CHAPTER - IV

DIMENSIONS OF VERMA'S WOMEN CHARACTERS
IN THE CONTEXT OF SOCIAL RELATION

- PATNI RUP (as Wife)
- PREMIKA RUP (as Beloved)
- MAA RUP (as Mothers)
- BAHN RUP (as Sisters)
- PUTRI RUP (as Daughters)
4.00 The previous chapter, the 3rd one, deals with Vermaji's ideas on women. The present chapter will deal with the woman characters on the basis of social relationship. But before going to understand this, one should know the eternal form of a woman in relation to family and the society.

A family is the basic unit of the society. The structure of the society depends upon the firm and solid structure of the families with which it is formed. Particularly, the Indian culture, a family has a great importance. Again, a woman has a great part to play in the formation of the family. Without a woman the very existence of the family is at stake. The family depends upon the behaviour of the women. Therefore, the building or destroying the family is in the hands of a woman. Right from the ancient times the management of the household and looking after the children has been the major duty of a woman. She has been doing it successfully even she has been confining herself within the cooking room. But she couldn't get rid of this function even when she began earning money. But with her ability she has been performing all her duties ably and skillfully. Because of her developed personality, she now perform her duties more better. There has been a great change in her role. Such a change began with the British administration and the reformations they undertook.

Although the form in the family and the society is eternal yet a woman has considerably changed the traditional role she played in the society. She herself joined the change. The reformers of the society also helped her. A novel also could never remain aloof from the impact of the age. Therefore, the new change took place in the role of a woman also made its place in the novels. Now a woman appears in her new form as a daughter, wife, mother and lover in the changed circumstances. Even the widows and prostitutes are nothing but a neglected form — neglected by the society.
A woman primarily enlightens the family in three forms, and all these three forms are eternal. Right from the days, when a family came into being till today there is practically no change in these forms. They are eternal in the background of the family. According to Dr. Asha Bagri:—

"पत्नी अपने प्रतिद्वंश के जीवन में अनन्त रस का संबंध करती है और उसकी प्रेरणा बनती है। माता के रूप में वह भगताम्यी बनकर पुत्र के लिए अवश्य सोभाय की कामना करती है। पुत्री का महत्व सो स्वयं निर्धारित हो जाता है क्योंकि इसी के विकसित रूप है पत्नी और माता।" (1)

A woman has another eternal form — Premika (a lover) which is inherent in all these three forms. Love is a permanent emotion of the life of a woman. In the life of a woman only the nature of love changes. In her 'Kanya Rup' (girl or daughter form) she loves her parents, in 'Patni Rup' (wife form) her husband and in 'Mata Rup' (mother form) her love turns into love for children. In this sense a woman is a ‘lover’ in all her three forms, and therefore, this form of lover is the eternal form of a woman, which is inherent in all other forms. But from the psychological point of view, with mental and physical changes and with mental as well as physical needs, the support to her ‘love’ changes. Ordinarily the term ‘premika’ refers to ‘love’ of the youthful age. The element of love in the relation between a man and a woman is very important one. A woman remains to be loyal for the whole life to one with whom she falls in ‘love’ once. She also wants to marry him and wants to make her life successful. If she is not successful in marrying him due to some causes, she would offer her mind to him although her body belongs to her husband. She would sacrifice her life at the altar of love and prove the innocence of her love. This form i.e. ‘Premika Rup’ has been known in Indian society since time immemorial. Hindi novelists also depict this unique love and sanctity of it in their own novels.
Considering the different forms of the woman, it can easily be concluded that she is the basis of the creation and fruitfulness of a woman’s life is in her creation of the family. At the beginning of the creation when the first woman established her relationship with the first man, both of them became complementary to each other and their relationship gave birth to the family. From the point of economy and politics, the security and livelihood became the responsibility of the man while the woman was responsible for the family. Without a woman the family is inconceivable and without the family there is no way out for the woman. Therefore, to study any aspect of the woman’s life, is to study the family life or the ‘Parivarik Rup’ which is a must.

From the family point of view a woman has the following forms— Mother, Daughter, Sister, Wife, Sister-In-Law (Nanad), Bhabhi(sister-in-law), Jethani, Dewrani, Sas (mother-in-law), Putrabadhu(daughter-in-law), Suli(sister-in-law) etc.

Now, we propose to analyse the ‘Parivarik’ (family) and the Samajik (social) form of women as depicted in the novels of Vermaji in this monograph.

4.1 PATNI RUP:

A woman has a very important place in the life of a man. It has also been expressed in our ancient scriptures that the union of a man and a woman brought forth the creation. The woman has been regarded as the ‘Nature’ and therefore, she has been called the Jag-Janani’. The life of a man without a woman is imperfect and incomplete, so is the case with a woman without a man. This relationship between man and the woman is quite old. Tulsidas in his ‘Ramayana’ described this relationship as the relationship between ‘Body’ and the ‘Soul’, and the ‘River’ and the ‘Water’:-

“सिय बिनु देह, नदी बिनु पानी।
लै से हि नाथ पुरुष बिनु नारी॥” (2)
The ‘Naari’ and the ‘Purush’ are complementary to each other like the ‘lifeless body’ and ‘dried-up river’ without the ‘soul’ and ‘water’ respectively, have no meaning.

The natural attraction between a man and a woman has been recognised by the society which culminates into regular marriage. The marriage gave birth to the first unit of the society. After the marriage, the woman becomes the ‘Patni’ or the ‘Ardhangini’ and remains as ‘life-long partner’. She has the duty to extend helping hand to her husband in every walk of life and remain as the partner in weal and woe. She has another duty to manage the household in a good way, along with procreation of children and to look after them. It is her duty to make the future generation fit for the world. Therefore, she has a very important place in the life of the man. Even religious activities can never be performed by the husband without her. Lord Ram had to erect a statue of gold of Sita to perform the ‘Raj Suya Yagya’ after the departure of her. Of the four ‘Ashramas’, the ‘Grihashtha shram’ is the most important one. In this ‘Ashram’, a wife plays a very important role. This role of a wife (a Patni) in the context of the family is quite important.

