CHAPTER - V

DIFFERENT FORMS (RUP) OF WOMAN CHARACTERS IN THE NOVELS OF BHAGWATICHARAN VERMA.

- The Sammanit Rup (Honourable form)
- The Sanmohak Rup (Enchantress form)
- The Karun Rup (Pathetic form)
- The Upexit Rup (Neglected form)
- The Pratikriya Swarupa Rup (Reactionary form) etc.
5.00 In the previous chapter we analysed the different ‘Rups’ (forms) of a woman in connection with her relationship in a family like Matri Rup; Patni Rup; Premika Rup; etc. Now in this chapter we shall analyse her ‘Rup’ from a different angle, that is considering her position in the society. In this connection we find the following ‘Rups’ of a woman:

(a) **Sammanit** (Honourable) Rup
(b) **Sanmohak** (Enchantress) Rup
(c) **Karun** (Pathetic) Rup
(d) **Upexit** (Neglected) Rup &
(e) **Pratikriya Swarupa** (Reactionary) Rup.

5.1 **SAMMANIT RUP : (The Honourable Form)**

Before going through the Sammanit Rup of a woman as reflected in the woman characters of Vermaji’s novel, it is necessary that one should discuss at least, briefly what the term ‘Sammanit’ may signify. To be honourable in the society a person should possess internal as well as external qualities. Besides his external behaviour and moral character are also considered. Because a society also respects and considers a man from this point of view. When a novelist wanted to make some character an honourable one then he depicts the character in such a manner that it possesses all these good virtues for which other characters respect it. It is also seen that the same character may appear as honourable in some cases while it may appear as ordinary one according to circumstances. We shall, here, examine the woman characters of Vermaji under this context.

In the ‘Chitralekha’, Chitralekha was a very beautiful prostitute and a court dancer. She was at the same time an honourable character. In the novel there are certain cases where her honour remains in tact. She even defeated Kumargiri in the royal court with her sharp presence of mind and unique genius. In addition to that...
she became goddess with her sacrifice and abandonment. In this context Swetank remarked:

"चित्रलेखा ने प्रेम के संबंध में आदर का रंग तथा आमँसियाँ को अपनाने हैं। चित्रलेखा ने बीजगुप्त को छोड़ा, बीजगुप्त को सुधी बनाने के लिए। बीजगुप्त का हृदय उसके चित्रलेखा पर अविकल्प को धिक्कार देता था। चित्रलेखा देवी बनी।" (1)

When Yasodhara wanted to know about Chitralekha from Swetanak, he replied:

"वे बहुत ऊंची कोटि की स्त्री है। मैं तो यहाँ तक कह सकता हूँ कि वे देवी है। जीस मुनियाँ ने चित्रलेखा को जान लिया उसने सीन्द्र और सीन्द्रजनित कर्त्तव्य को जान लिया।" (2)

Yasodhara was the supporting character of Chitralekha. She is the symbol of an ideal woman. There was sanctity in her character. Because of this Swetank remarked:

"यशोधरा एक प्रतीका ती जिसे हुदय मंदिर में धारण कर पूजा जा। सकता था, यशोधरा में नारीली के आदर्शवाद से दुक्त पवित्रता थी। यशोधरा धर्म की विश्वास की प्रतिमूर्ति थी।" (3)

Rani Mankumari, the heroine of the Samarth Aur Seema is an honourable female character. Her character is not only respected by the writer alone but also by the people at large respect her. In the words of Vermaji:

"आसपास के प्रांगणों से नर - नारियों के समूह रंग बिरंगे कपड़े पहने हुए तथा नाचते गाते हुए चलते आ रहे थे अपने रानी के प्रति अपना आदर और सम्मान प्रकट करने के लिए। ... रानी मानकुमारी को फूलों की मालाएँ पहनायी गयी हर एक ऊंचे मंजर पर चलने की रानी मानकुमारी से कहा गया, जहाँ नगर बहुत रानी मानकुमारी की आरती उतारने के लिए धात सजाये एक लिंग थी।" (4)
Rani was not only beautiful but also the symbol of kindness and pity. The remark made by Pandit Shivanand Sarma fully expressed her character:--

"आप जिया रहेंगी रानी साहिबा, आप अमर बनेंगी। आप पर महाकाव्य लिखेंगा, मैं आपको लच्चर देता हूँ। आपकी देवी सुन्दरता, आपकी राजसी वैभव, आपकी असीम समता और कर्मणा - इन्हें मुझे युगों - युगों के लिए अपने महाकाव्य में अमर कर दूंगा।" (५)

Gyaneswar Rao expressed his anguish when Rani Mankumari was tortured by the government as follows:

"आप जैसी देवी और कल्याणी के साथ इतना अन्याय हो रहा है, इसका मुझे पता ही नहीं था।" (६)

He then praised the greatness of Rani:--

"रानी साहिबा, आपका ब्लीक्लेट इतना कोमल, सरल मोहक, आकर्षक और कल्याणकारिणी भावनाओं से सुक्त है कि सुमानपुर योजना पर लेख लिखते लिखते अन्याय ही मेरी भावनाओं का बंड टूट गया।" (७)

In the ‘Terhe Merhe Raaste’, Mahalaxmi is a devoted wife. Her husband Umanath married for the second time even when she was still living. Since she was a devoted wife, she immediately accepted her co-wife. For Prabhanath, Mahalaxmi was not only a ‘Bhabi’ (sister-in-law) but also a mother like one. Therefore, he was worried at the behaviour of his brother Dayanath and as a result the Sammanit Rup of Mahalaxmi was evidenced:--

"उसकी देवी के तुल्य भाभी घर में उक्तका के साथ प्रलक्षण कर रही थी। और उस भाई की बगल में बैठी थी एक जमीन ली, जो उमानाथ की पत्नी बनकर उसके पर में भयानक आभिषाप के रूप में, उसकी भाभी के लिए साकार तेजस्वी बनकर आई थी।" (८)
Finally Umanath also realised that his wife was also as honourable as a goddess. So he uttered:

"महालक्ष्मी! तुम स्वीकरावे हो देवी हो!" (५)

5.2 SAMMOHAK RUP (The Enchantress Form):

A woman becomes attractive due to her beauty and attracts men towards her. Vermaji is a lover of beauty and as such the ‘Sammohak Rup’ of ‘Naaris’ has been found in his novels.

