An examination of Prasada's novels from modern standards of fiction.

During his lifetime Prasada wrote 3 novels namely: - the Kanksa, Titli and Itavati. The last is incomplete as the cruel hand of destiny snatched away its author while he was busy in writing this most important novel dealing with the epoch making events of Magadha Empire.

According to modern critics there are 6 points on which the entire structure of a novel is to be built. They are:


Now let us examine in what degree these essential elements exist in these novels.

I. Plot structure or subject matter.

A distinction must be drawn between two types of plot structures, one is called loose or incoherent, while the other is named as an organic,

(a) Loose or incoherent plots.

In the first type of novels one scene leads to another, the characters cross and recross but the novel as a whole has little structural backbone, or organic unity, as Thackeray the famous English novelist remarks about his own workmanship.

"My method of composition is to create in advance two or three of my chief characters and then go on chapter to chapter with only a general notion of the course I will be taking a few chapters later on".

A similar confession has been made by Anthony Trollope in his autobiography : "When I sit down to write a novel I don not at all know, and I do not very much care how it is to end".
Scott, the world famous writer of English romance also acknowledges that "the tale of Waverly Novels was put together with so little care that I cannot boast of having sketched any distinct plan of the work".

Robinson Crusoe, Vanity Fair, Pickwick papers, Nicholas Nickleby, Figtree Bhumi etc. may be considered as the examples of this kind of plot. In Hindi in the earlier period we had mostly novels of this kind. Prasada's first novel Kankala belongs to this type.

(b) Organic type of plot.

In this type the separate incidents are no longer treated episodically. They are dovetailed together as integral components of a definite plot pattern. In this the author considers the entire plan in details. The entire character and events are arranged to occupy their proper places in it, and the various lines he lays down so skilfully as to converge in bringing about the desired catastrophe.

The true test of the plot is that it should move naturally and free from any appearance of artificiality, and the means used in working it out should be such as we are willing to accept in the circumstances as at least credible.

The novel such as Tom Jones, Bleak House, The Woman in White, Savar Sadas and Titli belong to this type. Thus if we examine in detail the two novels of Prasada leaving aside his incomplete novel Iravati, we find the former having loose plot while the latter has an organic one.

In Kankala up to the last moment the doubt remains as to the main hero of the novel whether it is Mangala or Vijaya, though as the name of the novel indicates, the latter should be considered as the hero, because it is he whose skeleton excites pity of every one, but it is the former whose character is much more idealised and glorified in it.

Besides this the various events of the plots have no direct
The second novel Titli possesses elements of organic unity. Titli, the village maiden is the main character of the novel. It is her struggle for existence against the heavy odds that forms the main theme of it. There is no incident which directly or indirectly is not connected with the main plot.

Now let us examine how far these plots are free from some of the blemishes of artificially which is a true test of a really good novel?

In Kanakala the main plot centres round the cities and the so-called holy places. The sum and substance appears to be that it is the sins of the fathers that visit upon their sons. All the main characters suffer for their misdeeds whether advertent or inadvertent through their parents.

Vijaya, Mengala, Deva Niranjana, Kiswori, Yamuna, Sara, Latika, Ghanti, Sreela and Gela all suffer to some extent for the vices of their elders. There is no such character or incident which looks for fettished, artificial or unconvincing. All the event move in natural order. The supernatural element is entirely missing. Here with ten female and nine male characters Prasad has drawn a picture of a society which is apostate, illegitimate, superstitious ridden, and starving it is a horrible portrayal of that section of society which is revered in public but whose outlandish debaucheries and heinous crimes put even the worst criminal to shame.

In Titli where he compares a typical Indian village girl with an English maiden he weaves an original and interesting plot, as a contrast with the former there is a rural atmosphere. It is a study of western and eastern ideologies. In the end the practical life of the poor girl wins for her the highest appreciation from all alike. She is depicted as an embodiment of self-struggle and self-effacement. How can she combine these two hostile elements
in her person it is beautifully described in the events that unfold her life gradually before us.

In brief Kanhkar is a tragedy of frustrated emotions while Titli is a comedy of a woman's triumph through ceaseless struggle. In conclusion we can say that it is the religious problem which figure prominently in the former while the agrarian questions loom large in the later. A kind of unity can also be traced between the two novels showing the evolution of the mind of the author. A problem is raised in the first while the solution is suggested in the second, which is a complement to the first. In the former Prasada like a young author stands bewildered at the crossroads of the sin and virtue. He looks very much perplexed finding no solution leading him out of this mire. But in the second, the imperfect form of the maiden Tara of the previous novel who strives to guide him on the right path develops him into the perfect form of Titli who with a divine outlook of life and her practical acts ultimately succeeds in leading him out of self delusion.

2. Characterisation.

From plot structure next we pass to the second essential element of the novels the Characterisation which is to be examined under the seven headings.

(a) Life like portrayal.

The first important point here to be examined is how far the novelist succeeds in making his men and women real to our imaginations? To put in simple words we can say whether his characters good or bad stand upright on the ground. The greatest success of a novelist lies in making the readers to respond to him in harmony and in fullest sympathy in pathos, and pleasures, in sorrows and rejoicings as well as in tragedies and comedies. Therefore the first requisite of a novelist is that his men and women should move through his pages like living beings, and like living beings r
remain in the memory of the readers after his book is laid aside and its details perhaps forgotten.

Now if we look at Prasad's novel in this light we find that he has not failed in portraying the two pictures of his characters and making them appear like living beings, hard to be effaced from the hearts of the readers.

In Venkala and Tilki all the characters look like living beings. The course of events no doubt brings about a gradual change in the psychology and acts of the characters but they never look as dead bodies or mythical creatures, mere figments of pure imagination.

Do not we find such girls like Jamuna in our society whose silent sufferings and non-redemption is the greatest stigma on our social and religious customs?

Do not we see daily how quite a large number of Hindu women are enticed, seduced and converted to other religions either through intimidation or through temptation. Latika and Whanti are not only stray cases but an alarming decrease in the number of the women in our society clearly bespeaks of our highly defective social texture.
"While rich men go unpunished the poor suffer even for the vagaries of the others too", this is amply shown in these novels and a fact which witnesses in our every day life. What punishment is meted out to Deva Narajnt who disgraces the holy name of his monastic order, or his mistress Kishori or her husband Shri Chanda? It is the poor creatures like Yamuna and Ghanti who suffer most. Do not we see this inequality and tyranny of the present days so called even handed justice? Do not we meet in our land dreamy and emotional youths like Indra Deva and English lady Shaila who ultimately cast off their fantastic notions and settle on this land as real men and women? Our villages are full of many such youths like Madhubaha who face with indomitable iron will the oppressions of the underlings of the land owners, and these are provoked sometimes to take law into their hands.

Instances of such voluptuaries as Sukha Deva Chauba and merry widows like Raj Kumari are not rare in our Society where Brahmanas reign supreme, and women especially charming young widows are generally seduced partly by money and partly by unsatisfied sex urge.

Thus we find Prasada has drawn a true picture of present day society and by his artistic and forceful style has made all his characters look like living beings and has fully succeeded in rousing a deep and abiding interest in the hearts of the readers.

(b) The creative genius.

The second requisite for the novelist is that he should possess a real creative genius. A novelist may not be necessarily a man of unexceptional talent. The distinction between a man of talent and a novelist endowed with creative genius is this that while the former only manufactures the latter really creates. His characters are not within his control. He is in their hands and they take him wherever they like. For this reason his outworkings are often so amazing inexplicable to himself as well as to those of its readers who afterwards pick his characters to pieces in the hope
of plucking the hearts out of their mystery.

On examining these two novels we come to the conclusion that their author not only possesses the requisite creative genius of an average novelist but he is endowed with much higher intellect than many of his contemporaries and predecessors. It is not possible to prepare the various events of his novels. His characters are so unfathomable and so mysterious that a psychological study of them baffles many seasoned minds. Look for instance what a mystery enwraps the character of Yamuna upto the end. Similarly the relations of Shaila and Indra Deva remain inexplicable even till the novel has run most of its course. Likewise Gāleśa first leaning towards Vijaya, and later attachment to Māṅgala is an exhibition of Prasāda's power of keen observation of the typical nature of woman.

The character of Tītī is so superb enchanting and so full of sanctity that one begins to apprehend that her character suffers from exaggeration. But a study of the evolution of her character definitely proves the truth of the well known saying that there is no better teacher than adversity. Like a bud she gradually unfolds herself into a full blossomed flower, the fragrance of which wins the hearts of foes and friend alike. She meets Mr. Watson, the brilliant officer of the Cooperative Department and persuades him to extend his helping hand in bettering the deplorable lot of the villagers. For orphans, lepers and widows she starts schools in the teeth of opposition of the vested interests of the village functionaries. Her self confidence and practical wisdom sometimes even flatter and fascinate the heart of such calculative and idealistic youth as Indra Deva. No doubt such characters are not extinct from our sacred land. In his third incomplete historic novel Iravati he has broken a new soil as regards characterization, art, style, language and technique. The whole atmosphere of novel is full of sensational incidents and mysterious characters. Iravati and Kālindī amongst the female characters
while king Kharaawela, Agnimitra and Brihaspati mitra in the males are the instances or Presada's marvellously creative genius.

