CHAPTER IV

PROSE STYLE OF SHASTRIJEE

In our previous chapter, we have analysed the preliminaries of Shastrijee’s prose writing and his prose works. Now we proceed to analyse his prose-style.

Acharya Janaki Vallabh Shastri is a distinctive prose writer in his own style. A very few work has been written on his prose in comparison to the critical writings on his poetry from the very beginning. But right from the very beginning he enriched Hindi prose with his valuable writings along with his poetry. He has elevated prose to a considerable height. While going through the whole of his prose-work, it becomes difficult to ascertain whether he is more successful as a poet or as a prose-writer. It is rather quite unique to combine genius in both the fields of prose and poetry in the same man. Such combination is quite rare.

When a poet enters into the field of prose, poetical qualities also enter into his prose. The salient feature of Shastrijee’s prose is that it contains all the qualities of prose with the flow of poetical qualities. It contains all the virtues of good prose as well of good poetry, which fills the mind of the reader with romantic and poetical delight. In short Shastrijee’s prose is full of ‘Lalitya’. It is also true that Shastrijee stands second to none in writing ‘Lalit’ prose, in which all qualities of good prose are found.
The most important feature of prose is that it can make all minute emotion and indistinct image clear. This capacity of clarity is present in the prose of Shastrijee. To introduce the Subject of in a balanced way of depth and vastness is the topmost quality of Shastrijee’s prose, which remains as a matter of realisation for Hindi. This speciality and capacity is found in all fields of his prose. The capacity for experimentation makes prose better. This capacity was so powerful in Shastrijee’s prose that even the smallest line did not escape and shine clearly and meaningfully in its respective befitting place. To give attention to small matters is the sign of perfectness, which is found in Shastrijee prose.

There are different classes of Shastrijee’s prose. When he writes criticism, his prose acquires the class of the ‘Acharya Koti’, which moves gravely for the sake of ‘Shastriya’ point of view and its grandeur. Such a peculiarity has been acquired only when he wrote ‘Shastriya’ subjects. But when he criticises the works of other writers, his criticism becomes creative and under such circumstance also he maintains the ‘Lalit Rup’ of his language. In his preparation and decision he showed the minuteness of an Acharya and plain logic in addition to emotion, liveliness and sentiment, for which it becomes easeir to understand the purport of the work and the writer. Since he is a poet this quality has been possible for him to acquire; because only a poet can witness the creativeness of a piece of writing. All his critical works can be viewed from this angle. A different style and
approach is found in all his critical works -- the Sahitya Darshan, the Chintadhara, and the Trayee.

The prose in Shastrijee's stories is of high quality. The writings of the first part of his creative period are related to both emotion and reality. Gradually art entered into them. The language of the novels is different since their subject matters are different. The 'Ek Kiran Sau Jhayian' is the modern version of romantic tradition. His language here becomes quite poetic; and flows in small sentences. He could not have done it in that way since he had mastery over Sanskrit and is quite capable of writing long sentences in Hindi.

A major portion of Shastrijee's prose is found in the shape of the Atmakatha, the Sansmaran, and the Yatravrita. Here one can find his variety. This variety can be evidenced in the Prithviraj Kapoor, the Hausbalaka, the Karmaxetra, the astapadi etc. Full of proverbs, the liberal use of local terms, complex and simple sentences, short and long sentences, sweetness of alliteration, flow of poetic qualities, healthy story telling, beautiful composition etc. are some of the unique qualities of the prose of Shastrijee.

4.1 Language:

Language is the carrier of human ideas. A man conveys his thoughts and emotions to others through language. Without language living is impossible for a man. Language is the means of day today intercourse among men. We express our thoughts, ideas and emotions through language and also receive others thoughts
and emotions through it. The present stage of our developed language is not the result of the development of a short period; but the result of the development of ages and centuries together. Language is not static; it goes on developing all the times. A living language is like a living body. The success of a language depends on the number of people understanding it. The more the number the more the success.

