

to Nakula and Avinā and took their leave alongwith Bula, her daughter. Nakula lost her Ilā (Bula) for the second time.

CHAPTER IV

CHAPTER IV

CRITICAL EVALUATION OF THE NOVELS

The present chapter incorporates a critical evaluation and literary study of all the novels. Discussions have been made about characterization, elements of feminism, style, language, sentiments, plot construction and other literary aspects of the novels.

IV.I Characterization

Various Main and supporting characters are created by the author to knit and develop the plot in the novels. The characters are of varied nature and majority of them leave an identity for themselves. These characters reflect many of our acquaintances in daily lives and hence they help in creating a more realistic plot in the minds of the readers.

IV.I.I Āvartam

The characters Indra and Vṛtta are mythological characters and are quite opposite to each other in terms of their nature. While Indra is seen to be more of a romantic character, Vṛtta has the instincts of torture.

While Indra has a softer side to his character represented by opposing the ideology of war, Vṛtta is of more desperate nature.

IV.I.II Añjaliḥ

Vimala plays the main character in the novel. He is a family person belonging to the middle class who faces a hand to mouth situation in meeting with the demands of his family. He lives away from his family to earn a livelihood. He is very honest and does not succumb to the pressures of a job to adopt dishonest means. He even faces a transfer order for not agreeing to be dishonest. Later on,

Vimala is cheated by another person, when he signs papers for five thousand rupees but does not receive the same. Vimala's character representative of the middle class crisis is described by the author as follows:

विमलः संसारस्य प्रवृत्त्या सह परिचितः । सोऽपि बोधिशीलः । अतो मनसि न दाहः । किन्तु
तापः । तन्निराकर्तुं सः सद्यो न समर्थः । अद्य अग्रे अवधिमान् भावी कालः । तत्र कृतिः सीमिता ।
इयति अवधितले सत्यसेवायां किं वा कर्तुं शक्यते ? पुत्रः, कन्या, पत्नी, परिवार इति समेषां दृष्टिः
एकस्योपरि । (P. 53)

Kakalidevī is a complete professional woman who lends out a helping hand to Vimala by letting him stay in her place in the new environment. She is a very open hearted woman with immense maturity. When Bidhu, the college principal, dumps Vimala of five thousand rupees, Vimala is left in a sea of trouble when he is unable to arrange the sum of money during his daughter's marriage. Kakalidevī comes to the marriage and helps Vimala by giving him the money.

IV.I.III Aruṇā

The main characters in the novel are Varuna, Nīludā and Yamini.

Varuna is the central character of the novel, who has been thrown out of his own home and lands up in a village where he is helped by a person called Nīlamanī. Varuna's irresponsibility is displayed when the pictures given to him by Nīlamanī were stolen in the market, since he was deep immersed in his thoughts. This is in contrast to his understanding of ground realities, when he realizes that he is financially not sound enough to marry Yamini.

वरुणस्य दुर्वलता मार्गान्तरमभजत । स यामिनीं मनसा निजीकर्तुं प्रवृत्तः । किन्तु स्थातुं गृहं कुत्र ? मिलनं मधुरीकर्तुं धनं कुत्र ? नहि, चिन्ताऽस्मिन् वृथा । प्रथमतः कौशलम् आहर्त्तव्यम् । येन केनोपायेन धनं संग्रहणीयम् । धनमद्यत्वे जीवनम् । धनम् आभिजात्यम् । धनमेव आनन्दस्य प्रशस्तमर्यादा । (*Oum Śāntih*, P. 132)

He becomes a street vendor, feeling that money is a measure of social success, even at the cost of unethical practices. However, after Nīludā's death, the soft side of the character is revealed when, he feels bad about the circumstances under which Nīludā had passed away. Dr. Dash has also brought forward a strength in Varuna's character with the fact that he has established himself on more than one occasion in the span of the 36 pages. He is also flexible enough in leaving everything to become a drummer for his love.

Nīlamanī, alias Nīludā, is a man with a big heart. He is depicted as a character which has larger than life image. People come to him for all sorts of help. He is an artist and he readily gives away his pictures to Varuna for putting them up for sale just to earn their livelihood. Nīludā is depicted by the author as a character who stands by his principles and is an ideal example of 'Walk the talk'. Nīludā gives more importance to art compared to money in his existence. Nīludā is seen to be concerned about the degradation of value system in society and discusses the issue with Varuna at various points. When an unethical person approaches him for his pictures, he enters into a quarrel with him and later on explains to Varuna as follows:

अयं प्राचार्यः रमणः। उच्चशिक्षायतने वरिष्ठशिक्षकः। जनोऽयं निष्ठापरकर्मी आसीत्। परमधुना उत्कोचप्रेमी पिशाचः। मद्यम् अस्य जीवनम्। सुरापानेन सर्वमस्य नष्टम्। इदानीं केवलमभिनयति। पाश्चात्यपरिच्छदे सः प्राचार्यः। प्राच्यरुधिरे तु विप्लवी दुर्वासाः। स्वयं नश्यति सहस्रं च नाशयति।.....इदम् आधुनिकं जगत्। सुखलोभेन यत् किमपि कर्तुं जनः सन्नद्धः। अत्र सर्वमुपादेयम्। सर्वं च आदेयम्। (*Oum Śāntih*, P. 141)

The character remains iconic even after his death, since it is Varuna who carries forward his ideology and message of transformation.

The character of Yaminī is representative in the novel as a symbol of the beginning of a day when she comes to Niludā's place to perform her dance. Her name is subtly chosen by the author as a paradox to the actual trail of events. She depicts the state of 'Aruṇā' or redness of the sun during the transformation from night to day. She is intelligent and independent. She possesses multiple talents in the form of being able to dance, to play the flute as well as show bamboo tricks for the enjoyment of people. She is also called Baṇisheswari (Baṇisha meaning bamboo). She is described in the novel as follows:

वरुणनयने यामिनीयम् आदियुगीया। उदरार्थं तस्या अभिसारः। चरणे संचरणस्य छन्दः। देहे अभ्यस्ता भङ्गि। कृशकटिदेशे युगापेक्षिणी शैली। वक्षोदेशे प्राकृतनपरिच्छदच्छटा। कण्ठे म्लानकुसुमानां गलन्माला। अधरे अर्धभग्नं स्मितम्। नयने नवीकृतः स्वप्नांशः। मुखमण्डले तथापि आधुनिको याच्ञालेशः। तथापि यामिनी यायावरी। (*Oum Śāntih*, P. 127)

Yaminī is also a symbol of dedication towards one's profession. Even being fully self motivated and independent, she explains that her individuality is lost to her profession.

IV.I.IV Madhuyānam

The main characters in the novel are Sāmpratima, Śīlaprajña and Nīlāñjanā.

Sāmpratima is an orthodox Jain preacher, who believes in strict discipline, torturing of the body to attain *Nirvāṇa*, fasting and all other austerity measures. He is always seen to be looking for an opportunity to induct an individual into his web of 'initiation' for Jainism. In fact, his character is so portrayed that he also does not like the proximity of the other two main characters of the novel, namely, Śīlaprajña and Nīlāñjanā. Sāmpratima is also depicted as a megalomaniac. His self estimation of being a religious *guru*, a master of religious rules, being neutral – being of renouncing nature – being focused on *Nirvāṇa* is all together smiled away gently by the soothing words of Śīlaprajña. At later stages of the novel, Sāmpratima is even seen to be grasping for answers to the fundamental question raised by Nīlāñjanā. The author has clearly brought out through this character that sustainability of ideology is only possible if there is correct intent of purpose and lesser imposition of practices. At the end of the novel, Sāmpratima is seen to have lost faith in Jainism and got converted into Buddhism.

Śīlaprajña is a noble person who falls in love with Nīlāñjanā. He is innocently drawn into Jainism by Sāmpratima. He undergoes all the tortures of a monk in the hermitage of Sāmpratima. However, he had never favoured extremism. He had put in his protest towards the modalities of Sāmpratima but to no positive effect. After returning from his search of truth, under anonymity, he appeared in the hermitage in the form of a respectable person – not as a Svetāmbara, not as a *Yogi*, not as a *Brahmacāri*, nor as a person sent to exile. His gait carries boldness. His dress is a symbol of peace and his face reflects the

happiness of non-violence. Śīlaprajña's thoughts represent maturity and his approach is friendly. He focusses on work more than the orthodox nature in the name of religion. He advises Sāmpratima to get rid of his pride, stating that the common person looks out for love, motivation and pardonment which are not seen in his preachings. Śīlaprajña builds a hermitage near Nīlañjanā's village and gathers wealth for the welfare of the poor, arranges for shelter for the needy, work for the orphans and playground for the children. He builds school for the young, hotels for the travellers and hospitals for the ailing. With all his social work, he gains immense popularity. The author has characterized Śīlaprajña as the tragic hero of the novel, since he is unable to unite with his love.

