

CHAPTER IV

RENU'S LIFE, WORKS AND TIME; A SOCIOLOGICAL VIEW

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A Development of Personality :

Phanishwar Nath Renu was born on March 4, 1921, in the village of Aurahi Hingana in Purnea District, Bihar. His original name was Phanishwarnath Mandal. Though traditionally belonging to one of the backward castes of the village and deriving their income from the land only. Renu's father, Shri Shilanath Mandal, was a member of the Arya Samaj, and his grandfather was a 'Kabirpanthi'. His father also participated actively in the nationalist movement. Thus, Renu right from his childhood was exposed to new influence though he lived in a backward village like Aurahi Hingana. He inherited not only land but also a good political, social and cultural environment.

During the second phase of his socialization he spent valuable years of his life, before he reached the mature age, with the Koirala family in Nepal. His father was not only friendly but had close political ties with the family of B.P. Koirala, who later on became for a short while, Prime Minister of Nepal. A part of Renu's schooling was completed in Biratnagar, Nepal when he lived with the Koiralas; later he also attended school in Forbesganj, Dist. Purnea, on the Indian side of the border. He went to the district High school in Arariya also. After passing the matriculation examination he joined the Benaras Hindu University where he spent about a year only. There he was initiated into Marxism by Socialist thinkers like, Acharya Narendra Deva. Due to

several reasons his study had to be discontinued.

His short poem 'Awam' was quite popular in the college and was an indication of his revolutionary leanings. Although he could not complete his studies he was drawn into the mainstreams of the national movement. In 1942 he returned to Bihar to participate in the Quit India movement. As a result of his role in this movement he was imprisoned for three years. It was during this period that he came into contact with other nationalist leaders and intellectuals. As a result he accepted socialism as his ideal and after his release from the jail joined the Socialist Party and participated actively in Kisan movement and organised many meetings among the peasants in the villages of his area.

Between 1939 and '52, Renu married three times. The first wife is no more, of the other two of his wives Latikaji resides at Patna and is a school teacher whereas his other wife Padmaji lives in Aurahi Hingana with her sons; all his daughters have been married.

He was an ardent supporter of Socialist movement all through his life. He was also active in the people's movement of 1974 under the leadership of J.P. Narain. He marched at J.P.'s side in a demonstration on November 4, 1974, and when the Bihar Police, felled the great leader with their 'lathi', Renu who was by his side also sustained injuries. As a result on November 18, 1974, he renounced the Padmshri title which was conferred on him by President of India in 1970. He also refused the monthly stipend of Rs.300/- by the Bihar Government,

stating, "On November 4, 1974, when the people's leader J.P. was leading a demonstration expressing the will of the people, the police pounced on him and the demonstration. It was a planned and ruthless attack in which the intensity of repression crossed all norms of civilized behaviour. Under such circumstances, I feel the decoration of Padamshri (an honour) had become a Papshri (an evil thing). I, therefore return it respectfully.¹ This indicates that he was a revolutionary by nature.

When emergency was declared on June 26th, 1975, he left for Nepal. But he was always on the move, always crossing back the border and organizing meetings; he even went on hunger strike.

At the end of 1976 he was gravely ill with 'Peptic Ulcer' but he refused to go in for surgery without hearing the results of the electoral polls in 1977. When he heard the news of Janata Party's triumph he went in for surgery but never regained consciousness. Shri Phanishwarnath Renu_u breathed his last, on 11th April, 1977. The above details show that Renu had a forceful and independent personality. He could be as strong as steel when it came to his principles and ideals. He could not be swayed away from his ideals. On the other hand he could be soft and delicate while creating literary images, stories of folklore and folkdramas.

1. K. Hansen, 'The Writings of Phanishwarnath Renu' in **Journal of South Asian Literature**, Vol. XVII, 1982, see Introduction.

Work : Literary innovation.

