सवाण्यं कन्द्रति। ऋती तत्स्य अशुभि:
अञ्जूचलमाध्रीकृत्य विलयति। (P. 55)
The main characters in the novel are Puşavallava, Tilottamā, Bhāgyadatta, Vadrikeśa and Aśutoṣa.

Puşavallava is the central male character of the novel, who falls in love with Tilottamā during a college picnic. During his youth, he is represented as a leader. However, as days passed, he is forced to marry Madhuchhandā under compelling circumstances. Puşavallava is a handsome and honest man, but weak at heart. As per Vadrikeśa, Puṣpa has beauty, youthfulness, education, art-loving nature and singing abilities. He however has a peculiar magnetism in his character which draws his friends towards him repeatedly. It is tragic that he had to see the deaths of both his wife and beloved in a span of a couple of months.

Tilottamā is a lovely lady with charming looks during her youth. She is characterized as an innocent girl in her early college days. After her unsuccessful marriage with Bhāgyadatta, she took a strong decision to become a hermit and lead a life full of hardships. Even after receiving the proposal of remarriage, she was concerned about how she could offer her impure self to Puṣpa. Such was her commitment to purity of love, that she sacrificed herself through silent fasting. While comparing with Nīlimā, her envious friend, the author describes:

तिलोत्तमाया: मराठी गति: हस्ते पुस्तक-धारणभक्तिमा, मुखे अमितशब्दवाहिनी स्पिताली,
ढीरवेणी विभा, संपूर्णमावृत्त-शरीरं कस्य प्रथम मन आकर्षति।
Bhāgyadatta is a rich and wayward youth who leaves Tilottamā after the first day of their marriage and elopes with Nīlimā. He is an angry, instinctive, superfluous and characterless person. He meets his end in the hands of tribal people who suspect him of glancing lustfully towards their girls and women. It is ironic that the so called illiterate tribal people care so much for their women while Bhāgyadatta, inspite of having an urban background could not give respect for his married wife.

Vadrikeśa and Aśutoṣa are facilitating characters used by Dr. Dash to form a connection between Puṣpavallava and Tilottamā. They depict the typical friends of college life who are always there by your side in times of happiness and grief. They have shown grit and will in their characters to propose the revival of love between Tilottamā and Puṣpavallava.

**IV.I.XIII Visargaḥ**

The main characters in the novel are Nakula, Avinā and Suparṇā.

Nakula is a weak character who takes the shelter of suicide attempts on repeated occasions to overcome his failure in life to earn an economically comfortable livelihood. He is ably supported by Avinā, his wife, who seems to be much more mature in handling their crisis. Avinā is also supportive of her husband, when the neighbours tell bad things about the relation between Nakula and Suparṇā.
Suparnā is Avinā’s sister and she seems to have spent her days with domestic unrest from her husband, Sukarṇa. She also tries a suicide attempt and is saved by Nakula.

**IV.II Socio-Economic Conditions**

The socio-economic conditions prevalent in the country during post independent era are highlighted by the author. Various social issues are dealt by the author in these novels.

**IV.II.I Āvartam**

The Vedic era presents some social customs which are valid even today. The ideal relationship between brothers is described by mother Jājavari as follows:

अहं युवयोः जननी | युवामुभो मम आत्मजोः | मम भाषया युवां भ्रातरोः | भ्रातृदयस्य संपर्क
आकाशापवनयोः | संपर्क इव | आकाशः व्याप्तिमानसः, वायुपिप महान। | परं न कदा उभयोः कलहः | श्रुतः। | अत: युवयोः कलहः न शोभनः। (Oum Śāntih, P. 164)\(^{23}\)

An important social issue is brought out by the author in terms of Grātsamad declaring to Indra that he could only win Urvaśi provided he was stable and had substantial control over the tribe. It is interesting to note that even in these days, such assurances are taken relating to the economical well being of the groom.

यदि इन्द्र: यायावरान्य् एकीकृत्य तेषां शासकौ भविष्यति तह्यं उर्वशी प्राप्त्यति, अन्यथा न -
अर्थं हि निर्देशश्च मृत्समदस्य। इन्द्र: एतद्धर्य अभिमेता संजातः। उर्वशी वशीकर्तुः च संकल्पवद्धः;.....

\(^{23}\) Āvartam is a part of the book Oum Śāntih. Oum Śāntih comprises of three novels, namely, Oum Śāntih, Arunā and Āvartam.
The novel Añjaliḥ is a closely knit social novel with the scenes following each other to depict the overall social condition.

The growing expenditure pattern with limited income is a reality in many households in the country. Even to support a small family, it takes out the peace of mind of many individuals. However, hope is the essence. The son would earn some day. The daughter may go away after marriage but still the love will remain. At old age, Mili, Vimala’s wife will be the symbol of support level. The author has presented a concern and thoughtfulness which is prevalent in many homes.
Another issue brought out by the author is the tendency of migration of the young generation from villages to cities and thereafter settling in the cities. Mitu goes to the city for further studies. Thereafter, when studies are completed, he gets a good job and he also finds a new life partner apart from a new home.

IV.II.III Aruṇā

The novel Aruṇā describes a typical scene of a poverty struck labour town area where Varuna the central character arrives. Although poor, the people are content.

24 Aruṇā is a part of the book Oum Śāntih. Oum Śāntih comprises of three novels, namely, Oum Śāntih, Aruṇā and Āvartam.
When Niludā, the artist, extends his help towards Varuna in the form of lending his pictures to Varuna for selling the same to earn their livelihood, Varuna realizes that business is not a bad profession in society. He ponders.

The point to be noted here is that an artistic mind still rendered a middle man’s business as a downwardly profession. Although there was money in the profession, there was no intellect involved in it. Amidst, the entire societal downfall, the good thing that Dr. Dash wanted to bring out is that an artist may not be rich as far as materialistic elements are concerned. However, his affluence remained in his creations. Even, Niludā repented upon sending Varuna to sell his pictures.

Later on in the novel, Niludā’s apprehensions turn out to be true, when Varuna turns into a full fledged businessman. Varuna’s life gets filled with selfishness and treachery. Varuna begins to lead a luxurious lifestyle.
Accumulation of materialistic wealth seemed to be his ultimate motive of life. His wealthy lifestyle brought new friends.

IV.II.IV Madhuyānam

Madhuyānam has special significance in bringing out the characteristic features of religious practices prevalent in the country during the last stages of popularism of Jainism and Buddhism. Towards the beginning of the novel, the author describes the household of a Jain Brahmin. Although poor, the family used to live happily. A picturesque representation is made by the author as follows:
The strictness of discipline is enjoyed in the hermitage.

A girl’s condition during her menstrual periods is illustrated by the author with much pathos. It is indeed disheartening that it is a woman (mother, in this case) who creates social barriers for another woman (daughter, in this case) for issues which are very natural to the human life cycle. It is learnt that a woman is fully isolated during such times and she even takes a bath in such early hours of the morning, when even it goes without the notice of a bird.

Various religious rituals are made to be followed by Sāmpratima including bodily torture, fasting, austerity and begging in the name of attaining higher
realization. These barbaric acts in the name of discipline by some of the religious leaders had caused a decline of the popularity of Jainism and Buddhism.

IV.II.V Nikaśa

The novel Nikaśa hovers around the poverty of some villagers and their constant endeavour to overcome the same. The priest Govinda indicates that whatever are his earnings get spent in meeting the daily requirements of his sister and himself.

Govinda explains to Charaka that he hopes to gain financial stability by constructing a new room with the broken stones of the temple and giving it on rent. He repents that with the passage of time, people have lost hope in the wonders of God and are hence donating lesser sums of money to the temple.
Romance is depicted in a hush-hush manner in which Sūci feels platonicity for Charaka.
The novel gives a live description of the prevalent social conditions of the modern era. The absence of ethics at work and trustworthiness is presented by the author with reference to Chandanaswāmi’s workforce. The rhetorical questions asked by the author provide an insight into the society in general.

IV.II.VI Oum Śāntiḥ

उत्तरवस्तृतः चन्दनस्वामी उद्योगपतिः। धनपतरिभिमाननेन तेन जीवनं प्रारंभम्। शिल्पस्य नेपुष्पमासाय तेन शिल्पायनं निर्मितम्। उद्योगस्य सुपरिचालनार्थ चन्दनसामिते: अध्यक्षो भूत्वा स्वर्यसः योग्यतमान् निर्दिष्टिमो। उत्तमाश्च कर्मचारिणो निरुक्ततः। किं सर्वेऽश्रवण? किं सर्वेऽस्वाधीन्यम् अभूतन? किं सर्वेऽध्येयगमिन? कुत्रा विलक्षणं तदो योग्यतमस्य चरित्रम्.......

(P. 10)
The modern-day health of the education system is criticized by the author as follows:

अध्ययनशिक्षाव्यवस्था विपर्यस्तता। शिक्षाकीर्तिकथा अष्टम। शिक्षिका दुराचारिण:। विचारिनः। स्वेच्छिनः। न पीति न वा तादृश आदरः काशिदू विचारर्ते। धनसंग्रहशिक्षाव्यवस्थामूलको व्यापारविशेषः। शिक्षा। शिक्षणसंस्थास्त्र विपणः। नात्र जीवनस्तुप्रतिपाद्यते न वा जीविकाया लक्ष्यमुपस्थाप्यते। न पुनः उभयस्य सन्तुलनं विचारिते। अत्र विचारिनः साक्षात् वन्यपथः। एकोपिष्ठ मानवो न दृढ़त: किमत्र केवलः पशायो निर्मीयते? (P. 83)

IV.II.VII Pratipad

The novel Pratipad gives us glimpses of the Indian culture of children being in close association with parents. Udbhava was very close to his father and considered him to be an idol. He took utmost care of his ailing father.

वृद्धपित्रः सेवान्त सा: अयत्वे वाध्यनती। प्रभातनयने यदा वायसः कजज्ञः भरति तद्वः उद्धवः। सेवामार्गार्थे। सेवाया: समाप्ति: नास्ति। सर्वदा उभयमुखे ’उद्धव’ एव मनः। (P. 3)

Consent of parents for important decision making is also observed as a social and cultural practice. When Udhbava requests Māna to become a teacher at the orchard, he reassures that consent of his father has been obtained for the same.

- उपर्युक्त विचारयां प्रारम्भ:....खलो।
- अनेन समयसद्यापः।
Udbhava’s dutifulness is also evident when he takes his parents for pilgrimage sacrificing his material pleasures.

Another social issue brought out by the author is Milinda’s arrogance in his manlihood and his ignorance for his family members. This important social issue has been touched upon in a very sensitive manner with the flow of the novel.
The novel Ṛtam is more of a social drama with interesting relations within the family. Various prevailing social issues are well brought out in the novel. The envy that a first wife carries about a second wife is explained by the author through the pride that a woman carries on giving birth to a male child. The important social issue of favouring a male child compared to a female child is highlighted by the author through the following dialogue between Kulabhadrā and his first wife, Shannodevī. The pain undertaken by the husband in maintaining a balance between two wives is also brought out by the author.
An interesting family conversation is presented by the author, when Avani ploys to keep Subhāṅka at his would-be in-law’s place so that his own issue, Ananta is able to inherit Kulabhadra’s property. The downfall in societal values is highlighted by the author with the dialogue. The other side of the story may be seen as the blind love that a mother carries for her own son and she does not hesitate to be outspoken for the benefit of her own son.
- ज्येष्ठदेवी चिन्तान्तरूपं कार्य भवतु।

- विवाहदिवसः अवधारणीयः खल्लु।

- तत्र का चिन्ता ? उपकण्ठेन सह वार्तालापः कर्त्तव्यः।

- तदर्थ्य प्रथमतः सन्देशः प्रेषणीयः।

- भवतु.....।

- किंतु विवाहान्तरम्.....

- शुभावङ्कः तत्र स्थास्यति।

- कुन्तु.....?

- उपकण्ठस्य गृहे .....।

- अवनी ?

