CHAPTER VI
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THE ‘LALIT NIBANDHAS’ AND THE ‘SANSMARAN ATMAKATHA’
OF SHASTRIJEE.

In chapter five we have already discussed Shastrijee’s novel and short stories and analysed the thematic and technical aspects of all his short stories and novels. Now in this chapter we discuss and analyse the Lalit Nibandh and Sansmaran Atmakatha of Shastrijee.

‘Nibandh’ and its different meanings and definitions

According to Acharya Shukla, the Niband (essay) is the most complete and influential form for prose. In his words, “yadi Gadya Kaviyon ki Kasauti Hai To Nibandh Gadya Ki Kasauti Hai” The total development of a language takes place only in prose. From the point of language also, the form of prose is the perfect and most complete one.

“इस शब्द का मौलिक अर्थ वाचस्पतिम कोश में- नि+बन्ध (बांधना)+धज्ज (संग्रह) रोकना किया है। जटाघर के अनुसार इस शब्द की निष्पत्ति नि+बन्ध (बांधना+अचू.) से हुई है तथा इसका अर्थ नीम का वृक्ष और उसके सेवन से कोष रोग रोध है।”
In the sense in which the term is ‘Nibandh’ expressed in Hindi is synonyms to Latin ‘Exeliar’, French ‘Assay’ and English ‘Essay’. It means Prayog’, ‘Prayant’ or ‘Parixon’. To define ‘Nibandh’ is very difficult. In spite of the difficulties to define it, several essayists of the world have their fame only through essay writing. In Hindi also the essay writing achieves a very important place.

With the development of civilisation the vision of a man becomes more and more intelligent and begins to come away from the world of sentiment. In this age of Science, the development of intelligence acquires huge proportion and the emotional world goes down and down. The spiritual thinking also becomes meagre. It becomes weaker day by day and science begins to dominate over all. People begin to interpret everything through logic and emotion. The essay is born out of such feeling. It is not less developed than any other field of literature.

According to Acharya Hazari Prasad Durvedi it is a new branch of ‘Tika Parampara’:

“‘टिका परम्परा की नई शाखा को हम निबन्ध कह सकते हैं। ग्यारहवीं शताब्दी के बाद निबन्ध ग्रन्थों की परम्परा बढ़ती गई।’”

Jagadish Tiwari remarks:

“‘किसी विषय के बिचक-बिचक पहलूओं पर क्रमानुसार निर्मित रूप में अपने समग्र भावों के लिखित उलेख को लेख प्रबन्ध या निबन्ध कहते हैं।’”
Practically speaking the essayist expresses his own ideas on a certain subject. In this connection, Acharya Ram Chandra Shukla remarks that essay is an explanation in which different opinions are compiled:

"आधुनिक पाश्चात्य लक्षणों के अनुसार, निबन्ध उसी को कहना चाहिए जिसमें व्यक्तिव अर्थात व्यक्तिगत विशेषता हो। निबन्धों में अनुपूर्ति और विचार की प्रभावता होती है। वास्तव में निबन्ध परिपक्व ज्ञान एंव लेखक की विख्याती के कसीटी है।"

In an essay there is a primacy of intellectual knowledge and as such powerful and interesting essay may attract the attention of the readers. The great English writer Johnson remarks, - “Essay is a loose sally of mind, an irregular in digested piece, not a regular and or derly performance.” Now-a-days, what jhonson said is not true since essay at modern times is far advanced than that of his time. Today from the analytical point of view, an essay is quite systematic and organised.

6.1 Different classes of ‘Nibandh’:

Considering the style and subject matter, an essay may be classified into:

(i) Kathatmak Nibandh; (Narrative essay)
(ii) Varnanatmak Nibandh; (Descriptive essay)
(iii) Bhavatmak Nibandh;
(iv) Vicharatmak Nibandh; (Critical essay) and
(v) Sansmaranatmak Nibandh.
6.1.1. Kathatmak Nibandh:

This type of essay is written in the style of a story, which contains piquant descriptions. Sometimes this type of essay is written in the shape of an autobiography. The writers of this type of essay, sometimes describes their dreams also; where one can find their emotions overflowing.

6.1.2. Varnanatmak Nibandh:

In this type of essay descriptions of different things like certain scenery, emotion etc. are given, where there is social theme. Here imagination may play an important role, “Lalitya” is also there in it.

6.1.3. Bhavatmak Nibandh

In this type emotion plays the vital role. The writer may show his skill in his expression of emotion and thought. In the language of Bhavatmak Nibandh, ascending and descending of motion way also be seen. Here there are freshness, imagination, absorption in thought, heart renderigness etc.

6.1.4. Vicharatmak Nibandh

Thoughtful and very much intellectual essays are known as vicharatmak nibandh. Here the reasoning of the writer is seen. There is a mixture of critical, researchial and judicious essay here.
6.1.5. Sansmaranatmak Nibandh

In such essays generally stories of war, of life and ancient stories are related. In it, the stories of life and incidents occurred in connection with some other persons are generally found. It may also be called narrative essays.