Kathryn Hansen, while introducing Renu says that "A writer speaks first through his work and Renu is no exception..... Renu wrote of the village, the locus of Indian culture and values through the ages, and this in itself set him apart from the majority of modern writers."²

Hindi literature in the fifties was dominated by authors of urban origin which had influenced their creations. Renu was the first great novelist after Premchand to return to the rural area. He took his readers to the village and acquainted them with the lyrical language, colourful folk songs and the sweet smell of the earth. One of the basic difference between Premchand and Renu was that Premchand in the end had become pessimistic, as we see in 'Godan', Renu on the other hand remained all through an optimist. His novel like 'Maila Anchal', 'Parti Parikatha' and 'Julus', all end on an optimistic note.

Renu's emergence as a creator of the regional novel in the fifties has been a subject of much debate. A general definition of 'regionalism' is "In a regional novel the writer concentrates on a particular part of a country and depicts its life in such a way as to bring about a consciousness among the readers of its unique characteristics, distinguishing features and particular customs and patterns of life."²

1. Ibid

2. Devraj Upadhaya, 'Recent Tendencies in Hindi Fiction,' **Hindi Review Magazine**, May 1986 p.27, quoted in Saksana, **Hindi Ke Anchalik Upanyas** p.57

This is applicable to Renu: he has tried to explore the diversity of Indian culture and expressed it in an unique style of Hindi language - Hindi as spoken in a particular region, in his case, Purnea District in North eastern Bihar. Renu himself provided the label "regional" for his first novel '**Maila Anchal**', in the now famous introduction he ^{says;} 'this is **Maila Anchal**, a regional novel (ek anchlik upanayas). The setting is Purnea. Purnea is a district of Bihar State, to one side is Nepal to the other side Pakistan and West Bengal. Its outline becomes complete when we draw the boundaries of Santhal Parganas to the South and Mithila to the west. I have made a single village of this area the field of action of the novel - considering it a symbol of backward village.¹

In his interview with Dr. Lothar Loutse of Germany, in the magazine '**Naya Prateek**' (June 1977), Renu himself admits that he committed a sin when he attributed a 'regional novel', as the title of his novel '**Maila Anchal**'. This regional word has caused a furore in the literary world. In fact, he had used the word 'regional' perhaps because he was not sure that the particular word which he had written or special language which he had coined will be accepted by the readers.

Here it may be noted that although Renu called himself a regional writer, he did not use a regional language for his prose. The

1. Phanishwarnath Renu, **Maila Anchal**, 7th printing (Delhi: Rajkamal Prakashan 1973) p.5 (English Translation by author).

dominant language of Purnea district is a variety of Maithili, but he did not use pure Maithili in his writings, except on rare occasions. Here, a distinction must be made between the regional literature written in various vernacular that have gained prominence in recent years and so-called regional writing in Hindi and other national languages. For example, Nagarjun writes both in regional Hindi literature as in his novels, 'Baba Batesarnath', 'Balchamma' and 'Dukhmochan' and also in Maithili as in **Paro**.

Renu's works on the other hand have all been written in Hindi. The style of Hindi that is used is different in the sense that he uses a mixed form of local dialect with a sprinkling of broken Hindi containing English words as spoken by rural people. It is neither pure 'Khari Boli' nor pure Maithili. Renu in his interview with Dr. L. Loutse has himself admitted that he has chosen a middle path, between pure and impure language, a language which is spoken in courtrooms - what he calls 'Kachrahi Boli'.

Renu was a villager at heart; once when Jai Prakash Narain visited him at Forbesganj and asked him what work he was doing and what was he writing, Renu replied that he was then engaged in farming, and added that working in the field was more satisfying and worthwhile than writing five essays and five stories¹. To the interviewer Suvas Kumar Renu also admitted that working in the fields was as pleasurable

1. **Renu Se Bhent** (a collection of interviews) edited by Bharat Yayavor and interviewed by Suvas Kumar. p 22 (translated in English by the researcher).

as writing poetry.¹ Regarding the use of language it may be noted that "Renu does not explain, analyze or codify his village, universe, rather he represents it through its own vocabulary and code of behaviour. Renu's reader must feel perfectly at home meeting characters through gossip, relating to them as kin, learning of events by rumour, laughing at obscure local puns-----².