A ‘Patni’ is the basis of the household. Without a ‘Patni’ a family is unthinkable because a household is not made only with stones, bricks and cements like “four walls cannot make a prison”. A wife is the center point around which a family and the household is made. Therefore, the responsibility of the household remains primarily in the hands of the wife, which she fulfills with the advice of her husband. It leads to the happiness and development of the household along with satisfaction and gives shape to the ideal family. The rise and fall of the family depends upon the role of the wife. The impact of the character of the wife is much more than that of the husband on the family. The wife makes more endeavour to make the family stable than her husband does. According to Mahadevi Verma:—

“पुरुष समाज का न्याय है, र्ती दया। पुरुष प्रतिभा धारक प्रेम है, र्ती श्रम। पुरुष बल है, तो र्ती हृदय की प्रेरणा ।” (3)
A ‘Patni’ has to do her several duties in the family. She is a ‘Bahu’ to somebody a ‘Bhabhi’ to others while she is the mother of somebody. She is also at the same time a ‘Jethani’ a ‘Devrani’ etc. and she has to perform a variety of duties to then all. Above all she is something to her husband. The duties of an Indian ‘Patni’ get expression in the following lines:

"कार्ययुद्ध साती, करणेवु माती, हरेयुल लक्ष्मी,
भोजयु माता, शबनेवु रामा, श्रमवा चारित्री।" (4)

In this manner the wife assumes the position of the back-bone of the family. Not only this,—over and above all these—she is the ‘household’ herself. Without her the ‘household’ is nothing but a forest:

"न गृहं गृहमित्याहु गृहणी गृहन्यते।
गृहं तु गृहिणीशीनं कन्या रावसिरिष्यते॥" (5)

The wife is the center of family happiness, she is responsible for the mental peace and happiness. She is required to possess high qualities like thoughtfulness, far-sightedness, awareness to keep the balance of the family budget, forbearance and such other useful virtues. Perfectness of the family depends upon a wife. The family being the first unit of the society, the happiness of the society depends upon the family which is the combination of a wife and a husband. The husband and the wife are the two wheels of the chariot, without one the other is helpless. Under Indian social system there is the primacy of the husband and subordination of the wife, and as such the Hindi novels regard women as wife, lover, friend, ‘Sati’ and ‘Grihini’ (a house-wife) only. In Hindi novels three forms of a ‘Patni’ have been depicted—‘Sahdharmini’, ‘Sahchari’ and Sahkarmini.
One can simply guess the capacity and helplessness of a woman from this statement of Yamuna. For such contradictory ideas, she could not get the sympathy of the readers at first. On the other hand, it can be assumed that:

"श्यामला का चरित्र जिन परिस्थितियों में रखा गया है, वह तो असाधारण रूप में कृत्रिम है। कोई भी भारतीय नारी, चाहे वह जिस किसी भी वर्ग एवं समाज से सम्बन्धित हो, उसे वह अपने पति प्रेम एवं आत्मा की रचना करना चाहती है, जैसा कि श्यामला का दावा था, तो वह साहसवाले के हाथों अपने सदीच्छ को दिखाने के पहले मर जाना अर्थिक पसंद करती। वह आदर्शवाद करना झांसी अध्यात्मवाद ही होता।" (29)

Such an objection can only be made against the character of Shyamala on the basis of the traditional Indian customs. If we look into the matter in relation with the circumstances Shyamala had to live, we may have more sympathy towards her in place of hatred. Because she had to be the wife of somebody and had to join the prostitute only due to her helplessness. Her husband wanted to lead a life of luxury. Therefore, she had to earn more and more, which she could not do without joining the prostitute. She did not bear any ill feeling towards her husband nor she could neglect him because she had excessive love for him.

Sushila in the ‘Thake Paon’ is the wife of Keshav’s eldest son Mohan. Although she was bound by the old traditions of a joint family yet she could face the circumstances of the new era. She could face the most difficult situation and could adjust herself to new situations. When her husband lost his job, she was then rebuked by the in-laws. Because in a middle-class joint family, a woman does not have any distinct place and whatever she has it is on account of the place of her
husband, and therefore, she depends upon the financial position of her husband. If the husband is financially well up, the wife would get a similar position in the family. When Sushila’s husband was attacked by Pthysis and the financially weak family was not able to incur such a huge expenditure for treatment, she offered to sell all her ornaments and to take her husband for treatment outside. She told her father-in-law:

“मैं अंकली सब ढूंढ कर लौटी आप विश्वास रखिये। समय पड़ने पर सब सब ढूंढ कर सकती हूँ। इतनी बिक्षा पाई है मैंने किस दिन के लिए? ”

In this manner Sushila was alert and conscious from the beginning to the end about her duties and the circumstances she faced. She performed her all duties like a ‘Patni’.

Rekha of Vermaji’s novel the Rekha is the daughter of Rtd. Col. Juanchandra of Jabalpur. With her wealth and beauty, she was also thoughtful, emotional and sensitive. Due to her strong emotions, she was attracted to one Prabhashankar, who was at his fifties, and married him.

“पता नहीं मैं आपसे प्रेम करती हूँ, प्रोफेसर या नहीं, लेकिन इतना सिखित है कि मैं आपका प्रेम पाने को उल्लक्ष हूँ और आपका प्रेम पाकर प्रसन्न हूँ। शायद नारी का प्रेम मुक्त का प्रेम पाने की भावना छो, नारी तो अनुमान करना चाहती है। और प्रोफेसर, मैं तो न जाने कब से आपकी अनुगमिती बन चुकी है।”

Being emotional she married him but she changed ‘men’ all the times for her sexual satisfaction. She knew that what she was doing was not right. She told Niranjan:

“इतना याद रखना कि तुम शरीर के हो और मैं प्रोफेसर की हूँ। रास्ता चलते हुए कुछ घड़ों के लिए हम दोनों मिले, इसके बाद हम दोनों के मार्ग अलग अलग है।”

77
When Prabhashankar tortured Rekha knowing that she had illicit connections with Niranjan and the latter tried to save her from the beating, she groaned to Niranjan:

"निकलों यहाँ से। खबरदार, जो प्रोफेसर पर हाथ उठाया। मैं तुम्हारी जान ले लूंगी।" (33)

It shows that she had more respect to her husband than to her lover.

