CHAPTER II
CHAPTER II

LITERARY PRINCIPLES OF ARCHARYA JANKI VALLABH SHASTRI

In our previous chapter, we have discussed about the life and works of Pandit Janaki Vallabh Shastriji with reference to the social factors that had influenced and moulded his literary self. Now we here in this chapter will evaluate Shastriji's view on literature and literary theories.

2.1 Alochana

The term ‘Alochana’ is a Sanskrit one which is derived from the root ‘Locha’ meaning to look into. Therefore ‘Alochana’ means to look into the matter and explain it fully and evaluate it. In practice, an ‘Alochak’ (a critic) visualises minutely the works of a Sahityakaar (a literaturer). Now-a-days both the terms “Samalochana” and ‘Samixa’ are used in the sense of ‘Alochana’. In the world of literature, to go through the works deeply and then to comment analytically as well as logically on the quality of work is the ‘Alochana’. According to Acharjya Shyam Sundar Das:

‘“साहित्य श्रेष्ठ में प्रेक्षण को पढ़कर उसके गुणों और दोषों का विवेचन करना और उसके समक्ष में अपना मत प्रकट करना आलोचना कहलाता है।”’

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‘Samalochana’ therefore means to look into all sides thoroughly and intensively. A critic, therefore, has to find out the merits and defects if any, of the book to criticise and has to give his own opinion on them. According to Dr. Dasharath Ojha:

“क्योंकि समालोचना शास्त्र साहित्य जगत का नियन्त्र और इसका शासक है। यह साहित्य को मर्मांकित रखने की चेष्टा करता है। साहित्य में अनुशासन लाना इसका धर्म है।” ²

In criticism it is not the mere imagination of the critic, but it is the intellect and logical reasoning of the critic reflected in his work. Because there is no place for imagination in case of deciding the merits and defects of something; rather it needs intelligence. To quote Dr. Ojha again,

“यह सत्य है कि समालोचना न्याय का विषय है, कल्पना का नहीं; इसमें तर्क की प्रथाता है, भाव का नहीं। इसमें भावित-पक्ष का अधिक आलंबन लिया गया है, हदय-पक्ष का कम और इसके द्वारा सत्य का निरूपण किया जाता है, संमाचरण का नहीं।” ³

The English term ‘Criticism’ is derived from the root ‘Krites’ meaning ‘to decide’ or ‘to evaluate’ the beauty. ‘Alochana’ is such a virtue of a critic to expose the internal qualities of a piece of literary work with his command over the work (Kalakriti). It will be difficult to understand the purport of literature if critical study is not present.

2.2. CLASSIFICATION OF ALOCHANA

With the change of attitude in world literature, there has been enough change and development in Hindi ‘Alochana’ also. It is found that there had been a
great change in the world of literature along with the changes in human attitudes in the era of social rising and scientific developments. There had been a change in literary trend along with the change in the philosophic, sociological and scientific trends. ‘Alochana’ which is a part of literature has to keep touch with the changed human attitudes. Because of this the nature of ‘Alochana’ could not remain static and there had been enough changes along with the change of human values.

‘Alochana’ can be classified into following Categories;

I. Vivaranatmak (Descriptive);
II. Shastriya (Academic);
III. Tulanatmak (Comparative);
IV. Aitihasik (Historical);
V. Nirnayatmak (Juridical);
VI. Manovishlesnatmak (Psychological);
VII. Saidhantik (Theoretical);
VIII. Marxwadi (Marxist);
IX. Goveshanatmak (Researchial);

We analysis the different kinds of Alochana briefly: hereunder.
2.2.1. Vivaranatmak Alochana

The critic of this method enters into the heart of the literature. He tries to identify and understand the thought and ideas of the writer; as a result of which he becomes the Parkhi (Examiner) and the Srashta (Creator) at the same time. Here the thoughts and ideals are analysed through scientific way. Although no final verdict is passed; yet the criticism remains to be very interesting.

2.2.2. Shastriya Alochana

In the ‘Shastriya Alochana’, the literary works are critically examined through the classical rules. In such ‘Alochana’ the language, style and feelings are critically examined in addition to the merits and defects of the work.

2.2.3. Tulanatmak Alochana

In this type of ‘Alochana’, the works of two or more writers are compared and examined. Sometimes, the works of a single writer are partially or fully compared. Here the critic examines the merits and defects impartially.

2.2.4. Aitihasik Alochana

In the Aitihasik Alochana, stress is given on the time of the composition of certain work. It looks into the religious, social and political environment of the time in which the work was done. Through such ‘Alochana’ the virtues of the period can be known.
2.2.5. Nirnayatmak Alochana

In this type of criticism, the critic does the work of a justice. He admires the merits of a piece of work and at the same time depreciates the defects, if any. Sometimes the writer becomes the victim of the adverse remark of the critic.

2.2.6. Manovishleshanatmak Alochana

In this method, the writings are examined through some Psychological theories. Here the critics find the suppressed desires of the writers. The characters are also analysed Psychologically.

2.2.7. Saidhantik Alochana

In this Saidhantik Alochana, the critics first frames the principles and then analyses the work through these principles. Bharat, Bhamah, Mammat and Jagannath in Sanskrit and Acharya Shukla, Dr. Hazari Prasad Dwivedi, Shyam Sundar Das, Mahavir Prasad Dwivedi and others in Hindi can be included in his school of criticism. The aim of this type of criticism is to establish a standard of criticism.

2.2.8. Marxwadi Alochana

This type of criticism is based on the Marxian principles. It accepts only the Dialectic Materialism as the principle for analysis of literary works. It is rather a one sided principle of criticism.
2.2.9. Gaveshanatmak Alochana

Here the works of the writes are evaluated on the basis of facts gathered through research. The out come of this type of criticism is quite healthy and meaningful.

2.3. JANAKI VALLABH SHASTRI AS A CRITIC

A successful critic has the capacity to examine the Kalakriti (works of art and literature or literary creations) of a writer. He creates a healthy way of criticism and thereby makes the unclear things in literature clear and makes the readers understand the feeling of the writers well. The real artist is he who can enter into the soul of the writings and can express its merits and defects as well as the beauty and ideals more meaningfully. One who can not enter into the soul of the writing, can never be a good critic. To understand the purpose of a writing is a great virtue of a critic. It is indispensable for a critic that he should give up his ‘ego’ and should be able to show originality in discovering novel things. It is also required that he should have capacity for reasoning: and if he is lack in this quality he cannot be successful in proving anything new. While discussing the qualities of a critic, Shri Khandelwal says :

“वक्तूँ: आलोचक के लिये भी कार्यक्षेत्र प्रतिभा उज्ज्वली अपेक्षित है जिनकी यदि
कवि या नाटककार के लिए।”

\(^4\)
According to Acharya Mahavir Prasad Dwivedi, one, whose heart is not thoughtful cannot lead us to true delight. He says:

“इसके (कवियों के) कामों से आनन्द का यहेष्ठ अनुभव वही कर सकते हैं जिनका हृदय इन्हीं के सदृश किम्बड़ना। इससे भी अधिक सुसंस्कृत कोमल और भावग्राही होता है।”

According to Hari Audhjee,

“जिसकी जैसी वास्तव होगी, भाव ग्रहण की जैसी शक्ति होगी, उनमें जैसी सहदयता होगी; सस्त्र आस्वाद का वह वैसा ही अधिकारी होगा।”

- Rastra Kavi Dinkarjee goes a step further when he says:

“जो लोग वह समझते हैं कि आलोचना सीखने की चीज है, वे गलती करते हैं। वह भी उसी प्रकार ज्ञानजत है जैसे कविता।”

To be impartial is also essential for a critic. According to Shri Bachchan,

“किसी कविता का अर्थ तत्पर रहकर भी जाना जा सकता है, पर भावनाओं को समझने के लिये अपने को कवि के साथ एक कला पढ़ता है। साहित्य को समझने के लिये जीवन के अनुभव की आवश्यकता होती है।”

It is required that a critic should consider everything impartially. Sometimes he is found to come away from his goal. The famous English critic T. S. Eliot wants that the critics should restrain their personal emotions when he says

“The critics should endeavour to discipline his personal prejudices and cranks.”

