CHAPTER V
CHAPTER V

A STUDY OF ACHARYA JANAKI VALLABH SHASTRI'S NOVEL AND SHORT STORIES

SHASTRIJEE AS NOVELIST

In the previous chapter we have analysed the general characteristics of Janaki Vallabh Shastri’s prose work and also his narrative technique. In this chapter we proceed to discuss the novel and short stories of Shastrijee.

The modern age of Hindi Literature is regarded as the age of prose writing. The new branches in prose writings developed during this time Novels and stories are the important branches of prose literature. In the twentieth century in Hindi Literature these two branches are the most dominant modes of artistic expression. Acharya Janaki Vallabh Shastri may be accepted as an original novelist and a story writer.

In the twentieth century novel has become the most popular and established literacy form. In this regard Dr. Dashrath Ojha writes:

"उपन्यास सम्पूर्ण सुरक्षित बनाने के लिए आज एक उपकरण बन गया है।""
Undoubtedly Dr. Ojha is very sound in his view because novel has the capacity to make the mankind civilized and cultured through its complex ‘whole’. The basic aim of the novel, like any other literary form, is to give aesthetic satisfaction to the readers. Besides this primary aim novel concerns itself with the study of human situation, his character, his moral being, and men’s relation to the Universe. In short novel is both concerned about entertainment and instruction.

The famous novelist Prem Chand says:

“मैं उपन्यास को मानव चरित्र का विज्ञ मात्र समझता हूँ। मानव चरित्र पर प्रकाश डालना ही उपन्यास का मूल तत्त्व है।” 

Novel as literary form has the advantage to make deeper study and better expression of human life than other forms like poetry and drama. It has scope and elasticity to make thorough scrutiny of different aspects of human life along with its basic aim of giving entertainment. Unlike drama it is free to take liberty with time, place and character. Jai Shankar Prasad writes about the scope of soul:

“मूँजे कविता और नाटक की अपेक्षा उपन्यास में वर्णक को आकना सत्ता प्रतीत होता है।”

Nearly all the critics agree on the point that novel makes serious study of human life and novelists all down the ages have tried to explore truth and reality through this form of writings.

Shastrijee is famous for his only novel published so far-Ek Kiran: Sou Jhayian. The standard of this novel is very high. Those readers will be
disappointed who will try to search the styles of Premchand, B.L. Varna, and V.S.Vyas in this novel. The style and techniques used by Shastrijee in this novel are different from the recognised and accepted style of novel writing. He is unique and different in many respects. Shastrijee has used poetic language and poetic techniques in this novel. To some extent, his style corresponds to the style of Irawati by Prasad. In his ideology thought and attitude Shastrijee is closer to Premchand. This gives Shastrijee a unique position in modern Hindi Literature.

Only one novel of Shastrijee has so far been published - this is “Ek Kiran Sou Jhayian”. This novel may now be analysed on the basis of the elements of novel art and also in the light of our proposition.

- Plot Development,
- Character Development,
- Dialogues,
- Social Setting
- Aims,
- Style.

5.1. Plot Development:

No novel can be imagined without plot it is the foundation on which the body of the novel can be built. It should be taken into consideration that complete human life is illuminated in the novel. The fundamental duty of a novelist is to see that the novel should be closely linked with human life and society. Novel not only
gives pleasure to its reader but also gives a new outlook towards the life. Only entertainment should not be the aim of novel. As a consequence, in the lack of balanced and well-made plot, the aim of novel can not be realised. The techniques of the different novelists are obviously different but the style should be unique and attractive. As plot is the connecting factor on which the story operates so there should be a logical development of it from the beginning to the end. It should also be kept in mind that the relative contradiction be avoided in the novel unnecessary elements which are no way related to the basic plot of the novel be avoided. In a novel the basic story always remains one but many episodes developed in it, but these episods have their link with the basic plot. The novelist should have the capacity and ability to place a very simple and even insignificant matter in a very appealing way. Novel should be concluded in the environment of described incidents avoiding this the naturality is lost. Extreme contrivance develops plot complexity. Hence the readers escape from it. Thus the qualities like naturality, entertainment and simplicity are essential in novel. In novel either the Novelist tells the story or his characters. Basically, this method is in vogue. now-a-days. Novel is not concluded like stories, it gives shelter to almost all its characters at the end.

5.1.1. Story of Ek Kiran :Sau Jhayian :

Asim was an orphan. He was brought up by his maternal uncle. One day he narrowly escaped of being over run by the car of Neena, but he received a slight
injury. One Kiran, the friend of Neena was driving the car. Asim was taken to
Neena's house where he was kept in her guest house. One day Neena came
secretly to meet Asim but Asim did not care her. Hence she returned disappointed.
Asim had no degree or diploma of any College or University. He was a self
educated young man. He was unemployed. One day Hiranee, an attendant of
Neena brought meal for Asim. Kiran requested him to dine. But Asim turned down
her request and left the guest house, because he felt himself very much uneasy in
the splendour of that house. He reached town where he met Jaggan, a gardener in a
park. Jaggan was old and suffering from asthma. He fainted out of incessant
coughing. Asim served him and took him to his house. Jaggan was living with his
young and beautiful grand daughter Shyama. Though Shyama was a poor girl but
she was in a habit of drinking wine. One day Asim saw her in frenzy with a man
in her house. That scene changed the mind of Asim and he ran away from there.
Now he reached the premises of temple where he delivered and heard the sermon.
Homeless Asim got shelter in the temple and began to live with the Priest but he
did not like the crafty priest because was a greedy man. He got both woman and
money by cheating innocent people of the locality. The popularity of temple and
the priest increased due to Asim's presence. At the same time Asim's Sermon
began to fetch more money for the luxurious life of the crafty priest. In the
meantime an article published in the magazine 'Janmabhumi' and Asim came into
light. One day Shyama, the grand daughter of Jaggan came to the Priest forgetting
herbal medicine for Jaggan, the Priest wanted to entrap her for his sexual satisfaction. Asim could not tolerate this and ran away to Shyama's house. Being tired he fell asleep on a cot at her house. Shyama also came and slept on the same cot. This behaviour annoyed Asim a lot so he ran away from there again and reached at the office of 'Janma Bhumi'. There he got twenty rupees for the article that was published in the magazine. Coming back from the office of Janma Bhumi he saw the dead body of Jaggan on the way. Shyama was weeping. She had no money for 'Kafan'. Asim gave his twenty rupees to Shyama for Kafan. Later on Asim was caught and kept in the custody of Police on the false charge of theft, lodged by the Priest. But he was released later on. There after he came in contact with the socialist leader that changed his ideology. Asim was till unmarried.

