CHAPTER V

(A) Ramvriksha Benipuri as -

(1) a Novelist;

(II) a Story Writer.

(B) Classification of his Novels and Stories.
5.00 Benipuri- as a novelist:

In the preceding chapter we have discussed Benipuri as a dramatist. In the present chapter we shall discuss him as a novelist and story writer.

Benipuri has written only two novels. These are

I) Patigon Ke Desh Mein;
II) Kaidi Ki Patni.

5.1 Classification of his novels:

Benipuri has written two novels. Both of these give the picture of Jail environment, psychological depression of the family members of the prisoners and the social set up of that period. So both of these novels come under the catagory of social novels.

5.2 Upaynas Ke Tattv:

Regarding the elements of a novel Dr. Ganpati Chandra Gupt writes:

"पाण्ड्वम बिध्यानों ने उपमायाः के गुणाम् हृद्त निरःतित किये है; (१) कथास्तुरु, (२) पाद तथा चरिन-गिरिश्व, (३) ध्यायकमहान्, (४) जेन-तात्त्व, (५) शिलों और (६) उद्धे. हमारे विचार द्वारा इस प्रकार उपमायाः के गुणाम् सहूणाम् में उपमायाः के एक में महान्वपूर्ण तत्त्व की उपेक्षा की गई है और वह तत्त्व है भाव या रग। साहित्य का संघां महात्म-पूर्ण सत्य—भाव माता गण्य है सभा साहित्य और अश्व, साहित्य और विवाह का पृथिवी कर्मभाषा सत्य भाव ही है। साहित्य का कोई भी अंग या कोई भी हंग कथिता नाटक, उपमाय इत्यादि भाव-सत्य से निर्माण नहीं रह सकता, नहीं साहित्य की श्रेष्ठ में ही नहीं आ सकता।"

So the essential elements of a novel can be:

i) Kathavastu
ii) Charitra chitran
iii) Kathopkathan
iv) Desh Kal
v) Bhasha Shaitte
vi) Uddeshya Aur Bhav,

The classification of a novel can be done according to its subject matter. Any thing can become the subject matter of a novel.

"विवरण-बांध को बूढ़ाते हे स्वयम्भु के गायकों को कोई शीर्षा नियंत्रित नहीं के जा सकती हैं।"

With the main story of the novel some prasangik stories also come and both should be complimentary to each other.

"उपन्यास की कथावस्तु में प्रमुख कथाकङ्क के साथ-साथ वास्तविक कथाकङ्क भी हो सकती हैं; किन्तु दोनों परम्परा सुगमत्व इसी नाते हैं। उसके समान कथाकङ्क वा आधार वास्तविक जीवन तो समान नहीं होगा जिसमें वास्तविकता हो। किन्तु जिस उपन्यासों का कथा ही विनियोजित परम्पराओं द्वारा आधारित कथाकङ्क माना जा सकता है, वहाँ वह विनियोजित वाणु नहीं होगा।"

Regarding the qualities of the Kathanak Dr. Ganpati Chandra Gupt writes.

"उपन्यास के कथाकङ्क के साथ आधारस्तर मूल्य है—विषयाक, स्वाभाविकता एवं प्रबंध या परिवज्जित। उपन्यास के प्रारम्भ युग्म में ही पूर्वी अर्थ लिखनी नहीं होगी कि पाठक के द्वारा दिशा में नीति बुद्धि साधारण कर दे कि यह पूरी रचना को पूर्ण के लिए विवेचन हो जाय। यदि कोई पाठक किसी उपन्यास को जागृति कृत्यक कर नहीं रहा तो, तो यह दीप पाठक कर नहीं, अभिनव दीपक कर है, जो अपने उपन्यास के कथाकङ्क में प्रासाद ग़ूँक मा।"

So far as the characters of the novel are concerned, these should be live and interesting. Neither these should be super man nor of low mental standard. For the progress of the story these should be change in their behaviour.

Regarding the other elements of novel like-Kathopkathan, Desh-kal and Bhasha-Shailee and Uddeshyaa, these should be natural and spontanious. The author should present his ideas, thoughts and aim in such a way that the reader is impressed. The reader should understand the theme of the novel. For which easy language should be used which can be understood by all readers.

(1) Dr. Ganpati Chandra Gupt: Sahityik Nibandh: PP-408.
(2) ibid, PP-407.
(3) ibid, PP-407.
5.2.1 Benipuri Ke Uponyasu Ka Moolyayakan :

5.2.2 1. Patiton Ke Desh Mei :

This is a very interesting novel of Benipuri. He has given a dramatic story of jail life. The story is based on the life of a criminal who himself realises the realities of his social and jail life. So it is a real story. Benipuri has taken the help of imagination also at few places. The main portion of this novel was written in Hazaribagh Jail in 1930 and was completed in 1948. This book has two parts -

i) Bahiri Jhanki and

ii) Bheetri Jhanke.

Bahiri Jhanki has the following sub-headings:

(a) Jawani Ke Din;
(b) Phagun Ka Maheena;
(c) Vah Monohar Bhaya;
(d) Barsat Aayee;
(e) Swapan Lok;
(f) Sansar Ki Nazar;
(g) Aankhoon Mei Neend Kanha;
(h) Thankar Rahe;
(i) Piariya, Piariya.

Bheetri Jhanki has the following sub-headings:

(a) Yeh Pashan Puri;
(b) Kolhu Ka Bail;
(c) Geedad Kutan;
(d) Jail Kalowon Ka;
(e) Mamdev Kanha Nahee Hei;
(f) Tikthi Aur Biant;
(g) Pagli Ghanti;
(h) Phansiyan Bhi Dekhi;
(i) Pnthnr Par Phool.

(A) Kathavastu :

Manohar was a handsome boy. Piariya loved him. Mahohar was very reserved and self-controlled. He tried to
keep himself away from the company of Piariya, but she does not leave him. In the meantime Manohar fell sick and regains his health by the restless service of Piariya. Both of them began to love each other.