Another English critic Dryden had some contradictory ideas. He wants to say that a critic is born when the poet is deformed; ie, when a poet fails in his
endeavour, he becomes a critic. Dr. Savitri Sinha also accepted this view to some extent when she says:

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बहुधा निकृष्ट लेखक कठोरतम आलोचक होते हैं क्योंकि उनके की उन्नति उन
समय होती है, जबकि सड़कों की प्रकृति चरम स्थिति में पहुँच जाती है और नव वह फिर
क्रियाशील हो जाता है। इसी प्रकार कवि रूप से विकृत हो जाने पर उसमें आलोचक जन्म
लेता है।''
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We shall now endeavour to analyse Janaki Vallabh Shastri's system of criticism under the above theories. There is a golden union of the ‘Karyitri’ and the ‘Bhawyitri’ genius in the works of Shastriji. Shastriji is a poet, dramatist and story writer at once and yet his genius is quite evident in world of criticism. Hindi literature is blessed with the balanced criticisms of Shastriji. Because it is said that the core of a poet is best understood by a poet only. while writing the criticisms on the works of the poets, he is quite successful in understanding the core of these poets. Dinkar has remarked on his capacity of critical studies:

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‘‘जानकी वल्लभ जी की कविताओं और गीतों को भी में बहुत प्यार करता हं, और चाहता हूँ कि उनकी शक्ति का अधिक अंश कविता में हो लोगे, क्योंकि कार्यियों के माध्यम
मेरा प्रयास है और जानकी वल्लभ जी का कार्यवाही प्रतिमा भी उच्चकोटि की है। किन्तु,
चूँकि लिखने वाला विधान गद्दी लिखे बिना भी नहीं यह सकता। इसी लिये में वार वार
समझता हूँ कि कब वह समय आयेगा, जब देश के मानवत्व रसिकों को जानकी क्वलिय जी के
हाथों संस्कृत के विशाल काव्य-शाखा का महाभ उपज्ज्वल प्रभावित हो जायेगा।
'इस कार्य को में बहुत महत्व देता हूँ और चाहता हूँ कि किसी न किसी प्रकार इसे विधान में
यह कार्य करवा लिया जाय।''
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The following are the four works of Shastrije which bear his ‘Bhawyiti’ genius:

(i) Prachya Sahitya;
(ii) Sahitya Darshan;
(iii) Trayee and
(iv) Chintadhara.

Janaki Vallabh Shastri was definitely influenced by the Western critics and their criticism yet they are mingled with his own ‘Shastriya’ knowledge that they can never be judged separately and distinctly. In reality Shastrijee’s criticism is based on the back-ground of Sanskrit principles. It is quite clear that Shastrijee’s method of criticism is completely Indian one. The basis of his criticism is Sanskrit and Hindi books on criticism. As a critic Shastrijee did justice to all the ‘Chhayawadi’ poets. In his critical works he referred to Nirala, Prasad and Pant frequently and several times. Shastrijee showed his impartiality while writing the comparative criticism of Meera and Mahadevi, which is quite indispensable for a critic. Some critics doubted that since Shastrijee was nearer to Nirala, he could not do his criticism impartially. But it is not a correct judgement on him. It is true that the true evaluation of the ‘Mahapran’ Nirala was done by Shastrijee. Even scholarly intellectual Nalin Vilochan Sharma got his doubts about Nirala cleared from Shastrijee.
Janaki Vallabh Shastri is famous in the Hindi world as a true critic. He is a disentangled critic and therefore no contradiction is found in his writings nor any methodical discrepencies in them. What he did here, he did it after his wide experience. While writing theoretical criticisms, he has taken help from Sanskrit theoretical scriptures; and whenever he found some contradictions there he not only corrected them but decided firmly to act in a certain way. He believed that the Ras Sampraday did not begin with Bharat but with the writings of Vyās and Valmiki. Because the poetry of these two great poets is sufficient to give us ‘Rasa-Bodh’. Both of these knew the greatness of ‘Rasa’.

Shastrijee tried to understand the writings of the person whom he wanted to criticise. Had it not been the case, it would not have been possible to cover the whole philosophy and poetry of Prasad in one sentence:

“जहाँ धरती और आकाश मिलते हैं, उसे क्षितिज कहा जाता है; जहाँ काव्य और दर्शन मिले, उस बिनु को ‘प्रसाद’ कहा जाना चाहिये।”

It shows that Shastrijee was as much a born critic as he was a born poet. He did not learn the art of criticism through practice. He began critical writings along with his poetry from the beginning. His first books on criticism ‘the Prachya Sahitya’ and the Sahitya Darshan amply prove that criticism came to him along with poetry.

No field of literature remained untouched for Shastrijee. As a critic Shastrijee, he dared to make a comparative study of great works like the Julius
Caesar of Shakespeare and the Mudra Raxas of Vishakh Dutta in his Sahitya Darshan.

Being a celebrated critic, Shastrijee made a critical assessment of the “Shringaar” poet Vidyapati as follows:

“कलाकार सिद्धान्त: योगी और व्यवहार: योगी हो सकता है। विद्वानति अति पर पहेंच हुए श्रृंगारी है। अपनी साधा-कृष्ण समग्री पदाभिषेक व वह रूप- माधुरी देशमुख सौन्दर्य की सुमित करने मे बेजोड हो सकते हैं। पर प्रेम, माधुर्य, आनंदिक सिद्धन्त के वर्णन मे वह चंद्रदास तक भी नहीं पहुंचे सूर से भला सुमेध पर उगी ही है।”

A critic should not be proud and cruel. But from time to time when they have to face tests for true and balanced criticism, the critics may be angry and under such circumstances they may be severely cruel also. Shastrijee also is found to be cruel sometimes. In his Chintadhara, he made very stern remarks on Dr. Devraj. Because he wrote something improper in his book on criticism the ‘Sahitya chinta’. Shastrijee remarks:

“किन्तु कवियों को कहाँ तक झूठ बोलना चाहिए यह डा. साहब की कृपा पर निर्भर है। इसके लिये उससे इजाजत लेनी पड़ेगी। यहाँ कवियों की चन्दनमानी नहीं चल सकती।”

Shastrijee not only remarked on Dr. Devraj in this way but also refuted all the charges made against Prasad, Kalidas and Panditraj Jagannath by him. with all arguments and intelligence. In the article ‘Sahitya Aur Dharma’ in his Sahitya Darshan, Shastrijee criticised very badly the persons who exploited people on the name of religion and regarded property as the standard of greatness. He says...
In this critical essay one can imagine his anger; but it is not without truth and reasons. Here he made humour on the exploiters and capitalists. In reality Shastrijee is not willing to be cruel but he was forced to be cruel; and thereby he wanted to present the ideal of criticism.

In the article ‘Alochana ka Adarsh’ in his Sahitya Darshan Shastrijee analyses the ideals of criticism. In his opinion, no critic is a perfect one since the criticism of one may be regarded as improper by another one. Shastrijee is such a critic whose writings are always original. While writing criticism, he proved his originality. In this connection we can refer to his articles - ‘Muktak Kavi Kalidas’, ‘Panditraj- Ek Adhyayan’, ‘Kalpana Aur Vasta Vikta’ and ‘Vidyapati aur Surdas ki Rodhayen’ etc. in the Chintadhara. Shastrijee is a genius artist and critic, who does his criticism above his personal considerations. He is an artist able to make others know the man and humanity; as a result of which he wrote his critical works impartially above ‘isms’ and narrow ideals. He was not a Marxist nor a Freudist but followed Gandhian to the extent to which it safeguards the man and humanity.

In Shastrijee’s criticism there is full of arguments and mastery over is the subject. He remarks that as in the case of a man it is a happy mixture of virtues
and vices, it is also true in case of a piece of writing that it contains merits and defects. When a man can never be free from defects. How one can expect it in his writings? Further criticism is a part of literature. Therefore, criticism is also a combination of merits and defects. In Shastrijee’s opinion, no criticism is perfect and every criticism awaits for its newer edition and clarity.

The decisions on Shastriya theories of Shastrijee amply proved his mastery over the subject. In his critical essays like ‘Satyam, Shivam Sundaram’ in the Trayee; Mangalwad and ‘Kavya Kala’ in the Chintadhara; ‘Sahitya’. Kavya Sahitya, Sahitya Aur Darshan’ etc. in the Sahitya Darshan; ‘Dhwani Shastra ka Mangalacharan’ and ‘Kavyashastra; Vaman’ in the Prachya Sahitya, he made all his assessment with reasonable grounds and on intellectual basis.

