CHAPTER III

Ramvriksha Benipuri as -

i) a Patrakar (journalist);

ii) a Nibandhkar (Essayist);

iii) a Sansmarankar (Memoir writer);

iv) a Rekhachitrakar (Sketch-writer); and

v) a Yatra Vrittakar (Travel writer).
INTRODUCTION:

3.00 After going through some descriptions of Benipurijee's whole works in the previous chapter, we now proceed to analyse them in accordance with their various classes one by one in the following chapters. Here in this chapter, we shall try to analyse and discuss him as -

I) a Patrakar;
II) a Nibandhkar;
III) a Sansmarankar;
IV) a Rekha-chitrakar; and
V) an Yatra-Vrittakar.

3.1 Benipurijee as a Patrakar:

Benipurijee, being a son of farmer had realised the hard and troublesome life of the farmers. From his childhood he was rebellous by nature. He revolted against injustice and fought for justice and upliftment of farmers. He had strong feelings. So journalism was the most adequate way to give an expression to those thoughts. From the very beginning he had interest in journals and always dreampt to become a successful and well reputed editor. His dream was fulfilled when he rendered his services as editor, sub-editor and co-editor of different papers, journals and magazines.

Below we furnish the particulars of the news paper and magazines with data of publication with which Benipurijee was intimately connected:
1) **As editors:**

   a) Kisan - 1921.
   b) Balak (Monthly) - 1926.
   c) Yuvak (Monthly) - 1929.
   d) Kaidi (Monthly) - 1930 (Handwritten).
   e) Lok Sangrah - 1934.
   f) Karmveer - 1934.
   g) Yogi (Weekly) - 1935.
   h) Janta (Weekly) - 1937.
   i) Tufan (Weekly) - 1942 (Handwritten).
   j) Himalay (Monthly) - 1946.
   k) Janta (Published for 2nd Time) - 1948.
   m) Chunnu-Munnu (Monthly) - 1950 and
   n) Janta (Daily) - 1950 (Chief editor).

2) **As Sub-Editors:**

   a) Tarun Bharat (Weekly), 1921-22.
   b) Kisan Mitra (Weekly) - 1922.
   c) Golmal (Weekly) - 1924.
   d) Janwani (Monthly) - 1948.

3.1:1 **Kisan:**

   Benipurijee began raising the question of the farmers right from his young age.¹ Arikshan Singh, the 1st Kisan Neta of Bihar came to know of Benipuri's boldness and duty —

---
¹ Ramdhari Singh Dinkar: Sansmaran Aur Sharaddhanjaliya. PP-97
boundenness towards the upliftment farmers. He invited Benipurijee to edit his paper 'Kisan'. Benipurijee took up the challenge and began to edit the paper.

During those days, the plight of the farmers was quite deplorable. Benipurijee like a very able and strong editor wrote several articles for the reformation and development of the Kisans. He did a herculean work by rousing the spirit of freedom in the minds of the Kisans through his writings. He expressed his ideas of reformation and solutions of the problems through his well-selected articles. His editorials were quite popular and influential.

3.1:2 Balak:

'Balak' was a monthly news-magazine published in 1926. 'Balak' keeps a great importance in the life of Benipurijee. Of course he was not enough mature in the field of journalism when he began editing the 'Balak' but after editing this magazine for about three years. Gradually he acquired maturity and his language as well as ideas began to develop progress. He had to make hard labour for it. His work began to inspire the writers also.

It was Babu Ram Lochan Sahay of Laheri Sarai, who owned the 'Pustak Bhandar' there, invited Benipurijee to edit the 'Balak'. Sahayjee had the willingness to spend enough money for the magazine which Benipurijee the willingness to make it the best magazine in India.

Benipurijee had to prepare for about a complete year for the publication of the 'Balak'. He studied and consulted carefully almost all magazines for children in different languages except the Deccan Languages. He collected English magazines and studied them carefully. Finally the title 'Balak' was ascertained and plan was made for it.

Benipurijee wanted to infuse knowledge which would be helpful for young children in their day to day life like scientific matters, things related to religion and culture, and related to bravery and patriotism etc. and at the same time he wanted to quench the thirst of knowledge of the young generation. During those days magazines for children were few and therefore, credit goes to Benipuri.

The child literature in Hindi is the gift of the modern age. It was therefore, necessary to develop it in the proper way, which, of course, did not cared by any body till then. Benipurijee inspired the young minds and gave them newer ideas through tales for children and biographies.

Benipurijee aroused the liking for study and infused higher thoughts in the minds of the young generation. He tries to give amusement through proper writings. 'Balak' was gifted with writings from great writers of the day like- Maitheli Sharan Gupta, Sumitra-nandan Pant, Gopal Sing Nepali, Arsi Prasad Singh, Gurubhakta Singh, Rajendra Singh 'Gauda', Hanskumar Tiwari and others.
Considering the variety of subjects it attracted the minds not only of the young people but also of the common readers.

'Balak' won a name and fame. Jagdish Chandra Mathur has remarks:

"मालावा के प्रसारण वह एलेक्सारैयाम (दरबार) को ही था। उस समय तक हीरे में 'मालावा' और 'शिशु' के लिए मोहक कई बालक-बालिका पत्रिकाएं गई थीं। इन दोनों पत्रिका आयु के परियों के लिए से व्यस्था के किरदार परिवारों जैसे 'बालक' में ऐसी प्रान्तीय अवधारणाएँ जो निष्ठुरों की जिम्मीश प्रकृति की बिन्दुहरू कर रहीं।"  

Dr. Rajendra Prasad, which presiding over the Seventh Bihar Sahitya Sammelan in Laheri Sarai praised the 'Balak' in the following words:

"प्रसिद्ध पत्रपत्रिका कार्यों में मनोरञ्जन के पर्दा के लागू पर मस्तगुण बालक बालिका 'बालक' और 'शिशु' में निवासियों में जन्म दिया है। मे भाषा खर्च है कि यह तरंग वाल दिन विवाह ज्ञान और वृक्ष करेगा।"  

Benipurijee knew child-psychology. He entered into the mind of the child and tried to understand its feeling and emotions. He also understood its inquisitiveness and its hopes and fears and that was why he wrote what the child wanted. Sri Anuplal Mandal remarked:

"पुष्कर्णि-वार्ता, वह विवासिया सम्पत्ति से प्रशस्त 'बालक' पत्र-पत्रिकाओं में सम प्रकार वे एक विशिष्ट स्थान का अभिकार करते थे। वहाँ युवाओं का यह दिनी निर्माण की कोई पत्र-पत्रिका विकसित नाकर न था। मे में पूरी मान्यता पत्र-पत्रिकाओं से प्रशासन निकल रहीं। यह, इनके समस्त 'बालक' के माध्यम से जा चुकी थी। नयी परिवार भी कि 'बालक' में बहुत विचार थे लेकिन, सामान व्यक्ति-वाद में एक अटक लाया तथा शायद बाल विहार से निकल लिया था।"  

(1) Jagdish Chandra Mathus:Naye Dhara(Smriti Ank), PP-85.
(2) Dr. Rajendra Prasad:Bihar Ki Sahityiyik Pragati:PP-206 Part-I
(3) Anuplal Mandal:Naye Dhara(Smriti Ank),PP-7.
To make 'Balak' an interesting and lively child magazine Benipuri arranged and compiled the variety of subject matters related to children like the stories on gardening, festivals, solar system and fantasy. These stories were written by different writers and published by Benipurijee. Few titles are like this—Amarvriksha Aur Lata, Alasya, Deepawali Ki Chutti, Jagdish Vinay, Balpan, Chetavani, Ichcha, Gata, Chandamama, Mori Phulwari, Holi Ka Parav, Anurodh, Abhiman, Adubhut Choda, Sharad Ritu.1

Ram Lochan, the owner of the publication house of Laheri Sarai was much influenced by Benipurijee. He gave complete freedom to him. Benipurijee, was also encouraged at the success of 'Balak'. With the intention of publishing one literary magazine entitled "Vidyapati", he established a press in the name of Vidyapati. He now began to dream of literary renaissance in Bihar. In the meantime, Pandit Mathura Prasad Dixit, who was the first minister of the Bihar Provincial Hindi Sahitya Sammelan, selected Benipurijee as one of the three Assistant Secretaries. Being the youngest among them, the pressure of works fell upon him. He performed all his duties gladly and with spirit. After his boresome work for the preparation and successful completion of the Sammelan he returned to Laheri Sarai. But now he found that the environment of Laheri Sarai was no longer congenial for him. He left 'Balak' and Laheri Sarai for good.

He had to leave 'Balak' unexpectedly but he did not lose his enthusiasm. He prepared himself to publish another blazing magazine for youths named 'Yuvak'. Benipurijee wanted to give a voice to his burning thoughts and 'Yuvak' was an easy way for that. That period was of great stress and strain for Indians due to inadequate system of British administration. He wanted to raise the spirit of young blood of Indian through this magazine. In his own words-

"बहुत वड़ लगा कि "बालक" छोड़ने का युक्ति में हूँ भी नया मिला हुआ। "बालक" के परेल-पनें में गर्जा था। इतना आश्चर्य अद्वोकेश प्रबंधक ने, जो मनोजजयनपर रुका हुआ था, इस खास वें "बालक" वे मनोज भी रखी थी। मैं दुखित था, गर्जा नाप। प्यार समझ नहीं, भी निकारे तब नहीं, भय का रिश्ता पर या जो मनोज बनायें, तो मृत् खाने और मृत् विद्वान, हों। इसका अर्थ ये है कि जो अभिनव सुमेद नन्द से आफिसायी गुंडे नहीं उत्साही पद्धति।" 1

He printed this declaration and distributed it in Sahitya Sammelan at Muzaffarpur. In the first issue of the 'Yuvak' Benipurijee remarked:

"दूरें" की पछती पुस्तक में अपने शस्त्र, स्वयं और छलांग का माकिंवर बताया गया था, गोली, भांड़ में भी निकारे जो जय हमारे सभाना शर्ट, विड्रोह और अपने कर्तव्य में ही वह "शस्त्र, स्वतंत्र और साफाब" का सामने था।" 2

The writings of Benipurijee worked like a 'Gun' and its 'Shots of words' entered into the brain of the youth, and jerked it. He wanted to make it a revolutionary magazine and publish articles on socialism.

---

(2) ibid. Part-3, p. 2.
Benipurijee himself was an fearless writer and asked fellow writers to write fearlessly. His 'Ouj. and Tej' began to shine like lightening and spread like fire. Now the 'Yuvak' was not merely a literary magazine, it became the source of inspiration for the young generation. They now came prepared to sacrifice their lives at the altar of the motherland and the 'Yuvak' treaded swiftly at the path of progress. The number of reader went on rising and it became a document of the freedom struggle of India.

In the 'Yuvak', the famous poem of Makhanlal Chaturvedi - 'Mom Deepo Ka Maran Tyawhar' was published, which was later praised widely. People began to memorise the heart-rendering lines of this poem. The revolution which was much spoken by the 'Yuvak', came to its concrete shape. Fortunately patriot and freedom fighter, Benipurijee did not come under any pressure. He praised those leftists who always prepared their lives for sacrifice. The 'Yuvak Ashram' became the centre of politics and of prograssive literature.

There was no end to what extent the 'Yuvak' had inspired the Bihari Youth to express their mind. It gave chances to express all types of ideas in it. Under the editorship of Benipurijee, new and newer writers were allowed to publish their novel ideas in it, which reached all nooks and corners of Bihar. The ideas against casteism, against the state, against capitalism, against the society.

(1) Kalkter Singh Kesri: Naye Dhara (Smriti Ank), PP-52.
and the State as a whole were poured with rebellions motives. In other words, all the different ways of revolution overflooded all the parts of Bihar.

The last issue of 'Yuvak' was the 'Viplav Ank'. No sooner had the copy of the 'Viplav Ank' came to the hands of Bihari Youth, actual 'Viplav' (revolution) had taken place. It was published in March, 1930 and was banned in April of the same year. People from the nook and corner of Bihar began searching for it. Many Bihari Youths along with their beloved editor and director of 'Yuvak' were made prisoners. Benipurijee had to undergo six month's imprisonment.

Being released from the jail, Benipurijee decided to publish 'Yuvak' again. Now the 'Yuvak' was published from the Magan Ashram. A press was bought for the purpose and the Yuvak began to come out again. The number of subscribers began to grow to a considerable proportion. Benipurijee even published the photograph of Bhagat Sing Rajguru and Shukdev who were hanged for alleged treason against the State. Then Benipurijee wrote an article—"Inklab Zindabad", which created a commotion for the British. In addition to it, the articles sent by Anand Mohan Sahay from Japan were found very objectionable. The photographs and introductions of the convicts of the Meerut Plot were published in the 'Yuvak'. This edition of the 'Yuvak' was also banned. Because the

(1) Kedarnath Mishra Prabhat: Naye Dhara (Smriti Ank), PP-59.
notes which Benipurijee published in favour of those convicts added fuel to the fury. Benipurijee was again arrested. This time he paid a sum of rupees five thousand as security and was released on bail. But in the final judgement, he was sent to jail for a term of one and half year.

The language of Benipurijee was easy and simple and was of the common parlour. From the point of a monthly magazine the 'Yuvak' was a unique one, which was of use of the world of Hindi beyond imagination. Its language was very simple and even common man could read and understand it. In those days 'Prabha' and 'Maryada' magazines had closed down, which were very reputed magazine, but 'Yuvak' fulfilled the gap of these magazines in everyway.

The editorials of Benipurijee in 'Yuvak' became so powerful and real that even people like Dr. Rajendra Prasad became envious of him and refused to help him in any way. This hurt Benipurijee so deeply that once he thought of committing suicide. He had more such quaint and curious realisations from the 'Yuvak'.

In a criticism on 'Yuvak', the Vishal Bharat remarked:

“...“मैं हूँ” को तानों-बांधन को घोड़े हूँ, तेज हूँ, विशाल
"विशाल भारत" के इस पत्रि के हर एक समर्पण के साथ। उन्होंने
के जी गुंदाहों, उन्होंने सामान्य वातावरण के परिसर में कम सी हुई गई कर रही मोहि। 2

(1) Ramvriksha Benipuri: Mujhe Yad Hai: PP.85-86.
This remarks of the Vishal Bharat had been echoed in several other papers. As a result the publicity of 'Yuvak' began to increase more and more.

Unfortunately, 'Yuvak' did not get its due place in Hindi Literature. It is definitely and undoubtedly very sad. Kedarnath Mishra 'Prabhat' remarked in this connection as follows:

"बेनिपुरी जी के 'युवक' का नाम-दौर के एक महत्वपूर्ण है, जिसके अंतर्गत पुस्तक 'युवक' के नाम सबसे दर्शाते हुए संदर्भों के मुद्दे वा सार्वजनिक सवालों के मुद्दों को जयभर भी कहते हैं। एक पंक्ति में यह सब्ज विवाद के दौरान लिखा भी होता है, कि हिंदी भाषा के महत्त्वपूर्ण पत्रिकाओं में इसकी ज所需 मादकता तथा इसके विवादों में भी भाग लेने ही काम करते है। यह प्रमाण दर्शाते कि 'युवक' की 'सार्वजनिक हितों पर' बनाए जा रहे हिंदी-विदेशी हितों में एक 'सार्वजनिक' नाम हुआ गया।"  

3.1:3 Kaidi :

With the publication of "Viplav" issue of 'Yuvak', Benipurijee had to go to jail. But his revolutionary feelings and their expression could not be stopped. He along with his political friends edited one monthly magazine - 'Kaidi' in the jail. Through it, he was able to keep the light of freedom burning in the minds of the inmates of the jail. Dr. Rajendra Prasad also wrote one article - 'Praja Ke Dhan' for 'Kaidi'. He also referred to this handwritten magazine in his autobiography.  

(2) Quoted by Dr. Prabha Benipuri in her "Benipuri Ke Natak Mein Samajik Chetna". PP-4.
3.1:4 Lok Sangrah:

When Benipurijee came out of the jail after undergoing one and half year imprisonment, for writing in 'Viplav' issue of 'Yuvak' in 1932, Satyagraha movement was going on in full swing. He found that the re-publishing of 'Yuvak' was not possible. In the meantime, the Maharaj of Darbhanga introduced a bill on Tenancy in the Bihar Legislative Council, which brought about a movement among the cultivators. Swami Sahajanand Saraswati was the president of the Kisan Sabha at that time. He asked Benipurijee to take the charge of editing of 'Lok Sangrah' for the interest of farmers. Benipurijee accepted the invitation, but he did not publish his name as editor.

Considering his service and unfailing enthusiasm during the publication of 'Lok Sangrah', Benipurijee was made Publicity Secretary (Prachar Mantri) of Akhil Bharatiya Hindi Sahitya Sammelan. Benipurijee had many plans in his mind for the benefit of farmers, and he wanted to publish them through 'Lok Sangrah'. After few days of its publication, on January 15, 1934, a devastating earthquake took place in Bihar. 'Lok Sangrah' was completely destroyed and Benipuri had a providential escape. In his own words:

"मे युजवामपुर मे नोकराण्ड-नवरातम मे भा, कि एक मानज एक बाद मे मुझे कर गये कमरी तो भोगे। मेरे मे कहाँ गये मगा गया है, दो शायद उस किल गये के चीते यह मगा हुआ। ताबी यह पर समस्त \( भा \) मगा था और वहूँ कई मांटे हूँ।"  

Benipurijee then joined the rehabilitation party for the earthquake-affected people. He even invited and took Mahatma Gandhi and Dr. Rajendra Prasad to his own village to acquaint them with the devastation of the earthquake and the result thereof. The distress and troubles of the people knew no bounds. As a result of such visit, the Bihar Government also turned its attention to that village and developmental works began.

While Benipurijee was editing 'Lok Sangrah' he also guided 'Jyotsna Samiti' - an association of the poets, which held its session of poetry in each 'Full-moon-Night.'

3.1:5 Karam Veer:

After the devastating earthquake, 1934, the economic condition of Benipurijee began to dwindle down. It became necessary for the sake of livelihood to take up journalism again. But after witnessing the destruction of 'Lok Sangrah' he could not gather strength again. He left for Calcutta because he had some friends there who were also connected with journalism. But when he reached Muzaffarpur, he received a letter from Jay Prakash Narayan telling him that Pandit Makhanlal Chaturvedi wanted him to join his (Chaturvedi's) paper 'Karm Veer' as the editor. Benipurijee accepted the offer immediately.

In 1920, 'Karm Veer' was first published by Pandit Madhab Rao Sapre from Jabalpur of which Makhanlal Chaturvedi was the editor. At the death of Mr. Sapre, Chaturvedijee began to publish it from Khandwa, Madhya Pradesh.

The main motto of 'Karm Veer' was nationalism and in addition to it was to publish the works of well-known leaders and literators. Benipurijee was with 'Karm Veer' only for six months. But within this short time, he was able to win the hearts of the people. Chaturvedijee was a firm 'Gandhian' while Benipurijee a socialist. But they were keeping in high spirit and never had difference between each other. Benipurijee kept his own position and status intact while writing the editorials and followed his own principle faithfully. He introduced several new columns which people liked very much. His language was 'Khadiboli' injected with local terms from time to time. After six months he took leave and came to Patna.

3.1:6 Yogi:

While Benipurijee was preparing to go back to Khandwa, he received call from Babu Narayan Prasad who was going to publish one weekly news-magazine 'Jogi' from Patna requesting him to join as the editor. Since Benipurijee did not want to leave Bihar, he accepted the offer and informed

(1) Hindi Sahitya Ka Vrihat Etihas: Pt.10 : PP-111.
Chaturvedijee telegraphically about his decision and begged apology for it.

At the beginning, his name did not appear as the editor, because he never wanted to put his name there; and therefore, Narayan Babu's name was shown as the editor. But after the first session of the regional editors' meeting, where he was elected as the President he had to publish his name since there was a pressure from every corner. It was, of course, a blessings for 'Yogi'. Because with his name 'Yogi' was regarded as one of the best news-magazine and at the same time it brought more money with its huge sale. The number of subscribers began to increase and at the same time there was an increase in its publication. It was due to the influential writings along with its editorials.

'Yogi' introduced a column- 'Golghar Ke Munder Se' which was a unique one. Each and every reader waited eagerly for this 'Column'. 'Satire and humour' published through this column was definitely unique one. Some other papers immitated 'Yogi' and began publishing such satirical columns, but they could not complete with this 'Golghar Ke Munder Se' of 'Yogi'. Besides, the editorials of 'Yogi' remain to be a matter of research even for present days.

There was a clamour against 'Yogi' from the British

---

1 Ramvriksha Benipuri: Naye Dhara: (Patrakar Jiwan Ke Paitish Varsh): PP-9, Part IV

2 Chhavinath Pandeya: Naye Dhara (Swriti Ank), PP-83.
Government since it published 'nationalist ideals'. Finally, Benipurijee had to leave 'Yogi'.

3.1:7 Janta:

After coming away from 'Yogi', Benipurijee prepared himself for publication of 'Janta', a weekly paper. For the purpose of finance, he decided to organise one 'Jan-Sahitya-Sangh' for which preparation was made for appeal to the public. Jay Prakashjee, Archaryya Narendra Dev, Farid-Ul-Hoque and Benipurijee were organizers. They collected some money and press and other necessaries were bought.

On the Vijaya Dasami Day of 1937, 'Janta' began its publication. Jawaharlal Nehru sent a message for 'Janta' and it was published with his photograph. The number of copies in its first issue was only two thousand while five thousand copies were to be printed for the 2nd. issue for the growing public demand. In his 'Janta', Benipurijee always gave place for farmers and the poor.

'Janta' began to create such a great hue and cry for the release of the political prisoners that the ministry had to be very careful and vigilant. There were so much strength in the writings of Benipurijee that the Government had to release the old revolutionaries from the jail. 'Janta' also fought for the release of Batukeswar Dutta and Kamal Nath Tiwari who were arrested and kept in jail by the Government of Punjab. One special issue on the political
prisoners was published in which a detailed account was given on such prisoners. The article-'Bihar Ke Sher- Shri Yogendra Shukla' had so much impact that he came to be known as the 'Bihar Ke Sher' after his release from the jail.

'Janta' began one movement against the troubles and sufferings of the people of Nepal. These problems were overlooked by the leaders. The Nepali people receive 'Janta' with thrill. They began to buy copies of 'Janta' from the towns adjacent to Nepal even at higher prices. There had been public hanging of many people and some had to face bullets for it.

The Nepal Government tried several means to subdue 'Janta' which spread revolutionary ideas in Nepal. But when all attempts failed, they took refuge at the feet of the British Government. Indian Government then banned all the writings on Nepal in 'Janta'.

The important column of 'Janta' - "Na Ek Payee, Na Ek Bhayee" became very attractive for the readers. It had a great impact on the people. But it, therefore, became the victim of the displeasure of the British. Benipurijee was arrested and was sent to the Hazaribag jail and a security of Rs.5000 was asked for. As a result the publication of 'Janta' had to be suspended till May, 1940.

Benipurijee was in Hazaribagh Jail from 1942-45.

It was the longest term of all his imprisonments. In this solitude he turned his attention towards literature writing. He left the jail with an achievement of dramas Rekhachitras and other streams of prose writing.

After his release in 1946, 'Janta' was again published. But now it was not so powerful and enthusiastic because Benipurijee had lost his interest in journalism. Another cause, it was pressurised by the bureaucrats, politicians and higher classes of society. In his words—

"जनता पर वही पुरुष जो प्रभाव बढ़ रहा था। बें पीर ध्वनि ध्वनि द्वारा लिखकों और चलाने के लिए फिर जब बन्द गए कृपणी बनने में जनता या पृथ्वी पर बनी जनता बनने में निःशरीरित लिखकों हो गए। लिखकों ने पत्रकारिता की खाने की ध्वनि में पर लिखक ने, लिखकों के कारण भी जनता सहित बन्द गए कृपणी में जनता की अग्रार होना पड़ा।"

3.1:8 Tufan:

Benipurijee was given several punishment since he was the president of 'Bihar Pranteey Kisan Sabha' and tried to organise the farmers for revolution. In this connection he upheld the Ghandhian call— "Augrezo Bharat Chhodo". Benipurijee was, therefore, under strict watch. As soon as the movement of 1942 began, the jails were filled up with people taking part in it. But it was the same for Benipurijee whether he was inside or outside the jail. All the times he was after journalism. The alarming and terrific

environment could not prevent him from expressing his inner voice. He began to edit another journal— 'Tufan' in the jail. It was handwritten and it aroused spirits in the hearts of the patriots.

When the August movement of 1942 began to subside gradually, he helped Jay Prakash Narayan with some of his associates in escaping from the jail on the Dipawali Day of 1942. Now the jail authority turned to 'Tufan' and finally Benipurijee had to stop its publication.

3.1:9 Himalaya:

Benipurijee was released from the jail on parole in July, 1945. Now with the full co-operation and help of Jaynath Mishra, the director of the Patna Branch of Pustak Bhandar and Ramdhari Singh 'Dinkar' one new monthly news-magazine 'Himalaya' was published. It came out with the joint editor-ship of Benipurijee and Shivpujan Sahay.

'Himalaya' was a voluminous one and each issue looked like a book. The Hindi world accepted it wholeheartedly since it contained materials for all types of readers— like language, literature and others.

Benipurijee in its first issue wrote:

"निवासी और भारतीयों को जीवनी ही कल्याण नेता हुआ है। सारी पुस्तकां और पत्रकारों

नेतृत्व हो गई है; उनके मनाने के एक नई श्रेष्ठता मंच पर मिल

मानक नए सार नव-जनता संस्कृतिविद्वान दे

प्रभावमया सुरक्षा है।"

(1) R.V. Benipurijee, Editor, Himalaya. Ank-1. Sampadkeey, Sampadkeey, 2001 Vikrami
3.1:10 Naye Dhara:

Benipurijee loved his land. He wanted to revive the literals and cultural heritage of Bihar. From his young age he was ambitious to publish his own magazine. So 'Naye Dhara' was the production of his mind and heart.¹

He had achieved lot of experience in journalism. Meanwhile Sh. Uday Raj Singh, son of famous writer Raja Radhika Raman Singh decided to publish one monthly magazine from his own press 'Ashoka' and consulted Benipurijee for it. As a result publication of 'Naye Dhara' began.

The day on which these magazines were published was regarded as a very auspicious day by him:²

3.1:11 Chunnu Munnu:

After leaving 'Himalaya' Benipuri wanted to publish one more magazine for children. Benipuri had natural inclination towards children. By now he had become grandfather. His grand children (sons of late Devender Benipuri) were named as Chunnu and Munnu.³ Fortunately, Pt. Jaynath Mishra, a friend of Benipurijee established 'Ajanta Press'.

(1) Interview with Shri Uday Raj Singh.
(3) Interview with Shri Uday Raj Singh.
He found Benipurijee fit for editing the magazine for children. So on Ramnavami of 1950, both the magazines 'Naye Dhara' and 'Chunnu Munnu' were published separately from 'Ashok Press' and 'Ajanta Press'. In the words of Benipurijee,

"फिर 'नई धारा' और 'चुनू मूनू':
किनारे, नहीं, नहीं। ये सब तो कल को बताते हैं। 'मुकेश बाबू है' इस शरवक में इन कल को पढ़ने के लिए रचना वर्ग किए हैं?
जित ही वे पंगों मानव खेरे समाज में निचले, उसके दिन से मैं दायरी शिक्षा सुना किया है। धाराको कहानी तो नह धाराको शी लोगों के सामने जरूरत पड़ेगी।" 

Afterwords Benipurijee left the burden of 'Chunnu Munnu' upon Jaynath and turned his attention towards 'Janata' (Daily). 'Naye Dhara' was published it regularly.

There are other magazines and papers for which Benipurijee worked as Sub-editor. These are -

3.1:12 Tarun Bharat:

'Tarun Bharat' can be called the Hindi translation of Gandhijee's 'Young India'. It was published during 1921-22. Benipuri's 'Guru', Pandit Mathura Prasad Dixit was then working in 'Tarun Bharat'. Considering the genius and devotion of Benipuri to motherland, Dixit invited him to join 'Tarun Bharat'. Benipurijee learnt Gujrati and English with hard labour and patience and worked successfully for 'Tarun Bharat'. Nageswar Prasad was the editor of 'Tarun Bharat'. In it, not only the translated articles of

Gandhijee were published, but also different matters were also presented. Benipurijee wrote the editorial, comments and selected poems for publication.

Benipurijee with his sincerity and hard labour enhanced the Non-co-operation mission of Gandhijee in Hindi belt. Although Benipurijee worked with heart and soul in 'Tarun Bharat', yet he tendered resignation from this paper due to less payment and returned to Muzaffarpur.

3.1:13 Kisan Mitra :

'Kisan Mitra' was a weekly paper and Pandit Ganesh Dixit was its editor. Benipurijee was the Sub-editor. Mr. Dixit was a lawyer and practised law at Chapra. As such the whole burden fell on Benipurijee. He was ill and went to his own village. But when he regained his health and came back to 'Kisan Mitra', the paper had already stopped publishing.

'Kisan Mitra' as the name signifies, was a magazine for the farmers. It contained informations about farming, new techniques for farmers, new varieties of products etc. It also published different ideals and thoughts for the upliftment of the farmers.

3.1:14 Golmal :

'Golmal' was a magazine of humour and satire; and was published in 1924 as a weekly paper. Benipurijee joined the paper as the Sub-Editor at the request of Shivpujan Sahay. It
was another popular news magazine.

In this magazine, Benipurijee used his strong views on one hand and on the other his familiar humourous and satirical tone which made the readers burst into laughter. He did not forget to depict the enemy of the society in a satirical way, which stood in the way of welfare of the people. Benipurijee made a place in the heart of the people.

'Golmal' bagged praise enormously. For the first time, 'Golmal' has been referred to in the Presidential Speech of the sixth session of Bihar Sahitya Sammelan.

3.1:15 Janwani:

Benipurijee was one of the members of the editorial board of 'Janwani' published from Kashi.

'Janwani' represented all types of people from the common to the aristocrates. It was a literary magazine. But gradually it turned into a bulletin at the impact of political parties. Now there was no charm of this paper as nothing was common life in it. Soon it went to its grave.

After going through the editing works of Benipurijee we found that the job of a editor is not an easy one. One has to work hard with all wits at his end because editor is pivot of every publication. In this context famous

Journalist Khushwant Singh has rightly remarked—

"The function of an editor of a daily paper is largely if not entirely directional, political and administrative. Virtually the only part of the paper on which an editor can impose his personal stamp is on the edit page. The rest is at the mercy of the news editor who presides over the desk, the chief of bureau and the reporters. Very often the editor only sees their handiwork when the paper is delivered to him in the early hours of the morning. Then all he can do is to perform a kind of post martem in the hope that improvements will follow."¹

The important part of a newspaper or a journal is editorial page. Largely, it covers that important notes on social, political, cultural, religious and educational articles, essays and the 'letters to editor'. But among all these the most important is the editorial column. Through this one can easily understand the personality of the editor. In the words of Dr. Hari Mohan—

¹ Quoted From:
(2) ibid.
The sum and substance of editing is given in following words-

"अभीष्ट मुद्रणों सामग्री (समाचारों, लेखों एवं अन्य विविध रचनाओं आदि) का चयन, क्रम-निष्प्रांत, मुद्रणमुक्त संशोधन-परिवर्तन, साज-सज्जा तथा इसे प्रकाशन-योग्य बनाने के लिए अन्य अभिविद्याओं को समझना करना।"¹

In the words of Dr. Hari Molian:

"सामाचार में समाप्ति एक बात है। इसमें समाचारों, लेखों या कहाँ जो किसी समाचार-पत्र बांटकर की जानें वास्तव में सब तरह की सामग्री का चयन, उसको क्रमबद्ध करना, सामग्री की कला विश्राम करना, संशोधित करना, उसकी भाषा, आकारण और बौद्धिक में भाचार करना, बिंदुज्ञान करना आदि सभी कार्य सम्पूर्ण हैं। इटवट्ट की साज-सज्जा करना, मुद्रण की देखकर बुद्ध और आवश्यक गुणक मणि में सहयोग करना भी 'समाप्ति' का अंग है।"²

Editing is an art. This is laborious and tedious job. It needs talent, efficiency and motivation. He has not only to be cautious but give a proof of his ability, capacity and motivation. He should have complete and perfect knowledge and along with this he should be fully attached and devoted to his job. In the words of J.A. Edward Mury-

"Because copy editing is an art, the most important ingredient after training and talent, is strong motivation. The copy editor must care. Not only should he know his job. He must love it. Every story, every edition, every day. No art yields to less than maximum effort. The copy editor must be motivated by a fierce professional pride in the high quality of editing."³

---


² Quoted from Dr. Harimohan, Samachar, Feature-Lekhan Avam Sampadan Kala, PP-169

³ ibid, PP-122
3.1:16 Kinds of Editors:

For different columns of the news papers, journals and magazines, separate editors are appointed, who remain responsible for their respective jobs. These are —

1) Sahitya Sampadak.
2) Kala Sampadak.
3) Feature Sampadak.
4) Khel Sampadak.
5) Vigyan Sampadak.
6) Film Sampadak.