- उपकण्ठ एकाकी। पुनःच तत्त्व अपरिमिता सम्पति:। तत्र स्थित्वा शुभावङ्कः दायित्वं निभावचर्।

- अवनिठयु।

- अन्तः हिभच कथम् ? वर्षद्वान्तरम्। अनन्तोद्धि समर्थः स्वातः। सर्वमात्र स समवच। चालिष्ययति।

- अनन्तः.....?
नृतमेव ।

सत्तु शुभाङ्को मे ज्येष्ठपुत्रः ।

भवलु नाम । न तद्व संपर्क प्रतिरुपादि ।

नैतत्तमे रूपते ।

किं तत्त्रं, उपकृष्टस्य गृहें स्थलत्वा सः कनिष्ठः स्वाभः ।

नैव। नैत्तमे तात्पर्यम् ।

ज्येष्ठ इति किं स सर्वस्य प्रभुः स्वाभः ।

न तद्व व्यवहिम ।

तत्त्वं, किं कथयति ।

अनन्तस्य चिन्ता तु पश्चात् करिष्यते ।

किमर्थम् ? स पश्चाज्जात इति हेतः ।

नहि ।... कानिष्ठो हेत् ।

नैतत्तन तस्य अवमानम् । न वा अपमानम् । किन्तु कनिष्ठस्य मयादा भिन्ना ।

नारहं निन्दितः श्रोतामिच्चामि । अहं गृहिणी । यत्मे रुचि: तदेव भविष्यति ।

कथयेतुत्तं स्वाभः ।

तद्वत्सुपाय उपस्थापिष्यते ।
The concept of an Hermitage as conceived by the author through the plot depicted in the novel is brought out as follows. It shows the noble intent in the concept of an Hermitage and the author’s mind is reverberated when he explains the framework of an hermitage in modern day society.
A silver lining to the value system is illustrated by the author, when Ananta, the younger step brother of Subhānīka approaches him and urges him to return home to take the responsibilities of looking after their property. It is quite ironical that Avanī who is Ananta’s mother, has a crooked mind of depriving Subhānīka of the property for his own son’s benefit but it is the son who invites Subhānīka to look after the property. The typical oriental value system prevailing in society is brought out when a younger brother sticks to the ethical practice of letting the elder brother have the first right of inheritance of property.

**IV.II.IX Śaśirekhā**

The novel Śaśirekhā shows the results of socio-economic differences present in the masses. Abhrapad and Lipsā are representative of the wealthier class while Śrīmukh, Medinī and Śrāvaṇī represent the poor. Abhrapad and Lipsā are both arrogant of their wealth and hence do not respect their counterparts.
The novel also shows Dinamaṇi as the dutiful servant who had served Abhrapad’s father, Abhrapad as well as Urvī, Abhrapad’s daughter. It shows the faithfulness of a servant over three generations.

Majority of the characters are proud of their condition and hence could not adjust each other’s company. This is pertinent to the modern day culture, wherein people find difficulty in adjusting to each other’s requirements.

Induketan’s works of charity are also significant in the modern day context. It creates apprehension of how funds are managed in large social projects. Śrīmukh visited a temple, few villages, schools, hospitals and various other places built by Induketan. Everywhere, Śrīmukh found misery, poor maintenance, dilapidated conditions and malpractices.

The social issue of favouring a male child compared to a girl child is also brought out by the author. Abhrapad was not happy with a girl child and considered it to be a sheer outflow of wealth!

अभ्रपदस्तु असन्तुष्टः। कन्या जाता इति तत्स्य महान् कोषः। अतः स जन्मोत्सवस्य सकलमपि ओपचारिक्यः न्यषेधतः। नामकरणसंस्काराः विहाय नायत् किमपि अन्वमोदयतः।

स्वयमात्मनां स्पष्टति अभ्रपदः। न स कन्याया: पितृत्वं स्वीकर्त्तुः प्रभवति। न वा कन्याया:

विसर्जनमित्तमू आत्मानं प्रस्तावति। इद्रामी प्रथमतया स आत्मान: पराजयमुचिन्त्यवति। नितरां च पीड्यते - यदि पुनोभविष्यतु तत्स्य सम्पत्ति: बहुगुणिता अभविष्यतः। कन्याजनने तु सम्पत्ते:

क्षयः। (P.45)
The novel Śikhā gives us glimpses of the Orissan culture of considering Puri as a place of pilgrimage and visiting it once during one’s lifetime. It is a place where a person seeks solace during the last stages of his life. In the novel, Kulamaṇi, his widow daughter Rajani (who sees her husband in Lord Krishna) and Murmu, the servant visit Puri during the Kartika month which is considered auspicious.

The author has brought out another important social issue in the novel, Śikhā that is widow remarriage. Even, he father Kulamaṇi is convinced that her daughter could not be married off, since she is a widow and is cursed. Murmu is shown as the face of innocence. Kulamaṇi opines as follows:

- अरे मुर्मू मतमपि निर्बोधः। विधवां कोदपि परिणयति वा? किमर्थै वृथा भ्रमसि | अयत्वेति तु अविवाहिता: कन्या विधवा इव जीवनं नयति। यदा अनूठानाम्म एतादृशी दशा तत्त्वं विधवां को वा पुृच्छेत्? वैधव्यम् अभिषापः। प्राणजनमन: दुःखूः: परिणामः।
The novel Śitalatṛṣṇā describes the social bonding that a marriage brings into a woman’s life. Although modern, the oriental thought processes fill the heroine, R̄ti’s mind. The strong relations that a marriage provides to a husband and wife are brought out by the author.

The stature that a husband enjoys in the eyes of a housewife is brought out by R̄ti with her feelings.
The lifestyle of a boatman’s family and the aspirations that prevail in the family are brought out by Sumati’s thoughts. She thinks of how to groom her next generation so that they also develop to be torch bearers of their father’s profession.

What is important is the simplicity of thought processes that embrace Sumati’s mind and the picture that she sees in the horizon under the socio-economic condition in which her family operates. It also reflects on how she spends her days when her husband has gone out with his boat.

The downfall in societal values is described by the author in the scene at Śiladitya’s palace where drunkards enter the palace. Śiladitya is an evil person who uses girls to satisfy his desires. Śiladitya’s thoughts about women depict the male dominance and chauvinism of society. He is so degraded that he addresses the female sex as a commodity and a means for relaxation. The scene is so terrifying that it sends out shivers in Rtwik and Rti who flee from the place. It is symbolic that the bad is able to drive out the good from the scene of turmoil.
The author explains the immortality of cultural heritage in the social existence. It is interesting to note that the author displays a positive attitude amidst
all the social devaluation in his extempore to the readers. He explains that everything is mortal while culture is immortal.

Another instance of social devaluation is described in the novel where a sage preaching philosophical thoughts to villagers flees with an accumulated sum of money when attacked by a bull. The author has tried to expose the veil of hypocrisy which is prevalent in modern society. The couple repents as follows:

- अयमेकः कपटवेशायारी यशःकामी। अनया रीत्या धनं संग्रहाति। ऐश्वर्येन च निवासति।

- पुनः अनेन उपायेन जनपियोधिपि भवति।

- तह्यं, धनार्थ यशोनिमित्रं च कपट: आश्रयणीयः?

- हैं अल्पतिः! छलनासु कपटेषु सर्वं इत्तममिनवित्ता। धनाय यशसे च अयमेव अयत्वे संसारस्य मार्गः। (P. 41)

IV.II.XII Tilottamā

The novel Tilottamā describes the practical questions faced by Puṣṭapavallava and Tilottamā when Aśutoṣa and Vadrikeśa had surfaced the proposal of
remarriage. Even with the air of modernism, they were skeptical in the decision making process thinking not about their own lives but what the society would think about them. The author has sarcastically penned his thoughts through the characters of the novel.

Puṣṭavallava opined as follows.

‘किन्तु, पश्चाय अस्माकं समाजो वच्चति।’

‘तर्क - किमभूत्? ’ वदवति वदिरक्रेणः।

‘विचार ! प्रथममालं तत्स्या: पति: वच्चति इति विवाहः असम्भवः। द्वितीयतः यदि वा मृतः
तर्क विधवाविवाहारपवादः।’

‘किन्तु सा परित्यक्ता’ – स्मारयति आशुतोषः।

‘पश्च आशुतोष ! समाजांव्र बहुप्रभावः। तथापि रक्षणशीलः। विधवाविवाहः केवलं
श्रूते। न कोदपि शिष्कितः रत्नेष्या पाणिः ग्रहीतुमिच्छति’- पुष्पः विख्यति। (P. 89)

Similarly, Tilottamā’s thoughts are brought out as follows by the author.

‘किन्तु आशुतोष ! प्रकृतजीवनं न च चलचित्रस्वयं आकृतिमां मिलनकथा। न वा कविताया:
भावप्रणवणर्णाः। न वा ओपन्यासिकत्वाः आदर्शाः परिक्लपना। वास्तवजीवनं कल्पितजीवनात्
बहुपरशादू वच्चति। वास्तवजीवनं सर्वं श्रुव्वतिमू। तत्स्य समाजो वच्चति। भावाव्यथ्यापरिवारपरिज्ञानाः:
सवें वियन्ते। सर्वेऽं तीमादुर्फः रत्नेष्यां निपमयति सर्वं द। पुनःः – अहं नारी – द्वितीयतः
विवाहिता ....’ (P. 96)
The social dilemma from both the angles is brought out by the author to pose questions to the minds of the readers.

The novel also covers the downfall seen in a noble profession such as medical practice. The doctor treating Madhuchhandâ was so very greedy that he refused to treat her without money. He sent Puûpavallava to collect money from whatever means before he starts any treatment. Lack of timely treatment ultimately led to pregnant Madhuchhandâ’s death. The cruelty of the issue creates helplessness even in the minds of the readers.

‘हैं, किन्तु शृणुतु भवानू’ — चिकित्सक: अन्धकारस्थानमभिगतवान्। पुष्प: तमनुसृतवान्।

चिकित्सक: पुष्पस्तु स्कन्धोपरि हस्तं निधाय शनीवदत् — यदि भवानू तस्या: आशुस्वस्थां
कामयते तद्र्हि इदानीमेव पद्भलतरूपकाणि मे ददातु। अन्यथा किंद्रिद्यि न भविष्यति। पश्चात् —
’......(continued)

चिकित्सक: कार्यान्तरस्वप्त इव अभीयय गन्तुमुदतः।

‘शृणुतु इदानी वु रात्रिसमयः। गृहमपि गन्तु न श्वसनमिः। मन्नि कटे तु हयन्ति रूपकाणि न सन्निता।’

‘तद्र्हि, कथं भविष्यति ?’

‘भवानू मे समयं ददातु — श्र: प्रभाते एव दामयामि। छन्दां स्वस्थीकरतु भवानू। पुष्प: चिकित्सकस्य हस्तं धूतवा अनुनयति। निष्पुरहदयः स किमपि श्रोतु नैचछतु। उपेर्स्या अवदत् —
‘विपण्यांं न कोषपि परिचितः। तत् समीपं गतवा अानय — श्र: प्रभाते तेभाय प्रत्यर्पिष्यति।’

(P. 81)
The doctor continued his cruelty further to question the nobility of the profession itself in the reader’s mind.

IV.II.XIII Visargaḥ

Nakula is a potter and inspite of ten years of his marriage, he has not been economically stable. The author describes his condition using his means of livelihood as follows:

With the changing times, a few potters had changed their profession to get involved in the manufacturing of bricks. This is an ideal example of the face of art being devoured by materialistic thoughts.
A realistic touch is brought in by the author, when he describes the small talk between neighbours that happen. The neighbours discuss about an improper relation between Nakula and his sister-in-law, Suparnā. A typical narrow mindset is brought up by the author depicting the social poverty in thinking power of commoners.

सहसा चरित्रों नकुलः ।

कस्यचित्रू प्रतिवेशिनों वचनं तस्य अश्वये निपतितम् ।

- पश्चा! भो! कियानू अर्थ्र श्रृंदाचारीं? पल्ली अस्ति। पुज्या वत्ति। तथापि कामुकोशयं

इवलिन्याणिर्मणी संजातः ।

अन्यं चकितं प्रत्यवदन् ।

- अरे! इवल्ली तु सर्बेषां प्रिया। किमत्र आश्चर्यम्? तव इवल्ली नास्ति वा? अथवा इवल्ली

ते गृहं नामच्छति? (P. 52)

IV.III Feminism

Dr. Dash’s novels give a strong message for feminism through a collection of ideologies aimed at defining, establishing, and defending equal political, economic, and social rights for women. This includes seeking to establish equal opportunities for women in education and employment. Keshab Chandra Dash advocates the rights and equality of women through his novels. In many novels, the female characters are in pivotal role to form the plots.
IV.III.I Āvartam

The author brings forth a sense of compassion in the mind of Urvaśi, when she hears about the physical assault and tortures her fellow Jājāvaris have experienced in the aftermath of war. Urvaśi is so moved that she decides to leave Indra in the later part of the novel.