Some villagers were not happy with their love affair. The cause behind this unhappiness was the Knavish attitude of the youths of higher status people of that village. They beat Manohar and handed over to police. He was accused for the rape of Piariya, which was a false allegation. He was given seven years imprisonment by the court.

Bheetri Jhanki gives the picture of internal mismanagement and disorder of jail. Manohar had himself experienced the atrocities of jail authorities and he relates this life in a very pathetic manner to the author.

The narrator has given the daily activities of the jail authorities; warders; jamadars and the punishment given to the prisoners. In the end of the novel, writer has raised the questions regarding certain social problems, evil customs, outdated traditions and dictatorship of the upper class of villagers.

(i)f) Kathavastu Ki Vivechna:

William K. Winsatt Jr and Cleanth Brooks writes

"The narrator of a story is frequently a character, whose knowledge is limited to what he himself could have seen and heard, and this narrator may either be a major or a minor character. And even when the narrator is omniscient, possessed of all that the author himself knows about the story he is scarcely to be thought as merely the author speaking in his own right." ¹

¹William K. Winsatt Jr and Cleanth Brooks: Literatry criticism: A Short History: PP-684
To give a complete view of jail life the writer has selected a prisoner, a rape case victim who has wide knowledge of jail life. He explains every aspect of jail. The author was also in the jail but he was a political prisoner and the arrangements were quite different for these two types of prisoners. The narrator was able to depict the deep facts as he had experiences these facts himself.

Another important feature of the Kathavantu is that it should be in sequence. The scenes should be in series and not to alter a chronological arrangement of events. Benipuri has presented the subject matter in a systematic way. With the main story there are many Prasangik Stories like the activities of Manohar, his sickness and other small contexts which happened in jail. The story starts from the social evil and continues in jail. It is reliable story. There is no context like that where reader may fall in doubt. The unsuccessful love affairs, the autocratic sight of upper classes, false litigations, exploitation and unpathatic behaviours of the jail authorities are the real events in our society. Everyone is aware of these facts. The way Benipuri has presented the internal disorder and injustice, makes the reader to shake.

There are some small contexts to help the main story to proceed ahead the reader does not feel that he is deviating from the main plot this is the artistic efficiency. In the horrorful environment, of the novel, the writer has not forgot to give an attractive scence of nature. An example is
This novel, being based on a different theme was liked by public also, because it touched the day-to-day life of the common people like inharmonious and irreconcilable marriage.

The story has not remained stagnant anywhere. The meeting of Manohar and Piariya develops into love affair, which further creates enrage in the society. Manohar is sent to jail. His mother dies, all this happens with less pace of time.

(B) Charitra Chitran :

In 'Patiton Ke Desh Mein' the main characters are only Manohar and Piariya. Manohar was a well build and handsome man of 18 years. He was reserved and self controlled who never stepped in any bad and vulgar group. He remained away from girls and helped his mother in domestic affairs. He worked in fields also. He tells to the writer:-

"Baba, meera jeewan kina gautam, kinaa anandapurna, kinaa haansi se bhar, kinaa ultan se amanprat thaa. Bahar re, 'bhar' jeewan! Aah re 'yeh' jeewan!" 

He was very emotional. He had sympathy for every person, especially those who were victims of injustice like

(2) ibid, PP-15.
tears. When he relates the story of the death of a young energetic boy he cries. In the words of Manohar:

"उसकी वे अंखें बहत दिनों तक मुझे परिशान होती रहीं, बाबू; कई रात सोने नहीं दिया उन्होंने। जिप्पर देखता, मालूम होता, वे अंखे पूरे रही हैं—यह मेरे साथ या हुआ?" ¹

This shows that he was a virtuous young man.

Benipuri wanted to open the eyes of the law implementers, how they punish the innocent people, send them to jail, make them to die and keep the miscreants free to make the anti social elements powerful.

Piariya: Piariya belong to the other caste. She was also beautiful. The narrator has given her descriptions like this:

"भूतियाल से '13-14 वर्ष नी होगी। साँसली—फ़िर से बदन। अंखें एक लाल फिस्स की—बर्दीनियाँ रचन, लंबी-लंबी; लंबे, नुकीले, दूध-से उजवते कपोल में बनी-बनी पूरीनियाँ जैसे आभूत होतीं। चितवन में एक अजीब बौक्कपन! उनपर पतली लकीर-सी भरें, जो अनायास ही कभी कटार, तो कभी कमान बन जातीं!" ²

She was cheerful, happy, benevolent and pleasing by nature. But at the same time she was firm and had strong will power. When Manohar was presented to court, Piariya was asked to give false witness. She did not accept it and ran away from her home. She lost her balance of mind and in shocked condition. She was wandering in the village.

Piariya had good qualities. She served sick Manohar day and night, till he became well and regained his health. In this way she become worshipable. She becomes the shining example of woman folk.

(2) Ibid, PP-20.
Benipuri had soft corner for woman. He has raised the character of woman very high in his every writing. Here also Piariya became supreme.

Benipuri has introduced other character also. Like the friend of Manohar, the jail warder, Kalloo, the executioner, Dashratha, a killer and Sunder Singh—a notorious prisoner.

Benipuri's selection of characters is quite adequate. Such types of novels need these characters. Every character has played his role successfully. One thing is very important to note here, that the characters of the Novelist are not fictions or imaginary. They are the real persons. So naturally, their role is live, which has made the creation of Novelist more real and near to the man and society.

(c) Kathopkathan:

Conversation is also an important element of novel. The conversations should be short, brief, meaningful, impressive and spontaneous.