The 'Patni Rup' of Kulsum in the 'Sidhi Sachchi Baten' is her 'Swachchandatawadi Rup'. Because she loved Jaswant, but married Parvej. She can never be called an ideal wife because she married Parvej only for his wealth. She knew that she could never be happy with him as Parvej was lack in his intellectual power yet she married because:

"परबेज का बार बड़ा अमीर आदमी है। जबलपुर में बहुत बड़ी जायदाद तो है ही, बम्बई में इसकी सात कोठीयाँ है - छ हजार रुपया महीना किराया आता है उनका। उसके पास नकद पद्धति सीस लाख रुपया होगा। एक ही बेटा है परबेज और वह भी मेरे पीछे दिवाना है। इसके साथ मुझे जरा भी तकलीफ नहीं होगी, लेकिन इसके साथ में सुबधी भी तो नहीं रह सकंगी।" (34)

Naturally the family life of Kulsum was never happy. It showed the hollowness of her 'Patni Rup'.

The 'Sabahin Nachavat Ram Gosain' depicts the 'Patni Rup' of Gangadevi, wife of Radheshyam. The writer wrote about Gangadevi as follows:

"राधेश्याम की जो पत्नी मिली वह इंट्रेस फेल भले ही रही हो, बुद्धि में राधेश्याम से कमजोर किसी हालत में नहीं कदरी जा सकती थी।" (35)
So also Radheshyam got 'Lord Laxmi' in the shape of Gangadevi:—

"कहा जाता था गंगा देवी साधारण लक्ष्मी की अवतार है। जैसे ही गंगादेवी विवाह के बाद राधेश्याम के घर पहुंची, लक्ष्मी मानी बरबाद ही राधेश्याम के घर में घुसकर बैठ गई।" (36)

Gangadevi became the 'Sahdharmini' and remained as the Shadow of Radheshyam. Radheshyam, on the other hand, made progress day by day - "Din Duni Raat Chauguni".

In the 'Prasna Aur Marichika', Pramila was the daughter of an I.C.S officer, Biswanath. She was married to Udayraj. Being an educated modern girl, Pramila walked hand in hand with her husband. When she wanted to know about the past life of her husband and he confessed about the wrong he committed:—

"मैं कैसे नहीं माँग रही हूँ, मैं तो सत्य जानना चाहती हूँ, अगर वह सत्य आपके लिए असहिष्णुतानक हो तो आप मौन रह सकते हैं। मैं आपकी मजबूर नहीं कहेंगी।" (37)

Pramila had complete faith on her husband and therefore she was not prepared to hear anything against him:—

"मैं जानती थी कि इस सब हार्दिक में आपका कोई कसूर नहीं है, मैंने रेता भाभी से साफ - सफ़ कह भी दिया है। लेकिन मैं आपसे एक बार तुड़ असलियत जान लेना चाहती थी।" (38)

The most important feature in Pramila was her 'Pativrata Dharm'. So, she did not take her meal until and unless her husband returned. Even if she took it, she would awake till he returned. Udayraj spoke of his wife:—

"मैं करीब ग्वारढ़ क्यों रात को पहर वापस लौटा। घर के सबी लोग खा - पीकर सो गए, तौफ़ कर चाकर तक; केवल प्रिति मेरी प्रतिशा में जाप रही थी। उसने अभी तक भोजन भी नहीं किया था।" (39)
She took the good of her husband as her own good:—

"मैं सिर्फ आपका हित चाहती हूं, इसके अलावा और कुछ नहीं! आप अपना हित नहीं समझते, मैं समझती हूं। अगर आपको इसमें कोई आपत्ति है तो आपसे माफी मांगती हूं। मैं भविष्य में कोई ऐसा काम न करेगी।" (40)

* In the ‘Chanakya’, Bithika appeared as a maid servant at the beginning and finally she became the wife of Chanakya. Chanakya remarked:—

"बुख़े मैं विविधत पत्नी के रूप में प्रस्तुत करता चाहता हूं! मेरी पत्नी बनोगी।" (41)

It was rather a loon for Bithika. She hastily replied:—

"मेरे देवता, कौन सा पुण्य मुझसे कभी हो गया है जो मुझे यह वर्तमान मिल रहा है। मैं आपकी हूं, मन और प्राण से।" (42)

4.2 PREMIKA RUP:

This ‘Premika Rup’ of a woman is the most ancient and eternal one. In other words this ‘Rup’ is inherent in all other ‘Rups’, because ‘love’ is the basis of this Rup. This emotion of love is inherent in other ‘Rups’, and only the means of expression is different. In the ‘Mata Rup’; she loves her children which is purest of all and spiritual and selfless. In the Patni Rup, her love is expressed through the means of her husband. There is the question of Sanctity in such love, as against the idea respect in the love of children towards their parents. But in the case of love of a lover the question of faith is more important. With love befitting youthfulness, a woman and a man surrender to each other and that gives birth to the ‘Premiak Rup’ of a woman.
Saraswati the heroine of Vermaji's first novel 'Patan' reflects a 'Premika Rup', who did never forget her first love during her whole life. She did not hate her husband even when he encouraged her to go for 'Patan' (i.e. falling or degradation) and on the other hand she offered heart and soul to her husband, Bhawani Shankar. She told him:

"भवानीबाबू! तुम्हारे बाद कितने कंठे निकले। क्या यही तुम्हारा प्रेम था, जाओ सुख्युर्वक रहो। मैंने तुम्हे तुम्हारे अपराधों के लिए श्रम कर दिया।" (43)

Chitralekha in the novel 'Chitralekha' is a widow, who may fall under the class -'widow-lover'. The peerless beauty of Pataliputra, Chitralekha was married to Krishnaditya at an early age. But she conceived after the death of her husband for which she was reprehended by the society. She, therefore became a dancer, an independent profession. But she was never a prostitute. Her decision was - "जीवन मस्ती का दूसरा नाम हैं।"

Chitralekha who believed happiness of life as the 'Masti' became the 'toy' of Bijgupta and lost herself in the lust of the latter. In course of time the sage Kumargiri was also associated with them thereby spoiling all his accomplishment and throwing him into hell. The Brahmachari Swetank was also make the victim of her beauty. The feudal lord Bijgupta abandoned everything at his death. This peerless beauty Chitralekha played with the life of almost all major characters of the novel and finally settled in her love. A woman can never forget her first love and Chitralekha is no exception to that. She saw the reflection of her first love Krishnaditya on Bijgupta and therefore she began to love him. It was the decision of Chitralekha -

"चित्रलेखा बहुत सोच विचार के बाद इस निष्कर्ष पर पहुँची है कि केवल एक व्यक्ति उसके जीवन में आ सकता है और वह व्यक्ति बीजगुप्त है।" (44)
This reflects the ‘Premika Rup’ of Chitralkha.