Nīlañjanā is the heroine of the novel *Madhuyānam*. In the first half of the novel, she is represented as a young adult who holds expertise in household work. She is thoughtful, has a beautiful smile and nurses Śīlaprajña to recover from his accident. She falls in love with Śīlaprajña but fails to convert it into a marriage, since she leads Śīlaprajña to Sāmpratima's hermitage. Later on, Nīlañjanā also gets initiated into Svetambara, a sect of Jainism and leads a difficult life. Her beauty is turned into a moving skeleton when she goes for begging. She is bold enough to question Sāmpratima on the basic philosophy and approach towards *Nirvāṇa*. At last, he dies in Śīlaprajña's lap.

IV.I.V Nikaṣā

The main characters in the novel are Govinda and Charaka.

Govinda is an old priest who has served his life in playing the role of a priest in a dilapidated temple in the village. He has to take care of his aged and ailing sister and is down with poverty. His role is centered on the sole motive of constructing a new room to be let out to foreigners who come to the village. In this way, Govinda feels that he would be able to earn a handsome amount to bring him some financial freedom. Govinda is also shrewd enough in refusing his village

people to live in that room, since they would be paying less than that expected to be earned from people outside the village. Govinda's character reflects the moral downfall of modern-day man, whose sole motive is to lead a better lifestyle even at the cost of poor relationship with neighbours.

Charaka is a young doctor, who is dutiful and compassionate. He readily agrees to live on rent at Govinda's place, when the medicines recommended by him for Yamunā turned out to be too costly for Govinda to buy. In this way, he was dutiful to the society. His character, however showed weakness in proposing to his love, Sūci and parted the novel to save himself from the madness of both Govinda and Yamunā.

IV.I.VI Oum Śāntiḥ

Cakradhara is the main character in the novel.

Dr.Dash has skillfully grafted Cakradhara's immense sacrifice and Candrā's transformation to explain that peace, sacrifice and helping nature would bear fruits for the search of human life. Cakradhara treads the path of peace and gives more importance to the good of others rather than his own self. On the other hand, Chandanaswāmī, Mahendra and Candrā are all desirous of wealth and always felt unhappy. The solution to their unhappiness lies in the nature of Cakradhara. The meaning of peace, reasons for violence and means for attaining peace are critically analyzed in this novel.

Candrā's upbringing had the deficiency of the caring nature of parents and a healthy environment in one's childhood days. Candrā grew up to be an arrogant lady. The relationship between the father and daughter is a stretched one. When Mahendra gets arrested and Candrā approaches her father, the first question that is uttered by Chandanswāmi is presented as follows:

चन्द्राया मनोभावं सम्यक् आकलितवान् चन्दनस्वामी । ततः सः अपृच्छत् ।

– तर्हि? किं धनमावश्यकम्? अद्य कार्यक्रमः ?

– भवत्पार्श्वे?

चन्दनस्वामी अहसत् ।

– धनग्रहणं विहाय मम पार्श्वे कदाचित् ते कार्यान्तरम् आसीद् वा ?

– माम् इतस्ततो न भ्रमयतु ।

– तर्हि, किं पृच्छसि ?

– कथं महेन्द्रः वन्दी संजातः ?

गम्भीरोऽभूत् चन्दनस्वामी । तस्य नीरवतामालक्ष्य चन्द्रा अपृच्छत् ।

– कथं न वदति भवान् ?

चन्दनस्वामी सोच्छ्वासमुक्तवान् ।

– सः अपराधी । (P. 59)

The beauty of Cakradhara's character is his hidden divinity. Unlike many of his novels, Dr. Dash has given freedom to his characters to communicate through dialogues. So the novel looks lively. But it is confusing to interpret how an illiterate person like Cakradhara can be appointed as a manager of a huge industry.

Dr. Dash also inspires his readers to suspend their reasoning when Cakradhara is proved omniscient to have escaped an explosion in his car in a systematic manner. Police investigation has proved that Mahendra is the culprit in the car explosion but it has to wait till Cakradhara drags Mahendra from his house to Chandanaswāmī's residence – as if police cannot arrest Mahendra unless Chandanaswāmī says to do so. However, *Oum Śāntiḥ*, despite thematically being on the beaten track, is a readable novel and has earned applause for the author.

IV.I.VII Pratipad

The main characters in the novel are Udbhava and Mānā.

Udbhava is a very noble character who is a dutiful son of his parents and takes care of the orchard. He is fully in love with Mānā, the neighbour's daughter but decides to take his parents to pilgrimage leaving behind Mānā and the orchard. He even engages Mukunda the flute blower to take care of the orchard. When his parent dies in pilgrimage, he goes to the extent of staying away for a year to fulfill all the rituals and formalities after death. There, he works as a teacher for Itiśrī. Udbhava returns back only to find that Mānā is trying to cope up with a shattered marriage and Mukunda having left the orchard in a poor state. However, his nobleness and greatness allows him to take care of Mānā and her child, whom he gives away the orchard. The story is successfully named as the New Day when the little boy starts afresh in the orchard and Udbhava also starts his life afresh. Infact it also gave Mānā an opportunity to make a new start.

The character of Mānā is shown typically as a confused girl who at times, loves Udbhava, then falls in love with Mukunda's flute and ultimately marries Milinda. She tried to find all the good features of individual men in Milinda which may be a probable reason for her dissatisfied life. However, she shows practicality when she demands a better economic condition for the family.

IV.I.VIII Rtam

The main characters of the novel are Kulabhadra, Subhāṅka, Ananta, Uparka and Avanī.

Kulabhadra is the elderly character in the novel who has two wives, namely Shannodevī and Avanī. He is seen to be a feeble character with little or no control over his wives. Getting worried over continuing his family tree, he ended up with his second marriage. However, he showed an honest attempt to counsel Avanī for the treatment of his first wife, Shannodevī. The weakness in Kulabhadra's character is proven when he turns panicky on Shannodevī's behaviour after the birth of Subhāṅka. Kulabhadra displays helplessness on numerous occasions. Kulabhadra displays frustration, when he does not get an intended favourable response from Upakaṇṭha on the proposal of Subhāṅka's marriage with Avidhā. He also identifies himself as being core to the problem of the tussle between Ananta and Avanī on the issue of Ananta's denial to inherit his property. Kulabhadra is depicted as a short sighted person who had promised to Avanī's father during their marriage that Avanī's son would inherit his property inspite of knowing that he had an elder son in Subhāṅka from his first marriage with Shannodevī.

Subhāṅka is a man of high character whose life hovered around the hermitage. He is the man who pays the price for treading the path of truth in every step of life. The author has sarcastically used this character to depict the status of modern day society. Firstly, he was unable to impress Avidhā on their first introductory conversation. Thereafter, his love was deluded by his friend Uparka who took advantage of his innocence and got better off in being able to marry Avidhā. His forgiving nature is seen when he pays a visit to their place as a monk with the feeling of repentance for not being able to attend their marriage. It is also

Subhāṅka's ill fate which disallowed him to inherit Kulabhadra's property due to some promise made by Kulabhadra earlier.

Ananta, who is Avanī's son, is seen to a person who has immense consciousness for his rights, duties and responsibilities. He is equally concerned about his father's worries as he is about his unethical inheritance of Kulabhadra's property. He takes special drive to organize Subhāṅka's coronation ceremony. Ananta is also courageous enough to confront his mother, Avanī on the issue of property.

Uparka is displayed as a cunning friend who deceives Subhāṅka in the love triangle and succeeds in marrying Avidhā. The author characterizes Uparka as a smart young man capable of mesmerizing young women (such as Avidhā), very much in line with a typical modern day hero. However, the point to be noted here is that he does not travel the path of truth and thus ends up in an unhappy married life. He is also seen to envy Subhāṅka, when the latter turns up at his home in his absence and meets his wife to have a pleasing conversation. However, he too is shown the path of truth by Alekh.

Avanī is the real strategist in the entire novel. She has the qualities of healing Shannodevī as well as being shrewd enough to deprive her son of inheriting Kulabhadra's property. Avanī is also a woman who has enough say in family matters. She carves out a ladder for her son by proposing to firstly place Subhāṅka at Upakaṇṭha's place and also revealing during coronation ceremony that it is Kulabhadra's promise that would lead to the ultimate succession of Ananta to the property.

IV.I.IX Śaśirekhā

The main characters in the novel are Abhrapad, Śrīmukh, Lipsā, Śrāvaṇī and Dinamaṇi. Minor characters such as Urvī and Medinī are also present.

Abhrapad is an angry and arrogant character. He is also a proud megalomaniac who is elated about his wealth. Upon rejection by Lipsā, he is revengeful. His character is illustrated below:

अतः स नितरां विशुब्धः। अतिशयेन च विचलितः। परन्तु किमपि कर्तुं न प्रभवति।
निजमर्यादां लंघयितुं न शक्नोति। अहङ्कारमवनमयितुमपि न पारयति। पुनश्च विरक्तो भवति।
कुपितो भवति। मनसा तां भर्त्सयति। इतस्ततो विचिन्त्य कलहायितुं सन्नद्धो भवति।
प्रतिशोधपरायणो भवति। किन्तु कथमपि क्रोधं बहिरानेतुं न पारयति। अहङ्कारस्तस्य इतस्ततः
प्रकाशयते। भावनया स विक्षिप्तो दृश्यते। अस्थिरतया च चिन्तयति - अहं मर्यादासम्पन्नः। अहम्
अभिजातः। अहं समाजस्य प्रतिभूः। अहमनुष्ठानस्य मुख्यः। अहं मनुष्येषु अग्रगण्यः। (P.1)

Abhrapad's nature is also such that he does not consider his mother-in-law as one of the family – he considers her as a servant. He does not have regards for his wife and even makes his daughter dance for wealth.