Regarding to the elements of an essay it may be said that there is an incorporation of beautiful thought but there is nothing like formality. Pleasure is the main elements of an essay. Without it an essay is lifeless. There is uniformity in essay but there are ascendance and descendance in it. An essay is always in prose. One can find the personality of the author in it. In an essay aim and the subject matter are to be analysed; but no final conclusion is to be inserted. The essayist may try to make his ideas and emotions expressed very skilfully.

6.2. Quality of a Nibandh and Shastrijee

The 'Man ki Bat' and 'Smriti ke Vatyan' are two books of Shastrijee containing several essays. Shastrijee essays in two books are grouped under four categories and it is tried to analyse them as such. They are:

a) Bhavatmak;
b) Vicharatmak; and
c) Vivaranatmak.
d) Gaveshnatmak.
The following are his essays

‘Sharad Himalay Mein’,

‘Ras’

‘Kavya Parampara Mein Himalay’,

‘Saundaryyya Aur Kavya Chetra’,

‘Ajanta’,

‘Tapovan’,

‘Kavindra - Ravindra’,

‘Anekta Mein Ekta; Bharatiya Sahitya Mein’.

‘Kul Aur Karma’,

‘Buddhakalin Ganatantra’,

‘Bharatiya Sahitya Mein Bihar ki Den’.

‘Nalin Vilochan Sharma’,

‘Prasad Sahitya’,

‘Sahitya Aur Rajniti’,

‘Mahakavi Nirala aur Main’,

‘Man Ki Bat’.

6.3. Classification of Shastrijee’s essays:

(a) Bhavatmak Nibandh

The ‘Sharad Himalay Mien’ in the Man ki Bat’ of Shastrijee is a
Bhavatmak essay. While narrating the ‘Sharad Ritu’ (Autumn) he depicted the
‘Him Pradeshs’. The autumn which flourish in the Himalayan region is beyond description. In this essay, he says that with the ‘Mangal Snan’ (Sacred bath) of the summer the earth becomes ‘Gori’ (white) while in the autumn the pads fo rice begins to ripe and water becomes clear. The bird ‘Khanjan’ appears; its appearance and the growing jof the ‘Kans’ becomes the symbol of the coming of autumn. The beautiful sharad appears on the Chariot of the ‘Badal’. The ‘Samadhisth’ Himalaya awakens at the sound of the ‘Hons’ and the ‘Kraunch’ the earth gets rid of mud and the ‘Devdaru’ trees witnesses that ‘Heem’ can never cover up the beuties of the Himalayas. The ‘Devdaru’ trees are the symbol of Himalaya’s grandeur. The sounds of waterfall on the Himalayas appear like the hoaring laughing the Lord Shiva. It is not only the Symbol of height in the world but also the symbol of the ‘Shubh Alok’. The author jwas so enornmoured with the beauty of the Himalayas that he exclaimed:

"शरद आई तो कवि के प्राणों में उसकी आगमनी बज उठी, मैंने कास के फूले पुर्णे तोड़ रखे है, हर सिंगार का हार पिसे लिया है, नये धान की दुधिया बलिया डालियों में सजा ली है—आओ, आओ शरद सुन्दरी, उजले थे चढ़ बादल के रथ पर चढ़ कर आओ, निर्मल मीनपथ से आओ, धुले सांवले जगमग करते जंगल पहाड़ से उतर कर आओ, उजबल कमल का मुकुट पहनकर आओ कि जिसमें उस की बुंदे मोती-दानो की तह जड़ी-जड़ी हो।"\(^5\)
(b) Vicharatanak Nibandh ya Saidhantik Nibandh

As many as six essays namely, ‘Ras’, ‘Saundaryya Aur Kavya Chetna’, ‘Anekta Mein Ekta: Bhartiya Sahitya Mein’, ‘Kul Aur Karma’, ‘Sahitya Aur Rajniti’ and ‘Man ki Bat’ in the Man ki Bat can be grouped under the Vicharatanak Nibandh; as they are related to thinking and intellect. He took the help of arguments to clarify his stand, which can be evident from the internal qualities of the essays. In the essay ‘Ras’ Shastrijee made his views on ‘Ras’ clear. In the Vedic Siddhant the term ‘Ras’ has been used in various senses but gradually it began to mean ‘Ras’, ‘Bal’, ‘Madhur’, ‘Tikt’, vish etc. The ‘Ved’ kavya is not without ‘Guna’. There is a mixture poetry (Kavya) and music (Sangeet). Shastrijee remarks that the ‘Ras’ has been introduced in poetry prior to dramas. The works of ‘Vyas’ and Valmiki preceeded dramas. Therefore, the ‘Rasa-Sampraday’ began with poetry and not with dramas. It is also true that its development and analysis began with ‘Bharat’ the ‘Ras’ is related to the soul and in its turn the soul in ‘Akhand Anandmoy’. Since very few ‘Yogis’ may witness the Brahma although Brahma is one and yogis are many; ‘Ras’ is also realised by a few rare thoughtful ones. The capacity to enjoy ‘Ras’ is not in everyone. This essay has been written with the help of logic and intellect. It tries to make difficult subjects like ‘Ras’ an easy one.