Chitralekha of the novel ‘Chitralekha’ was very beautiful. Being a widow of a Brahmin family, she became the court dancer for her beauty. There was attractive capacity in her beauty. Her face was as beautiful as the moon and there was magic in her beautiful eyes. For her beauty, not only Bijgupta the feudal lord of Patliputra but also the ‘Yogi’ Kumargiri was attracted to her. The magic of her beauty also attracted more persons besides these two. She also extended her ‘Sammohak Rup’ through her art of dancing. In addition to these qualities, she had another quality to act in accordance with the situation; and therefore, she was able to get the control over Kumargiri. She said:

"मैं जानती हूँ तुम मुझसे प्रेम करते हो; पर मैं तुमसे प्रेम नहीं करता! एक क्षण के लिए मेरी हस्त्र तुम पर अधि क्ष स जमाने की हुई थी, और मैं ने उसका प्रयत्न किया। वहाँ में स्वामिनी तुम दास हो। मैंने तुम पर अधि क्ष स जमा किया है, तुमने आत्मसमर्पण कर दिया है। किस बल पर तुम मेरा प्रेम चाहते हो?" (१०)

Prabha in the novel ‘Teen Varsh’ is a mixture of beauty and westernisation. She attracted several persons with her beauty. She was well-versed in the art of speaking in addition to her beautiful body. She told Avinash about the attraction between a man and a woman thus:

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"जिस समय आप एक लड़की की ओर आकर्षित होते हैं तो यदि रखिए फिर उस स्थान पर वह लड़की आपको अपनी ओर आकर्षित करने के पूर्व स्वयं आपकी ओर आकर्षित हो चुकी है, पर आप यह नहीं जानते और इसीलिए आप अपने आकर्षण से प्रेरित होकर अपने को उस लड़की के हाथ सींप देते हैं।" (11)

Although Chameli of the ‘Akhari Daon’ was neglected in her family, yet she was attractive for others. She had several good virtues like - ‘Sewa’ (service), Tyag (Abandonment), Prem (Love), Vidroh (rebellen) etc. for which her ‘Sammohak Rup’ came to the forefront and was successful in attracting others. Raih was her first victim. Finally when Rameswar was attracted towards her, she told him:

"मैं कसम खाती हूँ, अब मैं केवल तुम्हारी बनकर रहूँगी -- मुझे मत छोड़े इस तरह मत जाओ, हाथ नोड़ती हूँ।" (12)

In the ‘Samarthya Aur Seema’, Mankumari was as beautiful as a fairy. Her attractive smile could create rippling waves in the mind of all. Even all men loose their patience at her look. Makola expressed the beauty of Mankumari in the following words:

"गुलाबी संगमरमर का सा सफेद और चिकना हरीर, भरा हुआ और माँसल मुख, मुख पर भयभीत हरिणी सा मोलापन, गहरी नीली ऑर्थों में उल्लभ की चमक। एक क्षण के लिए मकोला को यह भावना भी आई थी कि वह रानी मानकुमारी को अपने आलिंगन पास में कस लें।" (13)

It is not only for Makola but for all others who came to her. Mankumari spoke of her own beauty:

"मैं अपने निर्यक्त, तिरक्क और लक्ष्मीन सौन्दर्य से आजिज आ गई हूँ। कभी कभी जी होता है कि जहाँ बाहर मर जाओ और मेरा यह सौन्दर्य सदा के लिए नष्ट हो जाए, मैं रोचने लगती हूँ कि क्या यह सौन्दर्य मेरे लिए अभिव्यक्त नहीं है? इस सौन्दर्य के प्रति लोगों की कुलित भावना को मैने सप्तरूप से देखा है। मेरे लिए किसी में संबंधना नहीं, रहानुमूलता नहीं, लड़भावना
She was herself a beauty, but when she used toilets, her beauty blossomed more and more. In this connection Ashok remarked :--

"ओह मीना! तुम कि ती सुंदर - बिलकुल दिख्या! एकदम स्वर्ग लोक की अपसरा दीव रही हो - कि ती सुंदर हो।" (15)

Vermaji depicted Santo in the 'Bhule Bisre Chitra' in a very attractive way. She was the wife of Radhakishan. She could attract each and every persons with her beauty :

"उसका सौदर्य अनुपम है, उसकी आँखें में गजब की आकर्षण है, उसकी आवाज में पायल की झंकार है, उसके हाथ गुलाब की पंखुड़ियों की भूल है।" (16)

That was why she could allure everybody. But she knew her limitations, particularly of her beauty. In the beginning she explained about the impact of her beauty on Gangaprasad :

"मेरे वचनों के निमंत्रण पर इतना नहीं जितना मेरी सुंदरता के निमंत्रण पर, मेरी आँखों के निमंत्रण पर।" (17)

Rani Shyamala of the 'Voh Phir Nahin Aayee' is also a very beautifull damsel. Her eyes were full of drunkeness like that of a doe. She had also, self confidence. There was magic in her voice - music in it. All these made her enchanting.

