CHAPTER - II

NOVELS OF BHAGWATICHARAN VERMA

• Life and works of Vermaji.
• Novels of Vermaji.
2.00 In the previous chapter we have already given an introduction to the subject-matter and such other related matters of the thesis. Now we proceed to go through the life and works of Bhagwatichan Verma in brief, giving particular attention to his novels.

Babu Bhagwatichan Verma, who has been regarded as the mile-stone of Hindi novel literature, is one of those selected and noted writers who believed the scopes of literature and of life are equally wide and colourful ones and therefore, attached themselves to them both — life and literature. These writers selected some or other subjects of life and made them the medium of their creativity and thereby they donot allow their ideas and ideals to be limited and make them as wide as life itself. Vermaji used his skilful pen to depict his thoughts and ideas in almost all fields of literature -- poetry, story, novel, play, one act play, essays, humour and satire etc.

2.1:1 LIFE AND WORKS OF VERMAJI :

Vermaji began his literary life around 1928 and incessantly he kept his pen moving upto his last days of life, when he breathed his last in 1981. Within about half a century, Vermaji whole - heartedly did service to literature in particular, and to the society in general. As stated earlier he penned forty three books during this period, that means he composed at least one book every year and presented them to the treasury of Indian literateur.

Now, therefore, it is necessary to go through his life - different aspects and incidents of his life so as to find out the meaning and nature of his works. Because to interpret and understand the creation of somebody one should know the personality and the life of the writer as in some way or other these are reflected in the writings of every literature.
Like other great writers, Bhagwaticharan Verma also inspired his contemporaries as well as his successors in various ways. Therefore his life and works became torch-bearer to the literary life for many, Babu Bhagwaticharan Vermaji was born on the Shuklastami day of Sanvat 1960 of the Vikrami era (August/30,1903) at a village named Safipur of Unnaw District (Uttar Pradesh) in a well known Kayasth family. His forefathers were Zamindaars; but they gave up former Zamindaari and settled near Kanpur. He himself wrote about his predecessors like this:--

“मेरे पूर्वज सिला उन्नाव के ‘किसी’ स्थान के रहने वाले थे मंगवृक्ष रखने की प्रवृत्ति मेरे उन पूर्वज मे जो कानपुर नगर मे आकर बसे थे, शायद नहीं थी क्योंकि उनके पूर्वजों के सम्बन्ध मे मैंने उड़ती-उड़ती बातें भर सुनी है, प्रमाण कोई भी नहीं है।” (1)

Vermaji's father Babu Devi Charan Shrivastav practised law at Kanpur. He then left for Safipur and breathed his last in the year 1908, when Vermaji was only five years old. Now after the demise of Babu Devicharan, his wife had a very tough time economically to bring up her three young children without any source of income. Fortunately, Bhagwaticharan's uncle managed to sell some part of their paternal land and brought bonds for rupees five thousand for these young children, from which they had a monthly income of rupees twenty two. It continued till they attained adulthood.

The remembrance of his childhood days in Patkapur of Kanpur remained fresh in the mind of Bhagwaticharan Vermaji throughout his life. Interestingly there were two persons of strong and contradictory tastes and aptitudes who managed all the affairs of the family. One of these persons was Kalicharan who lived in a western style while the other was Prayagdutt who followed an Indian way with the teachings of the 'Arya Samaj'. So the children experienced the ideals of two contradictory life-styles. Vermaji himself wrote:--
"The Brahmins from Kanyakubj had tremendous influence over the people of Patkapur in those days. In the words of Nagarji:

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But the virtue of purity and honesty (Satwikta) impressed the mind of Vermaji so much that there grew a firm faith to this best virtue in the life of a man. After the death of his uncle, there was none except his mother to control him, and as a result fearlessness and self-sufficiency began to grow in his mind. His mother of course treated them with motherly care and love.

Vermaji also wrote about this:

"A day Phoṃ kaṛa kṛṣṇa teṣa haṃ gairī thā tō muṃṣe kṛṣṇa abhikāḥ caṃ gairī, yāntī māṃnā duṇa bhāna bhāna thā thā māṅi kāra bhāna kṛṣṇa abhikāḥ caṃ bhāna. Matānī kā phāta chāla bhāna tābhāna kṛṣṇa abhikāḥ caṃ bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāna bhāṇ बुझिले वचन विश्वास की चरम नीति के दर्शन एक साथ ही देखने था। इन्हीं संस्कारों में पत्ता वर्मा नीं अपने इस निर्देश व्यक्तित्व का निर्तिष्ण किया जिसमें विनिश्चित पूर्व-पूर्व तक विवाही नहीं देती। यह वी-विषय कालकृत्ता की श्रेष्ठी का परिप्रेक्ष्य है। बुझिले वर्मा नीं की काफी बड़ा तक अपनी ओर प्रभावित किया, और वे बहुत दिनोंं तक कुशल लड़ते रहे। इन्हीं प्रकार मुख्तले में बच्चे बाले बजन - कीर्तन ने वर्मानी को गाने-बजाने की ओर प्रेरित किया।" (3)

Vermaji also wrote about this:

"Mukhi bād ha ra ha thā kē kumāre dharmik rājī thī, dēvi-dēvatāā thī kē ḍūṣṇā mēn laṃgā thā. śangeṛ thē pēm thā, ḍūṣṭi kāla pāya thā māṃnā। Rāmāyānā kē sāvkā pāth kārthē mēn mukhi ḍūṣṇā thā thā। Mukhlāle mēṃ dhūṃ-vaṅ dōṭhā thā, uṣkēṃ nē Rāmāyānā pāth mēṃ sāṃbhālīt dōṭhā thā।" (4)
Vermaji had to shoulder the responsibility of the family at the tender age about ten. He had to perform other school duties in addition to his household duties. But some members of his family regarded the household duties as the primary ones.

