CHAPTER III
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A PRELIMINARY STUDY OF ACHARYA JANAKI VALLABHI

SHASTRI'S PROSE.

In the Previous Chapter, we have already discussed about the ‘Alochana siddhant (theory of Criticism) of Pandit Janaki Vallabh Shastri. Now we proceed to discuss about his prose works.

Acharya Janaki Vallabh Shastri is a well-Known prose writer of Hindi, who writes in his own style. Enough has been written on his poetry from the very beginning from critical point of view. But very little has been written on his prose although right from the beginning he wrote in prose as much as he wrote in poetry and he enriched Hindi prose literature through these writings. He has taken Hindi prose to a great height. It is quite unique that a man becomes equally well-versed in both prose and poetry. It is definitely a rare combination in one man.

For the sake of convenience of study, the prose literature of Shastrijee can be divided into five Categories:
1. Novels : 'Ek Kiran Sau Jhayian.'

2. Kahani : a) Kanan;
   b) Aparna;
   c) Lila Kamal and d) Bason ka Jhurmut

3. Lalit Nibandh : a) Man Ki Baat; and
   b) Smriti Ke Vatayan.

   b) Natya Samrat Prithviraj Kapoor
   c) Hansbalaka; and
   d) Ek Asahityik Ki Diary.

5. Samixa : a) Sahitya Darshan;
   b) Chintadhara;
   c) Prachya Sahitya; and
   d) Trayee

3.1 Upanyas :

Acharya Janaki Vallaabh Shastri is a celebrated writer of modern Hindi literature. Wherever aesthetic ideas are found in his 'Kavyas', there one can find that he has illustrated social realities with Psychological analysis. The Ek Kiran Sau Jhayian is the first novel of shastrijee; Which is in practice a 'Gadya kavya' and in which human emotions are expressed in their fullest forms through characters who are struggle-torn in their social, religions and economic spheres.
The plot of the novel is based on the life style of one poor youth named Asim and a rich girl Neena. The plot develops through two contradictory stages of poverty and prosperity, highlighting several social and individual problems and indicating the proper solutions thereof. Asim became the guest to Neena. But when he got the scent that his poverty was being ridiculed, he left the village for town to save his prestige. His journey in the town began with the introduction with an old 'Mali' (a gardener) Jaagellan and ended with his marriage with the young widow Hiranne. Neena was helpless in her lonely life since she wanted to follow the traditional values in this world of modern life. Other characters like Hirnee, Kuran, Rupa, Shyama, Gajraj, Mahant ect. are trying to take shape through idealism and realism of life indicating its different problems.

The most important part of novel is its characterisation. Asim is the main male character and he moved though ups and downs of life. Being brought up by his maternal uncle and aunt, Asim was devoid of love and affection but he was a proud and an active young man. He fled away from the residence of his uncle to the town to get rid of his poverty. When he found that he was not fit for a post higher than the rank of a bearer, his mind was filled up with anger against the artificial civilisation, casteism and the meaningless degree. He began to regard education as meaningless.
His ego and soft-heartedness can be evident from his rejection of Neena’s hospitality and acceptance of Jaggan’s help. To him, prestige is the greatest inherent quality and character the strength for the poor. Because of this idea, he left the house of the ‘Mali’ even without meeting him as he was angry upon shyama at her characterlessness although he accepted her as his own sister. He wanted to do something but didn’t know how to do it. So, being driven by necessity he took up the post of the Mahant of a ‘Math’. The Mahant declared him to be his successor as he was influenced by the latters quality and eloquence. But he left the ‘Math’ in protest of display of religions activities. As a reaction, the ‘Mahanta’ sent him to jail on false charge of stealing money. But with the help of Dharmdas and another leader he got rid of the charges. He could do nothing although. Dharmdas Confessed his own guilt. Here in this case he seemed to be very selfish and his character as very weak. Again he became a member of a Communist Party and intered into Polities. He then gave up his own idealism. Asim, who arrived at his goal through the path of struggle, had no faith in married life. But he proved his greatness by accepting the widow Hirnee as his wife since there was a question of security to her life. In this manner, this character who followed the ideals of Shankara, Socrates, Garibald and Nepolean, was primarily a humanitarian.

Neena, the daughter of a rich Zaminder, who was a Spinster and of twenty two years of age is the heroine of the novel. A student of philosophy upto M.A.
standard, she was an introvert and thoughtful lady. But she was unsuccessful in mixing herself up with the social environment, she had firm faith in morality. She was the victim of the internal struggle of Contradictory ideals of Hirnee and Kiran. Where she got inspiration for purity of Character from Hirane there Kiran wanted to break the faith by striking on the fullness of womanhood. But closeness to Kiran failed to impress her. Kiran's 'Kaamkala' became fade up before her greatness. She wanted to serve the society selflessly but helplessness of her being a woman and the despicable environment made her quite dis-satisfied. Her belief that her arrogance made Asim fled and her begging of apology to untouchable Rupa without any hesitation show her kind-heartedness and magnanimity. Her mind's horizon was quite desolate since she had a natural hatred towards a husband who was a 'Ghar-Jamai' (i.e. a son-in law living in his father-in law's house). To a certain extent she was attracted towards Asim but being disappointed for her own ideal, she rejected him. She wanted to perform the last rites of 'Ranimaa'. But when he came to know that she was the adopted daughter of Gajraj, she decided to commit Suicide.