Acharya Janaki Vallabh Shastri is a grand Scholar of Sanskrit with the knowledge of several language; and as a result he has mastery over Hindi language also. Considering his style of language, Shiv Pujan Sahay remarked.

"शैली आपकी संस्कृतत्विझ होने पर बहुत प्रांजल होती है। अपने पाठकों के मलिक फर आप कहीं भार नहीं पड़ने देते। उनके हुदय का स्पर्श भी बड़ी कोमलता और विद्याधर से कले हैं - उसे अपने वर्णित विषय में रूप लेने की अद्वृत क्षमता आपने पायी है।" ¹

Shastrijee’s language is Sanskritised but it contains clarity and flow, for which it is not difficult to understand. According to Dinkar, Shastrijee’s language is expressive and easily understandable and it contains scholarship and craftsmanship. He remarked:

"इस पुस्तक (साहित्य दर्शान) के सभी निबंधों की भाषा सुंदर एवं अभिव्यक्ति प्रबल है।
एक एक वाक्य अपनी जगह पर कसा हुआ एवं समर्थ है। उसके पीछे से एक ओर जहाँ विद्याद्र का आलोक निरस्त होता है, वहाँ वाक्यों के गठन से हिंदी के पल-पल विकासशील गद्द की भी शक्तियाँ प्रत्यक्ष होती है।" ²
Now we shall try to analyse the language of the prose of Shastrijee. As stated earlier that Shastrijee is a great scholar of Sanskrit and therefore his language bears the influence of Sanskrit. His style contains ‘Tatsam’ terms. His prose can be studied under three heads:

a) Tatsam Pradhan Bhasha;

b) Saral Bhasha; and

c) Urdu-misrit Bhasha.

4.1:1 Tatsam Pradhan Bhasha:

In both prose and poetry of Shastrijee, there is the primacy of ‘Tatsam Pradhan’ language. It may be said that mature and Tatsam Pradhan Language is required to express deep and great emotions and thought. The truth is that the more extensive glossary of a literateur and the more extensive knowledge of a literateur, the more clear and extensive his style and language. Shastrijee not only in his poetic creations but also in prose used the Tatsam Pradhan language. Here mention may be made to his books the ‘Man ki Bat’, the Smriti ke Vatayan, and the Ek Kiran Sau Jhayian. In his ‘Man ki Bat’ while describing the spring, he says:

‘वर्षा के मंगल स्नान से धरती के तन की गुराई निकर आई। पक्षी सुनहली बालियों से तकराई गदरां गई। इसों की रूप-शृंखल पावल चंबल-पद-पदमों से बंध गई। मनका अगाध सेतू, निर्मल कथा, पारदर्शी हो गया। स्नेहन नयन नीलिमा से अंज गये। शख्स आ गये।’

In the article ‘Ajanta ke Oar’ in the Smriti ke Vatayana, the description of the nature contains the Tatsam Bhasa Shailee:
Shastrijee in his novel ‘Ek Kiran Sau Jhayian, used poetic Tatsam Pradhan language in several places. The following piece shows that he used the language of Ban and Dandi in his prose:

“The Koon ka ho sakta hain, jab mere pranae ke bhojankul prangi ki aase madhyam bhilega ki
jiske undian kijan man asaki lalamas ke sar se nipate lapat se suro men loot padegi! Jab
kisi Achetan sukh man druhi huihisugati vyakulata ke abal charan men mantaraya ke
manjeer anil lohan latayen ke padhaw katname ke saath bhan udtenyi. Jab kisi
parshvanath pramata ke apnhi hii chhavi chaaya man karri se dhur-dhur dhane periplal taral mukul
kuroman men antmutukh bhav bhamar manjarhi—sarikei aansuni gungunaha bhare sakenge.”

The Tatsam Pradhan Shailee which has been used in the above paragraph is not available in the prose of other writers. In this manner it is seen that both in prose and poetry, Shastrijee used this Tatsam Pradhan Shailee. Under this Shailee
the Sanskrit terms are numerous. It is the beautiful form of a language, but it is not accepted by many.