Neena had attraction for Asim so after leaving guest house, she became disappointed and sad. Neena's maternal uncle who lived in Calcutta was a rich, but a self centered man. He was alchoholic. Kiran was his beloved. Kiran was an educated beautiful and most modern girl. She had the capacity to attract and control any man. She was unmarried but she had every thing that was required in modern society. She was living with Neena to relieve her sadness in village Kanchanpur. Neena was the daughter of Pulin Babu, a landlord. Her mother's name was Ranimaa. She was M.A. in Philosophy and had good knowledge of music. But, in fact, Nena's parents had no issue. They bought Neena from a nurse in childhood. Neena was also ignorant of this fact. Having failed in her attempt to
get Asim as her life-partner, she decided to lead an unmarried life. Hiranee was her attendant. She was a widow. Previously she was a mistress in a School but later on she left her job and joined Neena's kitchen. Hirani was not only the attendant of Neena but her friend also. Neena had another friend Ruma, a Harijan girl. Sometimes Neena used to go to Harijan Basti, Kichanpur to meet her friend Ruma. She was always received very highly in that village but Gokarna Pandey, her family priest did not like it. Though he went there himself to sell his bullock. Neena's maternal uncle wanted to get her married but she turned down the request of her mother and Gajraj Singh also. Gajraj Singh, an ordinary employee wanted to get rid of Neena because, after her father's death he had an illicit relation with her mother.

Neen's friend Kiran went to Calcutta. After few days Neena's maternal uncle came to see her. He attempted to rape Hiranee, but she escaped and ran away in fear. Now Neena left alone with her mother. One day Neena's mother died and she became quite orphan, no body was there to share her sorrows. She had lost all the charm of her life. Her begrieved heart turned to religion and Ramayan. So she was thinking for religious trip. Her heart was broken and she began to think herself a weak and sick. One day, all of a sudden, Hirani appeared before her in marriage ceremonial dress. She was very much surprised to see Asim with her as her husband. It was clear that Asim had married the widow Hiranee.
5.1.2. Plot Development:

The plot of Ek Kiran Sau Jhayian is very tight and well made as the writer has maintained the link of the story right from beginning to the end no sub-plot is superflows or left indeendent. Of course the writer has sent Asim, the hero of the novel, to the house of Jaggan mali several times, Knowing that Shyama, the grand daughter of Jaggan mali was characterless girl and Asim left her house knowing her nature. In spite of this Asim was very much surprised to see Shyama with the Priest. No new idea was expressed by the repeated Asim’s meeting with Shyama. Third times Asim’s going to Shyama had an aim to give her twenty rupees jfor the Kafen of Jaggan mali. If the things had been arranged systematically, the defects of Asim’s going several times to Shyama would have been overcome. This only made the novel unnecessary lengthy.

It is said novel some unnaturality was also seen. In no where in the Hiranee and Asim’s attraction or love was indicated directly or indirectly. But they appeared as a married couple. It was not also understood by thereaders why the hero had neglected the love of Neena. Neena had no defect in her character. She was beautiful, educated and of a very submissive nature, moreover she had lovel and soft corner for Asim from the very beginning. Yet Asim did not accept her as his life partner. The only reason for his rejection might ber his inferiority. Neena was left an unsuccessful beloved and in the state of deep agony and anxieties. She
could shed tears but could do anything. At the end the writer put the readers in the stage of curiosity and astonishment.

The writer has maintained the flow of the novel in so interesting and heart touching way that the readers finish the book in one sitting. The plot of the book is simple, natural and interesting. At the end the writer has concluded the novel in such a way that the readers are left anxious. This is the feature of this novel.

The writer has always kept the story of the novel moving on with the help of his characters and dialogues. Shastrijee is basically a poet, so extreme imagination is found but these are rare.

It is seen that almost all the characters of the novel got their destination at the end. Asim, the hero of the novel became a leader. Hirani got Asim as her life partner. Kiran returned to Calcutta. Jaggan and the parents of Neena died. Shyama returned to her own house but only Neena was left disappointed and weeping. The main aim of the writer was to show a heart touching picture of unsuccessful love through Neena.

The writer has focused the light on all diverse and adverse situation of the society. That is why he embraced the characters from all sections of the society, i.e. man-woman, poor-rich, lover-beloved, lord-labours, low-high caste etc. This novel gives a new outlook and real picture of human life. The objective of the plot is to through light on life and society as well as to point out moral view through the imaginary characters. The story of the novel is attractive and effective.
entire story was divided into two parts. One part is related to Asim and the incidents of his life. The other part narrates the life of relatives of Neena. But these two parts were very scholarly compiled by the writer.

5.2 Character Development :-

Generally the numbers of characters are more in a novel than a short story. They are of different types. They represent the different classes of a society. They keep the story of the novel moving on. A novel can never be imagined without characters. Similarly, 'Ek Kiran Saujhayin' of Shastrijee has a large numbers of characters. They are Asim, Neena, Kiran, Hiranee, Priest. Dharamdas. Jaggan. Shyama, Ruma, Neena’s maternal uncle. Ranima. Pulinbabu. Pandit Gokarna Pandey, Gajraj Singh, Madhav, Mihir etc. with the help of these characters the plot of the novel moves and remains balanced.

Asim was poor but an enlightened youngman. He was without college degree or diploma. He moves from place to place in search of job. He got no shelter though he went to Neena, Jaggan mali. Priest and in the office of ‘Janmabhumi’. He was inexperienced and far away from the modern way of life so he had to wander. He, even, does not know how to love. that is why he could not get Neena who loves him. The love of Shyama was nothing but sex only so he did not like her. Asim was a generous young man so he gave all the money to Shyama that he had. Asim was an example of social reformer. He married Hironi a widow.
The writer wants to inspire the young class in this contest through Asim. It is also revealed that education without degree has no value now-a-days.

Neena is a modern, rich and progressive character. She loved Asim but was unable to get him so she decided to lead an unmarried life. Though Neena belonged to a rich family but she did not hesitate to meet her Harijan friend Rupa in her village. Neena has no diversity in her character like Asim but both are progressive. Neena has an ideal character because she did not change her course of life even after she failed in her love.

Kiran was a modern educated girl. To her sex is much more important than anything else. Her character represents the principle of freud. Kiran represents the character of an educated rich girl who always runs after splendour, sex and riches.

Hiranee, a friend and attendant of Neena was a Brahmin widow. She realised that she could not pull on her life without life partner. She escaped from Neena’s maternal uncle and a police man and got Asim as her life partner. She put an example of widow marriage before the society. Her character as friend, attendant is progressive one.

The character of Raghavanand represents the character of modern crafty, cheat and licentious priest of modern age. Both woman and wealth are always in his dreams. This is the ironical attack of the writer against the modern religious personality.
Dharamdas, a disciple of Raghavanand, was jealous of Asim. He did not like Asim and considered him to be his competitor. His character is neither progressive nor developed. Jaggan mali represents the poor labour class of the society. Who did not have kafan on his death. Shyama was poor but a misled girl. It shows that how the evil company leads a man to the spoiled and evil path. Bindu represents the house wife of a labourer. Ruma is a progressive harijan girl. It indicates how this trodden class of the society is moving on. The maternal uncle of Neena was greedy, drunkard, cheat sexy feudal. Ranimaa, the mother of Neena had a motherly heart but she had unsocial touch with Gajraj Singh. It shows how the feudal family had splendour. Pandit Gokarna has been shown as a narrow minded traditional Brahman, who hates Harijan. The writer has not given stress on the character or Pulin babu, the father of Neena. Similar treatment has also been given to Madhavi, Gajraj Singh, Mihir, Mahari.