Hiranee, that is Hiranmayee Mishra was of high status from the point of caste and education; but she was a young widow and devoid of parental affection. Being deceived from all corners she finally accepted the post of the 'Maharajin' in the 'Chauka'( kitchen) of Neena for her livelihood only. She put stress on the control of the mind and believed in abandonment and asceticism. Her soul was
much powerful; and this new chapter of abandonment gave her pleasure and joy and made her realise life. When Neena knowingly sent her to her licentious maternal uncle, her faith and strength of mind gave away. She accepted Asim as her husband to safeguard her own virtue and prestige. As she was outspoken, she could win the friendship of Neena.

Harijan young woman Ruma was regarded as ‘Bal-Vidhawa’ since her relationship with her husband was shattered during her young age. She was a student of B.A. final class and a friend of Neena. There is a reflection of exploitation and torture by her own people in the poor and cursed life of Ruma.

Of other female character, Jagann’s granddaughter Shyama willingly strode into the immoral path only due to poverty and to get rid of it with monetary help from Nina’s uncle. She was a spinster throughout her life and ‘sex’ was her basic inspiration. Although she was educated, virtuous and beautiful she did not care to stride on the true and better way. Ranimaa also established illicit relationship with her servant Gajraj at the age of twenty-five due to the neglect of her middle-aged husband. Her duel personality gave expression to the hollowness of aristocracy, which showingly gives importance to external activities like Puja etc. but in the heart of hearts does not hesitate to commit immoral activities, Xama and Rama, on the other hand, negotiating their chastity for the sake of material happiness. In the same manner the novel wanted to hit the characterlessness of Zamindar Pulin Babu, who wanted to hide his sexual incapacity with the help of
over luxuriousness, he also spoilt the life of several spinsters in the name of marriage. Gajraj is also a despisable character, who crossed all the limits of ingratitude. Mahant Raghwanand Giri has been established himself as a preceptor and preacher on one hand and on the other, he had contradiction to religions principle and philosophy. His heart did not tremble to give false evidence, false ‘Tabij’ and to fondle with the chastity of young girls in the name of religion.

Jaggan is a faithful, devotee and a kind man. Neena’s uncle is as symbol of feudal civilisation. The personality of Dharmdas is more powerful one than that of Asim. Because although he entrapped Asim at the instance of the Mahant yet later he, as a mark of repentance, accepted the false charge of theft on himself. In this manner, Considering the characters right from the main ones to the minor characters, one can had the clear idea of Shastrijee’s creative genius as a novelist.

All the category of people in the society including the high, middle and the lower classes are illustrated in this novel. He disclosed the real nature of religion by showing the condition of untouchabables in the rural society and the evil action and exploitation that are done in the name of religion.

Shastrijee expresses his doubts about the dark future of the innumerable of young people and the dis-interest of the students towards their education due to the dangerous social condition of independent India. In the comparative study of individualism and Communism, stress has been given on the possibility of clashes between individualism and Intellectualism.
Although originally his language is the language of prose; yet he used ‘Kavyatmak’ (poetical) language.

The main aim of this novel is to illustrate the life-style under the changing society; and to introduce progressive elements into ancient rites and principles.

This novel is successful in creating a special place in Hindi novels from point of its narration and style.

3.2 Kahani:

Acharya Janaki Vallabh Shastri has four published compilation of ‘Kahanis’ to his credit till now. During the decade from 1936 to 1945, Shastrijee published 55’ Kahaniya’ in totals of which fortyfour are Hindi which were published in magazines like the Madhuri, the Kahani, the Sangam, the Hunkar, the Patal etc. The four compilation of short-stories published are —

a) Kanan — published in 1940;

b) Aparna — published in 1941;

c) Lila kamal — published in 1953 and


It shows that only 30 ‘Kahaniyan’ are published in the shape of books.

3.2.1. The Kanan:

The Kanan, a Compilation of short stories was published in the year 1940, which has been dedicated to his late sister Sumitra. It contains eleven short stories
Kanan;
Bhaibahan;
Ganga;
Vinash Ke Path Par;
Do Dost;
Eswar;
Mina;
Veshya;
Paise Ki Pahchan;
Rodan Ka Raag and
Pandit Jee.

Most of his stories are related to failure in the field of love among men and women. In addition to it, the writer has hit severely at the customs, traditions and rites of the society. Most of the stories had their source in the life of the writer himself. While reading the stories of the ‘Kanan’ the hearts of the reader are filled up; water began to flow from the eyes and the reader begins to look critically to the society and the life.

Nirala remarks on the Kanan —

“आपका कानन मिला, दो-एक कहानियाँ पड़ी। बहुत पसंद आयी। चाहा है, अलंकार है और
cला भी है।”

1
3.2.2. The Aparna:

This Compilation of stories was published in 1941, which was dedicated to mother of Shail (late Chandrakala, writer’s first wife). Here there are ten ‘Kahaniyan’

Aparna;
Do Bahner;
Prabha
Abhinetri;
Jiwan Maran;
Antardwand;
Baker Ki Maa;
Bagmati Ke Kinare;
Barged Ke Saye Mein; and
Manwata.

Most of the stories of the Aparna are tragic like those of the Kanan. He made sarcasm against false leadership in it. He is successful in depicting the internal conflicts of human mind. The malice in human mind hurt him. He also made a study of the mind of young girls who are not fully developed. Not only this, but also he hinted that the life of a man remains incomplete without a woman by analysing the dignity of a woman and the Co-operation with a man thereof the
sources of the stories of the Aparna are human life and the Indian society. Nira wrote, —

"अपर्णा पुस्तक देखी। कहानियाँ हैं रोचक, सत्ता, काहियमयी। गद्य में जानकी चलन शाश्वती—
चार चांद लगा दिये हैं। हिन्दी उनके हाथ में कली की तरह दल खिनती जा रही है। पुस्तक
भाव और भाषा दोनों की दृष्टि से यथेष्ठ बन पड़ी है।"  

3.2.3. The Lila Kamal:

The Compilation was published in 1955. It contains seven 'Kahaniyan':—

Lila Kamal;
Malvika;
Chhaya;
Chimta;
Dhirechalo;
Kahani Ka Plat; and
Rupa.