4.1.2 Saral Bhasha

Those writers who have attained mastery over language can use it to express their thoughts and ideas properly. There is no two opinions that Acharya Janaki Vallabh Shastri is one among the few poets of Hindi who could be counted as great. He uses simple language with ‘Prasad Guna’ in his prose as well as poetry in addition to a style mixed with Sanskrit. Wherever such simplicity of language is available, his creative genius flourishes.

As stated like that in poetry Shastri uses simple language in his prose also. An example may be cited from the ‘Man ki Bat’:

“निर्माणी राजकुमार के तपोवन चले जाने पर छाँदक रस्ते में धसक अपने मनको मनाता रहा, पर क्षण भर को भी अासुँ ऊँ की अनियम न थथी। तब छाँदक की पीठ पर राजकुमार सवार थे वह पैदल चल रहा था, महज राज भर में वह कहाँ से कहाँ पलट गया था, अब भी वही सजा-बजा घोड़ा था। मगर अबले लीटने में पूरे आदिदिन निकल गये।”

This is one of the examples of his writings simple language. In his criticcal writings also, he used simple language. The following is an example of his simple language :

“दिनकर जी ने हिन्दी की राष्ट्रीय काव्यधारा के इतिहास में एक नवीन परिच्छेद जोड़ दिया है। इस प्रावः दस वर्षों में (1939-1949) देश में जितनी राजनीतिक हलचलें हुई हैं, कवि ने उन सबको काव्य का ओजस्वी रूप दे दिया है। उनके काव्य के आइने में वर्तमान चुंब.
In case of his opinion on Dinkar, his viewpoint becomes very clear due to the simplicity of his language.

4.1.3 Urdu-Mishrit Bhasha:

Acharya Janaki Vallabh Shastri is not only a scholar of Urdu Language but also has a deep knowledge of Urdu literature. This is the reason why ‘Urdu-mishrit Shailee is available in his writing in different places. It may be said that the use of Urdu terms brings forth colour and beauty in Hindi. Therefore, as a writer who has the knowledge of Urdu, he uses words from Urdu to increase the capacity of his language to explain his emotion. Such composition of Shastrijee is known as the Urdu-mishrit Shailee. In almost all the prose of Shastrijee, Urdu mishrit shailee finds its expression. The following lines in one of his famous novels — ‘Ek Kiran Sau Jhayian’ is an example of this ‘Shailee’:

Although examples of the use of simple language are available in the works of Shastrijee yet in reality his style is the ‘Tatsam Pradhan’ one. His full
expression is only there when he writes in the Sanskrit language. The most important feature of his language is that it is figurative with ‘Nad-Pradhan’ force and in full of imagery.

4.2 Shabd-Shilp:

The ‘Shabd’ (a word) is the main medium of expression of thoughts in the mind. It is, therefore, necessary for a literateur to increase the treasure of the Shabd-Bhandar. Lack of ‘Shabd Kosh’ puts a literateur in trouble in expressing his mind. A writer expresses his mind very skilfully and select word to express it. If there is defect in selection of words, then his writings may not reach the people and have the desired effect. As such great writers take extreme care to select the words. When a language comes into contact of others, it receives some new terms; and it is the historical back ground of enlarged glossary. Hindi has also received several new terms from different languages like Sanskrit, Urdu, English etc and has increased its glossary.

Acharya Janaki Vallabh Shastri is a scholar well-versed in several language and therefore, his writings carry several terms from different languages. He used mostly Sanskrit terms and his writings are full of ‘Tatsam’ words. He also used the ‘Deshaj terms’ amply. These ‘Deshaj’ terms begin to shine in the field of Hindi with the help of Sanskrit. A literary writer cannot but be influenced by time, place and environment; and as such his writings contains ‘Lokbhasha’ i.e. ‘Deshaj’ bhasha. Shastrijee’s writings are also not free from these terms. Further since India
was under the British for a long time, their language i.e. English has also
tremendous influence on Indians.