Shastrijee has adopted both descriptive and psycho analytic method to express the human inner feeling and life struggle through the dialogues of his characters.

5.3. Dialogue Development:

Dialogue is an integral part of the novel. It does not only develop the character but also keeps the story moving on. Long dialogues have provisions in novel but it should be kept in mind that the dialogues should suit the characters. Though some novelists do not take this into consideration but Shastrijee has
followed this views and given the dialogues according to the nature of character. Neena is an M.A. in Philosophy, so her dialogues are full of philosophical thoughts and have deep meanings:

"जम्मू लेना और घर जाना, जिन्दगी की जैसे दो शताब्दी ध्वनि हैं, व्याह नये सिरे से वे शक्ति हैं गड़ता है। इसीलिए मुझे उससे भारी नफ़्त है।"  

This reflectes the deep feeling of Neena. Kiran was also an educated girl. So her dialogues also show deep meaning. The writer is quite successful in his attempt.

Asim, the hero of the novel was a scholar and progressive. He can be considered as a social reformer. So, his dialogues contain scholarly views:

"मेरे माँ-बाप, माई-बहन कोई नहीं है? मैं मामा-मामी की भाँवी छोह में बढ़ा हुआ एक ऐसा कपोल विश्व है, जिसकी जड़ से कुंजकी तक हवा के एक हलके से झोके से हिल-हिल जाती है।"

In some places in the novel dramatic dialogues are also seen. Specially when Asim and Jaggan mali met in the park, they used dramatic dialogues. Dialogues of Neena and Kiran are full of sentiments because of the fact that both are the educated well civilized female characters. As the writer is basically a poet so his poetic feeling is seen in his character.

The prose work of Shastrijee is not ordinary rather it is extra-ordinary. He can be rightly compared with Jaishankar Prasad. Shastrijee is a scholar of
Philosophy, so he put a character like Neena who is M.A. in Philosophy. Writer's philosophical view speaks through Neena.

5.4. Social Setting:

Environment is also an essential part of a novel. In historical novels, time, place and environment are strictly followed but in imaginary novel these things are treated from another angles. The novelist remains fully aware with the environment and that reveals in his novel. So far Shastrijee's novel is concerned he has maintained this to a great extent. We can see the philosophical ideals of the east and west.

"पूर्व कहता है, सहज बनो, पश्चिम कहता है; संयम करो।"16

Corruption has its deep root in our country. Scholars, poets and artists do not get scope to develop their personality, their condition in the social setup is miserable. Those who are flatterers and wealthy, have occupied the honourable position.

Poverty is the characteristics of this country. The woman sometimes sell themself. The poor even sell their children for their belly but the rulers do not take any heed to them. The labourers work hard throughout their life but they do not get the mere necessity of life. Sometimes they die without 'Kafan'. Same is the case with Jagann mali who worked whole life but could not afford Kafan. It shows the extreme suffering of labour class.
Blocks have been made for the countrymen for their all around development. The B.D.O., the head of the village Panchayat and the village workers are all there to look after the welfare of the rural people. But rampant corruption among the people and the Government officers has almost made the scope for development is miles behind the truth. This is why Asim says -

"ब्राह्मण वै जानेसे आप के गाँव में नये निर्माण की चालन- पहल होगी। यी.डी.ओ., मुखिया, सल्लांच, ग्रामसेवक, ग्रामसेविकाओं ने गाँव के पुराने अधिकार में नई जान पूंछ नी होगी। ठेकेदार, इंजीनियर और कर्मचारी एक - दूसरे को सत्य का पाद पड़ते हुए सरकारी रूपों के अवश्यक मंड़राएं कर रहें होगें। रोजमर्रा की छोटी-छोटी अवसरों पूरी करने के लिए तफानों में खून-पसीना एक बारे बारे गाँवों के लोगों को कभी बड़ी-बड़ी बातें सोचने का माफ़का ही नहीं मिलता होगा।" 8

This shows that corruption is rampant in every nook and corner of India. Essentials are rarely found in the market. One has to please the petty officers for petty works. This has left the people in utter bewilderment.

In this novel, Shastrijee has satirized the religious leaders. There was a time when religious places were subjected to teach lessons on human values and ways of living patience and balanced life. But the Mahanta (head Priest) in this Novel Raghwananda has fallen to such an extent which is beyond imagination which reflects in his own words:
Here, Shastrijee has criticised high handedness and violence prevailing in the land of Gandhi, a worshipper of non-violence. The people in power do not hesitate to fire on innocent and unarmed public.

The horror of night has been depicted by the author in the following ways:

"कली तल लावासित कुन्ते गाँवों गाँवों में बोलते हुए। इंद्रोही का सिपाही कंधे पर मोटा घंटा सख्कर जूतों की मजामच गुंजाला हुआ।"  

Here, the atmosphere in front of the porch of the landlord’s castle has been shown, which becomes horrible during night.

5.5.Object:

A work without an object is as meaningless as a flower without fragrance. Every work has some specific aim and so does Shastrije’s novel Ek Kiran: Sau Jhaniyan’s, quite clear and resonant. The myth of unsuccessful love that makes a woman’s life turn into oblivion, has been beautifully presented by the author through Neena. Her dreams never come true. She is forced to live a solitary life. The problem of unemployment has been presented through Asim. Today poverty is a curse. Society does not pay respect to men who are not wealthy, no matter whatever their academic qualifications are. Such men have to suffer due to this indifferent and inhuman attitude of society. Asim’s life is based on this fact. At the end, however, Asim succeeds. He starts working for social reformation. The
novelist, by not finishing with Neena and Asim’s marriage, has tried to show the insight of a woman who fails in love. Asim, with his high degrees but a victim of poverty, has been presented as an arrow to pierce the false values and empty social norms. In the beginning, it seems as if Neena and Ashim would finish as husband and wife, but the end is just opposite to what the readers expect. Hiranee is a symbol of a helpless widow. Kiran is a medium through whom the author has tried to analyse the character of a shameless up-to-date woman. The author has further attempted to disrob the system of red-tapism, black marketing, corruption, bureaucracy and the disabled condition of the Government.

5.6. Style:

This novel of Shastrijee is character based. Entertainment is considered to be the most important aim of a novel which does not let the interest of the readers wander elsewhere. This novel fulfils this criteria. Pandit Gikarn’s hypocrisy and Mahant Raghawanand’s fake witness make us roar with laughter.