In addition to these 'Kayaniyan' the following one-act plays are also included in it:

Kaalchakra;
Shakuntala; and
Rituraj.
Here in this Collection, there are speciality of subject matter and style. In most of the stories included here, the voice of unsuccessful love of women is sounded. The writer also hits at the economic disparity in the society. The story ‘Chimta’ may be regarded as the representation of such exploitation. In his one-act plays, he expresses his ideas on the transitoriness of life and the world relationship. Here also the troubles of the life of a woman are reflected well.

3.2.4. The Banson Ka Jhurmut:

It was published in the year 1979. Here are 11 Kahaniyas. Some of the Kayaniyas of this Collection were written in 1935 and there after. Therefore, it may be regarded as the reflection of Shastrijee’s young mind. The subject matters of the stories in this Collection are of Various nature touching social, economic, moral and political problems of life on which he expresses his own reflections.

3.3 LALIT NIBANDH : ( Bell-lettres)

Under the heading “Lalit Nibandh” the following two of shastrijee’s works come:

a) Man Ki Bat. and

b) Smriti Ke Vatayana.

3.3.1 The Man Ki Bat:

This is one of the collection of Shastrijee’s essays. It contains 16 essays.

Man Ki Bat

Sharad Himalay Mein
These essays are related to subjects of various nature like historical, theoretical and the literary. The ‘Sahitya Aur Rajniti’ and the ‘Man Ki Bat’ are very thoughtful and deep essays. Moreover the essays like the ‘Kavya Parampara Mein Himalaya’ and the ‘Sharad Himalaya Mein’ give expression to the thoughtful and poetic mind of shastrijee. All the essays in this Collection can be regarded as well- planned from the point mind of style., thought and presentation. The most important speciality of Shastrijee’s essays here is the ‘Lalitya’ of his
language. Even one can find that there is more ‘Lalitya’ in the essays of Shatrijere than that in any modern poetry. In hi essays there are the ‘Rochkta’ , ‘Mohakta’ and ‘Sundarta’ of a ‘Kavya’.

3.3.2. The Smriti Ke Vatayan:

Shastrijee’s seven essays are compiled here in the ‘Smriti Ke Vatayan’

They are -

Nirala Darshan;
Prasad Ki Yad;
Ajatshatru Shiwjee;
Acharya Nalin Vilochan Sharma;
Udayshankar Bhatt;
Pitredev ; and
Ajanta Ki Oar.

Elaborate preface had been added to each essays. Here in these essays. The essays carry the ideals of the writer . The style of the essays is quite mature one. This book is not meant for ordinary readers. The essays of the ‘Smriti Ke Vatayan’ are basically meant for criticising different personalities. His style is so sweet that even minor descriptions can attract the readers.

The ‘Ajanta Ki Oar’ is a travellogue of Shastrijee in which he referred to his trip to Ajanta. He also is sited Golkunda while he went to Ajanta. According to Shastrijee Ajanta is not only the centre of civilisation and culture but also a
‘Kalatirtha’ (a pilgrimage for Arts and Culture). The art of dancing is evident in the stone images of Ajanta. In reality, Ajanta is the treasure of ‘Chitrakala’ ‘Murti Kala’, and ‘Vastu Kala’. Arriving at Ajanta, the writer realized that there was no wind blowing nor flowers blooming but a winged dream has been moving all around. He forgot himself and began to rove around. Here in this story of his travelling he speaks of the Buddhist art of making images.

3.4 SANSMARANATMAKATHA:

This series of prose include Nirala Ke Patra, Natya Samrat Prithviraj Kapoor, Hansbalaka, Karmaxetre-Maruxectre, Ek Asahityik Ki Diary.

3.4.1. The Nirala Ke Patra:

A literary preface of sixty-nine pages has been added at the beginning of the book. This book is the Compilation of one hundred and nine letters written by Mahakavi Nirala to the writer from time to time, which is evident from the title of the book. Some poems and letters of Niralajee have been made ‘blocks’ and printed in this book. We have discussed about the ‘Patra Sahitya’ of Shastrijee in the later part of this chapter separately.

3.4.2. The Natya Samrat Prithiviraj Kapoor:

This 410-page book of Shastrijee contain six chapters:

Anjali
Prithvi;
Natya Samrat;
Prithvi Ke Patra;
Natya Samrat Ki Apbiti and
Natya Samrat Nirala Ke Niketan Main.

In the ‘Anjali’ a 22-page preface has been added where Prithviraj and Nirala have been praised. Here the write has narrated some incidents related to the visit of Bihar by Prithviraj.

In the ‘Prithvi; the matters related to the second anniversary of Prithviraj Kapoor has been narrated. It is the ‘Shradhwanjali’ for Prithviraj and also certain incidents of the life of Prithviraj were brought to light in this essays.

In the Natya Samrat, Shastrijee has briefly introduced the plays of Prithviraj Kapoor.

The Prithvi Ke Patra contains sixty letters written from time to time to the writer by Prithviraj Kapoor. These letters show that there was a great friendship between two great Personalities- Prithviraj Kapoor and Janaki Vallabh Shastri.

In the essay ‘Natya Samrat Ki Apbiti’ there are several pages from the diary of Prithviraj Kapoor published. Here what did Prithviraj do when he was a member of the theatre. Where did he move and what did he feel all are taken from his diary and included in this essay.