उर्वशी दीपालीभि: गुहामाल्लोकयति। गुहाद्वारे बृहदीष उज्जागरः। उर्वशी तु उदासीना।
समरस्य दृश्यं यद्यपि तथा नावलोकितं तथापि सकलभूतं स्वतःम्। मनसि तत्वः: केवलं विषयदृष्टं
संभङ्गम् – यायावर्यं: धर्षिता:....... बन्दिनी दासीकृता:।(Oum Śāntiḥ, P. 201)

Dr.Dash has also utilized woman power in representing the building of a new civilization through the hands of mother Jājāvari. It is interesting to note that at the beginning of the novel, mother Jājāvari puts a boulder in the cave mouth as a symbol of controlling the evil. It is the same mother Jājāvari, who at the end of the novel, tries to build something new by removing the obstruction from the mouth of the cave.

IV.III.II Añjalīḥ

The characters of Milī and Kakalidevi show different forms of feminism. While Milī is representative of the woman who is instrumental in giving the family its completeness, Kakalidevi is symbolic of the modern day working woman. The author has used the female character to save the male character, when the latter is in distress and trouble. It is also to be noted, that Vimala tries to find solace in his Milī, which is not only representative of love but also symbolic of the strength in the female character which is used to safeguard the male characters.
IV.III.III Aruṇā

Dr. Dash has re-established his strong support for feminism in the novel Aruṇā by carving Yaminī’s transformation. Yaminī is a woman of tremendous self dignity. Although her name suggests ‘night’, all her activities are associated with those which the morning brings. When Varuna asks Yaminī about who her teacher was, she responds in a matured manner that it is Mother Nature who had taught her the bamboo tricks.

Furthermore, when Varuna inquires about her spinster status, Yaminī cunningly replies that she is already married to her profession. Yaminī’s independent nature also gains precedence when she goes out to show her bamboo tricks to support Lallū’s ailing condition. The author has created a sense of independence in her female characters, so that they share equal importance in the novel along with other male characters.

IV.III.IV Madhuyānam

Madhuyānam portrays Nilaṅjanā as an intelligent character when she asks Sāmpratima the authenticity of the methods adopted by him for attaining Nirvāṇa. She is seen to adopt the method of confrontation as a means for resolving conflict.

The author carefully uses the boldness of a female character to question the orthodox approach of Sāmpratima. Nilaṅjanā asks a series of powerful questions in her dialogue:

“आचार्य ! अद्य वदतु किमिदं निर्वाणम् ?”

“अधुना ? अस्मिन्नवसरे ? असमये कथमयं प्रदनं ?”

“न किमपि श्रोतुमिच्छामि अद्य। अद्य भवानू उत्तरतु।”
All the above mentioned questions are very basic and fundamental in nature and challenge the very approach Sāmpratima had taken in the realization of Nirvāṇa in Jainism. At the end of the chapter after her questioning session, it is interesting to note the happiness experienced by Nilañjanā (अपूर्वमानन्दमन्वभवतु नीलान्जना -). It was a sense of accomplishment by Nilañjanā that she was able to ask the reasons which would otherwise have remained as eternal truths. The author did
not take the help of Śīlaprajña in creating such circumstances, although he would have been an obvious choice of the reader. It is the promotion of feminism by Dr. Dash that provides the opportunity to Nilaṇjanā for such a role in the novel.

**IV.III.V Nikaṣā**

Dr. Dash has again left his trademark of feminism in the novel Nikaṣā by putting an imaginary female character Māyā in Yamunā’s thoughts. The presence of Māyā is very symbolic as the name suggests. Māyā crafts her way throughout the novel even being an imaginary character. The character being imaginary, the author could have easily portrayed a male child – however he has chosen Māyā and created a plot to demonstrate an ailing mother’s appeal for marrying off her daughter.

**IV.III.VI Oum Śāntiḥ**

Candrā is depicted as a strong character with individualism. Her strained relationship with her father, her blind love for Mahendra, her lessons learnt and her transformation is used by the author to successfully name the novel as ‘Oum Śāntiḥ’– a transformational journey to peace.

**IV.III.VII Pratipad**

A very sensitive side of feminism is brought out by the author in the novel ‘Pratipad’ through the character of Mānā. The character has displayed maturity in bouncing back from falling in love with different men. She had the maturity to consider Udbhava’s elegance and Mukunda’s body inside Milinda. Mānā is seen to be fighting all by herself, when her hand is given in marriage to Milinda who gave her an unsuccessful marriage. Mānā shows courage in asking Milinda to leave when she finds him hitting his son. Then she starts afresh in Udbhava’s orchard.
IV.III.VIII Ṛtam

Dr. Dash has crafted the female characters in the novel Ṛtam through Shannodevi, Avanī and Avidhā. Different facades of feminism are exhibited when Shannodevi is portrayed in contrast to Avanī. While the former feels proud on giving birth to a male child, the latter shows the negative side of a character when she ploys to deprive Shannodevi’s son of Kulabhadra’s property. Avidhā is again depicted as a moderately strong character, since she carries an individual opinion against Subhānika, the hero of the novel. Even Avidhā displays exemplary maturity when she forgives Uparka on seeing tears in his eyes for a peaceful married life. It is good to see that all the female characters are used by the author to form important links to the story rather than only being ornamental to the theme of the novel. The strengths of the characters are such that they decide the course of the novel – be it Avidhā’s liking for Uparka instead of Subhānika or Avanī’s strategy at the climax.

IV.III.IX Śaśirekhā

The author has used the novel to raise his voice against the injustice faced by the girl child. Urvī was never favoured by Abhrapad, who wanted a male child. However, he has used the same girl child as a means for reunion of Lipsā-Śrīmukh as well as Śrāvaṇī-Abhrapad.

Śrāvaṇī is also described as a meek and gentle woman. But when Abhrpad asked Urvī for the money she received as a prize, Śrāvaṇī came out of her shell and called Abhrpad अनाच्छादन तृष्णातु भग्नात्मक त्योहारं । विश्वास विश्वास-परार्थना विश्वास-परार्थना।
IV.III.X Śīkhā

The novel Śīkhā represents a strong case of the use of feminism to develop the novel. When Śampā assumes an important role in running Vilāsa’s organization, her character is used to reveal the problems that modern-day women face in society. Women are exploited – they do not have any place other than the kitchen. There is danger when they go out to work. The author describes:

यदा प्रभृति विद्याः सम्प्राप्तेः कार्यनिर्वाहिकाल्पना दायित्वं समर्पणं तदार्थव्य सा आत्मानं
तथा वर्णिन्यं प्रतिवेशिश्वारं गर्भ्नति। अद्य यदि एकत्वं तर्हि अपरित्ये अपरस्य गृहं गर्भ्नति।
महिलामंस्मितिविषये प्रचोदयति। सा विद्यांगति – महिला अध्ये निर्माणतिः। पाकशालाः
विद्याः अन्यन्त्र तासं स्थानं नास्ति। बहिर्गमने विपत्तुं। गृहं च निर्माणता। कर्मक्षेत्र शोषनम्। सर्बत्र
भयम्। सर्वदा च शोषणाय जना भ्रष्टवृत्तिका। एषा महती समस्या। प्रतिक्षेत्रं नारीणं स्थानं
सुक्षितमिष्य अरक्षितामिव। एकत्वं कारणं स्पष्टम्। नार्यं हि न जागरूका। विशिष्टासं अपि न
चिन्तामीला। सर्वां ज्ञातसं घटना तु अरुचिकरी भवति। किन्तु न कार्यं प्रतिक्षेत्र। नार्यः
पण्यं भवति। परं न कार्यं स्वरसं उत्थापयति। सम्पुष्ये एवं ता दासीभवति। तथापि न
अभिवृद्ध्यते। एकत्वं कारणं नारीणामसाहित्यम्। संकीर्णस-वार्ष्यमयता। इंप्रार्णमण्यताः।

(P. 18)

IV.III.XI Śītalatṛṣṇā

Dr. Dash has brought into light various female characters in the novel Śītalatṛṣṇā through Ṛti, Sumatī and Basumati. Each character plays a defined role in the novel and the author has successfully represented various forms of a woman
through Sumati’s caring attitude, Rti’s innocence and suppressed desires as well as Basumati’s expression of love. Each character has an aura of independence and thinks freely. It is to be noted that throughout the novel, it is not Rtwik, the hero, but these female characters who have displayed a mature thought process and at the end, the hero is symbolically reminded of these female character:

कठान्तः चठतिः। हस्तद्वयं मुक्ततभावेन दोलायते। मनसि भावना: तुणायन्ते।

- ............ छहति.........।

- ............सुमती.........।

- ............ वसुमती.........। (P. 76)

It is also to be noted that the entire novel is centered on the thoughts of different women in the novel – be it Rti, Sumatī or Basumatī. It is their feminism which carve the story.

**IV.III.XII Tilottamā**

The author has named the novel upon Tilottamā, the central female character. The chemistry between two female friends in college, namely Tilottamā and Nīlimā are also brought out subtly. Although, Puṣpavallava and Tilottamā both loved each other before their individual marriages, the irony of fate led Tilottamā to lead a disturbed life post-marriage while Puṣpavallava led a happy one with Madhuchhandā. The partiality of society towards the masculine sex is yet again captured by the author.

The revolutionary side of a female character is brought out by Dr. Dash when Tilottamā questions the so-called norms of society.
Parallely, the author has also highlighted the strength of the female character through Tilottamā’s life as a hermit in contrast to Puṣpavallava’s broken-down condition after Madhuchhandā’s death. A strong message is voiced by Dr.Dash through the depiction of these contrasting yet close-knit characters. While Puṣpavallava is always seen to be supported by his friends, Vadrikeśa and Aśutoṣa, Tilottamā struggles through life single handedly. Even, in death, she glorified the commitment to her purity.

IV.III.XIII Visargaḥ

Suparṇā’s freedom from Sukarṇa is signified by the arrival of their baby girl. Suparṇā liberates her inner self through the birth of Bula and this is significant, since the author has again sown the seed of a feminist touch to the story. The baby girl is a symbol of progress, youthfulness, cleanliness, happiness, hope and independence.
The story is sown around the feelings of female characters and the female characters also show enough strength of character to overcome the weakness of the central male character, Nakula. Bula, the daughter of Suparnā is also seen as the rebirth of their dead daughter, Ilā, by Nakula and Avinā.

However, quite uniquely in the novel, Visargaḥ, Dr. Dash has hinted an anti-feminist feeling through the words of Nakula. Probably, it is an attempt to show the hypocrisy in the mind of individuals in the modern era. Nakula ponders,

कन्यां जन्मं दल्वा सुपर्नाँ किं सुखिनी स्वात? सा निःसहाया। सहायरूपेण पुत्र एवं तस्या:
प्रयोजनीय वस्तु। अर्थे सुरक्षित पुनर्गमनमपि समभवेत। कन्याजननेन नु सुपर्नां पुनरात्मां
न्यूनीकृत्य जीवितमपि न इच्छेत। कन्याजननमिह हि अभिशापाय भवति ........ दुःखाय भवित।
नक्षत्रो सुझने मन: - नहि, कन्याया: प्रयोजनं नाहित। पुजो भवत। सुपर्नां सुखिनी भवतु।

(P. 60)

IV.IV PLOT CONSTRUCTION

The plot constructions of the novels involve a series of interconnected events in which every occurrence has a specific purpose. In general, Keshab Chandra Dash has used the plots for establishing connections, suggesting causes, and showing relationships.

Generally, it is observed that the novels have a context setting, followed by a conflict with the society or self or somebody else or even with a situation. Then the
various characters get involved in a rising action to reach the climax and thereafter the novels reach a conclusion.

In some of the novels, the writer weaves two or more dramatic plots that are usually linked by a common character and a similar theme.

Not much of an episodic plot or flashback is used to narrate a string of events.

**IV.IV.I Āvartam**

As per the ancient literatures and as contained in Shrimad Bhagwat and other religious books, there was once a 'Prajapati' named Tvashta, who had a devout and pious son named Vishwarupa. Vishwarupa, blessed with three heads, was a sage having immense spiritual strengths, which evoked a sense of insecurity and fear in the mind of Lord Indra, the king of the Inderlok (Paradise) and in a fit of rage Indra killed the good sage. When Prajapati Tvashta came to know of the incident, he became furious and performed a Yagya with the purpose of avenging the death of his dear son. From the holy fire was born another son of Tvashta, whom he named as Vritrasura and whose sole aim in life was to avenge his brother’s death by destroying Indra.