In the ‘Saundaryya Abang Kavya Chetna’, Shastrijee says that of all ‘Lalit Kalas’ the ‘Kavya’ (poetry) is the best. Saundaryya is the life force of poetry. To
him ‘Saundaryya’ is the pure gift of consciousness which can evoke the dream of lust. Keats also regarded ‘Beauty’ as the element of eternal pleasure. (“A thing of Beauty is a joy for ever”). The great Sanskrit poet ‘Magha’ also finds novelty in Saundaryyya. According to Tolstoy, the aim of art is to decide about beauty. Kalidas also does not find any difference between ‘Shivam’ and ‘Sundaram’.

Wherever there is Saundaryyya (i.e. beauty) there is ‘Shivam’. According to Kalidas philosophy is the matter of singing and of pleasure. Rabindranath and Arabind also used this idea in their composition. According to Shastrijee what is beautiful is related to spirituality. Both beauty and spirituality are beyond the reach of one’s organs. Prasadjee also made no distinction between beauty and truth in his ‘Kamayani’. According to him the hidden form is truth and the uncovered form is the beauty. To Kalidas, Saundaryyya is the result of ‘Tapasya’. The pleasure which is produced by beauty and philosophy together can be evidenced in the Ramcharit Manas and in the ‘Kamayani’. According to Shastrijee, truth is covered with spiritual element; and it reveals only after that limit.

In the Anekta Mein Ekta : Bharatiya Sahitya Mein, Shastrijee wanted to say that in the way in which fire, although it is one, appears in various ways, Similarly unity in diversity in indian language prevails, for which Rabindranath calls Indian literature as the sea of great humanity. In the field of their activities, Brhma, Vishnu, and Shiva appear to be different entities; but all the three qualities of ‘one’ and in the same manner in India unity exists in diversity.Ram Krishna Paramhans
also finds unity in all the religious in their diversity Kabir, Tulsi, Tukaram, Gyaneswar Saints and great poets also added to this philosophy. Both Kalidas and Rabindranath viewed India from the Himalaya to Kanyakumari as one; that means they were in favour of unity. To Shastrijee, Variety is our extension and unity is our realisation.

In the 'Kul Aur Karma' Shastrijee proves that 'Karma' is superior to 'Kul' (caste). In almost all the societies of the world, 'Kul' and 'Karma' are given importance. Particularly during the time of marriage, it becomes a necessity. Kalidas, in his writings, spoke many things about 'Kul' of Shankar and Parvati, Bhavabhuti is also found to be in search of Sita's 'Kul' Chanakya of the 'Mudraraxasa' called chandragupta jas the 'Brishal' considering his Kul although he was very much satisfied with him karma was deprived of honour only because he was a 'Sut-Putra'. The objections are raised against the 'Varn-Sankarasta' in the Geeta also. But whatever the 'Kul' is, 'Karma' is only important. The 'Kul-malinya' is covered by karma in the manner in which the chadni covers the 'Kalank' of the moon. Vyas has been regarded as the great; but who cares for his mother? Who were the father and mother of Valmiki? It is not the 'Kul' but the 'Karma' is to be inquired of Budhism also endorsed it Shastrijee also is in favour of 'Karma' rather than the 'Kul'.

In the 'Sahitya Aur Rajniti', Sahstrijee expresses his views on truth from the very beginning. Now-a-days, truth dwendles away and has been replaced by
‘Dambh’, ‘Jhuth’ and Makkari. It is said that this is the age of ‘isms’ and there is no place for religion, philosophy etc. But Shastrijee says that when truth is suppressed the naivety and falsehood should also be challenged. Truth in not victorious all the times. Had it been so there would not have another war after the war between ‘Devas’ and ‘Asuras’. Truth can not be achieved through simplicity and its victory is not achieved in the beginning. Shastrijee says that people believe that the Vedant makes man inactive and Cowardly. But it is not true. Thererore in Sanskrit it is said that half-educated persons can never be conviced by the God himself. Today, with the venomous politics everything is spoilt. Shastrijee says that today literature polishes the shoe of politics and looks at its own face reflected on it. The fate of a writer has been decided in the court of politicians now-a-days. Politics makes the monkey literature dance. Shastrijee regreted that our literature has become quite imitative and dependent on others. Our writers should not forget the tradition of Vyas and Valmiki. To be imitative is suicidal Although at the beginnning of this essay, there are certain things outside the scope of the subject, yet finally he went deeply into the relationship between literature and politics.