Here, we are concerned with 'Sahitya Sampadak' only because all journals and magazines edited by Ramvriksha Benipuri are mostly related with this type of editing. Other writings are at recondarly place in the journalistic phase of Benipurijee.

3.1:17 Sampadak Mandal:

The group of editors working for a paper of journal is called Sampadak Mandal. Benipurijee was one of the editors of Sampadak Mandal of 'Janvani' in Kashi (Banaras).

The 'Sampadak Mandal' consists of joint editor, Assistant editor, News editor, Assistant News editor and Sub-editor. Out of all these job holders it is only editor and Sub-editor who turn the thorny jungle into blooming flower park.

Editorials are written according to the shape and size of the paper or journal. The words can be written in any number but good quality editorials lie in 500 - 1000 words. Editorials are basically written by the editor but can shift his responsibility to his sincere and faithful assistant. The editorial is always written on the contemporary and important issues. The logics and notes are also given for the solutions of any problem. The seasoned readers always go through these editorials to have knowledge of high standard. An editor may try very hard to make his paper successful, but if he can not win the readers by his well penned editorials, he can not be successful.

As already stated that editor is a most responsible person in any publication. He should keep the following points in his mind for impressive editorials-

1) Important contemporary incidents.
2) Honest and impartial analysis.
3) Objective conclusions drawn from stated facts.
4) Brief notes.

V) Self Confidence.

VI) Liveliness.

VII) Criticism and suggestion, guidance, sneering and challenging.

Dr. Arjun Singh has quoted the morals and the principles of the editors which were discussed in the National Conference of editorial writers in 1949 to make the editors aware of their duties and responsibilities:

1) The editorial writer should present facts honestly and fully. It is dishonest and unworthy of him to base an editorial on half-truth. He should never consciously mislead a reader, distort a situation or place any person in a false light.

2) The editorial writer should draw objective conclusions from the stated facts, basing them upon the weight of evidence and upon his considered concept of the greatest good.

3) The editorial writer should never be motivated by personal interest, nor use his influence to seek special favours for himself or others. He should hold himself above any possible taint of corruption, whatever its source.

4) The editorial writer should realize that he is not infallible. Therefore, so far as it is in his power, he

should give a voice to those who disagree with him in a public letter column and by other suitable devices.

5) The editorial writer should regularly review his own conclusions in the light of obtainable information. He should never hesitate to correct them should he find them to be based on previous misconceptions.

6) The editorial writer should have courage of well founded conviction and a democratic philosophy of life. He should never write or publish any thing that goes against his conscience. Many editorial pages are the product of more than one mind, however, and sound collective judgement can be achieved only through sound individual judgements. Therefore thoughtful individual opinions should be respected.

7) The editorial writer should support his colleagues in their adherence to the highest standards of professional integrity. His reputation is their reputation and theirs is his.

3.1:20 Sampadkeey Ke Prakar (Kinds of editorials).

There can be many types of editorials depending upon the subject matter. Some are related to criticism only, some related to incidents and some suggestive. Dr. Arjun Tiwari has suggested following kinds-

1) Editorials relating to enthusiasm.
2) Editorials relating to responsibility.
3) Suggestive editorials.
4) Revolutionary editorials.
5) Contemporary editorials.
6) Party supporting editorials.

Dr. Harimohan does not except this classification as it is not clear that who should be enthusiastic and who should be responsible? The editor or the reader. Dr. Harimohan has suggested the following classifications of the editorials:

I) Paksha Samarthak Sampadkeey,
II) Aalochanatmak Sampadkeey,
III) Aandolanatmak Sampadkeey,
IV) Vyakhayatmak Sampadkeey,
V) Vividh.

This classification is befitted to discuss Benipurijee as an editor because he has dealt with all these types of editorials during his journalism era.

After discussing the maxims of a good editor and good quality editorials, let us discuss Benipurijee as an editor as well as a journalist, considering his presentation of subject matter, his inherent qualities—his impartial and irrevocable nature, his fearless voice, his sense of self respect and self confidence and up-to-date knowledge. His support to his colleagues in their adherence to their

(1) Dr. Hari Mohan: Samachar, Feature-Lekhan Aham Sampadan - Kala, PP-173.
(2) ibid.
highest standard of professional integrity will be also considered.

Benipurijee had natural inclination towards journalism from his young age he dreampt to become an editor. In his words:—

"कई सेठों में जैसे - राजनीति में तो मैं जबर्दस्ती चली गई, किसी भक्षिक्षा द्वारा नहीं, परिस्थितियों द्वारा, लेकिन पत्रकार जीवन पर यह आता लागू नहीं है। में आज पत्रकार हूँ, वह पत्रकार जीवन पर यह आता लागू न हो गई, उसके लिए सबको बनाए थे, उसकी कला को समझना चाहता था, उसके लिए में सौराष्ट्रीय फाला था।"¹

He has explained the position of journalism in Bihar in 'Patrakar Jeewan Ke Pantees Varsh, Part-1'. In his words the position of journalism in Bihar was not so much progressive. He has written:

"मिता मार्ग मैं दामाद-दुर्ग में प्रवेश कर आम जनता मुख्तार, उस समय बिदर शी विपरीतता को धारी हुई थी। दिन-दिन पत्रकारों के पत्र बनकर प्रभाव अधिक हुई थी, लेकिन 'दूरबाहर स्थिति के दिखने पाए' को लेकर उसह जरूरियत मानने अन समय भी मिली थी।"²

When Benipurijee entered the field of journalism, the social, political and economic condition of India had ebbed. Benipurijee being a conscious and aware journalist thouched all these problems. So the subject matter of his journals, varied from time to time. Benipurijee worked on so many journals. Out of these some were related to the upliftment of peasants and obviously the writing of articles and editorials were written for this section of people.

(2) ibid, PP-7.
Benipurijee was never influenced by the status, dignity, sway and grandeur of higher section of society. So he did not compromise with wrong things. He opposed these publicly. In the words of Kesri Kumar, Benipurijee had written in 'Naye Dhara' that:

"..............\n
Benipurijee was honest and irrevocable. He was never motivated by personal interest, nor use his influence to seek special favours for himself. He always wrote for others. The title of his magazine 'Naye Dhara' can be seen for example--

Around the year 1956 the titles of his articles remain like this: 'Chalo Ja Kar Ghar Dekhein', Rajbhasha Ki Pad Trishna', Apne Khet Joto, Oh Kisan!, Hum Apne Gharoon Mei Hindi Ke Raksha Karo!', Hindi Basheey Rajyoon Mei Angrazi Hataiyea', Hindi Bhashi Rajyoon Ke Mukhya Mantri Akriti Ho'.

(1) Quoted from Kesri Kumar: Naye Dhara Samriti Ank: PP-72.
(2) Ibid, PP-70-71.
Benipurijee supported many young writers by publishing their poems, stories and articles. He was himself correcting those writings and after adequate modifications he was giving those a beautiful shape to inspire the young ones to proceed ahead in the field of literature. But he was pained to see that those young writers were crushed mercilessly. In his words:

"नेहें भी कुछ सवालीय देखा है इस पर माँ सो माँ नवे चेहरे मे वरारो की जीवन करता है पर जितने चेहरे उजाह। प्रमाणार्थ या खोर देलाह ती बहुवाला है कि भाऊरक के नग शेषर अलिया, प्रमाणार्थ नकासाईए, प्रमाण नकासाई—दिखाई इनके सराह ईश मे देखता है।—विश्वास है, यह मंगलवार है पर जोरा है, इसी भाषा में—"बहदिए समय में रिलाद दस दास ने उठे।"

Benipuri had deep insight to recognise the talents of the young writers.

"शात के विचारियो में बेनिपूरी जो ने कहा कि प्रमाणार्थ की मितवरी तहए प्रतिबारूं उनके साथने भागे, उनमें दो ने उनके साथ कृष्णार्थ। एक दो चार बहदिए भुजा भट्ट भी केदारनाथ निरस्त "प्रमाण" का नाम दिया शरीर और दूर ने भी समाहरान विकल्प "दिखाई" का। बहदिए विश्वासपूर्ण शब्दों में यह मविष्यार्थ था, प्राये चल बर ये दोनों व्यव हिंदी गत हो भेजने पिलिये होगे। विश्वास ने ही नहीं वर भारतराय ने देखा कि इन मविष्यार्थो में कितना सच्चा और कितना शार्मिकता ना।"

His forcaste became true because these writers contributed a lot to hindi literature.

Benipurijee was fearless, courageous outspoken. He retorted those who made wrong propagations against him. He used his pen as a powerful weapon to defend himself and other writers from the taunting of misleading persons. In the words of Kishore Das Bajpayee:—

"वर्ष 1946 में एक नई संस्था ने हथोलों में रहा था। ऐसे भाग कार्य के गायब निर्देशक ने अपने अधिकतम तंत्र चिर किया। बेनिपुरी जी जो शहर पत्र कार्य के एक हिन्दी-माराठी माध्यमिक पत्र से मलबोल हो गई। बेनिपुरी जी ने "नई संस्था" में उन लोगों को ऐसी शर्त और कदम देते देख कि उनके विरोध मुख्त शासन हो मई शोर में मिर गुण में वहाँ रहा।" 1

Benipurijee was self confident and realised his infalliblity. He raised his voice against that which hurt his conscience. Following is an example:—


He launched 'Naye Dhara' very confidently and wrote in its 'Praveshank':—

"बाहिर बाहेर संस्थान की दमदार चार-चारे सूरा देख रही है। साहा देश गावस्थान आमंत्रित है उसे सुनाया रहा है। । । । गायब में वजनार भी रिश्ति की भेंगा की है।" 3
Benipuri fulfilled all the qualities of an editor. The period of journalism was of great importance in his life. He was himself and alert and conscious editor and inspired a spark of enthusiasm in others also.

"वर्तमान पत्रकार जीवन ! कितना संघर्ष पूर्ण, कितना उत्साह भरा, कितना संघर्ष, कितना आरोग्य, कितना गौरवमय ! हूँ, मैं अपने पत्रकार जीवन को भी अपने लिए गौरवमय समझता हूँ। मैं मानता हूँ मैं गौरव के उस शिखर तक नहीं पहुँच सका, जहाँ पहुँचने के लिए मैं सदा प्रयत्नशील रहा, आज मैं छवितर भूँ किन्तु मुझे असिद्धित, कहना रहे जो कुछ भी भी बन पड़ा, उस पर मुझे मर्यादा है।" ²

We have seen from many references that Benipurijee as a journalist could compete very successfully with every situation of journalism. Thus it is not any exaggeration to say that Benipurijee proved genuine, candid, sincere, honest, efficient and strong editor, who depicted his inherent qualities and inborn talent in a very easy, simple and natural language. He was outspoken and never cared for opposition. In this way he was quite a successful editor.

In his own words:-

Benipuri as an editor is unforgettable.

---


3.2 Benipuri as a Nibandhkar:

Benipuri was a man of fertile ideas and had a strong order to carry those ideas fruition. He was notable for his consistent advocacy of women. He desired to bring change in some contemporary manners of the society and wrote many essays covering different aspects. These essays are somewhere didactic and somewhere sympathetic. He compiled these essays in the following books-

1. Vande Vani Vinayako;
2. Hawapar;
3. Mashal,

While considering Benipuri as an essayist let us first establish in brief the subject matter, the important features and qualities of an essay.

William Henry Hudson writes that the outlines of the essay are uncertain and it varies so much in matter, purpose and style that systematic treatment of it is impossible. After presenting the definitions of the essays of different writers he reached to the conclusion that:

"Manifestly, then, the word essay is very loosely used and any attempt to fix rigorously its forms and features must end in failure."  

(2) ibid, PP-331.
Although it is very difficult to bind the essay in any form and discuss it on the basis of its features. Yet Dr. Gulab Rai has established five features of an essay, these are:

1. Essay is written in prose only.
2. In essays the individuality and the personality of the essayist is manifested.
3. It is a loose sally of mind, which is unrestrained free and independent.
4. The angle or the inclination of the writer emerges from his essay writing, and
5. As against simple prose, the essays are written in such a way that these become live and interesting.

As regards the subject matter of the essay there are no limits. The essay can be written on any thing existing in the world. In this regard Prof. Jay Nath Nalin says that —

"निबन्ध मन के स्वाधीन विचारण एवं निष्ठा पर बाध्यृत होता है। निबन्ध का कोई निविष्ठता निष्ठा नहीं होता। इसी स्वाधीन पर निबन्ध स्वाधिश्वर से निचारण कर सकता है। 'तरी पृथिवि गोपाल की जा में बटक गहरा' वांछी बात निबन्ध के निचारण में व्यक्त होता है। निबन्ध में महर्षि निम्नम कर नहीं, उन आर्यों का ती आ नौका स्वाधीन है, उन प्राणों का है जो उसमें निष्ठा है। निबन्ध नयक-भिन्न पर भी निष्ठा प्रा महत्ता है और द्रूप महाराज की कवाठ की कहावतें पर भी जो फूड्सम हों पर धीर अनेक शोधियों को एक इंतज-चाज को नहीं दे सकती।"  

Dr. Ganpati Chandra Gupta also raises a question

(1) Quoted from Dr. Ganpati Chandra Gupta: Sahityik Nibandh :PP-436-37.

(2) ibid, PP-437.
Thus we find that the area of the essay is very vast. It would therefore seem to be a necessary condition of a good essay that it should not suffer from overloading. Both the amount of the material introduced and method employed in dealing with it must be adjusted to the restrictions imposed, selection and proper distribution of the matter is necessary.

Benipuri has touched the social, political, educational and cultural problems as his subject matter and presented these in different styles of essay like Descriptive, Narrative, Reflective and Emotional. Some of them are more in number and some are less. The descriptive essays deal with man and society, the narrative essays include historical incidents, festivals, journeys etc. The facts and realities have been decorated by imagination and art. In reflective essays he has presented serious views regarding religion, society, psychology of man and literature.

While considering the writer as an essayist, one can find two important sides of his essays—first the Vichar Paksha and second the Kala Paksha.

(1) Dr. Ganpati Chandra Gupta: Sahityik Nibandh: PP-436.
3.2:1 Vichar Paksha:

In the essays of Benipurijee, all his conclusions and personal thoughts and ideas are reflected. His ideas relating to literataure, society, economics, politics etc. presented themselves like a thunder of emotions and challenged the torn traditional values. A revolutionary person can never accept the traditional and conventional values as they are; but introduces new ideals in every field of life. Therefore the impact of such ideas and feelings are witnessed in his essays. Benipurijee wrote:

"मेरा मन ही कुछ विद्रोही रहा है। अतः इन निष्कांशों में पधि व्याप यथार्थिति के प्रति कभी-कभी बुझासाबूट, प्रोक्ष का विभ्रोश पाएं, तो मुझे क्षभा करे। वाणी की मर्माणा जानता हूँ, किंतु कभी-कभी बेलीस कही देना भी बाणी की मर्माणा की रक्षा के लिए आवश्यक हो जाता है।" ¹

He was like a thunder in every field of life. He entered into journalism like a thunder; into literature in the same way and into politics in the very same way. Therefore his thunder like ideas are found in his essays.

3.2:1(a) Sahityik Vichar:

In the essays of Benipurijee there is a primacy of Sahityik Vichar. Literature has several areas and in all

---

these fields, there are several questions relating to its form (Swarup), its subjectmatter (Vishay), its style (Shally), its grammar (Vyakaran) etc. Benipurijee expresses his ideas on many important questions like place of society in literature; the duty of literature towards society; relationship of literature with authority; features of literature and its defects etc. In his opinion, literature has importance in life several ways. In his opinion:

"अथों और मित्त्र के गीत के भावना चाहिएं, संस्कृति चाहिएं—सभी निर्धार ही समाप्त हैं। यह समाज और भावना को पेश करेगा? साहित्य—है, साहित्य, संस्कृति और कला की विनिमय गति हुनारी गति के माध्यम से गंवार हुए नये अनुष्ठानों के लिए नये वस्त्रों के लिए, नये सिरे से तंगार फर साफ़ हैं।"  

Benipurijee wanted to introduce a new form of literature. He regarded literature as a way to lead to progress. Therefore he wanted such a literature which could be beneficial to the individual and the society and which would bring forth progress for the society, individual and the whole country as well. He remarked:

"सुधीर मित्त्र के नए भाव—किसी प्राकृत-भाव-मूल-भाव—किसी परिवर्तन से भी स्पष्ट हो प्रमुख बात से उतना भावना भा उस समय के ये लोग ये—भील-उगार से, महाराष्ट्र ये—गिनती सुज्जित समय में उस समय के साहित्यिक फॉर्म एक शास्त्र वह-प्रकार भी है। फिर, नये युग में इसके नए अवधारणें होनी चाहिए।"  

(2) ibid, PP-247.
Regarding the varieties in the literature, the opinion of the writer was that:

"Hence, in my view, the variety and the differences in the language are not apparent.

The writer believed that grammar should be followed. He commented on the use of 'Comas' and 'Full Stops', and praised Benipuri for his use of these punctuation marks.

As regards 'Bhaasha' (Language), Benipuri wanted that it should be bound by grammar. Benipuri was very particular about the correct and standard Hindi. He never liked that there should be any type of mistakes in the language. Benipuri was very much admired for his use of ever 'Comas' and 'Full Stops'.

"As regards Bhaasha, he believed that a language which contains words of almost all languages should be a spoken language. He remarked that our country is a very big one, and each and every province has its own peculiarities. As a result, some special

(2) Kesri Kumar: Naye Dhara (Smiriti Ank): PP-68.
words are coined in each province, which gives expression to the speciality of the people of that part. The special terms get their place in its vocabulary. Why not we pick up those terms from their vocabulary? There are several such terms in Marathi-Gujrati, Tamil-Telegu, Bangali-Punjabi languages which we may easily use them. The was dead against to replacing foreign terms which come to our day-to-day use and regarded coining of new terms as madness only. Like Mahatma

Ghandi Benipurijee's idea regarding our 'Rastrabhasha' and its development was quite firm and simple. The basic reason for making Hindi the national language was that it is a standard language(a Sadhu Bhasha) and a popular language(a Jana Bhasha). 'Literature is the mirror of the Society'. Therefore he wanted that the society should be reflected in literature. As regards to the various duties of a writer, he remarks:

"जिस तरह पौ जावहरलाल नेहरु ने 'भारत का अनुसंधान' किया है, उसी तरह, काव्य, कौशल विकास हमारे साहित्य का भी पुन: संस्करण करने का गहल करता. उक, बहुत एक अनमोल चीज होती।" ²

Again he writes:-

"एक साहित्यिक को लेखनी सिर्फ लेखनी नहीं—वह तलवार भी है, झड़प भी है और घायल भी। मंदिरों की हृदें-साफ़ करता है, बंजर धुंध को पीड़ा करता है। सभी गद्य को चीरकर नीयाब फिक्स करता है। लभी हम एक सुंदर साहित्य का निर्माण करेंगे।"³

For Benipurijee, literature is not only a matter of accomplishment (Sadhana) but also a supernatural (Alaukik) one. Because it is not easy to make the varieties of things of


(3) ibid : PP-17.
the imaginary world visible to the eyes of the masses. Benipurijee suggested certain means to do this extra ordinary task; these are— to maintain honesty; to keep literature away from politics; to give freedom to writers; to create galaxy of emotions; to produce waves of ideas that can move the world. He wanted to establish a classless, casteless and secular society.

3.2:1(b) Samajik Vichar:

Benipurijee was not only a writer or a journalist; but also a social reformer with a zeal for all-round development of the society. He had a clearcut and revolutionary viewpoint towards the social problems of the day. He established all his ideas and viewpoints in his articles, which could take the whole society to the path of progress. He wanted a new society because in the old society there were differences between man and man; caste and caste; wealth and property; and even there were differences in the case of progress among the people. Such a society not only bring trouble to the people but also make them slaves of others. He described this society as a diseased, crude and dying one. The society he wanted to create in place of the old one was quite clear for him:

“.......हम सारी दस्ताबंधों से, सारी विधि तत्ताओं से माननें को मुक्त कर उनके परंपर के समस्या की विद्युत मानता पर प्रतिविद्ध करता नाहिं है। न्यूनता के हम मानते हैं कि तभी आदमी अपने जीवन विशेष और आमदनी की उपलब्धि कर पाएगा।”

(2) Ramvriksha Benipuri: Mashal :PP-35.
The social reformation of Benipurijee was not one-sided and partial. He was dead against each and every evil custom of the society, where he viewed the cause and effects of the slavery of women. He was fully conscious of the fate of exploited women in the society. He spoke of removal of all sorts of troubles and difficulties of women in his 'Naye Naari'. He tried to enliven the women who were shrivelled down by the evil customs of the society. He used strong words to make a woman aware and come out of the four walls of her house.

Benipuri's soft corner towards woman is reflected in the following lines also:

(1) Vinay Mohan Sharma: Sahitya Shod Sameeksha: PP-43-44.
(3) ibid, PP-49.
The bangles on the hands of the women are regarded as the auspiciousness for them. But Benipurijee thought it otherwise. To him use of a bangle is another and revised name of shackles.

"माजिये, न माजिये ! तुम्हारी हांगी या कड़ियां, हानि की हीं या लोहे या—हे मोर्ची हीं बचत की युग्म। गमन की मूलमध्य की। यह धारा की मूलमध्य की। प्रत्येक प्रवीण पर क्रुदान की, हृदय चोक चर मर की मूलमध्य की। प्रत्येक के मंदीदार पप्पों खतरें हुतु पशुं के मने में पां- पां बोध देते हैं, पहनने के लिए। मुख अय किसी की हांगी का यज्ञ या चरणों की हो—इससे शान ली हाम में तुम्हारी ! और कंधों, अगर वह तत्काल शान, तो फोटो इस मूलमध्य को।" 1

Benipurijee understood the practical sense of the 'Naari-Shakti' (Capacity of women). For him a woman is 'Shakti' itself. But when such a woman had to suffer under the male-dominated society, he could not tolerate it. He wanted to divert the attention of the readers towards that point where a woman suffers at the hands of a man. Benipurijee raise the question for those women who willingly burns herself on her husband's funeral pyre. He has written for such women.

"समझना अत्याधुनिक रहीं पर भी स्वीकृति के जैसे प्रमाण- रिक साक्षात् स्वीकारित करें—ये एक गत्य रहें, एक जाति प्राप्त नहीं करें। किन्तु उन्नयन में कोई हुकुम दुर्बल या संग्रह-नियोजित में प्रभावित नहीं करें। पानी, नम गम्भीर प्राप्त की सदी की भावना का स्वीकार नहीं हुआ या। किन्तु कीर्तिका इस भावना की जगह होने लगा और अनशोकवाला इसका निर्माण की भिन्न भिन्न। इसका निर्माण क्रोध हुमा, इसकी भी एक महार्जुक का गम्भी- भाव के मूलमध्य तिने ही है।" 2

(2) ibid, PP-83.
The essayist brought various problems of women into light. The women of then society were treated very badly. 'Satri Panwoo Kee Jooti Hei' was a common saying for her. Besides depriving her of all rights and privileges, she was the victim of Bal Vidhwa, unmatched marriage, uneducation and Sati system. Second marriage of the woman was a social sin but a privilege for a man. Veer Bharat has given a broad view of the woman problems of that society. In his words:

"स्त्री तो पाँच की जूती है—यह मुहावरा उस जनमी के गर्दनें में आया। उस युग में उग्र रही स्त्री-नेताओं समाज में नाना प्रकार मुहावरे में अपनी हृदयन्वयन को आश्वासन दी गई। मुहावरे मुहम्मद-वधान समाज में स्त्री की वारसागिता का प्रभाव रहा गया।"

He further writes that:

"हिन्दी प्रदेश में उस समय रिस्क्वों की छः समर्थाएँ मूल्य हुए से उछाई जा रही हों—परदा प्रथा, बाल विद्यालय, विद्यानिवास, मुस्लीम विद्यालय, निवास और राजनीतिक अधिकारों का सवाल।"

We see in 'Naye Naree' the depiction of all these problems.

After the end of World War 1st. there began a change in the societies. The idea of socialism was deepening its roots in India also. Benipuri supported this idea of socialism. Many books and essays were published by different writers. Veer Bharat writes:

"प्रथम विश्वयुद्ध का अस्त हुंकार-हृदय बस के अनाता पूर्ण के कई और देशों में भी निरंतर राजकांड के पाँच उदय सारे और उनके ग्रामस्त्रोत साक्षी निष्पत्ति हो गया। उन समय परमाणुओं को देखा-देखा एवं अध्ययन प्राप्त कर आमजन के लिए रगदों हो रहा है जिसे स्वतंत्रता-निर्माण में अपने काम में निश्चित रहा गया कोई निवास स्वतंत्र निवासों को भाषा गान-गायन जमा करते देखकर अपनी मदद पाने के लिए बुलाया होता है।"

(2) ibid, PP-129.
(3) ibid, PP-158.
He poses the questions like what should be the status of a woman in modern society? how can the befitting glory of a woman be established? etc., and then in reply to them he speaks of equality to women and educational rights to women.

"यो हम नाय-जागरण का प्रमाण भी नामित हो सकते हर्ष में जहर-पहेऱा। यह जागरण भी पश्चाती नहीं हो सकता। प्राचीन, मात्रार, गार्मिक, मात्रार्थिक... इसी शिकारों में जागरण नारी-नर्म में अपने निम्न आपस से भाग को छोड़ करभ, कर रहा है। काफी प्राचीन जीवन को मुक्तपरे में मिलने अन्य विषयों में महीन बंट सकते। जागरूकता की जागरूकता का पारा लहर देती।" 

Benipurijee wanted to do away with the caste system since it is the cause of enmity, clashes, inequality, downgradation of morality etc. The clashes might come to an end only when the casteism would end. Therefore, those who wanted to establish a classless society, should try their level best to eradicate casteism. As a result of castism, there is the absence of happiness and friendliness in the society. So, he hit hard on casteism:

"ये महाविकायं तथै सदृश हो सकती हैं, जब समाज में वर्ग नहीं रहे। इसलिए मानव समाज और संसार की मिश्र-दातना बनाने वाले हर आदमी का यहीं कर्तव्य होगा कि वह फिर से एक वर्त-विविध समाज की संस्थाना करने में ही अपने साथ प्रयत्नों को खरीद करे।"  \[1\]

Examples of such writings of Benipurijee's remark continues:

"जाति-जाति में चुनावाधि की दीवारें खड़ी हैं ही, एक जाति के अंतर्गत भी अनेक भेद-भाव हैं। इस जाति-भेद ने समूह समाज को बाहर बूट बना रखा है। जब तक जाति-भेद है, एक सुसंगत राष्ट्र का निर्माण नहीं किया जा सकता। इसका भी मिताना जब रुक जाते हों, देश और समाज के लिए कल्याण का मार्ग उत्तम हो प्रशस्त हो जाय।"  \[2\]

(1) Ramvriksha Benipuri: Naye Naari: PP-6
(2) Ramvriksha Benipuri: Mashal: PP-43
(3) ibid: 46
In brief, Benipurijee's ideas relating to the socialism or of high standard. According to his views man has the power to go through the all barriers by aggressive nature but at the same time it can favour the peace. At one hand it given the inspiration for sacrifice and at the other hand it has the power to attack at the point of injustice. If these socialistic views can eradicate the inequality and discrimination it can lay the foundation of morality and equality also.

Benipurijee has dreampt of that society in which no one will be ruler and no one will be ruled. All will be same. All will share the happiness and distress, enthusiasm and dejection, meeting and seperating unanimously. These would be economic equality in that society so that all could enjoy equal economic status.

3.2:1(c) Arthik Vichar:

Benipurijee passed his initial life pennyless. He was born in a poor family. After his marriage also he could hardly make both ends meet to support his family. So, he had his attention towards the economic field. He also believed that economy is of the topmost priority for a man, a society and a nation as whole. But at the same time he favoured the idea that with the economic progress one should not forget his duties and responsibilities towards his fellow man. So with economic progress preservation of helping attitude is must.

Benipurijee had some proposals for the good economic position of the country which are quite original and at the same time practical also. After independence, our government implemented new plans; but they were devoid of hope, encouragement and thrill for the people. Benipurijee was well aware of the troubles and difficulties of lower classes of the societies. He was tormented to see this type of inequality. He bursted out his shocking words like this:

"शाज का जो हमारा समाज है, वह खराब समाज का निकटस्थ रूप है। समाज में इतना विवेचन कभी नहीं देखा गया। समाज के लिए एक फौलदी लोगों के हाथ में समाज की सारी समस्या हटकर हो गई है। वे गुलाब बनाते हैं, मोज करते हैं, सचिवों विकारेंते हैं। तैरते नित्यते लोग मूर्ख, फोटोलाशी, बीमारी, अध्याय और अकाल मूल्य के विकार हैं।"

He inspired the writers to fulfill their duty and make their country progressive and prosperous by their strong and real depiction of the society. For economic progress Benipurijee laid stress on labour.

"शायर गुरू के लिए बिजान की सहायता की जाए। निर्माण रूप से प्रस्ताव करता है। शाज उसका बोलबाला इसीलिए है कि हम मानव के अन्तर्गत की चुनौतियों में बलशक्ति रखें। तौर पर और सीमेंट के नीचे भावना चाहिए, सपना चाहिए—VERS निर्माण हो जाकर है।"

He advised that science has advanced a lot and therefore, it should be used in practical field so that with

---

one-hour labour a man can enjoy the fruit of whole-day labour.

The worshippers of fine-arts generally donot care for economic ideas. Benipurijee was not simply a writer but a writer who wanted to establish an India with new culture. It was why he, from time to time had to think of the economy of India.

3.2:1(d) Rajnitik Vichar:

Benipurijee took active parts in politics upto the age of forty. His political ideals are scattered mostly in his 'Sansmaran Sahitya'. But there is less of politics in his 'Nibandh Sahitya'.

Benipurijee's political consciousness is found in some articles like 'Inclab Zindabad', 'Varg Vihin', 'Jaati Vihin', 'Tamaso Maa', 'Jyotirgamaya' etc. He came to politics with the inspiration of Gandhijee but some people found the tenet of non-violence fruitless and therefore, they turned to revolutionary methods. Benipurijee owned the Gandhian way of 'Satyagrah' and 'Atmabal' and yet associated indirectly with the revolutionaries. He gave the call of 'Inclab Zindabad' and advocated it in the following words:

"विप्रव अमर हो, क्रांति चरजीबी हो। योह्र? पन्नों मनुष्य में जो राक्षस है, उसकी हमें खबर है।""

Benipurijee accepted the way of Satyagraha as shown by Gandhijee to get rid of atrocities of the rulers. It was his political idealism that he accepted prisonlife gladly. At the same time it should be mentioned that Benipurijee's revolutionary mind did not accept the monarchy. For the sake of the new society, he also discussed about the probable defects of sovereignty of people or the democratic method and informed the people about them.

He regarded sovereignty as the sovereignty of the people; and believed in the good of the society more than that of politics. In this manner, his politics was the service to the people, through which he wanted to develop cultural and literary aspects of the people along with other aspects.

3.2:1(e) Kala Paksha:

Every essay is a human document and conveys its message almost directly as it seems from writers pen to the reader's eyes; the impression being strengthened by the conversational quality of his writings.