2.3.1. The Sahitya Darshan

The Sahitya Darshan includes the following thirteen critical essays:

(i) Sahitya;
(ii) Kavya Shastra;
(iii) Sahitya Aur Darshan;
(iv) Sahitya Aur Dharam;
(v) Sahitya Aur Saundaryya.
(vi) Sahitya Aur Rajniti;
(vii) Kavi : Uski Kala;
(viii) Alochana ka Adarsh;
(ix) Hindi Kavya ki Rastriya Dhara;
(x) Meera Aur Mahadevi;
(xi) Mudra- Raxas Aur Julius Caesar;
(xii) Nirala ki Kavya Kala; and
(xiii) Kavya Tatha Kavya Alochana ki Simanye.

The Prachya Sahitya consisted the following essays

i) Dhwani Ka Mangalacharan

ii) Dhwani Ke Swarup Nirupan Ke Purv

iii) Kavya Shastra: Vaman

iv) Kavya Shastra: Rudrat

v) Kalidas Ka Kalpana Waibhav

vi) Jaydev Ka Giti Kavya

vii) Sanskrit Sahitya Mein Naari

viii) Sanskrit Kavya Natak Mein Vyang

ix) Maghe Shanti Trayo Gunah

ox) Shringaar Shatak

xi) Sanskrit Mein Pwas Prakriti

xii) Rajashi Janak

xiii) Sanskrit Ka Sarvpriya Natak

xiv) Mahakavi Kalidas Ki Sarvshreshtata

xv) Kundan Mala
The Trayi includes the following essays:

i) Prasad Ka Kavya;

ii) Kavya Aur Kala;

iii) Nirala Ki Kavita;

iv) Bhakta Kavi Nirala;

v) Adhunik Kavi Pant;

vi) Chhayawad Ka Punar Mulyankan;

vii) Satyam, Shivam, Sundaram;

viii) Yug Pravartan Karan Mein.
The chintadhara, Shastrijee’s fourth work on criticism contains the following essays:

i) Mangolwad;
ii) Kavyakala;
iii) Kavya-Shastra ki Bhumika;
iv) Sanskrit Sahitya Mein Ekanki
v) Muktak Kavi Kalidas;
vi) Panditraj : Ek Adhyayan;
vii) Kalpana Aur Vastavikta;
viii) Bidyapati Aur Surdas ki Radhayen and
ix) Kavya Parichay : Sonartori;
x) Kavya Mein Chitra Aur Sangeet

Of Shastrijee’s fifty Six esays, seventeen scribed as the ‘Saidhantik Alochana’; four as the Shastriya Alochana; Seven as the Tulanatmak; Four as Juridical; Seventeen as Vivaranatmak and Five as the Gaveshanatmak Alochana.

2.3.2. Saidhantik Alochana

In theoretical criticism, the critic decides his own principles of criticism. It is a difficult task. Because here the knowledge of the critic comes under testing. Acharya Shastrijee is a rare scholar. The following critical essays prove his theory
'Kavya Kala'

Acertaining the theory of the 'Kavya Kala' is the workmanship (Karigari) of life and the poetry of inferior type (Tuk Bandi). Real art represents the beauty and rectitude of life. Truth without beauty can never be exposed like the life without abstinence i.e. 'Sayam'. Beauty has been revealing life all the times. 'Kala' (art) is the another name of 'Beautiful truth. Mere emotion is not art: it should be expressed. For art, figures are most needed. Shastrijee remarked that Shuklajee did injustice to Chhayawad; because he had only faith on his own principles. Again Shukla's views on Sur is not quite appropriate. His 'Kavya' contains ideas of 'Lokmangal'. According to Shastrijee, it is not possible always to define 'art' which is defectless. Because somewhere and somehow defect will creep in. To him, 'Truth' covered with 'Beauty', clear expression and free from limits are the virtue of art. Art should not be bound by any restriction.

Kavya Shastr Ki Bhnmika

According to Shastrijee art is only 'Rupopasana' while to Acharya Vishwanath, 'Rasa' is the soul of Kavya. In the opinion of Shastrijee, 'art' means beautiful emotion and a 'shastra' means the 'Tatwa chintan'. The 'Kavya-shastriya' tradition originated from Bharat has come to an end with the 'Rasagangadhar' of Pandit Jagannath. But in Hindi it was on use upto Acharya Sukla. Acharya Shukla, Nand Dulare Vajpayee and Hazari Prasad Dwivedi are the
scholars who freed ‘Kavya’ from the clutches of the Ritikal. But Nalin, Agyeya and Prabakar Machwe established its relationship with western criticism. Shastrijee regarded the western criticism as an organ of the ‘Kavya Shastra’ in addition to Sanskrit and Hindi criticisms. Some scholars opine that sanskrit criticism has similarity with that of Hindi. But Shastrijee does not agree to that. He agrees that the standard of criticism changes along with the time. Such conclusion is made only after discussing in details the relationship between ‘Kavya’ and ‘Kavya-Shastra’.

*Kavya Mein Chitra Aur Sangeet*

In this critical essay, Shastrijee remarked that words are of two types -

‘Dhwanyatmak’ and ‘Varnanatmak’, of which the former contains provisions for music (Sangeet) and the latter for art (Kavya). Ordinarily, of all ‘Lalit Kalas’, Kavya is the best one; but from the point of spreading of influence Sangeet (music) is more than the ‘Kavya’ since it can also influence the hearts of birds and animals also. The mixture of art and music can be had for the first time in the ‘Richas’ of the Sam Veda. According to Shastrijee, only three ‘Swar’s like the Shadaj, Rishav and Gandhar were in use during the vedic days. But during the eighth and ninth century, seven ‘Swars’ began to develop. Music in ‘Kavya’ is the result of the words and ‘Chhand’ in literature. But the music suppresses ‘Kavyatwa’. A great poet does not allow it. Of course, ‘Gati, Tibrata and Suramyata’ come through ‘Sangeet’.
A ‘Chitra’ is of three types-Adhi-Bhautik, Adhi-Daivik and Adhyatmik. The ‘Adhi-Bhautik Chitra Kala’ refers to the outward aspect. For example, it is evidenced in Niralas Poem - ‘Bhixuk’. The ‘Adhi-Daivik chitra’ has its relationship with the nature. Pant’s ‘Chandni’ is its example. The Adhyatmik chitra is related to the spiritual ideas inherent in a poem. It is found in the Philosophical poetry. Shastrijee has ascertained the existence of ‘Chitra’ and ‘Sangeet’ in ‘Kavyas’.

Sahitya

Here in this critical essay, Shastrijee gave his opinion on the vastness and the definition of literature. While expressing his views on truth, he said that ‘truth’ is one; but it can be expressed in various ways. In his own words -

“सत्य ही ज्ञान है, सत्य ही आनन्द है, सत्य ज्ञान या आनन्द की अभिव्यक्ति ही साहित्य है।”

Truth is without a concrete shape; it can never be seen. But it can witnessed in literature. On the vastness of literature, he remarks.

“साहित्य एक संदेश है, जिसे सुने बिना तुम बहरे हो। साहित्य एक वेतन है, जिसे न पाकर तुम जीवनमूर्त हो। साहित्य एक अलंकित सीन्हय है, जिसे देखे बिना तुम अच्छे हो।”

The study of literature is necessary to rise above animality and to become a man. ‘Sahitya’ is the life to culture. ‘Sahitya’ is the equation of “Sahitya, Shiva and Sundar.” This idea is not destructible but eternal; since divine happiness is inherent in literature. Highlighting the definition of literature, Shastrijee remarks
that he endeavour of the great minds to expose the truth, which has been written down is literature. It can be regarded as the best among all definition of literature.

*Kavya Sahitya*

In this article Shastrijee ascertained his theory. According to him God and literature both are above logic. With the help of logic neither the God nor literature can be known. Literature is as wide as the sea. The whole of knowledge is literature. Different words may be used for literature. To him the use of the term ‘Sahitya’ should be limited to ‘Kavya’ only. Because other Shastras import knowledge, while Sahitya imports knowledge mixed up with delight. Therefore only the term ‘Kavya’ may be used for ‘Sahitya’ and not others. So in this article the practical greatness of literature has been ascertained.