The ‘Man ki Bat’ is based on the ‘Uanishad’ and is a very deep article. Shastrijee being a vedantacharyya, his knowledge of spiritualism is reflected in this essay. He says that the intelligence is the ‘Sarthi’, Body is ‘Rath’, and soul is ‘Rathi’. The ‘Endriyas’ are the horses, the Vishay-vasna the ‘Marga’ and the Man
is the ‘Lagam’. It is difficult to control the ‘Man’ (mind) like the domestication of the wind. The Sankalp-Vikalpatmak vriti of the heart is called the ‘Man’. The ‘Man’ is filled up with habit and is dead with ‘Vairagya’. The man has two wives - Pravriti and Niwriti. They produce ‘Kaam’ (lust) and ‘Vivek’ (consciousness) in the same mind. Good desires born in a clean and transparent mind while bad desires (lust) in dirty mind. Downfall comes when the mind is out of control. To be victorious over the mind is the real victory. To be born as a man is not all; it is unnecessary to become a ‘man’. It is possible only when the mind is under control. Practically speaking this article is based on Shastrijee’s knowledge of upanishad. He tried to make this difficult subject easier with the help of logic. In this case one can find that originality of Shastrijee has been reflecting everywhere here.

(c) Alochanatmak Nibandh:

Under this head we can place the essays like the ‘Man ke Bat’. ‘Kavya Parampara Mein Himalaya’, ‘Kavindra Rabindra’, ‘Nalin Vilochan Sharma’ and the ‘Prasad Sahittyya’. Now we shall try to analyse there.

In the ‘Kavya Parampara Mein Himalay’ he analyses the ideas of the poets related to the Himalayas. The Himalayas have been influencing the minds of the poets. He says that the vedic literature was composed at the valley of the Himalayas. The boat of Manu touches the Himalayas during the ‘Pralay’. Prasadjee also began his ‘Mahakavya’ with a description of the Himalayas. In Kalidas’s poetry the Himalayas stand with the qualities a human being. In his
vision the Himalayas is the source of beauty. Kalidas himself stood as the Himalayas. One Himalayas knows the other Himalayas perfectly. The Kumar Sambhav begins with the description of the Himalayas. The description of Himalayas in Kalidas is quite a attractive. Pantjee has given new flavour to the description of the himalayas. In this essay, shastrijee critically excusines jthe descriptions of the Himalayas.

The essay ‘Kavindra Rabindra’ Shastrijee has critically examined the works of Mahakavi Rabindranath. Rabindra has been called the ‘Youthful poet’ of life and the world. In his views the whole universe is full of Godliness and there is the voice of the God in every palpitation of a woman. As soon as evening arrives, the birds begin jto take rest; but the poet always keeps his bird of conciousness open its wings and ready for flying. He did not care for the coming evening of his life; and he believed in the philosophy of ‘Ekla Chalo’ (to go ahead above). To Shastrijee Rabindranath was another Tulsidas. From the point of quality and quatity no other poet of the world can reach the status of Rabindranath. Although he was from India yet he is an artist of universal humanity. In addition to all the fields of literature he wrote on the society politics, religion, philosophy, science, culture etc. There is a mixture of images and music in his poetry. In his art of poetry there are novelty and emotion. He evaluated the values of Rabindranath’s writings in this essay.
In the ‘Nalin Vilochan Sharma’ Shastrijee critically examines the personality and writings of Nalinjee. Nalinjee is a psychological and realist writer. Shastrijee calls him a creator of high class literature. Nalinjee is a successful dramatist, a critic a ‘Patrakar’ and an artist. He had the knowledge of several languages of the world. His personality, knowledge and qualities were astonishing for others shastrijee made a critical estimate of the great personality of Nalinjee here in this essay.

The ‘Prasad Sahitya’ is the criticism of criticisms. The Prasad Sahitya is a book on criticism by Paramanand Sharma. According to Shastrijee it is an original critical work on Prasadjee. The author remarks that through studies and exercise Prasadjee has made his style a high class one. The ‘Shabd-Kala’ of Prasadjee depicts the beauty and emotion much but there is less and less ‘Naad’ and music in it. Prasadjee had hankering for the ‘Anant Satta’. The Buddhist and the Sufi philosophy also got their place in the writings of Prasadjee. Shastrijee remarks that this book is very praiseworthy and original. The author didnot establish anything new about Prasadjee from his own side, but he made an assessment of the writings of Paramanand Sharma.

(b) Gaveshanatmak Nibandh:

The two of the articles in the man Ki Bat, viz, ‘Buddhakalin Ganatantra’ and Bharatiya Sahitya ko Bihar ki Den’ can be grouped under the ‘Gaveshanatmak Bibandh’. Here the author wanted to establish a novel view point with the help of
In the ‘Buddha Kalin Ganatantra’ Shastrikee remarks that prior to the coming of Lord Buddha and even after it there were vast Kingdoms in the northern India, of which Magodh, Koshal, vats and Awanti were important ones. During this time democracy was born in India. It was democracy of the Sakyas which was responsible for the birth of Buddha. The democracy of the Mallas was famous for arts. Both Videh and Lichchhabi were also democrats. The Buddhist poet Ashwaghos also referred to them. Here the viewpoint of Shastrijee is found to be a mixture of that of a historian and a literateur. For this reason his conclusions are very important from both the points of view.