The Sammohak Rup of Rani Shyamala was only due to her beauty and she knew it quite well that whenever somebody saw her he was bound to be attracted towards her. She had the idea of the realities of the society. She very clearly replied to Gyanchandra --
She was such a woman for whom the body and love were different matters.

In the novel ‘Rekha’, Rekha became attractive due to her youthfulness and beauty. Prabhasankar began to think when he saw her.

“सीन्द्र की साकार प्रतिमा बैठी थी उनके सामने जिसके मुख पर यीवन की आभा थी, जिसकी आँखों में कोटूहल की चमक थी, जिसके मुख पर स्नानमान से भरा आत्मविश्वास था। लेकिन इस सत्र के साथ एक अजीब सा मोहक भौलापन था, जिसके सामने अस्तित्व में।” (18)

The ‘Sammohak Rup’ was not only recognised by males alone but also by females.

In this manner Vermaji skilfully depicted the ‘Sammohak Rup’ of various women. From these it can be easily concluded that Vermaji was a keen observer of beauty particularly of the women.

5.3 KARUN RUP (The Pathetic Form):

Before going through the ‘Karun Rup’ of women in the novels of Vermaji, let us see what the term ‘Karun’ or ‘Karuna’ means. Because it is necessary that one should have the clear conception of the term ‘Karun’ otherwise there may be wrong interpretation of facts in the novels. According to some scholar, the term ‘Karuna’ itself contains the culture of human being and it has been regarded as original emotion.

“करुणा” अपने आप में मानव जाति का साकार संस्कार है और इसे गूढ प्रशस्ति के रूप में स्वीकार किया गया है। महाबिच्छिन्न के बाद उठी मानवीय पीड़ा की मानसिक संस्थिति, संसार की अनिवार्यता एवं जरा-मरण के कारण होने वाली शक्ति के प्रति आत्मिक संबंधन और
Several woman depicted by Vermaji in his novels are under this emotion. The ‘Karun Rup’ of Chitralekha in his novel ‘Chitrakatha’ has been depicted by Vermaji in the following words:

“पति की मृत्यु के बाद उसका संसार अंधकारमय हो गया। उसे अनुभव हुआ कि उसकी साधना तथा तत्स्य, ये सब ब्यर्थ गए। उसने कभी कभी आलम श्याम की भी बात सोचा; पर आलम हत्या महान पाप है, वह यह जानती थी; उसे बताया गया था कि तपस्या जीवन का प्रत्याश अंग है और विविधता का कर्तव्य है संयमसुत्त साधना। चित्रलेखा ने यह भी किया; पर उसके लिए कठिन था। जिस समय तक पति जीवित था, वह पूजा कर सकती थी, तपस्या कर सकती थी और साधना में रत रह सकती थी; क्योंकि इन सबका एक केन्द्र स्थित था - एक आधार उसके पास था - केन्द्र के दूर जाने पर तम्मत्व विचलित हो गई, विवास अपना आधार न पाकर डिज गया।” (20)

Then she was carrying a child in her womb. Her secret love affairs came to light. Krishnaditya’s parent drove him away from home; so also Chitralekha’s parents drove her away. (22) Here the ‘Karun Rup’ of Chitrakatha expresses itself. Saraswati in the ‘Patan’ has been depicted in her both ‘Premika Rups’ - as a ‘Karun’. She was a sincere lover who couldnot forget her first love. She did not hate Bhawanishankar even when he forced her to the path of ‘Patan’ - degradation. On the other hand she sacrificed her life for him. She even told Bhawanishankar at her last moment of life:-

“भवानी बाबू। तुम अपने बाद के कितने कहीं निकले। क्या यही तुम्हारा प्रेम था, जायो सुखार्क रहो। मैंने तुम्हें तुम्हारे अपराधों के लिए श्रम कर दिया।” (23)

This forgiveness of Saraswati was the result of her pity. Because it was he, for whom she offered everything of her life, and who led her to the path of ‘Patan’ and thereby betraying her.
Saroj in the ‘Teen Varsh’ is a soft-hearted young lady, who recognised the internal aspect and not the external aspect of love. From her first sight, Saroj experienced some pitious friendly relationship with Ramesh. She said to him:

“आपके प्रहारों का वैसा असर मुझ पर कभी न होगा, जैसा आप समझ रहे है। मैं आपकी बातें सुनने बैठी हूं, और यह समझ कर सुनने बैठी हूँ कि आप जो कुछ कहते, वह अप्रिय और कठु होगा।” (24)

But considering her as a prostitute, Ramesh refused her sympathy and pity and left her. She could not tolerate such rejection and decided to commit suicide:

“नहीं, रमेश, दुखी न हो! यह भगवान की इच्छा है, इसमें तुम्हारा कोई दोष नहीं है। मेरी मृत्यु आ गई है - मुझे मरना ही है। यदि तुम मुझे बचा भी सकते, तो मैं तुम्हें कभी भी यह न करते देती। मैं तो वेश्या हूं - हूँ न; रमेश, मैं तुम्हारे लिए नहीं बनी हूं - भगवान ने ठीक ही किया है, जो वह मुझे लिए ले रहा है। एक प्रार्थना है - अगर उसे मान लो, तो तुम मुझे सब कुछ दे सकोगे।” (25)

This statement of Saroj gives us a picture of her ‘Karun Rup’. She finally breathed her last by saying the following to Ramesh:

“ठीक है रमेश! अब तुम मुझे अपने द्वारा से लाओ - रमेश - मैं जा रही हूँ; तुम्हारा इत्तजार करेगों।” (26)