Śrīmukh is depicted as a noble person. His childhood remained a mystery with the villagers. In his speech to the villagers, vanity was reflected.

प्रवचने स्फुटं प्रतीयते ज्ञानच्छलना - अहं ज्ञानी अहं तत्त्वनिष्णातः अहं विमर्शसिद्ध
....अहं च सर्वेषामुपरिस्थः कश्चित् उत्तमपुरुषः पापपुण्यविचारत ऊर्ध्वस्थः कश्चित्
विकारविहीनो देवप्रतिनिधिः - (P.6)

Śrīmukh is however filled with male ego when he is seen to be in doubt on the honeymoon night. Another side of his character is portrayed by the author,

when Śrīmukh goes to various places established by Induketan and turns philosophical in his thoughts. He gains knowledge and insights during his tour and illustrates the nobility of his character with the following speech.

मान्याः! जीवनयात्रा विनिमयबिन्दुतः प्रारभ्यते। समाप्यते संगतिकरणे....। परं, जीवनस्य मार्गं प्रतिरुणद्धि अहङ्कारः। स एव नानारीत्या प्रकाश्यते। कदाचित् मोहरूपेण....., कदाचित् आसक्तिरूपेण....., कदाचित् क्रोधरूपेण.....। इत्थमस्य प्रकाशो बहुविधो भवति। अनेन साधना नश्यति। श्रमो विफलो भवति। परमिदमवधेयम् – सर्वाऽपि साधना जीवनस्य कृते। यदि अनया जीवनस्य तात्पर्यं न बुध्यते तर्हि साधना मूल्यहीना भवति। पुनश्च इदमङ्गीकरणीयं यत् जीवनस्य लक्ष्यं संगतिकरणम्। अनेन शान्तिः। सुखस्य च प्रसक्तिः। अतः सर्वाऽपि अहङ्कारस्य नाशिका शान्तेश्च साधिका भवतु। (P.77)

Lipsā is another arrogant lady who sacrifices the majority of her family life due to her arrogance. She is unable to accept Śrīmukh as her husband due to her snobbish nature. It was an irony that Lipsā's pride of leaving her husband for wealth and property turned out to be a meager hut, when she was ousted by her brothers. Towards the end of the novel, she realized her fault.

Śrāvaṇī and Medinī are the poor daughter and mother who are tamed by Abhrapad. They have little opinion in their lives. Śrāvaṇī is a faithful wife, but never received her recognition from Abhrapad. She is also kind hearted.

Dinamani is the fatherly servant of Abhrapad who served Abhrapad's family. He is the character who suggested Abhrapad's marriage with Śrāvaṇī. He is

an intelligent and experienced person. Dinamani's advice was also sought by Abhrapad.

IV.I.X Śikhā

The main characters in the novel are Kulamani, Vilāsa, Rajanī, Śampā and Murmu.

Kulamani is an orthodox father with no hopes for remarrying his widow daughter. He is in conflict with his son, Vilāsa, who is much more modern in his approach. Kulamani finds solace in visiting Puri as a pilgrimage towards the later part of his life. He is seen to be strong in principles, since he decides to pass on his entire property to Murmu and even assigns him to perform his last rites inspite of the fact that he had a son.

Vilāsa is a representative character of the modern day human being who runs after power and material wealth. He does not mind in adopting unethical practices in order to gain success. He is also witty to realize the usefulness of Śampā in his electoral campaign. He however shared a noble approach in at least thinking of her sister's remarriage. The novel ends with the disappearance of Vilāsa after his self realization.

Rajanī is the widow daughter of Kulamani who sees her husband in Lord Krishna. She is such a character who depends upon her fantasies in order to live. The central theme of her fantasy is Lord Krishna. This is the reason she is often misunderstood by the villagers. She represents many such widows who probably depend upon fantasies for their existence amidst the harshness and insensitiveness of society.

Śampā is another example of the modern day woman who runs after the mirage of materialistic happiness forgetting where to stop the chariot. She gets influenced by Vilāsa and goes to the extent of divorcing her husband. She assumes

an important role in spreading the message of liberalization of women and also demonstrates her organizing skills.

Murmu is a dedicated servant in Kulamani's family. He was raised by Kulamani after the death of his mother. Murmu shows exemplary dedication and Kulamani accepts him as a son who is in charge of everything in the house. The village is lively and refreshing in Murmu's eyes. He performs all the rites after Kulamani's death and is also ready to give away the inherited property to Vilāsa.

IV.I.XI Śitalatṛṣṇā

The main characters of the novel are R̥twik and R̥ti.

R̥twik is the hero of the novel, who believes in platonic love for his wife and refrains from physical intimacies. He is philosophical in nature and believes in his own personal opinion that the cardinal relation is only temporary in nature and need not be explored. To the readers, he may be a noble man but definitely an unsuccessful husband. Throughout the novel, he tries to influence R̥ti by being pessimistic about any sort of intent or proposal of love.

- ऋती ! दुःखमेव जीवनस्य मौलिकनिदानम्। यत् सुखमिति वदसि तत्

केवलमासक्तिः....वासना। वासनासु आसक्तिषु च दुःखं वर्धते, ऋती ! नोपशाम्यति।

- अहं मनुष्यः। मत् कृते आसक्तेः वासनाया गुरुत्वं महत्। अहमेतत् सर्वमनुभवामि।

किमर्थं न स्वीकरोमि ?

- सर्वः अनुभवः न साधुः। (P. 4)

He is also shown as a weak individual where he is the one who proposes to flee in front of Śiladitya's palace upon hearing the shouts of a girl. He demonstrates to R̥ti his strong feelings through a series of practical incidents. At

the end, his feelings arouse for Rti but it was too late since Rti passed away. Overall, Rtwik's character is a weak one without much strength in intent and he is only successful in displaying his coldness. However, the last lines of the novel are symbolic on the transition of Rtwik as a person:

अद्य अहमिच्छामि परिवर्तनम् ।

अहमिच्छामि विवर्तनम्.....

ममात्मा संस्कारमिच्छति..... ॥ (P. 76)

Rti, the heroine of the novel is a comparatively stronger character compared to the hero, Rtwik (her husband). She is strong enough to propose to Rtwik on numerous occasions. Although, she is unsuccessful in tempting Rtwik, she sends a strong message to support the fact that modern woman's intelligence and inquisitiveness is none less than her counterpart. Rti's softness is also displayed on more than one occasion. When a fellow woman is heard to be tortured at Śiladitya's palace, she prays for her:

तस्याः स्वरतः कुमारीत्वस्य विलापं सम्यक् आकलयति । प्रार्थयते च मनसा – “ भगवन् !

पुष्पं म्लायताम्, परं कलिकां विकाशय ।” (P. 35)

Again, later on when the old man repents for his lost wife, Rti is compassionate enough to console him:

वृद्धस्य नयनतः अश्रु निर्गलितम् । ऋती अपि निजाश्रु वारयितुं समर्था नासित् ।

परिहितवसनाञ्चलेन वृद्धस्य लोतकमपसारयितुं प्रवृत्ता । वृद्धः सवाष्पं क्रन्दति । ऋती तस्य अश्रुभिः

अञ्चलमाद्रीकृत्य विलपति । (P. 55)

IV.I.XII Tilottamā

The main characters in the novel are Puṣpavallava, Tilottamā, Bhāgyadatta, Vadrikeśa and Aśutoṣa.

Puṣpavallava is the central male character of the novel, who falls in love with Tilottamā during a college picnic. During his youth, he is represented as a leader. However, as days passed, he is forced to marry Madhuchhandā under compelling circumstances. Puṣpavallava is a handsome and honest man, but weak at heart. As per Vadrikeśa, Puṣpa has beauty, youthfulness, education, art-loving nature and singing abilities. He however has a peculiar magnetism in his character which draws his friends towards him repeatedly. It is tragic that he had to see the deaths of both his wife and beloved in a span of a couple of months.

Tilottamā is a lovely lady with charming looks during her youth. She is characterized as an innocent girl in her early college days. After her unsuccessful marriage with Bhāgyadatta, she took a strong decision to become a hermit and lead a life full of hardships. Even after receiving the proposal of remarriage, she was concerned about how she could offer her impure self to Puṣpa. Such was her commitment to purity of love, that she sacrificed herself through silent fasting. While comparing with Nīlimā, her envious friend, the author describes:

तिलोत्तमायाः मराली गतिः हस्ते पुस्तक-धारणभङ्गिमा, मुखे अमितशब्दवाहिनी स्मिताली,
दीर्घवेणी विभा, संपूर्णमावृत्तं-शरीरं यस्य कस्यापि मन आकर्षति ।

किन्तु नीलिमायाः कुटिलकटाक्षः, जटिलहासः, सर्पिणीनासिका चपललपनचालनं, श्लेषभरवचनानि, वक्रगमनं, अर्धावृत्तं शरीरं यं कमपि प्रवञ्चितुं शक्नोति । (P. 13)

Bhāgyadatta is a rich and wayward youth who leaves Tilottamā after the first day of their marriage and elopes with Nīlimā. He is an angry, instinctive, superfluous and characterless person. He meets his end in the hands of tribal people who suspect him of glancing lustfully towards their girls and women. It is ironic that the so called illiterate tribal people care so much for their women while Bhāgyadatta, inspite of having an urban background could not give respect for his married wife.