Vermaji was admitted to the local primary School where he was taught in Hindi in place of Urdu which was prevalent in those days. It might be for the reason that there had been growing influence of the ‘Arya Samaj’. Then he was admitted to one ‘Arya Samaj School’ nearby, where he learnt Hindu scriptural texts with Ved-mantras etc. There had been a change of School from the ‘Arya Samaj School’ to a ‘Theosophical School’. But Vermaji could not show good results in that school due to several factors. Even he was unsuccessful in Hindi. But the remark of one of his teacher had so much impact that he not only learnt Hindi very well but also became one of the best writers of Hindi literature. The statement which changed the course of Vermaji’s life was as follows:—

“वह कितनी लज्जा की बात है कि तुम हिंदी में फेल हुए। तुम्हें मन लगाकर पढ़ना चाहिए। कौर्स के अन्दर भी हिंदी की किताबें पढ़ा करो। 'सरस्वती पत्रिका' पढ़ा करो, इससे तुम्हारा हिंदी अभ्यास बढ़ेगा॥ (5)

This was uttered by one of his teachers, Jagmohan Vikasitjee.

With his promotion to higher classes, the expenditure of his family went higher and his meagre income from the bonds purchased by his uncle could not meet the expenses. But these hardships could not do away with his poetic feelings, and as a result he became a poet while he was a student of class IX. But he had to suffer in a different way. He could not successfully go through the Matric examination, at the first attempt. Later he passed all the examinations, and finally joined the M.A. classes. But he did not complete it and did his LL.B in 1928.
Bhagwaticharan Vermaji had his nuptial knot with Shrimati Umaji at a very early age. Of course it was permitted by the age old tradition of the country. Unfortunately, Umaji died at an early age and Vermaji had to take the trouble of young children she had left. On the other hand Vermaji’s mother was too old to look after the children. Therefore, Vermaji was compelled to re-marry. He married Shrimati Girijaji now. He described his union with Girijaji as follows:—

“एक साल बाद ही अर्थात् १९३४ में मैंने मध्यवर्ग के एक गरीब परिवार की एक लड़की से विवाह कर लिया। दूसरी पत्नी का नाम था गिरिजा। उमा और गिरिजा शब्द के दो रूप। कोई संबंध ही समझा जाय इसे।” (6)

Vermaji’s lot was ill-fated as regards to family-life. Because Girijaji also left him to her heavenly abode within a short time in 1940. Later friendship grew between Vermaji and Shrimati Nanditaji, whom finally he accepted as his third wife. In this manner, he had mental and emotional sufferings with successive deaths of his two wives which made him more thoughtful and gave him a different view towards life.

Vermaji did not prefer to be a Professor or a teacher and that was why he even did not complete his M.A. Examination after going successfully through the previous examination with first class marks. He joined the Bar of the Kanpur court. But his inner man disturbed him and the urge for making poetry made him unmindful to his legal profession. Sometimes he even forgot the date and time of his cases in the court. He then left Kanpur for Hamirpur where he spent his early days. In the meantime he published his first novel — the ‘Patan’. This book did not receive good response from the readers and, therefore, could not earn any fame. But it gave him the faith that he could write good prose also. In Hamirpur he gave more attention to literary works that to his legal profession. He began writing his second novel — the ‘Chitrarekha’ in Hamirpur. Incidentally Vermaji was introduced to the ruler of Bhadri, Bajrang Bahadur Singh, who was so-much inspired to hear some portion of
the ‘Chitralekha’, which was recited to him, that he took Vermaji to Bhadri with him and facilitate him to complete the book and the ‘Chitralekha’ was completed.

Under the patronage of Rajaji of Bhadri, Vermaji not only completed his second novel but also made some more plans for his future writings. But in the mean time Vermaji realised that Rajaji did not patronise him for his good writings but did it only to show his grace to him. It hurt the sentiment of Vermaji so much that he severed relationship with Rajaji even at the cost of his livelihood. He had to depend on the income from his legal profession now, which was far from sufficient.

Being troubled by economic hardships Vermaji planned to establish himself as one independent writer. But it was difficult for him to gain success immediately. He did not like to seek any job also. In the meantime his ‘Chitralekha’ saw the light of publication which was a grand success for him. His fame as a writer began to spread and along with fame came fortune for him. He then joined the Film Corporation of Calcutta. But he could not be there for a long time, since his family affairs called him back to Prayag. Here he established one Private Limited for publication. But he again decided to go back to Calcutta to join the Film Corporation there. Now, in addition to activities of the Corporation he joined the weekly magazine ‘Vichar’ as the editor. With the popularity of the ‘Vichar’, he was established as one of the renowned editor. During 1942, he found that even with all the popularity of the ‘Vichar’ his economic condition was falling down, and therefore, he left Calcutta for Bombay and joined as a script writer of the Bombay Talkies. Now he began his literary carrier in a different form that is, as a film-script writer. In the mean time three of his novels were published. He also completed his another novel ‘Terhe Merhe Raaste’, which he had already began during his stay in Calcutta. Although he had a number of books published and all was well there in Bombay, yet he was not mentally satisfied. He, therefore, left the Cinema world in 1947 and in the next year he came to Lucknow where he joined in the editorial
board of the then renowned magazine — ‘the Nav-Jiwan’ as the chief editor. He now began to work whole-heartedly and worked with more interest after the achievement of Indian independence. He wanted to enliven the hearts of Indians through his ‘Nav-Jiwan’, unfortunately he had to give up this editorship due to bad politics.

Vermaji was appointed as the advisor to Akashwani of Lucknow in 1950. During this period he also directed literary and musical features there in the A.I.R. He was also associated with the Delhi A.I.R. from 1953 to 1955 when he was also connected with drama and dramatic performances. Again he came to Lucknow A.I.R. where from he resigned in 1957.