In the ‘Terhe Merhe Raaste’, there are two types of women in it - one, a woman dependent on man and the other, a woman with independent personality. Generally almost all women are found some way or other in their ‘Karun Rup’. But the ‘Karun Rup’ of Mahalaxmi and Rajeswari who represent the first group is quite pathetic.
The 'Karun Rup' of Mahalaxmi, wife of Umanath is evidenced when her husband took Hilda from Germany as his wife. She immediately accepted Hilda as her co-wife. She said to her:

"हम जिंदा - दिवंगों के लिए सोत कोई नई चीज़ तो नहीं है, अपना दुर्भाग्य मुझे बहन करना होगा।" (27)

Her 'Karun Rup' got its expression most when she said:

"आप मुझे दुखाना नहीं चाहते, लेकिन आप मुझसे घृणा करते हैं। आप मुझे लाग चुके - बहुत पहले लाग चुके! है न ऐसी बात! मैं आपकी पत्नी नहीं रहूं। ठीक है, लेकिन आप तो मेरे पति हैं, शामिल हैं, सब खुद हैं। ... मुझे उसमें लुब्ध है, जिसमें आपके सुख है। आप सुबह रहें, आप अच्छे रहें, आप हासते बोलते। आप अपने घर में रहें - मैं तो आपकी दासी हूं। आप उन्हें बुला ले। जब वह पूछे कि मैं कौन हूं, तब आप कह दें कि मैं नौकरानी हूं। और मैं आपको विश्वास दिलाती हूं कि मैं उनकी सेवा करूंगी, उनकी पूजा करूंगी।" (28)

Vermaji himself expresses the 'Karun Rup' of Mahalaxmi in the following lines:

"उसकी देवी के तुच्छ भाभी घर में उलंघा के साथ प्रतीक्षा कर रही थी। और उस भाई की बाल में बैठी थी एक जर्न तरी, जो उमागाय की पत्नी बनकर उसके घर में भयानक आभिषाप के रूप में , उसकी भाभी के लिए साकार वैधव्य बनकर आई थी।" (29)

Veena in the same novel represents the second group of women. Her 'Karun Rup' has been expressed through the Version of Prabhanath:

"नारी असहाय और निर्वल ! दूसरों पर भरोसा करनेवाली और विश्वास करने वाली नारी! बीणा! यह बुकाए बैठी; उसके मुख पर वही दृढ़ता थी, वही कठोरता थी! पर उस कठोरता और उस दृढ़ता के भीतर छिपी हुई नारी ने ही कहा था , मुझे आपके ऊपर बहुत बड़ा विश्वास है।" (30)
The 'Karun Rup' of Veena becomes more evident when she said to Dadua:-

"द्दुआ, आपने अपना एक बीघा लेकिन मैंने अपना सर्वस्व यो दिया।" **(31)**

Chameli is such a woman in the 'Aakhri Daon' who being deceived by the circumstances, took the path of degradation. But she was conscious of her fall at every step. She opposed to all odd circumstances but finally accepted them due to her helplessness. She held helplessness responsible for her ‘Karun Rup’ :-

"कितना बढ़ा पाप किया है मैंने। लेकिन - लेकिन मैं यह पाप करने को मजबूर की गई हूँ। मैं विवृत्त की नीतियों नहीं लिया जाता था। कितना लड़ी हूँ अपने से, कितना रोई हूँ। अंदर ही अंदर। मैं आखिर औरत हूँ, कमजोर दूसरों पर आश्रित। और मुझे तुरंत सहारा मिलता दूर रहा अपने मिरदेन में तुरंत रीड ही मिली।" **(32)**

Chameli's ‘Karun Rup’ has been more exposed when Ratnu took her to Bombay. She told Ratnu :-

"हम मुझे छोड़ोगे तो नहीं।" **(33)**

In the ‘Apne Khilaune’, Kaira Kamal although she was the married wife of Pitam Kamal yet fell in love with Vireswar Pratap. Under such circumstances, her ‘Karun Rup’ came to the forefront :

"मेरे आराध्य! अपने हित - अहित के उत्तरवादित का भार हम पर डालकर मैं तुर्कारे दुख का कोई भी भाग नहीं छोड़ना चाहती। मेरे हित अहित पर तलक भी ध्यान न देना। मैं तो केवल हमें दुख प्रदान करने को बनी हूँ। अगर मैं तुर्कारे दुख या चिन्ता का कारण बन जाऊँ, तो मेरा प्रेम निरन्तर होगा।" **(34)**

The 'Karun Rup' of Chinki, Jaidei Santo and Malka, with whom the story of the 'Bhule Bisre Chitra' developed, is quite remarkable. In case of Chinki she sac-
rificed her as well as her son's life for the sake of Shivlal and his family. After such a sacrifice, she could not tolerate if some one neglected her or when she could not got her due share in the family. When Shivlal refused her words and decided to send Jwala Prasad alone, She uttered:-

"हमारे हाथ जोड़िए हन, ई पाप हमसे न कराओं - हम चोका माँ ना पुस्त। तुम्हारे परलोक हमरे हाथ न बिगड़े।" (35)

Besides these, her 'Karun Rup' becomes more evident for the 'Varg-sanskar'. Therefore in spite of Shivlal's much interest, she replied in a pathetic voice: --

"तुम्हारे हाथ जोड़िए हन, ई पाप हमसे न कराओं - हम चोका माँ ना पुस्त। तुम्हारे परलोक हमरे हाथ न बिगड़े।" (36)

Another major female character Jaidei expresses her pathetic condition through her conversation with Jwala Prasad:--

"कितना सहाय इस जिवन में देवर्यो! भगवान ने युक्ते सहने को जो पैदा किया था। पति दिया - बेईमान और निर्मम! कोस्बा से पैदा किया बेटा - बेईमान और निर्मम! दुनिया को इन दोनों ने कितना सहाय। और मैं सबकुछ देखती रही अपनी छाती पर रखकर ... भगवान की यही ईच्छा थी देवर्यो।" (37)

Santo like a traditional Indian woman hoped to get all the help from her husband. But being disappointed. She took the path of degradation. Therefore she regarded her husband as the cause of her downfall.