Vritrasura then meditated and undertook a penance as the result of which he was granted a supreme boon. As per this boon no weapon known till then, could kill him, and he would not even die of anything that was either wet or dry or any weapon made of wood or metal. The boon also ensured that his power would go on increasing during the battle. Upon being granted this boon, Vritra waged a battle against Indra and his forces and managed to give a crushing defeat to him as a result of which Indra had to flee from the battle scene leaving behind his elephant Airawat. Vritrasura then took over Inderlok, forcing Indra to flee to Lord Shankar for help. Shankar along with Brahma went to lord Vishnu to seek his help. Vishnu
advised them that they should first win the confidence of Vritrasura, befriend him
and then kill him when he may not be on his guards. Vishnu also advised them that
they should pray to the Goddess so that through her 'Yogmaya' she may render
Vritrasura incapable of intelligent thought. Indra did as advised and was
consequently blessed by the Goddess.

After this Indra managed to befriend Vritrasura and once when Vritrasura
was asleep on sea shore, Indra collected sea-foam as it was neither wet nor dry,
neither wood nor any metal and it certainly could not be categorized as a weapon.
With the intention of using the sea foam as a weapon to kill Vritrasura, Indra
summoned the Goddess to enter the foam. When the Goddess entered the foam,
Indra wrapped it around his Vajra (a deadly fierce and favourite weapon of Lord
Indra, made out of the bones donated by Dadhichi ' Rishi') and with this Vajra he
killed Vritrasura there and then. The Devtas, rid of the menace of Vritrasura,
praised the Goddess for keeping her promise of helping them in their hour of need.

The above mentioned plot has been used by the author to bring out the
dilemma of culture and modern practices. The plot has been built and neatly
grafted into twenty smaller chapters. Each chapter has logically tried to complete a
scene, an incident or a thought. The transition of chapters is also executed
smoothly, so that the reader is able to summarise the happenings that occurred in
the earlier chapter.

IV.IV.II Añjaliḥ

The plot in ‘Añjaliḥ’ is constructed around the central character Vimala and
his journey from being a teacher in one college to the other. On one hand, when he
is already burdened by family pressures, he maintains his honesty only to find
himself transferred to another college.
His good relation with Kakalidevi in the new college fetches him ridicule and mockery. He again fetches a transfer order due to his good relation with Kakalidevi. In the new college, he is fooled by the college principal and dumps him of some money. The plot is gradually sensitized here. In a typical cinematic style, Kakalidevi turns to save Vimala in his daughter’s marriage. The climax in the novel is continued when Mitu, Vimala’s son moves to the city and gives his parents the news that he has joined a well-off job and also found a new life partner. The most refreshing part of the novel is seen towards the end when Vimala and Milî decide to start a new life. The story is written in a simple and lucid style unlike many other novels of Dr. Dash.

IV.IV.III Arunā

The plot is built up in the novel Arunā around a centrally strong character Nīludā surrounded by weaker individuals such as Varuna. The plot grows in the form of discussions between Nīludā and Varuna regarding the downfall in societal values. Yaminī is brought into the novel at regular intervals to bring down the monotonicity. Yaminī’s actions are symbolic of individualism. The climax is grafted in a manner wherein an unethical person tries to use Nīludā’s pictures with his own writings. It proceeds to an extent where Nīludā dies after the person beats him up. The unfriendly and unsocial behaviour of the neighbours after his death trigger Varuna’s transformation. Varuna switches his profession from being a street vendor to a dancer. The conversation between Varuna and Yaminī is crafted in a matured way, wherein Yaminī is seen to respond to difficult question posed by Varuna. Their romance is depicted as one where circumstances have always overruled the wish of the mind. The story content in the novel is slightly weak and Dr. Dash has used the novel to spread the message of principles. Descriptive narratives are present in abundance which highlights the author’s mastery over the Sanskrit language.
IV.IV.IV Madhuyānam

The novel Madhuyānam is one of the early novels of the author and the entire storyline is divided into short chapters. Each of the chapters has helped the author in gradually building the plot and it also makes the reader comfortable with the pace of the novel. The backdrop of Jainism and religious austerity is explained through the preachings and methodologies of Sāmpratima.

The author generates a hero in the form of Śīlaprajñā to counter the orthodox practices while Nilaṅjanā is developed to be the heroine who persuades the hero to get initiated into Jainism.

The plot is built with descriptions of the lifestyle of disciples of the hermitage and regular confrontations are presented to provoke the reader’s mind. Although, the plot is constructed on the backdrop of hard austerity of Jainism, a romance is groomed between Nilaṅjanā and Śīlaprajñā to bring about an element of romance. However, the plot turns to be a tragedy when the couple fails to unite with each other and the heroine dies in the lap of the hero.

The return of the hero maintaining anonymity is quite interesting and produces a spark in the novel signifying the victory of simplicity over imposed harsh rules. The hero’s quest for eternal truth and challenge to set practices throw open dimensions of modernism in the thought process of readers. Throughout the novel, there is an intended criticism of the orthodox religious practices and its ill effects on society, in general.

IV.IV.V Nikāṣā

The plot is built up in the novel Nikāṣā around a temple which is shown in dilapidated condition depicting the changed era of destruction where circumstances are provocative to test our moral values. The author nicely builds up the case for the poverty struck Govinda who is in requirement of constructing an additional room in the temple premises. His financial instability becomes his license for
renting out his newly constructed room at higher rates to foreigners. The scene is dramatized with an ailing sister, Yamunā, who hallucinates about an offspring named Māyā. The plot peaks when Yamunā proposes her imaginary daughter, Māyā’s marriage with an attending doctor, Charaka. Consequently, Charaka is in love with Sūci, another village girl but the duo does not reveal their love for each other. The plot weakens and turns out to be a tragedy, when Charaka leaves the scene and does not return. The author is successful in keeping the readers guessing about the climax but Charaka’s departure turns out to be quite an anticlimax for the novel. Probably, Dr. Dash had carefully planned such an end to the story to pose a question in the minds of the readers as to whether circumstances mould humans or it is the humans who create the circumstances!

IV.IV.VI Oum Śāntīḥ

The plot is built up very nicely with many events lined up to engross the reader. A continuous storyline is formed, wherein the characters are exposed to real life situations. The plot is based on the life of a poor boy, Cakradhara, who flees and lands up in an industrial environment. This is typical of the situation of modern India wherein there is an exodus from the villages to the urban parts of the country.

The plot thickens when the industrialist’s daughter, Candrā, falls in love with the dishonest manager of the factory, again symbolic of the modern day anarchy and infatuation.

Through provoking scenes, such as attempt to murder and setting the factory on fire, the author builds the plot and poor Cakradhara emerges to be the honest and loyal hero. His popularism is symbolic of the unionized industrial environment prevalent in the country and sparks some amount of socialism. As the novel matures, the dishonest manager dumps Candrā and Cakradhara also inherits the industrialist’s wealth on exhibiting his loyalty. However, Cakradhara passes on the
entire wealth to the industrialist’s daughter and dies in the lap of his mother. Amidst all this, Candrā gets transformed and builds a memorial for Cakradhara. The plot brings out the uniqueness in all the characters and helps in building a logical conclusion to the novel.

   The reason for Chandanswāmi’s unrest is bifold25 – daughter and property. The nature of his daughter always pains him and at the end he dies. Abundance of wealth also creates problems for Chandanswāmi.

   The second problem of the plot is Candrā. She is fond of showing off and with the dazzle of fashion, Candrā forgets her duties towards her old father and is trapped in the beauty web of Mahendra. Candrā is representative of the modern woman who is inclined towards enjoying various pleasures.

   The third point of problem is Mahendra. He is having a problem of excessive greed. He wants to lead a life full of pleasures and luxury. Such a life requires a lot of wealth. In order to gain such wealth, he marries Candrā to take control over Chandanswāmi’s property. He does not love Candrā. He only marries Candrā as a step towards his personal goals.

   The root cause of all the three problems are – greed, aspiration, affection, desire etc. The solution to all these problems is seen in the character of Cakradhara. His life is depicted as an experiential journey on the path of peace and at the end, with his exemplary selflessness and sacrifice leads to a self attainment of happiness.

**IV.IV.VII Pratipad**

The plot is built by the author in small steps where he has first set the backdrop of the orchard, lifestyle of the different characters and then also introduced the readers to various routine problems of various families. Small

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25 Prasad, Jagdishwar, *Oum Šāntih :In search of Šāntih*, Drik, P. 24 (in Hindi)
elements of romance are introduced by the author – the one between Mānā and Udbhava, between Mukunda and Mānā, between Mānā and Milinda and between the blind couple. Each such romance has been used by the author to give new twists to the novel.

A dramatic climax is constructed when Milinda goes away leaving behind Mānā and her son, Udbhava returns to the orchard to find it in a dilapidated condition, Mukunda is tensed about Udbhava’s thoughts and finally, when Udbhava finds his slippers and the kohl pot in the orchard. He even meets Mānā and the suspense is broken when Mānā narrates her entire story to Udbhava.

IV.IV.VIII Ṛtam

The plot is built up in the novel Ṛtam in the most interesting manner in which the reader is kept in suspense till the climax of the novel. The author uses various characters in the novel to establish a storyline with real life situations. There are flashbacks occurring recurrently along the story. The climax is built up in the story with all the characters assembling for the coronation ceremony. It is important to note here that each character has contributed to take the story forward in a manner in which the reader’s interests are protected.

The daily problems in family life are explained nicely where there is a conflict between two wives. The story passes from one generation to the other when a young lady is brought in to the novel to add an element of romance. Treachery between friends is revealed when the young lady gets involved in a love triangle.

A younger brother’s duty towards his elder brother is also represented by the author. Finally, the climax ends up in deciding the fate of the characters in line with the name of the novel, which means the ‘path of truth’.
IV.IV.IX Śaśirekhā

The method of parallel plot construction is employed by the author in which two incidents are developed parallely.

On one side, the story of Lipsā and Śrīmukh is developed into an unsuccessful marriage in which Lipsā’s arrogance leads to the departure of Śrīmukh from family life. Śrīmukh travels from place to place supervising Induketan’s properties.

The other parallel episode narrates another unsuccessful marriage between Śrāvaṇī and Abhrapad where the latter’s arrogance keeps Śrāvaṇī’s simplicity subdued.

The climax sees Śrāvaṇī being rendered speechless and Śrīmukh being hit by Abhrapad which creates a dramatic impression in the minds of the readers. The author uses Urvī who is Śrāvaṇī and Abhrapad’s offspring to unite the two couples.

The plot uses the metaphor of moonlight in the path of darkness (arrogance) traversed by various characters in the novel.

IV.IV.X Śikhā

Various characters and their roles are well knit to develop the plot of the novel. For example, the character of Niśānt is used to draw away Vilāsa to the materialistic lifestyle. Later on, it is Vilāsa who adds fuel to the conflict between Niśānt and his wife, Šampā. The plot provides good insights to the cultural heritage of Puri being a pilgrimage and also the craving that people have in making to Puri at least once in a lifetime.

A dramatic climax is formed when, Vilāsa returns to find that Murmu has inherited the entire wealth of Kulamaṇi. He shouts at Murmu only to test his
composure. Murmu was ready to give back everything to Vilāsa, but the latter disappeared.

**IV.IV.XI Śitalatṛṣṇā**

The plot is built up in the novel Śitalatṛṣṇā amidst the suppressed desires of the hero and it ends in a tragedy. The author uses various examples throughout the novel to aid the hero in proving his point of platonicity and abstinence from physical relationships. It is ironic in nature that at the end after Ṛṭi’s death, it is Ṛtwik, the hero, who realizes his mistakes and repents for his wife’s loss. The author’s command over the language is noticed, when he demonstrates the case of the old man losing his wife through the metaphorical representation of a cow. The series of metaphors are continued when the old man is countered by comparing his wife to a gold coin.

The plot is well built up through a series of conflicts between Ṛtwik’s stance of lack of physical desires and the experiences which he comes across such as the union of Sumati with the boatman, Rāmdās’ worry for her wife who was about to give birth to their fifth child, Šiladitya’s lust for women, the love between Basumati and Mohan and the old man’s worry for her lost wife. All the incidents are in sharp contrast to Ṛtwik’s beliefs and author is quite successful is the rising portion of the novel to build the climax. However, at the climax, Ṛti falls sick and loses her life. It is very surprising that there is no mention of any medical assistance being given to Ṛti, although Ṛtwik is an educated person. The climax is very tragic and the consequences give rise to the novel’s name which is aptly kept as Śitalatṛṣṇā, implying unfulfilled and cold desires.