(c) **The graphic description.**

The third essential requisite under characterisation for a novelist is his power of graphic description. The more a novelist has this power the more he appeals to the readers, and more he succeeds in portraying a living picture in the hearts of the readers. Presada possesses this power to such an extent that he is called by some critics an descriptive novelist, but his method of description is entirely different from others.

With his description does not mean only a mere external delineation of various events and characters, but he has reduced it to a definite art in which by his consummate skill astounding power of penetrative insight into human psychology, he is far superior to others. His description of dawn, mellow-twilight, starry and moonlit night, the spring, summer, winter, rains and autumn his portrayal of surging emotions and feelings of contending humanity, pethos and sufferings, and various other matters is entirely original. The following are the distinctive features of descriptive style:

1. Complete identification of his characters sufferings and pleasures with nature.

2. Symbolicism It heightens the beauty of his style whenever he wants to portray the woes and joys of the men and women he instead of describing them in a simple manner takes resort to the symbolic method. According to him it is the spring which brings hope while the winter damps it. He compares life with the various objects of nature. THE childhood is compared either with dawn or new rise of moon or sprouting of the leaves in the tree. THE youth, he compares with the mountain torrents or bellowy rivers or stormy ocean or midday sun, **THE** old age-either with faded and withered flowers for dry stream, harvest, or grass. Thus we find that symbolic
precise suggestiveness of expressions is another key note of his style. It should not be confused with the former. It is a distinct feature of his style which imparts a kind of mystery to his language. The following sentences clearly show how the real meaning is hidden underneath the artistic language. "The boy laughed and said" "Go Shaila and pass this one onight in warmth. Tomorrow it will be seen (Titli)."

"Then Vijaya appeared before me just as the morning cloud my overcast the verdure of the rainy month (Kankale)."

Both these sentences suggest some deeper ideas which average readers cannot follow.

(b) Creation of true atmosphere.

The another distinctive feature of his style is the creation of a suitable atmosphere before any new event to be described. Before he describes any new episode or event or change he creates enchanting atmosphere by his vivid and graphic descriptions of nature environments and the place of occurrence.

This makes his plot look real, and inspiring. Thus as the circumstances arise he creates an emotional, natural, rural, urban, silven, hallowed and vicious atmosphere as it suits him best.

(d) The direct and indirect characterisation

The fourth requisite on which the success or failure of a novelist depends is his way of characterisation. There are two ways one is called Analytical and the other is called Dramatic or indirect. In first method the novelist portrays from the outside. He directs their passions, motives, thoughts, feelings and explains them sometimes pronounces authoritative verdicts upon them. In the second method he remains aloof. He allows his character to reveal themselves through conversations, incidents and confirms this portrayal by the comments and judgements of other characters in the novel.
THE genius of Prasada is original and nothing is more repugnant to him than a slavish imitation of others. Here he has selected the golden middle path.

The dramatic skill of Prasada impels him to follow the first method. He like a dramatist first introduces his characters, gives and exact descriptions regarding their social status, personnel appearances outlooks on life and particular aptitudes. Having done this he retires and follows the indirect method where the natural evolution of the characters of men and women proceed according to the events.

The great difference is Titli and Kankala is that while in the former the characterisation is in accordance with the events while in the latter it is reversed. The events follow the characters. A few illustrations may reveal how beautifully he has been able to blend both these methods in his novels.

In Kankala he first introduces Karthika and her paramour Deve Narenjana having done this he recedes into background. The later events and the conversation of Vijaya, Mengala and Yamuna reveal their respective characters. Similarly he describes in a few lines father John Betham, Misses Laika, Sarala and Ghanti etc. and then the progress of the events reveal their identities.

In Titli through Bava Rama Natha he introduces Madhu-Bana and Titli and then the natural flow of the events tell the changes in their character.

The conversation of Indra Deva and Smaila not only show their real characters but it throws much light even on the lives of the hero and the heroine of the novel.

In fact Prasada follows both the methods as they suit him. There cannot be hard and fast rules and clear cut lines of divergences. He is the inventor of his own style and it is not desirable to confine his art to any kind of rigid division. The poet in him naturally revolts against such classification.
(e) Evolution of the character.

The 5th point under the heading of characterisation in a novel in the words of Lotze is the slow shaping of the character is the problem of the novel. It has been the tendency of the literary evolution during the past century to force the dynamics of personality more and more to the front. Prasada as we have already pointed out is a master hand in this art. One who can depict a character to perfection in a short story, naturally possesses more scope to the delineation of the rise and fall of the various individuals in a big novel. The diverse events which cause malice, jealousy, moral turpitudes, ebb and flow in the life which go long way in molding and shaping the character individual all these find a detailed description in his novels.

If we examine Titli for causes which transform Madhutane, it will be crystal clear that his change is not incidental or abrupt, but various events as an attempt on the part of Sukha Deva Chaudhur to seduce his widowed sister, the high-mindedness of the higher lings of landlord, indelicate overtures of the Mahant, and many others to intrigue/dishonour his family all the circumstances multiply to make him a criminal. His fall is natural and there is no idealistic or artificial glamour about him. Similar cases of slow shaping of the character are Vijaya, Mongre, Tara, Gole, Iravati, Kalindi etc.

(f) Proper delineation of the character.

The 6th point in a novel is the author's respective capacity and ability to depict characters in a proper form. Some novelist can depict a few characters and do them well, while others like Scott introduce a number of characters some of whom having no connection major whatsoever with the plot. Some can only portray one aspect of the site, any love, in perfect manner, while others have equal facility in delineating all phases of life. The knowledge of the author develops by travels, studies and social intercourse with people of different races and cultures.
To be a good novelist one should have wider experience and deep knowledge of the worldly objects. Prasada who travelled wide in childhood, drank deep at the fountain of learning and used to come into contact through his business with all sorts of people possessed certainly some of these advantages, while history opens before him the entire panorama of the ancient medieval and the present age of the world, it is the study of the philosophy which invests him with consummate skill to unravel the mysteries of the mundane as well as of the secular ethereal world.

Being a dramatist and poet both he is rightly fitted for the herculean task of novel writing.

No doubt his aesthetic taste forbids him to depict indecent and vulgar scenes which others sometimes do in the heat of their reformist zeal. They describe such scenes as offend public morals and sense of decorum. But Prasada is scrupulously strict in such matters though he does not pretend to be a puritan. His description of sex is pure and poetic and is not tinted with grossness.

With all these good qualities sometimes his critics find fault with him for lack of humour, so essential an element in the art of novel writing. In fact it is not the absence of humour but it is the lack of ability to understand his subtle humour which is mainly responsible for this charge against him. In Kankala which is a tragedy of frustrated emotions, no doubt one can find very little of it, but Titli does not lack in it. Still we admit that there is some weight in this charge and it appears that he himself is also conscious of it and has done much in his later novels to minimize this defect. Naturally Prema Chanda supercedes him in this respect. His novels are full of guffaws, ribaldries, satire, wit, and humour. Like Thakary Munshi Prema Chanda depicts various characters in the maze of whom the main hero is sometimes lost. But Prasada on the other hand paints one or two main characters and the rest follow them in the natural order. The events follow as an offshoot of one major event and there
Neither overriding nor collision but a complete collaboration.

Harmony between the character and the plot.

Some novels are classified as action novels while others as character novels. A good novelist should combine plot and character in such a manner that both of them may appear entirely interwoven. Characters should not be subordinated to plot. Plot should go on revealing and unfolding the characters in a natural way. The naturalness is the key of a novel. Supernaturalism should very rarely be introduced in it. A novelist is not supposed to give explanation for the turn of events in the novel, but the character of men and women should speak for themselves through their actions how the events are justified.

It is tragedy that depicts life to the fullest sense. In comedy one can prejudge the conclusion. In fact it is the tragedy on which the success and failure of a novelist depends. It is here that one can always be an idealist. Some of the best brains of the world have written tragedies alone. Shakespeare is not so much honoured for writing as like it, or Midsummer nights dream, as for Hamlet, Macbeth, Othello, King Lear, Romeo and Juliet and other tragedies.

Though Titli is considered as a comedy and Bankale/tragedy but in fact Titli is also more of a tragedy than a comedy. The end in which both the tragic figures stand face to face to the amazement of the weeping child after the terrible events of the past life, of grovelling poverty, starvation, wanton outrages, humiliations, and the horrible life of prison all these and many other calamities combined make this novel a tragedy.

Hindi very few novelists have attempted to write a tragedy before Prasad. In fact he should be considered as the first novelist who has written a real tragedy.
3. Conversation and Dialogue.