The language is convenient and contemporary. Nevertheless, at times, we get a glimpse of Shastrijee’s philosophy and poetic excellence in the dialogues. As a result of this the language has been poetic and at times loaded with philosophical thought. Shastrijee is not inefficient in describing beauty. Analysing Neena’s beauty he says:

"वह हैंसती थी तो सबेसा हो जाता था, लट छिटका देती थी तो शाम। उसकी एक आँख भजन गाती और दूसरी आसी उतासी-सी दिखती थी। सिसकती तो सायन के धन धिर आते"
Asim is a man of good moral characters and conduct. Shyama cannot seduce him. But she fails to influence Asim just as wet grass cannot catch fire.

Asim says:

"व्या वसातल के जंगल में आग लगेगी? यहाँ तो शाखा-शाखा गीली है और पत्ते-पत्ती में पानी टपक रहा है।" 12

Neena's philosophy of life becomes evident when she says something to Hiraneet:

"तूने हो मुझे जीवन का अर्थ-संप्रेष्ण नहीं, शान्ति और संतुलन बनाया; कर्म का अर्थ- घटनागें नहीं, ज्ञान की क्रियाशीलता समझाया और उपलब्धि का अर्थ ऐश्वर्य की प्राप्ति नहीं, आत्मा की मुक्ति है, यह भी आखे खोलकर दर्शा दिया।" 13

This shows that Neena's thoughts are quite matured and penetrating.

There are glimpses of poetic-prose in this novel of Shastrijee. The poet Shastri is very often prominent. His poetic style is best expressed in his explanation of the morning:

"सूरज अभी उगा न था। याँ उसकी पहली ललाई धीरे-धीरे पूरब की खिड़की में खुलने लगी थी। ललाई क्षर धीरे-प्रताप का रंग था; तेज की उष्मा थी; जीवन का बिंगराथ था। झिने कुहरे से भीतर से उसका लाल कमल-सा रूप याँ दीखता था जैसे कोई नई दुःखन लाज का पूर्ण-पत उलटकर मन-मुग्ध पक्ष में भीड़ी मुसकान गोल रही हो। नेंखे-नेंखे लाली पर मोना दमकने लगा; प्रज्वल पर मोती चमकने लगा।" 14
The standard and stature of this novel is very high. Those who appreciate the language and style of Premchand, Brindawanlal Verma, Vinod Shankar Vyas, etc. will be disappointed with this novel, because his style is much different from the accepted norms of a novel. He has used poetic language just as Prasadji did in his own. This work of Shastrijee gives a meaning and significance to Hindi prose style, a style which is in fact a blend of Premchand’s realism and Prasad’s romanticism. But in so far as his style is concerned, Shastrijee seems close to Prasadji.

Shastrijee: The Story-Writer

In today’s world, human life is filled with all sort of problems. Human life is rather complex and as such, man has to struggle for identity and stability. In such conditions, man has lost interest in art and its multifaceted attractions. As a result of which man’s interest in literature iswaning. The development of short-stories in modern times was brought about to overcome this problem so that people could gain divine pleasure in a short time. The short stories have little scope for development, i.e. they cannot be lengthy. They are concerned with part and not all the whole incidents that comes into a man’s life. They are related with some important and pathetic incidents of a man’s life. Shyam Sundar Das, referring to this aspect of the story says:

"आख्याविका एक निश्चित लक्ष्य या प्रभाव को लेकर नाटकीय आख्यान है।"

According to the English author H. G. Walls:
"Fiction that can be read in an hour."16

In Gulab Ray’s opinion:

"छोटी कहानी एक स्थऽ: पूर्ण रचना है; जिसमें एक तथ्य और प्रभाव को अग्रमर करने वाला व्यक्ति केन्द्रित घटना या घटनाओं के आवश्यक, परम्परा के कुछ-कुछ अप्रयासित बंग में उत्थान-पतन और मोड़ के साथ पार्श्व के चरित्र पर प्रकाश डालने वाला कौंतुहल पूर्ण वर्णन हो।"17

Referring to the aim of a story. Janki Vallabh Shastri says:

"कहानी का उद्देश्य न तो मनोरंजन ही है और न शिक्षा ही। उसका उद्देश्य है ध्वनिवाचक रीति से मोटेर्स और आनंद को प्रतिफलित करना है।"18

Shastrijee, apart from the aims behind his stories, has also expressed his opinion on other different issues:

"सब तो यह है कि काल्पनिक कहानियाँ में बहुत कम शायद नहीं हो सिखना।"19

Shastrijee’s stories are not imaginary but closely related to life. Regarding the language of his stories, Shastrijee says:

"मेरी शैली अच्छी है या कुरी पता नहीं। मगर बह किसी की नकल नहीं है, इतनी सी असलियत में जानती हैं।"20

The stories in this collection show that they contain sheer realism of life as they are full of pathos. His style is not imitation but solely his own and basic.

Three short-story books of Shastrije have been published till date. They are- Lilakamal, Kanan and Aparna.

Shastrijee’s stories can be discussed on the basis of the following story art -

The plot, characterisation, Dialogue, Setting, aim and style.

5.7. The plot:

The plot of a story is generally brief. It portrays some important and pathetic situation of life. The story is taken to the climax and left all of a sudden by the author which leaves the readers in a curious state of mind and as such they always think and wonder what would have happened next. In so far as the form in concerned, Shastrijee’s stories can be grouped into three parts - (i) Character-Centred, (ii) Incident- Oriented and (iii) Emotional.

5.7.1. Character Centred stories:

In such stories, the writer aims at showing the inner-conflict of the characters. And thus, by doing so, he brings out the special qualities in his characters In such stories, incident and co-incidence become meaningless and
unimportant. Stress is given to analyse the characters in a special and dignified way. Stories are planned on the basis of characters.

The following stories may be grouped in the list of character-centered stories. These plots and theme have been discussed below.

**Aparna** :-

An unknown old woman reaches before the porch of the famous young man, Kishore a certain village with her eight years old daughter and dies there. Kishore bears the expenditure to perform the burial rites of this old woman. The old woman’s daughter Panwa, who later becomes Aparna, is reared up by Kishore. Kishore is in love with a Muslim girl, Shahida. But Shahida’s parents marries thier daughter elsewhere. Unable to bear pang of separation, Shahida commits suicide. Having failed in love, Kishore vows not to marry. When Aparna becomes young than Kishore thinks of her marriage. None is willing to accept the girl as his bride for her lack of identity. Being defeated and demoralised, Kishore takes her over to a nearby town and starts living there. One day when Aparna asks him the reason for his worry then he kisses her. In the morning she is not seen as he has run away. Feeling sad, Kishore returns to the village. Here his character undergoes radical change. He becomes extravagant and indulge most of his time in drinking. He then sells all his property and returns to the town for the second time and settles there. He becomes ill. One day he enters the house of a woman in an intoxicated state. Being greedy, the woman starts caressssing his hair. But soon Kishor dies after
vomitting blood. In the morning the Inspector comes and identifies his body. The lady was non other than Aparna. Listening to their stories, the Inspector marries Aparna.