**IV.IV.XII Tilottamā**

The plot is built up in the novel Tilottamā around the love story of Tilottamā and Puṣpavallava. In the first quarter of the novel, the picturesque lake of Chilka is
described with the backdrop of Kālijai hill. The description of love gains new heights when described amidst such romantic atmosphere. The choice of the spot represented tragedy before union, since it is in Chilka that the legendary bride Kālijai died in a storm while going to her groom’s house after marriage.

The story continued to separate the two lovers after a brief love affair and marry them off to different people. The author has nicely grafted the plot to keep continuity in the novel. Shorter construction of sentences and abundant usage of dialogues simplify the climax to the plot.

An element of drama is seen in the novel, when Bhāgyadatta gets angry upon Tilottamā and decides to take revenge on her by passing a single night and finally eloping with Nīlimā, who was Tilottamā’s envious classmate and Bhāgyadatta’s village girl. It is ironic that both Bhāgyadatta and Nīlimā are killed by tribals.

Madhuchhandā’s death is well planned by the author representing the downfall in moral values seen in the modern era, when the doctor refused to treat a pregnant woman without five hundred rupees. PuṆavallava’s tragic loss is narrated by the author quite dramatically.

There is suspense when both Asutoṣa and Vadrikeśa visit the hermitage and ultimately find Tilottamā over there, renamed as Madhusmitā. The two friends are used by the author as a connecting tie between the memories of the past romance and the tragic conditions of the current age in which both PuṆavallava and Tilottamā were entangled. They persuade the couple to marry each other, but at last Tilottamā’s strong principles prevail over the novel.

The novel is full of dialogues to keep the reader’s interest and giving a touch of realism of the modern era.
IV.IV.XII Visargaḥ

The plot is built up in the novel Visargaḥ amidst the financially weak family condition of Nakula and Avinā. The author uses suicide attempts by the characters throughout the novel to aid the release of frustration. The plot develops slowly from these frustrations and fails to grow into a solid storyline. The predictability of events fades the colours of the story.

The climax is reached when Nakula himself saves Suparṇā from committing suicide. Kalanidhi is portrayed as a symbol of knowledge who guides Nakula – however, the character could not add value to the pace of the story.

The character of Sukarṇa adds drama to the plot with him refusing to return to Suparṇā and Nakula hiding the same for the sake of Suparṇā’s mental condition.

IV.V Narration

The narrative mode used by the author is used to convey the plot to the readers. Narration, the process of presenting the narrative, occurs because of the narrative mode.

The point of view of narration is expressed by the author as that conceived by the various characters. Some of the major elements of narration used by the author are Description, Scene and Summary.

In a Description, the author describes the environment and backdrop in which the characters carry forward the story. Descriptive references encompassing minute details of the environment and that of the conditions under which the characters get involved in the novel are put at strategic parts of the novels to bring some relief to the readers.
In a *Scene*, a specific issue takes a shape based on the interaction of various characters. A scene usually includes dialogues between the characters to achieve a goal through proposition, conflict, reaction and decision.

In a *Summary*, a particular event is narrated in a way which represents the end result of a series of events. Instead of narrating all the events, the author uses this powerful tool to let the readers know the end result and hence form an opinion.

All the above tools are used by Keshab Chandra Dash as discussed below.

**IV.V.I Āvartam**

*Description:*

The description of a lonely woman (mother Jājāvari) in a hilly environment is given at the beginning of the story.

*Description:*

The description of a lonely woman (mother Jājāvari) in a hilly environment is given at the beginning of the story.

*Scene:*

In Chapter 12, the author has presented a motivational scene, where Indra addresses his followers to be ready for the war. He brings in a touch of feeling for one’s ancestral property and the farmlands to arouse the fighting spirits.
Summary:

After Indra decides for the war and the war finally takes place, the author summarizes the effects of the war at the beginning of Chapter 15. Instead of describing the war in detail, the author summarizes as follows:

युद्धं बहवो मृत्युः। अनेकं आहतः। कर्ति च नदीजलेशु प्लावितः। अवशिष्ठः कर्ति वन्दितक्रृतः। अनेकं इतस्ततः पत्निक्यः। समरशिविराणि भ्रमनः। यायावर्थः धर्षितः। मृडः।

कृष्णः।

इन्द्रः सदर्प पश्यति।

ध्वस्तनद्वती तथापि समरकाशिनिः। नदीं च शाबाहिनीं। पार्वत्यप्रदेशेः मांसाशासनशिनिः।

छाया मण्डलीभवति। अस्थ्यबोधेषु ध्वानः कृष्णतिः। (Oum Śāntih, P. 199)
IV.V.II Añjaliḥ

*Description:*

The simplicity of family life and the intricacies of need are interleaved in Vimala & Mili’s family. The author describes as follows:

The condition of a family where the husband is out for most of the time and the family is managed by the lone hands of a wife is explained nicely by the author above.

The ending in the novel, Añjaliḥ, is described by the author in a situation wherein Mili is arranging for the evening prayer and Vimala comes home to Mili, gives his offering (Añjaliḥ) and start a new life afresh. The environment is picturised by the author as:

A description of the environment in a village pond during Mili’s bath is provided by the author in a very lively manner.
Scene:

After Kakalidevi had given five thousand rupees in lieu of the jewellery, she employs a strategy to give back the jewellery which overpowers Vimala and Mili. The scene presents a drama in the simplest form. The short sentences capture the mind of the reader.

- हें, मिलीदिविए...! मया तु विस्मृतमयुः।

- किमू..?

- लिटी श्रध्यूराहं गता। मन्येचे, पुनर्वच तवा सह साक्षात्कारः न भवेद्। किद्विश्व उपहर्च्च्यम्, आसीतुः।

- नहि। तदु विस्मरतु। उपस्थितिः पर्याप्तता। उपहारे वा किमधिकं स्वात्?

- नेतुद् समीचीनं भवेदू। एतदु गृहातु। स्थापयतु।

काकलिदेवी सर्वमपि सुवर्णम् अञ्जलिपूर्ण मिलीकरे समर्पयतु। विमलः उत्सुकः सझातः।

- अरे.....! किमेतुः करोति?
Summary:

After arranging for the loan, Vimala came back home and started arranging for the marriage. The various activities are summarily represented as finding the groom and writing down invitation cards.

The novel is narrated by the author in such lucid and simple style that it creates a lasting impression in the minds of the readers.

IV.V.III Aruṇā

Description:

When Varuna spends his sleepless night at Nīludā’s place, he ponders. The author describes as follows:

Vṛṇaḥ viniḍṭaḥ.|
Scene:

When, Varuna goes to the marketplace to sell some of Niludā’s paintings, he gets engrossed in witnessing Yaminī’s dance. He is so lost in her performance that he ends up in being robbed off all the paintings. Somebody steals them and leaves Varuna in a helpless situation. He feels ashamed of the entire situation. The scene is nicely depicted by the author in which a mixed bag of emotions is depicted in series.

Summary:

In order to bring in connectivity and continuity to the novel, the author summarizes the different phases of Varuna’s life. After Niludā’s death, Varuna’s lifestyle changes. The author summarizes the turn of events as follows:
The narrative summary gives the transformational characteristics of a person travelling from the corners of a village to the broadway of urban lifestyle.

**IV.V.IV Madhuyānam**

*Description:*

The novel, Madhuyānam, has a series of descriptions. Some of them are explained below.

The concept of *Nirvāṇa* is described through comparison of the same with human anatomy as follows:

मनुष्यशरीरीं अस्थि वस्ति | अस्थि धवलमिति जानान्तिपि जनः सकृतं तद्वलोकतिः नेच्छन्ति।
अस्थि इव निर्वाणमपि मनुष्यस्य कामनावासमादिदु प्रलीनं वस्ति। यथा रक्त्मांस-र्नायु- प्रनायूषानामुत्सारं अस्थि उपलभ्यते। तत्च्च धवलमिति ज्ञाति। तथेष्व कामनादीनां नाशे निर्वाणलाभो भवति। (P. 2)

The author criticizes the modern day value system through a narrative illustration of the public knowledge as well as the stringent religious practices. It is emphasized that sustainability is based on the right practices and beliefs rather than the blindfoldedness of followership.
In his speech to the public, Śīlaprajña describes the wishes of mankind. He emphasizes on the philosophy of wishful thinking by different types of people. The author’s simple and lucid style of narration is noteworthy. The basic requirements of mankind are described in his speech.

"आत्मियाः...!

जीवनं मधुमयम् किं तु पवित्रजीवनयापने एव मघु मित्लिति पश्यन्ति ... शिशुः इच्छिति खेतनाम्। किशोर इच्छिति क्रीडार्थम् अवसरम्। युवा इच्छिति अभिरूपम्। बन्धुः इच्छिति हृदयस्य हासम्। प्रेमिक इच्छिति अधरे मनाः सिमतम्। बुद्धः इच्छिति उपनेर्म्। वृद्धा इच्छिति सहायन्यक्षिकाम्। श्रुतार्थं इच्छिति मुष्टिमितमत्रम्। पिपासुः इच्छिति विन्दुमितं जलम्। वास्तुन्य इच्छिति एकपादामितभूमिम्। कन्दी इच्छिति मुक्तमस्म।"
After Nilañjanā’s confrontation with Sāmpratima, the author describes the nature and surroundings in the eyes of the former.

Scene:

The immediate after effects of a newly born romance between Śīlaprajña and Nilañjanā are evident in the following scene. A steady headed Śīlaprajña gives into Nilañjanā’s demand of driving him into initiation. As a sense of gratitude as well as a newly found love, Śīlaprajña becomes a ‘Yes Man’ to fulfill Nilañjanā’s wishes. The scene is important due to the fact that it decides the future course of the novel and establishes Śīlaprajña’s sensitiveness and responsiveness towards Nilañjanā in the latter’s mind.
तोषितका आसित, नीलाओँ। हृदयं तस्या उच्छठादू आसित्। सविनयमुदतरत्व सा – ‘‘ममात्र किमिनि नाशि। भगवतो महावीरस्य आशिषा भवानं स्वस्थः।”...
तथापि मनानं वक्तव्यं मे बलति’’

‘‘वक्तव्यं...? भवतु ! बहुवारं मन्तः वेदनाया: शब्दा: श्रुता: तया। अपरमच त्वचः मधुमुखश्रव्दानुः’’ - अहसत् सः -

‘‘तव मङ्काभिर्वहुपार्थं: मयं भगवानूः महावीरः। बहुवारं मानसज्जा च आयोजिता मयं। अनेका मानसंकी च क्रुदा - प्रतिज्ञाता अंि। वदतु ..., युत् प्रेयामि – करिष्यामि न ?’’ अघोमुखी सा।

तस्या: भूलवचनं अस्य मानसं भिन्ददस्तीत् -

वद....,बद....,नूनं करिष्यामि –

मनागूविभाव्य सा अवदत् –‘‘आगामिनी पूर्णमादिवसे भगवतः महावीरस्य जन्मदिवसः आपतति। तिदिने पुं महावीरस्य दीक्षाओ गृहातु’’ -

‘‘दीक्षा...? प्रलम्बं निदंसितवान् शीलप्रङ्खः ‘ततः किः भविता ?’’

‘‘जीवनं भवतः समुख्यीतं भविष्यति। सदा शालिन्तं मिलिष्यति। दुःस्तिः: अपेष्यति’’-

‘‘कैम प्रकारेण झातवती ?’’
"आचार्यां एवं देशिः पिता, माता, बन्धुजना अपि तत्त् समर्थ्यन्ति।"-

"वहुजनासि त्वम्"- इति सः तां निकटमानेतुं चतते। किन्तु स दूरीभवति।

"किं समर्थ्यन्ति भवान्?" सा सकोऽतुकं त्त्त्बि मुखं पश्यति मस्तकमालुद्य -" नूतं...नूतं निकठाते।" (P. 23)

An intense scene is described by the author with high level of emotion and drama when Śīlaprajña meets Nilañjanā but could not recognize her. Śīlaprajña’s frenzied search for Nilañjanā is pictured in the scene where he questions a sanyasini on whether she has seen Nilañjanā, not realizing that she is the one whom he is looking for. The rigour that the body carried after her initiation had rendered such a austere look to Nilañjanā, that the beauty of a woman was lost. This intensity reverberates in the following dialogues.