The third essential element in the study of novels is the conversation or a dialogue. A good dialogue greatly brightens a narrative and heightens the dramatic tone of the novel. Dialogue is employed in the evolution of the plot and direct connection with the characters. It constitutes an organic element in the story. It should be natural, appropriate, befitting to the personality of the speaker, suitable to the situation, vivid and interesting.

A successful novelist is he who realistically reproduces the actual talk of the average people as well as of the brilliant. He should avoid a dialogue which might appear hopelessly slipshod, discursive, ineffective, stilted, bookish and unconvincing. He should also discard melodramatic rant and unnecessary pedantic expressions.

Now if we examine Prasad's works from this point of view we find them in no way defective. His dialogues show complete harmony between the characters, events and the plots. They are short but graphic. They very seldom look like Sermons, or propaganda speeches. The great success of Prasad lies in the portrayal of the character through conversation.

Tara, the most tragic figure of Kshabala, reveals her character in one or two lines. Similarly the talks of Ghanti and Gala unfold gradually their entire lives. His sentences are generally short but appropriate. There is a natural flow in them. They are forceful and inspiring. The following words of Gala, the most natural as well as an ideal female character in Kshabala, spoken in the hermitage of Goswami Krishana Senapati reveal her personality. "Women know how to die like Padamati, inspire of the treachery of men like Allaludi Din, by nature they are born to live". How in a brief sentence she has shown the ideal of a Hindu woman for which even great volumes are inadequate.
The talk between Shaila and Tinda Deva though no doubt suffers from being somewhat lengthy and philosophic, but a close study of it reveals their character and ideologies. It is also to the credit of Prasada that his language varies if not in words but at least in thoughts in proportion to the respective ability of the characters.

4. DESCRIPTION OF EMOTIONS

The fourth point in the analyses of the novels is the author's power of delineating the various emotions as pathos, pleasures etc. with their good or bad effects. A comparative study of various novels clearly reveals a diversity in their author's abilities regarding the proper depiction of the said emotions. Some are efficient in the representation of pathos while others in humour and pleasure. Prasada is also not free from this shortcoming. The lack of humour and wit sometimes make his works monotonous. The lack of humour in his novels and even in other works is due to various reasons. His philosophic outlook on life enables him to take a dispassionate and exact view of the this world. He finds this world full of sorrows and sufferings having very few purple patches like oasis in the desert. While depicting the horrid life of the starving and toiling sons of the soil, humour and wit look out of place. By nature he hates outlandish humour and Falstaffian ribalds and vulgarities. His works are characterised as full of sobriety of thoughts and not replete with cheap jibes and jokes.

A high type of humour one never misses finds neither in his novels nor in his works, as we have already pointed out in a tragedy like Kenkala, one can hardly notice except at one or two places in the talk of Ghanti, but in Titli the touches of humour are sprinkled every here and there in the speeches of Sukhadeva Chauba, Mahamal Kehete, Hammi Dina, Mukende Isla, Vanda Rani, Skywa piri and Lady doctor Anwari Bemum. His method of depicting humour is also somewhat different from the others. Instead of humorous language he creates a humorous character in a dramatic manner, who dispels the monotony of the plot by the various humorous incidents.
As regards other emotions we find them to perfection in his works. In the fourth chapter of *Kālidāsa* he describes the condition of Tara on the eve of her marriage, when her lover Mangala, like a coward fearing shame and mockery of others, runs away from her, casting her to the cruel hands of destiny. "The day is heavy like mountains cannot be crossed, the nights of griefs hang longer than even the shivering nights of winter." Then follows the description of her wretched condition. "Her body was reduced to a skeleton by the physical and mental worries. The advanced state of pregnancy made her weak and jaundiced. She could not help weeping and crying the whole day resting her feeble body on the broken cot and selling one by one all her belongings to meet her daily needs." In the fifth chapter a contrast is shown in the feast given to the glutton Brahmans by Visvari and her paramour monk Deva Niranjana on the autumnal full moonday. While pot-bellied Brahmans finish their meals a crowd of starving hundreds collect outside their house who struggle and trample under their feet many to get a few of the crumbs thrown to them while dogs chase and snarl at men and women gathered there. Tara, a lean exhausted and famished was also watching that horrible spectacle. She was thinking whether animals and human beings equally suffer from this accursed hunger. She herself was without food and sleep for a long many days and weary nights. The mistress of the house was enjoying the sight of her pious charities. Tara cried in disgust, "Oh, omniscient God! is this your equitable justice?" She wanted to avoid that revolting sight by passing through that place as fast as her tired limbs could carry her but she was struck down by a sweeper woman mistaking that she was rushing upon her to snatch her begged crumbs. She stood stunned, then stumbled and ultimately fell down senseless. In one corner of the house Mangala her suitor would sit calmly discussing the problem of India's poverty in these
words.

"Vijaya: Is this the spectacle of yours so-called benevolent religion? Can we find a similar instance in any other country? Those who have no appetites are being fed here to atone our sins. On the other hand starving men and women are fighting with dogs to possess the crumbs. Is this your magnanimous charity? The further conversation between them reveals how this growing poverty in India is the main cause of her sons and daughters of her moral and intellectual breakdown.

Such instances can be multiplied as Prasad is amazingly competent in portraying such scenes which excite universal pity and horror. To heighten the effect of the emotions he has devised his own method of creative adequate atmosphere in which he surpasses all his contemporaries. His dramatic and poetic genius inspire him to paint emotions varying with events against the background of suitable atmosphere.

A rough test now for a novelist has succeeded in delineation of these emotions is the amount of after effects in the minds of the readers. If the reader finds after he has finished the novel that the effect is real and correct and he has not been tricked into strong feelings without sufficient cause, or that his feelings have been merely fictitious, and would not be able to stand the judgment of the other day, or that the interest roused has been of gross and morbid kind then no matter what may be the artistic merits the work must stand condemned. Who can deny that Prasada's novels fails in this respect in creating a lasting and real impressions in the minds of the readers, whether they have inspired and prompted by his eminence contemporaries to follow his model.

5. Three fold unity of time, place and action. Setting is an essential

The 5th point is the study of novels is the time and place of action union includes the entire milieu of a story - i.e., the manners, customs, ways of life, in the composition as well as the natural background or environments. This setting of the novel is of three kinds, the social, the material and the
In Social setting a novelist describes the whole or part of a society, say, Russian, Japanese, Turkish, Indian and Iranian etc. at different places. Thus we have numberless types of novels. "Old Saint Paul" by Harrison Ainsworth has the great building as the hero, "Fride and prejudice" by Jane Austen, describes the English Social life of the nineteenth century, "Eugenie, Grand'dit" by Balzac is the characterisation of miser Grand'dit, and his household which gives insight into the reality of the French provincial life, "The Brother Karamazov" by Fyodor Dostoevsky is not only one of the greatest novel ever written but it is an attempt to survey the entire life of the civilized men in relation to his main problems as religion, love, money and the future of the society etc. "David Copperfield" by Charles Dickens contain good deal of his autobiographical material but all of it has been subtly transmuted into the basic framework of fiction. "The Mill on the Floss" by George Eliot is a startling fiction revealing a profound sense of humour and pathos as well as a conviction of the purifying effect of suffering upon the human soul. "Uncle Tom's Cabin" by H.G. Stowe is written to expose the barbarity of slavery which did the great service for emancipation of the slaves and ranged its author among the popular historians. "Vanity Fair" by Thackeray is considered as the most successful novel of the manners in English language. This shifting Kaleidoscope of impressions retain for us even today its century old dreams and passions. It is a story of human emotions set against a background composed of brilliant details merged into one tone so that the principal characters are thrown into high relief. "War and Peace" by Count Leo Tolstoy presents a gigantic panorama of Russian life during the war with Boun party. In other words it is a blend of history, and philosophy covering the whole activities of man-kind.

In material setting some give detailed picture of the streets, towns, villages, etc., while others like Jane Austin give only brief outline. The use of nature is also made in different ways, some describe nature and human emotions, metaphorically, some visualise
them in a satirical and ironical ways. Some represent nature in sympathy while others in contrast.

In historical novels time and place should be described in such a manner that it should be free from the defects of Anachorinism. Now if we examine Prasad's work we find that Panekala portrays the social inequalities. It is a study of human passions and crimes against a religious background. In other words, Panekala is a novel of town people.

Titai in contrast to it is a picture of the rural life. It discusses all the agrarian problems. In both he tries to give an authentic and realistic picture of the society. He can hardly be blamed in them for over representation. Unlike Hindi poets of the artistic age, or English writers of the Eighteenth century he avoids a detailed description whether of a village, town or person. Like an artist he reveals through a few bold outlines the entire personality of men and women. A kind of mystery wraps his character throughout the book. Circumstances and events unfold gradually their latent good and bad propensities.

Natural settings.