Vadrikeśa and Aśutoṣa are facilitating characters used by Dr. Dash to form a connection between Puṣpavallava and Tilottamā. They depict the typical friends of college life who are always there by your side in times of happiness and grief. They have shown grit and will in their characters to propose the revival of love between Tilottamā and Puṣpavallava.

IV.I.XIII Visargaḥ

The main characters in the novel are Nakula, Avinā and Suparṇā.

Nakula is a weak character who takes the shelter of suicide attempts on repeated occasions to overcome his failure in life to earn an economically comfortable livelihood. He is ably supported by Avinā, his wife, who seems to be much more mature in handling their crisis. Avinā is also supportive of her husband, when the neighbours tell bad things about the relation between Nakula and Suparṇā.

Suparnā is Avinā's sister and she seems to have spent her days with domestic unrest from her husband, Sukarṇa. She also tries a suicide attempt and is saved by Nakula.

IV.II Socio-Economic Conditions

The socio-economic conditions prevalent in the country during post independent era are highlighted by the author. Various social issues are dealt by the author in these novels.

IV.II.I Āvartam

The Vedic era presents some social customs which are valid even today. The ideal relationship between brothers is described by mother Jājāvari as follows:

अहं युवयोः जननी । युवामुभौ मम आत्मजौ । मम भाषया युवां भ्रातरौ । भ्रातृद्वयस्य संपर्क
आकाशपवनयोः संपर्क इव । आकाशः व्याप्तिमान् , वायुरपि महान् । परं न कदा उभयोः कलहः
श्रुतः । अतः युवयोः कलहः न शोभनः । (*Oum Śāntih*, P. 164)²³

An important social issue is brought out by the author in terms of Grtsamad declaring to Indra that he could only win Urvaśi provided he was stable and had substantial control over the tribe. It is interesting to note that even in these days, such assurances are taken relating to the economical well being of the groom.

यदि इन्द्रः यायावरान् एकीकृत्य तेषां शासको भविष्यति तर्हि उर्वशी प्राप्स्यति, अन्यथा न -
अयं हि निर्देशो गृत्समदस्य । इन्द्रः एतदर्थं अभिनेता संजातः । उर्वशीं वशीकर्तुं च संकल्पबद्धः,.....

²³ Āvartam is a part of the book *Oum Śāntih*. *Oum Śāntih* comprises of three novels, namely, *Oum Śāntih*, *Aruṇā* and *Āvartam*.

उर्वशी यायावरी, तदर्थं स्थायिवासः आवश्यकः। सा..... नग्ना, अतः शाश्वतवसनमपेक्ष्यते। सा उपोषिता, एतदर्थं नियतमाहारः अन्वेषणीयः।

इन्द्रस्य दर्शनानन्तरम् उर्वशी अपि उन्मादिनी। किंतु गृत्समदस्य कठोरः निर्देशः- यावत् इन्द्रः न स्थायी तावत् कालपर्यन्तं मिलनं निषिद्धम्। (*Oum Śāntih*, P. 178)

IV.II.II Añjaliḥ

The novel Añjaliḥ is a closely knit social novel with the scenes following each other to depict the overall social condition.

The growing expenditure pattern with limited income is a reality in many households in the country. Even to support a small family, it takes out the peace of mind of many individuals. However, hope is the essence. The son would earn some day. The daughter may go away after marriage but still the love will remain. At old age, Milī, Vimala's wife will be the symbol of support level. The author has presented a concern and thoughtfulness which is prevalent in many homes.

कन्या वयस्का। पुत्रो वयस्कः। परिवारो लघुः। व्ययः अधिकः। आयस्तु परिमितः। गृहं नाद्यापि निजस्वम्। देयं तथापि बहु। अतः प्रतिपदं कलहः। अनुपदम् अनर्थः। कान्ता चिन्ताकुला। स्वयं सः अनेकान्तः। अग्रे न किमपि मोदाय। पन्थानस्तु विवादाय एव।

श्रमो जीवनमयः।

आशा विश्वासमूला । विश्वासश्च आपेक्षिकः । अतो न क्लान्तिबोधः । पुत्रः अस्ति । स उपार्जयते । स्नेहवर्धनाय कन्या दूरस्थाऽपि निकटे स्यात् । यदि वा उभयं दूरीयं स्यात् तथापि स्नेहो न परिवर्तते । शेषजीवननिमित्तं मिली अस्ति । यदि वा सा कालकवले विगलेत् तथापि तस्याः कृतिः अवलम्बनस्य अभावं परिपूरयिष्यति । (P. 57)

Another issue brought out by the author is the tendency of migration of the young generation from villages to cities and thereafter settling in the cities. Mitu goes to the city for further studies. Thereafter, when studies are completed, he gets a good job and he also finds a new life partner apart from a new home.

IV.II.III Aruṇā

The novel Aruṇā describes a typical scene of a poverty struck labour town area where Varuna the central character arrives. Although poor, the people are content.

वरुणः सुप्तो वृत्ते । स्थानमिदं निम्ननगरी । दरिद्रनगरवासिनां विश्रामप्रदेशः । अत्र भूस्पर्शं कुटी पङ्क्तिवद्धा । पार्श्वद्वयं लघुप्रणालिकाः । नगरस्य उच्छिष्टमिह जीवनस्य अवशिष्टसारांशः । तथापि जनाः तृप्ताः । यतस्ते नगरवासिनः । ते कर्मकराः... शिल्पजीविनः ... उच्छिष्टस्य अधिकारिणः । (Oum Śāntiḥ, P. 124)²⁴

²⁴ Aruṇā is a part of the book Oum Śāntiḥ. Oum Śāntiḥ comprises of three novels, namely, Oum Śāntiḥ, Aruṇā and Āvartam.

When Nīludā, the artist, extends his help towards Varuna in the form of lending his pictures to Varuna for selling the same to earn their livelihood, Varuna realizes that business is not a bad profession in society. He ponders.

वरुणः चिन्तितः । उत्तमविक्रेता एव अद्यत्वे समाजस्य कर्णधारः । तस्य कथा समाजस्य
पन्थाः । तस्य उच्छिष्टं समाजस्य भोजनम् । तस्य जागर्तिः समाजस्य संपत्तिः । तस्य तृप्तिः
समाजस्य विविलतिः । तस्य जीवनी सर्वेषां रामायणम् । तस्य जयन्ती समाजस्य पुण्यदिवसः ।
तस्य तिरोधानं राष्ट्रियमर्यादादिनाङ्कः । (*Oum Śāntih*, P. 128)

The point to be noted here is that an artistic mind still rendered a middle man's business as a downwardly profession. Although there was money in the profession, there was no intellect involved in it. Amidst, the entire societal downfall, the good thing that Dr. Dash wanted to bring out is that an artist may not be rich as far as materialistic elements are concerned. However, his affluence remained in his creations. Even, Nīludā repented upon sending Varuna to sell his pictures.

नीलुदा किञ्चित् विषिण्णः - अभिजातः अधः पतितः । राजपुत्रो व्याधगृहे निपतितः । इतः
कुक्कुरैः सह मृगया । प्रतिवीथि संचरणम् । द्वारं द्वारं च उपसर्पणम् । चतुष्पथे सर्वस्वसंदर्शनम् ।
विभिन्नमुद्रया च आवाहनम् । जना जानन्तु । तथ्यं निरूपयन्तु । मूल्यमाकलयन्तु । पारिश्रमिकं
प्रयच्छन्तु । (*Oum Śāntih*, P. 128)

Later on in the novel, Nīludā's apprehensions turn out to be true, when Varuna turns into a full fledged businessman. Varuna's life gets filled with selfishness and treachery. Varuna begins to lead a luxurious lifestyle.

Accumulation of materialistic wealth seemed to be his ultimate motive of life. His wealthy lifestyle brought new friends.