(1) Ramvriksha Benipuri: Vande Vani Vinayako: PP-34.
In this definition, the virtues of essays have been expressed. Benipurijee's 'essays' contain subjectmatter of higher status. He expressed his ideas in various ways. Therefore the subjectmatter of his 'Essays' become various, where literary, political, social and idealistic were numerous. The success of a 'Essays' depends upon its style. Below we discuss about his style, language etc.

3.2:2 Bhasha (His language):

Benipurijee used practical language in his 'Essays'. He used the terms which came to him in natural way and presented that in his literature. His 'Essays' contain higher thought. Proper use of words is found in his essays. He himself wrote.

"अज्ञि प्रसंग, वैसे ही ब्रज बा जाते हैं। जहां 'जफरत' की जफरत होती है, वहां 'आवश्यकता' धरी की भां गुस्सामारी नहीं करती और जहां 'आवश्यकता' की आवश्यकता है, यहां 'जफरत' मुस्त से दूर खड़ी होती है।"  

Benipurijee in his essays used all types of words—Sanskrite, English, Arabic, Përsee and also the sayings and proverbs with them.

3.2:2(a) Shabd Chayan:

Benipurijee used current words and therefore his

articles contain almost all currently used words like English, Sanskrit, Foreign etc.

Sanskrit-Nisth Shabd:
Benipurijee has used very simple Hindi. But 'tatsam' words have also been used according to the need. These are - Maharshi, Ashram, Punya-Bhumi, Anand, Bhagya, Pawan, Bhumika, Srishti and Kushal.

Gramin Shabd:
Benipurijee had passed his childhood in villages. So he has used the 'Gramin Shabd' also. These are - Khusat, Rupalli, Lothra, Jhamela, Usar, Chappar, Kangura.

Videshi Shabd:
(a) English words - Hero, Martial Law, Heaven, Secretariat, Notice, Party, Snow, Assembly, Theory etc.

(2) ibid.
(3) & (4) PP-23.
(5) & (6) PP-23 & 68 respectively.
(7) Vande Vani Vinayako, PP-55.
(8) & (9) Mashal, PP-25.
(10), (11) & (12) Vande Vani Vinayako, PP-61, 88, 119 respectively.
(13), (14), (15) & (16) Mashal: PP-11, 20, & 25 respectively.
(17), (18) & (19) Naye Naari: PP-23, 56 & 57 respectively.
(20), (21) & (22) Vande Vani Vinayako: PP-33, 76 & 98 respectively.
(22), (23) & (25) Mashal: PP-10, 32 & 55 respectively.
(b) Arabic Words—Hukm, Kaid, Mehnat, Fursat, Harkat, Sifat, Hasad, Kaifiyat Kafan, Takhta, Mujrim, Jillat etc.

c) Persian words—Murda, Zanjeer, Deewar, Jagah, Shadi, Darbar, Dilchas, Guljar, Sakht, Bayan, Bujurg, Beemar, Barbad, Zamana, Lazim, Baz, Khubsurat, Khoon etc.

3.2:2(b) Muhavaren Aur Lokoktiyan:

Benipurijee used idoms and proverbs in a very natural way. The following are some of the examples of his use of proverbs:

Char Chand Lagna, Bantadhar Hona, Mat Khana, Shri Ganesh Hona, Edi-Choti Ka Pasina Ke Karna, Nau-do Gyarah Hona, Munh Par Kalikh Potna, Dant Niporna, Dera Dalna, Gulcharya Udana, Nasib Hona, Dhuni Ramana, Lar Tapakna, Kafur Hona, Ankhen Fad Fad Ke Dekhna, etc.

(1),(2)&(3) Ramvriksha Benipuri: Naye Naari:PP-30,47 & 64 respectively.

(4),(5)&(6) Ramvriksha Benipuri:Vande Vani Vinayako:PP-11,28 & 33 respectively.

(7)&(8) ibid : PP-39 & 85 respectively.

(9)&(10) Ramvriksha Benipuri:Mashal:PP-13 & 43 respectively.

(11)&(12) ibid : PP-43 &48 respectively.


(39),(40),(41),(42),(43)&(44) Ramvriksha Benipuri:Mashal:PP-7,8,15,31,58&68 respectively.

3.2:2(c) Vakya Rachna:

In case of the 'Vakya Rachna' (composition of sentences) Benipurijee followed the principle that short and brief sentences should be used in essays. These should be meaningful and attractive.

He makes his own way himself in case of composition of sentences. Once he promised one of his friends that whenever he would write to him, he would write in short sentences. He followed it for years to come and was successful.

Benipurijee wrote short sentences in almost all the Rekha Chitras and the Sansmaran articles. But in his 'essays' he has shown complete efficiency in writing short sentences.

Benipurijee used so much of punctuation that no other writer had used. Therefore he was known for the 'Comma' and 'Full Stop'. According to him we express our mind through gestures and postures and language expresses through punctuation.

He used punctuation more when there was repetition of words or sentences or when stress was laid on certain fact or emotion. Therefore, the excessive punctuation in

(1) Mohan Lal Mahto: Naye Dhara: (Smiriti Ank): PP_156.
these cases do not look faulty. For example:

"ना समाजः ना ताजः—जहाँ सरलता न हो, तंबूर न हो, सप्तशत्ता न हो,
अस्पष्टता न हो! बेहूव जीवन हो! गोपन हो! आनंद हो, उत्साह हो! बुद्धि हो,
संदेह हो! उन्मुक्त गंवारता जहाँ अव्वलितियाँ करें, स्मृति भावनामें जहाँ सांस
राखये।"

3.2:2(d) Parichchhed (Paragraphing):

Benipurijee is found to be very much alert about paragraphing. The small paragraphs are the peculiarity of his style. He used short sentences without verbs and a good number of punctuations.

3.2:2(e) Sukti Prayog :

In the whole range of his literature, Benipurijee used the 'Sukti'. In his 'essays', the 'Sukti Shailee' is seen everywhere. His 'Sukti Shailee' can easily be quoted as the proof of thoughtful and emotional ideas. These sentences are no way less than any "Subhashit notes". In these sentences, due to the feeling and emotion of the writer, the essence of ideas make the readers brood over and over again. These sentences not only befitted in all the fields of life of the readers but they guide them.

3.2:3 Shailee (His style) :

Whatever Benipurijee saw, felt and realised, he turned that into flowering literature with his golden

touch. He wrote a number of essay's on various subjects like social, political, economic, cultural, literary etc. In these articles he is found to be emotional sometimes, analytical in other times; and descriptive, narrative or humorous some times. Therefore, there variety of subjectmatter and variety of expression bring greatness to his 'Niwandhas'. His variety of style may be discussed as follows:

3.2:3(a) Shaileegat Vividhta :

In the age of Ramvriksha Benipuri different styles of language were used for different types of subject matters. These are - Hindi language with sanskrit words, Hindi language with Arabic Persian words, Hindi language with English words or pure Hindi language. Pure Hindi 'Shalley' was accepted more by the writers as well as by the readers, because it included the words from these language in a daily using manner. So these were understandable to everybody.

Benipurijee has written several essays on social, political, economic, cultural, literary and educational subjects. In those articles, he used various styles like emotional, analytical, descriptive, narrative, humourous etc. Therefore, this variety of subjectmatter and variety of style added importance to his essays.

3.2:3(b) Bhavatmak Shailee :

In 'Bhavatmak Shailee' there is supermacy of
feelings and emotions. The 'Buddhi Tatv' remains secondary to the inner perceptions like happiness and grief, goodness and badness, attraction and repulsion, affection and dejection, all are salient features of 'Bhavatmak' essays.

In some essays of 'Mashal' there are several examples of such 'Bhavatmak Shailee'. Adding to it almost all the essays of 'Vande Vani Vinayako' contain such 'shailee'. Further in 'Naye Naari' also, such 'Shailee' is available in several places. In this manner, Benipuri's writings are full of 'Bhavatmak Shailee'.

The strong flow of emotion is very much required in 'Bhavatmak Shailee'. The 'Bhav-Pradhan' essays are written on the basis of the emotion and thoughtfulness of the mind. So there is primacy of emotion in this type of style. The term 'primacy of emotion' does not mean that only the analysis and discussion on emotion is made. Here, there is an 'offering of self' (Atma Nivedan) of the thoughtful mind and healthy heart. Benipurijee's heart leaps up with emotion and love of art when he boasts of the progress of humanity, inspires the people to take up the path of revolution, analyses the Indian culture, broods over the sacrifice of the people for the motherland, and inspires the writers to write on various subjects. In these cases Benipurijee becomes more and more thoughtful and emotional.

(2) Dr. Jaynath Nalin: Hindi Niwandhkar: PP-22.
His emotion brings forth emotion in the mind of the readers. The boundless emotions emerge the readers also. Because Benipurijee wrote these in a state of emersion into the thought and emotion and as such he is able to take the reader with him. For example, while writing 'Bhagat Singh Ki Shahadat Par', the emotions flood over every line:

"हस्तिलाब जिज्ञासाय संयोग से फूसी की टिकटी रही है। भगत सिंह अपने दोस्तों—

due to the infinite connection with the soul of his friends—

सुखदेव और राजसिंह के साथ हृदस्तो हृदस्तो फूसी पर बूल गया। बूल गया—हृदस्तो—

हृदस्तो, नीति गाते—"मेरा रंग दे बस्ती चोला।" ¹

The above reference is an example of 'purely emotional shaili' of Benipurijee. It may be mentioned here that he used 'Bhavatmak Shaili' even in the thoughtful essays unconsciously. Because his emotional and impressive style came very naturally and he could not avoid it. Now no one, who wanted not to keep any pebble unturned for the sake of his 'Naye Sanskriti', began to enter into his imaginary world and began to depict the picture of beautiful world. Therefore, his pictures are not of emotion only but of imaginary world.

Benipurijee felt that in foreign countries much

---

had been done to immortalise the writers while nothing was done in his own country. He writes:

"... had been done to immortalise the writers while nothing was done in his own country. He writes:

In the above reference of 'Bhavatmak Shailee' one can find the Prasadatmak Stage in it. Benipurijee has used this Prasad Gunatmak Shailee in several places. The use of high class 'Bhavatmakta' with simplicity and overflow of emotion is the speciality of Benipurijee's style.

The second stage of 'Bhavatmak Shailee' is the pralap or the dramatisation. In most of the Bhavatmak essays of Benipurijee, the Prasad Shailee is evident. But in some places the Pralap or the Natkiya Shailee is also evident. For example the following extract from his "Gandhijee Ke Balidan Par" can be cited:

"..."

In consistency of thought is absent in the essays of Benipurijee. His essays can be counted as high class ones from the point of poetical language. He made his Bhavatmak Shailee quite poetic, with the use of 'Upmanon, Rupakon and Utprekshas'.

In this manner whenever and wherever he had overflow of his thought and emotion, his subjectmatter began to reflect his depth of the mind and his personality. Benipurijee's essays contain all the virtues of emotional attachment with the readers. So, his 'Bhavatmak Shailee' is in no way less than that of any writer in Hindi. None can challenge Benipurijee in giving a good shape to the language of 'Bhavatmak essays'. Although it hears like a very boastful utterance yet it is quite true. In the words of Dr. Nalin—

"भावात्मक विवेचना में भावों का प्रमाण रहता है। भावों का प्रमाण बारे यह नहीं कि भावों की व्याख्या और विवेचना की जाय। उससे शो एक मानक शब्द है। आत्मन्वित होता है।"  

(2) Dr. Jaynath Nalin: Hindi Nibandhkar: PP-22
3.2.3(c) Vichar Pradhan Shailee:

In any type of essay the views and ideas of the writer are very important and more important is how much the writer makes a reader to think about certain points in the essays. Dr. Pushpa Bansal says—

किसी कृति की महानता, कालजीति व महार्यता का रहस्य उसके भावतत्त्व में ही नहीं, विचार तत्त्व में भी छिपा होता है।

Benipurijee is an alert and thoughtful writer. His mind was full of thoughts and ideas. He regarded it as his first and foremost duty to challenge any evil custom and tradition in the society.

Benipurijee spent most of his time of life only to reform literature politics, and social principles. We have already discussed about some of his reformatory ideas. Now we proceed to discuss about his 'Vichar Pradhan Shailee'.

Argumentation and retort are considered as the virtue of such 'Vichar Pradhan' essays. Benipurijee successfully applied this method. Those who argued that Hindi literature is not so rich and prosperous due to lack of good quality poets and writers—like Rabindra Nath in

Bangla and Iqbal in Urdu were referred by Benipurijee in the following words—

"इंधन नामांक हैं, हिंदी के आधुनिक साहित्य में स्थान या इकवाल नहीं हैं। लेकिन, परेशान यह है कि बंगाल या उर्दू में ही कितने स्वीड़ या इकवाल हैं? इसके बिना या इंप्रेशन के बिना की स्थिति या नतीजता का सुनाम है जैसे जब हुए हुए संबंध या इकवाल को मिलने का समय आए। किसी भाषा को एक फाउलमाथ, एक पुलवार, एक स्वीड़, एक इकवाल मिल जाय, यही ममत मैं।" 1

These words show the deep insight into the field of literature.

The first and most important points in his 'Vichar Pradhan' essays is Benipurijee's thoughtful mind. In one place when he was going to cut joke to literary associations, he said—

"दिनकर यह है कि भाषा जो भी संस्थाओं में बनाई जाती है, सामाजिक या राष्ट्रिय, उदाहरण मूलतः राजनीतिक संस्थाओं के रूप में होता है। राजनीति के साथ ही पुनर्प्रेषण तथा सत्ता और प्रभुता हथियार की प्रगति नहीं है। प्रत्येक इस संस्थाओं में इन प्रक्रियाओं को बोलवाता है जाता है। फिर क्या होगा और क्यों को इन संस्थाओं में निष्ठा रोल निभा जा सकता है?" 2

In this manner when he wrote about the dangerous conspiracy in the field of literature, he owned a very satirical style for the writers who were inclined to spoil the image of Hindi Literature for their own benefit.

(2) ibid, PP-143.
Practically speaking his 'Vande Vani Vinayako' is the best example of this co-ordination of 'Vichar' and 'Bhawna'. There is novelty of thought (Vicharon Ki Navinta). In the essays like 'Jiwan Aur Maran', 'Vande Vani Vinayako', 'Naya Desh-Naya Samaj', 'Naya Sahitya', 'Natak Ka Naya Rup', 'Kavita Ka Samman', 'Naye Sanskriti Ki Oar', 'Sabhi Bharatiya Bhashaon Ki Jay', 'Sahitya Aur Sanstha etc., he has given a new idea about 'life' and 'literature'.

Excellence of language is scattered all over his 'Vichar Pradhan essays'. From this point of view, the 'Sahitya Aur Satta', 'Sahitya Aur Sanstha', 'Kavita Ka Samman' etc. are important examples. His essays contain a good number of 'question-marks' for the readers. For example:

"मैं जो बालक हूँ यह इस पर भी विचार करूँ कि भाषिक साहित्य स्वतंत्र पुराती कथाओं की ओर जाता गया है? या यह कथानक के प्रति भ्रमरूपित. या भाषा के उस ओर के बालक है या स्वयं कथा में ही बहु इस बिंदु से इस गतिविधि का आला है जिसका विकास करके भाषिक अनुभूतियां, विचार या भाषामाण की गुणों का उत्पादन ने में कि साहित्यमय मान्यता ली ।......." 2

(1) Dr. Ramchandra Shukla: Hindi Sahitya Ka Itihas: PP-345 (Edition Samvat 2038 Vikrami)
3.2:3(d) Vivaranatmak Shailee:

In a 'Vivaranatmak' essays the emotion of the writer is regarded as important one. Benipurijee's 'Anubhuti Paksha' is quite deep and extensive. Therefore, his personality is reflected more visibly in this Shailee. Because, he depicted the incidents through his imagination in such a way that the readers turned into spectators of the same incidents. But in his writing one can find less use of the Vivaranatmak Shailee as such 'essays' are very few in number. The travellogues written by Benipurijee are some of the best examples of his Vivaranatmak Shailee, which are treated here separately in this monograph. Extensiveness is also regarded as another important element of a Vivaranatmak Niwandh. Besides, story typed style in also like a touchstone in narrative essays. By this the narrative essays became interesting. We get such examples in Benipurijee's essays literature. One example is given here:-

"यह गद्यंद्री जिसने मेघनाद ने यहा पुस्त रिला, इंद्र के जिल्ले गाना, रामण में गहरा गहने धादा, गया-पुरुषोत्तम राम के भीतरी भागू भते माना—माला यह गद्यंद्री संयम दौर सहित गहने महान-भीतर में न मना और जाना? समरहित लामागाम में धाराव हंस में सबसे प्रीत-चित रियो का है लोगे मेघनाद-का। उस मेघनाद की जली गद्यंद्री के उद्योग करना जी धीरज़ जोना को सात न कूटारामण करता था। यह दृष्टि योग-पुरुष पूर्वों ने इन धीरज़-कलों के भीतर आराम-जन्म अन्तर करके अपनी यथीय भुग-प्राक्तन का तो परिसंथ निर्पाप है।"

Here examples may be cited from the 'Jiwan Aur

---

Maran' of the book 'Mashal'.

"छोटा-झा बच्चा, एक राजा के दीवान के अमित फो वीराग करामा-पा। गुरु भोंड, कुछ वदमास। जी हीरों पर ललचाना, अवस्था भोजन पर चार टपकाना। बाप पर रहा; भाप बच्चों से रंगरेतिया पता रहा। सिंघु, जीवन में एक थथका। जीवन है, नहीं यह जीवन जीवन नहीं। जीवन हो कला है। इस कला का अर्थात् कला पुल बनाया है। पहले अभिव्यक्ति पुस्तक के जीवन के महान फलाफलों का पता-नुसरण करता हैः—देशसीं, दातादय, धूरो। अर्थात् भे बांग्ला भाषा होता हैः किर भाप रात्रा मिफालता है। सल्ल, कहिया, भिंड़ू, अपरिश्व जीवन की कला के में नये पैदे' तैयार करते लगता है। भाषा संसार उत्तम कला की ओर आश्वासन हेतु रहा है।"

3.2:3(e) Varnanatmak Shailee:

Benipurijee's style turns into 'Varnanatmak Shailee' from time to time. His 'Varnanatmak Shailee' got its full expression in his 'Rekha Chitras', 'Yatra Varnan' and 'Sansmaran Sahityas'. Here we cite one of the best examples of his writing in this style:-

Through this narrative style Benipurijee depicted a good picture of places, things and incidents from the point of life of nature and the man. His pictures contain various sketches and illustration like the picture of the jail in 'Jel Ke Din', the theatre in 'Bailey Ya Nritya', the remembrance of literator in 'Sahityikon Ki Smriti' etc.

Benipurijee's 'essays' contain a good number of salient features. He introduced his subjects through pictorial language in accordance with the subjectmatter. For example, the jail-life has been depicted in a very natural way expressing its horror:

"छोटा आम्बार खटाल और बड़ी-बड़ी हृदय श्रवण। अगर वे मुड़े गे, नीचे से खटाल को चढ़ाई। दूसरे जेल में मिलती का गुरुरामा —एक, दो, तीन, चार, पाँच, छः...अंगपल बारी बारी है, फ़ात्मा ताला ठोक है, मिलती करो..."मंदिर!" गाना तरह के स्वर—अजब इंग के चढ़ना उठाल। रह-रहकर जमावारों के बूढ़ा का बहराकर—परिवार की बूढ़, बच्च भोजन की बूढ़, पेशात्मा बारीं की बूढ़, पिठ पर की बाद, मिर्जाँ की बाद, अच्छे दिनों की बाद, निर्दिष्ट पर की बाद। इत्यादि में बहु गुरुरामा को जेल के दस गुरुरामा को भी गाय पर दे।"  

These examples show clearly that Benipurijee gave his full attention to pictorial language and illustrative descriptions. Therefore, extensive information which is generally lacking in such 'Varnanatmak Shailee', is not lacking in his style. For example, while depicting the

---

(3) Ibid, PP-78.
As Benipurijee generally takes recourse to imagination his essays are not monotonous. In such cases his language takes poetic form. Therefore, in his 'Varnanatmak Shailee' Benipuri's thoughtful-self peeps into it. In this manner the pictorial language, the introduction of high class imagination, the discovery of personality, the excellence of description and the poetical language are the salient features of Benipurijee's style.

3.2:3(f) Vyangatmak Shailee:

Benipurijee did not write completely humourous or satirical essays. But such writings occasionally appear in his essays.

Benipurijee attacked openly all the hindrances

(1) Ramvriksha Benipuri: Vande Vani Vinayako: PP-78.
that can stop the progress of men in all the fields of activities of the society. Hindi language, Devnagri script, literature and its deformation are some of the subjects he attacked satirically. Some other subjects which became the target of his attack are — pseudo litterateurs, writers rejecting all old traditions, the 'Ritikalin' poets and their evil designs, the pseudo interpreters of scripture, the false professors, who interpreted all original works of literature, the pseudo linguists who wanted to Sanskritise Hindi, the litterateurs running after fame and wealth the false organisations defaming the poets, the tendencies of the age to make fake things original ones, those who undermined the new writers and new geniuses, etc. In all these cases Benipurijee is more affluent from the point of reformation than from the point of humour. For the sake of healthy atmosphere, he sometimes made satires and sometimes he became very aggressive and in such cases he used his sharp weapons in guise of satire and humour. These made the readers quite amused and conscious of their faults. Benipurijee even did not care to expose the old writers. For example, when he wanted to expose 'Ritikalin' writers as follows:

"एक दिन गांव अण्डामाना, जब इस साहित्य की फैलने और पलने के बाद इसका टीमिक बना गया था। भाव्यों को वारीक ने यह बताया गया कि मुझे की प्रविष्टा भी गाया-खाया जाय। तभी तूफानी और रुढ़कांड की नामा महाकाव्य के 'अल्काबार' के रूप में वदल दिया गया। सबसे बड़ा चाहिए वह, जो सबसे बड़ी गुंडा का पत्रकार खड़ा कर सके। भाषा की गरीब तराशी गई। भाषा हुआ सत्यांग भावान्तों को वायूधी नहीं रही, तब सरकार की बड़ी मदद गई जो नामा तरह के कसाह दिखा सके। श्रीवालकार, अल्काबार—प्रभा-नया न अल्काबार इन नामियों ने गई, कोई भी अल्काबार भी उनने अल्काबारों की अल्पगुण या अखाड़ कर सकता था?"

(2) ibid, PP-26.
(3) Ibid, PP-32.
(4) ibid, PP-86.
(5) ibid, PP-85.
(6) ibid, PP-88.
(7) ibid, PP-62.
(8) ibid, PP-25.
In his 'Vyasattmak Shailiee' symbolic expression is also found in some places:


3.2:3(g) Shabd Shailiee:

In Hindi literature the use of shailiee in language is of very importance. The subject matter may be impressive as well as useful, but if it is not presented in a systematic and feasible way, its value and importance is lost. If the expression part is well arranged by beautiful words, it gives good impression to the reader. By the use of small words the language becomes simple and natural and by using big 'Sanskrit Nishth' words the language seems of high standard, which is liked by the highly qualified sections. So both types of language are important at their places. Benipurijee was writing for both these sections of people. So we find both types of Shabd Shailiee in his essays. 'Shabd-Shailiee' includes three types of words—Abhidha, Vyanjana and Lakshna. Benipuri has adopted 'Abhidha words' which are simple and easy. In 'Vande Vani Vinayako' 'Vyanjana' words are used here and there.

3.2:3(h) Tarang Shailee:

In this types of shailee there is continuity of the ideas. One ideas over takes another by knocking it down. This collision of words makes reader thrilling. In these essays there are ups and downs in the ideas. This shailee is used in small and easy essays. This is also known as 'Aaveg Shailee' the intersections and note of exclamation are used more. There is flow in this shailee. Benipurijee has used this type of shailee in his essays.

"अट्टालिका का चेयर, चंद-मयविला का चेयर, लोकिक पालिका का चेयर, पारलोकिक सवं-नए का चेयर। किन्तु शा चोड़कर, लालफर मीरा गाने रे, पुत्र पूर्व वाण।
चारों ओर से श्री-श्री को धीरार, चारों ओर रे विस्फोट ओर फिर मार! बादार बाले कहते है—मिलेजज! पर बाले कहते है—कुकटे! तो भी मीरा गाने रे, पुत्र पूर्व वाण!"

3.2:4 Uddeshya:

As already stated Benipuri was a very alert writer. He had deep rooted knowledge of the problems, drawbacks and evil customs of the society. So it was natural for him to present those problems to the readers. One special quality, which essayist was obtaining was his analytic and remedial view. He raised the awareness among woman, among youths, among literatures and linguistics with regard to produce good quality of literature and use simple and easy Hindi language. Because of his sincere presentation his editorials and articles were liked by the public.

In brief Benipuri wrote essays of higher value in the field of literature making, he was himself very conscious and tried to get awareness of a quality product literature in other writers also. His main idea was that the literature should include the progressive part as well as the problematic part of every aspect of life.

The social ideas of essayist were also of high value. He worshiped humanity and sentiments of a woman and attached those who interrupted the social progress. He tried hard to wash away the differences among the groups or the classes and give them the sense of morality. Being a true follower of socialism he dealt with the economic problem also and side by side presented the solutions of these problems.

Though his field was of literature, but his paths of politics was widening automatically for him. He was active participant of freedom struggle and aware of the political trends. So his essays on politics were also very forceful. To fight for the elimination of foreign rule from India, he first joined Mahatma Gandhi and then followed Jay Prakash Narayan. The strong and powerful essays of this period were published in 'Janta' and 'Yuwak'.

Thus we see that Benipuri was a successful essay writer who penned down more than hundred essays on different subjects.
3.3 Benipurijee as Sansmarankar:

Benipurijee was a renowned writer, efficient politician and an eminent journalist. During his lifetime, he came across many personalities, incidents and events. Some of these had impressed him deeply and imprinted their image in the mind of Benipurijee. Benipuri recollected those memorable moments and inscribed them in the shape of 'Sansmarans'.

Though Sansmarans cannot give whole image of anything, but a part of it if presented in a proper way, definitely throws light on the important events. The fact is that—"A chapter of the life may be better than the whole. A special episode treated artistically may reveal more than a protracted narrative."\(^1\)

Benipurijee illustrated his personal life and the individuals coming to his life with their problems on the basis of his own memory. His 'Sansmaran' writings are spread in the books:

a) Zanjeerien Aur Deewarein,

b) Meel Ke Patthar, and

c) Mujhe Yad Hai.

Besides in his travel 'Atra-Tatra' some writers and events have been also remembered.

In these books there is combination of

---

(1) Quoted from Kameshwar Sharan Sahay, Hindi Ka Sansmaran Sahitya: PP-30.
biographies and memoirs, because these two are very much interconnected and interlinked. Dr. Kameshwar Sharan Sahay writes-

"जीवन नूतन की समस्मरण का समोहक संघ का है। पासतौक जीवन नूतन को यह त्वत्त्व प्रस्तुति जीवन मान दिया है और यह समस्मरण का भी अभिव्यक्ति है। इसलिए जीवन में संस्मरण संबंधित होता है। जीवन के अंत दो संस्मरण के विषय और स्वयं के संबंध में भी लाज है। जीवन-मरीज में प्रकाश-संबंध अथवा साहित्य-प्राम अभिव्यक्तियों द्वारा जीवन मानो जीवन को परिपाती बनहे हैं, साहित्यकला तथा वचारशिला की दृष्टि से समयलायी लेखक द्वारा जीवन की प्रस्तुति अवस्थाक में है।" ¹

Benipurijee's personal thoughts and incidents are also scattered in these books. So these throw light on his life and life style. Harendra Pratap Singha writes-

"संस्मरण भाषा की एक अपमानित बियत है। संस्मरणकार अपने अभिव्यक्त जीवन द्वारा अपने संग्राम में आये हुए अथवा अभिव्यक्तियों के जीवन के किंतु पहुंच पर स्थिति के भावना पर प्रभाव प्राप्त करता है। अपने अभिव्यक्त जीवन में इस लिए जीवन के संवाद व्यवहार के समां में आये रहते हैं। साहित्य अभिव्यक्त जीवन को गुलजार है किंतु संवेदनशीलित नितान्त के अन्य: यह भाषा संस्मरण के लिए भिडियान रहते हैं। इन कथाओं की स्थिति जब कथा उसे आधुनिक बना देती है, उसी संस्मरण साहित्य को टूटा होता है।" ²

The Sansmaran Sahitya of Benipuri will be discussed under the following heads:

1) Vastu Tatwa, (Subject matter)
2) Charitra Chitran (Characterisation),
3) Parivesh Varnan (Place, age and environment),
4) Bhasha Shailee (Description of language and style) and
5) Uddeshya (Objectives).

3.3:1 Vastu Tatwa:

The subject matter of the 'Sansmaran' can be the persons, the places and some memorable incidents. Dr. Rajhuvansh said:

"संस्मरण संवदनशीलता के सार पर लिखा जाता है। श्रेष्ठ, अतीत का संवाद लेकर ही उन भगवानों को रचनात्मक सार पर कथा में लिखा जाता है। उन पृथक्कों को व्यक्तित्व की विशेषताओं और अनुभूतियों से व्यक्त करता है और उन्हें ज्ञान और सामाजिक सत्ता में व्यक्त करता है।"1

Sansmaran writer is very sensitive. He observes everything with deep intentions. Benipuri was not exception to that. He wrote Sansmarans on various objects.

Dr. Gajanan Chouhan has also accepted the variety of the subject matter in 'Sansmarans'. He has written:

"बेनौपुरी ने जहाँ प्रकार प्रतिभा, निरंतर परिषद और सीमा अनुभूति के कारण स्थान प्रतिभशिला साहित्यकारों ने सम्बन्धित संस्मरण लिखे हैं, वहाँ एक पत्रकार, राजनीतिक, साहित्यकार के रूप में अपने जीवन की उन रचनाओं, मर्मित्वों तथा मेंपंक चरित्रलोक पर भी संस्मरण लिखे हैं, जिनसे पाठक एक ही सामूहिक इतिहास का नाम, व्यक्तित्व का परिचय और मनोरंजन का संस्कृति पर सक्षम है।"2

As already stated that Benipurijee came into contact with several persons, several incidents in India and abroad. As the journey descriptions are also a part of 'Sansmaran' literature. So the travelogues are also

(1) Dr. Rajhuvansh: Sahitya Chintan: PP-163-64.
(2) Dr. Gajanan Chouhan: Ramvriksha Benipuri Aur Unka Sahitya: 177
part of his 'Sansmaran' literature. So the subject matter of 'Sansmarans' of Benipuri is based on several ideas and principles. On one hand, he was writing on freedom fighters and journalists and on the other, he dealt with the writings of devoted leaders like Mahatma Gandhi, Dr. Rajendra Prasad, Jay Prakash Narayan, Acharyya Narendra Dev, Acharyya Kripalini and such other great souls of India.

While selecting the subject matters for his 'Sansmaran' writings he not only selected subjects from geographical references, relationship among the people, rare references of interesting incidents and people and colourful situations etc. but also selected his own memorable incidents which could be useful and helpful to others. From the point of 'Sansmaran' it is necessary that the writer should be emotional and thoughtful even in the revolutionary ideals. Benipurijee depicted the inward and outward aspects of the great people with such an integrity and one-ness with them that his words and sentences look real and original. A Sansmaran writer writes only things he experienced or he has witnessed himself. His description contains emotion and instincts.

In Benipurijee's 'Sansmarans' the subject matter is presented in a very systematic and interesting manner. The attractive and elegant incidents have been chosen by him. The reader does not get tried of reading these.

'Sansmarans'. When he gets dejected by reading the shaking environment of jail, his melancholy is replaced by joy and delight by reading the Benipurijee's memory about 'Til-Til' a bird reared by Jay Prakash Narayan. In Benipurijee's 'Zanjeorin Aur Doowarion' the life of the writer is also reflected as 'Sansmaran' and 'Aatmkatha' are inter linked. In his 'Sansmarans' we can find on one hand the pleasing and charming childhood of Benipurijee and on the other hand his vigorous and nervy youth.