The natural background and accessories are introduced in a novel in various ways. They are sometimes added for picturesque purpose only with no relation whatsoever with the plot. They are associated with the novel directly either through a contrast or through sympathy as we have already shown. The effect of the contrast depends of course upon the sense of nature's ironical indifference to human pleasure and pains. When a novelist describes nature in sympathy she becomes almost symbolical. It is the most permitted of all devices. In Titai the external conditions harmonize with the action or the mood of the character. Prasad generally follows this method. For portraying the intensity of emotions, nevertheless he depicts the nature in contrast too. In the following passage of Panekala he paints nature in harmony when lovers meet for the first time in the intoxicating od one summer night.
"The garden adjacent to the monastery opening on the Ganges appeared as if bathing in the moonlight. The fragrant breeze of the spring was somewhat warm. The young monk Mirenjana was walking there with his excited mind. Michori arrived, startled, with a sensation the blood began to rush into his veins. The sweet recollections of the past and the glamour of the present fired his senses. In an instant she laid her head on the broad chest of the young monk."

On page 38 of the same novel he describes the influence of the rainy season in exciting the passion of the people thus:

"The musicians assembled in a large number at the tomb of Shishbroon. A green carpet of the rainy months was overcast on the fields, while blue linen of the clouds was hanging in the sky. The moving clouds appeared under the flashes of lightning like many ripples in the sea. The occasional drizzling and the intoxicating wind maddened the musicians. The enchanting melodies vibrated the entire atmosphere. The listener's head began to nod automatically. The presence of the courtesans added much to the charm of the scene, and attracted a large number of spectators. Similarly, the comparison with the scents of sandalwood and water-Crushed velvets, beetroots, and many more beautiful touch that nature is generally depicted in sympathy. The following few lines show that how he paints nature in contrast.

On page 262 of Kambala he describes the departure of Shabnam from the seraglio of Prince Zirz Zemal. "Arriving in the park Shabnam tarried for a while. It was a month of spring and the night was moonlit. The solitude was full of a kind of fragrance, Shabnam saw that the vernal queen was painting some indistinct picture on the vast canvas of the sky with a delicate brush of Shirish flowers. This sight was unspeakable to her who felt as if she was being pushed by some one. Similar instances can be multiplied.

New technique.

Presade who is endowed with rare genius devises some other methods
also which may be called symbolic mystic, suggestive, and aesthetic etc. Being a devotee of beauty he finds ugliness nowhere. A sense of aestheticism prevails throughout his works. Being inspired with this sublime notion he perceives nature as if fulfilling eternal works as ordained by the Divine master mechanic. To him nature is a symbol of supreme deivinity, It is her unscrutable mystery which shrouds the entire universe. Nature is the only means of unity between the maker and the made.

All these philosophical and poetical ideas sometimes render some of his passages intricate or unintelligible. Nature is a beacon of light to him. It is a hope giver and sustainer in the life. The sorrows and pleasures of the world are merely passing fancies, They come and go. As nature does not show any greater regard for any particular type, and feels happy in the chances so men and women should move in this world. These ideas he expresses through various means which are ingenious devices of his highly cultivated mind.

Thus we come to the conclusion that a kind of philosophical interpretation can also be put to his expressions. Yamuna and gala mangala and vijaya, Titli and Madhubana, Smaile and Indra Deva, Iravati and Agni Mitra represent the desperate struggle of the individual soul for the identification with the supreme self, while mangala, Madhubana, Indra Deva and Agnimitra achieve success through constant efforts. Vijaya fails miserably in his attempt through his own rash acts. It is the sane nature which leads men and women to the complete unity with the higher self. Those who follow it completely win success, while others who discard its behest fail in their lives. The Threefold Unity is thus well maintained through life in these novels.

6. Philosophy of Life.

The most important element in the examination of novels is the novelist's thoughts and views on life which he depicts through his characters in the plot of his novels. He is a thinker and keen observer too. He is more concerned with concrete facts in the life than
with abstract questions just as Professor Poult on puts it down in his
"Moral system of Shakespeare" that every play of Shakespeare minutely
examined turns out to be a microcosm of which the author is the creator
and the plot/the providential scheme. The creative observations in the
human life by the author point out that he has some definite philosophy
of life before him. We cannot dub him a moralist or a propagandist
of any school of thought. But the vast body of the creative observations
in human life made by him are capable of being formulated into the
general truth."

There are two ways for the expression of the philosophy in
novel, one is called the direct way and the other is called indirect, the
former is the common form which is adopted by the average novelists in
interpreting the mimic world. The author generally expresses his own
views in the course of various events in a definite form. He is free and
has greater scope for the expression of his ideas as it suits him best.

In the second method the views are represented directly but
author's selection and arrangement of the material, his emphatic
presentation of character and motives under certain lights, the develop­
ment of plot and the certain amount of moral balance clearly indicate
what are his views on life. Prasad mostly uses the indirect method
for the expression of his views through the speeches of Yamuna and
etc. In Kankali and through Titali and Skaiia in the second novel and
through Kalindi and Iravati in the third novel. What a scathing
sarcasm is hidden in these strong words of Latike regarding a woman's
life in the society. "Sister, your are right, this is wrong that in
certain society women have more freedom. But alas! men seem to forget
that a loving woman does not crave for freedom but for love and
affection. This is ordained in our fate that we should
fly after the flying birds with water and cage in our hands but in
vain."

At some places nevertheless he expresses his views in the direct way
too. Just as on page 362 in Titali "Love is the original feeling in
the human heart but it is the selfishness that changes it into
There are two distinct ways by which we can judge how far a novelist has been successful in the expression of philosophy in his works. One is the amount of the truth and the other is the amount of morality depicted in the novels.

By truth we mean as Aristotle has styled it is a poetic truth or ideal probability. We must make a distinction between the two types of truth which are found as De Quincey calls them literature of knowledge and literature of power. Biology, Physics, Chemistry, Mathematics are the first type of literature whose accuracy is to be judged by the facts. They change from time to time with the new inventions and discoveries. But the second type of literature by which we mean fiction shows a great fidelity to the profound essential emotion and impulses, passions and principles which shape the life of humanity. The supreme element of essential element remains unaltered through the various upheavals of the ages that they look ever fresh to the people. From the days of Sanskrit to the present age we find these supreme elements of essential truth being depicted in various forms by the innumerable authors, which always appeal to the masses as well as to the intellectuals. Oceans, mountains, languages, religions and customs may divide humanity but these truths are found everywhere. Do not we find great similarity in the literature of Rome and Greece on one hand and Sanskrit on the other? Are we not amazed to find the same struggle between passions and principles, between justice and injustices, between divine in man and demon in man, in all the literatures of the world. Scientific theorems and formulae may change constantly but these truths cannot alter. Thus they had and they will have permanent interest for the humanity in every age and every clime.

In past as well as in present some controversy has been raging over the comparative worth of reality and romance in the novels. The word realism has been much abused these days. A most moribund and abnoxious type of literature has sprung up these days under the name of
realism. In Hindi also such kind of literature is branded as Chhakalsti and Ghaza-lati literature which no sensible man and woman would ever like to read. In fact both are essential in the novel as both of them spring from common interest. What is required is to guard against the extremes in both. A certain amount of nearness and familiarity as depicted by reality and similarly a bit of remoteness as well as unfamiliarity are also essential for the pleasure of the people. The realism should be so circumscribed as to represent the ideal element and romance to be protected against much artificiosities by the presence of the poetic truth according to Hudson.

The next test of a novel is the amount of morality that is depicted in the character, not as a moralist or as a propagandist of a certain school of ethics, but blended artistically unintentionally in their everyday life. The objects of ethics and arts are distinct. In the words of Addington Symond, "While the former analyses and instructs the latter embodies and delights. If one thing is proved with certainty by the whole history of the literature down to our time it is that the self preservative instinct of humanity rejects such arts which do not contribute to its intellectual nutrition and moral sustenance. It cannot afford to continue long in contact with ideas that run counter to the principles of its own progress; All art to be truly great must be moralised, must be in harmony with the principles of conduct that are tone of feeling which it is the self preservative instinct of the civilized humanity to preserve. Now the whole struggle from barbarism to civilisation is one continuous effort to maintain and extend its moral dignity. It is by the conservation of the exalted moral qualities that people advance. The organisation of all the faculties to perfect whole in a moral harmony. Therefore the artist who aspires to greatness can neither be adverse nor indifferent to ethics".

The cry art for art's sake is misunderstood by average type of people. When art grows out of life it reacts upon it. Eventually it is stupid to talk that an artist has nothing to do with life. A novelist who is an artist of literature cannot afford to disregard this most
essential element of the human life. Thus we find that great novelist is he who blends art and morality in his work so beautifully that they create ever lasting impressions on the minds of the readers.

Now let us examine how Prasada has treated truth and morality in his novels.

Take Kankala first there he discusses the eternal problem of the sex and the unsatiated passions. Since the beginning of the creation this problem has been discussed all over the world by the eminent writers. According to peculiar circumstances of Hindu Society Prasada like a Prophet sponsors this question in an entirely new form.