In the essay, ‘Bharatiya Sahitya ko Bihar ki Den’, Shastrijee remarks that the gift is better than the realisation. Realisation is quite personal while gift (Den indicates collectivism. As regards to the gift from Bihar Shastrijee referred to Vanbhatta. Who was a unique artist with rare genius. He also says that according to Rahuljee there were thirty six ‘Siddhas’ from Bihar out of total eighty four ‘Siddhas.’ Paxadhar Mishra of the thirteenth Century was a great jurist, a Sahitya Sastri and a great dramatist. He was also from Bihar. During the fourteenth century came umapati Upadhayay and jyotidishwar Thakur, who were from Bihar. Mahakavi Vidyapati was also born in Bihar, the sweet songs of whom began to sound in the ‘Amra Kanan’ of Mithila. During the fifteenth Century. Bhanu Mishra wrote valuable books like the ‘Rasa- Manjari’, which is an authentic treatise on the ‘Nayika Ved’. During the sixteenth Century Gobind Das was the
most discussed poet who was from Bihar. Shastrijee regarded Dariya Sahib of Bihar who was of the seventeenth Century as Kabir II. During the eighteenth Century Saral Mishra who joined in the creation of the ‘Khari Boli’ prose would remain ever remembered. In this essay Shastrijee tried to find out the data relating to literary creation from people from Bihar.

6.3. Prose Style of Shastrijee:

Most of Shastrijee’s essays are related to literature and literateurs. One can find his knowledge of Shastras and his capacity for criticism in these essays.

The majority of Shastrujee’s essays are written in contemporary style. His essays are lack of excellence of poetic art (Prasadatwa). His language is Sanskritised. Sometimes it is found that the facts are concealed due to the overflow of imagination and emotions. But his skill may also be interpreted that Shastrijee allows his subject matter to float openly in the stream of imagination and emotions that they are saved from being concealed. Practically speaking Shastrijee writes in a poetic prose which is the sign of his deep knowledge. In the essays like the ‘Buddha Kalin Ganatantra, Anekta Mein Ekta : Bharatiya Sahitya Mein’, and Tapovan he used an excellent poetic style. He also wrote some essays in simple language. The most important feature of his essay is that his poetic mind peeps through the essays. Therefore, his poetical expression allures the mind of the readers.
6.4. Sansmaran:

"संस्मरण सदृश के स्मृति-कोष की अवश्य आनन्दाविनी निधि है। अनुभव से इसका प्रत्यय सम्बन्ध है।"\textsuperscript{16}

The subjects of remembrance (i.e. Sansmaran) can be as wide as those of the world of feeling. Any matter of feeling when expressed through words in writing may take the shape of ‘Sansmaran’. In its wider sense, ‘Sansmaran’ is the expression of one’s feelings towards a part or the whole of the creation and in the whole of the creation and in the theoretical sense, it means expression of one’s remembrance (Smriti). The ability to remember is the first condition of ‘Sansmaran’. The term ‘Sansmaran’ originated from ‘Smaran’; i.e., in Sanskrit it originates from the root ‘Smriti’ which means to remember. History comes under the class of ‘Sansmaran’ in the sense that it is worth remembrance. To remember is a natural quality in a man, and in most cases, its necessity is quite clear. According to the ‘Shandilya Shat Suchi’, -

"कथाविको का स्मरण और कीर्तन आते भजन में प्रवृत्ति भाव से है।"\textsuperscript{17}

Again for the sake of keeping memory, Smaran has its own importance. In some cases it is also related to death (Maran) since it originated from the root ‘Smri’. In Indian tradition, the ‘Shradhanjali Arpan’ celebration is related to our history. It is very common to establish ‘Math’, ‘Mandir’, ‘Dharmshala’, Aushadhalay’. ‘Towns’. ‘Villages’ etc. in the memory of some dead persons. The ‘Kavya Prasasti’ (i.e. eulogy) is also not rare. In some countries,
there are examples even of suicide in way of showing last respect to a dead. It is a natural instinct in a man to remember something and such remembrance leads to some activities also. Truth is that although the chariot of time can never be stopped yet the heart of a man yearns for certain passed incidents. The pictures of such incidents are inscribed in the heart. Naturally they are expressed in arts and literature. In practice it is the starting point of creative process in literature or in arts. Both Kalidas and Wordsworth recognised it. There are several examples of it in the Abhigyan Shakuntalam and the Daffodils.

'Sansmaran' is the basic element of literary composition. The presence of the element of emotion in all literature is the sign of universal taste. Sansmaran has the same force which thought and emotions have. Sansmaran and emotions are so parallel that they can never be separated from each other in literature. When Sansmaran becomes impersonal, it becomes universal and very valuable. The 'Sansmaran' is similar to other branches of literature like poetry, stories, novels, dramas, essays etc. It has different class like other branches of prose. It is possible to find out its origin in Indian literature.