In 'Patiton Ke Desh Mein' the whole story is related through one main character Manohar. There is less intervention of other characters. But the flash back story is brought forwarded by the previous conversations between Manohar and Piariya, Manohar and Mohan and Manohar and his mother. One example is given here—

"यह क्या सुनती हैं, मृत्यु!
'क्या सुनती होंगी?"
The brevity of the statements is quality of the conversation. The brief and meaningful statements become more impressive and attractive. Benipuri has not given aimless and heavy dialogues. He was a successful stylist to say everything in few words. One example seen here—

"'क्यों बे, शीर्ष से काम यहाँ नहीं करता?'
'करने की कोशिश करता हूँ, जमादार साहब! जितना कर सकता हूँ, करता हूँ!'
'सकता हूँ?—सकता हूँ का साला। काम करना पड़ेगा—'
'कहूँगा, जमादार साहब!'
'तो करता यहाँ नहीं है बे? उस्ते हमीं लोगों को धोखा देता है!"3

Although this is simple conversation but it gives the indication that Pinariya will become shadow of Manohar. Like this the following conversation also give the further prograss of the story.

This examples clearly shows that the prisoner who was taken to 'Geedad Kutan' was not turning up alive. His death was sure.

(d) Desh-Kal

In 'Patiton Ke Desh Mein' there is the depiction of jail and village atmosphere. The first part of it gives the picture of a village, where the scenes of fields, canals, pond and other places of the village are given. Regarding the en-

(1) Ramvriksha Benipuri: Patiton Ke Desh Mein: PP-51
(2) ibid, PP-22.
(3) ibid, PP-89.
To show the time and place, Benipuri has divided the novel into two parts. The first part gives the picture of a village, where on one side the people are sincere, honest and free of worries. They love each other, help each other at and co-operate to one another. On the other side the hatred, ignorance, jealousy and revenge is nourished. The problems like illiteracy, poverty, blind faith, caste systems, disharmony and other problems are grave in villages.

The statement of the narrator shows that it is the period of freedom struggle. The freedom fighter kept in the jail. So Manohar says-

"मे जेल पा ता। उर्मी जेल में, जमकर आप लंग, अधि क, तपोभूमि कहते हैं। हां, आप लोग इसे तपोभूमि कह सकते हैं।"

The jail atmosphere is depicted in the second part of the pathetic and miserable deaths of young prisoners gives the real picture of jail as well as the environment and atmosphere that bribe system was common.

(e) Bhasha Shailee:

The expression of the writer depends upon the plot, the characters and the environment time, place and atmosphere are the three dimensions of the novel. So the

(1) Dr. Raghuvansh: Sahitya Chintan : PP-154
Benipuri was known for his unique style of presenting his subject matter. He was efficient to depict any theme in a proper language.

Benipuri's 'Patiton Ke Desh Mein' novel is based on rural and jail atmosphere. The writer has used simple prose Hindi to describe the events. He has decorated his language by the use of idioms and proverbs. Dr. Raghuvansh written that in no different situations the idioms can also be used in the language.

Benipuri has used the sanskrit nishth as well as gramin shabd in this novel. Few examples are given:

Tatsam Shabd:
- Shubra, Swarn, Pap, Prakriti, Sughanda,
- Mugd, Matra Prem, Rakhsha, Anurodh, Shanti, Swarg,
- Devta etc.

Tadbhav Shabd:
- Nak, Kan, Doodh, Phool, Khet, Neend etc.

(1) Dr. Raghuvansh: Sahitya Chintan: PP-155-156.
(2) ibid, PP-156.
(6), (7), (8), (9) & (10) ibid, PP-26, 60 respectively.
(12), (13) & (14) ibid, PP-115 & 128 respectively.
(14), (15), (16): ibid, PP-11 & 17 respectively.
(17), (18) & (19): ibid, PP-37, 53 & 64 respectively.
Gramin Shabd: -

More words of rural language have been used in this novel. Like:

Bachwa, Delle, Bipta, Gabhru, Karchul etc.

Angrizi Shabd: -

Rape case, Gazzette, News, Agency, Warder, Jailor, Doctor, Superintendent, Firing etc.

Vakya Rachna: -

The author has used small as well as long sentences according to the need of contexts. The proverbs and idioms are also used:

'Mere Aankhon Mein Need Khana, Vicharon Ki badhge aa Gayee thi - Na Koye Shrinkhla the Na Koye Seema, Hna ek Kendra Aaashya he tha. Voh Kendra thei Piaariya. Aaj Mujhe Maloom Hue Piyarya Moro liye Kya thi.'

Alankarik Bhasha: -

Mano Rang-Birange Sadiyo-Se, Dhood-Se-Ujle, Kuhase- Se, Rom-Rom Jaise, Phool Uthe etc.

Idioms: -

Ankhen Ladna, Dil Ujhan, Chakki Peesna, Ankh Miehoni Khelna, Hakka-Bakka Hona, Angootha Dikhana, Jal Bhun Kar Rah Jana, Bal Banka Na Hona etc.

(1), (2) & (3): R.V. Benipuri: Patiton Ke Desh Mein: P-14, 71, 83 respectively.
(4), (5), (6), (7) & (8): ibid, PP-86, 100, 11, 47 respectively.
(9), (10), (11), (12) & (13): ibid, PP-78, 90, 95 & 108 respectively.
(14), (15), (16), (17) & (18): ibid, PP-53, 17, 19, 23 & 63 respectively.
(19), (20), (21) & (22): ibid, PP-16 & 17 respectively.
(23), (24), (25) & (26): ibid, PP-19 & 50 respectively.
Proverbs :-

Kanhi Ke Ent Kanh. Ka Rooda Bhunumati Ka
Kumbha Joda, Zindagi Zindadillee Ka Nam Hei, Bhay Bhin
Honhi Ki Preet, etc.

Author has presented his subject matter in various styles. These are :-

Vyakhyatmak Shailee :

Explainatory style is special quality of Benipuri. He wrote for common man. So he has tried his best to explain the contexts. One example is presented here :-

"तामा ता इसका पियारिया। जिसको आप लोक समाज माध्य में 'प्यारी' कहें, हमारी देहाती माध्य में, मूर्तिता के लारण द्वारे 'पियारी' और 'प्यार पाकर पियारिया' हो जाती है। जोई भी उनकी मृतां, लाभकर उसके अंगे और हैंजी देहात कह सकता भा. इस नाम में पूरी सार्वभौम है।" ।

Like this, at other places also wherever author has found necessary, Vyakhyatmak style has been used.