Almost all writings of Indian writers contain English terms. Shastrijee also
used several English terms in his writings. An analysis of his writings shows that
the following kinds of terms have been used in them.

4.2: 1 ‘Tatsam’

Shastrijee writings are full of ‘Tatsam’ words. The following is the
example of his use of such words.

“प्रजा की आवृत्ति ने शिष्ण- चीर हम को सहसा अवंत व्यस्त- वन में बदल दिया। आशा का
की गोमुखों अज्ज नक्षत्र से सज गई। आग्नेय के पर्व में हिमालय के स्वर्ण श्रंग उधर आये।
सूर्य का गोमुख-सूर्य वश उछल हो उठे।”

In the above example one can find that the following ‘Tatsam’ terms have
been used.

“शोभा, मन, व्यस्त, अक्षर, नक्षत्र, स्वर्ण, श्रंग, सूर्य आदि।”

A ‘Tatsam’ term is a Sanskrit term which does not change its form in Hindi.
So, it is used in both Sanskrit and Hindi in the same form/

4.2: 2 ‘Tadbhav’:

There are some terms which have their original roots in Sanskrit, but they
are used in Hindi in a different form. Like the Tatsam terms, Shastrijee used the
‘Tadbhav, terms in his writings. For example: the terms like “कांटा विलिल, मण्ड मंदर
इल्यादि।”
4.2: 3 ‘Deshaj’:

The ‘Deshaj’ terms grow in conversation of the people. These terms are related to ‘Lokbhasha’ or the conversation of the people. A writer is influenced by such ‘Deshaj’ terms of his own locality, and therefore, he uses such terms. People, who are not highly educated use certain terms which are not standard ones, such a term is known as the Deshaj term. Although such terms are not very big in number in Shastri’s writing yet they are seen in his writings. For example --

“तबें और तबें में शिकनामों से कुछ खुदर- पुरुर की।”

Here the word ‘खुदर- पुरुर ’is a ‘Deshaj’ term.

4.2. 4 Videshaj:

The terms of foreign languages which come into the use in Hindi language is called the ‘Vidheshaj’ terms. There are some terms which are mixed up with Hindi in such a manner that they can never be recognised now as foreign terms. Against them there are some others which maintain their own existence still now in their own forms. A writer when tries to put his thoughts in the proper way generally uses foreign terms in absence of his own native terms. In different places foreign terms are also found in the writings of Shastrijee. For example --

“यहाँ कोई किटी- किटी पर लूट - ख़रोख का सीदा करे तो मालोमाल हो।”

“बहाहाल फाकाकश , इन्सनों को मेहनतकश बनने की तालीम दो, गम में मुभक्वाना सिखाओ।”

In the above examples the Urdu terms --
are bideshaj terms.

4.3 Muhavare, Lokoktiyan and Suktiyan in Prose:

The Muhavara (a proverb) is a part of a sentence which does no express is the meaning conveyed by the terms but express a special sense. A ‘Muhavara’ is generally born in a rural area, where a language grows freely and develops naturally in it. In rural areas the ‘Muhavaras’ mingled up with their language in such a way that it becomes rather impossible to separate them. The Muhavaras are not used individually but are used as a part of the sentence for which the sentence achieves richness in expression. A Muhavara is a property for a language and a symbol of progress. It is not developed in a point of time but in a gradual process. Most of the ‘Muhavaras’ are related to human organs.

The ‘Lokoktis’ (Sayings) are based on truth and are not used as a part of a sentence but as a whole sentence. A Muhavara is used as a part of a sentence while a ‘Kahavat’ as a whole sentence independently and is used to express some thoughts or subjects clearly. A lecturer uses such sayings only to make his speech palatable and powerful. Like the Muhavara it is also born in the rural areas.

A beautiful sentence is called a ‘Sukti’. When a beautiful and mature idea is expressed in a limited and complete form, a ‘Sukti’ is born.