महानगरस्य अपूर्वमहोत्सवे वरुणो विलासकामी । चौर्यं, शठता, विश्वासघातकता च तस्य मन्त्रो भवति । तत्कृते जीवनमद्य भ्रष्टवृत्तिनिमित्तम् उद्दिष्टवस्तु । विलास एव निखिलमुल्यबोधः । शिल्पजातसामग्रीसंग्रहो जीविकायाः सर्वशेषलक्ष्यम् । सर्वतो ग्रामश्च समस्तशासनस्य प्रकाशः । इत्थं विभिन्नबोधमन्त्रेषु दीक्षितो वरुणः क्रमशः भ्रमद्- विक्रेता संजातः । अद्यत्वे सः सफलवृत्तिकः । खाद्यनिमित्तं न पुनः स नीलुदामपेक्षते । कदा क्वचित् तस्य गृहमागच्छति । इतः, बहुसमयं सः बन्धुगृहेषु निवसति । यदा निकटे धनं तदा बहवो बान्धवः । वरुणः नवबान्धवान् सृजति । नवीनसम्पर्कं स्थापयति । अतः क्षुधानिमित्तं चिन्ता नास्ति । वासकल्पनामपि न करोति ।
(*Oum Śāntih*, P. 133)

IV.II.IV Madhuyānam

Madhuyānam has special significance in bringing out the characteristic features of religious practices prevalent in the country during the last stages of popularism of Jainism and Buddhism. Towards the beginning of the novel, the author describes the household of a Jain Brahmin. Although poor, the family used to live happily. A picturesque representation is made by the author as follows:

शिष्यः जनैकः जैनब्राह्मणः । वृद्धः । एकमात्रसहायिनी भार्या । एकैव कन्या अतिलालिता नीलाञ्जना । गृहाङ्गणं क्षुद्रतरम् । गृहमपि लघु । परितः नानाफलवनम् । कृषिभूमिश्च अङ्गनं संलग्नः ।

गृहस्य पश्चात् गोशाला । गावः सन्ति । ताश्च नीलांजनायाः अतिप्रियाः । दुग्धघृतादीनां व्यवसायेन कृषिकर्मणा च लघुपरिवारः सुखेन निवसति । (P. 13)

The strictness of discipline is enjoyed in the hermitage.

सर्वत्र आश्रमस्य समुचित अनुशासनम् अवलोक्य संतुष्टः अभूत् ।..... विभिन्नप्रान्ते आश्रमं परिदृश्य, सन्यासिनं च उपदिश्य, अनुशासनं कठोरीकृत्य अत्यागतः आचार्यः । (P.17)

A girl's condition during her menstrual periods is illustrated by the author with much pathos. It is indeed disheartening that it is a woman (mother, in this case) who creates social barriers for another woman (daughter, in this case) for issues which are very natural to the human life cycle. It is learnt that a woman is fully isolated during such times and she even takes a bath in such early hours of the morning, when even it goes without the notice of a bird.

अद्य नीलाञ्जना निषिद्धा । शीलप्रज्ञस्य समीपं न आगमिष्यति । माता दृढतया प्रतिषिद्धवती । सा अस्पृश्या । जनमुखमपि न द्रक्ष्यति । एकस्मिन् प्रकोष्ठे उपवेक्ष्यति । महावीरमेव चिन्तयिष्यति । ऋतुस्नानदिवसोऽयम् । एकस्मिन् पात्रे आहारः । एकस्मिन् शयनीये शयनम् । एकस्य जनस्य मुखदर्शनम् । या मातृकल्पा अथवा माता सा एव दिवससप्तकेऽस्मिन् अन्नं वसनं च प्रदास्यति । तस्याः एव मुखदर्शनम् । तया सह केवलमालापः । अतिप्रत्यूषे स्नानं यथा पक्षी अपि न पश्येत् । (P. 15)

Various religious rituals are made to be followed by Sāmpratima including bodily torture, fasting, austerity and begging in the name of attaining higher

realization. These barbaric acts in the name of discipline by some of the religious leaders had caused a decline of the popularity of Jainism and Buddhism.

IV.II.V Nikaṣā

The novel Nikaṣā hovers around the poverty of some villagers and their constant endeavour to overcome the same. The priest Govinda indicates that whatever are his earnings get spent in meeting the daily requirements of his sister and himself.

एतदर्थं गोविन्दः चिन्तितः। पूजावसरे यत् किञ्चित् दक्षिणारूपेण मिलति तत्तु द्वयस्य भोजनाय पर्याप्तं न भवति। को वा अत्र तथाभूतदानीं? सर्वे तु दरिद्राः। प्रसादार्थं सर्वेषामाग्रहः। कृपानिमित्तं सर्वे भिक्षवः। किं वा वर्तते एषु त्यागाय? केवलं परिश्रमः..... केवलं जीवनम्। (P. 4)

Govinda explains to Charaka that he hopes to gain financial stability by constructing a new room with the broken stones of the temple and giving it on rent. He repents that with the passage of time, people have lost hope in the wonders of God and are hence donating lesser sums of money to the temple.

— पश्य, चरक ! सः कालो विगतः। अनुदिनं दैन्यं वर्धते। अस्मिन् समये च उदरपूर्तिरपि न भवति। एतदर्थं भग्नांशस्य स्वल्पत्पाषाणान् संगृह्य गृहमिदं निर्मितं मया। आशा अस्ति

— अधिकं भाटकं मिलिष्यति।

— सूचीमाता किं न दास्यति?

- तस्याः सामर्थ्यं कुतः ?
- वृद्धकालेऽस्मिन् भवताम् इयान् लोभः ?
- चरक! अभिप्रायो मे न ज्ञातः ।
- सर्वं ज्ञातम् ।
- तर्हि, त्वमावयोः अनशनेन मरणमिच्छसि ?
- मैवं वदतु भवान् ।
- त्वं न जानासि । भग्नांशेऽस्मिन् जीवनं व्यतीतम् । एकदाऽपि सुषुप्तिः नाभूत् । पुनश्च, तदाऽयं भग्नांशः गृहमासीत् अधुनाऽपि तथा । परिस्थितिरद्य तु भिन्ना । तदानीं जनानां विश्वासः आसीत् । अतः यथेच्छं दानं कृतवन्तः । अधुना विश्वासो गतः । अतः पूजाया महत्त्वं नास्ति । दानार्थमपि करुणा नास्ति । सर्वे वणिग्वृत्तिम् आद्रियन्ते । अतः सर्वेषां धनमेव जीवनम् । अस्माकं तु उपवासो भाग्यम् । (P. 34-35)

Romance is depicted in a hush-hush manner in which Sūci feels platonicity for Charaka.

प्रतिदिनमिव अद्यापि सूचिं प्रतीक्षाकुशलिनी । चरकस्य आगमनाय आतुरा । परं किमपि वक्तुं न शक्नोति । सोऽपि पश्यन्नपि न पश्यति । समान्तररेखायां विन्दुद्वयं मिलनाय कियन्न निकटीयम् ? परितः हरीतिमा । चतुः पार्श्वे प्रकाशः सर्वत्र समवातः । प्रवाहः अनुकूलः । परिवेशश्च

विनोदसंकुलः। प्रदेशोऽपि विजनः। तथापि विन्दुद्वयस्य एकमयकामना न चरितार्था। उभयस्य अभिलाषे मनाक् छाया... मनाक् तमसा...।

सहसा पक्षिणः उडडीनः। तरवः आन्दोलिताः। छायाः चपलायिताः। काकलिः भग्नांशे प्रतिध्वनिता। सूची पुलकिता। गुल्मारण्यं प्रविशति चरकः।

मनसि स एव उत्साहः। कर्मणि सैव श्रद्धा। आगमने पुरातनरीतिः। व्यवहारे अन्वेषणीया भङ्गी। करसंचालनेन गणकीयमुद्रा। दृष्टिघूणने उपयोगीया चमत्कृतिः। नयनपरिसरे च केवलं ससीमपरिधिः। तथापि शरीरे मनाक् पुलकम्। (P. 21)

IV.II.VI Oum Śāntih

The novel gives a live description of the prevalent social conditions of the modern era. The absence of ethics at work and trustworthiness is presented by the author with reference to Chandanaswāmī's workforce. The rhetoric questions asked by the author provide an insight into the society in general.

उत्तरवयस्कः चन्दनस्वामी उद्योगपतिः। धनपतेरभिमानेन तेन जीवनं प्रारब्धम्। शिल्पस्य नैपुण्यमासाद्य तेन शिल्पायनं निर्मितम्। उद्योगस्य सुपरिचालनार्थं चयनसमितेः अध्यक्षो भूत्वा स्वयं सः योग्यतमान् निरचिनोत्। उत्तमाश्च कर्मचारिणो नियुक्ताः। किं सर्वे भ्रष्टाः? किं सर्वे स्वार्थान्धा अभूवन्? किं सर्वे अधोगामिनः? कुत्र विलुप्तं तद् योग्यतमस्य चरित्रम्? (P. 10)

The modern-day health of the education system is criticized by the author as follows:

अद्यतनशिक्षाव्यवस्था विपर्यस्ता । शिक्षाक्षेत्रमपि भ्रष्टम् । शिक्षिका दुराचारिणः । विद्यार्थिनः स्वैरिणः । न नीति न वा तादृश आदर्शः कश्चिद् विद्यते । धनसंग्रहव्यवस्थामूलको व्यापारविशेषः शिक्षा । शिक्षणसंस्थाऽत्र विपणी । नात्र जीवनस्य महत्त्वं प्रतिपाद्यते न वा जीविकाया लक्ष्यमुपस्थाप्यते । न पुनः उभयस्य सन्तुलनं विचार्यते । अत्र विद्यार्थिनः साक्षात् वन्यपशवः । एकोऽपि मानवो न दृश्यते ? किमत्र केवलाः पशवो निर्मीयन्ते ? (P. 83)

IV.II.VII Pratipad

The novel Pratipad gives us glimpses of the Indian culture of children being in close association with parents. Udbhava was very close to his father and considered him to be an idol. He took utmost care of his ailing father.