In short he reflected various interesting and colourful subjects like the call of the motherland, sacrifice on the altar of motherland, etc. He also remembered the people, who influenced him and gave them prominent places in his writings. In this manner, Benipurijee wrote about subjects related himself and to

(1) Dr. Gajanan Chouhan: Ramvriksha Benipuri Aur Unka Sahitya: PP-178
other people also. In the words of Vishwanath:

"सर्वमध्य मा दी प्रकाश स्थीति है..."
1. रिमिनेंशन (संस्मरण) तथा
2. सेमोआर्न (स्वगत)।

पहले अपने विवाह में होते हैं, दूसरे अन्य श्रेणियों के सम्बन्ध में। ये दोनों
बाद आये हों म ही प्रचलित हैं। हिंदी में इसके लिए भाषा एक ही साधन संस्मरण प्रयुक्त होता है। बारह विवाहानुष्ठान ने जिसमें कि, "अपने में संस्मरण के
लिए दो बातों का प्रयोग मिलता है
—'वेदांत' और 'रिमिनेंशन', जिन्हों ने माना
थोक-वा दार्शनिक ग्रेट है। तब ही
सेमोआर्न अथवा वस्तुपरक संस्मरण है, जबकि
रिमिनेंशन अथवा वस्तुपरक अथवा अनुभव एवं
अनुसरण जीवन को अनुसरणित को
वाहन अथवा राष्ट्रवादी व्यक्ति का है
संस्मरण' जो अविक आस्थापत्र का शोधक है।" 1

There are several examples where Benipurijee
selected 'Vastu-Parak' and 'Aatm-Parak' subjects, which
reflect the variety of his subject selection. For example:

"धीरे-धीरे, आम्स नियत गया गया था। घरौ कंग्रेस गांधी
की बेटा हुमें जा रही थी, जिसमें गांधी जी 'भारत छोड़ो' प्रसदान रखने वा
रहे थे। वातावरण सुन्दर से भुजटित होता जा रहा था। गांधी जी के लेखों से भी
अस्तित्व दिखाया था। रिमिनेंशन तथा वेदांत न भी, कुछ भी हो सकता है, यह स्रोत
विवाही पड़ता पा। जिन्हों ने जब यह था कि यहीं भोजन नेल्यूल के अभाष में शारीर
व्याख्यान विवाह कर राष्ट्र न हो जाय।" 2

In a 'Sansmaran' literature, it is necessary to
contain some inspiring factors in it. Benipurijee's writing
is not lacking in such factors. Where there is, on one hand,
a beautiful description of a rose and its tender buds, there
is on the other hand the expression of his challanging and
vigorous statements.

---

1 Quoted by Harendra Pratap Sinha in his 'Hindi Bhasha Aur
Sahitya Ka Etihas': PP-419.
It can also be seen that Benipurijee did not write any complete autobiography. But in some of his writings like 'Mujhe Yad Hai', 'Zanjeerein Aur Deewarien', 'Kuchh Main Kuchh Ye' etc. there is certain authentic data of his life.

In 'Mujhe Yad Hai', there are references to Benipurijee's parents, his elementary education, his marriage, the non-co-operation movement, his journalistic life and imprisonment. In 'Zanjeerein Aur Deewarien' there is the description of his prison life. He also received the news of the death of one of his sons in the Hazaribag jail, of which he made a very heart-rendering description.¹

In this manner, it is clear that Benipurijee's 'Sansmaran' articles are full of variety of subject-matters, pleasantness and sweetness along with various inspiring matters. The sense of intimacy is another feature of the 'Sansmaran' literature. Benipurijee not only depict the external aspect of his 'Sansmaran' matters, but also made intimate relationship with them. Although they contain a variety of subjects yet there is the uniformity of thought and expression. The idea of uniformity and criticism is very strong in these.

3.3:2 Charitra Chitran: (Characterization).

In the 'Sansmaran Sahitya' like that in novels, stories or dramas, the ultimate aim is to depict the

'Vyakti Sahitya' (literature related to individuals). Therefore, characters and characterisation are the two important features of 'Sansmaran Sahitya'.

The heroes of Benipuriye's 'Sansmaran Sahitya' are both common and the high class people. But characters of both the classes are admirable in their own societies. His literature depicted the life of great leaders like Mahatma Gandhi, Dr. Rajendra Prasad, Swami Sahajanand and at the same the jailors, the warders, the convicts and decoits in the jail had also their places in it.

Let us, first, consider the external aspect as depicted in 'Sansmaran' literature. About Dr. Rajendra Prasad, he wrote:

"राजेन्द्रप्रसाद के उस दिन की बुरी भात भी थी है। मोटी सादी के लिए वह सब बिल्लियां थे; हिन्दू उस दिन की ऊँची सादी पहर समय कुछ प्रभाव ही छुट्टी दिला रही थी। नम, दुरुश्य हरी, श्यामलु गुलामल। उठी हुई नाच के नीचे वेतरतीम गूंजे थे और उसके प्रभाव-बिपण थे वो और-पीछी गांवें, जिनसे गुलाम करते फूटती-सी मातृ देतीं। विर पर कक्ष पलन की गंगी टोपी, जो उनकी ऊंचाई को और भी बढ़ा रही थी। मोटी सादी का वृद्धार जीवन, जिसके बतन में दो के गांव नदी थे। सादी की ही गोदी, जो मुंहतना के पूर्वोत्तर के नीचे पहुँच रही थी! राजेन्द्रप्रसाद को पहुँच ही बार देखा था हिन्दू उस दिन के बारे में सिक्किम के नीलामों के बारे में प्रायरियिंग लग गए थे।"  

In one of his 'Sansmaran' there is a description how Khan Abdul Gafar Khan kept himself busy in implanting the rose plants to keep jail environment in an aesthetic look.

Benipurijee's 'Yatra Sahitya' is also a part of his 'Sansmaran'. The outward picture of Von Gaugh has been depicted as:

"Von Gaugh का विरासत भी है। वह भी कभी उठता था। तथा साथ में, निदर्शन मुद्दे, चंद्र गांव, गुड़ ताल यात्रा—

एक साथ ही वह निदान, किंग घाट छूट तथा शहीद माधव होता। निदान भर स्वागर गांव को छुटाइया देता। युद्धशील ही युद्धकर गांव। एक दार, एक

वेळा से घर बाहर हो तो उसे कहा—"यह उपहार में माने कान दोगे?"

घर, हजरत ने यथास्थान बाहर कर भेज दिए!"

It shows clearly that while giving the external description of the characters, Benipurijee illustrates the dress, style of wearing it, the physical features etc. which he observes minutely and describes in a living way.

Like that in the description of the external aspects of the characters, he illustrated the internal aspect of them very minutely. Another special feature of Benipurijee is that whatever he liked, he took it very intimately and observed its virtues through his touching insight which becomes the source of ideal and inspiration for the readers. His illustration of internal aspect reflects his thoughts and ideals. For example:

"यह है स्वामी की—स्वामी सहजातमृत सरस्वती। कैसा

देखकर व्यक्तित्व! विष और मुड़े, दुर्मिल की तरह चढ़े।

अपनी जाति का आभास, निदान, वह संसारतक बुझा रहा।

किसी ने हाथ धरे देखा, तो उसी जाति के अभिवादन से सम

शोककर भिड़ गए। राजनीतिक और मुड़े, तो यह गेम्बा

क्षेत्र जिसंद इस जेन्व में आ पड़े हैं। प्रत्येक विधान—

छोड़ना व्यक्ति की गीता को व्यक्ति के निरोग में एक

पीछा ही विस्तार भाला है—अकड़ तकों से गुड़। भावानु

इकने कोठे से हृदस्तों को बचाए। फिर यह बचा—एक ही

रात में इकना एक नया रूप पाने आ रहा है! अरे, नारियल

से कठोर, स्व-स्वयं व्यक्तित्व के मीतर कैसा तुरं, कौम्य,

सरस, सिनथ हृदय।" 2.

Benipurijee's 'Sansmarãns' are scattered in his travelogue 'Atra-Tatra' also. In this book Benipurijee has presented a broad view of the birth places and life of great poet Shakespeare, and Shelley and our Indian poet Padmakar.

Shakespeare was born in Stratford a village of London. Landon remained his work place. Shakespeare was born on 23 April 1564 A.D. and died in the same date in 1616 A.D.¹ Benipurijee has written about him:-

"शेक्सपियर संसार के सर्वश्रेष्ठ कलाकारों में शामिल हैं। इंग्लैंड के नासर शहर के संसार के सर्वश्रेष्ठ कलाकार हैं और भेयों लोगों उन्हें संसार के सर्वश्रेष्ठ कलाकार मानते हैं। वे इस गहराई कलाकार की स्मृति-रचना में शामिल हैं।" ²

The biography of reputed and well known poet Shelley is heart rendering. Shelley's death was very tragic. Benipurijee has presented it in a very pathatic form. Shelley had narrow escape from two boat accidents. His friends helped him to save his life. In first accident he was saved by a man Henry and second time he was saved by his friend, Triloni. Shelley had expressed his drowning experience in following words :-

"शेल्टी का जीवन एक भिड़ने वाले शहर पूराने के भिड़ने पहुँचा। तव एक चादर पूरे कर तेंदूए के कुछ कारण मलाया, पिंग शैली के कूदने पर मला। चादर कांपी चादर कर हुए जूते पूरे पड़े। लेकिन, कोई द्वार पर हिलाने को कोहरों करने—पीछे पांच में नून कर उसकी निगरानी शादी लगने। पूर्ण गये। जिय चादर का; भुजी का गार कर फाँजी को फिसला। अयोग बनाये पर फाँजी। ने फिस द्वार कर गया।" ³

(2) ibid, PP-48.
(3) Quoted from the same book, PP-90.
Another feature of characterisation of Benipurijee is that the characters speak less; but he speaks more for them. Sometimes he explains the great ideas of some great thinkers. He laid stress on nonviolent methods, truthfulness and the devotion to work of Mahatma Gandhi. So also, he appreciated the serenity, simplicity and malleability of Dr. Rajendra Prasad. He also depicted the virtues of Vinoba Bhave like affection, virtuous conduct, compassion etc. In case of Acharyya Narendra Dev, he depicted his knowledge, active nature and devotion to work. He wrote on Acharyya Dev:

"कर्म! कर्म! कर्म! उनका सारा जीवन कर्मस्वर था। वर्तमान मूर्ति का घेरा उनके निकटतर पहुँचता जाता था, उन्होंने गरीब कर्म-दीपक को लोगों को घोर भी ऊंचा पर दिया था। मूर्ति के तीन दिन पूर्व यह पार्टी की कार्यकर्ता में जाकर एक पुलिस, तक माना विज्ञार मुख माहे थे। किंतु यदू उनके सामने गया था कि पार्टी का चार उनके सामने गया था? पार्टी का समूह नहीं उनके सामने काम नहीं किया था। जनता के साथ यह विरोधी वह ऊपर किया था कि पार्टी का पार्टी घोर सम्मान देते थे और विरोधी पत्र शापित कर गये न थे वर्षा आतिकारी हो, तबी देश का कर्मयान सम्पत्ति है।"¹

Benipurijee expresses the character through the activities of the person concerned. He presented the paintings of Michael Angelo of Italy as his work before the readers:

"इतना घोर कृप्या दोनों में ही उनमे योग्य दिनों में कभी रिहायित दुःख किया। यहाँ दोनों स्तानीय घोर स्तानीय दोनों में ही उनमे योग्य दिनों में कभी रिहायित दुःख किया। मानवीय स्तानीय के वही-सही विश्वास के लिए वह नहीं नववर्तमान स्तानीय का सम्मान में उभार स्वस्त घोर स्तानीय नहीं देना था। मूर्ति की घोर स्तानीय में उसे नाराज उसी मानो, पीथे पीथे उसी पात तक उग्र, हई, इस ना राय जिसी भर उसे सामने बनी नहीं गई, नीं भी बहुँ गांधी भुन मे लगा रहा। मानवीय घोर स्तानीय की जेसी उभार घोर घटी दांगोई ऐतिहासिक न तो में देनी जाती है, नें सिद्ध घरण हुर्मा है।"²

² ibid, PP-52.
Benipurijee selected such characters to infuse the ideal of national integrity that their personality could inspire the new generation with the love of motherland and make to plunge into the freedom struggle. The life of the freedom fighter Ramjee and the punishment given to him are quite heart-rendering and inspiring for the young generation:

Liveliness is another important feature of ‘Sansmaran’ literature. Benipurijee with his rhetoric talent made the unpleasant atmosphere of the prison readable and tasteful for the readers.

(1) Ramvriksha Benipuri: Zanjeerein Aur Deewarien: PP-63-64.
3.3:3 Vatavaran Chitran:

After characterisation and dealing with subject matter, the depiction of environment is another feature of the 'Sansmaran' literature. All the incidents are generally related to some environmental matters. As much it is necessary to illustrate the scenario of that age Dr. Shanti Khanna remarks:

"परिवेश चित्रण में काल का विचार भी आवश्यक होता है। हमारे अभाव में घटना क्रम को समझने में कठिनाई आ सकती है। इस प्रकार परिवेश या दौर-काल-चित्रण में स्थान एवं काल का वर्णन सम्बन्धित रहता है। संस्मरण में इसके बस्तल्य में वास्तविकता या साबित आ जाती है।"

The plot of Sansmaran of Benipuri has come from his environment his past remembrance and his travels.

Benipurijee's 'Sansmaran' literature is full of varieties. All his 'Sansmaran' is related to different circumstances. Because Benipurijee was related to politics, literature and journalism; and therefore, along with the subject matter the circumstances also differ. 'Sansmaran' related to politics are also related to Towns and jails. Most of Benipurijee's writings are written within jails; and therefore, impact of jails fell upon his literature. In the illustration in journalism, most of them related to urban environment. The personality of Benipurijee is evident in

(1) Quoted from Dr. Gajanan Chouhan:Ramvriksha Benipuri Aur Unka Shitya: PP-187.
the writings like 'Mujha Yad Hai', 'Kuchh Main Kuchh Ye', 'Zanjeerein Aur Deewarian'. He was born in a far distant village; but he spent his life in a town. So, in autobiographical Sansmarans both rural and urban life are depicted.

3.3.3(a) Gramin Vatavaran:

Of all autobiographical 'Sansmarans' the 'Mujhe Yad Hai' contain most of his 'life-story'. Here instances of how a rural cultivator could be a maker of the era are indicated. There are lively and true descriptions of village environment. The natural scenery of Banshipachra enchanted him. He speaks of that village in the following way:

"Sadabahar yah gav. Kishor nighmate, udhar hii bhiyoche. Aam ke pehlo bani ipur mein bhi me, kishntu, theoni ke siddhvy 
ne-manay yahh ^ogh vinda. Kuchh, aabarat, khatrul, beshar, be, jaman, 
deh, ghar, neyu, kesi kahu tak simatii faraiy bhad. Kishntu-kuum ke 
val, mohant- motifon ke phal. Ya hai, eeh oo-garh ka phal—eeh oon yahh 
kih-e-waheh fawat feere me bhr, tahsallie loo. Bari ko bharat mein 
parisopkala hushaara sa samata, eeh bhati yahh gann, eeh gann, ring, 
saras, par, khuwar." 

Yad Ramvriksha Benipurijee himself confessed that whenever he writes a novel, a story or a sketch, the environment of Banshipachda got the upper hand in it. The people, the harvests and the trees of that village forcefully enter into his pictures.

(1) Ramvriksha Benipuri: Mujhe Yad Hai: PP-30-31
3.3:3(b) Nagariya Parivesh:

As a freedom fighter, Benipurijee's place of work was confined to Patna, Hazarlabag, Gaya, Muzaffarpur and such other towns. But his childhood was spent in the village. The urban environment was not known to him. When he went to town for education, he found something new there.

"As a freedom fighter, Benipurijee's place of work was confined to Patna, Hazarlabag, Gaya, Muzaffarpur and such other towns. But his childhood was spent in the village. The urban environment was not known to him. When he went to town for education, he found something new there."  

He has given a description of the town of Gaya during 1943-44:

"He has given a description of the town of Gaya during 1943-44:

3.3:3(c) Sahityik Parivesh:

The place of literary works of Benipurijee remains mostly of Bihar. In the 'Sansmaran' of reputed Hindi

writers, named Premchand, Shivpujan Sahay and Makhanlal Chaturvedi Benipurijee has presented the literal environment of that age. The 'Halak' was published from Kashi. He then, visited Kashi frequently. During those days Kashi was the leading place for literature. He described the literary atmosphere of Kashi in the following words:

"वर्तमान हिंदी के जनराल भारतीय हस्तिहरूको बनायी। भाषा से विषय आँदोलन की नगरी रही है उन दिनों की भाषा हिंदी की सभी जशी आतान्नतिगी थी। हिंदी के इमर्सन गणः साहित्यकार भाषा ती किसी एक नगरी में एक समय एक एक हुए हीं।

भी जगन्महाब्रज की हिंदु रत्नाकर, पं. अमृतेश्वर बनार्दास 'शैली-शैली', ललित समाज दीन जी 'दीन', पं. किशोरीलाल मोगराली, कलिन-शैली बेरीप्रसाद, बादु रामगुंबार, श्री आशुतोष विपभु महाध्यक्ष, प्रेमचंद, प्रसाद रामचंद्र, को रामचंद्र वर्मा, पं. रामचंद्र शुक्ल—एक-दे-एक अमृतास विद्याद्ध, साहित्यकार! अभिनव-अभिनव भाषु पर सब अभुम। हिंदीमों के साहित्यमार्ग पं. चंद्रशेखर शास्त्री सी बंदी रहे हुए थे उन दिनों। विद्वान, वेदव, वर, सुगम, साहित्यिकारण भिष्म, वाच्याकार पाठक, फिर हुमारे विश्वास के मानोविज्ञान, सुधार, दिक्ष, शिक्षा मुख़्व प्रसाद शिक्षा शास्त्री वस्त्री न्यायिक प्रतिभा को प्रायोगिक विकास रहे थे।"।

Benipuri was a born writer. He began to write from his young age. His talent sparkled with the associations of veteran scholars and writers who put deep impact on his mind.

This literal environment also helped Benipuri to write the Sansmaram Sahitya and made the prominent writers immortal.

(1) Ramvriksha Benipuri: Mujhe Yad Hai: PP-78.
The articles 'Prem Chand - Amor Ho' and 'Bharatiya Aatma' of the book 'Meel ke Pathar', depict the rise and development of Sansmaran Sahitya:

"The writers of that age were taking the prominent figures as the subject matter of their Sansmarans. Benipuri has taunted them directly.

3.3:3(d) Rajnitik Parivesh:

'Zanjeerein Aur Deewarien' is mostly dealing with the different stages of freedom struggle in India. In most of its paragraphs clear picture of the political environment is available. Benipurijee discussed the freedom struggle

(1) Ramvriksha Benipuri: Meel Ke Pathar: PP-24."
during 1930 - 1946. There are certain examples which Benipurijee wrote after ten years of the movement of 1921:

"यहू १६३० ! गांधी का सोया जातू हुस यवे के बाद फिरा जागा। जंभी फ़ूलार रहि, बिज्ञाब रहि! एक जुटकी नमक-हुनुविया का कोई एटम बम, भी क्या साकर इसका सुप्रभाव करता? अदराघ साख बर्मोल जमीन थर-थर का पुर रहि पी। जोगीन करोड़ बदब भवर्रति के, जहन्सित थे। इसमें जिन्नही! उसी में बिलही। हार-दयर, यहाँ, यहाँ—जिसकी, बिनकी, विलही! आयुआयु में बियु त-कै समक रहे थे। चमक रहे थे; अंचों में चक्राचेपं लेंदा कर रहे थे।"

The writer has mentioned about the communal riots of that period also. On one side there were echoes of 'Allah-O-Akbar' of muslim community and on the other side the slogans of 'Har-Har Mahadev' were raised by Hindues. Benipuri writes:-

'१९३२ का तुफान चीता। १९३२ में १९३५ यह बन जारी वी प्रतिक्रिया प्रारंभ हुई। निषिद्धक प्रति जातीय, विशेषतः ने हाथ-कालेज़ पकड़े। बड़े-बड़े नेता विवाद-समाधान की ओर नाचे। घायल को 'सुकुमारी' पहने लगे। तरह-तरह के गुहाए में हुए हिंसा-पुलवाः के बीन संग्रहों का एह सत्या विज्ञापन पुस्तक दृष्य-स्वामी के खुले से अंडे के हाथ रंगा देने आई। यह वास्तव विवादाध्यक्ष "हर हर महादेव", 'महादेव स्कर'! महादेव घर महादेव जहाँ नहीं थे ही हो। घरों इस नाम-नहीं हर पर निस्पादन लिया पुरनों होंगे। हिन्दीमें में घायल को जात-नाम की ३५२ पुस्तक हुई। कई वास्तव आधार का रूप उपलब्ध था, कई भारी जालिका। जुनावों ने इस कार्य पर नमक हिंढा। मार्टेसिय में प्रभाव भारी।"

A daring decoity took place in a train at Hajipur.

(2) Ramvriksha Benipuri:Meel Ke Pathar:PP-44.
At that time Benipurijee was working in 'Yuvak'. He wrote:

"जब शाम को सोनपुर रेशम पर पड़ता, गाड़ी सुजन में
यथादृश देख हुई। लोग कानोकान चार्ट करने लगे, हाँगोर में
टूट-टूटी हुई है, रेशम-मास्टर मार्ग गया है। कहाँ किन
देर देर के 'शुस्मन लगवें जा रहे थे। एक
वह फहर, कानिंखानियों का यह कम है। उन सिंह छुपाए हुए,
कानिंखानियों का यह समय जाता था—कुछ ने फहर में इस
समय की अन्वेषण के ही अंदर था।" ¹

In 1937 there was a strike against the Assembly
election in Bihar. Benipurijee and Jay Prakash organised a
big procession and the formation of new Assembly was stopped.
Benipurijee has given the description like this:-

"जब हमारा जुलूस सुरक्षित पहुँचा, उपर से पुलिस की.
लालिया ला पहुँचों और हमें गिरफ्तार कर किया गया। हमारी
गिरफ्तारी और शहर में जैसे दायर, पैल गया। जैसा कि
जबकि जो ने अपने व्यवहार में कहा था—उस संघ को
नया विधान पट्टा की गलियों से पथाव मांगना किया रहा
था। जो जहाँ था, वहाँ उसे जुलूस निकाल दिया। आपी
रात तक सारे शहर में होलहर मचता रहा।" ²

The 'Sansmarans' in 'Zanjeerein Aur Deewarien'
like 'Naya Vidhan', 'Hartal', 'Nepal', 'Viplav Ki Dhamak',
'Gaya Ki Jhulas' etc. contain political situations. In
another 'Sansmaran', 'Meel Ke Pathar' the political

(2) ibid, PP-132-33.
environment is scattered over almost all the parts:

"मुश्कल-मुश्कल लोग यह सहन नहीं कर सकते हैं। जारी भी नहीं है बल्कि जीते हैं। १९३२ के बाद लोगों में, साधारणजनों में, गृहराव तथा नाराजीदार लोगों में धरादर, उससे नहीं दिलाई पाए गए। पाक में मोर गोरी जाने, नोबानों की सराहना, उनमें भी भारी, जिन्हें मुर्रे हैं। जिन्हें बालू में कर दिया गया है। जो मर्म था जो भालू कर दिया गया है। एक विविध यात्रा शुरू हो गई है। जो नीचे नीचे १९३२ में भालू में हुए थे, जिन्हें फारसव गए, वहाँ उन्हें भी बालू का रहना ही था। हर मात्रा में थी, वहाँ सात सात फिर कुछ दिन नहीं रहता।" ¹

3.3.3(c) Jail Parivesh :

"सजीव हो जो यह पृथ्वी हैं, जिसमें कोई वाता, प्रवास या व्यवहार भाषा पर्याप्त करता है। और तभी यह स्पष्ट है कि प्रत्येक किसी तथा समय के प्रवास या अपराध होना है। समय तो यह है कि सजीव हो जो निकाल कर करे भाग-भाग कर सजीवता आ पाती है।" ²

Jail Pariveesh is fully depicted in 'Zanjeerion Aur Dewarein' Benipuri was imprisoned many times. Therefore he had experienced the troublesome life of a prisoner. Besides he came across many revolutionaries, warders and jailors. So he got a live plot to depict this jail environment in a proper manner. In these memoirs Benipuri has depicted the horrible scene of the punishment of a freedom fighter. This scene was very heart touching. Besides the writer has depicted the different names of the prisoners of different crimes and the different names of the cells of the jail. The description of the environment of jail includes the dreadful stories of the criminals, their past life and present activities in the jail. In the jail, the different types of sounds are heared from different cells, making sometimes a noisy scenes. Following is one of the examples of the internal

(1) Ramvriksha Benipuri: Meel Ke Pathar: PP-78.

(2) Dr. Kameshwar Sharan Sahay, Hindi Ka Sansmaran Sahitya: PP-392.
Such a realistic description of the jail can be found nowhere in the Hindi literature. The counting of the prisoner in the jail is done in a very different way. Benipurijee has given the description of the counting in such a manner as if the counting was done in our presence.

"यह क्या? शब्दों का एक अजीब तत्त्व हस गया। सारा लेख गुन्ज उठा। एक तरफ से आवाज आई—"एक-दो-तीन-चार-पौन-छः-सात-आठ...'।" अब यह हो बदते ही जा रहे हैं। पहला अंचल पर जा-कर सुजा और बोला—"अंचल-चौथी ठीक है, जंगला-बसी ठीक है, मिलते करें जंप्ल: नम्बर।" अब जंप्ल: नम्बर के स्तंभ को तरफ़ से आवाज उठी। यहीं "एक-दो-तीन-चार-पौन-छः-सात-आठ-' तक उनका साथ रही पाया? और बचका ताजा दृष्टा है—इसी बैठी ठीक है, जंगला-बसी ठीक है, मिलते करो अनुमा नम्बर।।" आवाजों में निर्भव, पड़降落 जा चौथी में निर्भवता। कोई बिखा रहा है, कोई चीख रहा है, कोई जैसे मार मरीच। कोई जैसे जो रहा है! जिसी का ठहराए तीसरे नम्बरों पर होल-दौर, किसी का जैसे पर, किसी का पकड़कर पर, तो कोई एक ही साथ में सात हरी लोग जाता है।" 1

2 ibid, PP-24.
In course of the description of the environment in the prison, Benipurijee gave descriptions of handcuff, fetters, hanging etc. His description of jail life is definitely a treasure prove for Hindi.

3.3:4 Bhasha Shailee:

As regards to 'Sansmaran' literature, Dr. Kameshwar remarks:

"यदि शब्द अधिक होंगे, तो बिना अधिक होंगे और शब्दकला अथवा वास्तविकता (एकणुशिली) विनियम। यदि यात्रा को पूर्णता के साथ व्यक्त न किया जाए, तो अभिव्यक्ति की तरीक़े रेखाएं हस्ताक्षर...कि रबना शे साफ-सफाई नाह जाएगा कि स्वयं लेखक ने वस्तुओं को ठीक-ठीक देखा ही नहीं है, न तुम्हारे किया है। संस्मरण की भाषा हो, हस्तियों, अथवा वाक्य-विभागों की भाषा को वाक्या, गतिशील, समृद्ध, स्पष्ट और बहुत सीधा (डाइरेक्ट) होना चाहिए।"

Language is the means of expression of thought and ideas. Benipurijee's language is thoughtful, passionate, simple practical, figurative and picturesque. While analysing his language all these qualities reveal themselves.

Bhasha Ke Upkaran Aur Benipurijee Ke 'Sansmaran Sahitya' Mein Unka Prayog:

The main elements of any language are varn (Alphabets) words Shabd (Words) and Vakya (Sentences). Besides these there are other elements also like 'Shabd-Chayan', 'Vakya Yajna', 'Mahavarie Aur Kahavatei', and 'Sooktiyan' etc. Our analytic view of Benipurijee's language will be based on these elements.

Shabd Chayan:

Benipuri was the key holder of the vocabulary. He used simple and easy words to give flow to his language. To make the language practical he used Sanskrit, English, Arabic, Persian and other types of words in his memoirs.

Sanskrit Nishth Shabd:

Kudrishti, Masitishk, Suryast, Gandh, Sandhya, Pratibimbh, Shant, Charan-Sparsh, Pratiksha, Swarnjayanti, Pratham, Sangarh.

Videshi Shabd

English: Jailor, Inspector, Type writer, College, Hostel, Item, Transfer, Station, Gate etc.

Arabic: Ayad, Safar, Niyamat, Khat, Tarjeh, Khabat, Masla, Kalam, Karamat, Haja, Manhoos, Mouka, Shahadat etc.

Persian: Bistra, Takiya, Tehzib, Nashta, Gard, Daroga etc.

Portugese: Sabun etc.

Turkish: Top etc.

1,2,3&4. Ramvriksha Benipuri: Zanjeerein Aur Dewarein: PP-10,13, & 23 respectively. 5&6. ibid, PP 43.
29,30,31,32,33&34. Ramvriksha Benipuri: Zanjeerein Aur Dewarein: PP-13,15,23, & 121 respectively.
35,36&37. Ramvriksha Benipuri: Meel Ke Pathar: PP-6,9, & 23 respectively.
Deshay :- Thousa,
Degchi,
Chokra etc.

Dwanyatamak :

For the flow of the language the writer as used the
Dwanyatamak shabd also-

Jhan jhan jhan,
Thany thany,
Ha ha Ho ho,

Phur phur phur phur etc.

Vakya Rachna :

In Benipurijee Sansamarans the simple sentences are
mostly used compound and complex sentences are used according
to the need of the context.

Muhaverein :

Ankhoon Mein Pani Hona.
Mom Sa Man Pigalana.
Paroon Mei Chakee Bandhna.
Nak Mei Dam Karn.
Nav Do Gyrah Hon.

Sookhtiya Aur Kahavatee :

Der Ayad Drust Ayadi.
Toot Jaye Par Mude Nahin, Ek Ad, Ek Tek.
Kahin Ke Ent Kahin Ka Roda, Bhanumati Ka Kumba

Joda

7,8,9,10&11. ibid, PP-12,25,&27 respectively.
12,13&14. ibid, PP-17&27 respectively.
Benipurijee has adopted an attractive style of depicting the subject matter in his 'Sansmārans'. His 'Shailee' is live, interesting and full of emotions. He has used following Shailee:

'Saras', 'Rochak' Tatha 'Pravahmayee':

Benipurijee's language is Saras (full of 'Rasa'), 'Rochak' (piquant) and 'Pravahmayee' (ever-flowing). Readers enter into a different world when they begin to read his writings. 'Rochkta' (liveliness) and 'Sarasta' are two features of his writings. Whether he was in the jail or outside the jail, it did not change his strength of language. Here is an example of his sweet and ever-flowing language:

"वांच में ढोंग-ढोंग; गेछ में छांस-छांस और दिमाग में हांह-हांह। ऊपर से हमारी की चोट और यह, तोड़े मे खुद बदली अंदर। यह फुन फुन। ने यथा सिक्की फनफन के रोशनी हैं। कन्नाक पर आपी पांडा बिजा रहे थे। यूनिफोर्म शैली में देखा—असंवेद स्तंभल उस पर टहल रहे हैं।

शैली, वह देखिया शैलीयों पर स्वभाव का तांता। अत्र तो दासी साधी उठ-ऊठकर कहके माझ रहे हैं। किन्तु कहाँ तक कहके माझिए? "अरे ऊपर से भी स्तंभल यरस रहे हैं!"