As stated Vermaji began his literary carrier as a poet, but gradually he turned to a novelist. It was, even according to Vermaji, due to financial needs which he expressed in the following lines:

"
कविता के क्षेत्र से मैं करीब-करीब अलग हो गया हूं, किन्तु अपने अंदर वाले कवि को अलग नहीं कर सका। जादें तक कविता की विधा का प्रश्न है, सामाजिक रूप से वह द्वारा अक्सर है, व्यक्ति गद्ध का कार्यान्वयन विभाग हो चुका है। कविता पाठकों के अभाव के कारण कविता की पुस्तकें बिकती नहीं।"

(7)

It may be said about Vermaji without any iota of doubt that his life-force was boundless. Because troubles and difficulties of life shook him incessantly one after another yet he fought against them very manfully and very successfully. In this context the statement made by Amritlal Nagar is not out of place here to mention:

"
जीवन की बड़ी-बड़ी पराजयों के कालकूट को हिंदी का यह भोला भण्डारी और मस्त कलाकार न जाने नित्य बार हैंस हैंसकर पचा चुका है।"

(8)
Literary genius brought wide name and fame to Vennaji. Different organisations honoured him in different and several occasions. In 1935, he was appointed as the “Sahitya Mantri” of Sahitya Sammelan comparatively at a very young age. Again in 1940, he was elected president of the ‘Tarun Sahitya Sammelan’ of the said Sahitya Sammelan. He was also invited to deliver the ‘Dixant Bhasan’ of the convocation of the Thakur Devi Singh Bist College. He was even honoured with the title ‘Thaluya Shiromani’ by the ‘Thaluya Club’ of Calcutta. Again he was honoured by the ‘Sahitya Sammelan’ by conferring the title “Sahitya Vachaspati” on him.

One of his famous novels, the ‘Bhule Bisre Chitra’ brought Sahitya Academy award for him in 1962. Fame began to smile on him. The Govt. of India honoured him with the ‘Padma Bhusan’ in 1971 for his life long service to literature. Finally he was nominated to the Rajya Sabha in the year 1978.

This great life of Vennaji came to an end and left for his heavenly abode on October 5, 1981. It is a great loss to the Hindi literary world in particular and to India in general. In the words of the renowned writer Shrilal Shukla:

"वर्माजी आजीवन स्वस्थ रहे थे और रोगों के विषय में उदासीन थे। वहाँ कारण है कि नवम्बर, १९६५ में जब उन्हें 'पूरीति' (फेफड़े में पानी जमाने की बीमारी) हुई तो उन्होंने इसका आमास दूसरों को और स्वयं अपने तक को नहीं होने दिया। 'पूरीति' का पता लबनाव के मेडिकल कॉलेज में उनकी एक दूसरे कद की स्वास्थ्य परीक्षा के दौरान चला। बहरहाल, लबनाक में उसका सफलतापूर्वक इलाज हुआ और वे स्वस्थ हो गए। किन्तु १९८५ के दौरान उन्हें गले में कद का आमास हुआ और परीक्षा के बाद उन्हें कैंसर से प्रत्य पाया गया। लगभग पन्हद दिन अशिकल भारतीय आयुर्विज्ञान संस्थान, नई दिल्ली में उनकी 'कोशल थेरापी' चलती रही। अचानक अक्टूबर के आरम्भ में उन्हें जोर का बुझार आया और ५ अक्टूबर, १९८५ को अक्सर दिल्ली में अपने दो पुत्रों --- चतुर्वेद और धीरेन्द्र की उपस्थिति में उनका देहात्त हो गया। देहात्त का कारण हृदययंति का रुक जाना था।"
2.1 HIS NOVELS:

Bhagwaticharan Vermaji entered into the world of novels in 1927 with his first novel — the Patan. Prior to it he was known as a poet; but later success came to him as a novelist rather than a poet. It is also a fact that some pieces of his poetry have some historical importance still now. He himself wrote:

"मैं मुख्य रूप से उपन्यासकार हूँ, कवि नहीं। आज मेरा उपन्यासकार रूप ही सजग रह गया है, कविता से लगाय सियह गया है।" (10)

Regarding the total number of novels, Shrilal Shuklaji wrote:

"धूपल को शामिल करते हुए, जो वातम में उनकी आत्मकथा है, पर जिसे 'आत्मकथात्मक उपन्यास' कहा गया है, वर्माजी ने संख्या उपन्यासों की रचना की है। इनमें पहला उपन्यास 'पतन' 1927 में रचित संदर्भ ने अपने पुस्तिकाकार संदर्भों को एक अत्यन्त रोमांटिक कथा के माध्यम से उभारता है; 'चित्रलेखा' — पाप — पुष्प की समस्या को एक अद्वितीय रोमांटिक कथा के माध्यम से उभारता है; 'घुराज चुड़ा' मधुकालीन राजस्वामी की रोमांटिक कहानी है और 'चापल' में एक परिवारिक उपन्यास का प्रयास है। इन अपनायों को छोड़कर वर्माजी के सभी उपन्यास समकालीन जीवन की पिछली, शताब्दी के अंत से इस शताब्दी के उत्तरार्ध तक की राजनीतिक, सामाजिक समस्याओं और उनसे जुड़े प्रश्नों का समाधान करते हैं।" (11)

The available novels of Vermaji are as follows, totalling Seventeen in all:

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Name of Novel</th>
<th>Publisher</th>
<th>Date of publication</th>
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<tbody>
<tr>
<td>1.</td>
<td>Patan</td>
<td>Ganga Pustakmala, Lucknow</td>
<td>1928</td>
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<td>2.</td>
<td>Chitralekha</td>
<td>Bharati Bhandar, Allahabad</td>
<td>1934</td>
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<td>3.</td>
<td>Teen Varsh</td>
<td>do</td>
<td>1936</td>
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<td>4.</td>
<td>Terhe Merhe Raaste</td>
<td>do</td>
<td>1946</td>
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<td>5.</td>
<td>Aakhri Daon</td>
<td>do</td>
<td>1950</td>
</tr>
<tr>
<td>6.</td>
<td>Apne Khilaune</td>
<td>do</td>
<td>1957</td>
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<td>7.</td>
<td>Bhuie Bisre Chitra</td>
<td>Raj Kamal Prakashan, Delhi</td>
<td>1959</td>
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<td>8.</td>
<td>Voh Phir Nahin Aayee</td>
<td>do</td>
<td>1960</td>
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<td>10.</td>
<td>Thake Paon</td>
<td>Sahitya Sadan Dehradun,</td>
<td>1963</td>
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<td>11.</td>
<td>Rekha</td>
<td>Rajkamal Prakashan, Delhi</td>
<td>1964</td>
</tr>
<tr>
<td>12.</td>
<td>Seedhi Sachchi Baten</td>
<td>do</td>
<td>1968</td>
</tr>
<tr>
<td>13.</td>
<td>Sabaiin Nachavat Ram Gosain</td>
<td>do</td>
<td>1970</td>
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</table>
Now, we proceed to give brief discussions on the novels of Vermaji one by one:

2.2.1 PATAN:

The ‘Patan’ is a historical novel published in 1928. It relates the luxurious life of the last Nawab of Awadh, Wajid Ali Saha and also gives a pen-picture of the falling of the then society. Vermaji raised the question whether a man who stepped into the sinful way can never come back to the rightful one. His realisation as expressed in this novel is quite negative. Desire is not a matter that can be fully satisfied. It is an eternal thirst, which goes on eternally without being quenched. Therefore, if one is entered into the wheel of sin, one can never get out of it.

In the ‘Patan’, Gulnaar, Subhadra and Saraswati are the primary female characters through whom the story develops. Gulnaar is the most beautiful daughter of Md. Yakub whom her mother wanted to make the wife of the Nawab. But Gulnaar fell in love with one Pratap Singh and fled away from home with him. One Bande Hasan was related to Gulnaar, who loved her also. He released Radha Raman against the wishes of Md. Yakub. As a result he had to bear the brunt of the anger and displeasure of Yakub. On the other hand Gulnaar had to leave for her heavenly abode at the hands of the agent of Yakub. Bande Hasan committed suicide by jumping into the river Gomati along with the dead body of Gulnaar.

The primary story of the novel ‘Patan’ relates to Subhadra, Randhir Singh and Pratap Singh. Pratap Singh was attracted to the lover of his foster-son, Randhir...
Singh. Being unable to win Subhadra, he made her the ‘Begam’ of the Nawab. Subhadra somehow managed to get the help of Sitamara and escaped from the ‘Rajmahal’ of the Nawab. While she was trying to cross the Ganga with Randhir Singh there was a tussle between Randhir Singh and Pratap Singh where all three were drowned and met their watery grave.

Along with this primary story, there is another secondary story of Prakash Chandra and Saraswati. In this story, Saraswati, the beautiful wife of Prakash Chandra, got attracted to Bhawani Shankar due to incapacity of her husband. They had illicit connections and advanced towards ‘Patan’ i.e. downfall. Being allured Prakash Chandra wanted to attain divine powers under the guidance of Pratap Singh. But he had to pay heavily for this to give away his wife as ‘Guru Daxina’. His Guru fulfilled his lascivious desire with the wife of his disciple. Finally both Bhawani Shankar and Saraswati drowned in Ganga.

In this manner in all the three stories, the novelist Vermaji depicted the pen picture of the downfall of the society during the last part of the reign of Nawab of Awadh. He spoke of all the illicit love affairs for which there was ‘Patan’ —— a downfall of the society.

2.2:2 CHITRALEKHA:

The ‘Chitralekha’, which was published in the year 1934 is the second novel of Vermaji. Vermaji became famous with the publication of this Chitralekha. This novel is important from the point of history as well as from the creative ability. It is problematic novel. Vermaji himself confessed:—

"भित्रलेखा में एक समस्या है, मानकलीवन को तथा उसकी अच्छाइयों और बुराइयों को देखने का मेरा अपना दूर्दिकोण है और मेरी आत्मा का अपना संगीत भी है।" (12)
Vennaji introduced the subject matter of the novel through the two disciples of Mahaprabhu Ratnakar. These two disciples, Shwetank and Vishaldev wanted to know about sin from their Guru. As a reply to their query, the Guru sent them separately to different persons to know about sin themselves. Shwetank was sent to serve one feudal lord Bijgupt and the other, Vishaldev to one saint Kumargiri. Both of them wanted to know what sin was indifferent atmospheres. Because Bijgupt was supporter of worldly happiness while Kumargiri was just opposite to it.

Bijgupt's lover 'Chitralekha' who was a dancer defeated Kumargiri in the court of Chandragupt. But she fell in love with Kumargiri. Her attraction for Kumargiri was so deep that she gave up worldly happiness and came to his feet in the hermitage. Interestingly Kumargiri was not successful in imparting spiritual knowledge to 'Chitralekha'. But on the other hand, he became the victim of her beauty and he was desisted from his worship. Bijgupt wanted to marry Yasodhara to fillup the absence of Chitralekha; but when he came to know Shwetank loved Yasodhara then he presented everything to Shewtank and left for meditation as a beggar. Now Chitralekha realised her mistake and was burnt with the fire of repentence. When she wanted to go with Bijgupt, he accepted her only as a 'Bhikharin' (a beggar woman). Now, both Swetank and Vishaldev witnessed these incident from very near and they had different experiences. Shwetank felt that Bijgupt was a God and Kumargiri a sinner. On the other hand Vishaldev realised that Kumargiri was great and Bijgupt a sinner.