Again in the ‘Natya Samrat Nirala Niketan Mein’, Shastrijee has expressed his own thoughts and ideals independently. He included the photographs of Prithviraj in different poses. In addition to these, the photographs of different pet
animals of Shastrijee are also added. Moreover, the photographs of Prithviraj while visiting the ‘Nirala Niketan’ are also added to it.

The book also contains description of Prithviraj Kapoor’s visit to Calcutta, Patna, Nalanda and Muzaffarpur and the public reception to him in these places. This book comes under Shastrijee’s ‘Sansmaran’.

About the Karmaxetra Maruxetre a discussion has been added at the end of this chapter.

3.4.3. The Hansbalaka:

The element of Shastrijee’s Composition which strikes a reader most is his ‘Atma- Tez’ (magnificence of self), the systematic and creative nature which can be evident in his ‘Hansbalaka’ for the first time. Shastrijee is present in the beginning as well as in the end of the ‘Hansbalaka’ which contained a very difficult but a heart- touching message of growing a full- fledged tree out of a seed. Along with it, he depicted both the pleasant and dreadful faces of nature like’ Andhi Tufan, Vawandar, Himpat, Dawanal’ etc. along with flock of deer, howling of lions etc. This is what we can call the reflection of the soul in prose. It is not the mirror of his own soul in prose. It is not the self love that makes Shastrijee willing to see the reflection of others in the mirror of his own soul but the willingness to see himself reflected in the mirror of others sometimes. This type of analysis is equal to the ‘Atma Sangharsh of Muktibodh’ only. The thoughts become different as the direction and necessity become different. To be extrovert is neither for the
suppression of self nor for the expression of it but it is natural, propitious to the soul and very much in the interest of the soul. Shastriji himself referred to in his ‘Hans Balaka’ as follows.

"मेरी पव-विपं वर लक्ष्म्याती हुईं गति शून्य देवभवन की अपार दक्षिणा है और जलता हुआ जीवन नीर</p>

This ‘Andekhi Vastavikta’ (Unseen reality) has been established by Shastriji in his memorial (Sansmarnatmak) and biographical prose. He even analysed briefly his own name and ‘Gotra’ (lineage), where there is a heart-touching scene of his father’s endeavour and ‘tapsya’ as well for the acquisition of Knowledge. His father Pandit Ramanugrah Sharma was a genius with keen intellect from the very childhood. During the age of five to seven years, he memorised with his cheer hard labour all the shastras like ‘Saraswat vyakaran’, ‘Amar Kosh’, Bhatti Kavya’, ‘Hanumannatak’ and ‘Krishnakarnamrit Kavya’. Once he was blessed by a ‘Jatadhari Dhuni’ sage. The sage presented him a ‘Jari’ (a medical plant) and a ‘yantra’. When he ate up the jari vigour and pleasure came to him and with the Yantra tied up, all his illness vanished and was never attacked
by it till it was there. With the inspiration from that sadhu, pandit Ramanugrah Sharma went to pandit Chandrashekhar Bhatta, who being pleased gave him the 'Bhubaneswai - siddh Saraswati strata and some other 'big mantras along with some Anusthan vidhis'. He then within twelve years finished the study of the Siddhant Kaumudi, Praurhmanorama, Shabdendusekkar, Parimanbandu Shekhar, Vaiya Karar, Manjusha and some 'Mahabhashyas' like the Akargranth. Mantra path, Strrotapath etc.

Janaki Vallabh Shastri is the worthy son of the worthy father Pandit Ramanugrah Sharma. He received Scholarship as a hereditary quality. His mother was also incomparable-

“खुलता गेहु़चा रंग मझोले मे कुछ ऊंचा कट, बीहा भरा- माथा, मुंहे पर श्रीतला के तो
चार चिह्न, घुल-चुहे सपनों को सन्धाई की आंच दिखाने पर तुली वन मन्दिर की खुली
खिड़कियों- सी आँखें, तर-पुरे शरीर पर अंति साधारण वस्त्र और अन्य मुल्य के दो एक
आमूरण, प्रकृति निर्मल बोध।”

She was of course not highly educated but she was kind hearted and was sorry at the suffering of the people. Shastrijee had many of the qualities of his mother. His mother didn’t have meanness in her. Most probably it was because of which Shastriji was very much secular although he was devoted to religion. He expresses his idea of the religion in one place of the ‘Hansbalaka’ thus:

“मेरे लिये हिन्दू देवता ही बूढ़ते थे अल्लाताला का दरबार भी खटखटाया जाता था, मां
के मरने के कितने ही दिनों बाद तक करीमन की अम्मा हर साहित्य तमिरे के पीठे पर बदनी
During the life time of Shastriji the absence of his mother remained as one of the irreparable losses. He was left by his mother at a very young stage. The need of his mother became the inspiration for the classical songs like the ‘Shayma Sangeet’. After his mother, he wrote on his first wife late Chandrrakala thus :

"सन् २८ में बिना बाप भाई की मुझसे हर तहर बड़ी चन्द्रकला के साथ मेरा व्याह हो गया। में जब तक गरीबी की अंधेरी धुंध में व्यूहों- व्यूहों बिखरा की किरण चुंगता रहा, वह जिन्दा रही। कलेज की नौकरी मिली और वह बच बसी। में उसके बिना स्नेह के जलते दीए की पीली रोशनी सुखी आंखों देखकर नेता था। मेरे अर्द्धम मेरे निर्जल जलते थे। जब आशा की आखिरी सिरा भी जल गया था, वह मेरे सुखे उल्लास से बुझ गयी। कोई नहीं जानता कि पीछे चलकर मेरे अपने अंधु-स्वेद- रक्त से सनी जिंदगी की गाढ़ी कमाई क्यों कर कुल-बिचिनों को खिलाड़ी।"  

Shastrijee is present in the Hansbalaka with all his family. Here his family is not confined only to his parents, wife and bothers and sisters but included his friends also. There are people from different castes and other writers also. So we shall try know Shastrijee through this book. In the Hans Balaka, Shastrijee
remembers his students days in the Kasi Hindu Vishwavidyalay; which was very sadful due to his proverty.