6.4.1. Shastrijee and his Sansmaran literature:

Considering the 'Sansmaranatmak' literature of Shastrijee, comes first the 'Autobiographical works'.

(a) Atmakathanatmak Sansmaran: (Auto biographphical remembrance)
Under this head come the ‘Hansbalaka’, ‘Karmaxetre Maruxetre’ and ‘Ek A
sahityik ki Diary’. The first two are both autobiography and Sansmaran of
Shastrijee. The first part of the ‘Hansbalaka’ contains autobiography from
beginning upto his being the poet of the Royal court of Raigarh; while the
Karmaxetre maruxetre contains the stories from his return from Raigarh to the
beginning of struggle. The Hansbalak relates his autobiography for period from his
birth upto 1838 and the Karmaxetre Maruxetre from 1938 to 1940. Here various
styles of Shastrijee’s prose are evident some of which are very simple while others
are quite artistic. This artistic portion is the most developed prose style of
Shastrijee which is dedicated to the rich prose tradition of Hindi. In his
autobiography, not only the struggles of his life but also the mental condition and
his developed personality get their expression in these writings. Along with it the
whole atmosphere that encircles the life and some other particular characters came
to the forefront. There are depictions of several important personalities along with
analytical study of literature. He also critically analyses the writings of the persons
whom he remembare in his ‘Sansmaran’. The ‘Astapadi’ is written in a ‘Flash
back’ method, which began in 1985 when his leg was fractured and was in the
hospital for its treatment; but the story is of eight years after the ‘karmaxetre
Maruxetre’. Since the method is a Flash-back one, the matters of the present was
also mixed up with it. In it there are enough analysis of literature and several
writers. The ‘Karmaxetre Maruxetre’ has enough importance as a biography. Here
the language is with creative force and the autobiography is quite honourable one
Shastrijee turns his attention to the practicability of spirituality, considering his
studies and life.

The first lesson of spiritualism is to make life lively. The karmaxetre
Maruxetre is such a document in which one can find history of literature and
Indian Cultural history as well. The ‘Astagadi’ is one of the basis of Shastrijee’s
autobiography. From the Karmaxetre Maruxetre jto the Astapadi, the plane of
autobiographical works has been established. In addition to it, Shastrijee’s
background of critical analysis of literature has been established.

The ‘Ek Asahityik ke Diary’ is a lyrical ballad and an analysis of such
lyrics in addition to its being a ‘Sansmaran’, very cleverly Shastrijee named it as
‘Ek Asahityik ki Diary’ but it contains an impartial self analysis of a ‘Sahityik’ and
his literary thinking which makes it an attractive novel, a thoughtful essay and
after all a Lalit Nibandh.

Shastrijee’s ‘Diary’ is not a diary in the day-to-day use of the term and nor
a compilation of diffused thought and ideas. Here there is a ‘Ganga -Yamuna’
confluence of Sansmaran and criticism in it. Two systems are reflected in it. The
first ‘Prakaran’ being the period of study of Shastrijee when he was student of the
Kasi Hindu Vishwvidyalay a (1932-1938) During this time in (1935) he met the
Mahapran - Nirala. In this Prakaran he remembered th heartening memories. The
second stage began with hospitality of the then. Head Sanskrit professor Ram
Pyare Shanna of P.H. Anglo-School. During their conversation Shastrijee replied to the two queries of Ram Pyare Sharma. First question was - What is the Indian Culture? What will be its identity? What are its basic elements?: and the other was What is a ‘Geeti Kavya’ (lyrical ballad)?

To answer these two questions Shastrijee explained all about Indian culture and ‘Sadhna’ and about the Western literature. What Shastrujee told about the ‘Geeti Sahitya’ no other scholar has ever explained in that way about it.

In the last part of the book there are two ‘Lalit, Nibandhas’ the ‘Prakash Parv’ and the ‘Aon Man’. The first one is the Prakash Parv where Shastrijee depicts his original practical thinking about the ‘Deepjyoti’. The second essay where calling of his own mother has been uttered, expresses his love of natural animals in a humanitarian tone.

This ‘Diary’ of Shastrijee is his ‘Atmanandini’ and not his ‘Dev-nandini’. Through his ‘Atma-nandini’ not only the theu literary and cultural atmosphere has been depicted; but slocal economic, geographical and political atmosphere have also been depicted. The authentic evidence of the present culture world and its proper evaluation is found in the Sansmaran literature of Shastrijee. Considering as a whole Shastrujee’s ‘Sansmaran’ is a great achievement.

(b) Yatra Vivaranatmak Sansmaran : (Travelogue).