हाँ, हो हमारे देखा कि शैली की बूढ़ पर से स्तंभल यरस रहे हैं। ये धोड़े जाती भी करते हैं। हौसला घोरे होते हैं। कोण शैलीयों की दूरी, रंगकर पार करे? ऊपर से अपने को धोड़े दिया और हमारे फिर पर, पैर पर, गच पर हो सड़ी, कहीं-कहीं आ जायेंगे। कितन तो ताना बूढ़ की बूढ़!" 1

Benipurijee also depicted the scenery of his village atmosphere in a beautiful way:

"वान जो दृश्यता शायलों के नारों घोर दृश्यों को एक पुरुष वसी वर नहीं है। धरावत गेत, चिव-चिवों की भाषाइ है। समस्त नाम आहे हां। शैलीयों को रंगभूमि महत्व-महत्त है। अत्र भी उह पड़ी, जब बादु धराबी लकड़ी दिये इतिहास पर पढ़े-पढ़त पढ़ते! जो शैलीयों का तेजी था, वह मूर्ति में परिनत हो गया।" 2

Bhavanatamak Shilee:

Bhavanatamak Shilee is very important for 'Sansmara Sahitya'. A 'Sansmarankar' has direct relationship with the subject matter he deals. Benipurijee was whole heartidly devoted to his characters and involved in all incidents by soul. Only a good artist can use language befitting his thought successfully. Benipurijee remembers his relationship with Ramvriksha in the following words:-

"माँ, माँ, प्रणाम माँ! तुम गुद्दे छोड़कर उस संगम को कईं नहीं गईं माँ? तुम वही गई और मेरे लिए छोड़ गई ठहरी बंधी, मोही-मोली, अब तुम नहीं होगी, हलती है, बाबू। देखिए है और अभ्यर्थ रखा करती हैं! प्रणाम माँ, माँ, माँ।" (2)

The remembrance of his mother disturbed his mind even after four decades of her death. His language broke down along with his heart :-

Benipurijee was moved to see the Samadhi (Tomb) of Shalley. His feelings and emotions touches the heart of the reader. Benipurijee has written:

"..."

Benipurijee was moved to see the Samadhi (Tomb) of Shalley. His feelings and emotions touches the heart of the reader. Benipurijee has written:

It is only the Bhavatmak Shailee of Benipuri that made him so popular.

Chitratmakta (Picturesque) with Adjectives and Figures:

Benipurijee has a glossary of terms with him. He draws beautiful picture with adjectives and figures in his language, particularly in 'Sansmaran' writing. Dhirendra Varma remarks:

Dr. Gajanan Chauhan writes:

The following example from 'Bapu Ki Kutiya' shows the 'Chitratmakta' in his 'Sansmarans'. After the death of Gandhijee Benipuri visited that hut where 'Bapu' was staying. He was very much attracted by the surrounding

---

(3) Dr. Gajanan Chauhan, Ramvriksha Benipuri Aur Unka Sahitya: PP-201.
beauty of that hut. The 'Bapu Ki Kutya' is fully depicted in a chitratamak way.

"..."Nushura..."

Nibhandh Shailee:

Benipuri has also used reflective type of style in his Sansmarans. Though memoirs are written in emotional language and are very near to the sentiments and feelings, but some where the writer has to analyse his character in that situation Nibandh Shailee is used. One example can be seen here -

"..."

So the Nibandh Shailee in his Sansmarans is proper and perfect.


Atmakathatmak Shailee:

In some memoirs of Mujhe Yad Hai and 'Zanjeerein Aur Deewarein' Benipuri has adopted Atmakathatmak Shailee.

"दिन गर में केलता होता, तो मैं को में भूल जाता; लेकिन, जब रात होती, सोने जाता, बिगाड़ मुस्कुरा दिया जाता, यथात्तर मुके स्पर्श दिखाई पड़ता, मेरी माँ बीचारे के खिले मे मेरी ओर देख रही हैं। फिर सकता, जैसे उस खिले के निकल कर यह पर मे बसी आई है और घीरे-घीरे यह मेरी ओर बढ़ रही हैं।"¹

In this way the personality of the writer is also manifested.

Sanvegatmak Shailee:

"संस्मरण के विवाद में आवागमण के कारण गुप्त को ख़ुदर संस्मरण को जाता है। उसके बाद, आवेग, यथात्तर और संबंधित गुप्त को विस्तार संगठन या कभी-कभी सूक्ष्म या संवाद भण्ड दिखाई पड़ता है। कभी-कभी संस्मरण में व्यापक बढ़ा (पीछे आक विऑस) भी मिलता है। यह आवागमण के कारण ही होता है और इससे वर्तमानव संवाद में भी संवाद, संबंधित एवं संगठन की स्थिति आ जाती है। ये विशेषतः कभी-कभी संस्मरण की कारणत को टपट को नंद भी मार देती है, लेकिन इसके बिना संस्मरण कभी-भि विवाद भी माना गया।"²

Herbert Read also writes-

"Sensations or emotions are the most complex factors in our psychological make-up: they are complex in that they involve not only the immediate perception, but also all that cluster of memories and associations which constitute the personality."³

(2) Quoted from Dr.Kameshwar Sharan Sahay:Hindi Ka Sansmāran Sahitya: PP-358-59.
(3) ibid, PP-358.
Benipuri has also used this type of shaili in many of his memoirs. He was associated with his characters by heart and so the descriptions have also come from his inner feelings. 'Meel Ke Pathar' he gives the description of the malleable and sacrificial character of Aacharya Narendra Dev in these words—

"मेल शिलाएँ में, सङ्कल्प शिलाएँ में, धार्मिक शिलाएँ में, बुद्ध-पाठ शिलाएँ में, कार्यमयी शिलाएँ में, नेता शिलाएँ में, राजमहली शिलाएँ में, समितियाँ बनाते में, कवि शिलाएँ में, लेखक शिलाएँ में, विज्ञान शिलाएँ में, महादुर्ग शिलाएँ में, तेज़ शिलाएँ में, ताजुड़ेदार शिलाएँ में, देवता शिलाएँ में—सब शिलाएँ रविवार से, अगर शिलाएँ ललित, संबंध, निष्पक्ष, निराहार निष्पक्षा। कोई न कोई उस-एक दूरदरमी ने निराहार लोटा?" 

Thus we find that the style is used by the writer is of various types. These styles has been used as per the subject matter, events and environment of the memoirs.

3.3:5 Uddeshya:

Benipuri has written the memoirs of many greatmen which includes the patriots, the saints, politicians, literators and writers. All of these great personalities had a touch of some eternal and brilliant ideas and thoughts which they utilized for the welfare of the mankind. Benipuri has collected those ideas and ideals under one cover and presented the same for an inspiration and inculcation of good qualities.

Benipuri wanted to make an evergreen image of the greatmen by putting them in the literary form. By depicting them in the form of Sansmarans, the reader gets the actual data of these personalities and there remains no place for doubts and assumptions.

Thus we find Benipurijee a successful memoir and biography writer. These writings touches the personal life of the essayist. By going deep into the subject matter we find that it is near to his life also and by a thorough reading and analysis of 'Mujhe Yad Hei', 'Zanjeerein Aur Dewarein' and 'Kuch Mei,Kuch We' his autobiography can be easily assessed and written.

He gave a solid shape to the reverences and respects, he was keeping for these greatmen whom he had adored and admired. These memoirs prove very useful for the students and the scholars also. The students get the knowledge of our great personalities places, events of our country and dramatists, poets, writers and artists of other countries as well. So as Sansmarankar Benipuri remains successful.

Biography or memoir writing is a very hard job. The writer has to became acquainted with a person for whom he is writing. He should have the true conception of memoir or biography writing. He should be faithful, sincere and impartial. We find all these qualities in Benipuri. As a Sansmarankar he is unforgettable in the field of Hindi literature.
Benipuri as a Rekhachitrākar:

The ecstasy of emotions and attachments to the common men of village and co-workers made Benipuri to write the Shabd-chitra. He infused life into the statue of clay and gave eternal beauty to rural image.

Rekhachitra or Shabd Chitra was a new branch of Hindi literature. Benipuri was well confident of his unique style. So in this branch of literature also he took a lead and wrote many sketches. These sketches are compiled in—

1. Lal Tara
2. Mate Ke Moortein
3. Gehun Aur Gulab

Before presenting the subject matter of the Rekhachitras of Benipuri, let us have a brief knowledge of the nature of Rekhachitra.

Dr. Kameshwar Sharma has presented the nature of Rekhachitra in a very simple way. According to him sketch writer uses the words as the lines of a drawing and presents

(1) Quoted from Kameshwar Sharan Sahay, Hindi Ka Sansmaran Sahitya: PP-38.
the scene before the readers. In his words—

So the Rekhachitra is a description of any person, thing, event and feeling through words. For this a sketch writer has to become a cameraman and focus his eyes upon his portrait and getting whole scenery behind that centre point. He is not going to the details or superficial studies.

Dealing with Rekhachitra's we should know a slight difference between Rekhachitra and Shabd Chitra. Rekhachitras give the description of internal as well as external qualities of its subject very minutely which touch the hearts of the readers. Where as Shabd Chitras deal with solid and outer world of the subject matter. Dr.Kameshwar Sharan writes—

Thus we see that the area of sketches is broad and malleable. These sketches can be of many types taking anything as its subject matter. The description of the sketch books of Benipuri is as follows—

(1) Quoted from Kameshwar Sharan Sahay, Hindi Ka Sansmaran Sahitya:PP-39.
(2) Dr.Kameshwar Sharan Sahay, Hindi Ka Sansmaran Sahitya:PP-
3.4.1 Lal Tara:

'Lal Tara' is the first compilation of Benipurijee's 'Rekha Chitras'. It contains sixteen sketches of medium length like 'Ghaswali', 'Halvaha', 'Paniharin', 'Yah Aur Wah', 'Hansiya-Hathaura', 'Kudatya', 'Dug-Dugi', 'Genda', 'Har-Singar', 'Gulab' etc. etc. About 'Lal Tara' Benipurijee himself remarked:

"रूप-निरंत्र होना गदि साहित्य का एक प्रमुख मुख्य है; ता समस्त मुझे का प्रभाव-पुण्य आ रहा है।

हर, उनकी प्रथम रूप, उनकी शोधन में—जो में वर तव विहंगी मांसे जात थे, सुक-मोह मे।"

In 'Lal Tara', there are varieties of subjects, characters and expressions. In the sketch 'Lal Tara' he depicted the life of one peasant, Garbhu, who problems and miseries. He could not make the livelihood of his family.

In sketch 'Ghanswali', Benipurijee gave expression to the life of a grass-cutter lady who spent her whole life in poverty.

'Halwaha' is the picture of a cultivator. Here is the depiction of rebellious ideas among the cultivators. The Zamindars oppressed the cultivators as a result of which spirit of revolt had infused in their hearts and their starvation added fuel to the fire.

The 'Pani Harin' is another beautiful sketch from the pen of Benipurijee. Here is the description of the life of a woman who has to face troubles and difficulties of life.

In 'Yah Aur Wah', Benipurijee shows the inequalities in the society through two characters from two different classes.

The Rekha Chitra 'Hansiya Aur Hathoda' speaks of the movement of cultivators. Here 'Hansiya Aur Hathoda' are brother and sister who wanted to bring forth change in the society unitedly. Again in the 'Kudatya' there is a picture of the agony and pain of a cultivator, which he expresses in his challenging voice.

The 'Dug-Dugi' has been included in this collection of Rekhachitras, but practically speaking it is a Rekhachitra like one-act play. It has presented view of social life. In another sketch the 'Genda', Benipurijee wanted to depict 'Sacrifice' and its value through the flower 'Genda' (a merrigold).

In the 'Harsingar', Benipurijee depicted exploitation of women, while in the 'Gulab' (the Rose) he wanted to inspire the people to overcome all the hindrances of life and enjoy it like a rose.

The Rekhachitra, 'Rel Gadi' depicts how a man lives within the limits of his own income. He classifies the
people into different categories in accordance with their capacity of earning. Benipurijee wanted to present the status of rich and poor people. This is the real picture of the then society.

In 'Jawani', Benipurijee illustrates the young people who cross the limit to enjoy their mirthful 'Youth'.

The 'Kalakar' is the picture of two children with different fate of their own. In the 'Kanjaru Ki Duniya', he depicted the life style of the lower classes.

The 'Goshala' is a very heart-touching sketch where the miserable life of an old man is depicted. The 'Deep-Daan' is related to those people who can not afford to light the clandles on the eve of Diwali.

3.4:2 Mate Kee Moortein:

It is a collection of twelve sketches - 'Razia', 'Rupa Ki Aaji', 'Bhauji', 'Mangar', 'Paramesar', 'Sarayu Bhaiya', 'Dev', 'Balgobhin Bhagat', 'Subhan Khan', 'Baiju-Mama' and 'Budhiya'.

In 'Razia', Razia is the daughter of one 'Chudiharin'. She took up the profession of her mother, while in another sketch 'Rupa Ki Aaji', he speaks of another woman in a very lively way, who became a social victim.

In the sketch, 'Bhaujie', Benipurijee illustrates the character of his own 'Bhaujie'. The 'Mangar' is a sketch of village farmer who worked in the paddy fields of the
writer. He was self-respected who never yielded before anybody.

The 'Parameshwar' is the illustration of a man who spent all the property for intoxicating things like 'Gaaj', 'Bhang' etc. and took part in all social activities. But he died in a very poor condition, leaving behind his mother, wife and children, who had no source of income.

The other sketches of this collection are on the characters of some common people; some of them are social like 'Saryu Bhaiya'; some are likes sages and saints like Balgobhin Bhagat; some are very broad-minded (e.g. Subhan Khan) and some others like Baiju Mama and Budhiya very simple.

In the conclusion it may be remarked that all the sketches included in "Mate Kee Moortein' are lively and full of emotions and pose before the readers as real human beings. There is a gap between the 'Pauranik' stories and present ones. The present society comes from romantic and colourful stories. Benipurijee diverted our attention from superfluous imaginary stories to our real day-to-day living stories. He was afraid if the people who were attracted by glittering world might not care for the, 'Mate Kee Moortein'(images made of clay). Because these were neither beautiful nor glittering. Those, who witness the Buddhist, Greek or Roman images, may hesitate to behold these 'clay-images'. But in the heart of hearts the writer believed that
they would never remain unwitnessed, He said:-

'किन्तु इस गुरुप, द्वारकन गुस्सों में भी एक चीज है, जानकर उस और हुगारा ना मारे ना पाए। मदु है जिसमें मे गाड़ी फेरी है, गाड़ी पर घरी है, इसीलिए, जिसमें के नबबीक है, जिसमें के शाराहर है, वे देखती हैं, सुनती हैं, खुश होती हैं, नाराज होती हैं, शाय बेती हैं, जानीबाद बेती हैं।'

Benipurijee received inspiration to prepare all these 'Murtiyan' from his environment. Alert, emotional and artful artists try to get something from their surrounding atmosphere whether present or past. Benipurijee had some past experiences which had put an imperishable impact on his mind which are manifested in his Rekhachitras.

3.4:3 Gehun Aur Gulab:

In 'Gehun Aur Gulab' the writer wanted to lift the people from the blind cave of materialism and place them in the level land of culture. The Gehun (wheat) is the means to be healthy and the Gulab (the rose) is the symbol of aesthetic mind. But with the increase of selfishness, the 'Gehun' becomes a symbol of 'hunger' and the Gulab of 'luxury and corruption'. Benipurijee expressed his hope that the shackles of physical desires of a man should be shattered down and a new man with new ideals should come to the new world.

The 'Gehun Aur Gulab' contains sixteen 'Rekhachitras' of variety of subjects. The 'Jahaj Jaa Raha Hai' gives us the hint of gaitful life. The 'Jahaj' was sailing over the waves of the Ganga. It symbolises the sailing of life over waves of trouble.

(1) Ramvriksha Benipuri: Mate Kee Moortein: PP-7.
Likewise, the 'Charwaha' is the depiction of troublesome life. In the 'Phool Sunghani', he depicts the 'Phool Sunghani' birds destroying the Phool (the flowers). The 'Neov Ki Rent' refers to abandonment and sacrifice.

In the 'Purush Aur Parameshwar' Benipurijee speaks of labour and hard work for men; while in the 'Yah Manohar Drishy' he speaks of the beauty of nature.

The 'Nathuniya' gives us a picture of a poor boy, who was an orphan and was brought up by his grandmother. The 'Domkhana' speaks of a lower class society. The 'Chakkepar' depicts the picture of a small boy and his uncle. Benipurijee wanted to introduce an aspect of philosophy of life here in it.

The 'Ropani' is a lyrical 'Rekhachitra'. In this there is an illustration of unity and love of work of the villagers. Similarly, the 'Bachpan' speaks of unity of the members of a family.

The 'Kisko Likh Rahe Main Aap' describes how an artist should have some aims while writing something.

The 'Pahli Varaha' is a beautiful illustration of Indian summer. Finally in the 'Lagal Karejawa Mein Chot', Benipurijee proves through his life that in the life of a man there may be ups and downs which have repercussion later.

In this manner Benipurijee reveals several aspects of life through his sketches.
3.5 Classification of Benipurijee's Rekhachitras:

As stated above the sketches of Benipurijee deal with different aspects of life. Now we shall proceed to classify them in accordance with their subject matters. Considering the subject matters of his sketches, we can classify them into the following classes:

I) Varnanatmak (Descriptive);
II) Sansmaranatmak (Memorial);
III) Sanvedanatmak (Emotional);
IV) Vyangatmak (Satirical);
V) Samasyapradhan (Problematic); and
VI) Manovaigyanik (Psychological).

3.5.1 Benipurijee's Varnanatmak Rekhachitra:

For Benipurijee the power of minute observation remained unreceded during his life time. He experienced deep sensations from different scenes and forms of nature, memories of different persons he met, problems and hindrances of the social life and such other things that came to his life of which he made colourful images by skilful and experienced hands.

In a sketch, it is necessary that the words should be carefully arranged and used. Benipurijee's sketches can demand this special feature. In the beginning of the 'Mate
Kee Moortein' he wrote:

"मैं भारत कहूँ दूँ, वे कहानियाँ नहीं; जीवितियाँ हैं। वे नलते-पिलरो आदेशों के शब्दावली हैं। मानता हूँ, कला ने उन पर पंजीकरण की है; किन्तु मैं ऐसा नहीं होने दिया कि रंग-रंग में मूल रेखाएँ हो गयी हों। मैं उसे अश्वश्वास रखना नहीं समझता, जो इस नाम मसाला रख दे कि सब जी का सूल स्वाद ही नहीं हो जाय।"  

3.5:1(a) Vishay Varnan:

Benipurijee selected a varieties of subjectmatter for his 'Rekhachitras'. He deals with various problems of the society very skilfully, casteism, exploitation, lethargy, blind faith and such other direct and indirect problems are dealt with in his 'Rekhachitras'. In the 'Subhan Khan', there is the problem of Hindu-Muslim disunity which in the 'Dev', it is the sacrifice in the freedom struggle. The 'Baiju Mama' is a satire on the social system in which a man has to undergo upto thirty years of imprisonment for only thirty rupees. The 'Rupa Ki Aaji' depicts an unfortunate woman, who was the victim of rural blind faith. In another 'Rekhachitras', the 'Parameshwar', the writer has depicted not only the wickedness of Parameshwar, but also the virtues which made his character bright and clear. He performed a number of social works whole-heartedly. In 'Gehun Aur Gulab', 'Dom Khana' has been depicted where there is no value for the husband and wife relationship and no ideal for them; while in the 'Kanjaro Ki Duniya', the life has been depicted as completely unidealistic. The 'Vatsalya' and the 'Prem' grow side by side. The 'Genda' is a sketch with a

(1) Ramvriksha Benipuri:Mate Kee Moortein: PP-8.
national feeling. In 'Halwaha' the cultivator talks to his ox:

"वहाँ वह मूर्ति मरता है, जो राधा करता है। जहाँ उस मीठा उठाता है, जो ब्रजसर-सा बैठा रहता है।

जीवन-से! तेजी से नल। में रा युध्मी को गनुद्र में हुये जिज्ञासा-

हुये जिज्ञासा-।" 2

In this manner the 'Rekhachitras' of Benipurijee not only contain variety of subject matter but also the variety of human characters.

"कम से कम प्रांगण के माध्यम से जीवन का ब्राह्मणिक विश्लेषण रेखाचित्र कहलाता रेखाचित्र का विषय निर्माण ही एकात्मक होता है, उसमें एक व्यक्ति या एक वस्तु ही उद्देश्य रहती है।" 2

Benipurijee followed the above principle very faithfully. Therefore, his sketches are free from unnecessary and superfluous things.

The 'Rekhachitras' being of short length, their minuteness of subject matter becomes one of the standards of evaluation. According to Dr. Mishra:

"रेखाचित्र में प्रक्रिया व्यवस्था व्यक्ति का ऐसा विचार उपस्थित किया जाता है जो समय ही होता ही है तथा ही विकास के सम्पूर्णता में सम्पूर्णता लिए होता है। रेखाचित्रकार, एक प्रचारक के समान है। कुछ विचारक जिस प्रकार कुछ प्राचीन विचारक रेखाचित्रकार हुए, वही तत्कालीन निर्माणों के समूह से ही समीक्षा निर्माण करते उसमें जाने वाला भिन्न है। उसी राष्ट्रीय रेखाचित्रकार, कुछ ही वस्तुओं में प्रवृत्ति का प्रसार ब्याप्ति या व्यवहार का ऐसा गुणस्तर भरना करता है कि पालक के सम्मुख यह जीवन ही उठता है।"

(1) Ramvriksha Benipuri: Lal Tara: PP-16.
(2) Dr. Nagendra: Vichar Aur Vishleshan: PP-85.
(3) Quoted from Acharyya Umesh Shastri: Hindi Sahitya Ka Nibandhanatmak Itihas: PP-108.
Benipurijee's 'Rekhachitras' are successful in introducing a new style in Hindi literature. His works also gain credit for his 'Shabd-Shilp', particularly in his symbolic sketches, there is the evidence of expressing more with less words which is the most important feature for a sketch-writer. While discussing about the qualities of a Sketch-writer Dr. Sharma remarks:

"अपुवागभी फलारकति होने से रेखाचित्र में विशये वस्तु की सृष्टि को पूर्वांकन की कलात्मकों में से एक माना गया है अर्थात् रेखाचित्रकार में 'कल्पना की समाहार वाकिय अवश्य होनी चाहिये कि मामल में मामल पर सके।" 1

Benipurijee in his 'Gehun Aur Gulab' himself remarked:

'यह गुलक है और आन्दोलन भी।

'चारक, जिसमें से तीन खुश नई शृंगार संपन्न है। नृत्य: शाब्दिक: जिनके लिए 'मुहुर अनुपास भनिए प्राणः भे दी हैं।

वे शाब्दिकता, लघुल दार्शनिकों से मिले हैं—छोटे, बच्चे, हायत्व।

मैंने फूल—हेड फूल के स्तंभांट; आलोचक में उस फूल आम—

हायत्व से हो तकरीबे।

इसकी टिम्ब्रत नहीं कि आमीन कहूँ। आप हों वेश, दोनों में कौन हैं अरे?" 2

Benipurijee is an extra ordinary writer introducing a unique style in Hindi literature. His short sentences, selection of balanced words, popular language and analysis of terms made him more popular. The most important feature for art and style of a writer is to express big things through small and simple words. In Benipurijee all these qualities are present.

(2) Ramvriksha Benipuri: Gehun Aur Gulab: preface.
In narrative sketches, the description of natural or worldly things or living beings are prepared. In 'Mate Ke Mooratn' of Benipurijee there are descriptions of different life styles. In the same manner 'Gehun Aur Gulab' or 'Ye Manoram Drishy' gives us a lively description of the nature along with the description of some places:

At the same time there is a lively description of the sea along with the waves rising above it:

3.5.2 Sansmaranatmak Rekha-chitra:

Before going through Benipurijee's Sansmaranatmak Rekhachitrás let us define the meaning, nature and limit of both 'Rekhachitra' and 'Sansmaran' first. In some cases:


(2) ibid, PP-50.
becomes difficult to ascertain whether it is a 'Rekhachitra' or a 'Sansmaran'. This doubt increases when the existence of 'Sansmaran' is accepted as an independent style and when it does not keep any relation with realities of life. In such cases of style, the Rekha Chitrás or Sketches become merely an organ of Sansmaran art. On the other hand, the sketch writer has such a facility to, use 'Sansmaran' element in such a manner that he can infuse emotion and faith in the mind of readers. Under such circumstances a 'Rekhachitra' becomes invariably a 'Sansmaran'.

If viewed minutely there is a difference between a 'Rekhachitra' and a 'Sansmaran' although there are proximities and similarities between them. A 'Rekhachitra' is a description of things, incidents, circumstances, emotions etc. in addition to human beings; while 'Sansmaran' is written about human beings and the things around him. A 'Rekhachitra' may relate very common and insignificant individuals while the Sansmaran is always on famous and great people. In a 'Rekhachitra' there is more of imagination than reality while in 'Sansmaran' there is experience of the writer only. The writer of a Sansmaran should come to the reader openly while in case of a 'Rekhachitra', the writer can keep his identity incognito. In the words of Dr. Raguvansh:

"रेखाचित्र मुख्य रूप से अपनी अभिव्यक्ति के केंद्र में, अपने वर्ण-विषय को रखता है, यह एक विश्व, चित्र, परिस्थिति या दृश्य आदि होता है अथवा उसका भी एक पक्ष मात्र है। इसी कारण उनके रचना-विचार में संकेत के प्रभाव की तीव्रता होती है। इन शब्दों द्वारा निर्मित चित्र की रूपरेखा सीधे पाठक की कल्पना में रूपांतर होकर अनुभव को अभिव्यक्ति करने में सक्षम होती है। इस रूप-विचार में, रचनाकार और पाठक अभिव्यक्ति दोनों अपनी-अपनी कल्पना संख्यात्मक भाषिक विचार में भावना, सजीव अंकन करता है।"

(1) Dr. Raguvansh: Sahitya Chintan: PP-163.
Benipurijee's parents died when he was a child. He spent his childhood with his maternal uncle. Along with love and affection of his maternal uncle and aunt, he received affection from the people of their village which he did never forget throughout his life. It has been clearly written by Benipurijee:

"हमारी सेंदुल जेल के एकमात्र सीथर मे अपने माय पीढ़ी और ने नमिहास के गुलाब पेसा एंडी मे डूंगा और मेरे माय जान के बियथ की बाँट्टा करने मे तभी। उनका इस यात्रा मे कुछ लोगों और या कि अन्तत: यह 'माँ की पूरी' स्वाभाविक होकर रही। है, जेल मे रहने के कारण मेरा माया भी इनकी पात मे जा बीड़ी और अपनी माया मुझे मारा हो लो।" ।

Now therefore it can be assumed that almost all his sketches are of the persons known to writer. The character and beauty of Razia touched the heart of the writer from his young age and he put her in his sketch. When mother of Benipurijee died, nails were put mercilessly into her feet so that she may not turn a witch and disturb the child, Ramvriksha Benipuri. The incident created horror in the mind of child, who loved his mother. This evil threat emerged in the shape of 'Roopa Ki Aaji'. The love of Bauji, an aunti of Benipurijee left indelible shade in the heart of the writer. Although she was of a very quarrelsome nature, she used to take part in woes and worries of Benipurijee's

(1) Ramvriksha Benipuri: Mate Kee Moortein: pp-4, Bhumiaka
family which he could never forget. Saraju Bhaiya also helped them during their economic hardships. The writer is greatful to him. Another person 'Mangar' always took him on his shoulders and gave him lot of affection. Subhan Khan was bradminded and respected every religion with faith and devotion. Here Benipurijee wanted to introduce such persons who are ready to sacrifice their lives for the sake of other religions and communities. For these people God is one, who is omnipotent and omnipresent. Subhan Khan says:-

?'ननी बुम्बा, अललह छो पुरस्व-पश्चिम, उत्तर-पश्चिम सब अगर हैं!'

'तो फिर आप पश्चिम में खड़े होकर क्यों ?

'पश्चिम अगर के मुख में मन जाते हैं के रूप

आये बी'?

which remained an ideal for Benipurijee through out his life.

In Benipurijee's 'Rekhachitras' there are varieties of individuals which sufficiently prove that he was not only a successful 'Rekhachitrakaar' but also an equally successful 'Sansmarankar' which became a memorable quality for Benipurijee. In the words of Dr. Kamalesh :-

'ब्राह्मण जो जेल-भीमन के संस्मरण निमंत्र-सहित जेल की बहादीवारी में बंद दिनों को भी नहीं याद करते, उन दिनों जिनके याद भी ही मत मान जाते थे, उस दुमुख-निबुद्ध मानसिक प्रक्रिया है भी वे संस्मरण-स्मृति के लम्बे समय युगरने लगते हैं और स्मृति के गद्दर में हैं।

'ब्रिस्कन की नयी प्रक्रिया प्रारंभ हो जाती है, जो युद्ध संस्मरण ही तो नहीं है।' ²

---

(1) Ramvriksha Benipuri: Mate Kee Moortein: PP- 109
(2) Dr.Kamalesh Sharan Sahay: Hindi Ka Sansmaran Sahity PP 11
Benipurijee was a versatile genius. He wrote not only the Rekhachitras and the Sanmaranas but touched all branches of Hindi literature and made them richer. Banarasi Das Chaturvedi remarked:

"इस शीर्ष साहित्यवाणिज्य में सबसे अच्छा लेखकी रेखाचित्रकार का आभिविव इंसान और उसे हम अपने सत्तायाँ देने एक समयी परता ही मानते हैं—सराज लाल तारा बेंपुरी जी जो है।"  

Really, Benipurui was a star in the sky of Rekhachitra. He was a true socialist and torch bearer for the peasants. His "Lal Tara" is an excellent example of his efficiency.

It can be easily assumed that Benipurijee did not choose his subject matter from un-important things. Whatever Benipurijee found in the character of human being, he expressed these through his art and placed before his readers.

3.5:3 Sanvedanatmak Rekhachitra :(Emotional Sketches):

An artist emerges from the afflictions, agony, pain and torment. Something strikes his mind and heart and he becomes restless. He tries to make a masterpiece of his thought and present it to the people. Same was the case of Benipurijee. He was moved to see the condition of Saraju Bhaya. He was moved to see the facilities given to First

(1) Banarasi Das Chaturvedi:Rekha Chitra: PP-11
Class train passengers and calamitous, noisome and filthy condition of third class traveller. How much is it painful for a poor man to move from door to door for his bare livelihood? Benipurijee expresses pain of his heart as follows:

"मत्वन ने बूढ़े पशुओं के लिए मांगालयें असाई ; किन्तु युवे मज़ाकों के लिए ? समाज नाना को बूढ़े मायों, बूढ़े के इतनी सुखभूषण और उस सूरे आश्रम के लिए, कितने...... ?" 1

He also depicted the celebration of Dewali by the poor in a very touching way:

"भाँ, बाज बने रहे बने नहीं बनेंगे ?
बाँ की चौरी ! मित्री मित्री सानी | बाँ के बने | झंजन के जीपे
भाँ कर नहीं करांगे!
कितना पेअ !
बाँ को बाजों लूतललूत उठी - धड़ा दड़ी। माथे पर दोनों उगले। मर चले। हिंसे, मोही मित्री के इस स्थिति में आप मित्री के स्थल ले परिभाषा होंगे मित्री के देह दुलारी !
कैसा बाँ का वृद्ध देख रहा है !
कितना बाँ ?" 2

In this manner, Benipurijee expresses his different emotions through words and arouses the emotions of the readers. As a very skilful sketch writer, he made his 'Rekhachitras' illustrated with beautiful and appropriate words for which he remains as the unique writer in Hindi literature.