सहसा निजसद्धिः जनं विनोक्य सः विस्मितः। निकठं गत्वा अपशयं - तन्नाते। श्रोः:
तत्मुख्यपितवान्- ‘सन्यासिन्...!’

शब्दं निशाच्य व्याघ्रभूतं नीलाणान।नवनमुन्मोच्य कियत् काठं तं सा अपशयं।
कण्ठस्तस्त्वः शोकगद्गद: अभूत। नीरवा आसीत् सा –

“ युक्तजीन...! कुत आगतवान्?”

“ सांप्रतिमस्य आश्रमतः”-
"किमभवत्? सन्यासिन्....!" उन्मनीभवति नीलाञ्जना।

"नहि, युवजीन! वक्तुं न शक्यते। अनिवर्णनीया सा स्मृति......"

"स्मृति.....!कीदशी स्मृति:?

"तत्रैव सा स्मृति: निपतिता मम। तस्या अष्ट दर्शनं लघुमद्यावधि......।"

"कस्या: वार्ता करोति भवानु?"

"वक्तुं प्रभवसिः? वक्तुं प्रभवसिः,युवजीन....!

नीलाञ्जना नाम्नी एका बालिका कदा दृष्टा त्यथा?

कदा वा ततुकरत: भिक्षा मृहीता....?"

"नीलाञ्जना....नी - ला - झ ना .... आ”...व्यथते सा।

नेत्रें तस्या: उत्पृथ्यीभवति।

"व्यथसे....? व्यथसे त्वं, युवजीन.....! जानासि? किं जानासि तामू.....हँ..... हँ....आ:"

वाष्परुद्धा अभूतू सा।
“कथं तव बाण्याभिमूष: युवजीन.....! किमु....., किं तवं तस्य प्रणववानु.....!”

“नहि, नहि....., सन्यासिनु!”

“अथवा, तव प्रतिस्पर्धी इति मां चिन्तवसि...?”

“नहि.....,नहि, सन्यासिनु!अन्त्यंत् चिन्तयामि।” (P. 53)

Summary:

Nilañjanā’s condition is summarized by the author after Śīlaprajña’s departure for begging. The solitary state of a woman’s mind is summarized due to the vacuum which had been created due to her loneliness. Śīlaprajña’s departure had raised apprehensions as to whether he had forgotten Nilañjanā or not. Śīlaprajña’s love had bewildered Nilañjanā and three long years of waiting did not yield any fruits.

तथापि एकाकिनीतया जीवितं न मे वयः अनुमन्यते। न कदा मनुष्य एकाङ्क्यतया मनुष्यत्वमापनोति। न शान्ति प्राप्नोति। न वा प्राप्तिमतुभवति। अतः देहं मे सहस्तीभवितुमिच्छति। श्रुतं मया साहस्यं जीवने अपरिहार्यंमिति। अथ तु अनुभवं – सहस्त्तता एवं जीवनम। साहस्यमोषयमर्श्यं प्रतिभूं। सहस्त्रीभवनमेव सर्वस्य परिणति:।
Nilañjanā underwent a radical change after her conversion from a Brahmin girl into a Jain Svetambari. Not only were her physical appearances different, but her behavioural traits also transformed over a period of time.

IV.V.V Nikāśā

Description:

A typical description of the monsoon is described as below. Minute details are brought out by the author through a natural descriptive style.
The philosophy of life is described after Charaka comes to know that Māyā does not exist in reality and Govinda keeps his sister, Yamunā, in illusion of the character Māyā.

Scene:

The downfall in societal values is clearly illustrated in the following scene, where Yamunā thinks about having Charaka as his son-in-law for her imaginary daughter Māyā. The point to be noted is that Yamunā forgets about Charaka’s help in rendering her well and she seems to be more indulged as an opportunist who sees Charaka as a prospective groom for her daughter rather than a helpful young doctor. It is observed that Yamunā decides on her own about Charaka without having the courtesy of a buy-in from the latter.
Summary:

The author summarizes Mīnākṣī’s history in a nutshell. The relevance of the positioning of stars in the life of Mīnākṣī is also hinted by the author:
Charaka’s accomplishments are summarized by the author through a description of the people’s feelings towards him. People greet him with honour and sense of gratitude.

IV.V.VI Oum Śāntiḥ

*Description:*

The author describes Candrā’s making up for an occasion as follows:
The start of a day when Chandanswāmi goes out for work is symbolically described as follows:

**Scene:**

A car scene is presented wherein the minds of the characters are read aloud. Both Candrā and Mahendra are immersed in the thoughts of obtaining Chandanswāmi’s property. The scene gives an idea about what is going on in the minds of various people and how each character is engrossed in material thoughts.
The death scene of Cakradhara is quite touching. The use of words is fully in line with the description of the scene. A sense of parting of a soul with another is highlighted apart from the physical partition of the soul from the body.
Summary:

Dr. Dash has carefully used the words in summarizing facts so that they aid the plot construction. For example, Mahendra’s character, Candrab’s liking for the former, Chandanaswāmi’s feelings, traitor of her wife, his differently abled son - are all summarized as follows:

चन्द्रामहेंद्र: संपर्कस्य परिणामविषयें चिन्तित: चन्दनस्वामी। चन्द्रा मनोनुगामिनी।
महेंद्र: चतुरो जालिकः। विना योग्यतां स: आधिकारी। विना श्रमं स विलासी। तत्स्या संपत्तिसमाकलनमोऽऽ सम्पथे जानाति चन्दनस्वामी। कदाचित् स तमपि विहिष्करिष्यतीति
सन्देहपन: चन्दनस्वामी व्यथितः।

इति: स्मृति विमध्नाति विश्वासघातिनी पतनी। अन्तःकरण विकलयति विकलाङ्गो मूकपुनः।
अनुभवं विद्धिति पार्श्वविनी दुहिता चन्द्रा। भाविकालं पीड्यति कथविकथव्यापारसीमा।
चन्दनस्वामी अशान्तिविकल्पतो मुखितं कामयते। (P. 12)

IV.V.VII Pratipad

Description:
The story begins with a description of the physical environment of the plot. A river, the shore, a tree, the introduction of the main character Udbhava are all described by the author.

Scene:
A powerful scene is constructed towards the formation of a climax in the novel, when Māṇā puts in all her courage to shut the doors for Milinda, when she finds him hitting their child.

Summary:
After Māṇā’s episode of parting with her husband and hitting her child, the author uses the power of summary in order to change the scene and divert the reader’s mind to Udbhava. The author mentions that one year had passed and Udbhava had completed all rituals. Here, summary is used to take forward the novel and create a bridge in reader’s mind.
During Subhānīka’s stay in the hermitage, the author describes as follows:

Again, the description of friendship between Subhānīka and Uparka is brought out by the author as follows:

**IV.V.VIII Ṛtam**

*Description:*

During Subhānīka’s stay in the hermitage, the author describes as follows:

Again, the description of friendship between Subhānīka and Uparka is brought out by the author as follows:
Uparka’s financial well being after his marriage with Avidhā is described as follows:

संप्रति उपार्क उपकर्षस्य जामाता। स प्राचुर्यस्य अधिकारी। संपत्तेश्च प्रभुः। स एव उपकर्षस्य भाविजीवननिमित्त प्रतिशृंखलः। अभिधावाच तीर्थमूः। तत्स्य मनोविनोदाय परितो विठ्ठासाम्याः सम्मुखे पूर्णप्राण भोगविभव अभिय। ऐश्वर्यसाम्याः बहुवर्णवंतः परिचारकानां सुखभूषणः। (P. 52)

The author describes a mother’s thoughtfulness for her son when Shannodevī is seen to be thinking about the coronation of her son, Subhārika.

पूजाप्रकोष्ठे विनयब्रह्मतता शान्नोदेवी। पुत्रस्वर्तिकामनातले तत्यः स्मृतिरोमन्यः। अतीतयासी। शाश्वतयोजने पौर्णमासी सैव प्राचीनप्रमा। दिवाप्रवाहः नामान्तरे महाकालः। तत्र आशाबन्धो नाम जीवनधारणार्थ कतिपयकल्पनाराशि। सूत्रपरामर्श: तु सेवं धारा अनन्तः। सृष्टिमतानिरीक्षणे शान्नोदेवी आत्मविब्यम्भता। (P. 83)

Scene:

When Avidhā, the heroine of the novel meets Uparka, the scene is carefully grafted by the author to represent a sense of friendliness at the first meeting, which in due course, turns to romance.
- भवतः परिचयः?

- अहम् उपाकः।

- अरे....., भवानु.....वनवासी.....?

- नहि, आश्रमवासी।

- हम्...., सम्प्यकं स्मरामि। तस्येव उपवनस्य अन्तिमाष्ममें खलु?

- नहि, प्रथमाष्मी।

- मन्ये, उपवनस्य अन्त्याष्मम: सः।

- नहि, अन्तिकाष्मम।

- भवेत्....। सर्वं तु विस्मृतं मया। इदानी स्मारितम्। अस्तु....। कथं कर्त्ते भवतः सुहृत्?

- सम्यक्।

- अतीते चतुरः सः।

- सत्यम्।

- भवानपि तथा।

अभिधा अहस्तू।

- अस्तु....। तमानीय कदाचित् आगच्छतु।
The scene of a shattered friendship is described in the following scene by Dr. Dash. The scene is built around the pride of Uparka and the helplessness of Subhāṅka. Uparka does not hesitate in handing over his marriage invitation card to Subhāṅka proudly, very much knowing that how much it would hurt Subhāṅka. Right from Uparka’s entry till his exit, his arrogance is noticeable. The imagery that develops in Subhāṅka’s mind can be well imagined by the readers. The scene is so powerful, that the readers very well understand the effect of the scene on the subsequent relationship between the two friends.

उपार्क: दाम्भिकभावन अवदानः।

- किं पराजयो न स्वीकृतः?
- अभिप्रायस्ते आकालपिंदु न शक्यते।
- किं आशा न पूर्णाः?
- केचम् आशा... 

शुभाङ्गो विस्मितः। कथमच उपार्क: दाम्भिकभावन वदति ? विजयी इव उपहसलि ? को वा पदार्थः लघुः? विचिन्त्य स: अपुचछत्।

- किमपि त्वाय लघुमचः?
- सत्यम्।
- सत्यम्?
- तदेव...यदृ वाचिष्ठम्।

- किं तदृ...?

- तदेव सतृ। तदृ हि प्रीणाति। तदेव भाति।

- कि साक्षात्?

- साक्षात् अभिया।

उपार्क: भावाविष्टः। इयमादिस्पन्ननस्य स्थूलाकृति:। इयमेव बचनस्य मधुरप्रकरणे विकिर्ति:।

इथः च वितरणपरिभाषाय जीवनविभूति:। इथः पुनः सहभागे विनिमयस्य प्रयाप्रकृति:...।

वैद्यान्तर्जडः शुभाङ्गः।

उपार्क: निमन्त्रणपत्रं प्रसारितवान्।

- मम विवाहः अभिधया सह।

शुभाङ्गः पुनर्वच स्तव्धः।

- क्रिमस्मिनः गुरः...?}

- ते तु सम्मता:। तेपामाशीवांश्चोपि मया गृहीतः।

सोच्यायाम् शुभाङ्गः स्वीकृतवान्।
The novel ‘Ṛtam’ has an element of suspense wherein all the characters are brought together by the author to form an apt climax. The expectations built by the author in the readers’ minds for the coronation of Subhāṅka are given a subtle twist when Avanī cracks the suspense by reminding Kulabhadra of his promise. Kulabhadra had earlier promised to Avanī’s father that Avanī’s son would inherit his full property. Also, Shannodevi had once promised that she would sacrifice Subhāṅka on a full moon day of the *Vaisakh* month. All eyes opened on the path of truth. Ananta was coronated while Subhāṅka went along with Alekh as a monk away from family life. The climax turned out to be quite an anticlimax, since the author did not establish that the path of truth treaded by humans create immortal victories. Instead, Subhāṅka was seen to drift away from family life, possibly in search of the immortal truth.