*Sahitya Aur Darshan*

In this article Shastrijee himself remarked:

"फलत: साहित्य और दर्शन का एक ही श्रेय का ‘हृदय और मस्तिष्क’ ‘भाव और ज्ञान’ या ‘अनुभूति और चिन्तन’ कहकर समान सम्पान मिलना चाहिये।" 18

He further added that lack of knowledge (Agyan) is the root of all distress and unhappiness. So long the ‘Trishna’ (Desire) remains in a man there is no happiness in a man Desire gives birth to unhappiness. Unhappiness in its turn gives birth to ‘wants’. ‘As a result wants give birth to destress. Property, honour, happiness and establishment are like illusion (Mrigtrishna) and they
can not produce real happiness. The worldly distress of the heart gives birth to Philosophical knowledge and literary delight. Both literature and Philosophy have one and the same aim. Philosophy and literature give birth to spiritual delight as knowledge and Bhakti leads to god.

Sahitya Aur Saundaryya

In this article Shastrijee accepted the view that ‘Beauty’ (Saundarya) is the virtue of the God; and it is spread up in the molecules of the nature. Beauty is the soul of literature. There is no duality of opinion. Beauty is the emotion of pure and simple heart which can never be found in dirty and sinful atmosphere. It appears in the shape in which one looks. Here, the scope of Beauty has been ascertained.

Sahitya Aur Dharm

According to Shastrijee, one who is against religion and God can never survive whether he is a literatuer or a politician. Religion is not a binding; but it cleans the path of ‘Mukti’. Religion makes man pure, restrained and healthful and places him near God. It is a welfare institution. Religion suppresses the ‘Rajo’ and the ‘Tamo’ virtues and infuses the ‘Tamo’ virtue, Shastrijee regards ‘Religion’ as the Guru, which stops going into the bad path. Healthy literature cannot be separated from religion because the aim of both is to lift a man to the top of humanity. The corrupted form of modern religion gives the writer trouble in mind.
Today one who exploits others in the name of religion should remember that upliftment of self can be judged only through humanity. One, who is lover of pity and of literature, is a balanced man. Both religion and literature perform the duty of making a man, a complete man. In this manner Sahitya (literature) endorsed the existence of religion.

_Sahitya Aur Rajniti_

Shastrijee says that literature has to compromise with the society and politics. Then and then only its grip becomes a strong one. The influence of Politics is on literature in every age. Politics is related to the life style of the people and therefore both life and society are influenced by it. As a result its influence falls upon literature. At the beginning of the article, it seems as if the author has bound the spirit of politics with logic and intelligence. He means to say that literature can not flourish on the murderous basis of Politics. A real literature stays away from it. Politics drags one to the world of violence, falsehood and deception. But in the end of the article he relates Politics and literature in a co-ordinating way to make his conclusion ascertained.

_Kavi: Uski Kala_

Shastrijee made efforts here in this essay to judge a poet and his works (Kavya Kala). It is said that to be a poet is not under one’s own control. Like the God, a poet is also incarnated. The poet has a world of his own. He does not tread
on the existing road. He gives novelty to the existing ones. The poet is incarnated only for the good of humanity, society and the country. He is the symbol of ‘Truth’.

According to Shastrijee, the ‘Kavya’ is of two categories - one, which blooms the bud of the mind; the other which fills the mind with spiritual delight. The first category is such a ‘Kavya’ which, when heard, can fill the mind of the audience with cheers and the other which can rally give pleasure of the mind. A poet of the royal court writes poems for such ‘Vah-Vah’ from the courtiers. But a real poet does not want such praises from anybody but he wanted to compose really ‘Rasatmak Kavyas’. In some ‘Kavyas’ both imagination and workmanship are found and in some other there is depth of emotion and thought and extensive ‘Rasa’ Shantrijee made a distinction between the poet and his art and wanted to make it clear; and at the same time to find out a measuring rod for art.

Alochana Ka Adarsh

Here in this critical essay, Shastrijee indicates his ideals relating to a critic and criticism. He remarks that in every ‘Rachana’ both virtues and vices are present. But it is difficult to find out the boundary between them. Because what is virtue in the opinion of some may well be a defect or vice for some others and vice-versa. Therefore the idea of some critic is not the final one. The
critic is not a duck to separate 'milk' from 'water'. According to Shastrijee criticism done under 'Shastriya' principles is a third rate one, since it can not reveal originality. Generally the traditional critics judge the writings on the basis of 'Shastriya' principles; while critic with originality does it on different basis. It is necessary that a critic should keep his eyes open and show friendliness. In Shastrijee's criticism both the mind and the heart are active. In this connection it can be said that his thoughtfulness of a poet is also present.

_Dhwani-Shastra ka Mangalacharan_

It is a critical essay on 'Dhwani' (phonology). He made different analysis on 'Vastu-dhwani' 'Alankar-dhwani' and 'Rasa-dhwani'. In these analysis, he took the help of Anand wardhan and Abhinava gupta's ideas. Shastrijee says that the way in which all three 'Dhwani's are mixed up in his 'Kavya' is not available in other's writings. There was a time when the Sanskrit Acharyas introduced the 'Dhwani Sampradaya' and established its greatness. Here he accepted the arguments of Abhinavagupta. Shastrijee's analytical method is quite appreciable.

_Dhwani Ke Swarup Nirupan Ke Purv_

Analysing the theories of 'Kavya' of Bharat, Bhamah. Dandi, Udbhath, Vaman and Rudrat, Shastrijee says that all these ideas have one inner current only. The theory of Bhamah has been carried by almost all the succeeding scholars. Shastrijee also remarked that although there are certain differences among the
ideas of the Acharyas, there was no major difference among them. Dhwani does not creat the ‘Atma’ but definitely the ‘Chamatkar’ in it.

*Kavya Tatha Kavyalochana Ki Simayen*

Shastrijee express his ideas on poets, critics and the method of criticism in this article. The ‘Kavya’ and the standard of analysis of kavya are not always defectless. They change along with the change of time, place, environment. Different views can be given by different critics on the same subject. Each and every poet and critic endeavour to stride on the way is accordance with the change of time and place. Shastrijee means to say that ‘Kavya’ and criticism cannot be confined to any limitation.

2.3.3. Shastriya Samixa

Under this method any ‘Kalakriti’ is to be judged through ‘Shastriya principles’. Some of Shastrijee is critical essays come under this principle. They are as follows:

*Sanskrit Sahitya Mein Ekanki*

Here Shastrijee wants to prove that there was the tradition of one-Act plays in Sanskrit; but present one-act plays bear the influence of the west. Analysing the tradition of one-act plays, Shastrijee remarks that according to
Acharya Dhananjay there are ten classes of a Rupak; of which five are one-act plays.

The tradition of one-act plays began with ‘Bhas’, which was also followed by Kalidas. Shastrijee says that the extent to which he was influenced by Bishop’s ‘Candle sticks’ was never influenced by any other one-act play. There is no whole picture of life in a one-act play; but the picture of some prime incidents are depicted. It is the aim of one-act plays. In this article, Shastrijee analyses Sanskrit one-act plays on the basis of standards set by Dhananjay and analyses Bhas and Kalidas in this connection.

*Muktak Kavi Kalidas*

In the beginning of this article, Shastrijee explains about the ‘Muktak’ and ‘Geeti Kavya’ and differences between them. Then he proceeded to discuss about the natural ‘Vimbas’ inherent in the ‘Muktak’ and ‘Geets’ of Kalidas. Kalidas, in his ‘Kavyas’ gave an elaborate and beautiful descripton of nature. He established a close emotional relationship between the man and nature. According to Shastrijee Kalidas has depicted the mobile form of nature in his ‘Meghdoot’. His aesthetic sense has been given expression through natural symbols. Kalidas endeavoured to establish a co-ordination between human being and the nature in his ‘Meghdoot’ and ‘Kumar Sambhav’.
To Shastrijee, whenever the poet goes away from the nature, the flow of the ‘Geeti Kavya’ becomes rather smaller. But Kalidas tried his utmost to get rid of such a difficulty in his composition. Gities have placed Meghdoot under both Muktak and Geeti Kavya. But according to Sasitjee the ‘Geeti Kavya’ is the developed form of the Muktak. He referred to the opinion of Rabindranath. According to Rabindranath Tagore, there is no continuous flow in the poetry of Kalidas. His each and every ‘Shloka’ is like pieces of glittering beautiful diamonds. Rabindranath also remarked that a Geeti Kavya could never he composed in Sanskrit. But Shastrijee does not agree with him. Shastrijee also made an extensive study about the standard of ‘Muktak’ and ‘Geeti Kavyas’.