In the same novel Yasodhara is an unmarried lover. Although her love has not been expressed yet any sensitive reader may understand that in heart of hearts she loved Bijgupta. although she was attracted to Bijgupta yet she was frightened to know that the person, with whom she dreamt to get married, wanted to know what a sin was and therefore she found Swetank more beautiful and youthful than Bijgupta. The secrecy of Yashodhara’s heart whom she loved remained as secret till the end.

In the ‘Teen Varsh’ Prabha is the lover of Ramesh. But her love is based on wealth and luxury. There is nothing of the heart in it. Marriage is the culmination of love. But the opinion of Prabha on marriage is :

“...” (45)

She did not regard ‘love’ as indispensable to marriage. When asked by Ramesh about marriage she replied :

“...” (46)

She further remarked : --
"रमेश मुझसे क्यों दूर हो नहीं करते न मुझे बुरा ही मानते? हम दोनों एक दूसरे से प्रेम करते हैं, इतना काफी है और सबा प्रेम करते रहेंगे। विवाह की क्या आवश्यकता है?" (47)

From this conversation it can be assumed that Prabha wanted to lead an independent life as a 'lover' only and did not like to enter into the bindings and slavery of a marriage.

Saroj of the 'Teen Varsh', was a prostitute, which was their hereditary business. But her mother wanted to keep her aloof from that business and to make her lead an honourable life. She was not successful in doing so. As a result, Saroj was disturbed and pained to see the absence of 'love' in the 'flesh-trade'. She had love for Ramesh. She acclaimed:

"मुझे कुछ नहीं चाहिए, मुझे प्रेम चाहिए - तुम्हारा प्रेम चाहिए रमेश चलो यहाँ से दूर चल कर हम दोनों साथ - साथ रहें, पति-पत्नी के समान।... मैं तुमसे विवाह करने को नहीं कहती | साथ रहने में क्या कीई हर्ष है.... मुझे तुम्हारा रुपया नहीं चाहिए, मुझे तुम्हारी जहरत है।" (48)

She then became the symbol of 'Tyag' (abandonment) in 'love', as she wanted to sacrifice everything for the life of her lover.

Veena of the 'Terhe Munch Raaste', is the symbol of consciousness of subdued Indian women. She had ineradicable valour as she was a member of the revolutionary Party for which Prabhanath was attracted to her. Their respect for each other finally gave birth to love between them. At the very first introduction, she clearly told him:

"वे लोग आप पर गरोसा करें या न करें, पर मैं आप पर गरोसा कर सकती हूं, कर ही नहीं सकती, करती हूं!" (49)
This faith on him ultimately gave birth to love for him:

"यहाँ मरने के लिए मैं हूँ - और सब है! लेकिन आप, आपके मरने का अभी समय नहीं है। आप अगर निष्पत्ति में पड़ जाएँगे तो मैं नहीं रह सकूँगी।" (50)

Veena’s love was not the reflection of lust; but it was inspired with the thought of abandonment and sacrifice which is the way for Indian women. In such a love, the lover does not block the way of her beloved, but on the other hand she inspires him to ascent to a higher status. She kept her love secret even before a person with strong personality like Ramnath. But when time came to make her point clear, she told in distinct voice to Ramnath:

"बदूआ आपने अपने पुत्र को खोया है, लेकिन मैंने अपना सर्वस्व खो दिया है।" (51)

In the ‘Aakhri Daon’, Chameli being unable to tolerate the tortures of her husband and mother-in-law, left for Bombay with her lover Ratnu. Unfortunately this ‘Ratnu could also not appreciate her love, and pushed her to prostitute. She was then taken to the police custody. The police forced her to go to the Thana, and then fortunately arrived Rameshwar who saved her from the tortures of the police declaring that she was his wife. Now she had the taste of real love for the first time from Rameshwar and therefore, she surrendered to him. She told Rameshwar:

"मेरी एक प्रार्थना स्वीकार कर लो तुम अपना कामकाज छोड़कर नुटियो सम्मानो चलकर, मैं अकेली हूँ, औरत हूँ, मुझे तुम्हारा सहारा चाहिए।" (52)

This request for help was her eternal need. Therefore, she said to Rameshwar:

"मैं कसाम खाती हूँ। अब मैं केवल तुम्हारी बनकर रहूँगी - मुझे मत छोड़ो इस तरह मत जाओ हाथ जोड़ती हूँ।" (53)
Meena in Vermaji’s short novel, ‘Apne Khilaune’ is an inexperienced thoughtful lover. She did not know the importance of love and yet she loved Ashok. Later she left Ashok and began to love Prince Vireswar because his personality of Vireswar was much higher than that of Ashok. Her love depended more on the personality than on the person concerned. This was the reason as to why she had been deceived in love. When she came to know the truth about prince Vireswar, she got a shock. She became insane. Really speaking Meena is the representative of modern girl who takes ‘love’ as a fashion only.

Shyamala in the ‘Voh Phir Nahin Aayee’ is a weak lover and represents a completely surrendered woman. She was the wife of Jiwan Ram, but circumstances separated them from each other. Shyamala had to keep connections with several men out of helplessness. But in heart of hearts she remained faithful to Jiwan Ram. The relationship which was established with Gyanchanda was a relationship between a lover and the loved. Because she loved Gyanchanda.

Rekha in the novel ‘Rekha’ was the daughter of one retired military officer Gyanchanda. With her beauty and wealth there was love and thoughtfulness interwoven in her. Being driven by emotion she married Prabhashankar a man of fifty years. Rekha’s emotion took the shape of the lust of the body. As such she began to sacrifice herself before man after man. Once she reacted to a lover when he addressed her as ‘Tum’ (you in an inferior sense).

In this manner, on one hand she did not like that her lovers should desert her on the other. She wanted not to expose herself before the society. Because she was a married woman, and for such a woman it was not proper to go to man other than
her husband. Therefore, she wanted to keep her lover secret.