Varnanatmak Shailee :

The author has given the description of the contents. This style is also important for novel writing:

"मग आगे-आगे जा रहा था, वह गीछे-गीछे कर रही थी। बारें और सेतों में फूलों का समूद्र उग्र रहा था, हिसाब शिपलियों तैर रही थी। माहिनी और अगराई में मंजिरियाँ बौराई थी, जिसमें और ठीकी कर रहा थे। दुर से आंतरिक कोशल की दूरी आया और उस दूरी में प्राण-संचार कर रही थी। आकाश साफ था-शांत, सुंदर। फूल की मातावाली हवा दिखाई को धर्मनिःसत और व्यक्तित्व कर सही थी।"

Jail atmosphere is also given in descriptive shailee which gives the clear picture of the prison and prisoners.

(1)&(2): R.V. Benipuri: Patiton Ke Bhash Mein: P-126&97 respectively
(3): ibid, PP-98.
(5): ibid, P-21.
The subject of the novel is dealing with the social problems of our country. So the author has not kept himself aloof to present those problems either in direct way or ironically through narrator, Manohar.

Manohar is distressed due to social injustice. His heart is sorning and his desires crushed. His anguish bursts into the following words:-

"हा-हा-हा! बाहे ममाज! तुम्हारी यह प्रकृति ही सृपित करती है कि तुम्हारे चंदन-चंदन रुधि कलेवर के भीतर किन गाने की कामी धार यह रही है! यात्रा, हम-आप उनी ममाज का एक छोटा-गा अंश है न! लास यां गांधने पर भी मन-सारता अपने लिए गान हें बना ही लेती है।"¹

Benipuri was against the inharmonious and child marriage. Piariya and Manohar, both were married in their young age. Neither Piariya knew her husband not Manohar had seen his wife. But still they were bound in this social tie. Manohar wanted to reform the society and cut these treditions. He says with satire-

"च्याभिचार- यात्रा? गेरे समान मे तो गहंसे बहा
च्याभिचार 'पति'-नामी वह गहरागुण है जो 'पत्नी'-नामी
एक अवस्था पर, हृदय-भितन की आवश्यकता वांसिता महसूस
लिए ही, क्वेतन इंतजाम किते वह किसी भावावजी या नुआ
बढ़े-बढ़े के द्वारा पांत कलर ने दिया गया है, अभी की पाशविक कुमार
की पृष्ठ करता है! कसा अध्यक्ष अध्यक्ष।"²

Here one thing is noticable that inspite of many social revolutions and reformations, the rigid and conservative ideas of the people were very hard nut to crack. They tried to empower the desire of the new generation.

Chitratmak Shailee :

Benipuri was very famous for his unique prose style. He had adopted chitratmak shailee in almost all his

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² ibid, PP-126-27.
writings. Though 'Patiton Ke Desh Mein' novel is related to shaking events of society and jail, but depicting the rural atmosphere, he has given the picture of the fields also in a colourful manner—

"खेतों में सारसों, गटर, चना, खेतसारी, तीसरी अदि अनाज के पौधे फूल रहे थे—पीले, बैग्नी, लाल, पीले आदि अनेक रंगों का मेला लगा था। तितलियों अनगेर रंग-बिरंगे पंडों को पसारे, मानों रंग-बिरंगे सादड़ों से सज-धज्ज़कर, इस गेले की तीर-तीर कर रही थी। जब धीरे-धीरे हवा का एक शोकक बह जाता, मालूम होता, रंगों के इस समूह में तुलना आ गई।"

This we see that the language and style of the novelist is adequate and proper. The choice of words, systematic and well organised sentences, different types of shailees are some special aspects of his language, which differentiated him from other writers.

5.2 Uddeshya Aur Bhav:

The novel is written with various ends in view.
Some are written with the aim of entertainment and some with social and political, objectives. Benipuri had felt the heart rending and pathetic condition of Manohar and Piariya, who were social victims. He wanted to present this novel as a symbol of awareness, Consciousness and sensibility.

The big missions of humanity and benevolence remain unsuccessful due to certain bad elements of the society.

Novelist wanted to show that love is not a bad affair. It was worshiped in heaven. He presented the examples of those saints who were born illegally but were adored by the society. Like—Bharat, Vyas and Neesham etc. But in our present society thousands of ideal and beautiful girls become "Piariya".

and gentle and sobre boys became 'Manohar' and are crushed under the cruel paws of society.

By depicting jail atmosphere, novelist wanted to open the eyes of lawyers, who plead the cases, the judges, who give their blind judgement and ruin the valuable youths of the country. The behaviour of jail authorities is not also praisable. They demanded money from the home people of the victims. If their desire is fulfilled, their treatment with the prisoners is proper. If their demand is rejected, they bruise the victims and beat them to death. Manohar raises a good question:

"क्या हरमा की सजा हरमा ही हो सकती है? हमारे हरमा की, तब तो हमारी हरमा की जा रही है। किन्तु, हमारी हरमा जो कर रहे हैं, यह उनमय यह निमा लायू नहीं?" ¹

Benipuri wanted to stop these brutal acts of the society and the authorities.

The main aim of the novelist was to present a glimpse of the village customs and he remained successful in that. These happenings are common in illiterate, ignorant and poor class people. So the theme of the story makes readers pitiful about those situations. This novel is full of incidents. At some places the author has given the good suggestions for the improvement and progress of the society.

There certain unpleasant scenes which deviates readers mind. Like - the view of toilets, Tiktthi, and Phansi. But being a real depiction, there was necessity of such descriptions. 'Patiton Ke Desh Mein' novel is a live and interesting creation of Benipuri.

(1) R.V.Benipuri: Patiton Ke Desh Mein: PP-120.
(2) ibid, PP-81.
(3) ibid, PP-107.
(4) ibid, PP-114.
'Kaidi Ki Patni' novel is based on the real life of a wife of prisoner. She goes to meet her husband, who was imprisoned as a freedom fighter. She was allowed to see her husband and talk to him, but a C.I.D. personnel was kept there so that husband might not send any information to his other fellows. The prisoner does not bear this insult and rejects to meet her. She comes back with broken heart and distressed mind. When she boards on the train, she recollects her thoughts of her childhood, marriage and the happy days of her life with her husband. The scenes of past are coming to her one by one. So this novel is based on the flash back.