Panditraj : Ek Adhyayan

Here at the beginning of this article, Shastrijee made a reference to historical data. The Muslim empire was established in India. During the reign of Akbar, there was a co-ordination of Hindu-Muslim civilisation. Panditraj Jagarnath was the poet of the royal court of Shahjahan. Panditraj wrote three books - ‘Ganga Lahari’, ‘Bhamini Vilash’ and ‘Rasa Gangadhar’.

According to Shastrijee, there was a combination ‘Poetry’ and ‘Knowledge in Panditraj like that in Shri Harsha. In his prose there is Sweetness of poetry. He was in favour of ‘Muktak Kavya.’ He refused to accept that the glittering description of something (Vastu-Varnan) and figures (Alankar) is quite
unpoetic. In the Bhamini Vilas there are ‘Padas’ relating to ‘Neeti’, ‘Reeti’, ‘Shringaar’, ‘Karuna’ and ‘Vairagya’. The Ras-Gangadhar is a top ranking book on ‘Alankar’. According to Shastrijee, except Rabindranath no other critic had the success of writing thoughtful ideas relating to ‘Kavya Laxana’ like Panditraj. This essay alone can establish him as the ‘Panditraj’.

*Kavya Shastra : Rudra*

Shastrijee showed that Rudra and Rudrat are two persons. The Shringaar Tilak is not the work of Rudrat; but of Rudra’s. He also gave the time and age of the poets. Some people believe wrongly that the Shringaar Tilak is the work of Rudrat. The poet Rudra discussed both the sides of Shringaar. Rudra is a great scholar of the ‘Alankar Shastra’. Rudrat is the author of the ‘Kavyalankar’ if one considers the Kavyalankar’ and the ‘Shringaar Tilak’ it will reveal their differences in language style and subject matter clearly. So, they are the composition of two writers. Shastrijee removed the confusion between Rudra and Rudrat on historical basis and gave brief account in the Shastriya environment.

2.3.4 TULANATMAK ALOCHANA

Under this heading the works of two literatuer are critically examined on the basis of Comparative method. Here the view point of the critic remains to be very minute. Shastrijee made comparative assessment of the following literatuer.
In this comparative study the merits and defects of Vidyapati and Surdas are considered in connection with their depiction of Radha. According to Shastrijee, Radha is the best gift of Indian lyric. Right from the poet of the ‘Gatha-Sapta shati’ to the present ones. All made a tradition with ‘Radha’. Different poets depict ‘Radha’ differently. Shastrijee remarks that Vidyapati’s Radha has fallen in the pit of Vasna (Desire) while Radha of Surdas is the symbol of firmness. He also proved that the view point of Surdas on Radha is really nobler than that of Vidyapati. Radha of Vidyapati can never attain the status of Surdas’s Radha.

Shastrijee made a comparison between Mira and Mahadevi. In this comparative study he tries to make both success of the persons and their personality the basis of his study. Shastrijee remarks that as Switzerland and Kashmir are compared to Heaven then why not Mahadevi with Meera? None of Switzerland or Kashmir is a heaven and in the same manner Mahadevi is not a Meera; but she can be equal to her. In case of Meera, her dedicated life turns into ‘literature’ while Mahadevi wants to make ‘art’ her life. The life as a poet of both Meera and Mahadevi is similar; but their personal life is not Each and every ‘Pada’ of Mahadevi contains (Kavya Kala) while Meera’s ‘Padas’ contains only
'Kala' in them. With the knowledge of Kavya Kala, Mahadevi's voice was controlled. But Meera composed her 'Kavya' in atmosphere of 'love' (Prem) and therefore her voice is never a plain one. Art is inherent in Mahadevi. Meera's 'Geets' flow from Heaven to earth while Mahadevi's ones rises from earth to Heaven. Mahadivi is the worshipper of 'Arup' (Beyond Shape or form) while Meera is of the 'Rup'. In Mahadevi, there is depth of skill and pride while in Meera, there are simplicity and emotions. There is emotion in Meera while study and thinking in Mahadevi. Similarities between them are their poetry is tragic one; they have the same aim i.e. to attain God and both of them are influenced by their predecessors. Finally Shastrijee called Mahadevi a great poet.

*Mudra Raxas and Julius Caesar*

Shastrijee writings reveal that he was not only a scholar of Hindi and Sanskrit but of English also. Because he dared to write something about the great play 'Julius Caesar' of Shakespeare. He made a comparative study of Vishakha Dutta's 'Mudra Raxas' and Shakespeare's 'Julius Caesar' from the point of their thought, art and characterisation. Shastrijee remarks that the behaviour which was shown to Brutus by Cassius in the beginning of the play 'Julius Caesar' was also shown to Raxas by 'Chanakya' in the Mudra Raxas. There is similarity between the characters of Brutus and Raxas and in deceit both Cassius and Chanakya are similar. Both these plays are based on historical facts and are political plays. One is against 'Caesarism' and other against the 'Nand' dynasty. Cassius wrote several
letters in different hands only to make Brutus involved and in the same manner Chanakya made Chandan Das to write letters to Raxas with the same intention of involving Raxas. Brutus lost his sleep only for Cassius while Raxas for Chankya. There is another similarity between Chanakya and Cassius that they were both selfless; and they did nothing for themselves. Brutus didn’t hesitate to praise Caesar on the eve of his death while Raxas to praise Chanakya in the like manner. The salient feature of the Mudra Raxas is that the development is gradual. But in case of Julius Caesar it is quite immediate and instant. In comparison, the Julius Caesar is more successful than the ‘Mudra Raxas’ as a play. Shastrijee remarks that due to the rigid rules of plays in Sanskrit the hands and feet of a dramatist are bind and he faces difficulties at every step. Here Shastrijee also gave his own opinion on comparative criticism.

*Jaydev Aur Vidyapati*

Shastrijee attempts to look at Joydev and Vidyapati from a close in this critical essay. He then made his own assessment and remarked that both Jaydev and Vidyapati are undoubtedly great. He also remarked that it was Jaydev, who for the first time introduced music in poetry. The description of love affairs of Radha and Krishna practically begins with Jaydev. Vidyapati was very much influenced by Jaydev. So, he called him the ‘Abhinav Jaydev’. The subject matter of their poetry for both Jaydev and Vidyapati is one; but the scope of the former’s poetry is wider than that of the latter. Vidyapati for the first time gave the love ‘Padas’ a social
recommendation and therefore, he is regarded as an original poet. The whole personality of Jaydev has been reflected in his ‘Padas’. The tragic description (Virah Varnan) of Vidyapati is superior to that of Jaydev. Although Vidyapati was a shaivite yet he was more a vaishnabite. The ‘Kalapax’ of both of these two poets is very powerful their images are still fresh in the mind of many. There is equal ‘Lalitya’ in their imagination yet Vidyapati’s imagination is wider than that of Jaydev. The composition of both of them is full of music and images. Both of them are ‘Prem-Yogis’ but not the teacher of ‘Vasna’ (i.e. desire). Jaydev’s Krishna is ‘Radhamayee’ while Vidyapati Radha is Krishnamayee. Jaydev is more ‘literary’ while Vidyapati is more amorist. Jaydev is the poet of happiness only while Vidyapati is both of happiness and distress. According to Shastrijee such a writer is rare in other literatures.

_Geeta Aur Geetanjali_

Here Shastrijee makes an assessment of the philosophy of the Geeta and the Geetanjali. He means to say that the similarity and dissimilarity, which exist between the God and His worshippers also exist between the Geeta and the Geetanjali. The Geeta is the exposition of the God while the Geetanjali is of a worshipper. The Geeta creates a literary philosophy while the Geetanjali a philosophical literature. What the Lord said to the sad Arjuna is the Geeta. But the poet of the Geetanjali wants to make a spiritual garland out of dispersed the flowers like spiritual feelings of the world. There is primacy of philosophy in the
Geeta while it is of literature in the Geetanjali. The latter is a literature first and then a philosophy. In it the troubled heart of the poet is evident. But in the Geeta, Lord Krishna exposes Philosophy with conscious efforts. There is a quaint mixture of truth, imagination and beauty in the Geetanjali while the Geeta is only a ‘Kavya’ on truth. The Geetanjali is the exposition of ‘Bhakti’ by a ‘Bhakt-Kavi’ while the Geeta the exposition of practical way to a Bhakta by the Brahma Himself; which the former gets only through imagination.