The ‘Ajanta ki Oar’, Ajanta and Tapovan are his three travelagues included in the Smriti ke Vatayan.
Ajanta ki Oar:

It is a travelogue. Shastrijee visited Golkunda while visiting the Ajanta. The bus conductor was so attracted by his frankness that he offered tea on the way to Ajanta. According to Shastrijee the Ajanta is not only the centre of culture and civilisation but is the ‘Kala Tirtha’ (i.e. pilgrimage for arts). There is a mixture of the ‘art of dancing’ (Natyakala) in the stone images of Ajanta. He came across a cat on the way which reminded Shastrijee of his own domestic animals. Arriving at the Ajanta the author began to realise that a dream was curved therein. The dream came to him when he was plunged into thought. Several times he has shown his magical imagination and thought.

Ajanta:

It is a remembrance of his travels. He made a discussion on his journey to the Ajanta in this essay. He washed his hands and feet in the river as soon as the reached there. He then met a crowd of girls. When the girls laughed at him he thought that they did it for his uncommon dress. The girls were the students of Bombay girls’ college and they came to Ajanta for excursion. The writer answered to some questions of the girls and told them about the history of the place. The Chinese travellers, Fahian and Hiuen Tsang visited the Ajanta and described about it. Really speaking the Ajanta is the ‘Triveni’ of Sculpture, painting and art of buildings. When asked by the girls the author had to explain by the girls the author had to explain about the ‘Vastukala’ (art of buildings) of the
Gandhar Style. By the referred fo Buddhism also. When asked repeatedly he was a bitt agitated and asked:

"क्यों कटों में पसीत्ती हो?"

In this visit to Ajanta, he discussed about the art of building houses.

Buddhism, Ajanta, Sculpture etc.

Tapovan:

In the Tapovan, Shastrijee describes the journey of Siddharth to the Tapovan. His description can easily melt the heart of anybody. Using Chhandak and kanthak in his chariot Gautam arrived at his Tapovan. After getting down the chariot Gautam wanted to console both Chhandak and Kanthak, but they did not become easy and did not care to eat grass. Gautam then threw away his royal dress and shaved his hair. Seeing him the Sadhu-Sants and even the animal were frightened. Chhandak and Kanthak returned to the royal palace and the whole atmosphere seemed to be dejected.

Gautami and Sudodhan began to weep. Yasodhara was angry. She began to think of several means to get gautam back but due to obstinancy of Yasodhara nothing could be materialised. This is the story of Siddhartha’s journey. Shastrijee’s style of representing things is original and pleasant.

(c) Patratmak Sansmaran:

Here as many as one hundred and nine letters written by Nirala to Shastrijee are compiled. The first letter was written on 13.7.1935 and the last on 15.1.1957.
Finally the consent of Nirala to publish then written on 24.1.1961 was also attached to it. The number of letters written to shastrijee was so large that Nirala did never write such a huge number of letters to anybody or even all the letters written to others by Nirala were compiled together would not reach such a number. It is very important to go through these letters not only from the point of Shastrijee but from point of Nirala also. These letters proved that there was a great friendship between Mahakavi Nirala and Shastrijee. It shows as if Nirala’s mind was preoccupied with the thought of Shastrijee. All the times he wanted to know about the well being of Shastri. It became rather a part of Nirala’s day to day life to be happy when Shastrijee was happy and sad when the latter was sad. Nirala also had sympathy for all the members of Shastrijee’s family. In some of the letters he described the personality and works of some renowned writers like Maitheli Sharan Gupta, Ram Krishna Das, Dr. Ram Vilas Sharma, Prasad and Dinkar. His letters reveal the style of his language. In the preface shastrijee analysed the poetry and personality of Nirala. In reality the preface is not a ordinary preface; but it contains Shastrijee’s genius of critical writing. Citing several examples he made it clear that he was one of the closest friends of Nirala. Practically speaking to the extent to which Shastrijee understood Nirala none has the capacity to understand him.

Mahakavi, Nirala visited the ‘Niral-Niketan’ of Shastrijee at Muzaffarpur after his second marriage and blessed the couple. Shastrijee met Nirala for the
first time in the hostel of Kasi Hindu Vishwavidyalay. This book may demand the credit of bringing to light all the omissions and commissions of Nirala’s life. It also indicates the date of writing some poems of both Nirala and Shastrijee for which their importance came to light. It can also be assumed from these letters that Nirala appreciated and encouraged Shastri times without number. The book is an important document with two hundred and sixty four figure.

(d) Jiwani Gathit Sansmaran:

The following essays of Shastrijee may be classed under this 'Jiwani-Gathit Sansmaran :

Nirala Darshan:

As the name signifies, it is related to Nirala’s thought and ideals. Shastrijee met Nirala in 1935 for the first time. He then witnessed the depth and height of Nirala’s personality. During those days, Shastrijee wrote in Sanskrit but it was Nirala who brought him to the Hindi world. In this essay the thoughtfulness of Shastrijee is quite evident here. He made an assessment of the life, personality and literarute of Nirala here.