The story of 'Kaidi Ki Patni' is like this -

The heroine of this story was born in a village. She was brought up with love, affection and all facilities of life. At the proper age, she was married to a handsome boy, who was a student in a town college. She gives him full co-operation and he also achieves colourful success in his studies. Everybody's eyes are upon his bright career and handful earnings, but every hope of them is washed away when they come to know that he has plunged into the freedom struggle and is imprisoned.

When his first imprisonment period was over, he came to his home. Consoled everybody and felt the economic crises of the family. But he could not leave his path of patriotism. He is again imprisoned. His wife shoulders all the responsibilities of home, children and fields. She strives
for money and passes one year in one saree. Her children could not get proper diet, yet she inspires her husband not to deviate from his mission.

(ii) Kathavantu Ki Vivecha:

The story of this novel has two important aspects. One aspect of it deals with the political situation of the country, psychological and economic condition of the families of freedom fighters and second aspect deals with the personal life of the heroine of the novel. So this novel includes the events as well as the personal affairs of the characters. This novel comes under 'Ghatna Pradhan' and 'Charitra Pradhan' category of novels. K.R.Srinivasa has written:

"The novel is a means of expression for the writer, and it is ultimately born of understanding and love. The novelist's understanding (of man, of Nature, of God) has to be as total, and as integral, as possible; and his love (or compassion) has to be a total power too. Such understanding and power will forge their own appropriate means - language form, technique - for communicating the totality of the vision and the whole power of the love to the readers. Whatever the subject - a patch of past history, a segment of contemporary life, a problem in ethics or politics, a revolutionary eruption in the body-politic - the novelist's understanding and love will make his writing transcend the merely local and controversial, and attain the vitality and dignity of creative literature."

The plot of this novel, 'Kaidi Ki Patni' is based on the real life. The author was himself a devoted and dedica-

ted to nation. He was sent to jail many times. So his own ex-
periences have became the source of the plot.

There is sequence in the events and incidents. Neither
there is overlapping nor vaccume. The scenes are coming in the
mind as the real of a cinema and one by one every phase of life
is depicted.

The main story is related to the heroine of the novel
and the prasangik context go along with the main story which
helps in its further progress.

(B) Charitra Chitran :

William Henry Hudson says -

"Whatever aspects of life the novelist may choose to
write about, he should write to them with grasp and thorough-
ness which can be secured only by familiarity with his material
What he is not familiar with, he should leave alone."!

It is however clear that the greatness of the subject
matter will not of itself ensure the greatness of a novel.Mas-
tery of handling is requisite in order that all the varied
possibilities of a given theme may be brought out to full.Here,
of course, we approach another contributory element of individu-
al power.

Novelist has choosed appropriate and adequate chara-
ccter for 'Kaidi Ki Patni'. The whole story is revolving around
the Kaidi Ki Patni, Dulari.

Dulari is a beautiful, wise, devoted and dedicated
woman. Though she was born in a well off family and brought up
(1) William Henry Hudson:An Introduction to the study of
 Literature: PP-133.
with love and affection. She passes her married life with
great miseries. She becomes an ideal lady of Hindu society.

The self explanatory of physical appearance of the
heroine is like this:-

"गर्ली ने घराने—सोने खिलाने
-हाले, छाँवों; शायद दीया फोटों—कितनी गंभीर, कितनी पराक

शरीर-पराक पारियों को देखकर के लिए मानों महोदयों भी करनी-
बनी पाख़ि बांधिये। छोर के मेघ—कितनी पतली, गजाल की पतली
रैली-रैली। नींद कहाँ। इन्हें गाड़ियों पर गौरवे
बन जाने। पवन लाल अधर, गोल युग्म। गोय-भगुंड रंग।"

She never becomes the barrier for her husband and
helps him by all possible means. Even that she sells her golden
ornaments to bail out her husband.

In this way she was a source of inspiration for the
wives of the freedom fighters.

In the development of the story another important ch­
character comes in the scene. This is the 'Kaidi' himself. No
name is given to him in this novel. He is called 'Baya' by his
brothers and sisters and after marriage he is called by the
name of 'Damad' or 'Mehmanjee’. Some view points can be given
about him.

He is a patriot and the duty towards his motherland
does not allow him to be a silent spectator of the dreadful
situation of slavery. He says to his wife:-

"ममी, ममी, इसे निकाह ई, तो आपनी मां को ट्षेम मिला
मैं घोड़ा हम पृथ्वी को आतर-सियार
जब तक हमारी आंसों में पत्ते गुंथी भी "

(1) R.V. Benipuri: Kaidi Ki Patni: PP-21
(2) ibid, PP-92.
He does not forget his duty to his wife. He remains always anxious about the welfare of his family.

The novelist has brought very few characters who are quite capable to perform their role, best suited to the plot.

The novelist has presented such characters, who are dedicated and sacrificial the idea behind the depicting of such characters was to inculcate the spirit of patriotism in man. It was of great need at that time and prepare their family members to be ready to face the adversities that come in the way of freedom fighters.

(C) Kathopkathan:

It is very difficult, to place the conversational situation in self narrative novels. The whole plot of 'Kaidi Ki Patni' is based on the previous thoughts of the heroine. Still the conversation is live an interesting. There is flow in the conversation.

"बाह, हूँ खेयो नहीं, सोमने पी बांधूमूँ का नीला नग ?"
"सोलम का नग खेयो नहीं कटरे !" 
"कभी देश भी हूँ नीलम ?" 1

This conversation clearly show the true love between the couple, but at the same time the reality comes that they belong to middle class family where the 'Neelam' stone is known by name only and there is no chance of wearing it by this class of people.

Through the conversation we come to know about the political situations, the freedom movement and other conditions of the society.