The special feature of Shastrijee’s analysis is that his observations are not exposed in it, although there is simplicity and clarity in it. But in the comparative criticisms, he not only did the comparison but expressed his own views.

2.3.5 NIRNAYATMAK ALOCHANA

A critic of the Nirmayatmak Alochana acts as a judge. He praises the writer where he writes well; but the does not hesitate to punish the latter when he commits wrong. Under such circumstance, the critic appears to be very cruel. The following critical works of Shastrijee come under this type criticism:

Kalpana Aur Vastavikta

In this article Shastrijee appears to be a cruel critic. He says that Dr. Devraj did not care to understand the kamayani of Jay Shankar Prasad and the writings of Panditraj Jagannath. In his ‘Sahitya chinta’ Dr. Debraj referred to the Ersha (envy) of Manu. But Shastrijee regards this reference of Manu as improper. He remarks
that Dr. Devraj could not understand the kamayani in the proper way otherwise he would not have referred to the Ersha (envy) of Manu in that way. He also discarded the views of Dr. Devraj on Panditraj. The most serious charge against Dr. Devraj is that he regarded Panditraj as a second-rate poet which Shastrijee can never tolerate. In this connection it would have been proper for Shastrijee to speak about imagination and reality; but he made a humour of Dr. Devraj instead. This judicial criticism is made not on the basis of the subject matter but on the basis of intellect and knowledge. Therefore, Shastrijee came to the conclusion that the reference to Manu which Dr. Devraj made towards Kalidas, Panditraj Jagannath and the kamayani is quite improper.

_Mahakavi Kalidas Ki Shresthata_

Here by quoting various lines from Kalidas. Shastrijee opines that from the point of Rasa, emotion and upmas, Kalidas is the greatest of all poets. He says that other poets constitute a ‘Kula’; but Kalidas is the ‘Kulaguru’. After Vyas and Valmiki, Kalidas is the best poet. The fame, which Kalidas acquired as a poet, could never be acquired by any other poet. Kalidas is well-known as the most influential and a ‘Shringaari Kavi’. His poetry bears beauty and taste. But it is curious to note that he used both shringaar and Veer Rasa in the same place in his poetry. These two are quite opposite to each other. In his literature there are ‘Saras Suktiyans’ Shastrijee remarked that kalidas has depicted a lively picture of the
weakness and internal clashes of mankind through well balanced mental situations. Therefore he wanted to say that poetry of Kalidas is quite important one.

[Maths Mein Sita]

It is rather a protest in the shape of Alochanatmak essay. Satyajiwan Verma wrote an article on the sita of Bhavabhuti and Rishabh das Jain on the Sita of the Manas. Vermajee made a proper assessment of Bhavabhuti’s Sita while Jainjee could not do the same while making the assessment on Manas’s Sita. Here Shastrijee rejected the arguments of both Jainjee and Vermajee. This is such a protest that made very bitter criticism against them both.

[Brahman]

Shastrijee remarked that today the Brahmins are not the best ‘Verna’; but there was a time when they were the best ‘Varnas’. Here the Brahman is the title of a poem which is included in the Chitra of Rabindra Nath; Where the data of the upanishad have been altered. According to Rabindranath, when Satyakaam went to Gautam, he was accepted as a disciple because the former revealed the truth about his father. According to him, a speaker of truth can be none other than a Brahmin. Because Satykaam was a ‘Satyawadi’, Gautam regarded him as a Brahmin and accepted him as his desciple. He means to say that during the Vedic days all the Satyawadi people were regarded as Brahmins without considering their birth, caste etc. Shastrijee astonished at such idea of Rabindranath. He has placed all the
Satyawadis in the class of Brahmins: but the Upanishads made it clear that only the Brahmins could speak the truth and not people from other castes. Hence to revert the Vedic truth in such a manner is not proper for Rabindranath. Shastriji was not in favour of Rabindranath but was in favour of the upanishad and finally remarked that human beings are facing destruction only because of such faulty conception.

2.3.6. VIVARANATMAK ALOCHANA

Under such criticism, the critic tries to enter into the inner soul of the writer and to understand his feelings. He wants to analyse the defects and merits impartially. The criticism on Tulsidas by Acharya Ramchandra Shukla is of this type of criticism. The following critical pieces of Acharya Janaki Vallabh Shastri also come under such criticism.

Kavya Parichay: Sonartori

Here Shastriji made an assessment of the famous Sonar Tori of Rabindranath. According to him there is a ‘Moni-Kanchan Sanyog’ of ‘imagery’ and ‘music’ in the Sonartori. The Philosophical side of this work of Rabindranath is quite strong and unique. Sonartori means the boat of Gold. Here the poet says that all the property of the world has been treasured on a boat but a traveller is not allowed to board on the boat. As a result, the traveller has to go to the other bank keeping the world treasure on the other side. The intention of the poet is that during
the lifetime one way collect as many as one likes but at the time of death one has to leave there in this world and one has to go with empty hands; and yet why there has been so much attraction for property? Again some critics say that there is regionalism in the writings of Rabindranath. Shastrijee asks what is the wrong if there is regionalism in his writings? Even Nirala shows his attraction for 'Kanaujiya' and Pant for kurmachal why then Rabindranath cannot show his adherence to Bangal? In addition to it, thoughtfulness is also evident in the 'Sonartori', Shastrijee finally remarked that Sonatori is a high class composition of Rabindranath.

Kavya Aur Kala

Shastrijee made an analysis of 'Kavya-Kala' of Prasad on the basis of its subject matter. He remarks that Pant was not only a poet; he was a scholar also. The Kamayani is not only a piece of poetry, but also a 'Shastra'. In the Kamayani there are Philosophical explanation with interpretation of life as well. Here these attitude are also seen in Jharna, Lahar and Ansoo. Prasad the in Ins famous 'Nibandh - 'Kavya Aur Kala' speaks of the relationship between art (Kala) and poetry (Kavya). Prasadjee remarks that the description of 'Virah' of a man is very rare in Indian literature; but contrary to this Shastrijee remarked that such lementation is available in Indian literature. For example the lementation of Ram as depicted by Valmiki and Bhavabhuti; and of Pururawa, Dushytant. Yaxa and
Aja are still heart rendering for all. So also the poet Harsha depicted the lamentation of Nal. Further, Panditraj in his ‘Bhamini Vilas’ gave us a heart touching description of lamentation of a man. Prasadjee made a comparative study of the tradition of poetry of both east and west which is quite appreciable and remarkable.

_Nirala Ki Kavya Kala_

Here Shastrijee made an assessment of some famous writings of Nirala. He remarked that the greatness of the Tulsidas of Nirala can never be assessed. There are a few persons in Hindi who could understand a piece like the Tulsidas. To become a ‘Mahakavi’ does not require the opinion of many. The status of literature is higher than that of the society Nirala has used language in accordance with his thought and emotion. There is no simplicity of Kalidas or of Words Worth; but he has the capacity to write powerful language like Tennyson or Bhavalbhuti. His ‘Ram ki Shakti Puja’ is composed in a very powerful ‘chhand’. It has the emotion of Michael. Nirala like nazrul used the ‘Nad-Pradhan’ language style. Even he goes further than Shelly and Wordsworth while he composed the poem on the ‘Badal’. Nirala is well-versed in sweetness, Oja, Shringaar Rasa, national feeling and philosophy. He wrote poems containing all the ‘Rasas’. No ‘Kavya’ in Hindi is written which is parallel to the Tulsidas. Only Nirala can write mournful song like the ‘Saroj Smriti’. So, Nirala is one of the few ‘Mahakavis’ of the world.
Prasad Ka Kavya:

Here under this title, Shastrijee analyses three works of Mahakavi Jayshankar Prasad - the Ansoo, the Lahar and the Kamayani. According to him, the realisation of the totality of life is the special feature of the poetry of Prasadjee. The success of Prasadjee is quite gradual and systematic. He crossed all the steps of success and arrived at the goal. His Philosophy is ‘Samara satawadi’. Shastrijee calls him a born Mahakavi and remarks that only due to his genius and endeavour he achieved success. Kalidas was a devotee of Lord Shiva and Prasadjee also showed respect to Shaivite Philosophy. From this point of view he can be regarded the ‘Kalidas’ of Hindi literature. There is the influence of Aryan Culture on the works of art of Prasadjee. His work also bears the message of the coordination of ‘Gyan’, ‘Echchha’ and ‘Kriya’. In the Kamayani the voice of humanity is very distinct. Prasadjee has given a spiritual solution to the material problems. Prasadjee is a philosopher poet. Shastrijee analyses the personality, poetry and language style of Prasadjee under this title.