The story reflects the transformation of Kishor's character. The man who has failed in love; has decided not to marry; and has received disappointment from Aparna, ultimately becomes drug addict and loses his life. Few people have the courage to accept Aparna. So, she becomes a pross. Here, the subject matter is not as important as may be the case with character development. Readers are more interested in Kishor's character-transformation than in the various incidents of the story.

Do Bahnein :-

Devendra is an educated young man who starts living at her sister's home. Phulwati is the sister of his sisters husband. She has not reached the age of marriage but then her parents arranges her marriage. Phulwati, on the other hand, wants to marry Devendra. But Devendra rejects the offer. On the eve of Phulwati's marriage, Devendra brings Yashomati from her in-laws house. On their way back, Yashomati tells him that her husband does not love her and that she is pregnant due to the so called unfair relation with her husband's younger brother. She too, tries to accept Devendra. But Devendra is not willing. She dies at her in-laws house with the infant during delivery.
This story depicts unmatched and child marriage. Devendra forms the love triangle between Phulwati and Yashomati. Both the woman are plain and simple. But Devendra is an ideal character. Devendra’s character has been developed on the basis of marriage.

**Bagmati ke Kinare :-**

In spite of many attempts of being married, Ramchandra devote himself to religious ways. People respect him. When he becomes old, one day he sees the dead body of an unmarried girl by the side of the Bagmati. Ramchandra puts vermillion on her forehead and thus fulfils his dream of marriage.

This is a psychological story. Ramchandra puts vermillion in the forehead of the dead girl to overcome the cyclone in his hears. The author’s chief motive is to show the personality of Ramchandra. Plot plays secondary role in this story. It serves to develop the personality of Ramchandra.

**Manawata ke Neta :**

Sudhua is a labour who is working under the construction work of Rai Bahadur Damni Sah. During that construction work Sudhua slips, fell down and ultimately dies. Sahu pays some money as compensation to Sudhua’s wife and brother to keep them silent. Two leaders from the labourers’ Union reach Sahu’s house and return after taking dinner and compensation for themself as well.
Leaders have been satirized in this story. There is no unity among the workers to oppose Sahu. Sahu is one who exploits. Capitalist economy and the blooming characters in this sort of economy have been criticized.

**Kanan:**

Kanan is the central figure and the heroine in this story who loves her college friend, Lalit. She does not know that he has already been married. The fact is exposed to her when one day she goes to Lalit’s house. Since then she remains unhappy. Then Lalit starts hating his wife, Lila. Sometimes later, Lila takes to her bed at her father’s house and dies. Lalit fails to see the face of his wife after her death. He becomes solitariam. Kanan does not get married. She is searching for Lalit, but fails. One day, when Kanan is standing on the roof of her house, she listens to the sad strain of a sage playing on Ektara.

Kanan and Lalit are the central figures in this story. Failure in love converts Lalit into a sage and Kanan remains unmarried throughout her life. She fulfills her desire of becoming a mother by adopting a baby from the orphan house. The inner-conflict of Kanan and Lalit have been presented beautifully.

**Abhinetri**

Banmala starts working in a theatre as an actress after her father’s death in the communal riot. The Manager wants to seduce her. In the theatre she is known as Kajjan. One night she dreams that the landlord’s son with thirty thousand rupees takes her over to Calcutta and rents a house. In the meantime, the landlord
comes with the police and recovers the fairly big amount of Rupees Thirty thousand. The son of the landlord tries to keep Kajjan as a kept wife. But she desires to be a wife. Her dreams to become a wife shatters. She starts weeping. She asks the Manager about the time. The Manager embraces her and says that it will be morning soon. The whole incidents are related with her dream.

This is a character centred psychological story. The issue of marriage has made room in the heart of Banmala. This makes her see dream that she has eloped with the landlord’s son expecting marriage with the latter. Here, the author has tried to express the psychological tussle in the mind of Banmala through her dream. Banmala is weak because she is unmarried. The author has expressed the inner conflict of an unmarried woman through the character of Banmala.

**Jeevan Maran**

The pross Kulsum belongs to the town of Bankeganj. She has lost interest in either life or death. Mistaking her to be his beloved, Banke always visits Kulsum. One day he is paddling with a friend. Suddenly it starts raining and he wishes to stay at Kulsum’s house during the nights. But she does not allow him as he is running out of money. Next day he goes there with money. The pross provides him shelter and pays honour.

This story deals with the psychic aspect of a prostitute. It focusses that a prostitute deals in love but does really love anyone. Banke’s illusion is broken when he is driven out of her house due to lack of money.
Antardwand

Uday, the author, meets Rashid in the waiting room while going to catch the train for Allahabad. Rashid earned his living by doing massage. Uday asks him to massage his head and in return provides him with food. Rashid takes a little scented oil from Uday and spreads evenly on his head. The train come in the morning and Rashid leaves. Uday then thinks that he has changed the habit of Rashid by giving him not only food but also oil. This unexpected help might cause greediness in Rashid. Finding no way out, he would commit theft and then be caught and after that would be sent to jail.

This character centred story depicts two of the most important features in Uday’s character. First he becomes a progressive character by showing generosity. But soon his feudal character revives and he thinks that he has not done good by helping Rashid. This conflict in his mind makes him restless. By highlighting the two facts of Uday’s character, the author has tried to show the double personality of a modern man.

Bakare Ki Maa

An assembly is always arranged at the castle of Landlord Jagat Kishor Narayan Singh where his flatterers gather. One day a Maulana comes and reminds that the following day would be the date of renewal of his gun’s licence. The landlord’s gun suddenly discharges bullet while he is inspecting the gun. As a result of this, a goat dies. The maulana immediately performs the rituals of
sacrifice according to the Muslim Law so that the goat might come in his possession. On the other hand the baby-goat starts crying seeing its mother dead. Both the butler of the landlord and the Maulana are having their eyes for the goat.

In this character centred story, the Maulana has been presented as a barbarian and an orthodox Muslim while the landlord as a cruel and proud man. The death of the goat does not matter either to the landlord or the Maulana. The story is significant because it exposes the feeling of violence and cruelty prevalent in the society today. It also shows that people with tolerance and sympathy are rare now-a-days.

**Bargad Ke Saye Mein**

Raj Kumar goes to her paternal aunt’s home during summer and sits on the cemented platform around the bargad tree. There, he meets a young girl named Tara. Next year when he again goes to her aunt’s home, he sees that Tara is being beaten mercilessly by her father. Seeing him, Tara calls at him. Her father thinks that she is calling her beloved. So he kills Tara then and there. Raj Kumar then returns home. When he goes to her aunt’s home for the third time then he finds neither his nice Champa nor Tara. Sitting under the same bargad tree, he sees the death of a pigeon and then returns home.

In this story, the characters of Tara and Raj Kumar are given much importance. Every year in Summer Raj Kumar would visit his aunt when Tara returned from her-in-laws home. Tara’s love for Raj Kumar is evident in this story.
Chimta

An ailing husband beats his wife with a forceps (chimta). So the wife throws it somewhere. The ailing husband then suggests the lady to become a prostitute so that money could be earned for his treatment. But his wife declines to do so. Getting fierce at this, the man searching for the forceps (chimta) to beat the lady.