In the writings of Shastrijee Muhavare, Lokoktiyan and Suktis are evident. He used all of them to make his style of writing quite powerful and magical. He is
a scholar of perfect thought and therefore, his writings carry ‘Suktiyans’ like those in Kalidas’s and Prasad’s.

The following are some of the examples of his use of Muhavare Lokoktiyan Suktiyans etc:

“‘ऐसे लोगो को मूँह की न खानी पडती हो, ऐसी बात नहीं, लेकिन उन्हें तो अपनी आदत न छोड़ने ली आदत पड़ जाती है।’”13 (मुहावरा)

“पर इस तरह कम्बल के ख्वाल से भालू के कंदौं में कांसना कहाँ तक ठीक हो सकता है बही जाने।”14 (लोकोक्ति)

“‘अंग्रेजी में दाल न गलने पर राष्ट्रभाषा का प्रेम बरस जोर मालूम लगता है।’”15 (मुहावरा)

“‘बज-बाजदफ में भीड़ता न था पानी- पानी हो जाता था।’”16 (मुहावरा)

“‘मेरा नाम पुकारते वक्त बिहार का कवि कहा गया, जैसी मेरी बांछे खिल गयी।’”

(मुहावरा)

“‘आप कहेंगे - यह तो हंसिये के ब्याह में खुरपे का गीत है, बुद्धिया पुरान है, नानी की कहानी है।’”18 (लोकोक्ति)

“‘बूढ़े के बाल से कहाँ नगांठे मटे जाते है।’”19 (मुहावरा)

“‘नौकी बूढ़े- बूढ़े शक जाता है, तो कभी- कभी असीम थी उसका हाथ बंटाने पहुँच जाता है। तो तो आप मिया मंगते द्रार खड़े दरवेश।’”20 (लोकोक्ति)

“‘यह मुँग और मसूर की दाल!, मुझसे मिलने का लालच पृथ्वीराज महान को।’”21

“‘बाल खिचडी हुए अब क्या बासी कड़ी में उबल आएगा।’”22 (लोकोक्ति)
In this manner, we find that Shastrije’s prose is full of Muhavaras and ‘Lokoktiyas’. The following are some of the examples of Suktiyas:

"प्रयुक्त और कलाकार एक ही दृष्टि से समुद्र को नहीं देखते, चांद में धच्चा है येर धच्चे दार को तो चांद नहीं कहते।" 23

"रात जितनी काली होगी, तारे उतना ही अधिक चमकेगें।" 24

"बादल समन्दर का खारा पानी पीता है, परंतु खूब मिला पानी बसाता है और सांप है जो दूध पीकर भी जहर ही उगलता है।" 25

"पेट और पहाड़ का अन्तर आँधियाँ में अधिक स्पष्ट दिखता है।" 26

"पेट न भरने पर भी आँखें भरती है, आँखें भरता पेट भरता नहीं है।" 27

"आखिर ओँसू- ओँसू ही है, सुख के हों या दुःख के।" 28

In this manner the ‘Suktis’ are scattered all over his sea of writings like pearls in it. As stated earlier the prose of Shastrije is a prose of the poetry; where there is originality and uniqueness. Generally his language is soft and ‘Lalit’; but in some places it becomes powerful and eloquent. Shastrije’s language follows his emotion and views. Whenever his views become deeper, language deeps into its depth like a diver and collects pearl from beneath.

The most important fact relating to Shastrije’s prose style is that it represents the same thing in different shades in different contexts with newer attractions. But no repetition is found.

Acharya Janaki Vallabh Shastri is at the height of pride and prestige of Hindi literature. It is undoubtedly true. It is interesting to note that during the post
Chhayawad period, several ‘isms’ like ‘prayogwad’, ‘Pragatiwad, Nayee Kavita etc. were born following the western ideals which have their untimely death.