In the ‘Sidhi Sachchi Baten’ the heroine Kulsum was the only daughter of a ‘Karor-pati’. She was a progressive minded lady with comm...inistic ideals. In the beginning of the novel, she was found impatient for one Jaswant. Considering the mental state of Kulsum Kamalakant remarked:--

“अजीब पागल सी लड़की है यह कुलसुम कावसजी, लेकिन है बड़ी जीवां वाली। बड़ा सबल बालतल है इसका। कामरेड जसवात कपूर के पीछे दीवानी है।” (55)

The ‘Swachchhandatawadi’ viewpoint of Kulsum is found everywhere in the novel. She loved Jaswant but married Parvej. Her love affairs went unchecked even after the marriage. She loved Jaswant prior to and after the marriage equally. She told Jagat Prasad -

“ऐसा मत कहो जगत! तुम मुझे अपना भले ही न समझ सके जगत, लेकिन मैं तुझे अपना समझती हूँ...... मेरे जगत, मेरी रुह तुम्हारी है। तुम मेरे सपनों के राजकुमार हो।” (56)

Kulsum was primarily an emotional woman and colour of intelligence was given to her emotionalism. Therefore whenever and whereever there was a striking on her emotion, she broke down. Such a situation came when she got the news of Jaswant’s marriage. She told Jagat Prakash:--

“यह जसवात !...... वह समझता है कि मैं उससे प्रेम करती हूँ। और वह गलत समझता है। यह सच है कि मैं उसे बेहद पसंद करती हूँ उसके साथ रहने मे उससे बात करने में , उसकी मैर - जिनेवारी से भरी हरकतों में मुझे सुख मिलता है, लेकिन मैं उससे प्रेम नहीं करती....” (57)
When Jaswant was going to marry Sharmistha, she returned the ring presented by him. It showed that she had a deep feeling of love for him.

In the ‘Chanakya’, Chandrakala attracted Chandra Gupta at the first sight since she had immense beauty. But on her side she was not attracted to him. Therefore, although Chandra Gupta wanted her, yet he was not successful.

4.3 MAA RUP

In Indian culture, the ‘Matri Rup’ of a woman has been regarded as the great and most respected form. She has been regarded as more sacred than the heaven itself.

"जननी जनाङ्गृहिण्य स्वर्गादपि गरियसे!"

The womanhood attains perfectness only with 'Matri'twa' (motherhood). By giving birth and education to children, she developed her personality. Love for rearing, love for children and the sense of service are the main features of a 'Matrirupa Naari' for which happiness of the world, satisfaction and delightfulness of the family comes. In absence of the father in the family, she becomes his representative and takes the change of the management of the family with patience and faith. A 'Niskam Karmayog' is the speciality of her life. She sacrifices all her delight, happiness and wealth for the sake of making the life of her children. She does not care for any return for her works. Because she does everything as her duties. Abandonment is her life. Therefore, her position in the society is high and great. This great form of a mother has been depicted in Indian literature since ancient days. This form of a woman also attracted the attention of Hindi writers, and Vermaji is no exception to this. He also depicted this 'Matri Rup' of a woman in his novels.
Although 'Matritwa' (motherhood) has been regarded as perfection in the life of a woman yet motherhood for a spinster becomes a curse. In the 'Chitralekha' it happened to Chitralekha. In the words of the writer:--

"चित्रलेखा गर्भवती हो गई। गुल्म प्रेम संसार पर प्रकट हो गया। कृष्णदिन्त्र के पिता ने कृष्णदिन्त्र को निकाल दिया और चित्रलेखा के पिता ने चित्रलेखा को।" (58)

Krishnaditya killed himself out of fear of the society. But Chitralekha did not commit suicide only for the sake of Krishnaditya's coming issue. Ultimately she abandoned the world as soon as the child was born, as such although she gave birth to a child yet she could not express her 'Vastalya'. Therefore, her 'Matri Rup' was only for a short while.

In the 'Teen Varsh', the motherhood of Saroj was simply indicated only. She wanted to liberate her daughter from the tradition of her family and make her a respectable woman since she was herself a prostitute.

In the 'Terhe Merhe Raaste', Rajeswari was the wife of Dayanath and had two children. The motherhood of Rajeswari came to express itself only when her husband and the father-in-law joined the congress and threatened to disinherit her children. She was not afraid of being propertyless out. She worried about the future of her children. She said to her husband:--

"कहाँ समझ रहे हो? जानते हो, दुःखा वैसे भी उमा बाबू को ज्यादा मानते है। तात्त्विका का उत्तराधिकारी दे उमा बाबू को बना देगे! इसके बाद क्या होगा?" (59)

It was not Rajeswari but the motherhood in Rajeswari which spoke. She was afraid of the outcome. Because, it was only she, a mother, who could imagine the
fate of her children. Finally, Dayanath also realised the matter and began to think:-

"लेकिन राजेश्वरी इन लड़के के कारण ही तो निर्धारिता से, इस त्याग से घबराती है। इनके
भाग्य को, इनके अधिकार को, इनके वैभव को तुम कुछ रहे हो - तुम इन लड़के के शनु हो।
और राजेश्वरी इन लड़के का जन्म है। माता बच्चों की रक्षा करना चाहती है, उन्हें एक लुटेंगे
से बचाना चाहती है।"

This idea of Dayanath reflects the picture of an ideal Indian mother. Who is

the 'idol of Tyag' herself.

In the 'Apne Khilaune', Gyaneswari has been depicted as a 'Matri Rup' the
mother of Meena. The writer illustrated the 'Matri Rup' of Gyaneswari in the fol-

lowing words :

"भीना वा माता का नाम है - श्रीमती राजेश्वरी भारती। श्रीमती राजेश्वरी अपने जमाने में याती
आज से अचाने तीस साल पहले सुवर्ण समक्षी जाती ती। उस के साथ सुन्दरता घटती गई और
सुन्दरता को सही गलत तरीके से कायम रखने के प्रसाधन बढ़ते गए। और अब ते उनकी उस की उम्र भी
प्रायः पचास वर्ष की होने आई। चारीर पर स्वरूपता आ गई है। दुक्ह दुक्ही पतली कम्शी भी नहीं
रही। धर्मकर्म में राष्ट्री, सत्यगृहस्त है। घर बच्ची तरह से सजा हुआ। यह चीज ठीक तरह से ठीक
जगह पर। बिल्कुल मयीन की भौति घर का संचालन। बच्चों का पूरा ध्यान। उनके भविष्य
निर्माण की पूरी चित्ता।"