(2) Ibid, PP-118.
3.5:4 Vyangatmak Rekhachitra: (Satirical Sketches):

A satirical tinge is found in some of the ‘Rekhachitra’s of Benipurijee. In his ‘Jahaj Jaa Raha Hai’, he speaks of the blind faith of people very satirically:

"चेहरे, यह बधार छल्ली जा रही है। रौन लंगे है। वहं-वहे बाल पानी पर लहरा गई है। गंडे के बल पढ़ी है; गंडे गार-गार के नीचे के कुछ भाग रहा गया है। उसके हो गया है। गंडे गार गारी।

"एक भोज आ गया जैसे भेड़ों के लिए सला में पर साथ गया है। उसे लेकर, वह भेड़ा, वह मां गलाई। वो भी सारी और बंद रही। पानी न खाने लेंगे। तो तिनों में कलमी लिखी, तुझा आई न थी। उनकी माता, उनके संतान दुर्दू भी यह देख रहे हैं।"

In ‘Ghaswali’, he satirically depicted those pretend to be the real lovers of the poor girls and fulfill their lust. Afterwards that girl is of no value in his life. He enjoys his life tastefully and leaves the girl crying and sobbing. By seeing all this Benipurijee’s heart throbbed. In his words:

"उपर माहान, इतने मुस्किल मन-ही मन उम कमया। या! वर रहे है। जब दोंडों इतने जुगाड़ में दोंडे हर मही में जमे। फुरूँ-फूरूँ। और भुज्जार को खेलकर रख। किसी बीसी, उसका अभ्यास चिता ना उड़ीये।

"स्त्रियों का प्रेम मगर ती ही ती ही--ममाल में एक प्रेम लिख कुछ लिख उठी फिर पानी आना।

भूख के कार-मारे तो मालाई उठने ही।"

(1) Ramvriksha Benipuri:Gehun Aur Gulab: PP-9
(2) ibid, PP-81.
3.5:5 Samasya Pradhan Rekhachitra
(Problematic sketches):

A writer holds the mirror of the society. Literature becomes great only when it contains the idea of well-being of the people. Benipurijee's whole life was devoted to solve the problems and clear the doubts of the masses. He witnessed life from very near. Therefore, he was acquainted with the problems and difficulties which the common people face. In his sketches, he introduced several such problems. In 'Rupa Ki Aaji', the grave problems that come from deadly customs and blind faith is depicted. In 'Goshala' Benipurijee wanted that there should be an old age home for those old people, who have no body to look after them. In 'Baiju Mama' the criminal motive created out of bad social set up and consequent defective judicial system; in 'Chhabbis Saal', the problem of dis-similar lifes partners. He has written about the result of dis-similar marriage in the following words :-

"माँ, माँ उसको नर्त्तन नहैकुठ! हमारे समाज में ऐसा ही होगा आया है। मान लगा 'क' में, मारे डुब 'न' से। किनी तरह मारनगर, डुबा, ती खर; नहीं ती टेजबी !" ¹

In 'Kalakar' the problem of disinterestedness of the society towards the artists are depicted. There is a uniformity of subject-matters in his 'Rekhachitras'.

---

3.5:6 Manovalgyanik Rekhachitra:

During the twentieth century, creative minds were mostly influenced by Freud and Marx. Karl Marx analysed the class-struggle, the end of capitalist society and the virtues of the proletariat. As a result in literature also social reality and idea of class-struggle began to reflect. In Benipurijee's sketches the influence of the idea of class-struggle is also evident. For example he depicted the agony of 'Paniharin' in the following words:

"तंत्रां व्यापक अमीरल रसायन गणनम्। गणद्रात च कीरि यत ग्नायन चालाय
तंत्रां व्यापक अमीरल रसायन गणनम्। गणद्रात च कीरि यत ग्नायन चालाय
तंत्रां व्यापक अमीरल रसायन गणनम्। गणद्रात च कीरि यत ग्नायन चालाय
to तंत्रां व्यापक अमीरल रसायन गणनम्। गणद्रात च कीरि यत ग्नायन चालाय"

3.6 Rekhachitra Ke Tatv:

Harendra Pratap Sinha has established following elements of Rekhachitra's:

1) Vishay Vastu.
2) Charitrik Ubhar.
3) Bhav Vyanjna.
4) Tathyaparak Yatharth Chitran.
5) Twaramulak Sanketatmakta.
6) Shaliew.
7) Uddeshya.

Now we shall proceed to discuss 'Rekhachitra' of

Benipurijee under the following headings one by one.

3.6:1 Vishay Vastu (Subjectmatter) : 

Dr. Harbanslal Sharma has written that :-

"रिखाविशिष्ट किसी एक क्षेत्रीय
क्षेत्र, चरित्र या घटना या उपाध्येय का शंकुकाल परेक गुठाव है, जो संवेदन में
वसूली विशेषज्ञों को पहलुओं कहता है। वास्तव, विशेषज्ञों के संबंध में
उसकी अन्तर्भाषित विशेषज्ञों का समाधान हो जाता है।" 

This shows that anything came be the subject-matter of the
sketches. It may be an individual, a matter, an incident or
a problem. We can discuss the subject matter of Ramvriksha
Benipuri in the following way :-

3.6:1(a) Vyaktichitran :

Benipurijee has written some of his sketches
giving importance to some individuals. These individuals are
not only established and adored personalities of the
society in the social and literary fields but also the
working people of the village and the proletariat class. His
ideas are reflected in the selection and depiction of the
individuals from different walks of life. For example, the
honesty of Mangar, benevolence of Saraju Bhaiya, knowledge
of Subhan Khan, bravery of Baldev, love of the world of
Baiju mama, etc. can never be forgotten. His characters have

(1) Quoted from Harendra Pratap Sinha Hindi Bhasha Aur
the capacity to fight against exploitation, differentiation between a man and a man, idleness, blind faith, and all types of evils in the society.

3.6.1(b) Vatavaran Chitran:

Benipurijee is found to be very much interested in creating the atmosphere and then introducing his subject matter. For example, while depicting the quarrel in 'Baldev Sing', he narrated the preparation of both the parties for the quarrel thus :-

"..(1) Ramvriksha Benipuri:Mate Kee Moortein: PP-34.

3.6.1(c) Drishya Chitran:

Benipurijee achieved a unique success in making different scence as the subject matter of his sketches. He had the capacity to depict these scences in such a way that the reader feels that he is watching these scence with his naked eye. On one hand he gives a beautiful picture On the other hand he very skillfully presents clumsy scene
So we have seen that Benipurijee has very successfully given a shape to the scenes and presented these before the readers in a natural way. The reader also feels the presence of all events.

3.6.1(d) Samasya Chitran:

In Benipurijee's sketches there is real reflection of almost all problems of the society. He introduced all these problems within the limitations of 'Rekhachitras' through individuals and incidents. He did not only raise the problems but also put forward probable solutions to them. His idea of abolishing economic inequality as the solution of almost all problems was appreciated by all.

3.6.2 Charitra Chitran: (Characterization).

(a) Bahya Vyaktitwa Ka Chitran:

Generally in the Hindi sketches, the out-ward makeup and costumes are given more importance. But a sketch writer should possess the capacity to enter deep into the mind of the human being and find out the internal feeling of it. In Benipurijee's 'Rekhachitras', he first gives the description of the out-ward physic of the characters and then he goes deep into the characteristic features of them.

(1) Dr. Gajanan Chauhan: Ramvriksha Benipuri Aur Unka Sahitya: PP-141.
His power of minute observation, keen understanding and successful style made him make the external description of the characters more vivid and illustrative for the readers. This quality of his writing can be evidenced in the characters like Raziya, Baldev Singh, Saraju Bhaiya, Mangar, Dev, Balgobin, Bhagat, Paramesar, Bajju Mama, Bhauji Budhiya etc. in his 'Rekhachitras'. One example may be cited here:

"सुया की मांगी की गहँ हैं सूरा-सुरसह---सम्बों मोरी बोधा; भर-पू बदन। हृदया साफ, सुपीद, व्यवहार करना यहां रहती। उस गांव कहा घेरे दे उसका बिछाया रोब वराताला। फिर, उनके नडी-नडी आगे, जिन्हा लापी की एक हुसनी सजा! घीरे बदन का ब्रह्मा पार्वत घेरा, सम्बों गोंगे भोरा हो गई हैं। जिस गाँव के बड़े बार्ड हैं, यहां सामग कहली हैं, पार्वती पु रही राज है। लोग उन मना किस्म उनके समूह को, यहां घेरे की जड़ी भी कीला। किन्तु बड़े भी घीरे अखाड़िया भे—जिस नम भग, बेल, कीमी हांतो है बड़ी ही सज़ी।" 1

Circumstances are the powerful factors which bring change in human behaviour.

Benipurijee successfully depicted the changes in the outward form along with the changes of time. He has made a very heart rendering picture of time, family life, scarcity of wealth etc.

"गाँव धम गूंज का हमारा वहा। तूहरे में जला कर परसार किस्म है उनके चोर के गे— गे चंग न नह। धम न है। बिल्कुल अभ्यास पेंट मानों उनके साथ व्यक्ति का हमा पांडंदा है! मुलार ठाइयाँ के फलियों, मैंडे हांडी में तार रहाया, महंड्रे ठाइयाँ में साँड़ करने के सांड़ करे! जो हमा भंडा है।" 2

---

(1) Ramvriksha Benipuri: Mate Kee Moortein: PP-54.
(2) Ramvriksha Benipuri: Gehun Aur Gulab: PP-12.
Benipurijee has very efficiently shown that with the passage of time the health and spirit of a man degrades especially when he has no source of income. An example is given here:

Budiya was very beautiful in her young age. But her beauty had perished due to unfavourable circumstances.

Thus we see that Benipurijee has given the outer picture of his characters very successfully.

(b) Antarmukhi Vrittiyan Ka Chitran:

A Rekhachitra would remain incomplete if it only depicts the external aspect of the characters and not the internal. It is necessary from the point of characteristic features of a sketch that the writer should know the internal aspect of his characters.

wherever Benipurijee found any minute element of the mind and heart, he expressed it through explanation

(1) Ramvriksha Benipuri: Mate Kee Moortein: PP-123.
Sometime, the character of a person can be revealed through dialogues also. The conversations between Subhan Khan, who was tolerant towards the religion of others and the fundamentalist muslim, shows the characteristic features of Subhan Khan's heart. Donipurijee picked up this quality with his generous mind and not only made Subhan Khan immortal but also inspired Hindu-Muslim unity. One example may be cited here:-

"अग्नि की कुर्वनी नहीं होती! वे सधू बाबूं सुनने को मे दिया गया है। बुझ लोग हमारी अभियोग के सामने वे हट जाकर।"

"क्यों नहीं होगी? वह हम अपना मजबूत बन के मारे छोटे रहेंगे?

"मैं कहता हूँ कि महाजन नहीं है। मैं हज से आया हूँ। युगल बने फहरी है। गाय के कुर्वनी लाजिमी नहीं है। मैंने हज बुझे उठे की कुर्वनी अवस्थान करते हैं।"

"लेकिन हम गाय की ही कुर्वनी करेंगे तो वे रंगलेवाणी कीम उठी हो? हमारे मजबूत में वे दस्तादाजी गयों करंगे!" ²

In some places certain aspect of characters are revealed through certain incidents. For example, the killing of venomous snakes may indicate the bravery of the killer. ³

---

(2) ibid, PP-116.
(3) ibid, PP-66.
The character of benvolent Saran Bhaiya and the story of his deception has been depicted by Benipurijee in a very beautiful way:

"में सिराज दुलहुँ शाहीन भी भीम को सागर, जिनके काल में समस्याएँ उत्पन्न होती थीं। बहुत से लोग उनकी नीति को पसंद नहीं करते थे। नहीं, कुछ नहीं काम नहीं परिणत होता। वह अपनी नीति अनुसार काम करता था। दरअसल वह अपनी नीति को पसंद नहीं करते थे। सराहे भीम के साथ, शाहीन भी भीम को सागर के लोगों को अपनी नीति को पसंद करने के लिए प्रोत्साहित करता था। जिसे उनके अध्ययन कार्यक्रमों में अपनी नीति को पसंद करने को मजबूत करने के लिए।"

3.6:3 Charitrik Ubhar:

One can realise the taste of Benipuri's choice by going through his selection of characters. He made extraordinary characters out of common ones. 'Rokhachitra' is regarded as the best one when it relates to the reality. Because of this the sketch-writers choose such characters through which features of both personal and of the society, can be uphold together.

The characters as depicted in the 'Lal Tara', 'Mate Kee Moortein' and 'Gehun Aur Gulab' are definitely rural ones, particularly the characters of 'Lal Tara' and 'Gehun Aur Gulab' represent only one class of people i.e. the rural class. He witnessed the inner feelings and outer activities of his characters very closely. He felt that the exploitation and atrocities result in opposition or revolt. He felt the mental depression of the poor people also. Benipurijee was brought up among such people. So his characters have come automatically from his mind.

(1) Ramvriksha Benipuri: Mate Kee Moortein: PP-43.
Under such circumstances, it is clear that Benipurijee selected his characters very carefully and consciously. The reasons for the success of his choice of common characters were the practical bases of characters, incidents and environment. The first reason is that he always went deep into the problems of that class of people, which he was going to represent. Secondly since he was very emotional, any unhappy incident stroke against his heart. Dr. Bhagwan Das Tiwari remarks:

"इस तत्त्वमा का ही परिप्रेक्ष्य है कि बेनीपुरी के रेखाचित्रों में विरंधी भाववशा को भिन्नित्व पाने का उद्देश्य है। जिसके सीनौतः को वी के साथ साथ निर्माण करना ठीक है, बेनीपुरी के वृद्धि है। प्रत्येक माहौल के लिए बेनीपुरी की भीति का उद्देश्य समस्त बाह्य बाहरनुमा बनना? वह राजनीति की लंबगी भी है। तितित निवारण के द्वारा बाह्य बाहरनुमा करने का कारण एक ही है कि बेनीपुरी का तत्त्वमा ने इन पात्रों में कुछ उदात्त आदर्शों को भी उठाया है।"1

The third reason is that these characters made the things more living and memorable with their own view point of life, Benipurijee draws the picture of these people with their philosophy of life as they are. They have their own existence and own personalities. They are poor but egoists. For example the character of Mangar and Subhan Khan as depicted by Benipurijee have their own personality. These characters, with their own philosophy of life, made them memorable.

(1) Dr. Bhagwan Das Tiwari: Rastra Van, April 1961 (Mate Kee Moortein: Swarup Aur Bhasa), PP-439. Quoted from Gajanan Chauhan, Ramviksha Benipuri Aur Unka Sahitya, PP-146.
Whenever he depicts one class of people he invariably speaks of the problems of the other classes also. He not only speaks of the problems of these people but also suggests the means to get rid of them. In 'Charwaha', 'Halwaha', 'Paniharin' etc. he illustrated the difficulties faced by the people of this class as a result of the economic exploitation.

A reader is very much moved to read about the mental condition of Garbhu:

"जाग रचन यदि नुमा नहीं ता कि आपसी गौरव की इस कसरी ने अली तूल-तूल की आविर्ध की लाज अंकला, तबली बदौं की बसाई को सबाह लूह के समां शोर-शोर कराने परहे,.. भेंटी बहुते दें—बहु भाऊ मे भान बनता है। कितना ये बचने देंगे ? निमा उक्तजा शाये इनको जैन होगा?"

In the same manner the Paniharin said :-

"साहित्य दृष्टि सुग्राहे इस गायक को नहु रहा—हां पला! यह रहा लागा, राग नहीं लागा है—यही है। इसे पोहोच दो। हाँ, या तो गोरे मिर से यह गायक उल्लाश ना आये तत्काल ही गायक को पोहोच दो। नहीं पोहोचे तो यह एक हिम प्रानाये है। पार रहा लागा न त्योहार ना जाये । त्योहार पुरूत हो है।"

'Charwaha', 'Halwaha', 'Deep Daan' and the 'Kalakar' have also been arranged according to their environment and need. Although Razia was stardy one yet she did not cross the limits. Budhiya of course crossed the limit; but as a mother she was admirable.

(2) ibid, PP-20.
Finally we can see that the Rekhachitras are full of several qualities like selection of characters which although are representing rural culture yet containing specialities of the class with national spirit and humanitarian qualities; co-ordination of personal and social features; the philosophy of their life; emotional unity of the writer with the characters etc. Wherever there is the need of expressing internal qualities he took the help of his own imagination. Their thoughts and ideas are expressed in simple ways.

3.6.4 Bhav Vyanjana:

Another element of the 'Rekhachitras' of Benipurijee is the Bhav-Vyanjana i.e. expression of sentiment. The writer infuses these feelings in the minds of the readers:

(1) Quoted from Gajanan Chauhan: Ramvriksha Benipuri Aur Unkā Sahitya: PP-147.
expression of 'Bal Gobhin Bhagat' etc. In some other cases, varieties of their feelings and thoughts according to the circumstances are also depicted. Through all these sketches Benipurijee wanted to show the different expressions of human mind in different situations:

"मूहं ध्यान जा रही है; दिमांह, बचने, गई उसके पीछे लगे हैं। जारी थोड़ी देर वह सकती है; वैसे दिखाती है; हाँ जोड़ती है; कभी-कभी पुराता होकर ही होती है। वह रिश्ते इसे चढ़ाती है, लोग उस पर इलेक पीएँगे हैं। इस शायद यहीं में वह एक ऐसी चमक पहुँचती है, जहाँ पहले नहीं था। अब उसकी मत सराब हो गई थी, वह भय रहा था। गायन में ध्यान अंग और न रहा; प्रज्ञा ने उस गुरु ने जा रही। भीड़ रुकती। कोई गहदा है--मरने वाले। कोई गहदा है--निर्धारित। जब तक निर्धारित पर गगन की बिस्मिल्लाह, जब तक नहीं आता-गमानित मे चुकती है।"  

In certain places, Benipurijee personifies natural objects and makes them behave like human being. For example the beautiful scene in 'Gehun Aur Gulab' which relates his description. While depicting the scences or the situations in sketches it is necessary that concrete illustrations and shapes should be given to them:

"अब यह यम्भ यम्भी की इस पहली गंधर्व की आज की हर दाली आभारी या गई है। यह गुप्तका गई है, गंधर्व गई है, अग्निकायों के रही है, लोगों में इसारे कर गई है और धमाल है, पहीं वह गुंधर्व नाम ग उठे--गँधर्व।"  

There are certain sketches of Benipurijee where he, being influenced by some idealism, wrote purely in the

[1] Ramvriksha Benipuri: Mate Kee Moortein: PP-6].
idealistic way. In these 'Rekhachitrasy, he is found to be quite thoughtful and his viewpoint establishes these ideals. Sketches are not only the outward appearance of the objects but the depiction of inner feelings also and when these feelings flow one after another, the sketches become emotional.

"साहित्य में जब एक कृति का एक अनेक भाव प्रकट हो जाये अथवा अनेक भावों का साथ मिश्रण विकास हो तब सही असाधारण मानी जाती है।"

There is no such place in the Rekhachitrasy of Benipurijee where one can find that he did not express his inner feelings. Thus Benipurijee's Bhav Vyanjana is impressive and heart touching.

3.6:5 Tathyaparaks Aur Yatharth Chitrasy:

There is a realistic picture of Indian society in almost all the Rekhachitrasy of Benipurijee. His pictures are the depiction of the then inequalities, which may prove to be equally befitting in the present context and in future, also their value will never decrease.

The first and foremost condition for making the description in 'Rekhachitra' beautiful one is the minute observation of the writer. The writer's should have wide knowledge of the subject, he is dealing with. Then only he can present the facts and realities in his writings.

The power of minute observation in Benipurijee did not decrease even when he suffered dastrically in the struggle of life. He felt deeply when he found certain facts fit for observation no matter it was in various forms of nature, persons common or uncommon, problems of the society that hindered the progress. The description may not be realistic even after having keen observation power. It may be completed only with the co-ordination of art and imagination. Benipurijee is quite expert in selecting the subject matters and presenting it with the help of imagination. Along with his minute observing power and selection capacity, he used his art with imagination. He gave living force to all whether it is the picture of a person, the society, the nature or any scenery.

3.6.6 Sanketatmak :

A Rekhachitra should be allusive. To be allusive

---

means that the whole situation 'should be expressed with minimum sentences in symbolic words. Harendra Pratap Sinha remarks:

"हेतु रूप में गतिभूमि और संबंधानका होनी चाहिए। संबंधानका का अभिव्यक्त है कि कल्पना गतियों द्वारा सामर्थ्य व्यक्ति का विश्वास करता है। वे संबंध विश्वासक, प्रतीक्षात्मक, संबंधानका, संवेदनालक, सम्बन्धानका और वातावरण विश्वास वैदिक अनेक प्रकार के हो सकते हैं।" ¹

The meaning and importance of 'Sanketmakta' is also explained in Sahitya Kosh, Part-I and again this term has been defined by Kripa Shankar Singh and Dr. Makhanlal Sharma. They also consider the efficiency of the writer very important in presenting these allusive sentences. In their words:

"साहित्य में विश्वास की संकेतन-शक्ति का अपना जगमग आया है। वे भितर धर्म में जड़ें और लगातार परे भी बड़ा बुद्धि कालानुक्रम का समाप्ति है। यह जगमग संकेतनका का सौंदर्य बनाने आया जाता है। अंधु dag साहित्य में संकेतन-शक्ति का महत्त्व प्रकट होता है। अतः रूप रूप में भी इस तरह की अभिव्यक्ति स्वीकृति की गई है।

इस प्रकार संबंधानका के विश्वास प्रकार बताये हैं :-
(1) विश्वासक संकेत, (2) प्रतीक्षात्मक संकेत, (3) मनोवैज्ञानिक संकेत,
(4) सम्बन्धानका संकेत, (5) उद्देश्यात्मक संकेत, (6) संवेदनालक संकेत, (7) परवेशान्वित संकेत।" ²

In some places Benipurijee depicted characters through some elaboration and explanation.

According to Harendra Pratap the allusive sketches

---


(2) Quoted from Dr. Gajanan Chauhan: Ramvriksha Benipuri Aur Unka Sahitya: PP-155-156.
can include- Vivaranatmak Sanket, Pratikatmak Sanket, Manovaljnanik Sanket, Samasyamulak Sanket, Uddeshonnukh Sanket, Samvednamulak Sanket and Parivenshgarbhi Sanket etc.

Now we proceed to consider the 'Rekhachitras' of Benipurijee accordingly.

(a) Varnatmak Sanket:

There are pictorial description of persons, ideas, problems, environment and natural scenery in the sketches of Benipurijee. With the help of allusions he made the descriptions so clear and vivid that they can incite the imagination of the readers.

Vyaktichitran Parak Sanket-

Benipurijee depicts the external and internal pictures of individuals through allusions and hints. For example, in his 'Nathuniya', the external picture of Nathuniya is quite expressive:

"सिर के बुढ़े हुए छोटे-छोटे बालों के रंग से चेहरे का रंग प्रतियोगिता करता हुआ। बालों में चारों ओर से लिंगम मुदातुलत-बेजा कर रही है, यह छोटा-सा छलाट, लिपटा-सा। छलाट की कल्लिमा में पतली भौंके की रेखा खोई-खोईः।" ¹

In the same manner he gives the description 'Charwahe' in the following words:

"बाले में भौंकी पर पशुविणा-भौंकी है; सांख फूल रहे हैं, फंट बुलंद रहा है; तफ में सोची माघ है, मान में सोहा-तांति भावां! जीव का पानी कहीं मूंब गया कमबन?" ²

(1) Ramvriksha Benipuri:Gehun Aur Gulab: PP-18-19
(2) ibid, PP-13
(b) Pratikatmak Sanket:

The symbolic language is used in the sketches to produce novelty and attraction of ideas. Benipurijee also reflected his ideals and ideas in his characters and incidents through symbols. While 'Hansiya Aur Hathaura' symbolises power and duty; the Andhi symbolises revolution. The 'Gehun' is the symbol of materialist world and the 'Gulab' is of cultural revolution. The writer regards the 'Gehun' as the symbol of healthy body and the 'Gulab' as of satisfaction of the mind. From the point of view of the writer 'Lal Tara' is the symbol of social resurrection. In this manner, in 'Gehun Aur Gulab' and 'Lal Tara', Benipurijee has expressed his ideas through symbols. In these 'Rekhachitras' in some places the 'flow of life' has been expressed through 'Jahaj Jan Raha Hain', and the 'need of sacrifice for re-construction' through the 'Neov Ki Ent' in some other place. In the like manner, the 'Har Singaar' is the symbol of 'neglect'; the 'Genda' is of the 'immortality of life sacrificed for the country and the rose is of invincibility and insubmissiveness:

"यह हे ज्यों देखी—जिनमें ग़ाजदर मंगी तर तूफान ग़मी है ! बेव़त, बॉमबी, मुखस्तवदी, मुरारजबो— कोम कोम न दे है ? तो गोलों को बाहर हिँस्सम दे, इन्नों ऑप लगी भी। उम्मीद बी, मे भाग आये यह बार अपने साहम, सबको जितना कर देमे।

किसी-यह मतलब कहते हैं ? रमव्रिक्ष कुंज यह ज्यों देखी कोस-मंगी को मानचित्र में हो, मुखस्तवदी अपने को फर्टों में दिखाये को कोसिया कर दे हैं, तमामों के मुंह का रंग ढहा जा रहा है, ज्यों देखी पहले मे भाग भी उठी है। जब बहन की यह हास्य, गो कोटियों की गोम मलामत कहता है!"

Another example of the use of symbol by Benipurijee is:

"..." —乌莎的骨伽可卡安阿梅都煮彭彼热特王

In such manner, Benipurijee expressed his ideas through symbols.

(c) Manovaigyanik Sanket:

Benipurijee knew the psychology of his characters very clearly and therefore, they do not remain outside the scope of psychological depiction. In some cases he depicted the state of mind through hints.

During his childhood, Benipurijee was attracted by the beauty of 'Razia'. Their love could not be materialised; but it remained evergreen in their hearts. Even after being a minister, when he went to his village, he expressed it in a very beautiful way:—

"..." —乌莎的鲶鱼宫付米于杰可卡安阿梅都煮彭彼热特王

(1) Ramvriksha Benipuri:Gehun Aur Gulab: PP-1
(2) Ramvriksha Benipuri:Mate Kee Moortein:PP-25.
For a sketch-writer, it is very much indispensable to be a person of perception with the long experience only one can analyse the mental state of any character.

(d) Samanyamulak Sanket:

Benipurijee has raised the problem indicating symbols in good number. The 'Rekhachitras' collected in 'Lal Tara' are full of such problem indicating allusions and these are illustrated through symbolic language. Here an example may be cited from 'Hansiya Aur Hathauda':

"हृदिया रो रही भी।
हृदिया बदल बदल भा।" 1

Again he hinted at the repression of the Zamindar in these words:

"मघू एक बोटी, टिकोरी की मोहली चढ़नी, एक दुनिया जानकारी, धोखा-दड़ा नमक, यस।
पुर दुनिया पुर अंग है, बो मेहर जीवन-संग। चाने को तो सवा अपना रहना ही है।" 2

Benipurijee has given the example of a poor boy who is too young and tender to carry the heavy couple on his rickshaw. The reader understands the whole situation and condition of the poor people even by this one line:-

"अभी मैं नहीं बस गया हूँ—पलायन भरी हुई। यह मारी भरकम बैठने में, नया पृथ्वी रिक्साबाज़ का फैला है निमानी। यह नहीं जा रहे हैं।" 3

(2) ibid, PP-14.
(e) Uddeshyonmukh Sanket:

There must be some 'Uddeshya' (aim or intention) against all the works of a writer. The Rekhachitras - the 'Lal Tara', 'Mate Kee Moortein' and 'Gehun Aur Gulab' express Benipurijee as a writer with some intentions. He expresses his mind clearly in the end of these sketches. In some of his 'Rekhachitras' his socialist ideals are given expression. Such an intentional hint is found in 'Lal Tara'. One example is given here:

"मेरे अवसर शैली से नहीं नाम'य नाम पर किया जा सकता था।"

(f) Sanvednamulak Sanket:

Most of the characters of Benipurijee are from poverty-ridden families. He himself had experienced all the miseries of poor life. It is the reason for which he expresses his sympathy towards small and common characters in so many ways. There is no such 'Rekhachitra' from Benipurijee's pen which does not contain any emotion. with each and every term, Benipurijee used the heart rendering emotions. For example, the distress of Baldev Singh, the ingratitude towards Sarju Bhaiya, the handicapped view of Mangar, the sad end of Rupa's 'Aaji', the tortures of Dev by the jailor, the tormentation of Balgobhin Bhagat.

(1) Ramvriksha Benipuri: Lal Tara: PP-A.
the position of Parameswar, the imprisonment of thirty years only for thirty rupees to Baiju Mama etc. Contain emotional and passionate elements.

(g) Pariveshgarbhi Sanket:

There are dozens of examples of symbolic words relating to the environment (Pariveshgarbhi Sanket) in the sketches of Benipurijee. In 'Churwaha' one can find the rural atmosphere even when there are buses, rickshaws etc.

Roasting of a chunk of mutton, in the fire of cow dung balls, the passing by of a bullock cart and the rural song sang by bullock cart driver gives the indication of rural atmosphere.

In 'Jahaj Jaa Raha Hai', the atmosphere has been hinted in the following words:-

"कब यही पीढ़ किनारे पर लड़ा है? उसका जड़ा को सया माई कह से योती आई है? उसके पत्तों को कॉल ने अभी-अभी था आज है और अब हवा उन्हें हुसरा रही है। उसके नीचे धर्म के देखता है जिन पर फरा पूल, अनजित और सिंदूर पहले ही दिखाई पड़ते हैं। हलसान जो की लकबें ध्वनि, पान पतंग में, न जा न कह शिख गई है। एक बौड़ बाँधन बरपर कपासा, होंठ बुद्धि जटा, पीढ़ को जड़ पर नाथी दे रखा है और यह जड़ग नेमा ने निंदा ना रखा है।"^2

(2) ibid, PP-8.
In the same manner one can just realise from Benipurijee's sketches that he depicted the allusions in a very successful manner. The sentences are brief and short but carry a broad meaning.

3.6:7 Bhasha (Language):

A rich glossary is another important need for a literator along with his knowledge, emotion and understanding. More and more words make the expression more expressive and elaborate. Without full control over the language, no writer can express himself clearly. Benipurijee, with his extensive glossary and refined language, expresses his emotions towards the poor and such other subjects which gives birth to a new style in language. He can be regarded as the unique one in his own style. His writings may be considered on the basis of elements of the language:

"भारतीय साहित्य में प्राचीनता भाषाव्यवस्था में सामान्यतः भाषा के कोई नये वर्ण पाये हुए हैं—वर्ण, पर और बाल। इसके बावजूद एक और यो तत्त्व है—प्रबंध, जिसे भारतीय साहित्य में प्राचीनता और प्राचीनता साहित्य में बदलता हुआ गया है। साहित्यिक शैली के बीच भाषिकता वही है जो प्राचीनिक शैली का मान इहां के भाषातर्क पर निर्भर है। भारतीय काव्यशास्त्र में इनका अत्यन्त सुध-सिध विवेचन किया गया है और यह सामूहिक प्राचीन आकर्षण पर आधार है।"

(I) Ekakshari: (Monosyllabic)

Benipurijee uses monosyllabic words in a very

artful way. He uses it sometimes in the form of astonishment, sometimes in address and sometimes as a call. For example—
'O', 'Oh', 'Aa', 'Aah', 'Uf'. etc.

(II) Shabd-Sangrah: (Collection of words)

One can easily experience richness of Benipurijee's language with a huge stock of words which are expressed in each and every line. He believed that the Sankritised language is not fit for the common people. It can be easily assumed that his language is quite practical on one hand there are sanskrit terms and on the other he uses rural terms. He used the words from other languages also. The following are the examples of different types of words he used:

Sanskritnisth Shabd:

'Pavitra', 'Shubhra-Shewat', 'Jyotirmay'; 'Prakash-Purn', 'Dipti-Purn', 'Shant', 'Mahan'; 'Bhratritiv', 'Swarajjal', 'Varsh', 'Sparsh', 'Uday'; 'Prabhat', 'Sandhya', 'Nishith', 'Rajat-Raka', 'Tyag'; 'Balidaan', 'Tripti', 'Khyuda-Pipasa', 'Upvas', 'Vrat'; 'Tapasya', 'Sangeet', 'Shrishti', 'Kanth etc.'