Shastrijee’s devotion to ‘Sahitya’ is quite extra-ordinary. It is quite difficult to limit his wrings within certain narrow ‘wad’. His writings are related to tradition of the world and are overflooded with love for mankind. From the part of arts, they are perfect and lively. To examine them or to criticise them, one must have the internal capacity to understand art and realise its internal virtues.

Acharya Janaki Vallab Shastri is a superior personality and a poetic genius, who ascertained minutely and in an artistic way the totality of Indian life and the changing values of humanity of the world. Shastrijee can be regred as the Bharatendu of the juncture of the Oriental and the novel ones. Shastrijee not only recognised the truth of the present but also the impact of the coming events and their result in his literature. He stands on the plane of the present, accepts the inspiration from the past and directs his attention towards the future. Therefore, he is not only a poetic genius but a ‘Kaaljoyee Purush’, who has the full ability to bind all the understanding of the age and to give a message to the new generation.

As stated earlier Shastrijee is a superior personality in Hindi literature. His many sided writings which reaches the great extent can be studied from the point of the whole of Indian literature. His writings reflect Indian life -- its pleasures and distress and customs and traditions. The language of his prose and poetry which travels this long road of sixty years, arrives at a very comfortable position now.
Shastrijee is one of those creative poets whose writings flourished against the danger of being extinct in the midst of test of the time.

Mahakavi Nirala also read the ‘Kakali’ of Shastrijee; and then their exchange of letters began. During the period from 13.7.35 to 5-9-35, Nirala wrote four letters to him. On 9.9.35, Nirala went to Hindu Vishwavidyalaya hostel to meet Shastri. Nirala was so great an investigator as was a poet. He invited Shastri to come to the Hindi world. He told Shastri:

“Neither press nor platform in Sanskrit, so you must come in Hindi, both are available here. And you are needed in Hindi and Hindi is waiting for you.”

Since then Shastrijee came to Hindi world; and began to write in a continuous way in Hindi. He has been writing these sixty years since then. His writing covers a wide field. But basically he is a poet. He is also scholar and therefore, it can be said that he is the most scholarly of all poets. But his evaluation is not perfectly done in Hindi.

Shastrijee has been regarded as a Chhayawadi poet and his writings are analysed from that viewpoint. He has been presented as the last poet of the Chhayawad. He has been writing since the last part of Chhayawad (1935) and has been continuing since then.

During the Chhayawad period even the Chhayawadi poets kept themselves away from Chhayawad. Prasad was a philosophic poet and he passed away when he was writing his last book. Nirala kept himself away from Chhayawad long
before. From the writing of the ‘Gramya’, the voice of pantjee was also found to be changing. Only Mahadevi Verma was left in the field, who of course left the field of poetry afterwards. Shastrijee was influenced much by Nirala. He has been regarded as the fifth pillar of Chhayawad although he wrote at a time when Chhayawad itself dwindled. But due to the presence of the other four pillars and of his own qualities of the heart it was not possible for him to escape from their influence. Moreover, during that period the language of Chhayawad was much developed one. Thirdly, there was no evaluation of both Chhayawad and the Chhayawadi poets. As a critic Shastrijee was a supporter of Chhayewadi poets after prasad Nirala, Pant and Mahadevi. An analysis reveals that Shastrijee’s writings contain the Characteristic of classical progressive Chhayawad and proyogwad. After Nirala’s songs only Shastrijee’s songs show a unique combination of classical and modern element.

Shastrijee’s contribution to Hindi prose is not insignificant. His prose may be classified into four groups : -- Katha Sahitya (stories), Alochana (criticisms), Sansmaran Atmakatha (Autobiography) and the Lalit Nibandh. He also wrote dramas; but none of them is still published in shape of a book ; they are published in the magazines only.