In Othello King Lear, and in many other Shakespearean tragedies where sex jealousy is described, the most abominous result of this is the ruthless assassination of the rival. This is also common in the world and we find every day our courts full of such murder trials, but Prasada with a clear insight into human psychology has shown a new standard of sex jealousy.

**Why does not Vidyut gettine disappointed in his love twice finishes great rival Manasa? Why he has described this spoiled child of the world who otherwise would have made his name as a great artist slowly consuming himself at the pyre of love?**

Kankala is not an example of virtues rewarded and vices punished but it is an illuminating instance of the self immolation of an innocent soul. It is indeed a true picture of a man who is stung deep by self remorse for his past rash acts.

Besides the sex he has discussed many other problems which have baffled the majority of the writers. That is the status of woman in the society? This is another question which has been answered in various ways by the noted writers. Through the speeches of the various characters he has tried to answer this question. In the following passage he paints the miserable plight of women in the society.

"People love women for her body and not for her soul. They love her for lust and not for her virtue. They adore her for pleasure and not for principles. As long as she is physically and intellectually
ieeois, and economically dependent she will remain slave to the
man's most brutal passions. She must rise from this sloth, ignorance
and superstition."

Three types of women.

Prasad has described three types of women in his novels.

1. First is the type of Yamuna or Tara, who presents an ancient
ideals of womanhood like that of Sita and Savitri. She takes
the sins of her reducer upon herself and suffers throughout
her life for them. She is an embodiment of self-effacement. The passion
dead in her heart is never for ever inspite of the various
temptations. In fact this world is hardly fit for such nobles
specimen of womanhood.

2. His second type is Ghanti she in the words of Gunshi Prasad
Ghanta represents the real spirit of modern women. According to
him she is the best character in the novel. She is sweet,
charming, marthiful and vivacious. Her judgment on the status of
women in the society is well balanced. Her portrayal of the
psychology of woman is nearer to the truth, with her crystal
transparent mind she strives hard to lead incorrigible Vijaya on the
right track, but in vain. How earnestly she wishes to get
his heart instead of his head. This most neglected man of the
world only wants to have a physical satisfaction from her, to which she never agrees. She spurns with equal repugnance the
advances of the Christian missionary Father Batham. Thus we
find that through her Prasad has depicted a modern woman who
though lost in the worldly turmoil still retains the purity of the heart. She represents the rebellious spirit of women too,
who strongly resists the brutality of men and refuses to be
cowed down by the so-called social taboos.

Though externally frivolous she is serious and
philosophic in her outlook on life.

3. The third woman is Gala, who shines like a wild lily by
by her outstanding virtues of the head and heart, both the previous women are the distinct specimen of Indian womanhood particularly of the Hindu House hold but she has been represented as the personification of all the perfect female virtues, which she shows in her dealing with the worldly people. Though a product of two alien cultures she nevertheless is free from the extremes of the both of them. She is not the shadow of man, but his counterpart. She is not a dead weight to a man but his his best accomplishment. She is not a slave to the man's baser instinct but a real Goddess of his household. She is the inspirer all the noble and lovable virtues in man. In presenting a character like Gala Prasadā intends to raise the standard of women from the lowest stratum of the society to the highest.

He is a master hand in depicting women in true colours. To him woman is divine, she is the noblest creation of God. Men by their animals instinct do not admire the purity of her heart. They treat her sometimes as the minion of their sex lust. How can the kingdom of heaven be established on this earth unless conceited men repent for their past behaviour towards women, and treat her with all dignity which she deserves. To put in the simpler words the sum and substance of Prasadā's entire novel Mahākāle is that men should love her heart not her body which is very seldom free from the blemishes. She is not to be temptress or enchantress but the true guide of men like Beatrix through the dark chambers of the inferno to the path of light and luster.

Treatment of women in Titali.

Now we turn to his second novel Titali for the treatment of the women. In contrast with an English girl who adopts India as her home there is an Indian girl called Titali after whom the novel is so-named through whom he has shown what should be the true requisite of an ideal and as well as practical woman.
She does not represent the despondency of a woman in the society, but she has the courage of convictions and physical boldness enough to defy the same. She with her crusader zeal grapples with all the problems of the society, when her husband is undergoing imprisonment for the assassination of his sister's seducer. The care of the neglected illegitimate children whom society refuses to grant honourable place is most important problem which should be tackled by all the well wishers of the society. She runs a school for the education and betterment of the children. No amount of scandalous campaign or vilification can damp her sincere zeal for the achievement of her life's ideal. Men can buy a woman's body, they can torture her but they cannot crush her inner noble spirit to submission, this has been well exemplified through her character.

She points out what a woman can achieve in spite of the adverse circumstances, and hostile atmosphere, if she has the true spirit of service within herself. Press believes that the amelioration of society primarily depends upon women, as they represent the mother power, and they are the embodiments of the mother nature. The English girl with all her noble ideals falters and stumbles on the path of rectitude, and service, while that poor country girl never knows how to retrace a step once so solemnly taken for the service of the down trodden humanity.

We don't find sex jealousy, and passion, and many other such problems in this novel. What has been discussed so prominently in it is the economic independence of women, and how to achieve it, and many other questions kinestral to it. Roughly speaking the economic problems loom large in Italy, while social, ones in the previous novel. The eternal problems of the rich and poor, landlords and the tenants, creditors and debtor, the master and the servant, which have been worrying the best brains of the society and which are the still main causes of the chaos and disorder in the world are also fully discussed in the second work. How to combat that section of society...
Which thrives on the blackmarket, villainy, hypocrisy, fraud and sycophancy etc? According to him all these troubles are due to the unbalanced economic and social systems. Improve economic conditions of the people, remove social disabilities by the legislation or popular consent, all these troubles will automatically disappear.

The remedy suggested by him may not solve naturally some of these but they can at least go a long way in minimising them/some extent.

Moral problems in the novel.

Now let us turn to the problem of the morality in his novels, he has discussed this question from various angles as social, religious, economic and historic in his three works.

What morality Pessada wants to preach through his first novel can be summed up thus.

Since the creation of this world a kind of ceaseless struggle is going on between the sin and the virtue, right and wrong, and man and woman. It is not always that we find that virtues are met with rewards, while the vices with chastisements. Sometimes there is complete reversal. As we find virtuous suffering untold atrocities, while the sinners and worst villains daily being worshipped as Semi Gods. Under these circumstances naturally a question crops up, why people should practice them virtues when there is no appreciation of neither in the eyes of the public and nor in the so called right judgement of the providence? What far are these noble principles of the sublime ethics so highly preached from the press and the pulpit?

Why should people undergo unmitigated sufferings for the so-called noble causes?

Let us see what solution Pessada furnishes to these apparently vexatious problems.

He admits that there is some semblance of truth in this that while the saint suffer the devils thrive, but he says that they are only sporadic or exceptional cases. What he wants
wants to emphasize is the inevitability of the divine justice, from which no body can escape sooner or later. To the average *people* worldly the winners might appear prospering, but in fact they are digging their own graves. The moral prickling which they experience, at any moment of their lives, the self mortification with which they suffer are the other forms of chastisements administered to them by the inner conscience before the final divine dispensation. The rise of vice in the society is only short lived. Ultimately the sins of the sinners are bound to recoil upon their heads who either tortured by their own repentant conscience turn lunatics or end their lives as criminals on the scaffold. Prasad preaches the sublime ideal of non-attachment, which is the summum bonum of Gita. In the execution of our duties we should not be inspired by the sense of reward, but only by the sense of duty. For this purpose he visualises an ideal society known as Prata Dharma Sangha which embraces men and women of all shades of opinion into one brotherhood bound by the mutual sympathy and cooperation. He wants society to be mentally, physically and spiritually strong and to this purpose he advocates the common prayer, interludes in singing, and intermarriages. The old tottering tenements of the Hindu orthodoxy must be pulled down in order to build a new magnificent edifice of the neo-Hinduism on its ruins. The present Hindu society so shaped will be free from all its shortcomings and will be virile enough to resist all encroachments upon it. The other important point which he wants to emphasize is the urgent need of reforms in our so called holy places which had been holy in the past because of their association with the ancient sages but nowadays there is no sanctity about them. They are in fact the grovells of the most shameless debauchery, perfidy, gambling and all sorts of worst types of crimes. These places either should be mended or ended. No reform is more important than this one and no price and pains to be spared for the accomplishment of this noble work.
In the second novel Titali as man have already pointed out the Central moral is the poverty and the lack of self restraint which drive men to desperation. The condition of Indian peasants is very much deplorable. The problem of these poor people must be solved at any cost. These people must be saved from the clutches of most crafty money lenders as well as from worst tyranniest of the cruel land-lords. Without official cooperation this work is impossible. With the kind hereted, painstaking and accommodating officers like Watson and Landlords Like Mr. Indera Deva their sufferings can be attenuated. Prasāda with a usual clarity of vision has pointed the socialism as practised in western panaces cotries cannot be a panacea for our down trodden peasantry. It is an alien cult which is fraught with much danger. The best solution is to remove the class of absentee landlords and their hirelings and the appropriation and consolidation of land. The foundation of network of thrift societies, cooperative credit societies and many other similar beneficient activities can help them much. They should also get all the benefits of the education, sanitation etc. Primary education and vocational training should be made compulsory for them. Illiteracy should be removed by starting classes. Hospitals, schools, Gymnasiums should be opened in every village. Temperance societies should also preach to them the importance of the temperate habits. In this way prosperity and tranquility can smile upon these people. The poverty is the greatest sin and all the troubles arise from it this the highest truth which has been advocated through this novel.