The novelist has very successfully presented the philosophical ideas through conversation. One example is presented here:

"वह भाषा के युक्ति प्रत्यय सहित अनुवाद है?

"तानी, इस प्रदर्शनी एक विलय है। यह सही विलय नहीं है। 

उत्तर कित्ते और भीतर तत्वों होती हैं, यूं मिला होती है, बालक-बालक समय होते हैं; जान्म ने परिशिष्ट होता है!"

(D) Desh-Kal Vatavaran:

'Raidi Ki Patni' depicts the rural environment. As the heroine of the novel belong to rural area. It indicates the period of freedom movement. There is a proper combination of the three dimension of time, place and events. While journeying by train, the scene of railway station and railway compartment is shown. The imagination of the heroine gives to the novel, a freedom of movement, a breadth, and a flexibility to which even in its most distressed developments, romanticism also prevails in same environment.

(E) Basha Shailee:

The use of language is quite suitable according to the plot, characters and environment of the novel. Simple and interesting language is used by the Novelist. He has used tatsam shabd, tadbhav shabd, videshi shabd, idioms, proverbs and other figurative words. He has used different styles to present his subject matter.

Chitratmak Shailee:

Benipuri was a successful sketch writer. His technique of presenting his subject matter is evidently unique. He was capacious to give the picturesque scenes like:

Alankarik Shailee:

Benipuri had no intention to insert the alankars by force. It was only his capacity of word possession that depicted in his whole literature. 'Kaidi Ki Patni' story is based on previous thoughts, which are sweet, interesting and joyfull. These can be compared, contrasted and apprised. So naturally the language is decorated with alankar. Few of these are:

Upma - Chanchal Machli- Se Woh Ullas Sagar Mein
Tair Nahi Thi. ¹

Roopak - Ve Sirf Prem- Samudra Mein Thapkiyan Hi
Nahin Le Saktein Hein, Apaar Sansar-Sagar
Ke Par Karne Mei Bhi Samarth Mein.²

Utpreksha - Mano Kali Ghata Mein Achal Vidyut Rekha.

Manvikaran - Kabhi Aasman Ke Sitare Anakh Machouni
Karte Rehe.³

Vyangatmak Bhasha:

There is very less use of surcastic or ironical language. 'Kaidi Ki Patni' enjoys the proper status in her maternal house as well as at in-laws house. No such incidents is indicated where the ironical language can be depicted. Only somewhere the writers ideas are expressed in sarcastic way:

"शायद कहना की आवश्यकता ही उम्मीद में परिपूर्ण हो गई है। करल पत्नी उम्मीद ही साध होते ही कभी बन जाता।"

"है; ऐसी सल्ला के उपर इसाब में धार भी सुरक्षित ही जाय।" ⁵

¹ R.V. Benipuri: Kaidi Ki Patni: PP-44.
² ibid, PP-61.
³ ibid, PP-54.
⁴ ibid, PP-29.
⁵ ibid, PP-129
Varananatmak Shailee:

"विष्णुच चढ़ने का दिन भी भा,पूणा! धर धर धर माफीः 
देवुता गाई बोर किसने वादेनियों की लेख, पढ़ून-सख़, उसकी 
भावी सहलानी को चलाने को वैगाही करने लगे। वार्त-तरत के 
चर्चा, गर्ले, सुपारी, पान, नारिकल बीमा में नाजा कर रखे 
गये। गाँव की बियों ने देंगा, प्रसादता की।"\(^1\)

The novelist has depicted the scenes and events in a
descriptive manner. The thoughts of the heroine are depicted
in various forms. Some times she remembers her childhood act-
ivities, her conversations with her husband and after words the
miseries which she had to face after the imprisonment of her
husband.

"-बातल भागा हुआ। रात भर टिप-टिप, टिप-
टिप, -तुलके 'बरसे तो जो हो तो 
हलका भी हो जाय। बनिया 
उम! रात, रात, बालला, भयानक, भयावह, रात। और,
आँप की गाल।-रेगी गाल सत सहयोग की हो। दिन न भो, रात 
हो गया।"\(^2\)

Vyakhyatmak Shailee:

Benipuri has used the vyakhyatmak shailee to explain
his theme in a perfect way. This is quality of a writer to make
his description clear to the readers. Regarding the debt he
says:-

"दरी में ढेर—घूटभ को बजे। दोनों एक बात। हो। संकाय 
हैं, कभी आप का पय चिकाक जाय, कभी आप पानी न दे सकें,
भूल हो जायं। किन्तु वह ढेर तो अपना काम भूलेगा नहीं।
बर तो तब तक अपना काम जारी रखेगा, तब तक एक-एक पूँढ़
पानी नियाि गाहर न फरे ने। नहीं पानी की हालत है।"\(^3\)

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(1) R.V. Benipuri: Kaidi Ki Patni : PP- 34
(2) Ibid, PP-99.
(3) Ibid, PP-74.
Novelist wanted to present the bad affects of the British rule over the poor family members of freedom fighters. The children of those freedom fighters became psychology depressed. Their wives had to struggle for livelihood.

Benipuri also wanted to prepare the woman mentally to face the difficulties in the absence of their life partners. The woman, who is possessive by nature should learn to renounce the comforts and luxuries for the sake of the nation.

So, spirit of nationality, importance of motherhood, sacrificial nature to keep the decorum of the husband are the main aims of this novel. Which has brought the subject matter very close to the readers.

5.4 Benipuri as a story writer:

Story writing has got a prominent place in Hindi literature. Stories get more popularity due to its brevity and liveliness. The writer presents the theme only in few pages and reader enjoys it spending less of his time.