वृद्धपित्रोः सेवार्थं सः अद्यत्वे वाध्यव्रती । प्रभातनयने यदा वायसः कज्जलं भरति तदैव उद्धवः सेवामारभते । सेवायाः समाप्तिः नास्ति । सर्वदा उभयमुखे 'उद्धव' एव मन्त्रः । (P. 3)

Consent of parents for important decision making is also observed as a social and cultural practice. When Udbhava requests Mānā to become a teacher at the orchard, he reassures that consent of his father has been obtained for the same.

- उपवने विद्यायनं प्रारब्धव्यं....खलु ।
- अनेन समयसद्वापः ।

- जानामि ।
- तर्हि....?
- श्वः प्रारप्स्यते इति ज्ञापयितुमागतः ।
- एतदर्थम् इयान् श्रमः ?
- का हानिः ?
- गृहे पित्रोः का अव्यवस्था ...
- नहि । ते प्रसन्नाः । अयं समुचितावसर इति अहं प्रस्थितः ।
- विषयेऽस्मिन् किमुभौ सहमतौ ?
- तेषां आपत्तिः नास्ति ।
- तर्हि , शुभस्य शीघ्रम् आरम्भः..... (P. 9)

Udbhava's dutifulness is also evident when he takes his parents for pilgrimage sacrificing his material pleasures.

Another social issue brought out by the author is Milinda's arrogance in his manlihood and his ignorance for his family members. This important social issue has been touched upon in a very sensitive manner with the flow of the novel.

मिलिन्दनिकटे अस्याः शान्तेः मूल्यं नास्ति । शान्तिः विदूरलक्ष्या सामाजिकानां दुष्कृतिः
एव समाजस्य दुर्गतिः भवति । प्रथमतो दुष्कृतिनाशः । ततो दुर्गतिः निरस्यति । एतादृक् चिन्तासु
वासरः तस्य धूसरः । गृहम् उपेक्षते । पत्नीं प्रति उदास्ते । पुत्रं प्रति च निर्यत्नः । (P. 34)

IV.II.VIII Rtam

The novel Rtam is more of a social drama with interesting relations within the family. Various prevailing social issues are well brought out in the novel. The envy that a first wife carries about a second wife is explained by the author through the pride that a woman carries on giving birth to a male child. The important social issue of favouring a male child compared to a female child is highlighted by the author through the following dialogue between Kulabhadra and his first wife, Shannodevī. The pain undertaken by the husband in maintaining a balance between two wives is also brought out by the author.

शन्नोदेवी अपि ईर्ष्यापरायणा । पुत्रप्राप्तेः गौरवमनुभूय सा नीचदृष्ट्या अवनीं द्रष्टुमारभत ।
क्रमशः अवनीलोतके कुलभद्रस्य संसारः सन्तुलनविहीनोऽभवत् । मनोमालिन्यं कलहे परिणतम् ।
तदनु अवनी सदा विरक्ता...कुपिता... ।

कुलभद्रो विपन्नः ।

पूर्वसंकल्पे स आत्मानं विमथ्य सत्यभ्रष्टो भवितुमुपक्रान्तः । मानसिक - भारसाम्यं च
हारितवान् । अशान्तेः वलये नितरां दग्धः । उभयं बोधयितुं स बहु चेष्टितवान् । किन्तु सफलो
नाभूत् । एकदा निजप्रकोष्ठे स शन्नोदेवीमाहूय अभाषत् ।

- कि सर्व विस्मृतम् ? केयम् अवनी ? किमर्थम् आगता ? कथं तव सेवायां नियुक्ता ? केन

प्रकरणे सा अस्यैव गृहस्य सकलकार्याणि निभालयति ? किमेतत् सर्वं जानासि ?

शन्नोदेवी सरलभावेन कुलभद्रस्य मुखं विलोक्य चिन्तया जडीभूता । कुलभद्रः

विचलितभावेन भाषते स्म ।

- अवनीसेवया त्वं पुनर्जन्म लब्धवती । पुत्रं च प्रसूतवती । पुत्रं प्राप्य सर्वं विस्मृतं किमु ?

किमर्थं ते ईर्ष्या ? कथं च असूया ? को वा मत्सरस्ते ?

शन्नोदेवी विषण्णा ।

कुलभद्रो कुपितः । (P. 8)

An interesting family conversation is presented by the author, when Avani ploys to keep Subhānika at his would-be in-law's place so that his own issue, Ananta is able to inherit Kulabhadra's property. The downfall in societal values is highlighted by the author with the dialogue. The other side of the story may be seen as the blind love that a mother carries for her own son and she does not hesitate to be outspoken for the benefit of her own son.

कुलभद्रः किञ्चित् विचिन्त्य अवदत् ।

- तर्हि किं करिष्यामः ?

अवनी न्यरूपयत् ।

- ज्येष्ठदेवी चिन्तानरूपं कार्यं भवतु ।
- विवाहदिवसः अवधारणीयः खलु ?
- तत्र का चिन्ता ? उपकण्ठेन सह वार्तालापः कर्त्तव्यः ।
- तदर्थं प्रथमतः सन्देशः प्रेषणीयः ।
- भवतु..... ।
- किन्तु विवाहानन्तरम्.....
- शुभाङ्कः तत्र स्थास्यति ।
- कुत्र.....?
- उपकण्ठस्य गृहे ।
- अवनी ?
- उपकण्ठ एकाकी । पुनश्च तस्य अपरिमिता सम्पत्तिः । तत्र स्थित्वा शुभाङ्कः दायित्वं
निभालयतु ।
- अवनि.....!
- अत्र द्विधा कथम् ? वर्षद्वयानन्तरम् । अनन्तोऽपि समर्थः स्यात् । सर्वमत्र स सम्यक्
चालयिष्यति ।
- अनन्तः.....?

- नूनमेव ।
- किन्तु शुभाङ्को मे ज्येष्ठपुत्रः..... ।
- भवतु नाम । न तत् संपर्कं प्रतिरुणद्धि ।
- नैतन्मे रोचते ।
- किं तर्हि, उपकण्ठस्य गृहे स्थित्वा सः कनिष्ठः स्यात् ?
- नैव । नैतन्मे तात्पर्यम् ।
- ज्येष्ठ इति किं स सर्वस्य प्रभुः स्यात् ?
- न तद् वच्मि ।
- तर्हि, किं कथयति ?
- अनन्तस्य चिन्ता तु पश्चात् करिष्यते ।
- किमर्थम् ? स पश्चाज्जात इति हेतोः ?
- नहि....., कनिष्ठो हेयः ?
- नैतेन तस्य अवमानम् । न वा अपमानम् । किन्तु कनिष्ठस्य मर्यादा भिन्ना ।
- नाऽहं किञ्चित् श्रोतुमिच्छामि । अहं गृहिणी । यन्मे रुचिः तदेव भविष्यति ।
- कथमेतत् स्यात् ?
- तदर्थमुपाय उपस्थापयिष्यते ।

- नैव.....नैव..... । भाविनि काले भ्रातृविवादनिमित्तं त्वमेव कारणं भविष्यसि ।
- तर्हि, अनन्तः किं दासीपुत्रः?
- मैवं वद, अवनि..... ।
- पश्यतु , अनन्तो यदि हेयो भवेत् तर्हि विवादाय भवान् एव कारणं स्यात् ।
- अवनि..... । कथं सदा अनर्थमुपस्थाप्यसि ? नैतत् शोभनम् । सम्यक् चिन्तय..... । सम्यक् विचारय..... । (P. 21)

The concept of an Hermitage as conceived by the author through the plot depicted in the novel is brought out as follows. It shows the noble intent in the concept of an Hermitage and the author's mind is reverberated when he explains the framework of an hermitage in modern day society.

गृहस्थानां दानेन अयम् आश्रमः प्रतिष्ठितः । ते एव वानप्रस्थमङ्गीकृत्य अत्र निवसन्ति । सन्न्यासिनो भवन्ति । आश्रमस्य विभिन्नकर्माणि आत्मानं नियोजयन्ति । ते अत्र विद्यार्थिन आसन् । चरमे वयसि अत्रैव ते शान्तेरनुसन्धानं कुर्वन्ति । शान्तिरेव चरमत्त्वम् मनुष्यसमाजकृते शारीरिकदैन्यं न तथा हानिकारकं यथा मानसिकदैन्यम् । दैहिकदारिद्र्यस्य उन्मूलनं न सर्वथा सम्भवेत् । उपशमस्तु भवेदेव । परं सति च मानसिकदैन्ये समग्रमपि जगत् ध्वंसमुखमभ्युपैति । तदर्थमत्र ज्ञानस्य प्राधान्यम् । ज्ञानमिह तु सदसद्विवेकः । स एव विमर्शविषयः । तदर्थं न केवलं चरमं वयः

अपेक्ष्यते, अपितु मूलतो मनः तयैव दिशा प्रेरणीयं भवति । तदेव सुखम् । तदेव शान्तेः निदानम् ।

(P. 27)

A silver lining to the value system is illustrated by the author, when Ananta, the younger step brother of Subhāṅka approaches him and urges him to return home to take the responsibilities of looking after their property. It is quite ironical that Avani who is Ananta's mother, has a crooked mind of depriving Subhāṅka of the property for his own son's benefit but it is the son who invites Subhāṅka to look after the property. The typical oriental value system prevailing in society is brought out when a younger brother sticks to the ethical practice of letting the elder brother have the first right of inheritance of property.