In his third novel Iravati Prasāda has shown on historical testimony what was the most sacred ideal to the Hindus of that Magadha period and how that ideal got degenerated through the vicious influence of Buddhism? In fact it is a treatise on the comparative study of the Philosophy of the Buddhism and Hinduisim. According to him Hindus were the worshippers of the unblemished beauty. They worshipped head nature because it is the fountain of beauty. He has drawn a very interesting picture of Magadha empire where women reigned supreme and practised all sorts of fine arts as dancing, music and paining et.
We wish Prasada would have been spared by the violent hands of death to complete this most interesting historical fiction.

Thus we come to the conclusion that Prasada as a novelist has not failed to come up to the standard as has been laid by the best authorities and critics of fiction. There may be some defects as no work is free from shortcomings but in face of the abounding merits of his works they deserve to be carefully studied and held in highest esteem.
There are 9 male and ten female characters in Kankala. The scenes are laid at the holy places as Hardwar, Benara, Mathura and Allahabad. The novel opens with an interesting description of the Kumbh fair in Allahabad. Amongst the millions of pilgrims who have come either for the atonement of their sins or for reaping a good harvest in both the next world by dipping in the holy waters of the sacred rivers there is one Shri Chand, a young merchant of Amritsar, and his charming wife Kiskori. As it is usual on such occasions, they pay visits to the various custodians of the holy order. A youthful monk Deva Niranjana of Hardwar, whom they meet in their daily rounds attracts the young wife of the merchant both by his physical charm as well as the supposed spiritual sublimity.

As the familiarity develops in them they recollect that they are the old chums, who lived close to each other in Amritsar, before Deva Niranjana was adopted as an heir by a certain monk of Hardwar to his vast property. After some time on receipt of an urgent call Shri Chand leaves for Amritsar, while Kiskori goes to Hardwar.

In course of time the young monk living in her company can hardly resist the temptation and falls a victim to her seductive beauty.

This romance continues for some months, until the young merchant realising his folly in leaving his lovely wife all alone comes there and takes her back to Amritsar. A child, the hero of this novel, Vijaya is born six months after her return from Hardwar.

At this Shri Chand filled with much indignation decides to leave both the mother and the son at Benares. Monk Deva Niranjana also later joins her there, and they live very happily. Their son also gradually grows into manhood. He becomes a head strong, and a wayward youth.

Here author introduces two other characters who play considerably important part in the novel. The first is Tara who like Vijaya is the product of the lust. The second is a young student of
of Lucknow University, named Mangala. Young Tara comes to Benares with her mother Rama who is then a mistress of the monk's store keeper, for a holy dip in the sacred water of the Ganges on the occasion of the Solar eclipse. In the heavy rush which is usual on such occasions Tara gets separated from her mother. Mangala who also comes there as a volunteer to control the crowd meets her, but being a youth with no experience of life leaves her to her fate. Ultimately she falls a prey to the sweet words of an old procuress of Lucknow.

This is called her second life under the pseudonym of Gulnar.

Here her inner conscience struggles against all the temptations held out to her, and she refuses to lead a life of infamy how or ever dazzling it may look outwardly. Mangala again comes to her rescue from this place. They decide to settle at Hardwar wishing to dedicate their lives to the service of the suffering humanity. But how can beauty and youth remain separate from each other? When lovely spring with all its glamour is inviting them to forget their past and merge themselves into one. The morn light and the fragrant breeze excite their innermost recess of the hearts and in the ecstasy of the joy they decide to become one. The neighbouring people who sympathise with them arrange for their marriage. But the poor Tara suffers for her whole life, is left all alone in her and bridal attire, while her lover stung deep by a certain remark passed by some one about her mother in law is racing against the time to reach out of her bounds. The fate under such tragic circumstances of young women in her family way can well be imagined then to be described.

Filled with shame and desperation she hurl herself in a fit of frenzy in the holy Ganges. But an unseen hand of the Providence in the form of a benevolent saint comes to her rescue. She gives birth to a child in some unknown hospital, and after some time again feeling disgusted with her life attempts to make another effort for ending her miserable life. But she is again denied even that much consolation, and her drowning body is again brought safe on the surface by some mighty hand. Ultimately torn between unmitigated grief, and
the ungratefulness of the man, she reaches Benaras, reduced to a skeleton by the constant starvation, and fatigue, she happens to reach that place where monk Deva Miranjana and Kishori are feeding Brahmans for better rewards of their pious deeds in the second birth, or endeavouring their best to hoodwink the ever credulous people by practising the brazen face/hypocrisy, masquerading under the name of charity, expecting to pick up some crumbs lying outside their house. In the scramble which is usual on such occasions, when dogs fight with men to snatch the booty she is trampled under the feet of the crowd of the beggars and eventually faints.

The pious lady of the house who has been enjoying the sight of her charities by chance looks at her, and rescues her from that place.

In this house begins the third chapter of her life under the name of Yamuna. Mangala also reached there and gets the protection of that house as a teacher of Vijaya whom he saves from a restive horse a few months earlier. Yamuna lives there as a maid servant trying to please her mistress Kishori by her hard work, and unflinching devotion. She also tries to forget her past altogether, and build a new life of piety and expiation.

Here author very dexterously depicts the scenes on the sandy bank of the river Ganges where Mangala and Yamuna meet and resolve to forget each other for ever. The young Vijaya is the only invisible spectator to that their last meeting. His heart gets at once fired by the green eyed jealousy and being a sentimentalist by nature he develops delirious fever. Mangala struggling with his emotions ultimately abandons that place and goes to Mathura to find some solace to his troubled heart. After recovery, Vijaya begins to love Yamuna with all the ardour of the youthful heart. Yamuna always tries to avoid him as her past sufferings sufficiently wise. She dreads to traverse that past slippery path knowing well that a union between them will do good to none, Vijaya finding her unresponsive gets love mania, and thus works
out a new philosophy of life which goad§foim to his ultimate ruin.

The scene then shifts to Mathura where all the characters join together in the idealistic surroundings of the hermitage of Goswami Krishna Sharana. Here some new faces are introduced.

The most important of them is Ghenti and illegitimate daughter of some one lust, but most real and the forceful character in the novel. She represents two aspects of the woman's character, the vivacity as well as seriousness. She changes the course of life/Vijaya, who becomes in her association an artist of considerable genius. This youth of frustrated emotions finds for sometimes a little consolation in her company. He tries in vain to win her heart as this seasoned woman knows fully well that this expression of love is nothing but an outburst of the maddened passion and lust- when this rumbling of the cloud is over then nothing but the stark realities of the life will dawn upon the youth. He finds how social taboos and caste prejudices stand in their way of union. One night when they are on a pleasure trip both of them are way laid and belaboured by some bad characters near a church. Through the timely intervention of Father Jan, clergy, Batham, Sarala and Latika their lives are saved. They live for sometime as the guests of the Christian father who spares no pains, times out of numbers to emphasis upon them the greatness of their saviour Lord Christ. Here Prasada describes the type of lives these Christian missionaries lead in India. He no doubt admires their fervent religious zeal for the proselytisation of the unbelievers, but condemns in strong terms as the later events of the novel show their hypocrisy, dishonesty, deception and many other malpractices, It is highly deplorable that these missionaries enjoying perfect immunity from the long arms of the law stoop so low as not to shirk in enticing away infants, and women of the non christians by holding out false promises, and to them temptations which are very seldom fulfilled.

The reclamation of Sarala and Latika to Hinduism in the hermitage of Goswami Krishna Sharana is an undeniable proof of the accuracy of this assertion. The overtures of the Christian father to convert Ghenti who stoutly refuses to submit to him is another testimony of what we
have said above. The portrayal of Ghanti is a curious combination of self contradictions is the marvellous handi work of the author. Her every act and every sentence reveal her individuality. Inspite of her outward flirtation and flippancy her heart remains unsullied up to the last. Ultimately her final redemption comes when she joins the band of selfless workers who dedicate their lives for the service of humanity. But the agents of the christian missionaries and other bed characters try to abduct her.

Young artist Vijaya while fighting with these desperadoes to save her honour kills one of them on the spot while the rest take to their heels. Consequently Vijaya is arrested for the murder. But Yamuna whose identity is shrouded in the mystery openly confesses in the court that it is she who has killed this miscreant in self defence. This heroic self sacrifice of her changes the entire outlook of life of Vijaya who feeling much moved and smitten by self mortification decides to live far far away from the human habitation in some unknown wilderness.