Benipuri's stories are compiled in Chita Ke Phool. These are seven in numbers and are titles as -

I. Chita Ke Phool
II. Kanhi Dhoop Kanhi Chauw
III. Julekha Pukar Rahi Hei
IV. Woh Chor Tha
V. Bhikharin Ke Thathi
VI. Jeewan Taru
VII. Us Din Jhonpdi Royee.
5.4:1 Classification of his Stories:

Mostly the subject matter of these stories deals with uneven and discriminated social order, but slight political influence is also shown in few. Benipuri has written:

"अपनी इन शात कहानियाँ में देख और समाज की विभिन्न सिद्धियाँ से उजवन युगु और संहार की विभिन्न सिद्धियाँ" को हो मने कलाम नए जरूर जो कै शरू की है। किंतु इनमें देखने को फोरिस नहीं नहीं की गई है, बल्कि उसमें का ही प्रयास है।"

These stories can be categorised in the following manner:

1) Ghatna Pradhan - Jeevan Taru
2) Charitra Pradhan - Chita Ke Phool, Bikhari Ki Thati.

5.4:2 Kahaniyoon Ka Rachna Vidhan:

Premchand is considered the king of the stories. His stories are compiled in 'Mansarover' in eight parts. About the story writing he says:

"हामी ऐसा उदाहरण नहीं जिसमें भूमि-सूचना के सुधार, ही ने के पूरे से ही ही छाया नहीं। यह जीवन के तरीके में पुनर्रोपण होता है।"

He has also written:

"कहानी में बहुत विस्तृत विकास को भूमि-सूचना नहीं होती। यहाँ सुमारे वर्णन समुदाय गणना की प्रतिष्ठा करना नहीं, वरन उसके वरिष्ठ का एक अंग बनाना है।"

After independence the technique of the story writings changed to a large extent but according to the given examples the important characteristics of a story are that:

a) Story should be brief.

b) Story should proceed ahead without any stagnation.

(1) Benipuri Granthawali: Chita Ke Phool, Bhumika.
(2) Premchand: Mansarover: Pt-I, Bhumika.
(3) ibid.
3. Story should depict the feelings of a person.
4. There should be curiosity creating elements in the story.
5. Story should include and discuss only one part of the life or event.
6. Story should influence the reader emotionally.

After independence the technique of the story writing changed to a large extent but the following elements of the story are still accepted. There are:

A) Kathavastu
B) Charitra Chitran
C) Kathopkathan
D) Desh-Kal
E) Uddeshya.

The plot is very prominent element in a story. It can be Pouranik, Historical, Religious, Social, Cultural and Psychological. In the words of Dr. S.N. Koul:

"वैज्ञानिक उद्देश्य के साथ-साथ आधुनिक युग के वैज्ञानिक रचनाओं में जीवन-दृष्टि के प्रति आधुनिक परिवर्तन भाव है। यह बतलाता है कि रचनाओं के स्वर्ण युग के प्रवासी नहीं हैं। आधुनिकता के इस प्रकार के अनुसार नए वैज्ञानिक रचनाओं के सूत्रपात हुआ और यह वैज्ञानिक रचनाओं को जीवन-दृष्टि में यथार्थता से उत्तेजित कर देती है। इसीलिए भी रचना में भी इसी बात को पाना या खोजना के लिए दृष्टि का वैज्ञानिक होना आवश्यक है।"¹

Dr. Ganpati Chandra Gupt writes:

"यहाँ हमें प्राचीन कहानी और आधुनिक कहानी के स्वर्ण युग का अस्तर स्पष्ट कर लेना चाहिए। प्राचीन कहानियों का केवल इसना व्याख्यात होता था कि उसमें विद्वेष-पश्चिमों तक का भी पालों के बारे में सार्वभौम होता था, जिन्हें आधुनिक कहानी सामाजिक मूल्यों, ज्ञान-मूल्य तक रीतिगत है। बुद्धिंशी, प्राचीन कहानी में उद्देश्य-कर्म—राजा-रानी शेष-रेशाणी भाव—वे जीवन की कहानियों में सर्वार्थ अधिक होता था, जबकि आधुनिक युग में जन-साधारण के जीवन की महत्वपूर्ण परिस्थितियों का अंकन होता है।"²

For the development and progress of the story the

(1) Dr. S. N. Koul: Swatantryotar Hindi Kahani, Vikas Avam Moolyankan: PP-179.
(2) Dr. Ganpati Chandra Gupt: Sahityik Nibandh: PP-423.
following situations are needed:

I. Prarambh
II. Vikas Athwa Aroh
III. Kantohal Avam Dwandw
IV. Charam Seema.

Prarambh - The story is not so explanatory. So the first sentence of it should touch the subject matter. The starting should be interesting, attractive and should influence the reader.

Vikas Athwa Aroh - After the starting, the story develops. Here the writer taken forwards the incidents and the story proceeds ahead.

Koutohal Evam Dwandw - Curiosity is also an important situation in a story. What is the further development? This feeling should remain always alive in the mind of a reader. The writer should make the perplexity of the character clear to the minds of the readers.

Charam Seema - The main aim or the theme of the story. The writer has to keep the end in the mind. The end should be ideal and pleasing. But presently there is not any strict norm for ending the story.¹

5.4:3 Benipuri Ke Kahaniyon Ka Moolyankāñ:

(a) Kathanak :

The plot of Benipuri's stories touch freedom struggle, social disorder and unequality in society. The theme of the stories differ from each other. In 'Chita Ke Phool' the hero,