Nirala Ki Kavita

Shastrijee made a critical analysis of Nirala’s personality and his poetry. He remarked that few are written about Nirala till today. It is because very few people can understand Nirala’s writings. From the point of language, thought and
Philosophy Nirala’s poetry is not for common readers; but very tough for them. He is also difficult to be included in any ‘ism’. He has given us a clear and definite picture of economic, political and social life of India. His songs although small in size yet contain great ideals. The distinctive feature of his ‘Parimal’ is simplicity while the songs of the ‘Geetika’ is found to be simple in some places and figurative in some others. There is a mixture of ‘Shringaarak’ and Philosophic ideas there. The Anamika is a mature composition. It is the result of the ‘Siddhawstha’ of the ‘Sadhak Kavi’. Being complete with beauty and emotions this composition is the milestone of Nirala’s literature. The ‘Ram ki Shakti Puja’ and the ‘Saroj-Smriti’ are two high class poetry. In the ‘Tulsidas’, Nirala has made a co-ordination of History, Society, Politics, Psychology and Philosophy. The progressive ideas are found in his ‘Badal’, ‘Kisan Ki Bahu’ and ‘Wah Torti Pathar’. All the ‘Rangs’ are found in the Parimal. In the Anima, the poet is found dipped in thought. The poet has owned simple language style. In the Naye-Patte, Bela, and Kukurnutta, the populist voice of the poet is evident and makes one thought as if Nirala tries to find out solutions to all human problems. Here there is primarcy of emotion and not of art. Shastrijee remarks that Nirala’s poems during 1916 to 1940 contain self confidence while poems after 1940 contain social features.
Bhakt Kavi Nirala

Nirala has been regarded as the father of the ‘Mukt-chhand’ in Hindi; but in the last part of his life, he gave it up. His ‘Vixuk’, ‘Vidhawa’, Badal Raag, Kisan Ki Bahu and the Kukurmutta contain elements of socialist thought. From the point of ‘Kavya Sausthav’ Ramaki Shakti Puja and the Tulsidas are quite appreciable. Some people regard Nirala as communist while some others as socialist. But Shastrijee considers him as a spiritual poet. His poetry has Indian colour. The ‘Niralapan’ of Nirala is found in his philosophy. In his Archana and Asharsha Hun Gahi Hath the poet prays for help from God. The same idea is found in the Geetika and the Parimal is not without it. The Bhakta poet Nirala had equal faith in Shiva, Krishna, Radha and Saraswati.

Adhunik Kavi Pant

Here Shastrijee made a descriptive criticism of Pant’s creations from the point of emotion and art. He remarks that till today Sri Sumitra Nandan Pant is the most clear and ‘Komal’ poet. From the ‘Veena’ to the Atima there is a flow of social consciousness in them. In Pants poetry, the nature is mixed up from the beginning to the end and he did never leave her companion. The poet receives inspiration for love of nature right from his birth place. Shastrijee remarks that there is a primacy of mental image of Beauty in the Pallav, of self thinking and Philosophy in the Gunjan and of co-ordinating and socialistc ideals in the Yugant.
Yugwani, Gyamya, and Jyotshna. According to Shastrijee pant is not only a ‘Rup-Shilpi’ but also a ‘Shabd-shilpi’ and a poet of ‘Beauty’ and of nature.

*Chhayawad : Purarmulyankan*

Here Shastrijee wanted to make a descriptive study of the considerations which Pantjee made as regards to the Chhyawad. He says that Chhyawad came into being clearly with the ‘Pallav’. Pantjee wrote a long preface to his poetry, which made his poetry more clear but such a tendency is not found in Nirala. Only in the Geetika Nirala wrote a long preface; but no such tendency is found in other compositions. According to Shastrijee, Pantjee with his deep study of oriental and western literature enriched his own poetry. He was not only a poet; but also a high class critic. In his Chhayawad, Purarmulyankan, Pantjee made an appreciable critical analysis of the personality and works of Nirala Prasad and Mahadevi Verma. Pant and Nirala showed a new way of criticism in Hindi over and above completing the treasure of the ‘Chhayawadi Kavyas’. These poets have written more clear and powerful criticism than those of the Dwivedi era. In this book he has refuted all the charges against Chhayawad. In addition to it, he has satirized on Shri Shukla and Padam Singh Sharma. Pantjee remarked that Nirala could be Rabindranath in Hindi or even more than him. He calls him a ‘Mahamanav’ (a super man).
Kalidas Ka Kalpana Vaibhav

It is an analysis of different composition of Kalidas from the point of imagination. Shastrijee made it clear that there is a difference between imagination and emotion. Imagination is the upper surface of emotion. The imagination of Kalidas has its relationship with the emotion of life. In the Meghdoot, the ‘Kalpana Vilas’ of Kalidas is quite remarkable. This ‘Kavya’ is solely dependent on imagination (kalpana). In the Kumar Sambhav, the depth of imagination is also remarkable Kalidas’s description of war in connection with ‘Aja’ and Indumati is quite unique. Here also Kalidas has proved his power of imagination. No other poet has depicted till now a picture like one which Kalidas did in case of the hear-rendering affliction of pururawa. In this case the imagination of Kalidas is of very high degree. He also showed the magnificance of high class imagination in his ‘Abhigyan Shakuntalam’. The description of the beauty and affliction of Shakuntala reveals the imagination of Kalidas which rises like the cloud of the month of Ashadh. In this way Shastrijee regards Kalidas as second to none.

Prakriti, Naari Aur Kavita

Here in this article Shastrijee made an analytical introduction of Prakriti (nature), Naari (women) and Kavita (poetry). According to him the excellence of ‘Kavita is the nature and of nature is the woman. The softness and loveliness exist both in women and nature. The stern appearance of women and nature is not
accepted in poetry. Nature has given the appearance of a woman to poetry; and in reality a woman is more acceptable to poetry. A poet is a born-lover and architect of beauty and the backbone of a women is love. The woman and nature are poetry in themselves. No poetry of the world is deprived of them both. Parvati and Shakuntala of Kalidas Sita of Bhavabhuti and Draupadi of Rabindranath are some of the benevolent goddesses of their poetry. The ‘Radhas’ of Jaydeo and Vidyapati are the symbol of ‘Prem’ and ‘Virah’. In almost all ‘Kavyas’ of the world the magnificent picture of women and nature is depicted.

_Bhakti Avang Shringaar_

In this Vivarananatmak Alokana, Shastrijee remarks that ‘Bhakti’ is the name of ‘Prem’ and Shringaar is the name of Manaviya Prem. In Bhakti the idea of self submission is always there; but in Shringaar, there is the idea of ‘Moh’ happiness and attraction of love. Worldly love acts as the stairs for the attainment of Bhakti. Real Bhakti is above ‘Kamana’ (lust). A real Bhakt dips in the Bhaktiras but does not attain ‘Moxa’. When the Shringaar as well as Prem become devoid of desire (Niskam), they become Bhakti; because the other name of ‘Niskam Prem’ is Bhakti. Bhakti comes into existence when desire is dead. Neither the Gopis were ordinary women nor Krishna an ordinary man. They are the symbols of the soul and the Brahma respectively. Shastrijee remarked that the ‘Gopi Uddhab Samwad’
is the Samwad of 'Bhakti' and 'Gyan'. In this way Shastrijee has ascertained the meaning of Bhakti and Shringaar.

**Yug Pravartan Ke Kram Mein**

Shastrijee analysis different subjects under this head. The subjects like literature-ism, Literateurs, society and the state are under this discussion. Discussing on the 'Rastrabhasha', Shastrijee remarks that Hindi has received the approval of literateurs and leaders like Nirala Mahatma Gandhi, Tilak and others. Sometimes Rabindranath remarked that Hindi should prove its efficiency so that people might be attracted towards it. Shastrijee said that Rastra Bhasha Hindi showed its efficiency several times through poets like Vidyapati, Sur, Meera and Tulsi the influence of whom is already on Rabindranath.