**Summary:**

The novel Ṛtam does not use summary as a powerful tool. However, bits and pieces are seen to be scattered across the storyline. The first example is seen in describing Subhāṅka’s growing up in the hermitage.
The drift between Subhārika and Uparka is summarized by the author as follows:

उपार्कः संशयात्मा। मनसि तस्य अविश्वासः। पूर्वभावे शुभाङ्गः। इदानी न आत्मीयः।
उभयस्य व्यवहारं कमशो दीर्घियते। आलापे उभयस्य मनोभावं सामसन्तवं न वहति। नेत्रमिलनमपि
प्रतिकाष्ठा मः सर्वस्याश्रयं। अतीतविषयं। प्रतिश्रुति: पिलितकाया। निजमाया उभयस्य जाया। व्यवहारे सेव दुस्मया। (P. 43)

IV.V.IX Śaśirekhā

Description:

Śrāvanī’s feelings are described in detail by the author. The beauty of the moon lit night and its interaction with other natural things creates a philosophical image in Śrāvanī’s mind. The details of murmuring of old leaves of a Peepal tree, wind enjoying Śrāvanī’s hairs, a portion of her sari playing with the Tulsi plants is captured by the author beautifully.
The detailing exercise done by Dr. Dash in describing the dilapidated condition of the school set up by Induketan is evident from the following paragraph. The description is such that it creates an image in the minds of the readers. The description easily lets one understand the extremity of the situation.

Scene:

The climax scene includes Abhrapad hitting Śrīmukh angrily. Lipsā joined the scene crying loudly and holding Śrīmukh. Seeing the scene of hitting from a distance, Śrāvaṇī suddenly screamed.

Abhrapad heard Śrāvaṇī’s shouting mixed with crying and ultimately stopped hitting. Śrīmukh was bleeding heavily. Seeing Śrīmukh’s blood stained body, some people came to hit Abhrapad. However, Śrīmukh blocked their path and stood in front of Abhrapad rescuing him. Śrīmukh explained to the people that he is happy because somebody’s hitting him turned beneficial for Śrāvaṇī.

The scene brings all the characters together and creates a happy ending with the downfall of vanity.
Summary:

When Śrāvaṇī gets married to Abhrapad, the author uses the summarizing tool to avoid describing the marriage rituals. The status change of Śrāvaṇī is narrated as the bride of the family…the wife of an aristocrat…the wife of his master…

Vilāsa’s condition is made by the author with a touch of socialism. The author describes that although Vilāsa has left his aged father and
widow sister, but he has in mind many poor families. There are millions of aged fathers and lakhs of widow sisters.

Scene:

The climax scene is built by the author towards the end when Vilāsa comes home after his father, Kulamaṇi’s death. He has come to know of Murmu having inherited his father’s property and is hence very angry and upset with the turn of events. Vilāsa has come after suffering a defeat in the elections. Thus, all the ingredients of developing a scene are carefully grafted by the author.

Thereafter, Vilāsa argues with Murmu through continuous dialogue and ultimately slaps him. Murmu had been a dedicated servant all throughout his life and exclaims:

- दीर्घतरसेवाय: किमिदं मे पारितोषिकम्...? (P. 68)

The scene is touching in the minds of the readers. Thereafter, Rajanī appears at the scene and Vilāsa is ashamed of his actions.

Summary:

The importance of Puri as a place of pilgrimage is emphasized and summarized by the author with the logic that all the family members had earlier visited Puri. The author summarises that गोविन्दमाता, कामिनीमाता, रघो: पितामही,
Description:

After R̄ti’s death, the world comes to standstill for R̄twik. The author describes as follows:

... अथ शून्यताःपि एका प्राप्ति:। विजनता स्मारकी। उदासता पूज्या। दूरता च निजीभव्या उपादनिः। नामस्मृति: एकेव उपलब्धिः।

- ऋष्टी.....!

पचन: तस्य शीतलता च - उभयं समकालीनमपि शीतलता सम्यक् अनुभूयते। पचनस्य तादृशः। अनुभवः: कस्तुतः: न भवति। तथैव तव शवः मरणं च। मरणस्य चिह्नमच्छुत्राणां पति: न दृश्यते॥

शारावतपि मरणःपुप्पसःपवित्रस्तु: न शक्नोति। तत्तदिवृपि नाशकते। मरणं तु मयि वर्ति इति अनुभवामि। किमभूता इत्यमुभूति:...? अन्तःकरणं मे अद्य क्वतिशीतलःदृश्यानामसुत्पूये:।

Scene:

The novel Śitalatṛṣṇā is basically composed of a series of scenes. The entire storyline is close knit with encounters between various people and the couple, R̄twik and R̄ti. All these encounters form engrossing scenes. Infact, majority of events are depicted by the author through scenes.
Summary:

The author uses the power of summary in narrating the story of the lost wife of the old man. On being inquired, the new husband responded:

- “इन्होंने कहा कि मैं नहीं जानता कि क्यों मैंने उसकी श्रद्धा अवश्य उठानी। जब उसको उठाना हो तो मैं उसे उठाऊँगा।”

The narrative summary gives a clear picture of the circumstances under which the stranger married the old man’s wife.

IV.V.XII Tilottamā

Description:

The serenity of the Chilka Lake is described in the novel, Tilottamā. Such a description, created the platform for the blossoming of romance between Puṭṭavallava and Tilottamā. The power of words created a sensitive ambience.

नीलाम्बु ‘चिढ़का’ बहुदृश्यपर्यन्त विस्तीर्ण। परिसीमापर्यन्त नयन न यादु शक्नोति। दूरे केवल धूसर आकाश। मध्ये कुज्जट्टिका। जलवारू तपस्विनम्। जलं त्वारकं तथापि बहुविहागः। सन्तोंनति। कति च कुज्जट्टिकाच्छले गगने चक्रायमाणा: दृश्यन्ते। निकटे मत्स्यरंगन्ति मत्स्यं लक्ष्यीकृत्य जले निमज्जति। पुनरुत्थाय आकाशं पद्धति। अविष्यत्य तस्य संधानम्।” (P. 51)
A typical village scene with children surrounding Puṣpavallava is described by the author when he returns to his village. The simplicity of the description draws a picture in the reader’s mind. The description of such common scenes gives the author credential of a modern writer.

The author also describes the beauty of the Dhauli hills and the history associated with it. The scenic beauty of the foothills, the story of a past war and the transformation of the land into a fertile one are all described in the following paragraph.

“धउँिि गिरि: पाददेशः। सरसप्राङ्कम्। चतु: पार्ष्व सान्द्रव्यानी। सुदुरे द्यामलिङ्गः-क्षेत्राणि। निकटे च शान्ततोया द्यानदी। धउँिि गिरि: अद्यापि बहुजननामानित्वन्तं गोपावलि। अवेब एकदा महासमरोभूतः। बहुजनाः मृतम्। बहवेि जीवनमृत्वः। द्यानदी तदा रक्तमुखी आसितः। अगणितानां वीराणां छिन्नपरिच्छडः मृदभूतः। अस्या: पूर्तिम। कतीनां रमणिनाम्। अवेब अश्वसंपा: सान्नात इति न कोडिपि सम्प्यकृः वक्तुं शक्तोति। कति परिवार: अस्या:
Scene:

A romantic scene is presented by the author, when Puṣṭavallava and Tilottamā are brought together in a garden. The scene also assumes importance as it highlights Nilimā’s jealousy towards the relationship that Puṣṭa and Tilottamā develops.

Description:

Nakula’s poverty is described by the author in the backdrop of a moonlit night. Each of the members of the family are introduced by the author which gives a glimpse of their respective conditions.
Scene:

Sukarṇa rejected Nakula’s proposal of taking back Suparṇā. An excerpt of Nakula and Sukarṇa’s dialogue is presented in the following intense scene:

- गृहम् एिए? को वचनति।

- सुपरणाः एिए। क्राकाकी तत्तैव सौदिति।

- कथां छठ्यसि? सा तु तव गृहे इति पूर्व विदितम्।

- तत्रें, किमभूत्? 

- सा यथा कथयति स्म तथा कृतवति। इदानि नूनं सुखविनी स्थात्। किंचित्तु, गम्भीरभावेन 

नकुलं: अवदंद्—

- किं ववजुमिच्छसि?

- सा कुलठा ...... व्यभिच्छारिणी .....।

- सुकर्षाः! किमेतत् कथयसि? विचार्य कथम्। अन्यथा....

- अन्यथा किं भवेत्। तव गृहात् तां वाहिकरिच्छयसि। सा पूव्वचतुर्......। (P. 45)
Summary:

The dilapidated condition of Nakula’s village is summarized as follows. Over a period of time, the prosperity of the village had disappeared and life had come to a standstill. The educated were undermined by the uneducated and the youth were ill directed.

IV.VI Delineation of Sentiments (Rasas)

Sentiments are produced by the combination of stimuli (Vibhāva), responses (Anubhāva) and complementary transitory states (Vyabhicāri).26

The cause or stimulus for the Rasa is presented through Ālambana Vibhāva comprising the hero, heroine and other important characters and Uddīpana Vibhāva comprising the auxiliary causes or stimulating circumstances for manifestation of the basic inner state.

The responses depict Sthāyi Bhāvas, the manifestations of physical responses and Sāttvika Bhāvas, the involuntary psycho-mental responses. The Vyabhicāri Bhāvas (also called Sāncāri Bhavas) are the complementary transitory states or emotions which accompany the Sthāyi Bhāvas.

Dr. Dash has touched upon many Rasas in his novels to leave a lasting impression in the minds of the readers.

26 Mehta, Tarla - Sanskrit Play Production in Ancient India, P.83
I. Hāsyā Rasa

The Hāsyā Rasa has its origin from the permanent mood of laughter. Since, the author has dealt primarily with social issues with pressing needs, not much of laughter is seen in Dr. Dash’s novels.

However, at one place in the novel Śaśirekhā, there is a dialogue between a blind person and a deaf person. The repetition of the deaf beggar to assure his hearing is comically presented by the author.

एकः अन्धः। अपरो वधिरः। उभय साक्षीकृत्य श्रीमुखः च दर्शवित्वा च स मिथ्यः गर्जति।

- पद्यः, भो! एष मध्यः अस्मानू बविष्कर्तु माताः।

वधिर उक्तवान्।

- किमुक्तम्? वायमू....?अघ कर्त्य विवाहः?

- अरे....! वाच्य नहिः ललिता। मध्यः.....।

- पादपः? किमभूतः?

- धिकू..... मूर्खः.... वधिरः....

- खदिरेण किमू....? ताम्बुलः कुलः?

अन्यो वारणपुरः सरं कुपितः।

- विरमः...। स जनविषये कथयति।

- भोजनविषये....? कुत्रः...?
A natural flavour is brought into the novel with the use of some comedy amidst a serious plot. Here, the blind person and deaf persons are the Ālambana Vibhāva and laughter is the Sthāyi Bhāva.

II. Adbhuta Rasa

The Adbhuta Rasa is found in many novels with ‘wonder’ or ‘surprise’ as the lasting feeling (Sthāyi Bhāva).

In the novel, Āvartam, Urvaśi mentioned that she never imagined that Indra would win the war in a bloody fashion. Indra became angry. He forcefully attacked Urvaśi. Urvaśi was surprised.

The feeling of being surprised by sudden attack of Indra rendered Urvaśi to become speechless and motionless. Indra and Urvaśi are the Ālambana Vibhāva while Indra’s forceful attack is the Uddīpana Vibhāva.

In the novel, Pratipad, when Udbhava returned to the orchard, he was surprised in finding his slippers and Mānā’s kohl pot in the orchard alongside Mukunda’s flute.
Udbhava is the Ālbamna Vibhāva while the orchard is the Uddīpana Vibhāva.

In the novel, Arunā, when Varuna finds that all the pictures are stolen, he is surprised.

वरुणो निजस्थः अभूतः। परं सहस्र हरवादं संजाते। तस्य चिन्तफलं चोरितम्। कं वा प्रक्ष्यति? सर्वं साधवः प्रतीयते। सर्वं निजकर्मर्गं दूष्यते। वथारीति सर्वेः चरणं गमनमागमनमपि। को वा अन्ते चाहः? कस्य वा करणि चिन्तफलके? (Oum Šāntih, P.129)

In all the above cases, the author has nicely delineated the Adbhuta Rasa successfully.

III. Bhayānaka Rasa

The Bhayānaka Rasa is a result of the permanent mood Bhaya (fear).

In the novel, Tilottamā, when Bhāgyadatta and Nilimā were chased by the tribal men, both of them ran for their lives through the thorny path. It was a fearful situation when the tribals started shooting arrows at them.