The themes of Renu's novels have been concerned with the agrarian problems, net work of human relationship, the so called village 'morality', broad human values and also with the human psyche. His novels **Maila Anchal, Parti Parikatha, Julus**, and others all deal with these problems, as well as disintegrating social and individual relationships. These novels also depict the psychological weaknesses of human personalities.

Renu had written poems and verses in the traditional mode as a youth and composed a poem on Gandhiji in the prison. But his career as a fiction writer began in 1946 with the appearance of his short stories entitled **Bat Bab, Party Ka Bhut, Kalakar, Na Mitne Wali Bukh** and others, in **Saptahik Vishwamitra** published from Calcutta. Renu next wrote several reportage on rural life in a socialist weekly magazine '**Janata**', which was published from Patna. These included **Jai Ganga, Dayan Kosiand Ektu Aste Aste**, all of which brought him much acclaim in the literary circle of Patna.

1. Ibid
2. K. Hansen, 'The writings of Phanishwarnath Renu' **Journal of S. Asian Literature**, Vol XVIII, Summer Fall, 1982 p-2.

His first novel was **Maila Anchal** written in 1954. With the publication of this novel his name and literary fame reached far and wide all over India and ultimately he received the President's Award (Padmashri) for the best novel of the year in 1955.

Maila Anchal was originally published by Samata Prakashan in Patna. As the novel made its marks, it was taken over by Rajkamal Prakashan of Delhi. As said above **Maila Anchal** was introduced as a regional novel, bringing in its wake much critical debates. But despite the controversy over regionalism, it was accepted as the second greatest novel in Hindi, after Premchand's **Godan**.

In the mid fifties, a number of short stories were published in the magazine **Nai Kahani** bringing him fame and making him popular among new fiction writers. Some of the popular fictions were **Lal Pan Ki Begam**, **Teesri Kasam** and **Rasapriya**.

Renu's second novel, **Parti Parikatha** was published in 1957 and was in one way an extension of **Maila Anchal**. About **Parti Parikatha** he explained to the young writer and poet Suvas Kumar that he was concerned about the devaluation of values in the villages, the disintegration of the traditional social relationship of the individuals, and this is what he has portrayed in the novel. Though he accepts the presence of the same phenomenon in the city also, Renu said to Suvas Kumar; "What difference does it make if it is the city or the countryside? Every where things, all things have been devalued....."

would like to direct your attention to **Parti Parikatha**. Some thought has been given in it to the individual's disintegration. At the time of the (land) Survey the family broke up. Just like the particles of a laddu crumble, people crumbled away.....from society and family 'No home is whole, whether rich or poor. Now each person in the family looks at the others suspiciously. Each man is making himself into a fortress. Everyone is becoming a tortoise.'¹

Around sixties Renu became concerned with urban life and culture. Thus the novel, **Dirghatapa** published in 1963 is concerned with the problems of an urban woman, who had dedicated her life and services to the nation. The story unfolds in an urban setting and introduces the reader to the problems of working women. It is a story of how a woman alone struggles against the corruption and exploitation prevalent in the elite groups of society and ultimately survives. It is the story of exploitation of women by the so called 'respectable citizens of the society'.

Renu's next novel **Julus**, published in 1965, reflects the state of his mind. In this phase of his career Renu was involved in emergent problems of the day following the traumatic experiences of partition. Thus, **Julus** deals with the life story of the refugees from East Bengal (Now Bangla-desh). It depicts the problems and prejudices they had to face from the people of the neighbouring villages on the Indian side.

1. Suvas Kumar: 'Introducing Phanishwarnath Renu And His Surroundings'. Translated by Kathryn Hansen in the **Journal of South Asian Literature** 1982 Vol. XVII p 113.