Being relentlessly lashed by his own conscience he fails to find any consolation anywhere, until he meets Gala the third woman with whom he falls headlong in love. This new character is the blend of Semitic and Aryan cultures connected with blood ties with a Moghal prince. She addressed Vijaya as Naye or a new arrival. In her company new hopes again revive into his young hear, and he begins to think of his future life with her as his life companion. His steadfast devotion to her equally wins her admiration and she expresses her willingness to join her lot with him, just as Vijaya is planning of turning a new leaf his rival Mangala arrives accidentally on the scene, and thwarted all his schemes. This dreamy youth whose over sensitiveness, and highly idealistic propensities make him a misfit in the conflict of life, getting thoroughly despaired and dejected now wishes to drown himself in to oblivion with no hope of future redemption. While Mangala wins the heart of Hale by his dashing spirit, he like a coward recedes into background leaving field open to his rival.

Under the holy atmosphere of the hermitage of Goswami Krishna Charana both of them get married and start a new life. The poor hero
novel finding no hospitable shelter joins an accursed hard of the beggars at Benares.

Yamuna having been discharged by the court for want of any evidence, also begins to pass her days partly in the hermitage and partly in the house of Kishori.

Many other events take place in quick succession, and the identity of the various illegitimate children is revealed. Kishori and Shri Ganda who are now reconciled with the approach of the old age getting disappointed by the rash acts of their sons adopt one lad named Mohan as their successor. He is later revealed as the son of Yamuna from Mangala. The poor mother unaware of the presence of her son in the same house weeps for him in silence; Mangala is also identified as the son of Sarala who formerly embraced Christianity, but later was reconverted to Hinduism. He appears to be the descendent of King Harsha Wardhana. Vijya once again persuaded by Yamuna comes to have a glimpse of his dying mother, but the insulting treatment of his father frightens him far away from that home.

This young man who would otherwise have been the brightest jewel of the society, by his outstanding qualities of the head and heart dies as a broken heart, forgotten, unwept and unsummed by anyone except by Yamuna who equally likes him suffers the atrocities of the society silently. The responsibility for this tragedy lies on the society and its leaders this is the note of warning which reverberates the whole novel.
The story of Titali.

There are 14 male and 10 female characters in this novel. Indra Deva Madhubana, Rama Natha, Shaila, and the heroine known as Titali are the most prominent figures of the novel.

The story opens with a description of a appalling famine of 1955 of the Vikrama era, when Baba Rama Natha, and old resident of Banjaria, is entrusted with the care of Banjo, who is known later as Titali by her father Deva Mandana who lost all his property, by in the course of a long litigation with Mr. Wartley, and English trader of Indigo. Banjo getting young insists upon knowing her parentage. But when old Mahant is about to narrate her, the tragic incidents of her father's life a sound of gun fire is heard in the direction of the river Ganges. Banjo gets out of her hush, and finds a party of duck shooters headed by Indra Deva, the landlord of Dhampur consisting of an English lady named Shaila and Sukha Deva Chaube, the priest of the family coming towards that village, the corpulent body of the family priest is a source of constant trouble to him. He slits and stumbles on the uneven path leading to the village. Many times to the fun of the village urchans he falls on the ground from which he can hardly lift himself. Banjo also cannot restrain herself from laughing at this sight, but unlike other village folk she runs forward to help him to reach the village. Her usual courage, and unsophisticated manners attract the attention of both the august visitors, and they begin to admire her in their hearts. In the meanwhile another young man known as Madhubana also reaches that place attracted by the sound of the gun shot. His father too lost all his property through the fraudulent transactions of local Tehsildars. After refreshing themselves for some time the party returns to Dhampur except the priest who on accounts of his bulky body cannot keep pace with them.

That night the young lovers Titali and Madhubana meet under the open sky and decide their future of action.

On returning to his village Indra Deva begins to recollect how he came into contact with Shaila while he was studying law in
England. One day he was sitting in certain park of London in east end, he saw a slim girl very shabbily dressed, shivering with cold. On being enquired by him she told him that she was an orphan, and lived on the charity of the others. A boy who happened to pass that way jostled her and murmured laughingly that she should pass at least one warm night with the gentleman. Indra Deva however moved by her miserable plight for which he held our capitalistic system responsible took pity upon her, fed her in the adjacent restaurant, and engaged her as an attendant in the mess.

After sometime on receiving the intimation of his father's death Indra Deva returned to India accompanied by her as she had no relation to support her in any way.

Since her arrival here, she is much impressed by the sublimity of the Hindu religion and culture, and has begun to take active part in the various agrarian problems. A sentimental, and intellectual youth Indra Deva so far never thought of his relation with her, but since his return from that village the charming face of Titali beaming with pleasure at the sight of Madhubana excites a kind of strange feeling in his mind. In the long nights of the winter waking all the time he restlessly begins to think of 'Shaila.' Can it be possible for a noble scion of Dhampur land lord family to have this English girl as his wife? and many other thoughts often begin to disturb his mind. On the other hand she also begins to experience some strange feelings. So far she thought of Indra Deva as her benefactor and saviour but since that day some new emotions have been arising in her heart filling her entirely with a new joy and thrill. She very often thanks that poor girl in whom she finds her likeness for creating these feelings in her heart.

Later many other events intervene in which some light is now thrown on the domestic affairs of the land lord, who is called as Raja. Shyama Dulari, the pious mother of the Raja, Madhuri his sister Shyama Lala her dissipated husband and lady doctor known as anwari, all these reach Dhampur to discuss many important
matters of the Raja's household. Indra Deva who has become a kind philosopher evinces very little interest in these matters. Baba Rama Nakha is often invited to that house by Shaila to narrate her the story of the foundation of Indigo factory in that part. It is by a strange coincidence that she is ultimately revealed as the daughter of one Jane who was the sister of Mr. Waterly. A new sense of self indignation is aroused in her heart and she holds herself morally responsible for the ruin of Titali and Madhubana. She resolves to make amends to all that wrong done to them by her constant endeavours for the betterment of the economic conditions of the villagers.

During this period the household affairs of Indra Deva begin to get worse. Skyama Lala the profligate husband of his sister runs away with the lady doctor to Calcutta, thus scandalising the fair name of the family, and putting its head into disgrace. The simple landlord getting with the home affairs eventually decides to settle in Benares and to start his practice in Bar.

Skyama Dulari anxious to help her daughter who is now left unprotected seeks the help of Shaila to intervene on her behalf with Indra Deva forgetting his entire property transfer to her name.

The scene then shifts to Benaras, where in a short time all the legal formalities of the registration of property in favour of Madhuri are transacted. Like a philosopher Indra Deva parts with his property without any hesitation. He besides to live the life of a poor man, living upon his hard labour. This great sacrifice of the scion of the ancient family removes the last vestige of difference between him and Shaila, who marry each other in order to devote their entire life to the service of their fellow brethren.

The affairs at Banjaria, and Sher Kot also tend to go from bad to worse. The intrigues of the petty underlings of the landlords threatening the entire population with extermination. To exasperate Madhubana and his companions, Sukha Deva Chaube develops a fascination for Raja Kumari, his widowed sister. Failing in his attempt the wicked
aah au be with the connivance of local Talsildar get Titali and Madhubana ejected from their ancestral property. Another scheme is also hatched to snatch Titali from him and get her married to Indra Deva.

Baba Ram Nath on learning this vicious design, binds them together by celebrating their marriage, to avoid any further scope for their evil intentions. Getting fulfilled Shaila and Indra Deva both stand as a witness to his function.

On the other hand the enemies of the poor villagers finding all their foul designs turning abortive devise day and night some means for their utter ruin. Madhubana striving desperately to regain the remaining part of his landed property seeks the help of his sister to persuade some rich Mahant of that place to advance him some money. The debauchee Mahant on the other hand makes undue overtures to her. In an attempt to resist his outrage she raises hue and cry. Madhubana who is lying in ambush on hearing the scales over the wall and strangulates the villain to death.

He succeeds in getting out of the village, and after many hardships reaches Calcutta, where he begins to earn his livelihood first as a cooly, and then at Risapuller. He cleverly manages to avoid the long arm of the law. But once he gets involved in a brawl which ultimately sends him to a penal servitude for ten years.

It is in the absence of her husband that we have a full view of the sublimity of the poor Titali's character. She with a rare courage unusual at this age grapples with all the hardships and ultimately emerges out triumphant. Her first concern is to fight the last suit for the restoration of her ancestral property. After sometime getting no help from any quarter, not even from that idealist Indra Deva and his wife and expecting no justice and fair play from court these highly corrupted officials, she chooses her own field of activities as the service of the poor villagers for the betterment of their miserable plight by importing them education and teaching them honest means of living. She starts day and night schools for the children as well as for the adults. Orphans and widows receive her special care.
and she runs industrial classes for them where they are taught arts and crafts which may help them in earning their livelihood honestly. She evinces keen interest in every measure that may tend to ameliorate the economic and social condition of her fellow beings. She studies carefully all schemes as inaugurated by the Cooperative Department for the rural uplift. Even the high Government officials whose help she has to seek very often for the introduction of these beneficent measures in the villages and nothing but great admiration for her practical wisdom.