Shastrijee always writes about himself and still he is going on writing about himself and whether it is 'Astopadi or Kalidas'. Another thing about him is that his 'Atma'(i.e. the self) becomes more clear and enlarged along with the passage of the time.

There are two elements - then 'Smritiyan' and the 'Shrutiyan' which made his prose strong and powerful. He lives a long life of success and purposeful, which seems to be self-willed, simple and devoid of clashes from outward view but which is not in the reality. Remembrance tags men together with history. A man without such remembrance becomes a pitiable figure. Shastrijee with his 'Sansmaran' not only made one field of Hindi literature rich but established his fame for making Hindi prose free in the creative field.

In the Hansbalaka, Shastrijee remembered several great writers of Hindi world like Nirala, Prasad, Premchand, Acharya, Dwivedi, Jainandra, Agyey etc. he wrote about Nirala and Dwivedi as if he was enchanted by them. He had deep friendship with these people, in which virtues and defects lost their differences. The 'Sansmaran' is quit unique in the sense that here impartiality, respect, honour and criticisms come together, Shastrijee was much enormoured with these people yet he didn’t hesitate to speak the truth about them. The remembrance of Nirala and Dwivedi is the realisation of the Hans Balaka.
3.4.4. The ‘Karmxetre: Maruxectre’

The Karmxetre Maruxetre which was published in the year 1985 is an autobiographical remembrance. It is endowed with the enchanting greatness of a ‘Gadya Kavya’. From the point of view of autobiographical writing this book is very important. It is confined to the memories of his getting rid of Raigarh; coming to Muzaffarpur (Bihar) at the age of twenty two; his joining in the Govt. Sanskrit College as the first student establishing as the professor of literature and his second marriage with Chaya Devi. The versatile genius Shastrijee attained maturity in writing at the Muzaffarpur, which continued till now. His fame spread far and wide. ‘Karma xetre Maruxetre’ is such a Dastavej (a document) that it requires the fame of being the history of Hindi literature and of Indian Culture at the same time. It becomes the historical background for literary evaluation of Shastrijee’s work.

The picture of his young life which has been drawn in the “Smriti Ke Vatayan” and the Hanabalaka is quite sorrowful and heart-rending. During his early age he lost his mother. His father, according to Shastrijee who gave him the love of a mother, was a strict disciplinarian and therefore, he became a bid shy under his father’s discipline. When he was a young boy of thirteen, Chandra Kala, a rural girl was married to him, who died after giving birth to a female child.

Under such circumstances, it is not a matter of surprise that emotions of self-exile which come to all eccentric males irrespective of time and place, came to
Shastrijee's life. In his mind of minds the idea of ‘Grihatyag’ began to grow inspite of the severe discipline of his father. He came away from his home and had his education at Gaya and then at the Kasi Hindu Vishwavidyalaya in the Prachya Vidya department, here he had to face many difficulties with equally honour and dishonour. He wrote in the Hansbalaka.

"वहां एक गायबीम बालक से शाक-दीव्यत नागर बुजट बनने में उन्हें सम्मान और उपहार के अनेक दुगंध- बीड़ों से पुजरता पड़ा।"

But when he was able to enhance his knowledge and intellect even in the midst of unfavourable circumstances, he attained a high status of ‘saraswat Sukhyati’ for which he need no help from any corner. He overcome all the hindrances that stood in his way. Even when some hindrances accidentally pose or dare to pose in his way he overcome them with his undefeatable intellect and wisdom.

Being seriously thoughtful, Shastrijee topped in the list of literateurs of the both Sanskrit and Hindi without any rivalry from any corner. In 1937, Pandit Mukut Dhar Pandey invited Shastrijee to join as the ‘Raj Kavi’ in the court of the then King of Raigarh. With this not only, Shastrijee but a post of ‘Raj Kavi’ of the royal court had been established.

Within a short time Shastrijee was able to win the intimate friendship of the king. In the royal court he received all honours to which he was competent and became an indispensable part of the court. But he began to realise that his life in
the court was full of slavery and therefore he wanted to enjoy the freedom from that bondage. He wrote in his Karma Xetre Marru Xetre' thus:

“राज्यात के आंध थाट पर ग्यासा रह रहा था। ग्यासा की साते समून्द्र के बुझाए न बुझे, तभी ओस चाठते जीभ जली जाती थी। एक रोज ऐसा भी आया कि एक ही झटके में तन- बदन पर पड़ी राजसी धूल झाड़ दी।”

The Karma Xetre Maru Xetre is a classical ‘Lalit Gadya’ which is like a flower garden on a soft green carpet of ‘Durbadol’. The heartful readers donot get any difficulty to walk on it, while on the other hand, they experience some novel type of emotions for which he need not demarcate the way by destroying the carpet. In addition to it his ‘Gadyodyan’ has another distinctive feature that the readers need not face any “Hinsak Pasu” of obsolete terms to be afraid of. In Shastrijee’s prose all the terms are well-nit which touch the heart of like beautiful and perfumed flowers of a garland, therefore Shastrijee’s prose achived an independent power of expression.