"अगर ये इतने जनर्से और बेशर्म न होते तो इस घर में मेरी क्या हालत होती? जान बुझ कर यह मुझे बड़वा देंगे। सब कुछ देखते हुए। यह सब कुछ न देखते थे। लपप्य पैसा,
All these expresses her ‘Karun Rup’. She had to get place in her home like traditional Indian woman, which she was deprived of.

The marriage of Vidya of ‘Bhule Bisre Chitra’ was settled with Siddheswari Prasad. Her mind was filled with hatred towards her in-laws due to their demand for dowry. She expressed her mind in the following words:

"मैं अपने समुराल बालों से धृष्ट न करने लगी हूं। जिन लोगों ने मेरे घर को तबाह कर दिया, उनके प्रति मुझसे प्रेम कैसे हो सकता है। उस खानदान का हरेक आदमी मुझे पिलाए के रूप में दिखाता है। लाज प्रयत्न करती हूं कि यह मातृत्व अपने अन्दर से निकाले, लेकिन सफल नहीं हो पाती। एक भयानक धृष्ट गर रही है, उस खानदान के प्रति मेरे अन्दर।" (39)

The hatred towards her father-in-law’s house made her helpless and devoid of all help in life. Her ‘Karun Rup’ becomes evident when she prayed Gyanprakash to save her life:---

"दादा, मुझे बचाइए इन पिलाएं से! आप भी गये भाव, मेरी जान बची।" (40)

In the ‘Thake Paon’ Sushila had to brooke all the insults after the service of her husband was terminated. She realised that the reason of all her insults was the unemployment of her husband. She expressed this feeling before Maya in the following words; where there is not only the reflection of Sushila’s pathetic condition but also of all woman:---

"तुम समय बनकर कोई काम करना। यह किसी दूसरे पर निर्भर रहना ही सबसे बड़ी गुलामी है - अपमान, लोचना - सब कुछ इस गुलामी में बदिलकर करना पड़ता है। दुनिया में जो कुछ हे वह पैसा है पैसा।" (41)
Devki of the ‘Rekha’ had to Sacrifice her ‘self’ before Prabhashankar on account of the unemployment of her husband. She had to make physical contact with him, for which she got some money in return. She told Rekha, as in the eye of the latter she was a fallen woman, about herself:

"मैं सच कहती हूँ रेखा, यह पाना बड़ा बेमानी दीखता है मुझे। इस सब पाने की तह में है देना, लगातार देते जाना। तुम कहोगी कि मेरा परिवार है, लेकिन तुम यह भी तो समझो कि उस परिवार की सुख - सुखिया जुटाना मेरा धर्म है। वहसी को पालू - पीरूं, उनको खाना हूँ, उनके लिए कपड़े बनवाऊँ, उनकी शिक्षा का प्रबंध करूँ। और इस सबके बदले मुझे मिलता क्या है उससे न्याय है। उनकी निजी जिन्दगी, उनकी निजी साधने हैं, जिनमें मेरा कोई स्थान नहीं। वे एक दिन छिटक कर मुझसे अलग हो जायेंगे। तुम तो जानती ही हो। कि मेरा पति एक निकम्मा और निराला हुआ आदमी है। वह जो कुछ भी बन पाए है वह मेरे कारण। वह जमीन जायबाद जो कुछ उससे इकट्ठी की है उसमें बहुत बड़ा योग मेरे है। " (42)

Dhanwanti in the 'Sabahin Nachavat Ram Gosain', was a woman of different character. Due to her different type of character and ideas, she had her own principles:

"कहीं बीघ दिया बापू ने हमें - पण पण पर निरादर, अपमान। " (43)

In this statement of Dhanwant there are both pity and abuse in it.

In the ‘Prasna Aur Marichika’, Kesharbai was also a matter of hatred. Because she was pushed to hell by the circumstances, as a result of which she drowned in it day by day. She expressed everything before Udayraj where the most pathetic situation is evidenced:

"अपने पाप में दुसरों को भागी बनाकर पुख्सों ने न जाने कितनी नारियों को तबाह कर दिया है तुम कभी किसी छोटी को पाप का मायू नष्ट बनाना मैं तो पाप के पंक के बंसी हूँ, “
In the ‘Chanakya’, Bithika at the beginning was a maid servant. It is one of the ‘Karun Rup’ of a woman. This has been supported by one statement of Madhulika:

“दासी - दासी दासी! स्त्री पुरुष की दासी - भर होती है। वह शिक्षकी जा सकती है, हैंटी जा सकती है ! और समय समय पर ठोंकी पीटी जा सकती है।” (45)

It is not only the maid form of Bithika but all the forms of a woman was quite ‘karun’ among the Aryas. Bithika expressed it before Chanchri:

“हम जानती है की पुरुष प्रथम आर्थिकति के समाज में स्त्री का स्थान बड़ा दयनीय होता है।” (46)

5.4: UPEXIT RUP (The neglected form):

In Indian society, a prostitute is always a ‘Upexit Rup’ of a woman. Since literature is the mirror of the society. She has been regarded as ‘upexit’ in literature also. She remains downtrodden and deprived and yearned for sympathy. Vatsyayana in his ‘Kaamsutra’ wrote about such women:

“निम्न कोटि की ओरत से प्रेम करना या किसी विधवा से प्रेम करना जो संयम का जीवन न निर्वाह कर सके, न तो शिक्षित ही समझा जाता था और न बर्तित ही था, क्योंकि इसका मुख्य उद्देश्य काम आनन्द था। इस प्रकार की स्त्रियाँ पत्नी के पद पर प्रतिष्ठित नहीं हो सकती थीं। धार्मिक उत्सवों में भाग लेने का उनको अधिकार नहीं था और न उनकी सलाम को ही समाज में सम्मानित समझा जाता था।” (47)

Vermaji also recognised this and in his first novel ‘Patan’, he wrote:
“नारी की पतन के मार्ग पर अग्रसर करने वाला व्यक्ति पुरुष होता है। पुरुष अपनी वासना को तुषित कर नारी की नितांत उपेक्षित छोड़ देता है। इसके प्रतिकूल नारी आजीवन अपने प्रेमी के नहीं भूल ली ।” (48)

Saraswati is the heroine of the novel ‘Patan’. Although she was a daughter-in-law of a religious and honourable family, she became ‘Upexit’ due to her worthless husband and hard-hearted in-laws. She offered herself to anybody from whom she received sympathy. But she received neglect only in this society dominated by men. Bhawanisingkar attracted Saraswati towards him with his own personality. But when remembered social duty, he began to neglect her. Saraswati refuted her position and made Bhawanisingkar guilty of it:

“ठीक कहते हो भवानी बाबू ! पर इसमें दोष किसका है? तुम्हारा। तुमने मुझे नीचे गिराया, तुमने मुझे इस पाप भार्य का गामी बनाया। तुम्हारे पहले मैं असल थी, कभी भी दुःख उस पशु से यो भरा खामी हजारे का प्रयत्न करता था, पर मैं उसे रोका कत्ता थी। पर जब से तुम आए हो दुःख बलवान हो गया अतेनात्मा कमजोर पड़ गई। कर्त्तव्य की वाद तुमने पहले कौन नहीं दिलाई?” (49)

The behaviour of Bhawani Shankar made the mind of Saraswati more crude, and her journey towards downfall became faster.

Saroj is another major female character of the ‘Teen Varsh’, who was also a neglected one. Saroj is a prostitute and the society naturally neglects such a character. It was her hereditary profession and therefore, her mother wanted to liberate her from this profession and wanted that she should lead an honourable life. But she was not successful. Therefore, Saroj was always hankering after pure love outside physical contact. When a person like Ramesh came to her life she believed that her wishes would be fulfilled. She sacrificed for this fulfilment. But Ramesh at his first introduction began to neglect her. She even accepted his neglect: --
"आपके प्रहारों का वैसा असर मुझ पर कभी न होगा, जैसा आप समझ रहे हैं। मैं आपकी बातें सुनने बैठी हूं और यह समझकर सुनने बैठी हूं कि आप जो कुछ कहेंगी, वह अप्रिय और कठौत होगा।" (50)

Ramesh always maltreated Saroj. With all the maltreatment and harsh behaviour she was very much worried and uttered:---

"मुझे तुम्हारे रूपये नहीं चाहिए, मुझे तुम्हारी मनुष्यता चाहिए।" (51)

She also with tearful and pitiful eyes prayed Ramesh:---

"मुझे कुछ नहीं चाहिए मुझे प्रेम चाहिए - तुम्हारा प्रेम चाहिए रमेश! जले वहाँ से दूर चल कर हम दोनों साथ साथ रहें, पति पत्नी के समान। मैं तुमसे विवाह करने के नहीं कहती। साथ रहने में क्या कोई हर्ष है ...... मुझे तुम्हारा साथ नहीं चाहिए, मुझे तुम्हारी जहर्त है।" (52)

But she got neglect and ill-treatment till the end.

In the 'Terhe Merhe Raaste', Mahalaxmi is beautiful and generous. But her husband married one foreigner Hilda and declared:---

"मैंने अपनी पहली पत्नी से अपनी इच्छानुसार विवाह नहीं किया, वह मेरे गले में जबरदस्ती मढ़ दी गई। मैं उससे प्रेम नहीं करता, कर भी नहीं सकता, वह मेरे लिए ल्याच्य है।" (53)

He began to regard Mahalaxmi as abandoned or divorced and neglected and ill-treated her. But he himself was so afraid of what he did against her that he did not have the courage even to meet her.
In the 'Aakhri Daon', the heroine Chameli was from a middle-class family with beauty in body and the mind. But she was so neglected that none in the family cared to think of her. The neglect from her husband and deceit of her mother-in-law made her disappointed. The major cause of her trouble was that she was a barren woman. In Indian society, to be a barren woman is a curse. Such a woman does not get the status which she should get. On the other hand she becomes a matter of neglect and hatred. Chameli was such a woman who due to her barrenness was neglected and hated by all members of her family. Chamelis mother-in-law addressed her as 'kulaxini' 'Kalmuhi' etc.:-

"क्योंकि कुलखिनी यारों से अब पुस्त मिली...रात्रिजीं रंग बेल कर आई है; कलमुही कहीं की।" (54)

From time to time she also beat her. Chamelis barrenness was remained as the source of all trouble. Her mother-in-law beat her only because of that:

"हाँ आज जो कुछ कहना है उसे तु जनम भर याद रखेगी, बांझ कहीं की।" (55)

Even her father-in-law and her 'Devars' (brother-in-laws) joined hand with her mother-in-law in beating her. None in her family had sympathy towards her. In the words of Vermaji:

"....सबने चमेली को जमीन पर पटकर बेताहार पीटा। पड़ोस वालों ने जब चमेली पर से खानदान वालों को हठाया तब यह पता चला कि चमेली की कोहली पुट गई, सर पर दो गुस्से पड़ गए है और लाह चिल गया है। ....... उस दिन न उससे किसी ने खाने को कहा न उससे किसी ने कोई सहानुभूति ही प्रकट की।" (56)

In this manner Chameli had to choose the path of downfall on account of the neglect and hatred of the members of her family. In Indian Hindu society, the caste system also becomes the cause of neglect. Vermaji depicts the pitious condition of
the backward class people through Chinki. He made strong attack against caste system and was very much critical about heartlessness and traditionalism of the Hindus Caste system was not unknown to Chinki, she knew it well that pitiousness of a high caste man was destroyed when he would eat something from a low caste man. Because it was a deep rooted idea from her traditional culture.