These words of the writer show the Gyaneswari gave her whole attention to
her children. She was fully conscious of the fate of the children, which is indispen-
sable to a mother. Being a modern women she encouraged her daughter to make
love. But at the same time she kept her under strict control. On the other hand her
father spoilt Meena. She rebuked Meena when she found something wrong in her
and yet her love for Meena remained intact. When Meena was ill and Physician
inferred that she might be suffering from hysteria, Gyaneswari was almost mad. She said to the doctor with tears:–

“डॉक्टर साहब! दुनिया का कोई भी ऐसा मर्ज नहीं है, जिसका इलाज न हो। कुछ तो इलाज कीजिए ही। रह रहकर कॉप्ने लगती है, मुंटखिया बंध जाती है और दोनों से होठ चबाने लगती है। कभी रो पड़ती है, कभी क्रोध में चिल्लाने लगती है। दिन भर यह कमरे में पड़ी रहती है। आज दो दिन हो गए, घर के बाहर नहीं निकली।” (62)

Such a feeling can only be expressed by a mother.

The ‘Bhule Bisre Chitra’ is the most successful of all novels of Vernaji. In this novel there is the story of the four generations of a family. Of the female characters Chinki is depicted as the mother of Bhikhu. But a different form of Chinki comes to our mind through the statement of Shivlal who says:–

“यह छिटकी, यह तेरी दूसरी माँ है। मैंने इसे बड़ा कवट दिया है; इसकी कोई बात नहीं सुनी मैंने। तो इसे अब तेरी दया पर छोड़ रहा हूँ। तेरी सबसे अधिक रागी यही है।” (63)

In reality, Chinki wanted Jwalaprasad more than her own son as she loved him. So, whenever somebody spoke ill of Jwala she could not tolerate it. She expressed her son-like love for Jwala all the times. When proposal was made to send Jwala to Kishanlal she objected and said:–

“सब भुख तो कर रहे हैं विचरक ज्वाला, अब उठ वर – वर किसूं का बूझन जाय, इतनी बाकी रागी है। तीन कही तो तहसीलादारी कर लें और कही तो किसूं का बूझन के बरे देस भर की परिक्रमा करें!” (64)

She did not like that Jwala should undergo any trouble. Therefore, she attached her son Bhikhu to Jwala. Because she believed that such union should cause good effect for them both. In this manner she has been represented as a mother form the
beginning to the end of the novel.

Another woman character of the ‘Bhule Bisre Chitra’ is Jaidei, mother of Laxmi Chandra. But wherever the question of motherhood comes it can be said:

“पति के अतिरिक्त जैशे का बालस्वायत्त मातृत्व भी अपूर्ण और अतुल्य है।” (65)

Jaidei also confirmed this statement

“फिरना सत्य है इस जिन्दगी में देवरजी! भगवान ने मुझे सहने को जो पैदा किया था। पति दिया – बेबीमान और निर्माण! कोश से पैदा किया बेटा – बेबीमान और निर्माण।” (66)

Jaidei did not get the love from her son Laxmichandra, but she got it from Gangaprasad, son of Jwalaprasad whom she loved as her son. Therefore, whenever she met Santo at Allahabad, she warned Gangaprasad:--

“गंगा में दुबारा मैं देखना हूँ कि यह औरत खतरनाक है, इसके पंजे में न पंसा जाना। जहाँ से भरा सोने का बढ़ा समशी इसका! तेरी घरवाली है। कैसा चाँद का मुख्या है उसका! तेरे बाल बचो हैं, इतना अच्छा है, हैसियत हैं और रुतबा हैं, तेरी जिन्दगी में तेरे बीकी बचो ही काम आयेगे ! बाकी सब कुछ तो गुस्सातृण है।” (67)

This was the ‘Matri Rup’ of Jaidei which wanted to save her son from all dangers. If she had any last wish, then it was none but to see Gangaprasad. Her heart kept to see Gangaprasad. In the last moment of her life she felt most happy to find Gangaprasad at her death bed:--

“जरा तभी तो आ – तेरे सिर पर हाथ रख दू। हीं ठीक! तो तू – कहाँ भटक रहा था, और तुझे देखने को प्राण तड़प रहे थे। लेकिन मैंने देखरजी से कह दिया था कि बिना गंगा को देखे मेरे पराम नहीं निकलेंगे। तो तु आ ही गया, भगवान ने मेरी सुनती।” (68)
In the ‘Thake Paon’, Keshav’s mother Madhuri is depicted in her ‘Matri Rup’. Since she was born and brought up amongst ancient tradition and as illiterate as she was, she could not understand the newer values of life nor she could practise them. In the words of Verma ji:

“परम्पराओं से बेढ़ी, निर्भर और पराक्रिया गाय वर्ग की एक बूढ़ी औरत, वह नए दुनिये के दृष्टिकोण को समझ सकने में असमर्थ थी, नई मान्यताओं को स्वीकार कर लेना उसके लिए असम्भव सा था।” (69)

This was the reason as to why she felt nervous to find her daughter Maya who was influenced by modern reformations. She acclaimed:

“तेरी तो मति मारी गई है, सीधी सादी बात भी नहीं समझती। भगवान जाने क्या बीतनी आगे चलकर तुझ पर। तुझे पढ़ाया - सिखाया था, बबाल ते सिखा है सिर पर।” (70)

Here, motherly sentiments of Madhuri began to overflow. Ordinarily all the members of the joint family were dear to her. But of these sentiment the motherly sentiment was above all. Even she was prepared to do everything for a urchin boy like Kishan. She also waited for Mohan and Shushila. According to Madhuri the fruitfulness or success of a woman’s life was to lead a life of a wife and mother.

In the novel ‘Rekha’, the writer wanted to prove the greatness and status of a mother in the family through Umashankar:

“मातृजी के साथ ही मेरा यह घर था, मेरे घर का अपना था, इसकी पवित्रता थी। कोई तो मुझे अपना कहने वाला था। और आज में देख रहा हूँ कि कोई भी मुझे अपना कहने वाला नहीं।” (71)

Rani Muria has been depicted in her ‘Matri Rup’ in the novel ‘Chanakya’. She came to us in the ‘Mamatamayee Rup’ at the beginning of the novel where she was worried to know that life of Chandragupta was in danger. She immediately went to Dharm Rakshit and reported to him:
No mother wants to remain away from her son, but Rani Mura wanted to remain aloof from Chandragupta because his life was at danger.