Renu has also highlighted the mental agony and the psychological problems of refugees.

The last novel, **Kitne Chauraha** deals with the problems of the adolescent age, the problems of role identification and the problems of choosing the right goal. It also discusses in detail the patriotism and the idealism of the youths during the nationalist movement. He has created such characters whose sacrifice and dedication for their country can be cited as examples to the future generation. Renu has taken many real life incidents from his own life and woven it into a story. For instance, when Man Mohan or 'Mona' boycotts school in protest against Gandhiji's imprisonment, he is beaten with a stick. This incidence really happened when Renu was studying at Araria School, he was punished by his masters for boycotting school in support of Gandhiji. Even the dialogues which take place between 'Mona' and his 'master saheb', are the same, as the one which took place between Renu and his teacher.

Besides these five novels, Renu wrote a number of short stories which have been collected in three volumes. **Thumri** published in 1959, **Adim Ratri Ki Mahak** (1967). **Aginkhor** published in 1973, and in 1984 posthumously published **Ek Shravani Dophar Ki Dhup** and in 1986 **Acheche Admi**. All these stories are indication of his wonderful capability as a writer and give a new direction to Hindi fiction. Renu also wrote several non-fictional essays and reportages like **Nepali Kranti Katha** and **Rinjal Dhanijal** which gives account of the drought and flood in Bihar.

Renu's most well known short story **Teesri Kasam** or **The Third Vow** was made into a film by Shailendra, which failed miserably at the box office, but succeeded on the plane of art. Renu received awards for its story and dialogues. His novel **Maila Anchal** was to be produced as a film 'Dagdar Babu' by the famous director Navendu Ghosh, but it has as yet failed to see the light of day.

To sum up, it is now generally accepted that Phanishwarnath Renu was easily the greatest writer after Premchand. So it is rightly said that powerful dialogues and effective portrayal of village life by adopting new techniques are the hall marks of his work. A.J. Philips in his article on Renu has rightly said, "Neither in his literary life nor in his personal life, did he conform to norms and conventions. 'He was a born rebel' recall his friends who are legion."¹

The novel **Maila Anchal** turned out to be a watershed in his literary career and catapulted him into the realm of fame and glory. The novel revolves around two women, Mamta and Kamli, and is set against an idyllic rural background. One may find autobiographical resemblances, Mamta may be Latika, and Kamli, his other wife Padma. But these are literary guesses which cannot be verified.

1. A.J. Philip - "A Love Story", **The Hindustan Times**, Patna, Sunday June 12, 1988 p. 7.

Time : historical forces and events.

It has been an established proposition that the art of literature of any society is influenced by the political, economic and social environments of that particular society. The same can be more aptly said about Renu's work. His novels reflect the changing patterns of political and social atmosphere of the Indian Society specially the rural society from 1940 onwards. Renu was basically a villager, and Indian farmer and therefore his novels are mainly concerned with the village life.

To understand his novels clearly his writing period can be divided into two phases for the purpose of analysis; 1) the pre-independence period and 2) the post-independence period. Besides the political environment, the reigning political thought and the contemporary 'ism' and philosophy also moulded Renu's behaviour and thinking and his learnings at different period of the time. All these have been exposed through his work, be his poetry or his novels.

Regarding Renu's ideological pre-occupation and their affect on Renu's work, it will be appropriate to first give a short history of the socialist ideology and how it affected the literary thinkers of the day as it was the most popular idea among the educated people of India at that time.

Between the years 1926 and 1935 socialist ideology became very

popular among the educated Indians. Consequently the Congress Socialist party was established in 1934. In 1935 the 'All India Kisan Sabha' was established in Lucknow, and the Bihar Kisan Sabha (the peasants League of Bihar) under the leadership of Swami Sahjananda Saraswati, already established in 1927, became the strongest unit of all India Kisan Sabha. This organization was responsible for a mass agitation involving long marches by hordes of peasants from village to village. Besides Swamijee, Socialists formed the core of the movement: a section of the communists also found it. Renu himself was an active member of Bihar Kisan Sabha.