Expressing the opinion relating to Khariboli prose, Shastrijee made his stand clean that the Khari-Boli was developed from the Bharatendu era to the Dwivedi era. He means to say that being limited by the binding of nationality and advice the poetry of the Dwivedi era could not proceed further. By that time the Khari Boli poetry meant the poetry of Maithili Sharan Gupta. It is really true that Guptajee wanted to awake the people with the help of description of Aryan Culture. But Nirala wanted to do it with the help of all Aryas, Anaryas. Hindus and the Muslim. From the point of 'Yug Pravartan', Nirala introduce an era of Truth and rebellion while Pantjee the aesthetic sense in poetry. There is 'Nad'
(voice) in Nirala’s poetry while image and symbols in Pant’s poetry. There is a distinctive Sweetness in Pant’s poetry. Shastrijee could not tolerate that Chhayawadi Kavya has been regarded as the individualistic poetry and to splatter on it. He remarks that till today ‘Prayogwadi’ poets like Agyey is bending towards the west and people do care for it, but those who have regard to Rabindra, Vivekananda, Sarojini and Tarudatta should remember that these people had spread the rays of the west on the East and became famous. The literature of Rabindranath is the literature of renaissance and yet the voice of such renaissance is not lacking in the composition of Nirala and Pant. Pant is the poet of soft and fine arts while there is manliness and strength in the poetry of Nirala.

Shastrijee wanted to establish that Indian nationalism in literature began during the Bharatendu age. During Dwivedi era it became mature and with the handiwork of soft poet pant it became attractive. It is regrettable that in this poor country the people do not understand true literature; but they understand the language of the leaders. For them the high sounding speeches of the leaders can give much more than literature itself Shastrijee remarked that such Vijatiya literature may not harm anybody but on the otherhand it may give profit. The proof of it is Rabindranath. Some people wanted to opine that simplicity is very useful for the Rastrabhasha. But Nirala Opined to the contrary. He was not in favour of simplicity to make the ‘Rastra Bhasa’ upto standard. Finally Shastrijee
regarded Pant and Nirala as Maha Kavi and the Kamayani as the ‘Kavi Churamoni.'

*Vishvakavi Rabindranath Ki Upamayen*

Shastrijee made an assessment of Rabindranath’s similies and aesthetics sense quoting some references from him. He opined that no other Mahakavi was born after Kalidas than Rabindranath. During this era no other poet is as great as Rabindranath. Rabindranath made the story of Devyani and Kach very interesting in his poetry. In his view, Devyani was ‘Vijay Vasini’ and therefore, he gave her the simile of ‘Kushankur’. Kushankur plunges into water very smoothly. The excellence of Rabindranath’s simile is evident when Kach narrates the simple natural beauty of Devyani. Not only that, the poet has shown his genius in depicting the beauty of Urvashi. His simile is very much similar to that of Kalidas.

2.3.7. GAVESHANATMAK ALOCHANA

In this kind of Criticism, incidents data and subject matter are analysed. The critic never adds nor subtract anything to it. He made a list of these materials and wanted to interpret them. Some of Shastrijee’s critical essays come under this type. For example in the following articles he produced the list while discussing their subject matters.
Here Shastrijee remarks that poetry and not prose came first like that grammar coming after writing poetry and criticism after poetry. Practically speaking the real picture of Hindi criticism becomes clear only after the publication of the Saraswati and it was made mature by the ‘Indoo’ Hindi criticism has three forms - Classical Romantic and progressive. The classical critics who wrote during the Dwivedi era are Mahavir Prasad Dwivedi, Padam Singh Sharma, Mishra Vandhu, Shyamsundar Das and Acharyyya Ram Chandra Shukla. These people were against Chhayawad. For the first time Acharya Nand Dulate Vajpayee established ‘Chhayawad’ and called pant, Prasad Nirala as the ‘Great three’ (vrihat Trayee) Ramnath Suman wrote a good criticism on Prasad. Acharya Hazari Prasad Dwivedi is the critic respected by all, who goes deeper into the subject matter and criticises it. The progressive critic Dr. Ram Vilas Sharma is the critic of progressive philosophy who evaluates the pieces of art in a refined way, Shivnath Singh is also a progressive critic. In Hindi criticism along with the classical or Shastriya criticism, Psychological and progressive criticism are going on side by side. Shastrijee has made a researchial history of criticism in Hindi.

Shastrijee analyses the national stream of Hindi poetry. According to him the Rastriya Dhara was first begun in the poetry of Bhartendu. During the Dwivedi
era the Rashtriya chetama became full-fledged one. During the Bharatendu era the national consciousness is found to be depicted in the ‘Bharat- Bharati’ of Rastrakavi Maithili Sharan Gupta. Shridhar Pathak also wrote poems on national Consciousness. In his process ‘Himalaya aur Kashmir Sushma’ he depicted the beauty of India. Among the Chhayawadi poet Nirala with his ‘Jago Fir Ek Bar’ gave birth to national consciousness. Naral is the poet to give move stress on national Consciousness among the Chhayawadi poets. Both Makhanlal Chaturvedi and Subhadra Kumari Chouhan also gave expression to national Consciousness with vigour. Bhagwati Charan Verma’s poem ‘Bhaisa- Gari’ is also a progressive poem which resounds national consciousness. Dinkar is the only poet who tried successfully to include all political movement in his poetry. Because he was more a leader than a poet. In Bachchan’s poetry national consciousness and progressive elements go hand in hand. With the coming of Progressive elements (Pragatiwad) the Rastriya Dhara in Hindi literature becomes more and more powerful.

_Sanskrit Sahitya Mein Naari_

Here Shastrijee analyses female characters in Sanskrit literature. He remarked that in Vedic literature, a woman is more a goddess than a woman. During this age, a woman was looked upon with respect. During the Ramayana and the Mahabharat era, the status of a woman was also high. the great poet Valmiki depicted the character of Sita as an ideal woman. In the Mahabharat also
such ideals are also found. In the same manner, Shakuntala of Kalidas is not only an idol of beauty but a symbol of personality. Sita of the Ramayana poses in a different way in Bhavabhuti’s poetry. In almost all the ages, the poets have depicted a woman in her respectable status. In Sanskrit literature, the picture in which a woman is depicted has enhanced the position of a woman.

The most part of Shastrijee’s Critical writing is yet to be published, but what has been published is not very small one. Particularly what he has written about Nirala only a part of it has been published. The Kavya Kala of Nirala’s is his first writing on Nirala’ realistic criticism. It is the book which established Nirala. This article was published in the Madhuri in 1936-37, with the publication of his article, Shastrijee’s fame spread far and wide and it becomes a historical treasure.

The Sahitya Darshan and the Prachya Sahitya were written in such a time when such writings were not thought of in Hindi. So, they carry historical importance. the idea inherent in the Sahitya Darshan are the revaluation of traditional values from a new point of view. Both the ideas and method are new ones. Shastrijee made the beginning of the Tulanatmak on such a solid basis that it may be regarded as the beginning of this method in Hindi criticism. so, Shastrijee’s joining in the beginning of the new Criticism should be recognised. He introduced the Sanskrit poets and their creation to Hindi through the new Criticism. It is important for both Hindi and Sanskrit. He did not confine the
comparison in Hindi; but extended it to Sanskrit, Bangla and English. The scope of Shastrijee’s criticism was enlarged and it received wider field. The Trayee related to Nirala, Pant and Prasad for which it becomes easier to understand these great poets and along with it creates a larger view point on them. Finally it is seen that the Contribution of Shastrijee towards Critical literature is full of variety and is quite wide one, which contains the force of new line of criticism.

Link the great critic Coleridge, Arnold and T.S. Eliot Shastrijee also expresses his views impartially and that too in a systematic and well-organised way. The Trayee, the Sahitya Darshan and the chintadhara established Shastrijee as a great critic. They also prove that Shastrijee is the missing link between scholarly-tradition and the new world, who gave Hindi an unlimited and unobstructed step toward progress. Undoubtedly Shastrijee is alone among those who engage in critical works in a new style.

In this chapter, we have analysed the theories of Criticism and their different classes briefly and then proceed to discuss about the method of Shastrijee’s Criticism along with classification of it. It reveals that Shastrijee’s a rare and impartial critic.

We propose to analyse Shastrijee’s other literary aspects in the following chapters.
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