In this manner one can find that Chitralekha, Bijgupt and Kumargiri are major Characters of the 'Chitralekha' with whom the novel develops and moves for its goal. These characters are aided by some other characters like Vishaldev, Yasodhara, Shwetank and others as supporting characters. Vermaji wanted to find out what is sin, virtue and vice through these characters.
2.2:3 TEEN - VARSH

The third novel of Vermaji is the 'Teen Varsh' which was published in the year 1936. He deals with the problems like 'what is love?', 'is marriage an end to love?', etc. in this novel.

There are four major characters in this novel — they are Ramesh, Ajit, Prabha and Saroj. Ramesh is the hero and Prabha the heroine of the novel. Both of them were in love. But there was a difference of view points of both of them regarding love. Ramesh who was born and brought in a village believed that the marriage is the end of 'love'. On the other hand Prabha who was born and brought up in a luxurious family viewed love from a different point. To her love was nothing but enjoyment of lust. She did not believe that two from rich and poor families could not be fit for marriage. On the otherhand Saroj, a prostitute, believed that love was free from riches.

Vermaji wanted to depict the two faces of a woman through this 'Teen Varsh'. One of them was a woman who came from a so called high family and who wanted to live the life of a prostitute in spite of her wealth and fulfillment of worldly needs. The other, a prostitute who was made so due to want of riches and livelihood and who had to give up her high ideals due to her poverty.

The novel is presented in two parts; the first part depicts the low mentality of so-called high society through characters like Leela and Avinash while in the second part, Vinod, Bankelal and others gave a pen-picture of the world of prostitutes. Here therefore two women representing two different viewpoints of life are depicted, who may be classified into two different categories. In the first category comes Saroj who was an idealist and who believed in the idealist aspect of love. Against the first, there is another category represented by Prabha who wanted to change her life in the tune with the changing world without caring for established
ideals. So, the Teen Varsh depicts the conflict between ‘ideal’ and ‘reality’, through several characters who were also aided by some more subordinate characters.

2.2.4 TERHE MERHE RAASTE:

The third novels of Vermaji - the 'Terhe Merhe Raaste' was published in 1946. Here he remembered the freedom struggle of India under the leadership of Mahatma Gandhi, when the middle class people of Uttar Pradesh performed their duties towards motherland in the just manner. The novel depicted the two classes of people in the society. The first one was represented by the Capitalist and traditionalists who did not support modernity and were incapable of moving with time. They wanted to remain stagnant where they were. The other class was that which wanted to welcome the modernity and modern ideals, and it helped the development along with the time.

In the novel, the powerful class is represented by Pt. Ramnath Tiwari while his three sons represent the powerless opposition. All of the three sons joined different parties and occupied topmost positions in their parties. Dayanath got party position in the Congress party while Umanath in the Communist Party and Prabhanath in the Revolutionary Party. There was always difference of opinion among the father and sons. Because they basically differed in their view points and selected different way of idealism. They all believed faithfully that the ways which they selected were the best ones.

From the point of characterisation of the play, Ramnath, Dayanath, Umanath and Prabhanath are the major male characters while in case of female characters two opposite classes are clearly evidenced. The first class of them are those who were brought-up under the hegemony of the males and the second who were independent and free. Mahalaxmi and Rajeswari represented the first group, while Bina and Pratima represented the second one. In addition to these, Vermaji depicted the
characters of women like Hilda who lived only on economic contract. Such charac-
ters only gives birth to contempt in our mind. Shiv Narayan Shrivastav remarks --

"यह उपन्यास अपने मूल रूप में किसी विचारधारा या जीवन दर्शन की विवेचना करने वाला कम और पात्रों की विशेषताओं को प्रिति करने वाला अधिक है इसीलिए कुछ आलोचकों ने इसे चरित्र प्रधान उपन्यास की संज्ञा दी है।" (13)

2.2.5 AAKHRI DAON

The ‘Aakhri Daon’ was published in 1950. It depicts the materialist world. The present age is basically an age of materialist ideology. Money is everything for a man. Money is the worship of all human being. It becomes so powerful today that not to speak of the body, it can purchase the soul also. Morality becomes outdated and is out of circulation now-a-days. It is the basic idea behind the ‘Aakhri Daon’.

The ‘Aakhri Daon’ depicts the conflict between money and morality, where money becomes victorious and morality is defeated again and again. Money makes a man so ugly in this materialist world that hundreds of sinful activities are covered up and criminals are not punished. In the capitalist world the power of money gives a different shape to humanity and proves that a man is a slave of the environment. Money has such power to hide sins and crimes. It has so much power that it can not only buy human body but also the human soul. Money is the basis of both honour and fame. A man does not hesitate to do wrongful and hateful activities for money. In the words of Rameswar, a character of this novel:--

"प्रागतिपत की बात मत कर, किसको दुनियाँ में पैसा नहीं चाहिए? कीं दुनियाँ में बिना पैसा के जीवन रह सकता है? पैसा जीवन है, पैसा अस्तित्व है - यह समझें।" (14)
From the point of characters in the novel, Rameswar and Chameli are the main ones. The story of the novel develops and finds its gait through them. The major male character, Rameswar is weak inspite of his simplicity and at the same time he is strong inspite of his weakness. According to An. Chaturvedi:

"अपनी समस्त कमजोरियों के बाबजुद भी मजबूतता से नीचे नहीं गिरता। अपनी असफलताओं व पाप की जिम्मेदारियों दुर्घटना के माये पर पटक कर गुड़ बुराने वाला पिलायनवादी नहीं है वरन राजकी स्वीकार करते हुए भी पराजय स्वीकार नहीं करता।" (15)

Of the female characters, Chameli is from a middle-class family of Uttar Pradesh, whose family life is very trouble-some. She was deceived by her environment and was at the verge of downfall into bad life. But she was conscious of her fall. She opposed vehemently against the odds of the life, but being helpless she surrendered to them.