"राम राम ! कव्वी रसुवाण माँ केसे जाई ? कलपवास कर रहे है, तीन धरम करम का तो बखाल रखाई। चौका मां हमरे जाय से चौका छूत होई जाई हो।" (57)

She remained neglected and deceived because she was a kept wife of Shivalal. Indian society does not recognise a kept-wife. Shivalal also neglect her.

"नहीं, कुछ भी हो जाय, घर की मालकिन छोटी है, समझ! जब तक राघे की बीबी जिन्दा है और यहीं पर है, तब तक इस घर को मालकिन बही रहेगी, यह भी समझ ले। इस घर की मामले में तु दबाल देने वाली कीन होती है?" (58)

Finally Shivalal Confessed before Jwalaprasad that he had been neglecting Chinki all the times and had been rebuking her. But her position in the family should have been -

"यह दिनकी तेरी दूसरी माँ है। मैने इसे बड़ा कट दिया है; इसकी कोई बात नहीं सुनी मैने; तो इसे अब तेरी द्या पर कोई रहा हूं। तेरी सबसे अधिक सती यही है।" (60)

In the 'Bhule Bisre Chitra' Jaidei was neglected by her husband Prabhu Dayal throughout her life. Due to greed for money and harsh behaviour of her husband, she had to remain as the target of abuse for the whole life. She told Jawala Prasad at the last moment of her life about the mental tortures she had to tolerate:--

"कितना सहा है इस जिन्दी में देवर्जी! भगवान ने मुझे रहने को जो पैदा किया था! पति दिया – बेईमान और निर्मित। कोंच से पैदा किया बेटा – बेईमान और निर्मित।" (60)
Being dissatisfied and insatiated with the harsh and neglected behaviour of her husband, Jaidei wanted to fulfill her needs through her son Laxmi Chandra. But her son also neglected her. Now, therefore, she remained dissatisfied from both sides, as a wife and as a mother. She did not get love and affection from her son which would make her forget the harshness of her husband.

Santo, another character was held up by the traditional customs of her family. Due to the neglect and indifference of her husband, she had to lead a dull life. The family traditions disturbed her so much that she was helpless to get rid of it. Finally she could have freed her from it but she did not only for her husband. Therefore, she became the means to make money for her husband and not a wife to him.

Sushila is the heroine of the novel ‘Thake Paon’ Keshav remarked about her:

“मोहन की पत्नी बास्तव में कुल लक्ष्मी थी, घर में आते ही उसने घर का काम समाधान लिया। केशव को अपनी बड़ी पर गर्व था” (61)

But the idea proved to be wrong as there was a change in the environment. The basic cause of it was that her husband was out of employment. As soon as her husband lost his job everybody began to neglect her. She told Maya about her lamentable condition thus:

“तुम समय बनकर कोई काम करना। यह किसी दूसरे पर निर्भर रहना ही सबसे बड़ी गुलामी है - अपमान, लातों न सब कुछ इस गुलामी में नदीया करना पड़ता है। तुम्हारा में जो कुछ है वह दैसा है पैसा।” (62)

Sushila knew it well that a middle class joint family woman had no status of her own; whatever was there it was due to her husband and that also depended upon his financial position. If the husband was financially sound and could bear the
burden of the family, then the wife might be a respected one, otherwise she would never be respected by anybody.

Madhulika in the 'Chanakya' was neglected due to her own character. This neglect became so severe that finally her end came through her own husband. What Padmakamal told about her show the 'Karun Rup' of Madhulika.

"मेरा अंतिम समय आ गया है पिताजी आपने एक पिछली के साथ मेरा विवाह करके आपने अनजाने ही मेरी मृत्यु में सहयोग दिया है। मैं स्वामित्व रूप से नहीं मर रहा हूँ, मेरी हत्या की जा रही है, मेरी पिछली पत्नी मंदूलिका जारा।" (63)

5.5 PRATIKRIYA SWARUPA (The Reactionary form):

Those women who break common or ordinary customs and establish their own independent ideas in reaction to them would be regarded as 'Pratikriya Swarupa' (Reactionary) women. With this view in mind we shall analyse the female characters in the novels of Verma here.

Saraswati of 'Patan' who was quite different from her husband, whose 'Rup', ideas, character etc. are different from those of her husband and who failed to attract the attention of her husband was herself attracted to one Bhawanishankar. In this case her behaviour can be regarded as the reaction to traditionalism, where one can find the 'Pratikriya Swarupa Rup' of Saraswati.

Chitralekha in the 'Chitralekha' who was associated with traditionalism in some cases can be seen as reactionary in some cases. She did not respect the traditional customs and therefore, she fell in love with Krishnaditya (64) after the death of her husband, carried a child for him (65) and finally gave birth to a child (66). All these three activities establish her as a 'Pratikriya Swarupa' woman. That she compelled Kumar Giri to bow down before her ago was another example of
her reactionary quality. She fell in love with Bij Gupta. In this connection her idea is quite remarkable:

"चित्रलेखा पुरुष निर्मितै मानवताओ भो बाहर जाकर विद्रोह करती रही। उसका बीजगुप्त से प्रेम भी इसी विद्रोह का एक पहलू है। " (67)

Prabha in the ‘Teen Varsh’ is an intelligent lady of the modern age. For her marriage is dependent on financial position and therefore she refused to marry poor Ramesh. Because he could never fulfill his own wants. She decided to live with him without marrying him. (68) When she saw that Ramesh had property, She agreed to marry him. All these activities prove that she was intelligent. She appeared as a woman of progressive outlook, She supported the culture of property.