In 1936 the Kisan Sabha received active support even from Nehru who was then the Congress president. Together with Subhash Chandra Bose, Nehru declared himself to be a socialist. Thus an era of socialism was ushered. Broadly speaking these socialist leaders were in favour of a system of State planning and the reorganisation of the country. Even Mahatma Gandhi claimed that he was a socialist long before many Indian Socialists had avowed the creed.

The popularity of socialism was to be seen in the field of literature also. Premchand inaugurated the first conference of Progressive Writers Association in Lucknow in April, 1936. It was attended by writers and thinkers such as Yashpal, Sumitranandan pant, Faiz Ahmed Faiz and a number of others.

The new groups of writers, all led by Premchand felt that a section of literature was lagging behind and was still bogged down with

escapism. It contained mostly baseless spirituality and idealism and ignored the hard facts of life. Much before the progressive writers committed themselves to writing about the basic problems of life, hunger, poverty, social degradation, foreign domination, blind faith, communalism, and castism, Premchand had defined these topics in his writings, which had already a wide audience.

The increasing popularity of the socialist and Marxist idea had wide ranging impact on writers and poets of the time. Thus writers like Suryakant Tripathi Nirala, Sumitranandan Pant, Narendra Sharma, Balkrishna Sharma Navin, Bhagwati Charan Verma, and a number of others incorporated in their writings the concern for common and exploited men's life and social relationships. Therefore it became a common practice among a section of intellectuals to present their ideas about socialism and to interpret life in the light of these newly found ideals.

As far as Renu was concerned a favourable background had already been prepared by the nationalist movement led by Gandhiji and by the socialist thinking popularised by socialist leaders like Narendra Deva, J.P. Narain and Ram Manohar Lohia. Gandhi in his presidential address to the annual session of Hindi Sahitya Sammelan held in 1935 at Indore, had appealed to the Hindi writers to go "back to the villages". In support of Gandhi's call, Banarsidas Chaturvedi the editor of '**Vishal Bharat**' drew the attention of writers to the regional cultures and

dialects of the Hindi area and thus introduced a literary, movement known as 'Janpadiya Andolan'. Thus by 1936 a new consciousness had been awakened among the Hindi writers and intellectuals of the Hindi area.

This movement received a further support from the already existing movement of Kallol in Bengal. The Kallol movement of Bengal came into existence in 1923 with a manifesto protesting against the sublimated and depersonalised image of man presented by Rabindranath Tagore. In Bengali literature this is known as the period of de-Tagorisation. Thus Tarashankar Bandopadhyaya (his first novel was **Chaitali Dhurni**), Bibhutibhushan Bandopadhyaya (**Janani** and **Padmanadir**) wrote highly localised novels concentrating their attention on some small region, caste or community. This literary movement had its impact on the growing mind of young Renu, who was closely linked with Bengali life and culture.

But Marxian progressive movement suffered a great set back with the Communists declaration of their support of the people's war against the patriotic Quit India Movement of 1942. Besides this, the Communist Party and the communist minded writers had also started championing another equally unpopular cause, namely, the establishment of Pakistan demanded by the Muslim leader. Thus the Marxian variety of progressivism of Hindi literature became unpopular and the propagandist literature lost its value in the changing times. Gradually great writers such as Tarashankar Bandopadhyaya, Sumitranandan Pant, Rahul

Shankrtyanan, Jos' Malhiyabadi and others parted company with them. The Marxian type of progressive movement which had succeeded in gaining sympathy and support from intellectuals and writers from 1936-1942, was abandoned by 1947. Ram Prasad Trivedi says that, by 1950 the progressive movement almost fizzled out, but it had left an undelible mark on the quality of Hindi literature.

The other literary movement known as Experimentalism was initiated by the modernists around 1943 led by S.H. Vatsyayan Agneya when he published his **Tarsaptak**. It was known as **Prayogvad Nayi Kavita** and **Naya Lekhan**.