"माता के हृदय की दुर्बलता पुत्र के मार्ग में बाधा नहीं बनेगी। जाओ चंद्र! मैं तुम्हारी प्रतीक्षा करेंगी - मेरे मन में दुर्ग विश्वास है कि मैं अपने पुत्र को मगध के राजसिंहासन पर आसीन देखेंगी। " (73)

4.4 BAHN:

As a relationship of affectio, the relationship between a sister and a brother is very nearer and the purest one. Since they are born from the womb of the same mother and are brought up in the same place during the first stage of life, fast friendship grows between them, which is absent other relationship. In almost all cases, they love each other and are prepared to highest sacrifice for each other. Vermaji depicted such brotherly love in his novels.

In the ‘Sidihi Sachchi Baten’, Anuradha is the loving elder sister of Jagat Prasad. There was none for Jagat Prasad except his sister. Anuradha filled up the vacant place of their parents. The strict personality of Anuradha was the personality of a woman in work. Her aim in life was to see Jagat in his highest point of Progress. She tried her best for the purpose and finally she left this world with this idea in the mind.

Anuradha was proud of her brother. When Jagat Prasad stood fourth in the school final examination, her joy knew no bound. The writer expresses her feeling in the following words:--
She tried her all the best to achieve this.

Vidya has been depicted in her 'Bahn Rup' in the 'Bhule Bisre Chitra'. She had immense love for her elder brother. From time to time she gave advice to him. If certain difficulty takes place she first inform her brother. She even left her father-in-law's house and lived with her brother. She realised that she became a burden to her brother. She told her brother:

"दादा तुमने कभी यह भी सोचा है कि जिन्दगी भर के लिए मैं अपनी समुदाय छोड़ आयी हूं? मैं एक जवाहरलाल नेहरू बनकर आ पड़ी हूँ तुम्हारे ऊपर।" (75)

She expected that one day her brother should become a leader like Pt. Nehru. But she was sorry to think like that:--

"जवाहरलाल के पिता है जिनका बल उन्हें मिल रहा है, और नवल पितृतान है। इसी सी उम्र में एक बड़े परिवार का बेटा उसके कन्या पर आ पड़ा है।" (76)

This statement showed that she was quite sympathetic towards her brother.

Nawal also realised it.

"बिया तुम मेरी छोटी बहिन भले ही हो, लेकिन बुढ़ी मे, साहस मे तुम मेरी पूज्य हो।" (77)

In this manner she maintained her respect towards her elder brother, which can be evident from the fact that although her rebellious mind did not allow to marry yet she accepted it with the recommendation of her brother.
In the ‘Thake Paon’, Sudha, Maya and Kamala are such sister who could sacrifice their lives for their brothers, and who felt happy at the joy of their brother. Sudha was the sister of Keshav who asked for sweets when he passed his examination. Maya was the sister of Mohan and Kishan, who was with high ambition. But being inspired by her brother Kishan she left for Bombay and sent money to help her father financially.

Rekha in the novel of the ‘Rekha’, was angry with her brother Arun as he could not attend her marriage. She even wanted to sever all connections with him. In the words of Vermaji :

“वह विशेष उसे अपने भाई से नहीं मिला था, एक तरह से उसे समर्थन ही प्राप्त हुआ था, लेकिन उसके विवाह में सम्मिलित न होकर अरुण ने उसकी भावना को बहुत बड़ी ढेर पहुँचायी थी। » (78)

Prabhasankar wanted to assuage her :

“कैसी बात करती हो! वह तुम्हारे समे भाई है। और अगर वह हमारे विवाह में नहीं आये तो उनकी कोई मजबूरी रही होगी। » (79)

When he returned she made arrangements for him in the hotel in stead of their home :

“वह हमारे विवाह में नहीं आये। पता नहीं उन्हें यहाँ ठहरना अच्छा भी लगेगा या नहीं! फिर वह अकेले भी तो नहीं आ रहे हैं, उनके साथ एक दोस्त भी है। » (80)

But when he arrived, Rekha ran to him and embraced him. And she became as usual.

In the ‘Prasna Aur Marichika’, Lata has been depicted as a step-sister very
admirably. Although Uday Raj was the step brother of Lata, yet from their childhood they were mates - friends. Their affection lasted till the end. When She came to know that her brother was going to marry Suraiya, she was very happy. She said to her brother:--

"उदय दादा विवाह कर रहे हैं। हम लोगों को बताया तक नहीं, बड़े खराब हो उदय दादा! भाभी की है? कहीं की है? कैसी है? सब कुछ चपेटाप होता रहा। मैं आपसे बड़ी नाराज हूँ, आपसे नहीं बोलूँगी।" (81)

From all her activities no one can guess that they were step-brother and step-sister. Her feeling and affection towards her brother remained one and the same throughout.

In the 'Apne Khilaune', although Ram Prakash was not the actual brother of Meena yet they remained as one. They quarrel together and at the same time they love each other. Meena remarked:

"अभी मरम्मत करा लाओ, मेरे अच्छे प्रकाश मैया! शरबत बनाए देती हूँ। शरबत पीकर सीधे चले जाओ। आज शाम भिस चोप्पा को यह किताब लौटाने का तादा है।" (82)

Such behavior expresses the feeling of a sister to her brother. It also shows that Ram Prakash also handled the troubles that came to Meena.

4.5 PUTRI RUP :

Right from the Vedic ages, a ‘Kanya’ (daughter) has been placed in equal status with a ‘Putra’ (son) in Indian society. There has been no difference between them. A daughter had the right to get education and learn the Vedas like that of a boy. She had the right to choose her spouse. The ‘Swayamvars’ were also organised for this purpose. Marriage was not indispensable to her. If she wished she could
Gradually there had been a change. This change of time made her prisoner within the four walls of the house. All her rights were withdrawn. Now a girl came to be treated as inferior one. Besides, her birth began to be treated as bad women. Several evil social customs grew and her life was made unbearable. Finally she became totally dependent.

With the coming of the Premchand era, there had been reformation in all aspects - Now the era was the era of rise of women. A woman began to walk hand in hand with a man and no field of activity remain inaccessible to a woman. Today no difference is made between a son and daughter. Vermarji depicts this new form in his novels. Therefore, in his novels all forms of a girl are depicted.