भाग्यदत्तश्र तानो सविस्मयमपद्यताः। स जानाति प्लं नद्युः। नर्ममेघवेन उभयं हनिष्यति। तस्य चिन्तपितू समयो नासील। स्: नीलिमाः: करं धृतवा प्रभावितमपतत। उभौ आत्मरक्षार्थे आपाण्ः प्रभाविताः उभयं च अनुसूत्वव वर्तर:। धनं:शर्मस्तेन प्रथावन्ति। विकतालयीत्वारं च कुर्विन्ति। तथापि तो आपाणाः प्रथावत।। मार्गस्तु कण्टकमय।। पार्वतीयप्रदेशं नतोन्नत।। उभाविपि स्वतंत्रः। पुनरूपत्याः गच्छत।। चरणाणि च रुधिरारूपाः।
Bhāgyadatta and Nīlimā are the Ālambana Vibhāva. The shouting of the tribal men is a Vyabhicāri Bhāva, while the pain and trembling are Sāttvika Bhāvas. The element of fear is delineated to create a lasting impression with the readers.

IV. Sānta Rasa

The Sānta Rasa is a result of the permanent mood of leisure.

In the novel, Añjalih, the author delineates as follows:

अवकाशः रविवासरीयः। अध्यात्मये विरामः। कर्मकराणां विष्रामः। कर्मस्रवाहः

शिथिलः। जन उदासीनः। आवेगः अवस्तनः। उद्ग्रेगः किंविदूनः। (P.6)

Here, Sunday is the Uddīpana Vibhāva.

In the novel, Oum Śāntī, an early morning scene is described which gives an image of a tranquil atmosphere.
The early morning is the *Uddīpana Vibhāva*. The praying denotes *Sāttvika Bhāvas*.

V. *Karunā Rasa*

The *Karunā Rasa* is a result of the permanent mood of sorrow and lamentation.

The novel, *Arunā* begins with a sorrowful tone.

In the novel, *Tilottamā*, when Puṣpa enters the maternity home and inquires about Chhandā, the nurse remains silent and then Puṣpa sees Chhandā’s dead body covered in white cloth. His surprise is brought out by the author in the following paragraph.
Puṣpa and Chhandā are the Ālambana Vibhāva while the covered dead body is the Uddīpana Vibhāva. The speechlessness of the nurse and relatives is a Vyabhicāri Bhāva.

VI. Śṛṅgāra Rasa

The Śṛṅgāra Rasa is a result of the permanent mood called Rati (love). The author has delineated the erotic sentiments of Sambhoga-Śṛṅgāra (love in union) in plentiful across his novels.

In the novel, Śitalatṛṣṇā, the flute player Mohan and his beloved Basumati, indulges in union.

- अहम् आगतवतीः प्रतीक्षा ते समाप्ता तु ?

- नहिः ... नहिः ... वसुमति भि ! प्रतीक्षाया : अन्तः कुत्र ? तव अप्राप्ति : यथा मे व्यथादायिनी, प्राप्तिपि ते तथा ।

- त्वामः निधाय, वार्मवारच आलिङ्ग नाहं सम्यक् परितुष्टो भवामि । न वा त्वां परित्यज्य सुखेन स्थायिम् शक्योमि । तव आगमने पिपासा मे अधिका भवति । गमने तु अधिकतरा भवति ।

- सम्यक उत्तमः। अहमपि न संस्पृष्टा, मोहन ...! वंशीस्वरं ते निर्दं मामुन्मादयति ।
- एहि...एहि...वसुमति! त्वदर्थ वंशीस्वने मे पिपासामृच्छ्ना। त्वदभेद्विव प्रतीक्षा मे अपूर्णा।

- अद्व्याकर्षण...मोहन...!

- एहि...वसुमति! आत्मनि मे विलीयस्व...।

आलिखने उभे बद्रौ। पत्रदाययां संध्या उत्तीर्णप्राया आसितू। दिग्न्यः वृष्टि: उद्दीयमाना।

विदृदः प्रकाशवाहिनी। पवनः क्षिप्तरः। प्रवाहः तीव्रतरः। (P.43)

Mohan and Basumati are the Ālambana Vibhāva. The erotic sentiment is delineated by the author which adds beauty to the plot in a matured fashion.

In the novel, Āvatam, Vṛttta went to follow a young JāJayvari and got excited on looking at the bare body of the girl.

पर्याप्त्रेः हस्तेः धृत्वा उद्धिष्ठतः: वृत्रः। अभिनवाः केलिमेना। निर्मलज्ञे स्निग्धत्वार्थं तस्या
उज्ज्वलम्। तथापि प्रत्यक्षस्य विवर्णं सम्प्लुकूः मानसमानेतुं न शक्यते। वृत्रः: नवीनाः पदयति।
रूढःतमापि पदयति। परमुभवस्य सहयोगं स्थापितं न शक्यति। हुद्रे: कमशः: विकारः: जाच्ये।
केवम्.....? उषा: वा? निशा..... वा? अधवा उभवस्य दिशा...... वा?

वृत्रः: अपसर्दुमेद्ध्वं। तस्य पादश्वरं: नवीना श्रुतवती। सा सहसा जलादुस्तिथता। वृत्रः
चकितो: भूत्वा तनैव स्थिरः। अघे: दण्डायमाना: नमोनवीना। एका: जलीया यायावरी। दीर्घकेशानूः
वक्ष्यं मन्दीकृत्य आकान्तुमुपकर्मते। भयंकरृ सा: भयप्रतिमा विश्वचारसमिच्छति। परमस्वः: वयः:
Vṛtta and the young Jājāvari are the Ālambana Vibhāva while the naked bathing of the young Jājāvari is the Uddīpana Vibhāva. Vṛtta’s excitement denotes the Sāttvika Bhāvas while the young Jajvari’s embarrassment denotes a Vyabhicāri Bhāva.

VII. Raudra Rasa

The Raudra Rasa is a result of the Sthāyi Bhāva of anger.

In the novel, Śikhā, when, Kulamaṇi returned from pilgrimage carrying holy water in a container, instead of taking blessings, Vilāsa sarcastically mentioned that he would have been happier if Kulamaṇi had brought the container full with money. Kulamaṇi was furious and expelled Vilāsa on hearing his remark.

Kulamaṇi and Vilāsa are the Ālambana Vibhāva while the sarcastic remark made by Vilāsa is the Uddīpana Vibhāva. The feeling of anger is effectively delineated by the author in the above excerpt.
IV.VII  Figures of Speech (Alamkāra)

The author, belonging to the modern era, has selectively used figures of speech instead of the widespread use evident in the classical period. Some of them are listed below.

1. उपमा –

   i. विमलस्य वचनं सागरस्य लहरी इव आगत्य तत्स्या: मनसं: कल्यं धवयति। (Añjaliḥ, P.9)
   
   ii. विकल्पः इव निजक्षेत्र दुर्दृश्य धनसम्मानभिक्षा तत्स्या: रूचिविरुध्दः। (Añjaliḥ, P.16)
   
   iii. अस्थि इव निर्वाणार्पिण्य दुःखश्चास्त्र कामनावासानादिपु देवीं स्वतः। (Madhuyānam, P.2)
   
   iv. मलकुषुमस्य मधुनिता इव पुष्पवल्लभस्य मनसि आसीत् विकृतः चेतनायाः: स्पर्शः। (Tilottamā, P.7)
   
   v. असोसप्ताक्ष्यस्य लेखक इव पुष्पवल्लभ: तिलोत्तमायाः: रूपकत्यनायां उपयोगः चन्द्रस्य त्वावण्यमू। (Tilottamā, P.24)
   
   vi. अध्य तत्स्या: जीवनं नूतनं सुखमयं भविष्यति, धनं विना जीवनं गृहस्य श्रव इव। (Tilottamā, P.24)
   
   vii. खेदार्लसा मराठीव शैवं: शैवं: अन्तं: प्रविशिष्टं तिलोत्तमना। (Tilottamā, P.61)
   
   viii. संध्यातार्का इव अध्यत्वे तस्य उपस्थितिः। (Rtam, P.66)

2. रूपक –

   i. दुमपतीचरणं कल्यंति: शिलाशायिनी। (Añjaliḥ, P.14)
   
   ii. स विचारे उदारः। वचने स्वेती। कर्मिणि राजंसः। तस्य देव अर्थं: कृते प्रेमा। तस्य एकात्मता अर्थं अपवर्गः। तस्य सत्यनिष्ठपूर्वधारायं मिली एका सम्पुर्णस्वस्वमा पार्वत्यन्त्री। (Añjaliḥ, P.33)
iii. रात्रि: अथोतीर्णा। वृष्टि: शान्ता। (Śitalatṛṣṇā, P.48)

iv. छाया: चपलायिता। (Nikaśa, P.21)

v. आकाशे अस्वरस्थचन्द्र: खण्डमण्डनः। प्रकाशात्लेखा निप्पणा। नीलतत्वे तारका आभासमात्रप्रणयिनः। (Śaśirekha, P.36)

3. अनुप्रासः –

i. केवलं परिवर्तनं परिवर्धनं च संस्काररूपः स्वीकृत्य रुढ़िधारायं निप्पिता। (Añjaliḥ, P.49)

ii. केवलम् अनुकरणं अनुसरणं वा न परिवर्तनम्। (Añjaliḥ, P.49)

iii. कृष्णधनम् .... कृष्णधनं नाम .... कृष्णवसनम् , कृष्णा गौः , कृष्णवृषभाय भोजनम् , कृष्णजनेश्वरः अत्रम्। (Nikaśa, P.8)

iv. अयमानन्दः: विसंगसमन्तरस्वः ...... संक्यसमरिपोषणस्वः ...... तात्त्विविनिमयस्वः ...... कर्मप्रतिवदः ...... विश्वासविविशेषस्वः ...... निरपेक्षसन्तोषस्वः ...... आत्मपरिलुप्तस्वः ......।

(Oum Śāntiḥ, P.115)

v. गर्जनं - तर्जनं - अर्जनं - सर्व तस्य स्वरे प्रकाशितम्। (Śitalatṛṣṇā, P.18)

vi. दूरे दूरान्ते च वाणिज्यं वर्षतः: दशामासा: मे वहित्वतीयन्ते रस। (Śitalatṛṣṇā, P.49)

vii. परीक्षया निरीक्षया च सर्वमात्र प्रचरित। (Visargaḥ, P.42)

4. व्यतिरेकः –

i. सम्पूर्णे कुम्भद्रयम्। एकत्र अमृतम्। अन्यत्र विषप्रशिः। यदा विषविन्दुः: अमृतपात्रे निक्षिप्यते तदा समग्रमपि पात्रं विषपातं भवति। यदा तु अमृतविन्दुः: विषपात्रे निक्षिप्यते तदा विषपात्रं अमृतमपि न भवति। (Visargaḥ, P.16)

ii. प्रतिषारीं स्वीक्त्वं पुंस्तवं च बतिः। (Pratipad, P.28)
किन्तु वर्णनस्य गति: - नीचे, उच्चचैव? अथवा स्थिति: वधि? संवर्धनम्, .......
कर्मान्ध्रम्? अपेक्षार्थम्? उपेक्षार्थम्? उपेक्षार्थवा? कुत्राधुना सा गच्छति? लक्ष्यतो
निरंक्षयम्, अथवा निरंक्षयो लक्ष्यम्?(Madhuyānam, P.49)

iv. एकः कष्टायते इति अपर: सुखमनुष्यति। इदमेव अन्तर्दरिकं तत्त्वम्। एको दुस्री,
अपरोपपि तथा इति समता साधारणसांत्वना।(Śaśirekhā, P.31)

v. कालो न समानः। सर्वस्मिन् समयं च स्थितिर्पि नानुकृतः। अय यत्, सुखमिति रत्नीपि
िवः तत् अनुतापाय भवेत्। अय यत् अमृतोपमं तद् अपेयः: विषयते। (Śaśirekhā,
P.38)

vi. तत्त्व नवनयोः: उभौ समानो। परमुभयस्य चिन्ताधारा भिन्ना। एकः सौन्दर्यप्रिमी,
शासनलोपु: सत्यकामी, हितिअथ। अपर: ऐश्वर्यलोपु, सत्कर्मवादी,
आत्मशाक्तिसाधकः, संपानी।(Āvartam, Oum Śāntiḥ, P.166)

5. अतिशयोक्तिः –

i. तवं तुच्छपदार्थ:।...... पशु। कीट इव कीटः। अत्र स्वेतं विचरितमू अधिकारस्ते नास्ति।
(Aruṇā, Oum Śāntiḥ, P.143)

ii. हृदयस्य अभिव्यञ्जने मनस्त्रथ्य प्रसाराय पैसामेकामपि दृश्य स: कुष्ठितो भवति।
(Aruṇā, Oum Śāntiḥ, P.156)

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