1&2. Ramvriksha Benipuri: Mate Kee Moortein: PP-26
3, 4&5. ibid, PP-27 respectively.
6, 7&8. ibid, PP-124 respectively.
9, 10&11. Ramvriksha Benipuri: Lal Tara: PP-2 respectively.
12, 13&14. ibid, PP-12 respectively.
15&16. ibid, PP-20 respectively.
17&18. ibid, PP-80 respectively.
21, 22&23. ibid, PP-2 respectively.
24, 25&26. ibid, PP-56 respectively.
Angrizi Shabd : (English words)


Rural use of English words:

1. Falsan (Fashion), 2. Kijap (Clip), 3. Kirason (Kerosene), etc.

Portuguese words:

1. Sabun, 2. Mistari, etc.

Turkish words:


1, 2 & 3. Ramvriksha Benipuri: Mate Kee Moortein: PP-24, 31, 34
4, 5, 6 & 7. ibid, PP-41, 26 & 43 respectively.
8, 9, 10, 11 & 12. ibid, PP-60, 68, 70 & 90 respectively.
17, 18, 19 & 20. ibid, PP-55 & 56 respectively.
21, 22, 23, 24, 25, 26, 27 & 28. ibid, PP-57, 92 & 111 respectively.
29, 30 & 31. R.V. Benipuri: Gehu Aur Gulab: PP-8, 9 & 16 respectively.
32, 33, 34 & 35. ibid, PP-33, 72 & 66 respectively.
36, 37 & 38. ibid, PP-87 & 90 respectively.
39, 40 & 41. ibid, PP-95 & 98 respectively.
42, 43 & 44. R.V. Benipuri: Mate Kee Moortein: Pr-20, 22 & 27
45. ibid, PP-60.
46 & 47. R.V. Benipuri: Gehu Aur Gulab: PP-81 & 89 respectively.
48 & 49. R.V. Benipuri: Mate Kee Moortein: PP-71 & 71
50 & 51. ibid, PP-37 respectively.
Adjective words:

Ghara Kukana Pradha, \textsuperscript{1} Hare Dhare Khele, \textsuperscript{2} Haththa Katla Purush, \textsuperscript{3} Mulayam Bul, \textsuperscript{4} Udan-Khabal Sadak, \textsuperscript{5} Naram Naram Pattiyen, \textsuperscript{6} Murda Sa Man, \textsuperscript{7} Adarniya Atithi, \textsuperscript{8} Dahi Ki Chhoti Matki \textsuperscript{9} etc.

Combination of words:

Bihar-Udhar, \textsuperscript{10} Rang-Birang, \textsuperscript{11} Nuanav-Shringaar, \textsuperscript{12} Tana-Bana, \textsuperscript{13} Lamba-Chauda, \textsuperscript{14} Len-Den, \textsuperscript{15} Halla-Gulla, \textsuperscript{16}

The combination of words gives practical shape and taste to literature. Benipurijee's writings contain these types of words which makes it live and flowing.

Rural words:

Pinhana, \textsuperscript{17} Humachkar, \textsuperscript{18} Chuhal, Tatke, \textsuperscript{19} Thatha, \textsuperscript{20} Nankilat, \textsuperscript{21} Babuana \textsuperscript{22} etc.

Muhaware Aur Kahawatein: (Idioms and Proverbs)

Benipurijee has used adequate number of idioms and proverbs in his writings. The use of such words does not bring only glamour to the language but make it live and interesting for the readers. Some examples of the idioms and proverbs used by Benipurijee are-

\textsuperscript{1}, \textsuperscript{2}, \textsuperscript{3}. Ramvriksha Benipuri:Lal Tara:PP-1,3,&11 respectively.
\textsuperscript{4}, \textsuperscript{5}, \textsuperscript{6}. ibid, PP-55,107&119 respectively.
\textsuperscript{7}, \textsuperscript{8}, \textsuperscript{9}. R.V. Benipuri: Mate Kee Moortein: PP-81&80 respectively.
\textsuperscript{10}, \textsuperscript{11}, \textsuperscript{12}. R.V. Benipuri: Mate Kee Moortein: PP-91,20,21&24
\textsuperscript{13}, \textsuperscript{14}, \textsuperscript{15}. ibid, PP-34,40&60 respectively.
\textsuperscript{16}, \textsuperscript{17}, \textsuperscript{18}, \textsuperscript{19}. ibid, PP-19,23,20,&21 respectively.
\textsuperscript{20}, \textsuperscript{21}, \textsuperscript{22}. R.V. Benipuri: Lal Tara: PP-5 & 53 respectively.
We have seen that 'Shabd Yojna' and 'Vakya Rachna' of Benipurijee is excellent. The language used in Rekhachitras is simple, easy and practical. Now we shall proceed to discuss the style (Shailee) of his language.

3.6.8 Shailée:

"शैलीस्वरूप में शब्द-निम्नास कार भी निश्चित मानना है। ऊष्मा शब्द का वचन व्याख्यात है, किंतु भाषा नहीं है। सुन्दरमुख्य शब्दों का वचन-वस्तु भी सुन्दरस्तव ही होना नालिम्य, गणि गण का सम पूर्ण होता है। गान सुन्दर विश्वास शालेन मुख्य पर आधुनिक रूप है। जिनमें वर्ण-साधृ, वर्ण-साधृ के व्यवस्थान, वर्णमाला गण और नष्टत्व की विविध संयोजनाओं का भी विशेष गंधवान रूप है।" ¹

A successful 'Rekhachittrakar' is that who can draw the pictures of persons, ideas sceneries, materials, sounds etc. in a stylistic language. From this point of view Benipurijee is best stylist in Hindi literature.

To make the language picturesque the sketch-writer should apply all types of adjectives, and to express all types of sounds he should use phonetical terms. The style is a particular technique to express any opinion in a beautiful way.

¹ यह लक्षण साहित्य के आध्यात्मिकों में प्रायः मानना रहा है। पहले लेखक शब्दों को प्रशिक्षित उम्मीद है : 'शब्दी स्वयं मधुर ही है।' प्रशासन शैली-मुख्य के अभिव्यक्ति की प्रत्यक्ष अभिव्यक्ति या फलस्वरूप है—या शैली और बलीकार की विशेष अभिव्यक्ति है। कविताओं व्याकुल मालों से शब्दों तथा उनके वाक्य के प्रचलित वर्ण का प्रत्यक्ष किया है: उनके प्राणों में शब्दों का वाक्य यह नहीं है कि शैली ने वाक्य के सहज अभिव्यक्ति की प्रत्यक्ष अभिव्यक्ति है। फिर, उस्त विवाद के बाबू इसे इसी नहीं किया जा सकता कि शैली ना अभिव्यक्ति के माध्यम प्राणिश संवेद—चाहे यह संवेद प्रत्यक्ष रहे या प्रत्यक्ष।" ²

¹ Dr. Nagendra Shailee Vigyan; Pp-64.
(2) ibid, PP-9.
Dr. Gajanan Chauhan classified the style of Benipurijee into the following:

Kathatmak Shailee, Nibandhatmak Shailee, Tarang Shailee, Varnanatmak Shailee, Sanvad Shailee, Sukti Shailee and Sanbodhan Shailee.¹

1) Kathatmak Shailee:

Benipurijee used this type of 'Shailee' in 'Mate Kee Moortein'. His depiction of village life struggle, blind faith, problems of injustice etc. are found in this book through this 'Kathatmak Shailee'. When a reader goes through these sketches, he forgets whether he has been reading some sketches or he actually has been meeting the characters himself.

Although there is a difference between a 'Rekhachitra' and a story: yet the timewise depiction of the characters brings a 'Rekhachitra' nearer to a story. In cases of social references, inquisitiveness, and time limit, a 'Rekhachitra' also comes nearer to it. In the Rekhachitras of Benipurijee, sometimes the story-like part produces more inquisitiveness. For example—

"अभी बोझे दिन की बात है। एक दिन सरजू भैया गंगे सामने आकर खड़े हुए। मैं कुछ पाड़ रहा था। मैं नींद निक्ले ही बूढ़ा, बैठिये भैया। किन्तु भैया बैठिये था, उनकी तो धिम्मी बेचड़ी है और अंधे से मांसून भा रहे हैं। दुःखी फहेरे पर भी नज़र नहीं बैठे, तो उनकी ओर नज़र कराई। उनका बेहतर वेश दंग रहा। मैं महा! यथा बात है यह? मद्दृष्टि आशावाग और अपाह पर उनकी जीव हिली। "²

¹Dr. Gajanan Chauhan: Ramvriksha Benipuri Aur Unka Sahitya: PP-169
²Ramvriksha Benipuri: Mate Kee Moortein: PP-42.
In this manner the Kathatmak Shailee has been used by Benipurijee.

II) Nibandhatmak Shailee:

In the 'Nibandhatmak Shailee' i.e. essay-type style, a glimpse of the personality of the writer is reflected. Benipurijee used this style in his sketches like the Gehun Bnam Gulab, 'Ninv Ki Ent' and the 'Purush Aur Parameshwar'. He has given more stress on the ideas than on the individuals. The personal thoughts and ideals also reflected in them:

"मानव-विचार में असीम वल है। आदमी जैसा सोचता है, संसार को उसी के अनुकूल बना होता है। वह संसार को अपने प्रारंभ से वृद्धि है, उस पर अपना मंगल पड़ता है, संसार उसके सामने फिर-बदल प्राप्त होता है। अपने विचार-व्यक्ति में मानव संसार की गृहीत करता है।

जब तक मानव स्वयं मानव के संहार में लीन है, वह ऐसी मग्न-प्राण की गृहीत करता है, जो संसार का संहारकर्ता है। कला और भूथ के क्षेत्र में भी वह भयंकर बनाता है; कला, वह जो नमके अभाव के और दस भायक की गृहीत करने; भूथ, जो गुरुकुल का पालन करते, तिसंस के चचेशियों के पौर दागवे।"  

III) Tarang Shailee:

As stated earlier, Benipurijee has felt the ups and downs of life. His life itself is a treasure of happiness and sarrow.

"जब भाव विद्युत लेखक विपक्ष से मुक्त होकर अपने भीतर रमण करते लगता है तब तरंग बैली का आश्रय लिया जाता है। इसी बैली में भाव, लहर के सदृश ऊपर नीचे गिरते हुए आगे बढ़ते रहते है।"  

(2) Quoted from Dr.Gajanan Chauhan:RAMvriksha Benipuri Aur Unka Shsitya:PP-161.
This means that there is up and down in the thoughts and emotions. Benipurijee used this style in some of his sketches like 'Jawani', 'Lagal Karejawa Mein Chot' and 'Baldev Singh'. For example few lines for example' are quoted here.

"एक बार हो उठे, भले भरे सुनो लोग हैं। दूसरी बार का दूसरा विश्वास मायाव। बारह बैठी ही तकरी है—पहले से कुछ भावाह ही पूरा हुई। तिनें पेट की जगह सारी भाँड़ निकल आई है! अंत का यह भाँड़—कैसा भावानक, कैसा बीतस? नहीं, यह हमारा बलदेव सिंह हो नहीं सकता!

पैरों को जैसे किसी ने, मकई के झुंठल-सा, पीट रखा है बाढ़-निर्देष
चन रहे! कहीं अनीय फूना हुआ, कहीं से सून वह रहा! यह रहा कहाँ?
बाहार तो बाह का बाह्य हो गया, भाव से बाले वने घूम के धरोहर माया, जिन
पर रहे जिन पर मथिया निसर रहीं! नहीं, यह हमारा बलदेव सिंह हो नहीं
सकता!"।

IV) Varnanatmak Shailee:

The Varnanatmak Shailee (Narrative style) has been used generally in cases of travels, pilgrimages, seasons, places worth visiting, sports, ceremonies, meetings etc. Benipurijee in some of his 'Rekhachitras' has given a very lively picture of individuals, materials, incidents and state of the mind:

"उसकी साँची फूल गलती पर ढंग-सी आकर लगी—दूसरी बार, तीसरी बार। बार बार व्यस्त जाता देख, वह भागा। किन्तु अब बलदेव सिंह की बारी है—बलदेव सिंह को एक
माफ़ी, और वह जमीन पर चककर खाता मिर पड़ा! अरे, यह कम हो रहे तो रहा है?
जारों और हादसाक मचा था, भगवान फौं गई थी। अब वहाँ
mहाभारत मचकर रहेगा, सब अयुक्त कर रहे थे।"।

(1) Ramvriksha Benipuri: Mate Kee Moortein: PP-25
(2) ibid, PP-31.
V) Samwad Shailee:

A 'Rekhachitra' is mostly a kind of story. The narrative style is indispensable to it. Therefore, in some cases, the Samwad Shailee can also be used very successfully. In this style both types of sentences, long and short are used. One example from Benipurijee may be cited:

"वे तीर्थण यहाँ है फिल्म बुद सही?
"बाहु बुद!"
"बहूय सूरज-देवता क्यो देते है?
"मति उनसे प्रेषण तार ही!"
"आप उन तीर्थण में गए दू सुंदर दास?

वेश, सुंदर दास की चर्चा-चर्चा वांचियों में आँख युक्त हुआ आप; उनका मंगल वेघुरा लाल ही उठा। वायु बिबिहर हो मदुबुदु कोड दे भोजे..."

"बहूय जाने में बहुत सर्द पड़ते हैं बबुरा! मैं सहीय आरामी ठहरा न!

इस बुजुर्गी में भी भव्यी चित्रण-मसामरी कर रहा हूँ कि कोई बुध लगे कभी पाउंगे और उस गाल जमह को वियासात्म कर आईँ।"

VI) Sukti Shailee:

The minute elements of life can clearly be expressed through this style. But it is also a fact that a living picture of persons, matters, or thoughts can never be depicted completely. Benipurijee, on his own part used the 'Suktis' to explain the external aspects as well expression of truth.

i) "वस्त्रो धर्मस्तवो जय।"

II) "विद्या नामसंव अंत युकी।"

(1) Ramvriksha Benipuri: Mate Kee Mootein: PP-110.
(2) ibid, PP-32.
(3) Ibid, PP-82.
VII) Sambodhan Shailee:

A Sambodhan Shailee is born when the writer addresses some of the characters in his 'Rekhachitraas'. The access to the subjectmatter is achieved through this style. One example from 'Halwaha' may be cited here:

"दिन लागा | मेरे काये पर हल, तेरे काये पर जूणा।
खेत पड़िने | मेरे हार में 'परिहास', तेरे हार पर 'पाली' है जीवन।
तू जानो-जागे, मैं पारा-पीरे।
अच्छा-चांचा—वलता चल, जो में जीवन-जंगो।
अच्छा-चांचा—वलता चल, जो में जीवन-जंगो। वलता चल।"

Benipuri is unparallel figure in the field of shailee. His sentences carry the whole snap in its brevity. Flow, practicability, sensivity and fidelity qualities gave an excellent shape to his sketches.

3.6.9 Uddeshya:

'Lal Tara', 'Mati Ke Murtein' and 'Gahun Aur Gulab' are Samsaya Pradhan sketches. Through some of sketches writer wanted to establish socialistic views in India, through some others he wanted to present the social evil customs. These different types of sketches have been discussed in this chapter elobrately.

The baseless supersitious, deplorable economic conditions of the peasants, self will of Zamindars,

(1) Ramvriksha Benipuri: Lal Tara: PP-14-45
inadequate social set up and Hindu Muslim unity are same of the points which have been dealt by the writer in remedial manner.

Thus, it is evident that sketches of Benipuri has achieved an extensive reputation. These sketches were liked by the public and many good remarks were put forward by eminent scholars. Sh. Kapil has written that his sketch became so famous that students were knowing Benipuri as sketch writer only.1

Though the sketch writing was a new branch of Hindi literature, but the talented touch of Benipuri made it very known to the common readers. The villages and the persons have become live in these sketches.

Sh. Dina nath Sharan has given glorious remarks for the sketches of Benipuri. In his words-

"वेनीपुरू सा शान्तिप्राप्त चित्रकार का गीता है । उसके सुनना में, उसके द्रष्ट्र में कथा कलाकृतियाँ चाहे प्राप्त अथवा चाहे प्रेरणा दिखाई देते हैं। शान्तिप्राप्त जहाँ तक मेरी मान्यता है, वेनीपुरू सा अपना बन गया है। इस प्रकार में वे बाहुं और रंगों में हिंदी का कोई दूसरा शिशक वेनीपुरू सा मुक्ताला नहीं कर सका। जिसमे संस्कृति का साधन कौन किया उसे अस्तित्त्व दी है। तब तक "माध्य के पुरस्" राष्ट्रविह 11, हिंदी में, सबसे अपने सुदर, शर्म बन गया है। वेनीपुरू सा ने माध्य के पुरस् बनाए है।"2

Thus we find Benipuri as a successful sketch writer. The idols these sketches seem speaking to the readers. His characters are live. His language and style is marvellous in depicting those sketches. Benipuri as a Rekhachitrakar will live long in the history of Hindi literature.

Benipurijee took the lead in writing the travel books too. The literature of travel books was a new branch in Hindi literature. Bhartendu Harishchandar's contribution was of great importance in this field. Afterwards, it was enhanced by different travel writers in Hindi literature.

As a journalist, Benipurijee visited European countries twice. First time, he was invited by the British Government in 1951 to participate in the Festival of Britain, and the second time in 1952, he was invited to Paris for participation in a cultural function. His first journey started on 19 April 1951 and ended on 4th June 1951. His second journey started on 10 May 1952 and ended on 19 June 1952.

Whatever Benipurijee witnessed during these two journeys, he described these events, incidents, and experiences in his travels—

1) Paroon Mei Pankh Bandhkar,
2) Udte Chalo-Udte Chalo,
3) Paris Nahin Bhooltee,
4) Atra-Tatra.

In these travels, the natural beauty, geographical situations, and the life of the people are described. In the field of art and literature, these prove very helpful. It does not give us the paramount views of these countries only, but
explain the educational system and new ways and techniques of industrial and agricultural progress.

Before analysing the travels (Yatravrit) of Benipuri let us discuss some points of journey descriptions. The discursive points are - the subject matter, types of journeys and the essential elements of the journey descriptions.

Whatever the traveller experiences and observes during his journey period he describes these with the help of imagination in an artistic way. Dr. Ramchandra Tiwari writes—

"यात्रा युतांतियों में देश-विदेश के प्राकृतिक तत्त्वों का वर्णन, मन-मूल्यों के विशिष्ट जीवन संबंधों, आत्मन एवं परमों दीर्घ गीतों को प्राचीनता तथा वर्तमान निर्माण के विषय में रोगाक्षक बसस्तु के मिलते साधन व निर्माण के माध्यम से स्पष्ट होने अध्यक्ष रामचंद्र नामक निबंध साहित्य के माध्यम से थोड़ा ही जाते हैं। लेखक अपनी वस्तु में विश्व-विद्वानों का अम्बर शास्त्री, उन्हें पुनः मूर्ति करके गद्यों को विज्ञान व वृत्त की तृप्ति कर देता है।" ¹

The whole travel literature of Hindi can be classified on the basis— (1) means of transport, and (2) subject matter of the travels. Under the first category comes— journey by road transport, by ship or by aeroplane. Another category deals with the description of journeys done by birds, hunters, journey to pilgrimages, journeys done in connection with some cultural, literal, historical, geographical and political issues.

(1) Quoted from Harendra Pratap Singha: Hindi Bhasha Aur Sahitya Ka Itihas: PP-430.

(2) ibid, PP-431.
Regarding the essential elements of the journey descriptions, Sri. Harendra Pratap has suggested the following elements:

1) Sathaneeyta, (2) Tathyaparakta, (3) Aatmeeyta, (4) Vyaktikta, (5) Kalpana Priyta and (6) Rochakta.

Sathaneeyta deals with the natural beauty, customs and traditions, life style and philosophy of the life of those people. 'Tathyatmakta' deals with the facts of the journey. But these facts should not be so dry that these will look like history or report. There should be intimacy between the writer, the persons, places and events. While giving the description the writer expresses his tastes and experiences. Thus his individuality is also manifested. Imagination is also an important element which provides wings to the travels and the reader fly with the writer into that imaginary world.

Now we shall proceed to analyse and discuss the journey descriptions of Benipurijee.

3.8 Benipuri Ke Yatra Sahitya Ka Vishleshantamak Varnan:

To cover the above mentioned characteristics of journey descriptions we shall discuss the travels of Benipurijee under the following headings:

(1) Vishay Vavidya,

3.8:1 Vishay Vavidya:

Benipuri has given an extensive description of his journeys and are described in diary shailee. whatever Benipurijee was observing during the day he was writing it in the diary. So it covers the vast area of the observations and different subject matters. For the convenience of the study we shall present the subject matter in the following manner:

3.8:2 Paroon Mei Pankh Bandhkar :Ka Varnya Vishay:

(a) Prakritik Varnan:

Benipurijee was a close observer of nature and like a true nature lover he presented the colour and beauty of the natural scenes. He has depicted the colourful picture of oceans, coasts, hills, mountains and clouds. One example is given here:

"यह तट-भूमि। कितनी सुन्दर मोहक। पपरेली जयी। तट से उतरने के लिए जहाँ-जहाँ रास्ते। रास्ते की बढ़त में हरियाली-हरियाली। मामले वह बर्फ से आक्षेपित पदार्थ। खिंच के लवट पर निपुंड नहीं —यिर पर ब्याव जटा-बुट। पहाड़ के ऊपर गहरा। बीच में यह पतली पारा—या या पाटियाँ के बीच का रास्ता। रास्ता इतना देखा गेहरा। नहीं, नहीं का मकार गयी। पहाड़ पर पहाड़ और पहाड़ पर चमकी बर्फ—गहरी, गहरी, गहरा-गहरा। नितम्ब मोहक।"

This seems the live picture of the hills and mountains of Italy.

Benipurijee have described the beauty of Thoon lake of Berne in these words:

"इस भील को देखने ही जीव रंगानंग फुलानंग हो उठे और घायों पे फिलाफिला गाय गया। इसी—अपने, परम्परा। एक गुण घोड़े में सी तो, हुआ भारी और पूल-पूल टूट गया । जब पौरे के नीचे पघम गया जो गया, वहाँ भी छोटे-छोटे और रंग-बिरंगे पूल पाय गये जगह पर बिखे हुए हैं । हमारी बाई और से नदी आ कर इसी फील में मिल रही है और भील नीचे पानी का एक ऐसा विशाल बँधा, जिसका कांटा और-मंडर न हो।"¹

Benipurijee did not forget to describe the beauty of the blossoming flowers also.

"फूल—ये नीचे पूल बाय गये हैं ? अपने नीचे बने ऐसे । बिसँग शान में बंटल लगे । अब, यही उक्क रहे हैं, निश्चय वर्षावर्ष जी नाकिना पत्र हमें ताप में बन ली गईं। पिस्स। में तिथियाँ ने कसा जा, बचकाव ता गोरम आ रहा है, बाप को बहुत पछाड आया । रंगनून मीने के रंग गा मह फूल आंखों में पड़ गया।"²

Benipurijee has not only presented the beauty of nature but also tells about the other aspects of nature also like, the weather, the rains, the clouds. By reading these descriptions one can well understand the change of seasons in London.

(B) Bhogolic Sithati (Geographical situations):

This is really surprising for a reader to read the travel literature of Benipurijee. On one hand from the fast flying aeroplane Benipurijee has noted down all the changes

---

(1) Ramvriksha Benipur:Paroon Mei Pankh Pandhkar:PP-18B ³⁹
(2) ibid, PP-39.
in clouds and in places side by side he has described these in beautiful manner, and on the other hand he noted the announcements from the cockpit. One example of such is:

"किन्तु, मैं घटनाओं में कहाँ उड़ा जा रहा हूँ? दीर्घ सत्य सो यह है कि पैरों में पंख बांध कर मैं उड़ा जा रहा हूँ, उड़ा जा रहा हूँ। अभी कैप्टन का सूचना पत्रक आया है—हम लोग भूमध्य गामन में गोलगाम से १२० मील ऊपर और प्रोट से ६० मील सबसे ऊपर। उड़ान की औसत १४२० पैर और मंडल २०० मील।

हमारी पहली वेहिलिंग से ही वेनार हो गई है। हमारा पैदलम की तरफ उड़ रहे हैं। सूरज और हमारे गामनीहरू लगभी हुई है। कैप्टन ने सूचना पत्रक कहा है, हम ४ प्रति मिनट पर रोम पहुँचते, मात्रा गंते पहुँचते मात्र ३/१५ बजे चुके हैं। नगद मुम्बई घंटे का पार्क हो सकता है।जी।"

(C) Jan Jeewan Ka Chitran (Life style of the people):

When a conscious and an alert writer visits the other countries it is very natural that he will definitely give the description of the people of that country. Benipurijee is not exception to that. He has also presented the nature, the inner tendencies, dress, diet and the occupation of the people of these countries.

(I) Rahan-Sahani Tatha Vesh-Bhusha (Way of Living):

Benipurijee has mentioned that the people of London have all means of comforts. Every work is done with the help of machines. A man can earn his livelihood easily and one can study and live within Rs.250/- only.

Regarding their daily life, the people are always in hurry. Even the old men and women are seen running. Both men and women do all the works jointly.

Regarding the dress, the wearing of traditional dress is not any compulsion. But, at the time of lunch and dinner a man should be in full dress.

(II) Mana Pravriti and Naitikta (The inner feelings and morality):

Benipurijee has presented very positive side of the morality and attitude of the people of London. They love to serve and help others. Benipurijee had lost his way to a restaurant and the girls helped him to find the way. Benipurijee writes about their honesty:

'इनके जीवन में कितनी सच्चाई है ! ट्रेन पर चढ़ लीजिये, स्टेशन पर जहाँ से आना बतायेगा, उतने ही धरे लें। किमु, गार्ड भूत बताता ही नहीं है। मीड़ पर अखबार पड़े हैं, पैसे रख दीजिये, अखबार ले जायें, घाड़ को अखबार बाला आया और अगे पैसे हांगी। न तैर नामों गुलदास है, न चिंता पैसे का अखबार लेता है। जिन विद्यार्थियों को स्कूलशिक्षा दिया जाता है, उनमें अपने फाइज़ के आधिकारियों से सिखाया जाता है कि वे फिर भी रहे हैं। एक अभिकारी के फक्ता—सरकार सरकार तुम पर बिश्वास नहीं करती?'

Benipurijee had felt ashamed to learn that one Indian, who was earning 600 pounds was caught red handed while stealing a thing costing only 6 Shilling. This news was published in news papers there.

(III) Bhojan (Fooding):

The people of Britain are taking rice, wheat, mutton, fish and eggs, milk is an important diet for them. Taking wine is not sin. In parties wine is the first serve. Attention is paid towards the nutritious food for good health. Benipurijee has presented this as:

"सबसे पहली बात यह रखने की यह है कि यहाँ भोजन का अर्थ अपना ही है और न पीने का अर्थ पानी है। भोजन के पास बांस, बांस पकाने द्वारा पूरा किया जाता है। तीसरा बांस बांसे के दौरान पर मंजूरी है। बाईं ओर बड़े बांसे को तरह भोजन-मोल चांदी-सोपी पावरोटी रख के जाती है। और मक्खन? पावर रोटी को तीन ढ़ेर, घुरे दे। मक्खन मिला कर चुकती हो जाए। इसने ही में 'पूरा' आ जायगी; सब्जियाँ भी, या मांस मांस। उस नमक ने में रूख चीजें। बैक्षेत्र, मूसे से आए न हो।"  

(IV) Sawasth (Health):

In England more attention is given towards health. Even the brief illness is taken very seriously. Benipurijee has remarked that not even a single man die without proper treatment, that means all people can afford proper medical facilities. Children are looked after very carefully. The Government has taken the responsibility of the education and health of children. As soon as the mother conceives the issue, she is given proper treatment and suggestions. After delivery proper check-up of both mother and child is done by the government agencies.

(D) Shiksha Vyavastha (Educational system):

Benipurijee has paid attention to the educational

system of Britain. He has given the description of educational system of primary, secondary and higher classes. The professional courses have been also touched by Benipurijee. He met the school inspector to have the knowledge of the education system. He has written that the education in England is imparted in three stages.

1) Primary stage,
2) Secondary stage, and
3) Higher education.

Attention towards studies is paid at every stage but more care is taken for young children. They are taught in play way method. Regarding college education he writes:

"यह फलेंजों में लेखर गही हुआ करते हैं विशाली होतां में अगमाग के साथ रहते हैं और उनके भरद लेखर भाग गेज़ा फहरते हैं। अन्यर नहीं गो शं, यहाँ के शिक्षापाठित पर अभिभाषण देते हैं, विचार की स्वच्छ पर नहीं। उनके साथ ब्रह्म रसिम्ब और संवाद द्वारा ही में अबने उनके नियम का समाप्त कर बंदें। विन्दु लेखर की जवान बालिका हैं, उनके लिए एकत्रित विषय गूढ़ में लेखरों का प्रबंध है। इसी स्कूल में परीक्षामें भी होती हैं। ऐसे स्कूल में साल भर लेखर और परीक्षा का नम्बर नहीं होता है।""}

(K) Krishi-Utpadan (Agriculture):

Benipurijee has given an extensive knowledge of agriculture in England. He desired that India should also achieve such progress in agricultural and should adopt new technology for rapid development. In Britain the total area of land is 6 crore Ekad and out of this the agricultural

land is 4 crore 80 lakhs acre and only 15 lakhs farmers are working in these fields. But the crops grew in abundance. Most of the people are absorbed in industries and factories. The agriculture process is on large scale.

England does not want to be dependent upon other nations. The extensive research is done to grow more and more crops. In hilly areas of Scotland the land is being transformed into paddy fields. Labour Government is helping the farmers in every way. They are provided with new instruments and tools and facilitated by providing fertilisers at low cost. Alongwith agriculture Benipurijee has also given the description of different types of soils also. At which place, which vegetable is grown, which season is better for which fruit, all this has been described in his travel. From his travel the reader knows that in the month of April there is full greenry in London. The fruit trees like cherry, plum, apple etc. are in full blossom. The patatoes are of very big size. Tea is not grown in London. It is imported from India, Sri Lanka and other countries.

(F) Industrial Production:

The coal mines are in large number in England so the main commercial business is coal business. The mines are near Teem Valley. Benipuri has given the description industrial production system also. When the labour government came into existence in England, the government decided not

to keep any body idle and unemployed. To do away with this unemployment problem new factories and industries were established and to encourage these industries six places were selected which were called the industrial areas. Instead of opening the small shops here and there it looked better to place these in one area and it became easy for owners to look and the labourers to work.

In Teem Valley the machinery tools and parts of big ships are made on large scale. The cloth and wool industries are also in good number. Benipurijee has also given a detailed information about the C.W.S. (Cooperative Wholesale society). This society is one of the big societies of England which deals with the supply of other products also.

(G) Yataayat Ke Sadhan (Means of transport):

Every country is dependent upon the means of communication in one way or the other. Benipuri has given a clear picture of the transport system in London. He writes, it is not easy to arrange and facilitate the transport means in such a big country. So the agencies are performing such a great service that everybody gets surprised. 'London transport' is a big agency to get all arrangements done. Its transport system is extended upto 2000 sq.miles and every day one crore of people travel through this agency. In the evening five lakhs people use this transport service.
Benipuri has given the picture of tube service in London like this:

"इस जुरिख शहर को ही देखने। संगठन की प्राण! सभी लोगों के अपर एक अन्य फ़ालिमा-सी देखनी थी। फिर वे निजी भारी गरम आनुभूति थीं। जुरिख के मकान के साथ-साथ उन लोग पूरा गरम ना चाहते थे।

हाँ, ईंगलिप्ट के स्वीट्सर्लैंड में यही फ़ार्म है। ईंगलिप्ट का स्वागत किंग्स स्वीट्सर्लैंड में यही फ़ार्म है। स्वीट्सर्लैंड में यूटा एक स्वागत का समाप्त नहीं है। शहर की कला-कला, वास्तव में फ़ार्म के दर्शन हैं जिसके अंग-अंग का मिलान समय एक दोनो के।"

Benipuri was much impressed to see the transport service of such a big country. It is not only the description of the travel, but gives a great knowledge to make our country more progressive.