In novels this trend was concerned with the examination of the psyche of their characters. Novelists such as Jaineendra Kumar, Ilachandra Joshi, Agneya and others, combined the inner and outer life of their characters, yet the vogue continued of social novels in which the external circumstances of life in Indian Society received greater attention. Novelists of the forties restricted their themes to the urban middle classes, and rural life gradually was left in the background. Psychological realism soon reached a saturation point, with its emphasis on the frustrations and intricacies of urban middle class young **men and women**, "a kind of stagnation was reached in subject matter and in the process of writing Hindi novels, which inspired some old writers to turn from urban settings to discover distant tribes with strange social customs and conventions. For them it was a new experiment."¹

1. Vajpeyi, his editorial article in **Alochana** 24, October 1957, p.7.

For about ten year (1943-1954) a controversy continued in Hindi between the experimentalists and materialists, which helped in the enrichment of Hindi literature.

Gradually a synthesis developed which incorporated the realism of the progressive school and the experimentalism of the Prayogvadis. Under these circumstances progressive writers also started experimenting with new forms and exploring new interests and the experimentalists, too, tried to follow something of the realist approach.

In the field of novel writing in Hindi the synthesis was already there in the tradition of Premchand's idealistic and the critical realism, which, at times, came nearer to naturalism and surrealism on the one side and socialist realism on the other. The majority of later social novelists, such as Bhagwati Charan Verma, Amritlal Nagar, Upendra Nath Ask, Yashpal, Rajendra Yadav and Dharamvir Bharti covered a great variety of subject and exposed various aspects of Indian life with both rural and urban backgrounds, though the emphasis remained on the urban middle class and on the labourers. But Lakshmi Narayan Lal, Bhairav Prasad Gupta, Nagarjun, Renu and Rajendra Awasthi and others wrote novels with a rural background.

Thus the progressive writers tried in the late forties and early fifties, to regain lost ground and popularity by championing the cause of the poor and the ignorant people of the villages and the factory workers. The great exponent in the post independence phase. Nagarjun revived the traditional motif of a Hindu widow, a character commonly

presented by Premchand and his contemporaries, in his novel **Ratinath Ki Chachi** against the rural background of a village in the Mithila region (north-West Bihar). In 1952 Nagarjun published another significant novel, **Balchanma**, in this, he depicted the significant role of the Kisan Sabha and the Socialist Party, while criticising and condemning the Gandhian politics of the thirties. The intention of Nagarjun and other writers was to enlighten and provoke the readers by making a common cause with the suffering masses. They tried to tell the people that they should not be under the illusion that they were getting a fair deal from the Congress Government just because they had won freedom. In order to make their case convincing, they did not highlight the general conditions of the villagers or the city labourers but presented particular situations in the villages, special societies, localities, tribes and communities which were recognisable as distinct entities. It was here that the modern progressive writers differed from the mode of presentation of life adopted by Premchand and his contemporaries.

Thus the regional trend had already begun through the process of particularisation and localisation in the Hindi novels of the post-independence era, but it did not become established until the publication of **Maila Anchal** by Phanishwarnath Renu in 1954. Some writers think that Renu was inspired and influenced by Bengali writer Sathinath Bhaduri's novel **Dhorain Charit Manas** and also by the works of Bibhutibhusen Bandopadhyaya. Influences apart, Renu created altogether original novels.

We find his first two novels **Maila Anchal** and **Parti Parikatha** and later his last novel **Kitne Chaurahe**, not only have the pre-independence flavour in them but also deal with the gradual change and the turmoil of the post independence period. The impact of Gandhian and Socialist movement can be seen in **Maila Anchal**. Bavandas, - a true disciple of Gandhiji - believed in selfless service in **Maila Anchal**, was in fact a real-life character and his death at the end of the novel, symbolised the murder of Gandhian philosophy after independence. In the first few chapters there are indirect references of the influence of Gandhiji, Jawaharlal Nehru, Rajendra Prasad and other leaders of the Congress party.