- भवान् अभिजातः । आभिजात्यमेव वर्धयितुमत्र भवान् प्रशिक्षितः । इदानीं प्रशिक्षणस्य वयः उत्तीर्णम् । अतः स्थानेऽस्मिन् भवतो निवसनम् अस्मत्कृते न शोभनम् । तत्र गृहे नाना दायित्वम् । नाना च कर्माणि । तत्सर्वं निभालयितुं को वा वर्तते ? पिता असमर्थः । माता च उपेक्षाशीला । सर्वं तत्र इतस्ततः । अतो भवान् प्रत्यागच्छतु । यत् कर्तव्यं तत्र सर्वं विचारणीयं भवेत् । (P. 56)

IV.II.IX Śaśirekhā

The novel Śaśirekhā shows the results of socio-economic differences present in the masses. Abhrapad and Lipsā are representative of the wealthier class while Śrīmukh, Medinī and Śrāvaṇī represent the poor. Abhrapad and Lipsā are both arrogant of their wealth and hence do not respect their counterparts.

The novel also shows Dinamani as the dutiful servant who had served Abhrapad's father, Abhrapad as well as Urvî, Abhrapad's daughter. It shows the faithfulness of a servant over three generations.

Majority of the characters are proud of their condition and hence could not adjust each other's company. This is pertinent to the modern day culture, wherein people find difficulty in adjusting to each other's requirements.

Induketan's works of charity are also significant in the modern day context. It creates apprehension of how funds are managed in large social projects. Śrîmukh visited a temple, few villages, schools, hospitals and various other places built by Induketan. Everywhere, Śrîmukh found misery, poor maintenance, dilapidated conditions and malpractices.

The social issue of favouring a male child compared to a girl child is also brought out by the author. Abhrapad was not happy with a girl child and considered it to be a sheer outflow of wealth!

अभ्रपदस्तु असन्तुष्टः । कन्या जाता इति तस्य महान् कोपः । अतः स जन्मोत्सवस्य सकलमपि औपचारिकं न्यषेधत् । नामकरणसंस्कारं विहाय नान्यत् किमपि अन्वमोदयत् ।

स्वयमात्मना स्पधते अभ्रपदः । न स कन्यायाः पितृत्वं स्वीकर्तुं प्रभवति । न वा कन्यायाः विसर्जननिमित्तम् आत्मानं प्रस्तौति । इदानीं प्रथमतया स आत्मानः पराजयमनुचिन्तयति । नितरां च पीडयते - यदि पुत्रोऽभविष्यत् तर्हि तस्य सम्पत्तिः बहुगुणिता अभविष्यत् । कन्याजनने तु सम्पत्तेः क्षयः । (P.45)

IV.II.X Śikhā

The novel Śikhā gives us glimpses of the Orissan culture of considering Puri as a place of pilgrimage and visiting it once during one's lifetime. It is a place where a person seeks solace during the last stages of his life. In the novel, Kulamāni, his widow daughter Rajanī (who sees her husband in Lord Krishna) and Murmu, the servant visit Puri during the Kartika month which is considered auspicious.

मुर्मुः आयोजने मग्नः। स पुरीं गमिष्यति। जगन्नाथस्य दर्शनं करिष्यति। पापं क्षालयिष्यति। महोदधौ स्नानं करिष्यति। दुष्कृतानि नाशयिष्यति। साधुसज्जनानां सम्मेलने कियत्कालं यापयिष्यति। मनः परिवर्तनं करिष्यति। इदानीं तत्र मासावधिवासः। व्रतं च दिनपूर्णम्। कीर्तनमपि तथा। सदैव कर्म। कदा वा क्षान्तिः ? संप्रति विश्रामो मिलिष्यति। स्तोत्रं निश्वासाय कालः। किञ्चित् उपवेशनाय अवसरः। सेवापूजार्थं च अवसरः। धनधर्मादीनामर्जनार्थं न पुनः कालः आगमिष्यति। यन्नभवेत् वयसि अस्मिन् तन्न भवेत् काले कस्मिन्। (P. 51)

The author has brought out another important social issue in the novel, Śikhā that is widow remarriage. Even, the father Kulamāni is convinced that her daughter could not be married off, since she is a widow and is cursed. Murmu is shown as the face of innocence. Kulamāni opines as follows:

- अरे मुर्मो ! त्वमपि निर्बोधः। विधवां कोऽपि परिणयति वा ? किमर्थं वृथा भ्रमसि ? अद्यत्वे तु अविवाहिताः कन्या विधवा इव जीवनं नयन्ति। यदा अनूढानाम् एतादृशी दशा तर्हि विधवां को वा पृच्छेत् ? वैधव्यम् अभिशापः। प्राग्जन्मनः दुष्कृतेः परिणामः।

- अभिशापस्य किं निवृत्तिर्नास्ति ?
- सम्भवेत् । किन्तु...?
- कोऽयमुपायः...?
- उपायः...उपासना । भगवति भक्तिः । प्रवृत्तेः निरोधः । पुनश्च संस्कारः.... ।(P. 11)

IV.II.XI Śitalatṛṣṇā

The novel Śitalatṛṣṇā describes the social bonding that a marriage brings into a woman's life. Although modern, the oriental thought processes fill the heroine, R̥ti's mind. The strong relations that a marriage provides to a husband and wife are brought out by the author.

विवाहतः परं बहुदिनं गतम् । किन्तु पत्नी इति अनुभव नागतः । सा प्रलपति-भवान् मे पतिः । अहं च भवतः पत्नी, तथापि विश्वासो न भवति । तस्याः वचनमपि युक्तिसहं न भवति । सा परम्परामनुकरोति । परम्परया यन्निर्धारितं तदेव सत्यम् । विषयेऽस्मिन् बाल्यतः प्रशिक्षणं लब्धवती । विवाहः बन्धनम् । (P. 1)

The stature that a husband enjoys in the eyes of a housewife is brought out by R̥ti with her feelings.

पतिः सागर इव महान् । आकाश इव व्याप्तिमान् । सूर्य इव समदर्शी । तरङ्ग इव पत्न्याः समस्तकामनाः पतिमेव अभिधावन्ति । इति विचिन्त्य् ऋती अवदत् –

- भवन्तं प्राप्य जीवनं मे सफलम् । (P. 3)

The lifestyle of a boatman's family and the aspirations that prevail in the family are brought out by Sumatī's thoughts. She thinks of how to groom her next generation so that they also develop to be torch bearers of their father's profession.

What is important is the simplicity of thought processes that embrace Sumatī's mind and the picture that she sees in the horizon under the socio-economic condition in which her family operates. It also reflects on how she spends her days when her husband has gone out with his boat.

मुखमपि कौतुकपूर्णम्। नयनाग्रे केवलं तस्याः पतिः तरी च - प्लवमानौ गच्छतः
आगच्छतः। इतः परं सा निजपुत्रकन्यादीन् आनीय अत्रैव शिक्षां दास्यति। तरीचालने यथा ते
धुरंधराः भविष्यन्ति तथा सा यतिष्यते। कन्या अत्र स्थित्वा दीपं धरिष्यति पुत्रः नौचालनस्य
अभ्यासं करिष्यति। सा भविष्यति निर्देशिका। अन्धकारे उभयं परित्यज्य परीक्षां करिष्यति। पुत्रस्य
अभ्यासः वर्धिष्यते ! दीपं विनाऽपि सः अस्याः स्वरं निशम्य कूलं प्राप्स्यति। ततः आकृतिं
लक्षयित्वा कूलमागमिष्यति। ततः अनुपस्थितौ केवलं तस्याः स्थितिप्रदेशमनुमाय कूलमुपैष्यति।
ततः सिद्धिः। ततः मम अवसरः - सुमती अहसत्। (P. 17)

The downfall in societal values is described by the author in the scene at Śiladitya's palace where drunkards enter the palace. Śiladitya is an evil person who uses girls to satisfy his desires. Śiladitya's thoughts about women depict the male dominance and chauvinism of society. He is so degraded that he addresses the female sex as a commodity and a means for relaxation. The scene is so terrifying that it sends out shivers in R̥twik and R̥ti who flee from the place. It is symbolic that the bad is able to drive out the good from the scene of turmoil.

- अद्यावधि न मिलिता नवीना ?

- नवीना आदेशं प्रतीक्षमाणा, प्रभो...!

- नय, एनां भुक्ताम् । जनाकीर्णमार्गे विसर्जय ।

कुमारी अतिकातरा । तस्याः विलापः बहिरपि सुस्पष्टः । वाष्पाकुला सा अनुनयति ।

- कुत्र गमिष्यामि ? आदौ विवाहस्य प्रतिश्रुतिं मे प्रदाय भवान् अत्र मामानीतवान्... ।

- हा...हा...हा... । विवाहः एका सामाजिकी छलना । नारी...? नारी एका उपभोगस्य सामग्री ।

तदर्थं अस्माकं सर्वाऽपि प्रतिश्रुतिः मिथ्या- । जम्बुक...!

- प्रभो...!