Prasad ki Yad:

Here in this essay Shastrijee remarked that as the meeting point of earth and Sky in called the 'xitij', so the meeting point of 'Kavya' and 'Darshan' is Prasad. He expressed his deep sorrow at the untimely death of Prasadji. Prasad said that the happy mixture of will, knowledge and 'Karma' is a balance life.
Prasadjee is a supporter of culture and character like Shankaracharyya and vivekanand; and was also short-lived like them. Prasadjee had a great liking for Sanskrit and therefore, when he heard Shastrijee speaking in Sanskrit he liked it much. Prasadjee’s writings are rare gift to the mankind. Shastrijee analyses the life and works of Prasadjee in this essay.

Shri Uday Shankar Bhatta:

In this essay Shastrijee descusses about something related to ‘Bhent Varta’ (interview). He met Bhattjee for the first time in Lahore at the D.A.V. college anniversary. Bhattjee appreciated the criticisms on Nirala by Shastrije in the Archana. Again he met Bhattajee at Delhi in a conference of the poets. Bhattajee talked of many things about his life at Lahore. He was a very arrogant man. In the conference Pantjee was also present. Panttjee was enchanted to hear the songs of Shastrijee. Here the author made analyses of writers like Yashpal and others whom he met in this conference. Yashpal was versatile genius in arts with cultural attitude and love of peace. Bhattajee was a painter of social life. His life was dedicated to cooperate the exploited and to hate exploiters. He did not like to hear his own praises and was generous and happy man. He was always away from politics. Once Bhattjee visited the residence of Shastrijee at Muzaffarpur. There he also took part in a meeting of literateure. He was the propounder of Geeti natya (poetic drama) and wrote tragedy in Hindi for the first time. In this essay although
Shastrijee given less importance to literary achievements yet he fully analyses the personality of Bhattjee.

Ajat Satru Shivjee:

In this Sansmaran, Shastrijee discusses about the personality of the Glory of Bihar - Shivjee i.e. Shiv Pujan Sahay. He remarks that harmlessness and simplicity was in Shivajee but from time to time he made harmless humours also. He was a great supporter of Hindi although he also appreciated other languages. He was supporter of tradition but was not to oppose the modernity. He made revision to several books and made no mistake in language. He received the 'Doctorat' and the 'Padma Vibhushan' titles; which he himself did not hankered after. Shivjee was an ‘Ajat Satru’ (a man devoid of any enemy) and loved to serve the guests. He was definitely a ‘Purushottam’ (Best of man). In this ‘Sansmaran’ Shastrijee analyses the greatness and simplicity of Shivjee’s personality.

Pitrideva:

Here in this essay, Shastrijee remembers his boyhood days. He narrated the character and behaviour of his father Pandit Ramanugrah Sharma. He also referred to the death of his first wife Chandra-kala and his younger sister Sumitra. He also referred to the hindrances he met in his school days due to poverty. But his father wanted him to be scholar immediately and therefore tortured him physically. Here the author gave us a description of his childhood and
his village life from his memory. This essay relates to his childhood and his family.

Mahakavi Nirala Aur Main:

Here in this Sansmaran Shastrijee illustrated the personality of Nirala. He remarks that Nirala was giving away love throughout his life to others but he himself remained hungry of love from others. He had to struggle for the whole life. Nirala was very glad when he read the Kakali, the first book of Shastrijee. Shastrijee says that although he was always with Nirala yet he could not understand him. There was plenty in the nature of Nirala. Nirala wrote several letters to Shastrijee. He dedicated his ‘Bela’ to Shastrijee. He also made financial help to Shastrijee. After his marriage, he also brought gifts to Shastrijee’s wife. Shastrijee made all the informations about his relationship with Nirala clear in this article this essay shows that Shastrijee was not only intimate to Nirala; but he understood Nirala most.

(e) Shraddhanjalimulak Sansmaran:

Under this head we can place the “Acharya Nalin Vilochan Sharma”. The whole of Bihar was sad at the death of Nalinjee. Shastrijee was also very sad. The death of Nalinjee is like going away of Vivek from Vidya. ‘Moun’ from gyan and xama from Shakti. Shastrijee first met him in the annual conference of the Pustak Bhandar at Laheriya-Sarai and was very much influenced by him. Several times Nalinjee made his doubts about Nirala cleared from Shastrijee. But
shastrijee Remarks that the perfect evaluation of Nirala's personality and works has been done by Nalinjee.

In the conclusion it may be said that Shastrijee has touched the vital points of both literature and the writers with skill and intelligence. In his "Smriti ke Vatayan", Shastrijee analyses critically the works of some great writers. His works reveal that he got the chances to live with great writers and to study their works. Another element also comes to light that there is a mixture of imagination and taste in his 'Sansmaran' writings. Everywhere there is the flow of the language of poetry a 'Kavyamayee' language.

His writings in prose constitute a separate identity and they are valuable in themselves. The Lalit Nibandh and the Sansmaran Atmakatha add positively to this independent identity.

In this chapter we have discussed the Lalit Nibandh and Sansmaran Atmakathao of Shastrijee. In the next chapter we give conclusion of this study.
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