2.3:6 APNE KHILAUNE:

The 'Apne Khilaune' is a novelette (light novel) of Vermaji. He satirised on the modern society of Delhi. It was published in 1957. The principal characters of this novel are Vireswar Pratap Singh of Yashnagar, Maya, Ramprakash, Annapurna Bansal, Ashok and Kaira Komal through whom he wanted to depict easy love affairs in the modern society. The story of the novel developed centring around the 'Kala Bharati', a cultural organisation of Delhi. Under the banner of this organisation, the businessmen earned their profits, while the luxurious people enjoyed their luxurious life and girls seeking easy love life fulfilled their lascivious intentions. All the characters met together in the 'Kala Bharati' which was inaugurated by big leaders. The novelist included the life in some other cities, but all of them supplemented the life in Delhi only. All the women of the novel fell in love with two persons. Here Vermaji satirically depicted the sexuality of the women and the misdeeds of the rich class.
Considering from the point of importance, there is no such important character which can influence the mind of a reader or can introduce any development of character there. Almost all characters are immature and self-disguising. Probably Vermaji wanted to bestow primacy on Mina like that in other novels. But she could not reach the status of Chitralekha, Chameli, Shyamala and Rekha. Although the personality of Mina attracted the attention of men temporarily yet she was not successful to attract them permanently. She was the mistress of Ashok, who fulfilled each and every desire of her. He could not even tolerate a moment of her absence. But Vireswar Pratap won her heart by praising her unduly, and made her a puppet for enjoyment. In the same manner Annapurna Bansal was also trapped by Vireshwar. She also treated Ramprakash as her servant Kaira Komal became like insane. She was well-versed in painting, but it difficult to ascertain as to how she could get into such a position. Generally such characters are not found in real life, they are the creation of imagination only. In this manner, Pritam was a character of such imagination, who, on one hand, could love his wife to the greatest extent and on the other could surrender her to Vireshwar. Here Vermaji is not very successful in depicting the character of Vireshwar Pratap. Vireshwar Pratap is the representative of the decaying feudal lords.

Vermaji draws the pen-picture of Jaydev Bharti as a government officer. He was successful in depicting this character of Jaydev Bharti as a government officer. But he could not make him a dutiful father.

In this manner, the majority of characters in the 'Apne Khilaune' joins the novel with their own definite 'plane of psychology' and maintained it till their end. There was no change in their mentality nor in their taste. They were created to fulfil certain objectives and therefore majority of the characters are life-less and not sterile.
2.3:7 BHULE BISRE CHITRA

The ‘Bhule Bisre Chitra’ is the most successful novel of Vermaji. It was published in 1959. It is the depiction of a story of four generations of a middle-class family. Its story belongs to the period from 1880 to 1930. During this long period of fifty years there had been a change in the problems, faith and beliefs, family relationships and values of the Indian society, which Vermaji wanted to depict through this novel. Although the novelist touched all these points yet he could not enter deep into the problems. The incidents of the novel lost themselves in the midst of time so much that they could not even influence the hearts of the characters nor they could leave permanent shadow on the minds.

From the point of characterisation, Shivlal, Jwala Prasad, Gyan Prakash, Ganga Prasad and Nawal were the male characters who influenced the story of the novel ‘Bhule Bisre Chitra’ and among the female characters, Chinki, Jaidei, Santo and Malka are important ones on the basis of whom the story developed. In this novel, Vermaji describes how the male characters of the same family reacted to the new environments of different ages.

2.3:8 VOH PHIR NAHIN AAYEE:

This novel was published in 1960. It is a novelette (light novel) of Vermaji. The problems of the partition of India have been depicted in a very heart-rendering way. The story is related to the life of Jivanram and his wife Rani Shyamala and Gyanchandra. The number of characters is quite meagre like the small body of the novel. The whole story has been arranged in accordance with :-

"संस्मरण, पृष्ठावलोकन या पूर्वीतिक्षित (पलेश बैक) की पद्धति पर पूरी कहानी प्रस्तुत की गई है।" (16)
One commentator writes about this novel as follows:

"इसमें परिस्थितिजन्य दुर्गटनाओं में चिरी एक नारी की समूर्ण गाथा है, जिसमें लेखक ने चरित्र के दो पहलुओं को अलग अलग करके, प्रस्तुत करते का प्रयत्न किया है। प्रभाव पहलु, चरित्र का बाह्य रूप है, और दूसरा चरित्र का आत्मारिक रूप।" (17)

There are only three major characters in 'Voh Phir Nahin Aayee' — Rani Shyamala, Gyanchandra and Jivanram. Of these three Rani Shyamala and Gyanchandra become instrumental in keeping the subject matter moving towards the aim. The writer could have named it after the heroine as 'Shyamala’ like that in 'Chitrakekha' and 'Rekha'. It is clear from the story of the novel that the novelist wanted to discover the internal as well as the external aspects of the life of a woman. Side by side it is also seen that he wanted to deal directly with the problems of love and sin in connection with a woman.

2.3:9 SAMARTHYA AUR SEEMA:

The 'Samarthya Aur Seema’ was published in 1962. A man can never control any aspect of the nature. A man is helpless like a child at the hands of the nature. He considers himself as powerful only out of ignorance. But the limitation of one is more peaceful than one’s capacity. This novel reflects the above idea of Vermaji.