It can be said about his best prose writings that both outward craftmanship as well as inward decorationns are invarisably present in them. In the composition of the ‘Karmaxetre Maruxetre’, a ‘Laghu Kavya’ contains the depth of kadambari and excellent and wonderfulness for which Indian Vastu Kala has been famous. Along with it, from place to place there are attempts for internal decoration from which the pleasure of Indian ‘Chitra Kala’ can be had.
The prose of the Karma Xetre Maru Xetre is like a beautiful picture in a golden frame. It is necessary to lay stress on the frame, i.e. the language if one has to enhance the beauty of the picture itself. Shastrijee in this book has revealed different aspects of Indian 'Prachya vidya' and culture distinctly like the rivers Ganga and Yamuna. Here his deep study of Indian 'Agamas' is quite evident from his works. He made reference to Vedas, Puranas, Upanishads, Tantra-Shastra's, Niti-Shastra's, Achar-Shastra's smritis, different Indian Philosophies, Geeta, Ramayana, Mahabharata etc.

While in Raigarh, he witnessed elephants being bathed in the river Narmada. As soon as the elephant comes out of water, it again smeared the whole body with dust with the help of the trunk. Shastrijee immediately took the vow that he would never be an elephant. But at the same time the 'Vani' of famous 'Yogi' Min nath came to his mind, that although Lord Shiva burnt 'Kaam' with the fire of anger, yet afterwards he took the revenge and made Lord Shiva an "Ardha Narishwar". In this regard Shastrijee wrote that his life would give away since he believed in the one-ness of lord Shiva and Shakti. Like a 'Siddhon' he believed that there is no differences between Shiva and Shakti like that between the moon and the moonlight. Therefore Shastrijee did not breakdown even in the most unfavourable circumstances and his mind did not give away under any circumstances. But on the other hand like a 'Siddhwa Shadhak' he saw the reality being in the state of 'atmaleen' in Shakti and the base of glowing consciousness.
Then and then only the knowledge of the one-ness of Shiva and Shakti like that of the moon and moolight came to him.

Shastrijee is a practical thinker and therefore he gave the massage of life parallelly with spirituality. To elaborate his idea he himself wrote:

"जो अभ्यास से न आये, वह अभ्यास नहीं है। काम क्रोध पर प्रवचन बीजिक विलास-मात्र है, सुख और दुःख के इतने में निर्देश रहने की सीख भेदभाद को भीख देने के समान है। अध्यात्म कुछ लेता-देता है, तो वस वही कि तब मानव मन को जीवन का प्रत्येक क्षण स्वभाव के योग्य प्रतीत होता है।" 11

Shastrijee keeps his conscious alert all the times. To move from ‘Esk-Majaji’ to ‘Esk-Hakiki’ is his natural tendency. It is quite evident from his writing that in it, mud turns into Lotus and ‘Kaamgandh’ into “Devine Scent” (Divya gandh). Taking leave from Raigarh he came to Chitrakut. While bathing in the Malyavati river he came across a Gujrati girl, whose flower likes eyes were glowing through the cloud of lock of wet hair.

One beautiful ‘Muni-Mana-Mohini’ Minaxi was living with her parents, brother and sisters in the room face to face of the room of the Dharamshala in which Shastrijee also lived in Chitrakut. On the fifth day of their acquaintance, on the day of full-moon she brought some Kheer in a silver ‘Katora’ to Shastrijee and addressing him as ‘Bhaisaab’ told him that her mother sent some ‘Kheer’ to him since it was a full moon day.
Shastrijee replied :-

"आज़, पुराण लो यहां तहसीपर आई है, पिछले पांच दिनों से एक सा उजास कैला रही है।" 12

Here it seems as if Shastrijee became ‘Carnivorous’ but in the second instant he turned it into the divine relationship of a brother to his sister and regarded the Kheer offered by her as the ‘Kheer presented to lord Buddha by Sujata and there by made ‘love’ transcendental keeping the Chitrakut as the witness. The beauty of the eyes of his sister Kusum became the provisions for the journey into an unknown way. Beauty cannot be the cause of sin. It is the picture of the beauty of the physique and soul.

It is an accepted fact that the ‘Chitrakut prasang’ in Shastrijee’s ‘Karma xetre Maruxetre’ is the soul of this ‘Sansmaran Granth’. This book reflected Shastrijee’s personality and depicted him as a thoughtful poet, a mirthful prose writer, a keen philosopher, and unfascinated vagabond and with many other qualities.

Shastrijee, who believed in destiny became, ‘Chkrarurh’ in this ‘Kusum Prasang’; but due to the power of his will became ‘himselr’ again. Here his will power working like an’ ankus’ to non-consciousness (Avivek) raises a moral questions which can only be compared to the ‘Gyna - Yoga’ of the Geeta.

This autobiographic ‘Sansmaran’ of Shastrijee, who always values ‘open mindedness’ is not only a book to give pleasure of reading but also to purify
customs; ideas and life of people. the ending of the book, which he did with full faith, is also quite attractive.

This book, written by him, who has at his command a huge stock of words becomes a glossary itself of thought and expression. In addition to that, it reveals many things of history of literature as well as some ideas unknown to the readers.

From the point of meaning and use of language, the prose style of Shastrijee is quite ever new although it is ever-classical. The book is a treasure of well-written prose and at the same a glossary of ‘sweet and meaningful words and terms. Moreover it contains revaluation through ancient and classical examples. In Shastrijee there is not only original thinking but also original application of it. Whatever and whenever Shastrijee wrote something, they became the first class one and he wrote them for once only and did never repeat them again. Even the worthless turns into most valuable in his writings.

Shastrijee coined several new terms in his ‘mint’ of intelligence and each and every statement of him appears to novel one. He also coined new proverbs with his own definition.