Renu himself admired these leaders very much and specially his fascination for the 'Mahatma' can be felt in most of his writings (from **Maila Anchal** to **Kitne Chaurahe** and many of his poetries which he composed, when he was in jail during the independence movement). Later the deterioration in the values and ideals of the Congress party and the corruption in politics in general disillusioned Renu, specially after gaining independence, all this is reflected in his writings. Ultimately Renu becomes disenchanted with Nehru also and makes this apparant in his book **Uttar Nehru Chritam**.¹

In **Maila Anchal** he informs us through Bavandas that the

1. **P.N. Renu Uttar Nehru Charitam Satarical Essays** collected and edited by Bharat Yayavar. - 1988 p. 15.

profiteers, blackmarketeers and dealers in foreign cloth at whose shops the Congress workers were picketing, have been given office in important congress bodies. Similarly Sagarmal, Dularchand and later Babu Bishwanath Prasad who were once tyrannical and antinationals have gained power and position in the Congress Party.

Renu expresses his disillusion with all the different political parties at different places in the novel. The character of Chalittar Karmakar in **Maila Anchal** is, in fact, Nachchatar Malakar in real life. In his interview with Raghubir Sahaya Renu has himself accepted this fact. He said that "Nachchatar Malkar was a worker of the socialist party from 1936. In 1947 there was a big famine in Purnea district and the people thought that there was shortage of grains. But in reality they were all hoarded in the godowns of big traders and businessmen, Nachchatar Malakar asked his party co-workers to help in the distribution of grains. But they hesitated, consequently Nachchatar himself stood at the gates of the godown and forcibly distributed the grains among the people. After 1947 the party people were also scared of him and finally he was expelled from the party. This very Nachchatar Malakar has been named as Chalittar Karmkar in **Maila Anchal**."¹

The pettiness in the Congress Party is again presented through

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1. Bharat Yayavor, (editor) **Renu Se Bhent**, a book which is a collection of Renu's interview taken by different people. p. 45-46. (Translated in english by the researcher).

the character of Lutto and Birbhadra in **Parti Parikatha**. Another important incidence in **Parti Parikatha** is the idea of Kosi Dam Project. The very idea reflects Renu's enthusiasm of the First Five Year Plan. Then again referring to the land survey movement, Renu mentioned in his interview, with R. Sahaya, that there was a lot of fallow land in the Kosi valley which was valueless and could not be used even as pastures. It was decided by the different parties that there should be a survey of the land. This happened around 1950. Bhoodan movement began around that time only, so the landed people donated their excess land in the Bhoodan movement, because most of the people from the Congress Party were its members, thinking that these people would help them during survey and return their land. But during Survey it was found that there was friction within the family, hence they started disintegrating. Thus it was useless to hope for justice for the poor landless.

These ideas and happening in the society were used by Renu to highlight life and problems of Paranpur village in **Parti Parikatha**. The impact of survey was such that there was a break in families. Brother was arrayed against brother, every individual in the family suspected every other individual of the family, as was the case with Sarvanbabu and Lalchanbabu in **Parti Parikatha**.

Along with independence came the partition of India. In his novel **Julus** he deals with the problem of rehabilitation of the refugees from eastern Pakistan. The novel presents the social psychological and

the economic problem which the refugees had to face.

Dirghatapa is the only novel presented in an urban setting. It deals with the dysfunctional aspect of the urban society. Due to technological development and industrialization after independence, urban centres started growing. As a result new values and materialistic approach to life developed. All these are portyrayed in **Dirghatapa**. They story centres around the working women's hostel and its members. The exploitation of women and the problems a working woman has to face in the urban areas, are some of the social maladies which are dealt with in **Dirghatapa**.

Thus we see that Renu symbolises the emergence of a sociological novelist who concentrated on the problems of the common man. And his writings are the outcome of the interaction between his own life and the social and political environment of his time which is why he appeals to the sociologists.