Vermaji’s voluminous novel ‘Bhule Bisre Chitra’, depicts Vidya as a revolutionary. Her revolutionary is not against her parents but against her father-in-law. Vidya was such a woman who could rise dare devil against social evil customs. She retorted severely against the people in her in-law’s house when she rose against certain cause she never cared for any body. Even she threw her ‘Chappal’ at her father-in-law, Vindeswari Prasad when the latter uttered shameful term against her and called him ‘Shaitan Kahin Ka’. Practically speaking Vermaji attained huge success in depicting this revellious Vidya. In the character of Vidya, one can find the rise of a middle-class woman to her highest point. Her character is quite natural and full of life. The novelist has given the reflection of his genious on this character. All the aspects of this character are clear and impressive. Even after finishing the novel, the character of Vidya remains fresh and green in the mind of the reader. Particularly her firmness and boldness attract the attention of all.

Usha of the ‘Bhule Bisre Chitra’ is a woman of traditional customs. She is also very obedient one. Because of her obedience to her parents she refused to...
marry Nawal Kishore against the wishes of her parent although she loved him.

Maya of the ‘Thake Paon’ was a rebellious girl, who did not keep silent when she heard of her arranged marriage with some unknown person. She rebelled against her father:--

“अप मेरे प्राण से लीजिए, आपको पुरा अधिकार है; क्योंकि आपने मुझे जन्म दिया है,
लेकिन जो न्याय की बात है जो सत्य है, उसे कहने से आप मुझे नहीं रोक सकते। मैं अनुचित बात नहीं कह रही हूँ, मुझे विवाह नहीं करना - अंतिम बार मैं कहने वैदिती हूँ।” (83)

Her rebellion turned so strong that she had to leave her father’s house which she accepted but not gave up her ideal.

In the ‘Prasna Aur Marichika’, Lata arranged her court marriage without informing her parents with one Anjani Kumar, a father of one child. But her co-wife made her life a hell.

In the novel ‘Rekha’, Rekha also married one professor Prabha Sankar against the wishes of her parents. Prabha Shankar was three times older than her. Her parents were also formally present in the ceremony. (84) All these activities proved rebellious character only.

Here in this chapter, we endeavoured to discuss the woman characters of Vermaji on their family and social relationships. Now we proceed in the following chapters to the various forms of these characters in the novels of Vermaji.
REFERENCES

1. Hindi Upnyason Mein Parivarik Chitron- Dr. Asha Bagri, pp-63
2. Ramcharit manas- Tulsidas, Ayodhyakand.
4. Raghuvans - Kalidas
5. Sanskrit saying - ed by Amarendra Gadgil,pp-81
6. patan - Vermaji, pp-74
7. Ibid ,, pp-75
8. Ibid ,, pp-75
9. Chitralekha Vermaji, pp-71
10. Ibid ,, pp-67
11. Terhe Merhe raaste - Vermaji, PP-92
12. Ibid ,, pp-92
13. Ibid ,, pp-135
14. Ibid ,, pp-140
15. Ibid ,, pp-141
16. Ibid ,, pp-331
17. Ibid ,, pp-85
18. Ibid ,, pp-98
19. Aakhri Daon - Vermaji, pp-11
20. Bhule Bisre Chitra - Vermaji, pp-414
21. Ibid , pp-48
22. Ibid , pp-390
23. Ibid , pp-379
24. Ibid , pp-92
25. Ibid , pp-93
26. Voh Phir Nahin Aayee - Vermaji, pp-18
27. Ibid , 89
28. Ibid , 25
29. Hindi Upnyas Udbhav Aur Vikas - Dr. Suresh Sinha, pp-401
30. Thake Paon - Vermaji, pp-125
31. Rekha - Vermaji, pp-69
32. Ibid , pp-168
33. Ibid , pp-183
34. Sidhi Sachchi Baten - Vermaji, pp-34
35. Sabahin Nachavat Ram Gosain - Vermaji, pp-32
36. Ibid - , pp-32
37. Prasna Aur Marichika - Vermaji, pp-220
38. Ibid - , pp-220
39. Ibid - , pp-221
40. Ibid - , pp-231
41. Chanakya - Vermaji, pp-96
42. Ibid -, pp - 96
43. Patan - Vermaji, pp - 235
44. Chitralekha - Vermaji, pp - 13
45. Teen Varsh - Vermaji, pp - 130
46. Ibid -, pp - 131
47. Ibid -, pp 131-32
48. Ibid - pp - 204
49. Terhe Merhe Raaste - Vermaji, pp - 80
50. Ibid, pp - 87
51. Ibid, pp - 462
52. Aakhri Daon - Vermaji, pp - 205
53. Ibid, pp - 229
54. Rekha - Vermaji, pp - 167
55. Sidhi Sachchi Baten - Vermaji, pp - 44.
56. Ibid - pp - 556
57. Ibid - pp - 166
58. Chitritekha - Vermaji, pp - 11
59. Terhe Merhe Raaste - Vermaji, pp -11
60. Ibid, pp - 22
61. Apne Khilaune - Vermaji, pp - 8
62. Ibid, pp - 95
63. Bhule Bisre Chitra - Vermaji, pp - 186
64. Ibid, pp - 130
65. Upnyaskar Bhagwaticharan Vermaji - Dr. B.N.Singh pp- 124
66. Bhule Bisre Chitra - Vermaji, pp - 414
67. Ibid, pp - 340
68. Ibid, pp - 406
69. Thake Paon - Vermaji, pp - 130
70. Ibid, pp - 130
71. Rekha - Vermaji, pp - 63
72. Chanakya - vermaji, pp - 21
73. Ibid, pp - 24
74. Sidhi Sachhi Baten - Vermaji, pp - 9
75. Bhule Bisre Chitra - Vermaji, pp - 413
76. Ibid, pp - 412
77. Ibid, pp - 425
78. Rekha - vermaji, pp - 55
79. Ibid, pp - 57
80. Ibid, pp - 57
81. Prasna Aur Marichika - vermaji, pp - 66
82. Apne Khilaune - Vermaji, pp - 11
83. Thake Paon - Vermaji, pp - 108
84. Rekha - Vermaji, pp - 53

***