His ‘Kahanis’ are published in the shape of four books. They are the ‘Kanon’ (1940), the Aparna (1941) the Lila Kamal (1955) and the Banson Ka Jhurmut (1979). From the point of view of art language and subject matter his
stories are not lagging behind. They are not going away from life. At the same
time his stories are mixed up with emotion social environment and reality in such a
way that they can never be separated from them. It is the virtue of successful art.
On the other hand from the point of practicability, although Sjhastrijee’s attention
is bent towards idealism yet his bent towards realism is so well set that it is
deficient to find out the idealism in it. For such qualities Shastrijee’s stories are still
relevant. One can consider any short story like the Meena, Eshwar, Paise ki
Pahchan, Panditjee, Veshya, Rodan Ka Raag, etc. or any other. Each and every one
would look like related to the present time. During the period from 1935 to 1945
Shastrijee wrote as many as fifty stories but not more than thirty stories were
published Shastrijee is a man of wide understanding, without which no story could
be written. The style of language of the stories is quite attractive and the stories are
but prosaic semi-epic (Khand Kavyas). They are unique. His stories should be
placed in the same place the stories of Premchand like the ‘Kofan’ etc. His stories
are nearer to those of Prasad in consideration of ‘Bhasa shilp’ and to Premchand in
emotion.

Shastrijee has only one published novel -- ‘Ek Kiran Sau Jhajian’ to his
credit. He of course did not pen a novel in the modern sense but has written in the
tradition of Sanskrit ‘Katha-Akhyayika. It is for this reason his novel is quite a new
one in style.
The books which have written on criticism deal with variety of subjects and of wide scope. The Sahitya Darshan and the Prachya Sahitya were written in such a time when no such books were available in Hindi therefore. They have historical importance. The methods and thoughts are both new ones. The beginning of Comparative criticism was made by Shastrijee on a solid basis which must be regarded as a new beginning. Therefore we must recognise the contribution of Shastrijee in the development of new criticism in Hindi. He introduced the poets of Sanskrit and their works to the Hindi world through his criticims. It is rather a great task for Hindi. His comparative criticism does not confine to Hindi but it embraces Sanskrit, Bengali and English. It enlarges the scope and nature of criticism. ‘Meera aur Mahadevi’; Kalidas Aur Tulsidas’; Geeta Aur Geetanjali and Mudraraxas Aur Julius Caesar are some of such examples.

In critical writings in Hindi, Shastrijee can be regarded as a big pillar; and in some places he is found to be exceeding both Shukla and Dwivedi in this matter. His ‘Sansmaran Aur Atmakatha’ constitute another important feature in his prose writings. They are not ‘Sansmaran’ and AtmaKatha in the prevailing sense of the terms’ but he did critical analysis and self-analysis through them. He has invented a method of sel fanalysis through his ‘Sasnmaran’. Through it one can find informations regarding several persons, places and time. It is also related to knowledge. But his description gives us the pleasure of a poem and his depiction of a novel. It is the peculiarity of Shastrijee’s ‘Sansmaran’ writing. The
HansBalaka Karmaxetra Maruxetra. Ek Asahityik ki Diary etc. are the best examples of Shastrijee’s creative writings.

Finally one can easily conclude that the prose of Shastrijee is an ‘amulya Nidlhi’ (Princeless Treasure) for Hindi for which he has achieved a unique position in Hindi literature. His poetical prose is a unique contribution to prose literature. Shastrijee’s use of ‘Tatsam Bhasa Shailee’, Saral ‘Bhasa. Shailee’, ‘Urude- Mishrit Bhasa’ ‘Tatsam’ and ‘Tadbhab’ words in accordance with the nature of works demanding it makes Shastrijee’s prose style more meaningful and valuable. This flexibility is his originality. His choice of words for different prose works, his clarity of understanding of the subject as revealed in his works, his way of presenting facts and figures, and his honesty in doing so make him one of the most important prose writings of the present time.

In this chapter we have discussed and analysed the prose style of Shastrijee. In the next chapter we proceed to discuss the novel and short stories of Shastrijee.
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14. ibid, p - 59


16. ibid, p - 71

17. ibid p - 97


20. ibid p - 31


22. ibid, p - 361


25. *ibid*, p - 45