The story nicely depict the mental condition of an ailing and helpless husband. Alongwith this, it also shows the character of a chaste and an ideal woman who provides selfless service to her husband but reluctant to adopt the profession of a prostitute. There are some people in society who rear up pain and suffering but don’t sell moral and ideology. At the same time there are some who force people to sell them.

Dhire Chalo

Pratibha takes training in music from her music teacher. But she is least interested in the devotional songs sung by the teacher. She wants to learn aesthetic song which is refused by her teacher. Pratibha also dislikes to be called as ‘Balika’ by the teacher. So, she dismisses the teacher by saying something unfair against the teacher. Another teacher is hired for her and he sings the song “Dhire dhire re
chalo, Gagari Chhalak na jaye.” Pratibha is elated to listen this song. But one day the teacher writes the same lyric on a paper and exists stealthily.

Pratibha’s character is centre of attraction in this story. It is true that she likes to be loved and not to be taught by the teacher. But she faces disappointment from both the teachers. In this story, Pratibha is a representative of the so-called educated but corrupt women.

Rupa

Rajiv is an orphan who lives at Rupa’s house. He has been provided with well educational facilities. He has grown up into a handsome young man and is attracted towards Rupa’s sister Prema. On Rupa’s suggestion, Rajiv accompanies Prema to see her ailing brother in a remote and hilly region. Rupa sees a lot of changes in Rajiv after the latter returns from his visit with Prema. She finds that Rajiv is more attracted towards Prema than she. But Rupa does not think about herself. Instead, she thinks about Rajiv and imagines what will happen to him if Prema betrays him.

Rupa and Rajiv’s character have been given much importance in this story. Rajiv’s character is eliminated to a very low level to make it an average one. He represents the character of an ingratitude. Rupa, on the other hand, represents the character of a liberal woman. She remains a well-wisher of Rajiv till the end.
Ganga

Ganga is a widow who carries on flesh trade with the consent of her parents due to hardship. She lives in a town in a rented house. A student from Medical College lives over her house and who is attracted towards her beauty. He tries time and again to talk with Ganga but never gets that opportunity to talk in a contented way. The landlord's son always meets Ganga, and gives her money. Both are having illegitimate relationship. The young student is aware of all these after Ganga told him. When the landlord comes to know of this relation, he ousts Ganga out of her house. At the time of parting, the young man returns Ganga her lost clip an niddle.

The character of Ganga is the centre of attraction in this story. Poverty makes her carry on with flesh trade. The young student understands the helpless condition of Ganga. He has a special corner for Ganga in his heart as well. But he is helpless because of the rude and worn out social norms.

Vinash ke Path Par

A twenty five years old Bengali woman lives like a widow even though she is married. She has a stray brother. Dr. Avinash Chandra, her neighbour takes Suwasini in her grip. So, his brother beats her. Three young men from the village vows to save Suwasini. One day Suwasini goes to Rama Raman's house. His wife and the villagers raise their eye-brows on this. Being helpless, Rama Raman leaves the village. The doctor takes Rama Raman's wife and Viswabandhu in his
confidence. Being alone, Rama Raman feels tired, Subhasini is happy in the orphanage that was made possible by Dr. Abhinash. The rest of them are running towards destruction due to Abhinash. Innocent Rama Raman in unnecessarily defamed.

Do Dost

Anand Shankar and Ram Kumar are class-mates. Owing to his naughty nature, Anand Shankar is expelled from school while Ram Kumar returns home after the completion of his course and stays ideal. Anand starts working in the cloth-shop of a richman of Calcutta. He provides Ram Kumar with some capital to open a cloth-shop and helps him sell his cloth outside Calcutta. Thus Ram Kumar becomes rich in a few years. When Anand returns and sees Ram Kumar in such conditions, he says that it is his effort that made him rich and not his luck. Listening to the proud words of Anand, Ram Kumar gets irritated and close down the shutters of his shop forever.

In this story the character of Ram Kumar and Anand develops, and through this development the author has tried to show that Ram Kumar is a lazy youngman who believes in fate rather than in labour. Anand is his truest friend who believes in the principles of labour and progressiveness. Both of them as symbols of labour and laziness.
**Paise ki Pahchan**

This story is related with Shastrijee's own life. When the author was a student in Varanasi, he used to help his friends with money. He returned home after finishing his studies. But he leaves for Varanasi for the second time just after four years. When he reaches Varanasi, he finds that his friends whom he had helped with money on several occasions, hesitated to meet him. The begger-girl who prayed for alms knew the author only because he used to give her coins.

Through his story, the author has tried to show the issue of selfishness prevalent in society. The author has satirized those who call themselves friend. It teaches us that friendship based on the foundation of money is no friendship at all.

**Paditji**

The famous priest of the Village, Buddhidin, sends Jagmohana for tobacco in rain. The market is on the other side of the river. Tapeswar informs the priest that Jagmohana has drowned. Hearing this, the Priest thinks of his money and tobacco and not for Jagmohana. In the mean time, Jagmohana comes.

This story portrays the selfish character of the priest and the business of exploitation carries on by the rich for the selfish priest, money and tobacco is much more important than the life of Jagmohana.
Veshya

Jyotirmayi does not marry the oldman and thus disapproves her father. She then runs away. She finds shelter in a prostitute-house. Pannabai tries to make her a pross, but she is reluctant. Finally, Pannabai saves the chastity of Jyotirmayi.

In this story, the another has tried to highlight the problem of unmatched marriage and its aftermath, where only the destruction of women is prominent. It depicts the fear in a woman’s mind about her unmatched marriage.

5.7.2 Incident-centered stories

In incident-centered stories, a chain of incidents is found and incidents play the important role. Here, the readers concentrate more on the incidents than on the characters. The stories discussed below are in the list of such stories.

Prabha

Prabha is the second wife of forty years old Mahendra Babu whose first wife is dead. Mahendr Babu marries for a second time due to the pressure from his friend, Baidji. Mahendra Babu owes to Baidjee. The latter is his family doctor too. Baidiji has his evil eyes on Prabha. Prabha becomes ill and recovers due to treatment of Baidjee. Sometimes later, Mahendra babu take to his bed, but does not recover from the treatment of Baidjee. Prabha sends him to nearby town with her son. Finding Prabha alone, Baidjee pays frequent visits to her. Prabha has understood his notion. So, she pretends to love him and takes away all the papers, stating the amount of loan her husband took from Baidjee, back. Not only this, but
she also takes eight hundred rupees from him and leaves for her parents home. With this money, she starts providing treatment to her husband. Soon her husband recovers and returns home, then he calls for his wife. Prabha tells him everything and in the end, commits suicide.

The tragic end of Prabha receives sympathy of the readers. The incident of suicide is an escape from the world of bitter realism which weakens the character. The writer has criticised the issue of unmatched marriage and its deadly consequences.