From place to place, the thought and ideas of Shastrijee touch psychological base. Here in this book, he used several thoughtful and beautiful proverbs and sayings. For example:

“पापों के झुलसने का खतरा ठल गया, तो आग पर चलना आसान हो गया। जो खुले दिल से बांटा जाता है वही धन है।”

13
“खुद-पत्नी एक कर रोचाय कराने की जगह से बचने के लिये ही शाख में 
ब्रत-उपवास का विधान होगा।” 14

In this manner, Shastrijee in his autobiographical remembrance presented us a thoughtful prose style in Hindi literature with his ever flowing and progressive thought and valuable ideas. Shastrijee in his style of narration made the things so wellknit that they fill the heart of the reader with curiosity and thrill.

In this book he made the picture of the death of his only sister Sumitra and of his first wife Chandra Kala so heart rendering that it induces ‘Vedna’ in the heart of all.

“शादी हुई। गीता हुआ। फिर एक लड़की पैदा हुई और फिर वह बिना दंगा-दांगा 
केवल मर गईं। जो दो बार साल साल सुरुआत में गुजारे थे उनकी गीता लड़की सी भ्रमियां भी 
जल गईं। भ्रम की बेरी। यही हाल चढ़े थे का हुआ। सुनता हूँ, तीन हजार वर्ष संतो 
के लिये गीत लगाए रही थी शीतला की ज्वाला में जल रही थी, संतो की जगह गांव के 
किसी जनावड़ी ने वही फिरा दिया। मिले ही मर गईं।” 15

If we consider this personal story of grief from an impersonal view we find still in our society many of the sisters and wives are dying premature death helplessly. It is not denying the fact that Shastrijee wanted to generalise his grief which is rampant in the society.

Shastrijee’s autobiographical writings inspire everyone to live with one’s own prestige and to be vigilant to safeguard it and at the same time encourage one to build one’s character and personality. He was never the follower of the Western
type of Existencialism but is the admirer of the existentialism of the ‘Nasato Vidyate Bhavo Nabhavo Vidyate Satah’ of the Geeta. He himself expressed this idea as follows.

“निराला ने पूरी ताकत से जिसे खड़ा किया, वह मेरी शिक्षितता थी थी, मेरी अभिमान मेरे होने की असंविद्या। उन्हीं की तृष्णा शुष्क मात्र उन्हें रायमंड भी घुमा लाई। होने का एल्मोस समुद के किनारे फैले पूरे अंधेरा सा मेरे लाखने लेते अस्तित्व पर छ गया। मैं उसी में डब खो गया। कोहरे में किसी जलपाखी टेर क्या मेरी ही चेतना की खिसका को पुराती थी? निराला क्या सिडिया का दुध लाके चिड़ा लहराते थे।”

It is another peculiarity of Shastrijee that he did never use any derogatory term to make his writings attractive. He did not use unnecessary adjectives but used proper terms in accordance with the dignity of his characters. Due to all these, his aim of writing was the achievement of excellence. Although devastation has been referred to occasionally yet the final end is always constructive Shastrijee who laid stress on avoiding the personal elements in criticism. has touched and reflected all the different aspects of social upliftment on the basis of background of the age.

Undoubtedly this book raised the status of Shastrijee to a great prosewriter from the point of emotion and their expressions.

3.4: 5 Ek Asahityik Ki Diary :

The Ek Asahityik Ki Diary is written in a ‘Diary form’, but it is not like a common diary. Because in it he made on exhaustive analysis of ideas of some
great writings. Shastrijee, with his keen and elaborate study and with his advanced view points, gave a glorious addition to the history of literature. This book contains the marks of Shastrijee’s remembrances and yet it is not only a ‘Sansmaran’

In this book Shastrijee depicts the great personality on Niralajeel at the beginning. It also reveals the quality of the chhayawadi literature and some other important aspects of literature. The second part of the book contains Shastrijee’s attempt to go back home and some important and remarkable incidents of his life.

3.4: 6 Nirala Ke Patra as a Patra Sahitya:

It is not out of place here to discuss something about the ‘Nirala Ke Patra as a Patra Sahitya’

As stated earlier this book contains a long preface or 69 pages. Interestingly the book has been dedicated to his ‘Kajli Gay’ (a cow). It contains 109 letters written by Nirala to Shastrijee of which the first one was written on 13.7.1935 and the last on 15.1.1957, i.e. letters written within the span of long twenty years. In addition to them, a letter in which Nirala gave his permission for publication of his letters. Some of the letters were left in Raigarh; as Shastrijee left Raigarh secretly and never visited there again. These letters are not only important from the point of Study Shastrijee’s but also on Nirala.

The letters reveal the intimate relationship between Nirala and Shastri. It shows as if Nirala was preoccupied with the thought of Shastrijee. It was for the
intimacy Nirala was happy when Shastrijee was happy and unhappy when unhappy. Niralajee also had great affection to all the members of Shastrijee’s family. In some of the letters Nirala expresses his own assessment on Maithili Sharan Gupta, Sri Ray Krishna Das, Dr Ramvilas Sharma, Jayshankar Prasad and Dinkar. More over Nirala’s letters give expression to his literary style. Shastrijee in his preface describes the personality and the poetry of Nirala. Therefore, the preface is not an ordinary preface only, but a critical analysis of Nirala’s work. By describing several incidents of personal life of Nirala, Shastrijee wanted to prove that he is one of them who were very intimate to Nirala. Some of the letters of Nirala are like certificates on Shastrijee’s genius. The first letter was written after the publication of the ‘Kakali’ Nirala wrote to Shastrijee in Sanskrit.