(H) Bhavan Aur Makan (Building and Houses):

The big and splendid buildings are on the both sides of the road in London. The colour of those buildings is off white. These buildings are not less than eight-nine stories. While comparing the buildings of Switzerland with the buildings of London, Benipurijee writes—

"इन जुरिख शहर को ही देखने। संगठन की प्राण! सभी लोगों के अपर एक अन्य फ़ालिमा-सी देखनी थी। फिर वे निजी भारी गरम आनुभूति थीं। जुरिख के मकान के साथ-साथ उन लोग पूरा गरम ना चाहते थे। फिर वे निजी भारी गरम ना चाहते थे।

हाँ, ईंगलिप्ट के स्वीट्सर्लैंड में यही फ़ार्म है। ईंगलिप्ट का स्वागत किंग्स स्वीट्सर्लैंड में यही फ़ार्म है। स्वीट्सर्लैंड में यूटा एक स्वागत का समाप्त नहीं है। शहर की कला-कला, वास्तव में फ़ार्म के दर्शन हैं जिसके अंग-अंग का मिलान समय एक दोनो के।"

(2) ibid, PP-183.
Benipurijee has given a description of the houses of labourers also and writes that those houses are like our middle class houses. The labour government is making the factories, and the country council constructs the houses for the labourers. Benipuri writes—

"शासक देशद्रोहियों का बमा बेचती है, मोठी-मोठी कहानियों के पर मामला बेचते है। वेक्षियों के पर—गलारों में। नाल बूढ़े के भागों मकान; छतर नाल-नाल बमा रखते। यहाँ भी—भी कहानियों में ने दिखा भुवने पीछा रहे है। गयों को मकानों के लिए मुड़ते है। चार, हमारे पैसे में मिया में किसी को वैसे मकान दिलाए।" ¹

(I) News Papers:

What a newspaper means—is seen in London. Daily 2 crore papers are published. Most of the papers are published from Fleet Street. This Fleet Street can crown a person or decrown him.² Benipuri was a successful journalist and journalism was his heart core desire. So he was much attracted towards the arrangement of these newspapers. He had collected an extensive information regarding the newspapers. He has written that as per the information got from the concerned authorities of London newspaper agencies, ten detailed papers are published in the morning. Out of these 'Daily Mirror' is prominent. 45,47,161 copies of this paper are published daily, 40,82,709 of 'Daily Express' and 22 lakhs of 'Daily Herald' are published. 'Daily Herald' is

(2) ibid., PP-37.
published by Labour Party. World famous 'Times' is published in 2,55,000 copies and the communists 'Daily Worker' is published in 1,17,000 copies and 'Daily Chronical' is published in 15 lakhs copies.

Benipurijee has also given the description of daily news papers which are published in the evening. Those are 'Evening News', 'Star', 'Evening Standard'. Among the Sunday papers the famous one is 'News of the World'. Among the weeklies 'New Statesman and Nation' is reputed one. Picturesque weekly 'Picture Post' is also very famous.

Benipuri has written that these papers does not lay stress on political affairs only but touch the social, educational and other problems also.

Benipuri was surprised to see that since the year 1938, those agencies have kept the files of Indian News Papers and journalist.

(J) Art and Culture:

The main target of Benipuri visit to London was to participate in 'Festival of Britian'. So his attention was attracted by the activities of art and culture also. He has described the painting, sculpture, theatre, dramas, stages and artists in a very detailed manner.

Benipurijee worshiped art and literature. He was

surprised to see the collections is 'British Museum'.

Benipurijee's 'Vidyapati Ki Padavali' which was published in 1982 (Vikrami) was brought there in the year 1927 and when he saw it, it looked quite new. He has called this Museum as an example of love to art, culture and literature of the people of London.

He has also given a detailed description of 'National Gallery' of London. This gallery also a symbol of inclination and affection towards art. From 13th century onwards the sculpt and painting were collected from all over the world.

He has given the description of the statues. The statues look live and charming. These are made on the cross roads. Benipuri was impressed by the statue of princess Marry, daughter of king of Belgium, George IV. She had died at the time of her delivery. He has given its description in pathetic words:

"इसका मिर्जापुर इंग्लैंड की मध्यकालीन इमारतीं के साथ सुंदर उस हरें में सम्भव जाता है। पवित्र शताब्दी में इसकी नींव पड़ी थी। इसमें कई प्रसिद्ध राजा की दरबारी हैं, जिनमें राजा बोधे भी है। राजकुमारी शारलॉट की दरबारी देखकर आँखें गर आई। उस बच्चे की पूजी और बेलजियम के राजा की गली भी। मूल विश्व के प्रसिद्ध शासक की इस राजकुमारी का देखना हुआ था। राजकुमारी की मूर्तियों की भारी देखकर हार गया है। मानव होता है, अभी राजकुमारी मरी है, जिसके मुंह पर एक भोज फल देखकर आँख गया है। उसकी मार बाहियां रानी की बाहर आई। सब दो परियों आफर उनकी बचने को लेकर चढ़ी जा रही है।"  "

(1) Ramvriksha Benipuri:Paroon Mei Pankh Bandhkar:PP-84.
(K) Geet Nritya (Ballet):

Benipuri was the true lover of art and had reverence for artists. He has described the ballet in beautiful words. The combination of dance and music and action was really wonderful. Below the stage there is a group of musicians who produce the sound and the dancers dance according to that sound. He has described casino in the following words:

"यह कैसीनो क्या है? क्या नहीं है? यहों नृत्य है, संगीत है, रंगों का बतला है, उसमें की वर्तन है। साक्षात्तक लड़कियाँ चढ़ती जाती हैं; निखरा गोलान। आती हैं, गाती हैं, नाचती हैं। गहरे कपड़े पहन गए अती हैं, फिर कपड़े उतार कर आती हैं। वे घड़ी, यह घड़ी गेली है—पीर से मिर तक रेखिये, दृष्टांत है यह। मांसल जांघ, पुष्पविनितम्ब, शीश कट, भीम पुष्पसूग। अनलड़की को रेखिये, वह खार लिरेक्ट आयंकी तरह। गूंगी हुई है। समय से बिखर तक रेखिये। आयंकी जांघ काठे जाकर जाई, वेश राख हूँ। आयंकी की गाती सारी आसं।"

(L) Dramas:

Benipuri was a successful dramatist. He loved stage dramas. As a writer and dramatist he observed the drama techniques with a very close eye. He watched the impressions, feelings, emotions and sentiments of the artists. In his words:

"साहित्य बैठ में कहीं भी जुरा भोजन नहीं। सब आपने भार पर ऐसा सारीकरण कि मात्र ही ही ही ही, मात्र बनाना बेखौफ़ बने हैं। गुप्त भाषा की संख्या 31 थी, छोटे-छोटे भाषाएं लगायें लगें फिर से अभिनय में कहीं भूल नहीं ठहराई गई। पुष्पसूगी का संगीत इतना आकर्षण का कि उसकी धुन ही सारा साहित्य साराएं है। बापूबाबा में उगरे नेताध्याय संगीत शुद्ध हुआ, इसका रोशनी की रंगीं निर्माण। आयंकी करने लगी।"

(2) ibid, PP-139-40.
Benipurijee was happy to see that the people of England praise and respect the artists.

3.8:3 Udte Chalo-Udte Chalo:

(A) Varany-Vishay:

Benipuri went to France for the second time in 1952. The experiences of this journey are described in the travel Udte Chalo-Udte Chalo.

(a) Prakritrik Varnan:

Benipurijee has given an attractive description of natural beauty of France. While seeing the so many rainbows together he exclaimed with joy and these words spontaneously came in his travel description—

"अने, यहूं पला? उधर दानही ओर देखिये—ने नाम है? ओहो। कई इतिहादुप एक साथ उपल मथे है। एक के ऊपर एक यां जोड़ा इतिहादुप की कई बार एक साथ उपल देखा है। फिर यहूं सो कई इतिहादुप—कोई प्राग, कोई संग्र, कही—एक दूररे को काटे हुये! यह पैड़े देखा? नामों दूरा? यह साधन और युग्म किरणों की नीर रियानी का पारिश्चार है, जो भिन्न-भिन्न भारीयों को मूलभूत में उन्हें भिन्न-भिन्न आकार प्रदान करता रहा है—हाँ, सब के सब सातर्सों! विदेश देखू—किल्ली आखों से देखू—युवर, अति युवर!" 

He was delighted to see the natural beauty Switzerland. Switzerland is haven of Europe. The writer has

Switzerland has natural beauty, the people remain eager to preserve its beauty. Benipuri has given the description of his travel from Zurich to the capital of Switzerland, Berne.

He has given the description of mountains, hills, fast flowing rivers and canals also.

(b) Nagrik Jeewan:

Like other countries of the World, European countries also have the cities and the villages, but France is prominent in towns and cities. The famous, prosperous and attractive city is Paris, the capital of France. Paris is centre of art, music, beauty and entertainment. People enjoy their life in every way. They wear beautiful dresses, eat well, drink, dine and dance is their pleasure.

(c) Gramoen Jeewan:

Benipuri has written that the villages of France are not like that of Indian villages. These are like our towns clean and tidy. The people of these villages are not so rich. They mostly depend upon agriculture. But still they are well off than Indian rural people.

(1) Ramvriksha Benipuri: Udte Chalo-Udte Chalo: PP-165.
(d) Mana Pravriti:

Benipuri has described that the people of France are hardworking, honest and are keeping the attitude to serve others. They like freedom and independence. They have spirit of unity and believe in well disciplined life, as he writes:

"...अब को पहले ने गेहूँ की इंगाजनाती फ़ा तिमा बिता बिया गेरे 
मस में। आपके कार में जेने यह पूरे रेस्तोरां के डेमल पर खुद गए था। ती बाहर
बना जाया था गत थी। गिटे हो रेस्तोरां बना योज्यो। जया बाहर गुलाम—भागे
कोई बीज गोर्ख है? ती पक्के-कुर टोलने लगा, सो यह बीला—भागा पार।
.है लो बनाकर—भांडे ली ढूँढ गई। सारी पृथ्वी उत्तर में भी। किन्तु उसे भावशक
किया और होटल में ले जाकर मुझे नेरा पर्स मुझे कर दिया।"1

(e) Krishi:

Benipuri has described the agriculture of France in his travel, Udte Chalo-Udte Chalo. France is also self sufficient in agricultural products but the condition of farmers is not so well.

"किसान गेहूँपाली धी लापते थे, किन्तु ये सामान नहीं मालुम होते। बचन
पर न जीसा गोशल, न बेढ़हेरे पर जीसा रंग। पोशाक भी बाधित नहीं, अंहै है, यहु
भी बच्ची नहीं। सड़कियों की पोशाक भी। बच्ची-बड़की नहीं। सिविलजर्सैड
की तरह गुलाम बच्चों का भी अभाव।"2

European countries are trying become self sufficient in agriculture products—so they use new technology to increase the crop yield.

(1) Ramvriksha Benipuri:Udte Chalo-Udte Chalo:PP-28
(2) ibid, PP-180.
(f) *Yatayat Ke Sadhan*:

Benipuri has given the description of the transport of France same as he has given in 'Patoon Mei Pankh Bandhkar'. He writes:

"\[\text{In this way Benipuri has given an informative description of the transport service of London.}\]

(g) *Kala Aur Sanskriti*:

Benipurijee has given the description of sculpture and painting of France and the efficiency of the people in the field. He has given a view of 'National art Museum' in the following words:

"\[\text{In this way Benipuri has given an informative description of the transport service of London.}\]

---

(2) ibid, PP-38.
It is clear here that he has not only given the description of paintings and sculptures of this museum but side by side he has given the history of that museum also. He has described science museum and art exhibition also.

(h) Natak, Nritya Aur Sangeet
Drama, Dance and Music:

Everywhere the music is loved and its importance is worldwide. Benipuri had seen one tragic drama in Paris. He had also enjoyed the dance in 'Leedo' and in Opera House he had enjoyed the opera. Benipurijee has written that -

Paris is the ocean of music and dance. Everywhere the groups of people are dancing on different types of music.

(i) Sahitya:

The importance of any country is manifested in its literature. Benipurijee's visit to Europe was related to the art, cultural and literature of Europe. This function was attended by the eminent writers of Russia, Spain, Japan, Italy, Germany, Denmark, Romania, Brazil, Australia etc. and it was an opportunity for him to meet the great writers. He has given the descriptions of the personality, individuality and works of these writers. He describes the Japanese writer Heerabayashie who was writing the literature for children. Benipuri being interested in this field had a close friendship with her. She has been given a big place in

(1) Ramvriksha Benipuri: Udte Chalo-Udte Chalo: PP-49.
the field of literature in this travel. About the Italian famous writer Hanahinskiyo he writes:

“सिसो माध्यम कि के बड़े मध्य पुल्ट दीखे। लचाट गाफ़ी बड़ा, आंधिं बड़ी सलोनी। स्वभाव शातता। दिखाक यह कि बहु भी अंग्रेज़ी नहीं जानते, लेकिन उनकी पल्ली काफ़ी होशियार, अंग्रेज़ी जानने बाली। उन्हीं के माध्यम से उनसे बातें पुर्य हुई।”

Benipuri has given an elaborate description of the writers who had come to attend "the festival of Britain".

Benipurijee has given a paramount view of the literature of Europe in this travel also. Besides that his visits to monuments of the greatmen. For the respect and remembrance of great men, the people of Europe do all possible and leave no stone unturned to protect those memorials and monuments. He has written that the people were going to celebrate one hundred fiftieth Anniversary of Victor Huego. The President and Prime Minister of France will go to pay homage on the tomb and the huge building of the tomb will be decorated with candles.

3.8:4 Atra-Tatra :

Other than the visits of foreign countries Benipurijee also visited many places in India. Wherever he went he noted down the geographical situations, historical background, natural beauty and other important things.

'Atra-Tatra' is the compilation of various journey

(2) ibid, PP-59.
The importance of 'Atra-Tatra' travel is due to its new style of description. It gives the detailed view of our country and of foreign countries together. Along with the description of the walls of 'Rajgrah' of Bihar and Jarasandha's throne, we peep into the beauty of Switzerland also.

'Atra-Tatra' contains 11 (eleven) journey description which are related to different topics like historical facts, literarly world, great writers, beauty of nature etc.

2) ibid
From 3rd. January 1955 to 25 January 1955 he visited Nepal. The description of this journey is given under the title 'Kathmandu Mei Toen Saptah' in 'Naye-Dhara'. It was published in different phases from November 1957 to January 1958.

In this travel he has given the political situation of Nepal. Nepal he saw the unstable political situation due to internal disputes and differences. Benipuri even tried to do away with those drawbacks and even spoke in a lecture—Nepal Ko Banao, Mera Sachcha Swagat Yahi Hei.

Benipuri had written the other travel 'Paris Nahin Bhoolti'. Sh. Mehendra Kumar has mentioned about the publication of this travel. But according to the letter from Jitendra Kumar Benipuri, neither the manuscript of this travel is available nor any published book. Benipuri's descriptions are very valuable. His contribution in the field of travel literature is of great importance. Sir Ifor Evans has rightly remarked:

"As the world grows smaller and universe crowds in upon the earth, these records of the individual and traveller will grow rarer and become more precious".

Hindi literature also needed such descriptions and this vacuum was filled by Benipuri's travel literature.

(2) Ramvriksha Benipuri: Atra-Tatra: Bhumika.
Rachna Shilp deal with the presentation of the subject matter with the help of imagination in beautiful style and easy language. While describing the events, the affectionate touch of the writer is also applicable. This implementation of personal touch brings the reader nearer to the writer and his writings. The emotional language is also necessary. So, technique of writing journey description of Benipuri can be discussed under following two headings-

1. Vishay Paksha Ke Antrik Gun; and
2. Yatra Sahitya Ka Bahy Roop.

(I) Vishay Paksha Ke Antrik Gun:

In context to the above mentioned travels of Benipurijee find that his travel literature is original. He did not touch the past and present life of those people only but went deep into their feelings and emotions which made his description attractive and impressive.

His travels include happiness, enjoyment, entertainment and curiosity. The actions and reactions of the people are very minutely described. The individuality of the writer should also manifest in the description. Dherendra Verma writes-

"यदि लेखक का काव्यिक उद्देश्य
उमरेगा सी अनु ताबा गौण हो जायमा और वहूँ यात्रा-सत्संग न होकर आलमचरित हो रहूँ जायमा, यात्रा-सत्संग न रहकर आलमसंगरण हो जायमा।"¹

¹ Dherendra Verma, Editor, Hindi Sahitya Kosh, Part I, PP-263.
We see that there is personal touch of the writer in his descriptions. He appears to compare the situation of our country with those of European countries. He has given the valuable suggestions and with that he has tried to divert the attention of the politicians, writers and artists towards their weak points and drawbacks.

Due to these internal qualities, the travels of Benipuri has attained the prominent place in Hindi literature. His deep sight, active mind and minute observation has added colour to his travels.

(II) Yatra Sahitya Ka Bahy Roop:

In the valuation and analysis of travels, the style (Shailee) of the writer is taken into consideration. By the external use of the Shailee we mean with these two types which Benipuri has used—(A) Diary Shailee and (B) Nibandh Shailee.

(A) Diary Shailee Mei Lekha Yatravrit:

Benipurijee's two travels 'Paroon Mei Pankh Bandhkar' and 'Udte Chalo-Udte Chalo' are in diary shailee. In both these travels Benipurijee has described his day to day activities and the thoughts aroused by those events and incidents. Though diary is not a complete form of literature but still it is an important branch of it. Diary Shailee is best suited to write the travels. The events are depicted in a live manner and remain evergreen in its original form.
Benipuri was writing the experiences of his day to day activities in his diary. This included the persons he met, the places he visited, the events he witnessed and other entertaining things he enjoyed. Which gives the complete view of his journey.

The following Shailees can be included under diary shailee:-

(a) Varnanatmak Shailee :

Benipurijee has presented his travels in a very simple and easy language which is quality of diary shailee. One example is presented here :-

"यह देखनें, राजा की सरारी लोट रही है। आगे-आगे काली टंगी के पुलिंग-नवार। फिर राजा के अपने पुड़हवार—सबके घोंडे काले; सबकी पंशुक लाल, जिस पर गुंनाला बनवा; सिर पर भलस्दा लम्बी टांगी जिसका एक हिस्सा दूरी नाक को बङ्के। ठुड़ी पर गुंनाला बजोर जो टीपी को सिर से कले हुई। 'सवली-तलवली' शामने की निकोरी निल्ला रही है। फिर राजा; रानी। राजा जब सरारी में गिंगोत्तर, आगे हंका रहे रहता है। राजा ने सारी अभिक गुड़द; अभिक भागाल—भैंसी मुरुक्का विचित्र रही है। तोर गह राज-गाराल गेहरे है। राज परिचार के लोंग; गांड-गंड़ल के लोंग; विचित्र अभिक। बार-बार गुमन मान होता है, उपर से कामज के रंगीन हुकड़े बरसाने जा रहे हैं—जैसे उपरान्त महीन पूल बरसाते हैं।" 2

(2) Ramvriksha Benipuri: Paroon Mei Pankh Bandhkar: PP-76.
Vyhkhatmak Shailee:

Benipurijee has used short and brief sentences as brevity is the quality of diary shailee. But at some places the writer has adopted the explanatory method. Here is an example:

"मानो मस्तिष्क आत्मप्रामं के समस्ते बचते गलज़ा म लिखा जाता है। पढ़ी म रचना न यो है, वा: उन्होंने हरे असों अधि विकालियां, निगमन हग सही का लेखन के बाहर तह म सब अदंत ठग सकी। यस अन्न जी की द्वाराओं २२ एकड़ जमीन में है और इसका ग्रंथिकां १०० एकड़ में। कलेज की वस्त्र में एक प्लेट-सा नाला है और उसके बाद हरी-भरी कुंडे। यह जाता है, पुलिस-पालन यही शुरू करते थे। युवाओं के निकटियों की आंदोलन आ रही थी। इस नाले पर बाल-चालन यह एक पुल है। यह जाता है, शैली यही एक बचने की गोंद में लेकर उसने दूरदर्शन जगा का हुआ पूरा बड़े ये और जब यह नहीं माना, तो परे यहाँ और चित्तार हुए बचे गये—इस ग्रंथिका, वे लोग अपना हाल भी नहीं बताते।" ¹

(c) Varnan Ki Tazgi:

Although Benipuri has adopted the diary shailee in his travels, but his efficiency has not allowed these to be insipid. His contents are love and attractive. This can be seen by the following example:

"अपनी नींद हटी है और गैंग को बीच की खिलकर थे बादाम बादाम भालते ही यह व्या या बढ़ है?
यह खुब ब्रह्मां, नन्दनर ब्रह्मां, हरभरहारी ब्रह्मां! ऊँच, इस निषिद्ध पर, सूर्योदय की ललितां फुट रही है और इसके इस्तेमाल के नीचे, बालकों के बेल है। ये बादल, तरल, एक या एक लड़े बादल—हरे के कलम-नी, मालेके समुद्र-से लग रहे है। और, यह ललिता क्षण-क्षण, पतल-पतल रंग बदल रही है। तथा कोई कृंगरा भी यहके इस परिस्थिति में यह यह भक्ति ही फिर कलम घात करे?
बाहु—सामने जैसी लड़की अपना कृंगरा सप्ताह रही है। कलम, दूर भी पलटी चल।" ²

² Ramvriksha Benipuri: Udte Chalo-Udte Chalo: PP-1, 8
Chitratmak Shailee:

Benipuri has given the picturesque view of the places he visited. The writer has even indicated the colour of the things and even the chirping of the birds. It seems as if the reader is viewing all these scenes with his naked eyes. One example can be seen here:

"This manoram of the places he visited is so beautiful! The writer has even indicated the colour of the things and even the chirping of the birds. It seems as if the reader is viewing all these scenes with his naked eyes."

Chitratmak shailee is also an impressive style. The picture of the places and events comes into the mind of the reader.

Nibandh Shailee Ke Yatra Varnan:

Some of the journey descriptions are compiled in 'Atra-Tatra'. Most of these descriptions are in essay form. Out of these 'Panch Lakh Mein Ek' titled description is autobiography type, 'Jungle Ga Raha Hei' is in song form.

Nibandhatmak Shailee also includes the descriptive, narrative, explanatory and emotional language.

Some of the description are in Kathatmak Shailee:

"'चित्रात्मक शाली' ने कथा भाषा में इस विषय की वर्णन की है। इसमें व्यक्ति और वस्तुओं के वर्णन का अधिकांश है।"
At some places the writer has used fidgeting and pleasing language. This type of shailee remains in complete flow, which takes the reader far away from himself. One example is cited here:-

"यह देखिये, मेरे पैरों में पंख लग गये, मी उठा रहूँ। हाँ, गेरे पैरों में पंख बंध गये हैं, मी उठा रहूँ उठा जा रहा हूँ।

यह, मी इस एरोड्रम के ऊपर हूँ। वह लाख अब गेरे बहुत गीते हैं। धर्मी की सीमाओं तक सिमटी जा रही हैं। अब वे हाॅटेल नहीं, एक मुफल्लमा बारीदार बादर हैं। यह मंगा का कड़ार। रेज धूगा की तिलिमताट में ऐसा लग रहा है कि हाथी की शीरी का पहला जीना हो। नही।"

Benipuri has used a good number of Alankars. The proverbs and idioms have been also used which give an interesting and pleasing look of these descriptions.

In brief, we find that the inner qualities of the travels of Benipurijee which includes the writer's personal touch in respect of his comparative look, suggestions, feelings, emotions, reverences to great men, respect to the people and religion of other countries are praise worthy. The external form of these travels are also equipped with adequate use of language and various styles which had added more beauty to these descriptions.

3.8:6 Uddeshya:

Every literary writing has a positive aim behind it. Benipuri visited Europe after we were freed from the British Rule. So India was dependent on other countries in various ways. It had to go forward for political, 

educational, economic, commercial and cultural relation with other countries of the world. India was under Britishers and the people of India had terror and horror of Britishers in their minds. The writer has presented a positive attitude of Britishers and washed away that fear.

For progress and prosperity of the country education is the best tool. To get higher education students had to go abroad. The writer has mentioned the name of 'Indian Institute' and on the entrance gate of it some words were written in Sanskrit language. Like-

\[ \text{Shawlmy Prachya Shastranam Gyan Uttejan Tatparai.} \]

This is really thrilling for the Indian reader to know that in foreign countries also Sanskrit (mother of all Indian languages) is loved and respected.

Through these journey descriptions Benipuri has presented new technique of agriculture, new educational system and love for art and literature. His reverence towards the artists was very great. Sh. Uday Raj Singh, accompanied Benipuri in his European tour. He found that Benipuri is watching and witnessing each and every movement of the dancers. He asked him about this deep concentration. Benipuri's reply was that he was not watching the dancers but was witnessing every aspect of their beautiful dance which show their supreme artistic talent.  

\[ \text{(1) Interview with Uday Raj Singh, Editor, Naye Dhara, Patna,} \]
In this way Benipuri wanted to inculcate love for art in the minds of the people, as the stage artists were not having high status in Indian societies.

Most of the people of India are poor. Everybody can not afford to visit the European countries. The writer has provided them full picture of Europe through these descriptions and the readers also enjoy it.

Trade and commerce are the most important branches of economic progress of the country. The writer has given a wide information and clear view of the trade and commerce in London. He has given a detailed information about the factories, industries and other big trading companies. This information is of great importance to the businessmen and other commercial departments. In this way also these description are helpful.

Benipuri had touched all branches of Hindi prose. So he could not keep any corner blank in this respect. Like a true writer he presented the facts the datas and other informations with the help of imagination. During the travels, the writer should have the presence of mind, ready wit and capacity to go against all adds and evens. A.C. Ward has rightly remarked:

'Of millions who have wandered the world and of thousands with travel stories worth telling, only the tens have had the ability to write of their wanderings in enduring form.'

He further writes:

'It is not the wonders of the world that have provided travellers with their most memorable material; it is rather, such simple episodes as might have equally well an English Country lane, on the Arabian desert, or in the forest of Andes. A first rate travel book depends comparatively little upon strangeness or remoteness and more upon the character and vision of the traveller'.

Taking the above references as the touch stone, we find that Benipuri's journey descriptions remain successful. He had inherent qualities of observing and depicting the subject matter. His journey description has filled the gap in this field of Hindi literature. This is not only the descriptions but the comparative and analytic view between India and European countries. Sh. Omkar Sharad has written in the preface of 'Paroon Mei Pankh Bandhkar'.

"यह समाध-यथा गामूली गहीं है। इसमें दूसरे देशों का वर्णन द्वा हो हं, साथ ही इसकी संस्कृति, प्रकृति, राजनीति, मनोरंजन और आंची विश्वास का भी अवशेष देखा वर्णन है। अतः बेनीपुरी की यह यात्रा मान-मानां-हिंदु ही नहीं थी, उसके बीच मुख वर्ण था। बेनीपुरी को भारत की अंग्रेजों ने राज्य के लड़ाई के प्रमुख रेखाओं थे और भारतीय मिलने के तीन वर्ष वार ही अंग्रेज के देश के वेदियों में दर्शन कर गए। अतः इस यात्रा में बेनीपुरी की अपनी एक मान-मान धारा थी और जिन्होंने बुलाया या उनकी भी एक महास्थिति थी। इसके अलावा दूसरे यात्रा-वर्णन में दिखाई पड़ती है। यह एक विशेष रंगों फैला व्रती है।"

In this way the travel writing of Benipuri is of great significance.


(2) Ramvriksha Benipuri: Paroon Mei Pankh Bandhkar: Bhumika.
3.9 **Nishkarsh:**

After studying and analysing the Patrakarikta, Essays, Sanssmarans, Rekhachitra's and Yatra Sahitya of Benipuri, we see that he has covered a vast area under these branches.

In the field of patrakarikta, he had achieved the glorious success. His fearless, impartial and honest attitude towards journalism proved beneficial to the readers as well as to the society as a whole. The blazing articles for revolutionaries, suggestions for deplorable peasants, socialistic views for capitalists and labourers and other editorials proved a boon for the country.

As an essayist, Benipuri has given a number of emotional, sensational and reflective type of essays. He touched the social, political, economical and literary aspects in his essays. The style of presenting his essays was very impressive. Sh. Uma Shankar Nishesh writes—

"श्राद्ध एवं क्षामार्थास्माद प्रामाण्य भाषा में आत्मों निर्भारित की गयी कथा स्वयं मर बेनीपुरी जा की अद्वितीय शरीर था। उनकी जैसी पाठक के समानहृदय और भी नहीं हस्तों द्वारा डाले हए ग्राम के राशि कर जानी थी। प्रेम दूरी मारता तथा इतिहासिक जैसी रचनाओं में साधा शक्तिशाली लेखक। इसी में अनुरूप और एकत्रित स्तोत्र प्रकारक माति है। यह ग्राम अनुसार रचनाओं की पर जाते के बाद जमा गयी पाठक के सम्मान रचना के नाम के निम्न गांव बड़ी रचना प्रस्ताव की जा गई, कि उस प्रति के राशि के 'बेनीपुरी' भाषा रचना नहीं महसूस की। इसमें माध्यम को दिन दिन जो यात्रा भी अपना निवास शैली प्रस्ताव की है जमा ग्राम बेनीपुरी का का नाम नहीं ग्राम जो का नाम नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं ग्राम जो नहीं

Benipuri as an essayist was striking like a thunderbolt. He expressed himself in bold and straightforward manner. His extrovert nature, sometimes created enmity and jealousy among other writers, but he never yielded before unfair and illogical things. His notes were always there for him to refer to, to use in his works, to be adopted to his needs. He was familiar not only with the best classics but with the mediocre and the forgotten and with critics and commentators; with historians as well as poets. When he writes of antiquity, he does so with documents before him, and full knowledge of ancient ways. When he describes contemporary society, he does so after careful study, picturesque details and descriptions of oddities seen or heard.

As memoir, and biography writer Benipuri had true conception of memoir writing that is why he could present a faithful portrait of soul and body of his subject. He found something valuable and essential in his characters which was of great value in human interest. He reflected the remarkable men and threw light on some aspects of their life. Benipuri has used very less symbolic language in his memoirs. This shows his natural way of writing. He wanted to convey to the reader the impression of the things seen and that he did through a simple and easy language. The normal process of expression is recollective and associative with the help of emotional language as the most factual writings involve feelings.

The imaginative writing and speculative organizing
mind of the writer has worked with the data of perception. The influence of the personality has intruded into the subject, wherever writer has tried to be dispassionately judicial.

Benipuri’s sketches are peerless in Hindi literature. He established a relation with his characters. During his illness Sh. Kalkatar had visited him. When the writer was asked whether he recognises the visitor? Benipuri’s reply was, "Yes, you are Tapesar"

"ये जगा कि पाद्दी की मुरीना का तपेश उमंग अनसुक्त किया में अग्रांत रहा है—'पील' शरीरक नदान के बड़ी तपेश गा माई जो अभाव है की रचनाली किया उत्तर गई थी, और जिनके पर ये 'पील' अभाव के पेड़ से उभय में पर मिरा मगा था, और उनके भेंट पर मन गई थी। तब महुब, है, तपेश हो यही जगह समगा।"

Benipuri relected his characters not from the fairies and angels of heaven, but from his own village whom he admired. In when he had seen something special, something unique, something strong. His sketches shows a greater range and variety of characters. The importance! of his sketches lies in his introduction of characters of lower middle class whom he potraited with great accuracy. 'Razia' is the finest potrait. Regarding his characters Kalakter writes:-

"किन्तु इसके एक बात साथ ही जाता है। यह यह कि बेंगपुरी की हरिमायाँ वो शाम है वोने उनका रक-मजा-गा देखना है। 'हासिया माया' और झमकी बेंटी। 'ई मोहिना' तथा बबड़वें भाग मे प्रभुति नर-नारियों का नरक-निभाव जो दृश्य जीवित और स्वामालिक हो एक धे उसकी नाती जमहै—वे शामी समाज बेंगपुरी के अभाव लोग हैं, उसके जन्तु नूतन वा रिहाई है। माया मोहिना जमाने इन मुरीनों में एक जादुई भामाल जैसे सम्भव होता।"²

(2) ibid,
Benipuri gave love, affection and sympathy to the discarded and neglected persons of his village. So Benipuri is worshipable for the creation of such idols. In an age when brutality was too common he made men grow tender towards sorrows which the majority passed by with indifference and some with sarcasm and insult.

The travel descriptions play an important role to impart an authentic and adequate knowledge about other countries of the world. Hundreds and millions of the people do their journeys, but all of them can not present the original and real picture of their tour. Benipuri's minute observation made millions of readers to visit the European countries and watch the places and events the description of nature, birds, beautiful places, theatres, operas, museums, art galleries, tombs of the writers, factories, schools and newspaper offices etc. present a live picture of those countries.

Thus, we see that Benipuri was a dynamic writer. His malleable attitude towards literature, mastery over vocabulary. The entire art and style of presentation, choice of subject and characters etc. helped him to cover all the branches of Hindi literature. His work is, infine, of glorification of the genius of India. He had pride in energy and joy in effort which is visible in his forceful concentrated narrative and in his malleable style. He had unique power of concrete vision. With a phrase, a single word, he looked a sense and at the same time he was at home in mysteries of every craft and language.