**Bhai Bahen**

Shanti is a widow-gardeer living in the village of Rampur. She has lost her parents. Shushil is her younger brother. Both the brother and sister live by making and selling garlands. Sushil stealthily plucks flowers from Muchandar Babu, the Zamindar’s garden. The landlord’s son is aware of this, but remains silent as he is attracted towards Shanti. He wants to seduce loyal to her ideals. One day, while plucking flowers, a snake bites Shusil and he dies on the spot. Shanti becomes desperate with this incident. Then the landlord’s son takes away Shanti to some unknown place.

The death of Sushil in this story is remarkable and draws the sympathy of the reader. Had this incident not occurred, Shanti would not have gone with Sushil elsewhere, and as such, her life would not have changed.
Iswar

Naren is the son of a famous Baid in village. He is Brahmin by caste. Iswar, a boy from Schedule Caste Community, is his class-mate and an intimate friend. Naren pays frequent visits to Iswar’s home. Naren’s father is an orthodox Brahmin who contempts Ishwar. One day, Naren’s father drives Ishwar out of his home. This affects Naren’s soul and consequently, he falls ill. But soon after his recovery, he again starts visiting Iswar’s home. Sometimes later, Naren again falls ill and dies. In the delirum of his death he reiterates, “I know the way to Ishwar’s home. I am going there.”

The death scene in this story shakes the reader’s heart to a great extent. The story also depicts the pain of the untouchable.

Mina

Munni is the only child of Panch Kauri Pandey of Narayanpur, her father has left for heavenly abode. She is looked after by her mother who works as a cook in the village. Munni’s aunt has been living separately, though she is living in the same court-yard. Munni has a parrot whose name is Meena. One day Meena dies and Munni becomes sad. One day Munni is caught in the grip of plague. Her mother is gone somewhere. She asks for water time and again, but her cruel aunt does not fetch water for her and as a result of which she dies. Munni’s mother is shocked to see the deadbody of Munni after she returns.
There are two incidents in this story which melt the readers heart viz. the death of Meena and Munni. Meena’s death weakens Munni while the later’s death shocks her mother. The character of Munni’s aunt is, however, not relevant to human values.

**Rodan ka Raag**

This is a real story which is closely related to the life of the author himself. The author goes to his maternal uncle’s home. Reaching there, he finds that his uncle has gone to his in-law’s house. So, the author stays with a neighbouring uncle. Nandrani is his uncle’s daughter whose second marriage (Duragaman) is about to perform. Her mother makes her lesson how to weep. In the meantime, they get the information that Nandrani’s husband has been admitted in a hospital and wants to meet Nandrani. Nandrani’s parents visit the hospital to see Promod leaving Nandrani at home because old tradition does not allow to meet the girl with her husband before second marriage (Duragaman) ritual.

When promod becomes serious, Nandarani’s father informs the author to take her over the the hospital. The author arranges a ‘Doli’ to take her to the hospital. But Nakchhed Tiwari of the same village does not allow her to go. Later Promod dies without meeting with his wife. When the author returns, her sister asks him “Bhaiya’ us din to mere rodan men rag nahen thee Ab bale rag nahin milata pya”.
This is a very sentimental story which touches the core of the readers heart. Written on the background of child-marriage, the story satirizes the narrowness among the people of country which prevents Nandrani from meeting her husband. Promod’s death and Nandrani’s becoming widow are the two incidents with make the atmosphere burdened with pathos.

**Malawika**

Agnimitra is the king of Vidisha. He has two queens, Dharini and Iramati and yet is not hesitating to have the next one. Madhav Sen tries to marry his sister Malavika, to Agnimitra. But soon Malavika is caught by the robbers and her brother is made captive. Malawika somehow escapes and reaches Vidisha and becomes an expert in music by the grace of the queen, Dharini. One day Agnimitra sees Malawika and marries her. Irawati, being frustrated with this, leaves Agnimitra for some unknown destination.

This historical story is based on the work of Kalidas. The amorous character of Agnimitra is also an excerpt from other sources.

**Kahani ka Plat**

Two students (female) are on their way discussing the psychology of Freud. In the meantime someone is reading some work of Shakespeare. The author and Friend, Khandeykar who is also a student, asks if the plot of the story is getting ready. When Khandeykar sees the girls, he says that their cloth is heavier than that of their bodies. In the meantime, a girl named Kusum tells something to
Khandeykar. Sometimes later it is found that Khandeykar has been resticated. Later, Khandeykar’s story wins the first prize in the competition and people are pleased with his handling of the story, keeping alive its psychological aspects.

This story is a blend of different story. It is completely different from the other stories of the same writer and uninteresting as well.

5.6.3 Emotional Stories

In this category of stories, both the theme and the description are negligible. But for the suggestiveness which helps convey the emotion underlying the story. Love, pathos and hatred are shown through the characters. The following stories by Shastrijee can be grouped under this category.

**Lila Kamal**

Kamlata is the unmarried daughter of a king. Her father is dead. One day in the Court, she listens to the lecture of a youngman named Anand and is influenced by the same. She asks Anand to love her. Anand asks her why he should love her and then, suggests her to wait for some time. Kamlata waits for long but fails to get Anand. Then, one day she dies. The story is thoroughly emotional. Kamlata waits for Anand for many a year. She keeps her love for Anand alive until she dies.

**Chhaya**

A traveller is proceeding on the way. He takes rest for sometime under a shady place when he feels tired whenever he resumes his journey, the shadow
(Chhaya) requests him to see her again. But he does not return and is continuously on the move. After some time he again takes rest under a shady place. There he thinks that he took a bit more time leaving the previous shady place out of affection.

The whole story deals with emotional notes which is prominent at all places. The character of this story is an aimless traveller who proceeds forward without going back.

Shastrijee's stories deal chiefly with the realistic aspect of human life. They present an insight into women's lives and their problems. People having the quality of realising human pain and suffering are rare today. Social custom, tradition, untouchbility, hypocrisy, cruelty, oppression are all there in Shastrijee's stories.

5.8. Characterization

Unlike a novel, stories do not contain many characters. There are not many characters in Shastrijee's stories. Only few characters are brought in the story and that too according to the demand of the plot in a planned way. The author himself closely analyses the validity of each character. Characters are developed keeping in mind the story, dialogues and the sequence of incidents. The female characters in Shastrijee's stories are in search for new direction, due to their failure in love. Kamlata in 'Lilakamal' who commits suicide because of her failure in love is an
example in point. Irawati in Malawika bids farewell to her palace when she finds disturbance in her love. In ‘Kanan’, Kanan remain unmarried through out her life, and Lalit becomes a sage when he fails to bear the pain of separation. The female character in ‘Chimta’ gives up prostitution to keep up the spirit of feminine-ideal. ‘Rupa’ is an ideal beloved who even though betrayed by her lover, does not think ill of him. Poverty compels Ganga to live by prostitution. The same is the fate of the heroine, Ganga in ‘Jeevan-Maran’ ‘Aparna’s Kishore is a social-worker, kind and enlightened youth. Shastrijee’s stories portray people from every strata. The author has earned fame by showing inner-conflict in the characterist of his characters, they live and die owing to their own mental conflicts.