Nirala was convinced of the Scholarship of young Janaki Vallabh. He wrote in one letter:

"आपका विद्वानता जीवन जैसे चमकीला है, पुजे विश्वास है कि आपका कवि जीवन भी बैसा ही होगा। प्रसिद्ध ये मनुष्य नहीं, मनुष्य से प्रसिद्ध है।" 17

Nirala recognised the versatile genius in Shastrijee and aptly remarked as follows:

"श्री जानकी बद्ध शाक्ति, शाखाचार्य, हिन्दी के कवि, आलोचक और कहानी लेखक है। अपनी प्रतिभा, विद्वान, लेखन कोशशल और विवेक व्यवहार से उन्होंने अनेक बार मुझ पर गहरी छाप डाली है। हिन्दी के साहित्य उद्यान में विहार की आधुनिक प्रतिभा को मानना पड़ता है। जानकी बद्ध वहां के और समस्त हिन्दी प्रान्तों के प्रतिभाशालियों में एक हैं। उनके संस्कृत और हिन्दी के भावपूर्ण ध्वनितलक कलाम गद्य और आलोचनाएँ में पहले देख चुका था इस्तेमाल के काल में उनकी कहानियाँ देखी।" 18
‘Mahakavi’ Nirala himself was not satisfied with the certificate in Hindi, and therefore wrote it again in English, which expressed the complete personality of Shastrijee. He wrote --

“Acharya Janaki Vallabh Shastri now-a-days is one of the foremost bards from Bihar in Hindi literature. He has a musical voice to render service in Hindi Poetical field and attain success among flowers and buds casting scents unparallel from their composition. Recently the famous poet Janaki Vallabh equally a critic, novelist, essayist and short story writer has contributed to Hindi a number of books of different valour and fragrance and embellished well variety of mother language”

After the second marriage of Shastrijee, Nirala visited Shastrijee’s residence at Muzaffarpur and presented his gift of ‘Ashirwad to the new Bahu. This book shows how he visited the hostel to meet Janaki Vallabh. So, Shastrijee met Nirala for the first time in the hostel of Kashsi Hindu Vishwavidyalay. This book can be accredited that it has given expression to failures and achievements of Nirala’s life. How Nirala was exploited by the publishers can be imagined from some letters included in this book. The book also reveals the date of composition of some poems of both Nirala and Shastri and also their literary values. That Nirala encouraged and appreciated Shastri is also evident from these letters. Natyasamrat Prithviraj Kapor also appreciated this book and kept it near him. He is found to
read this book in his last picture ‘Kal, Aaj Aur Kal’. This book is one of the best books in the Patra Sahitya of Hindi literature.

3.5 Samixa:

Sashtrijee wrote four books on criticism. They are:

(a) Sahitya Darshan;
(b) Chintadhara;
(c) Prachya Sahitya; and
(d) Trayee.

3.5.1 The Sahitya Darshan:

It is a compilation of thirteen critical essays. Nand Dulare Vajpayee has written its preface and Ramdhari Singh Dinkar expresses his own ideas about the book in his essay ‘Ek Drishti’. It is an original work on criticism and the author expresses his originality of critical outlook on the basis of theoretical, comparative and experimental approaches.

The Sahitya Darshan is the first book of Shastrijee on criticism. With the publication of this book, Shastrijee came to limelight and it becomes a famous book on criticism in Hindi.

3.5.2 The Chintadhara:

The introductory ‘Do Shabd’ of Shivpujan Sahay and Ramdhari Singh Dinkar expresses many things about the author and the work. Dinkarjee wrote:
The author has successfully applied theoretical, comparative and experimental methods to study literary creations. The originality of the author is evident in all parts of the book. It shows as if he had gone through the deep knowledge and inherent ideas of the 'Kavyas' and other works and finally arrived at some definite and strong decision and conclusions of his own. It contains ten critical topics.

3.5: 3 The Prachya Sahitya:

This book has been dedicated to Acharya Shivpujan Sahay. It contains twenty five critical essays. A variety of subjects is dealt in this book with more subjects from the oriental literature. At the beginning of the book critical essays on the basis of theoretical approach have been incorporated. Here the 'Kavyashastriya' knowledge of the author can be evidenced. Here critical assessment on poets like Jaydev, Kalidas, Rabindranath, Vidyapati and such others is made. He also made the ancient subjects as the basis of his criticism. There is an overflow of his knowledge in this book.

3.5: 4 The Trayee:

This book has been dedicated to Acharya Nalin Vilochan Sharma. In its first edition, there were only four articles -- “Prasad Ka Kavya”, “Nirala Ki
Kavita”, “Adhunik Kavi Pant” and “Satyam. Shivam. Sundaram” But in the second edition another four have been added:

“Kavya Aur Kala”.

“Bhakt Kavi Nirala”.

“Yug Pravartan Ke Kram Mein Tatha Chhayawad-Puran Mulyankan.”

The credit of mature view points on Prasad. Pant. Nirala and Chhayawad goes to Shastrijee. Here there is no contradiction of views; but only mature judgement and original view points of Janaki Vallabh Shastrijee are evident in this book.

Here we have narrated only the brief description of Shastrijee’s prose literature. But a full discussion on them will be made in the chapters to follow.
References:

2. ibid, p - 189
4. ibid, p - 20
5. ibid, p - 19
6. ibid, p - 50
7. ibid, p - 70
9. ibid, p - 13
10. ibid, p - 19
11. ibid, p - 29
12. ibid, p - 97
13. ibid, p - 32
14. ibid, p - 32
15. ibid, p - 35
17. ibid, p - 77
18. ibid, p - 182
19. ibid, p - 264