Vermaji introduces very few characters in this novel. The major characters are Ratan Chand, Vasudev, Gyaneswar, Mansur, Pandit Shivanand, Mankumari, Naharsingh and Jokhanlal. Of whom the last two of the above list can also be regarded as minor ones. Vermaji introduces Jokhanlal as a successful congress minister. But due to his ignorance and inexperience he spoil almost all the plans. Raghuraj is not an important character from the point of the novel. The writer depicts the development of communism in India after independence through him. He is present only for a short time and can never had any impact on the story of the novel. Here
Vermaji not only satired on the egoistic nature of a man but also showed the helplessness of a man at the hands of the nature. Therefore, his another character Naharsingh who believed in density is represented very forcefully. He also is successful in shadowing his impact on the mind. Although the number of characters is quite few yet they are depicted very forcefully and successfully.

2.3:10 THAKE PAON:

This novel was composed during 1963. Here in this novel Vermaji reflects the major problems like unemployment and dowry in the middle-class society. The story of the novel is related to the economic struggle of the lower-class in the towns. It relates to the family of one Keshav and the story of his three generations. The first generation began with Keshav’s father who was defeated in the struggle of life. Vermaji analysed his psychology of the mind. The second generation began with Keshav, while the third began with his sons. The novelist depicts the changing values through the help of these three generations.

The characters of the novel ‘Thake Paon’ have been created to befit the middle class society which Vermaji wanted to introduce. The form of internal as well as external struggle in the characterisation of the novel which he introduces make the characters lively and bright. It is tragic for most of the people of the middle-class that although they rebel against the odds of the circumstances yet at last they submit to them and lead a miserable life helplessly as they can never cross the limits. Their family life begins to break away as a result of the economic hardships. Of these people, some are brave, who can come out of the struggle successfully. But majority of them submit to the circumstances helplessly. The picture of such helplessness is depicted in this ‘Thake Paon’, which made his characters living and forceful. Now, therefore, since the novel is limited only to one family, naturally the number of characters is few, of which Keshav, Mohan, Sushila, Kisan and Maya are major ones.
2.3:11 REKHA

The ‘Rekha’ was published in 1964. It is well-remarked on this novel --

"रेखा का कथानक वर्माजी के प्रिय विषय नारी सम्बन्धी स्वच्छन्द रोमांस पर आधारित है।" (18)

This novel is designed after the model of his another novel - the ‘Chitralekha’. It deals with one of the most discussed ideal in the novel form. Like the ‘Chitralekha’ the ‘Bhule Bisre Chitra’ and the ‘Voh Phir Nahin Aayee’, it deals with the problems of love and sex life of a woman. The difference among them is of the time, circumstances and the society. The relationship between a man and a woman assumes the shape of ‘virtue and vice’ under changing circumstances. Therefore the sexual problem has been depicted as the problem of ‘Sin and Virtue’ in his novels. Vermaji sees sin and virtue from the point of individual view only and as such he studies it from this point of view. Both these problems are viewed from his ‘point of destiny’. Therefore, the social problems in the ‘Rekha’ are viewed from the point of sin, virtue and destiny.

The story of the ‘Rekha’ developed in the campus of Delhi University, where Rekha Bharadwaj was a student of philosophy department. Dr. Prabha Shankar, Head of the Philosophy Department, was not only famous in India but also a great scholar of Indian Philosophy whose name was known to the world. Rekha was late in the first class for which she was rebuked by Dr. Prabha Shankar. Such an incident on the first day of the class between the teacher and the taught gives rise to curiosity. The story of the ‘Rekha’ developed with the incident.

The main characters of the ‘Rekha’ are — Rekha, Prabha Shankar, Arun, Someswar, Ratna, Sheeri, Gyanwati, Shevendra, Yogendranath and Niranjan. Of them, Rekha and Prabha Shankar are the major characters through whom the whole story developed towards the aim of the novel.
2.3:12 SIDHI SACIICHI BATEN

This novel was published in 1968. It is one of the major creation of Vermaji, which was written on the basis of incidents right from the Tripuri Congress upto the assassination of Mahatma Gandhi. It finishes the work began by the 'Bhule Bisre Chitra', 'Terhe Merhe Raaste' etc. In the manner in which he tried to analyse the influence of Feudalism and Capitalism on the new middle class during the period from the last part of the nineteenth century upto 1930 in the 'Bhule Bisre Chitra', and changes of circumstances through 'Gandhiwad', 'Marxwad' and 'Atankwad' in feudal families in the 'Terhe Merhe Raasto', he tried to depict the political up risings during 1939 to 1948 through the activities of the middle class in the 'Sidhi Sachchi Baten'.

This novel — 'Sidhi Sachchi Baten' is the creation of Vermaji at his middle age; and therefore, he viewed everything through practical way due to his several experiences of life. In the 'Bhule Bisre Chitra', there is the depiction of growing influence of capitalism on the congress which has been analysed and showed in details in the present novel. How did Mahatma Gandhi gradually fell in the trap of others, Sardar Patel and Nehruji had to compromise with the capitalists etc. are depicted in this novel. In this connection, how there was a conflict between Mahatmaji and Subhas Basu and how Nehruji deserted Subhas Basu to have a compromise with Gandhiji and side by side how Nehruji prepared the young generation to submit to the old leaders — all these are depicted in this novel.

Of the characters, Jagat Prakash is such a one that the story developed around him and along with his death the novel also came to an end. In addition to this Jagat Prakash, other major characters are - Jaswant, Kulsum, Jamil, Malini, Tribhuwan and Sushma. Of these characters, Jaswant and Jamil are important ones, who are present through out the whole novel.
This novel was published in 1970. The story is based on the long experience of Vermaji and is the new form of his viewpoint of faith in destiny, where there is unlimited faith on God. He believed that all the activities of a man are guided at the direction of God, Vermaji himself expressed at the end of the novel —

"भला था सबहि नवावत राम गोसाई" तो यह सब चरित राम गोसाई के इंगित पर नाच रहे हैं - यह चरित ही नहीं, यह दुनिया भी राम गोसाई के इंगित पर नाच रही है। (19)

The responsibility of managing all the activities of a man is with the God alone. Vermaji, like that in his another work 'Samarthya Aur Seema', wanted to make it clear through the prevailing political and social environment of independent India that the capacity of a man is quite limited and he should not indulge in false vanity and deceitfulness. The whole novel is written in a satirical tone.