5.9. Dialogues

The Dialogue enlivens the story. It also enhances its beauty, attraction, curiosity and last but not the least, it throws light on the characters concerned. As a matter of fact it is desirous that it should be short and attractive.

In Shastrijee’s stories, the dialogues are short, simple and attractive. Stories written in Kathatmak form lack of dialogues as the author himself tries to develop them. But in ‘Lila Kamal’ and ‘Dhire Chalo’, it is blended skillfully which has achieved success to a great extent. The dialogue between Master Sahib and Pratibha is very attractive and dramatic -
"एक बात पूछूँ, मास्टर साहब, नाराज तो न हूँजियेगा? आपने यह गीत पुड़े ही कविताल में रखकर बनाया है न? अर्थात यह कहती थी कि......

"झूठ कहती थी वह प्रतिभा! आप मेरी शिष्या है। आप चाहे जितनी भी सुन्दरी हो। आप चाहे जितनी भी सुन्दरी हो आपको लक्ष्य कर में काव्य रचना कदापि नहीं कर सकता। में कहें तो भी नहीं कर सकते?

नहीं प्रतिभा, यह मेरे लिए अत्यंत अनुचित है, पाप है।" 21

The conversation between Nandrani and the author in "Rodan ka Raag" is excellent and affecting the vital parts. Every word is carrying pathos. In 'Aparna' too, conversation is blended which affects our sentiment. Similarly, the conversation in 'Antardwand' between Uday and Rashid is simple and arises curiosity in the mind of the readers. Rashid eats very quickly by paying only six paise. This surprises Uday to a very great extent.

"अरे इतनी जल्दी खा लिया?

जी हाँ, बाबू जी! बड़े जोरों की घूस लगी थी, छ: पैसे के तीन पराटे खा गया।

छ: पैसे!

जी हाँ, दूजूर ने ही तो भापेट खाने का हुक्म दिया था, नहीं तो......।" 22

It is true that Shastrijee does not use conservation frequently in his stories but, whenever he does, he does with simplicity, gracefulness and liveliness.
5.10. The Setting

The Setting of a story is generally very short. The presentation of the landscape adds grace to the story. Apart from this, it also helps to enable the author to present the time and society of the country. Shastrijee’s stories depict atmosphere in the interim of characters and incidents. The Maulavi in ‘Bahare ki Maa’ chops off the head of the dead goat, the baby-goat looks helplessly and starts crying. This creates an atmosphere of mercy. The death of the pigeon in ‘Bargad ke Saye Mein’ attracts the readers sympathy by affecting their vital parts. The deepness of the atmosphere is prominent in ‘Kanan’ when the author depicts the situation of Lalit during a winter-night -

“‘जाने की अभावज्ञता। धनवधोर अंधेही रात। जहाँ- तहाँ ठंडे से जबले - सिकुड़े कुले भूंकते हुए। सारा वातावरण सैंप- सैंप करता हुआ। उपर से आसमान निच्छुर लिलत की हलका रेख-रेखकर आठ- आठ ओसू की बूंटें बसता रहा था।’” 23

Shastrijee’s stories reflect the condition of the contemporary society. ‘Aparna’s heroine Aparna starts living by becoming a prostitute when she receives disillusionment from the society. Prabha commits suicide after getting disappointment from amorous ‘Baidji’ and her invalid husband. Shastrijee has discussed at length in his stories the inequalities prevalent in our society. He has criticised specially the so called respected and upper class people. In ‘Ishwar’ the problem of untouchability has been criticised ‘Rodan Ka Raag’ attracts our attention towards conservatism and child marriage prominent in the society today.
5.11. Aim

Every work carries some morals and aims preordained by the author. In Shastrijee's opinion the chief aim of a story is to create an atmosphere of beauty and happiness. He aims at purifying people and society wherever he finds them dangerous or harmful. It is due to the inequality prevailing in the society today which compels women to sell their chastity by becoming a pros. Conservatism and age old customs are alone liable for the obstruction which people are facing on their way to development. Shastrijee has presented in his stories the real picture of our society today. Fake leaders are available in our country today who do not understand the pain of the people. They are only interested in accumulating as much money as possible. In 'Manawata ke Neta' this aspect of our leaders has been focussed. Shastrijee's stories highlight the deteriorating human values and morals. 'Mina' and 'Kanan' are example in point.

In today's society, selfishness is prominent everywhere. Money is more important than man. In 'Paise ki Pahchan' this has been shown clearly. To conclude, Shastrijee's stories aim at purifying both the people and society.

5.12. Style

Shastrijee's style is fundamental. Though it is a simple at the same time it is ornamented. His language is simple but his thoughts are matured. Shastrijee, the poet, is very much evident even in his prose. Some of his stories are in the form of narratives while others bear the autobiographic touch. Stories like Aparna, Prabha,
Jeevan-Maran, Antardwand, Bakre ki Maa, Bagmati ke Kinare, Manawata ke Neta, Lila Kamal, Malawika, Chimta, Bhai Behan etc. are in the category of narratives. The autobiographical stories are - Do ;bahne, Abhinetri, Chhaya. Dhire Chalo, Ganga, Paise ki Pehchan, Radan ka Raag etc.

One will not get tired even after reading Shastrjee’s stories several times. The more one reads, the more he is confused and thinks of reading them again. Each time he reads, he will find new meaning written within a span of only twenty to twenty five years, these stories occupy a very dignified place in Hindi story writing. They are all matured even from linguistic and psychological point of view. Based on the foundation of experience and reality, these stories are as great as that Premchand’s in so far as their emotion is concerned while it may be similar to Prasad in style and language. Commenting on the stories of Shastrijee. Nirala has said,

"कहानियों की भाषा मैंजी हुई, कविता- कवितावास, बालचित्र, स्थाल और घटनाओं का वर्णन, उदाहरण, पूर्णता और परिसमाप्ति की कलामधकता लिए हुए, व्यक्ति और अलंकारों से सजिल है।"  24

In this chapter we discussed and analysed the novel and short stories of Shastrijee’s. In the next chapter we discuss the Lalit Nibandh and Sansmaran Atmakatha of Shastrijee.
## Reference

1. Dr. Dasharath Ojha, *Samiksha Shastra*; Delhi: Rajpal & Sons, (year of Publication not mentioned) p.-127

2. Ibid, p. - 132

3. Ibid, p. - 132


5. Ibid, p. - 8

6. Ibid, p. - 65

7. Ibid, p. - 136

8. Ibid, p. - 136


10. Ibid, p. - 52

11. Ibid, p. - 115

12. Ibid, p. - 45

13. Ibid, p. - 60


15. Ibid, p. - 26

16. Dr, Dasharath Ojha, *Samikw Shastra*, Delhi Rajpal & Sons p. - 159
17. Ibid, p. - 159
18. Ibid, p. - 159
20. Ibid, p. - 1