Ramu is belongs to a poor family. He can read write. He comes to know about the political condition of country through newspapers. He plunges into freedom struggle and dies in the jail. 'Kanhi Dhoop Kanhi Chanv' is a very pathetic story in which Makhna the only son of an old lady is beaten to death for not obeying the order of Baba Sahib, a high status person of that village. Zulekha pukar Rahi' is a based on the psychological unstability of a young boy Salim, who deeply loved Zulekha. But Zulekha was married to another boy and she is shocked to death Inspite of the marriage of Salim with younger sister of Zulekha he also leaves the world and now remains the young tormented Zulekha's sister, who is seen watering that flower plant, where Salim was dead. This is heart rendering story. 'Woh Chor tha' is a story of Laloo, who also gets psychologically upset by the cruel behaviours of his master. He is allegated for the stealing of a watch, which he had not stolen. He can not bear this bad spot and jumps into river Ganga. 'Whekharin Ki thati' is also a satire on the society, where the writer wants to show that the sons of the upper class people enjoy with the poor girls and leave them to their own fate. Sugiyya, a beautiful girl is victim of such case. She bears the child from Sukumar, her so called lover. She tries for suicide and can not do so as she was con-cieving a child. After words she becomes a begger and looks after her baby. Brijesh, a gentel, accidently comes accross to her. He looks after that little child after her mother's death. Jeewan Tara' is a real story. This incident had happened in the maternal home of the writer in which Hakim Singh takes revange by killing two persons of upper society. He was also hurt by destroying his fruits, which he had kept for his only daughter. Injuria 'Us Din Jhnpadi roye' is an emotional
story in which the indifference of behaviour of Jails and influence of political parties is shown. Ramesh is very active and cunning. His friend Radho is simple minded and belongs to a middle class family. Ramesh comes in the freedom struggle on to fulfill his wish to come in the politics and Radho is since about the struggle. Ramesh enjoys all privileges in the priso and Radho dies for want of proper treatment.

Benipuri has taken the plot of his stories from his environment. He has tried to present the real social aspect of the people. All these events prevailed then in Indian societies. Not only than, presently also this disorder and evil system has gripped our society.

In these stories the another has followed all the principles. The story has Praramb, Vikas, Koutohal which is very impressive the writer has given an ideal end of every story.

(b) Charitra Chitran:

Benipuri had not be think for the choice of the characters. The political and social situations was remained the plot of his stories and characters also were selected, which befitted to this situations. His characters are emotional, sincere and honest.

They became the examples of the society. Every character attracts reader and thus is able to receive the pitiful feelings from them. These few characters represent the society as a whole.
Benipuri has described the ideal character of 'Sugiya' in the following words:-

"मुमिया किस आस्था वा मुगलार की में रहती ! छोटा-गा मागा था। मागा को नाफ-भरवा, सजा-धार कर, वह रहती। अपने हाथ ने जान-पाल सेवाय करनी, अपने हाथ से रागी नैवार कर परंपरागी, अपने हाथ में पता लम्बाकर देती। जब वह फिर जाने लगता, बिहारी से वह तब नए देखती रहती, जब तक वह अंगों से भोजन नहीं हो जाता। नौदंत के बाज फिर उसकी अंगों लिखती मे रहती होगी।" ¹

(c) Kathopkathan :

There are very less conversation in these stories. The stories proceed by the descriptions given by the writer himself. A brief conversation can be seen here :-

"हां, माथी तो है कौन? पता आए?" और बहे जबाब ने।

"माथी? माथी...."

"माथी, भूंगर !"

"हां, माथी भी है; और नमक तेरी की मोह !" ²

From this example we come to know that the conversations of these stories are sensitive and reflective.

(d) Bhasha Shailee :

Benipuri has used simple and easy Hindi. The idioms and proverbs are also used, which have come naturally while writing. The dectamology and rhetoric. The style of presenting this language is not idlygnetic, but serious and sensitive.

"कृति माना के माध्यम से ही हमारे सामने आती है—जहाँ भोजन तथा श्वसन रूप बनता है, जो माना के तरह भी हमारे सामने होते है।" ³

The author has used the descriptive method by which the paragraphs have become big and sentences long. But that does not apply every where. These sentences are so

(2) ibid, PP-76.
sentimental that reader does not loose his taste and emotional flow. One example is presented here:

"कोई बड़ी ऐसा नहीं था, जो दृष्टि प्रोपा करता, कि रामु
ने अपने को देश के लिए कुर्बानी कर दिया; जिन्होंने पूजा से
उस दिन रामु का ग्रहण कर निकला; उभय अत्याचार फूल-भरा,
भी नहीं निमित्त पाया था! एक गंभीर फूल की समस्या नहीं लिखा
और अन्यें बड़ा पूजा—उसकी श्रद्धा की अगर माफी
एकमात्र मातंगा रहीं, जिनके पातन-जल में, जी-मर कर रो-भो
लेने के बाद, उनके पिता ने फैली दांतों में उगाने किया गया।
पूजा कर पूजा पूजा अद्वितीय कर—लिखा ने फूल, कौर-सूर।" 1

The another example is also very pathetic:

"घाट के एक छोर पर एक पूजा के पर नी, हुदंगेवा आतंक आ
रही थी—"हो रजु..."। दूसरे छोर पर, एक बिषाल वहाँ अस्तित्व के
मीठे, "गर्मा में गर्मा लगा जा हो आतंक" का पुरीता स्वर निहल
हुआ था।" 2

The author, being a freedom fighter himself had
deply felt about the story of the sacrifice of a young boy,
who was very sincere and honest.

(e) Uddeshya:

These stories has been written with many angles,
which equipped the authors mind. The author wanted to bring
awareness in masses about the freedom struggle. People bore the
insults and brawling at the hands of the foreign rulers, but
shrank to give cooperation for struggle. Benipuri presented a
minor boy, who happily sacrifices his life for the country.

From the point of social view; the author wanted
to throw light on the evil customs of our society. The desires
of the young boys and girls are crushed. The beauty of their
lives is shattered down by their autocratic parents. Another

(2) ibid, PP-23.
point is self will of the upper classes of the society. They think themselves, the boss of the common man. Hakim Singh would have not been hurt by the profligacy of the rich people, there would have not be three murders at the one time.

5.4:4 Nishkarsh:

While establishing Benipuri as a novelist and story writer we find him original and dynamic in his thought. Though the number of his novels and stories is less, but it covers the three dimensions — political, social and jail environment.

We see his novels and stories owes its existence to the interest in the great panorama of human passion and action. This interest has always been one of the most general and most powerful of the impulses behind literature and it has the given rise to changing social circumstances.

Original plot and characters, impressive dialogues, unity of time place and action, style, and a stated or implied philosophy of life, are the chief elements that has entered into the composition of his novels and stories.

Thus Benipuri is a successful novelist and story writer. His novels and stories created sensation among the readers.