There are three major characters in the novel. They are Radheshyam, Jabar Singh and Ramlochan. They represent three aspects of human life — Radheshyam represents knowledge, Jabar Singh destiny and Ramlochan represents emotion. Vermaji wanted to depict the changing atmosphere of independent India. This novel is very much symbolic one and at the same time it is a novel of characters.

2.3:14 PRASNA AUR MARICHIKA

This novel was published in the year 1973 A.D. It is divided into four parts. It is based on the incidents happening from 1947 (Aug. 15th) to 1963 in the field of Indian society. In addition to it, the novel depicts the shattering of dreams of the Indians. It reflects the downgrading of values of Indian life in a direct and simple way. The 'Prasna Aur Marichika', written in a style of an autobiography, is not a story
either of a man or a family. It does not contain only the political analysis; but it deals with the experience of the hero. The story is not confined to the ups and downs of the life of the hero; but deals with the surrounding society. The hero is from a high class family and therefore, there is no description of middle or lower class people. Here Vermaji depicts the down-gradation and characterlessness of a so-called high class society. But of course, there is no slogan or ill-will from the side of the novelist. He simply describes the hollowness of the high class society showing the lack of idealism, greed and extravaganza in them through very simple way.

The story of the novel has been divided into four parts. The first part is related to the personal life of the hero Udayraj. In the second part the personal affairs takes the shape of social affairs. The third part deals with the increasing political activities in independent India and the hesitating opposition parties; and at the same time the hollowness and greed of the so-called high-class families through Prem Madan and Manjit, and Amarjit and Kanta. In the last part the writer amalgamated all the parts of the story.

2.3:15 YUVRAJ CHUNDA:

The ‘Yuvraj Chunda’ which was published in 1978, is a historical novel. It deals with the then political, and social life along with the geographical accounts of Rajasthan. In Vermaji’s own words:

“यह राजस्थान की एक कहानी से सम्बंधित है, परन्तु इसकी कथा पूर्णतः से ऐतिहासिक नहीं है। इस उपन्यास की ऐतिहासिकता और प्रभावितका कर्नलदाय के राजस्थान के इतिहास पर ही है।” (20)

Vermaji prepared this novel in the shape of a film story, but it becomes a successful historical novel. The story of the novel is well nit: The Mewar prince,
Chunda turned the jest of his father into reality with his determination. He did not accept the proposal for his marriage for which his father Rana Vashravya had to marry that girl. After that marriage, he had to remain away from Mewar since he had given words to his mother. Prince Chunda had to suffer many odds in life due to his boastfulness. He remained as a symbol of abandonment (Tyag) and sacrifice (Balidaan) throughout the whole novel and defended Mewar with all his bravery, dutifulness and abandonment. Regarding this work, Vermaji remarked, —

"वह एक भावात्मक आदर्शवाद से युक्त है। शायद ऐतिहासिक उपन्यास का लक्ष्य भी यही होता है कि हम अपने आदर्शवाद को प्रस्तुत करें। युक्त लगा कि मैं ने आदर्शवाद की हमेशा उपेक्षा की है। मैं तो यथार्थवादी हूँ तो मैंने कहा एक प्रयोग इसी पर कर लीजिये। हर एक प्रयोग करना चाहिए, वह प्रयोग ही क्यों छोड़ा जाये।" (21)

In this manner there has been a mixture of historical facts with imagination in this novel. But it is fact that Vermaji is quite successful in introducing historical incidents along with customs and conventions prevailing in Rajasthan.

2.3:16 CHANAKYA:

It is another posthumous publication of Vermaji which was published in 1982. It is also a historical novel of Vermaji.

Here in the ‘Chanakya’, Vermaji depicts the downfall of the Magadh expire in details. He also refers to the tortures inflicted upon the subjects by the emperor Mahapadmanand and his sons. Acharyya Vishnu Gupta made stern criticism against him in the court of the king for which Nanda insulted him severely. This insult to Vishnu Gupta led to the producing of such king as Chandragupta on one hand and on the other, Vishnu Gupta was made known as ‘Chanakya’.
Vermaji depicted several incidents of Chanakya's life and added many things from his imagination. The versatile qualities of Vermaji's personality appear in the writings of his novels.

Vermaji is a sensitive artist, and his novels reflect his many-faced personality. That he is a sensitive artist can be discerned in his minute observations, depth of knowledge of the thoughts and ideas of the characters and perception. He observed minutely the internal struggle and the struggle of life and analysed them psychologically. He prepared the human emotions, environment and characters in his novel in such a way that are available in the life of common people.

2.3:17 DHUPPAL:

The 'Dhuppal' was published posthumously in 1983 after the death of Vermaji. Critics differ about this book whether it is an autobiography or a novel. According to Shuklaji:

"धुप्पल जो वास्तव में उनकी आत्मकथा है पर जिसे आत्मकथात्मक उपन्यास कहा गया है।" (22)

While in the words of Bhagwaticharan Verma as expressed in his preface to the Dhuppal:

"आत्मकथा न दिखाकर भगवती बाबू ने यह उपन्यास लिखा, यह बात उनके रचनाशील मन की अनवरत सृजनात्मक सक्रियता की ही सूचक है।" (23)

Now, therefore, the 'Dhuppal', may be regarded as his autobiographical novel. It has occupied a very important place in such autobiographical novels in Hindi. The novel showed how a boy of an unknown place rose to a famous writer through struggles of life. It contains rather details of the life of Vermaji in a novel way.

Here in this chapter we have discussed briefly about the whole novel works of Vermaji and proposed to discuss the woman characters in these novels in details in chapters to follow.
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