But all this time she has been expecting some one who will brighten her future and give her even more strength, to bear this self imposed heavy burden of duty cheerfully, and to face the hard realities of the life with unmitigated solace. The long awaited moment comes at last and a beautiful son begins to play in her lap. The little Mohana is an exact imitation of his father. New cares and anxieties over power her for some time, but the beaming face of the child reminding constantly of his father for whose brave acts she has every reason to the proud inspires her with fresh hopes and courage.

The boy grows rapidly to manhood and his enquiries about his father at the age of fourteen can hardly be ignored. Showing a mark of vermillion in the parting of her hair Mohana tries to convince him that his father gone to participate in the battle of life to some unknown region, from which he is to return very shortly. These words do not any longer allay the rising suspicion of the grown up boy who getting sullen and sad sometimes makes efforts to run away from the home in quest of his father.

The reunion between the husband and wife under tragic circumstances when poor Mohana is lying in delirium is described by the author of the novel in its last paragraph in these touching words.

"Mohana was lying senseless on the bed. Titali opened the door. She saw the last star of the sky falling down in the lap of Ganges. All the birds as if suddenly awakened began to chirp. She then observed an exhausted soldier of the battle of life as if
standing motionless on the gate of rest camp.

With this paragraph the story of the novel suddenly ends leaving the readers in suspense as to the future events of the novel.
There are 8 male and 3 female characters in this novel. The scenes are partly laid at Ujjain and partly at Patlıputra, the modern Patna. The novel opens with an interesting scene of the dance by Iravati, in the temple of God Mahakala, Ujjain.

Amongst the visitors who have come to witness this great festivity are princes Agni Mitra, and Brahaspati Mitra, who latter becomes the emperor of Magadha empire. The charming dance of the lovely Iravati keeps the spectators spell bound. The loving eyes of prince Agni and Ira meet to convey to each other some silent message. Suddenly the commanding voice of Prince Brahaspati is heard ordering to stop dance and music forthwith. A pandemonium prevails for some time in the holy shrine, A Brahmachari in vain strives to argue with the intruder, but his authoritative tone silences every one. Iravati is despatched to the neighbouring Buddhist monastery for the atonement of her blasphemous act. Prince Agni finding some opportunity in that scramble opens his heart to Iravati, but out of desecration thinks it better to remain incognito. With tearful eyes Ira calling herself a discarded tune in the music reconciles herself to her fate. Prince Agni decides to stay there in the hope of meeting her some time.

In the meanwhile a Courier comes announcing the sudden death of the emperor Sukha Dhushka. Hearing this Prince Brahaspati rushes to the capital to be crowned as an emperor of Magadha empire.

Thus some time roll on. One moonlit night Ira unable to restrain within herself her pen up feelings, begins to dance on the open space of the terrace, to the utter aspament of the monks and nuns who assemble there. The sweet note of the music brings the abbot of the monastery on the spot, he reproves her for this so called breach of the sanctity of the holy place. Laughingly she replies - that she has nothing else but dance and music, which form her life-breath.

The abbot chastising her severely admonishes the entire crowd present there, and suspends the evening prayer as a punitive measure.
Iravati feeling much depressed accidentally goes to that part of monastery one day, which overlooks the river Sirpa. To her great surprise she finds Prince Agni with Brahmaachari of Mahatma rowing a boat in the river. The learned Brahmaachari at that time is expounding the greatness of the Hindu religion which finds its highest expression in the harmony of the bliss, beauty and truth, as opposed to the doctrine of taboos and self torture as preached by the Buddhism.

Agni Ultra glancing on the massive ramparts of the monastery beholds Irā, who calls him nearer and expresses readiness to accompany him anywhere. Suddenly with the arrival of the imperial troops their plan is thwarted, and the poor lady in a fit of desperation throws herself in the flowing river, whence she is rescued by the Prince Agni who also jumps in the river, ultimately they are over powered by the troops and are carried to the Imperial Capital as captives.

When they arrive at imperial headquarters, the session of the Imperial council is on, An ambassador of the king Kharavela of Kelings is also present to press for the restoration of image of Lord Agna Jina. After some discussion the Prince Agni is let off in view of the Greek invasion as well as the internal disruption. The poor Irā finds herself again in the cells of the Buddhist monastery. Here the author introduces another incident which has far reaching influence on the later events. One day Prince Agni is sitting on the bank of the river Ganges engrossed in his own thoughts, he hears a piercing shriek. He rushes towards a delapidated temple, where he meets Kalindi, the lovely daughter of King Manas, who is the sole heirress to the fabulous wealth. A priest lying on his death bed entrusting her to his care breathes his last. After consoling her for some time and assuring her of his full support in case of any need he departs.

In the mean while Irā is getting tired of the choking atmosphere of that place succeeds some how or other in getting out with the help of her two companions. Accidently she meets Agni who as a commander of the imperial troops in about to leave for the south.
Ira burning with excitement, and doubting the sincerity of the prince goes back to the monastery to soothe her surging emotions. On the other hand the prince astonished at this abrupt departure begins to curse himself, and decides to stay on in the capital.

Amidst these tumultuous scenes, when the imperial troops are rushing to withhold the invasion of the marauding Greeks, when on the other hand the king of Kalinga is threatening to rage the entire capital to the ground, and when a new revolutionary party under the name of Swastika-dala headed by Kalindi is spitting fire and blood in the state, it is strange to find the over lord of the kingdom, the emperor Brihaspati Mitra, humbly asking for the hand of Kalindi on the bended knees. But what such a voluptuary can get from that naughty girl, nothing but hard knock-outs.

But what an emperor cannot get with entire regal glory at his command comes to young Prince Agni unsolicited, Kalindi the unembellished jack of Nagade is besought of turning down the importunities of the emperor twice to attract his many a times, but in vain.

The young prince remains steadfast in his devotion to Iravati, while he holds out a solemn promise to help Kalindi in her scheme.

In monastery Iravati feels as if dying, and makes desperate efforts to get out of its suffocating atmosphere.

One day a brahmachari blows his conch outside the monastery Iravati cannot remain inside on hearing it and comes out of it. The greatness of ancient Aryan culture was not in its vigorous life, nd not in passivity. Being inspired by these words she leaves monastery in disgust, as usual Prince Agni who is wandering beside that place, accidentally meets Kalindi here who implores him again to accept her love, but he boldly declines saying that at no cost he is prepared to abandon Ira, who is his lifebreath. In the meanwhile some soldiers reach there in hot pursuit of Ira who has been hiding herself in a temple nearby.

In the scuffle that ensues/They and Prince Agni, the latter is wounded and she is taken again to monastery crying and weeping.
Kalindi attends the wounded Prince Agni, and under her careful administration he recovers soon. Dravati is now kept in the royal household. She is forced to entertain the aristocracy of Jagadha with her dance and music in the spacious theatre. The dissipated emperor gets so much enamoured of her that he does not shirk even making open proposals to her. One night he forcibly takes her in to his arms. She desperately struggling to get out of them shrieks loudly and faints. Kalindi appears suddenly on the scene and saves her from being robbed of her priceless honour. The coward emperor feels repentent for his rash acts.

After this event, the rolls up. The last scene is laid at the palace of merchant Dhana desh of Patliputra, who returns after a long voyage to his house. His mind is tormented by a doubt about the faithfulness of his wife Ragini during his long absence. But soon a reconciliation is affected between them on finding that both of them are equally guilty of conjugal unfaithfulness. In a short time the rich lapidary’s house becomes the centre of the assemblage of the celebrities of the various countries. Precious stones, gems, and jewels of the diverse variety are sold and bought daily. One evening Kalindi, Dravati, Prince Agni and the famous king Khara Wela of Kalinga, who has come to buy gems for the image of Lord Agnajira, all assemble in the palace of the merchant accidentally. The stormy weather outside compell them to accept the merchant and his lovely hospitality for the night. After sumptuous dinner all of them meet in the magnificent hall of the palace where lovely heavily veiled dancers, while the king Khara Wela plays upon the lute. Amidst these repurcuous scenes suddenly the faces of both the ladies get unveiled and they look at the audience with great surprise. The young royal musician’s heart is torn between these two charming ladies.

Just at that time an uproar is heard outside. Prince Agni assures the king that he need suspect any foul play, and his life would be saved at any cost in case there is a danger. In an instant hundreds of swords glitter in the sky, and the soldiers rush to guard the entrances of
Here this interesting story abruptly ends as the cruel hand of the
destiny cannot allow its author to conclude it.