In the ‘Terhe Merhe Raaste’, both Veena and Pratibha are the members of a Revolutionary Party which was related to the Communist Party. Both of them are educated and with new outlook. A speech of Pratibha proves that she is against traditional customs

"क्यों? – इसलिए कि यह सब काम अभी तक स्त्री करती आयी है, आप लोगों के लिए स्त्री सुख का सामान जुटाने का साधन है। " (69)

After that she further expresses her idea thus.

"स्त्री सुख है या उसका शरीर सुख है, उसकी चुनौता सुख है? स्त्री का रूप उससे छीन तो और फिर। फिर वही स्त्री हुआरे वाले नरक बन जायेगी। " (70)

All these express her strong feeling for rebellion. Therefore, she can easily be regarded as 'Pratikriya Swarupa Naari'.
Annapurana of the ‘Apne Khilaune’ received her education after she became a widow. Although she had no right to love a man under traditional customs yet she did it and was prepared to marry a man. Her idea was:

“मेरे शरीर पर किसी दुसरे का अधिकार हो चुका है केवल गेरे प्राण तुझारे हैं।” (71)

She was capable of expressing her mind now. According to her life was:

“कुछ बारों ऊर्फ हेंसो।” (72)

Chameli in the ‘Aakhri Daon’ lift her home due to tortures of her husband and the mother-in-law. Therefore, contradictory tendencies in her began to grow. To fly away with Ratnu and to live with Rameswar without formal marriage and such other activities make her a reactionary woman. She deceived Rameswar. (73) When he indulged in making satire out of her. These showed the rebellious mind in her.

In the ‘Bhule Bisre Chitra’, Santo was silent when she came to know that her husband was attracted towards his sister-in-laws. But as a mark of revenge she also establish relationship with Gangaprasad. She also establish relationship with Raja Prasannajit and Major Watson. She gave priority to money in the context of the age of money. (74)

Rekha the heroine of the novel ‘Rekha’ is an educated, modern and well cultured lady, who had establish physical contact with very many men. When she was pregnant, she abor tioned it without the advice of anybody. She regarded the virtues of the body and the mind as different ones. (75)

Dr. Bhatnagar remarked on her rebellious nature.

“नारी किस प्रकार समाज की प्राचीन मान्यताओं को तोड़कर नयी मान्यताओं को अपना रही है। यह रेखा के जीवन द्वारा देखा और परखा जा सकता है।” (76)
In the 'Thake Paon', Maya and Sushila broke traditional customs and became victorious in their battle against these customs, abolition of the Purdah system in the house of her father-in-law and inspiring her sister-in-law Maya for higher education for self-sufficiency are the examples of her progressive ideas. Her endeavour for being self-sufficient and refusal for accepting traditionalism is nothing but reflection of ideals of Indian women. While fighting against all traditional customs, she encouraged all who came to her to solve their problems. She was a woman of modern liberal ideology. Another powerful woman character of this novel is Maya. She left for Bombay in protest against marriage and for her economic self-sufficiency. But she sent money for her father. She challenged the traditional standards in all fields of life and proudly declared her existence. She made all progress and broke these traditional standards. In Maya there were ego and boldness of a modern woman in fact.

In the 'Prasna Aur Marichika', Lata married Anjani Kumar abroad without the consent of her parents. After living India she came to know that he was dead. She then decided to take the profession of a teacher and to lead a self-sufficient life. Then a new relationship began with Hari, son of Rupa Sharma. She didn't hide anything before him. But she told him everything about her past life. All her activities hinted at the right path for women accepting traditional way of life.

Kulsum in the 'Sidhi Sachchi Baten' was a woman interested in politics, who took parts in conferences, Sanmilans etc. After marriage with Parvej, she was in love with Jagat Prakash. In the same novel Malti married Tribhuwan on her own wishes. She wanted to live with him but he did not like it. She behaved in such a strange manner when she came to know the second marriage of her husband that everybody were astonished at it. Tribhuwan's coming back being defeated indicates the triumph of a modern woman.
In the 'Sabahin Nachavat Ram Gosain', Dhanwant Kunwar was such a woman who can be regarded as 'Pratikriya Swarupa' due to her rebellious character. Her husband Jabbar Singh took bribes which she opposed all the times. She even returned the neck-lace which was offered as a bribe to her. She fulfilled her rebellious motive through her son Ramlochan. She blessed him after fulfillment of her desire. All her activities clearly show her rebellious character.

In all these characters, one can find their 'Pratikriya Swarupa' nature. It is also true that Vermaji wanted that women should be aware of their rights and at the same time they should fight for their rights. He also challenged the traditional customs, which stopped the progress of the society and the blossoming of the good in social life. He also inspired women to shun traditional values and to welcome newer values and at the same time he abused indiscipline among them.

In the conclusion, we can find that Vermaji depicted woman characters in their various forms. On one hand she is honourable while on the other she is Sammohak. In the same manner she is either 'Pitious' or 'Neglected.' In addition to these characters, she is also 'reactionary'. All these forms are due to circumstances only. Therefore, there is relevancy for them.

In this chapter we have discussed about the various forms of female characters in the novels of Bhagwatchesaran Verma. We propose to discuss about their toileting in the next chapter. Because toileting reflects the mentality of a woman. Therefore, to consider woman characters on this basis is not quite unreasonable.
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