- नय, त्यज एनां पथि ।

- दूषितयौवनं नीत्वा कुत्र अधुना गमिष्यामि ?

- हा...हा...हा... । रसग्रहणात् परं सद्योऽपि श्रीफलं वहिः निक्षिप्यते, सुन्दरि ! जानासि ?

त्वादृशसुन्दरीणां मर्यादा एकमुहूर्त्तनिमित्तं पल्यङ्गे एव । अन्यदा तु नारी सोपानतलस्य

तृणम् ।

जम्बुक...!

- दिनैकस्य भोजनाय धनं दत्त्वा वहिष्कुरु एनाम् । (P. 34)

The author explains the immortality of cultural heritage in the social existence. It is interesting to note that the author displays a positive attitude amidst

all the social devaluation in his extempore to the readers. He explains that everything is mortal while culture is immortal.

इदं च सभ्यतायाः प्रतीकम्। संस्कृतेः परिचायकम्। - व्यक्तिः म्रियते। परं सभ्यता अग्रेसरति। संस्कृतिस्तु पञ्चगामिनी। सर्वमत्र नश्वरम्। परं संस्कृतिः अविनश्वरा। यथा विषकीटः विषं भुङ्क्त्वा जीवति तथा संस्कृतिः मृतं भुङ्क्त्वा जीवति। मृतमन्विष्य अमृतत्वमाविष्करोति। यत्र तु प्रवृत्तिः पूज्यते तत्र संस्कृतिः न दृश्यते। केवलमाभासते। यत्र पुनः प्रकृतिः तत्रैव संस्कृतिः आकृतिमयी। (P. 37)

Another instance of social devaluation is described in the novel where a sage preaching philosophical thoughts to villagers flees with an accumulated sum of money when attacked by a bull. The author has tried to expose the veil of hypocrisy which is prevalent in modern society. The couple repents as follows:

- अयमेकः कपटवेशधारी यशःकामी। अनया रीत्या धनं संगृह्णाति। ऐश्वर्येन च निवसति।

भोगेषु सम्भोगेषु च प्रमत्तो भवति। पुनश्च अनेन उपायेन जनप्रियोऽपि भवति।

- तर्हि, धनार्थं यशोनिमित्तं च कपटः आश्रयणीयः?

- हँ ऋती! छलनासु कपटेषु सर्वे इत्थमभिनयन्ति। धनाय यशसे च अयमेव अद्यत्वे संसारस्य

मार्गः। (P. 41)

IV.II.XII Tilottamā

The novel Tilottamā describes the practical questions faced by Puṣpavallava and Tilottamā when Aśutoṣa and Vadrikeśa had surfaced the proposal of

remarriage. Even with the air of modernism, they were skeptical in the decision making process thinking not about their own lives but what the society would think about them. The author has sarcastically penned his thoughts through the characters of the novel.

Puṣpavallava opined as follows.

‘किन्तु, पश्य अस्माकं समाजो वर्तते ।’

‘तर्हि - किमभूत् ?’ वदति बद्रिकेशः ।

‘विचारय ! प्रथमतः तस्याः पतिः वर्तते इति विवाहः असम्भवः । द्वितीयतः यदि वा मृतः तर्हि विधवाविवाहापवादः ।’

‘किन्तु सा परित्यक्ता’ – स्मारयति आशुतोषः ।

‘पश्य आशुतोष ! समाजोऽद्य बहुप्रगतः । तथापि रक्षणशीलः । विधवाविवाहः केवलं श्रूयते । न कोऽपि शिक्षितः स्वेच्छया पाणिं ग्रहीतुमिच्छति’ - पुष्पः खिद्यति । (P. 89)

Similarly, Tilottamā’s thoughts are brought out as follows by the author.

‘किन्तु आशुतोष ! प्रकृतजीवनं न चलच्चित्रस्य आकस्मिकी मिलनकथा । न वा कवितायाः भावप्रवणवर्णना । न वा औपन्यासिकस्य आदर्शः परिकल्पना । वास्तवजीवनं कल्पितजीवनात् बहुपश्चात् वर्तते । वास्तवजीवनं सर्वदा शुद्ध्यलितम् । तस्य समाजो वर्तते । भ्रातृबन्धुपरिवारपरिजनाः सर्वे विद्यन्ते । सर्वेषां तीव्रदृष्टिः स्वेच्छाचारं नियमयति सर्वदा । पुनश्च – अहं नारी – द्वितीयतः विवाहिता’ (P. 96)

The social dilemma from both the angles is brought out by the author to pose questions to the minds of the readers.

The novel also covers the downfall seen in a noble profession such as medical practice. The doctor treating Madhuchhandā was so very greedy that he refused to treat her without money. He sent Puṣpavallava to collect money from whatever means before he starts any treatment. Lack of timely treatment ultimately led to pregnant Madhuchhandā's death. The cruelty of the issue creates helplessness even in the minds of the readers.

‘हँ, किन्तु शृणु भवान् – चिकित्सकः अन्धकारस्थानमभिगतवान्। पुष्पः तमनुसृतवान्। चिकित्सकः पुष्पस्य स्कन्धोपरि हस्तं निधाय शनैरवदत् – ‘यदि भवान् तस्याः आशुस्वस्थतां कामयते तर्हि इदानीमेव पञ्चशतरुप्यकाणि मे ददातु। अन्यथा किञ्चिदपि न भविष्यति। पश्य - ,.....(continued)

चिकित्सकः कार्यान्तरव्यापृत इव अभिनीय गन्तुमुद्यतः।

‘शृणु इदानीं तु रात्रिसमयः। गृहमपि गन्तुं न शक्नोमि। मन्त्रिकटे तु इयन्ति रुप्यकाणि न सन्ति।’

‘तर्हि, कथं भविष्यति?’

‘भवान् मे समयं ददातु – श्वः प्रभाते एव दास्यामि। छन्दां स्वस्थीकरोतु भवान्। पुष्पः चिकित्सकस्य हस्तं धृत्वा अनुनयति। निष्ठुरहृदयः स किमपि श्रोतुं नैच्छत्। उपेक्षया अवदत् – ‘विपण्यां न कोऽपि परिचिताः? तत् समीपं गत्वा आनय – श्वः प्रभाते तेभ्य प्रत्यर्पयिष्यति।’

(P. 81)

The doctor continued his cruelty further to question the nobility of the profession itself in the reader's mind.

IV.II.XIII Visargah

Nakula is a potter and inspite of ten years of his marriage, he has not been economically stable. The author describes his condition using his means of livelihood as follows:

विवाहतो नैके दिवसा व्यतीताः । अवीना मनसि तु सदैव शान्तिभङ्गः । तस्या अभियोगे एक
एव प्रश्नः - किमुपभुक्तं मया ? दशवर्षाणि गतानि । कालवलयेऽस्मिन् यौवनं विगलितम् । आर्थिकी
दशा तथैव भयङ्करी । वसने सैव मलिनता । मस्तके तैलदानाय अवसरो नास्ति । करस्तु अङ्गारस्य
लीलाभूमिः । सैव लीला समग्रमपि देहं सामग्रीकरोति । अधुनावधि मृत्पात्राणां निर्माणं तेषां च दाहं
दैनन्दीनं कर्मः । कुतो मुक्तिः ? अग्निशाला तु सदैव ग्रासप्रिया । (P. 9)

With the changing times, a few potters had changed their profession to get involved in the manufacturing of bricks. This is an ideal example of the face of art being devoured by materialistic thoughts.

अन्ये कुम्भकारा युगानुसारं तेषां रीतिषु परिवर्तनमानीतवन्तः । तेषु केचन वृत्तिमिमां
परित्यक्तवन्तः । केचन कुम्भादीनां निर्माणं परित्यज्य इष्टकानि निर्मान्ति । इष्टकानां वाणिज्यं
तेऽधुना प्रतिष्ठिताः । तेन च ते पुष्कलस्य लाभस्य अधिकारिणो भवन्ति । तदर्थमद्य तेषां कृषिक्षेत्रे
इष्टकानां स्तूप आविर्भवति । इष्टकानां क्षेत्रं तु जनपदः । (P. 22)

A realistic touch is brought in by the author, when he describes the small talk between neighbours that happen. The neighbours discuss about an improper relation between Nakula and his sister-in-law, Suparnā. A typical narrow mindset is brought up by the author depicting the social poverty in thinking power of commoners.

सहसा चकितो नकुलः ।

कस्यचित् प्रतिवेशिनो वचनं तस्य श्रवणे निपतितम् -

- पश्य, भो ! कियान् अयं भ्रष्टाचारी ? पत्नी अस्ति । पुत्रो वत्तते । तथापि कामुकोऽयं

श्यालीप्रणयी संजातः ।

अन्यः कश्चित् प्रत्यवदत् -

- अरे ! श्याली तु सर्वेषां प्रिया । किमत्र आश्चर्यम् ? तव श्याली नास्ति वा ? अथवा श्याली

ते गृहं नागच्छति ? (P. 52)

IV.III Feminism

Dr.Dash's novels give a strong message for feminism through a collection of ideologies aimed at defining, establishing, and defending equal political, economic, and social rights for women. This includes seeking to establish equal opportunities for women in education and employment. Keshab Chandra Dash advocates the rights and equality of women through his novels. In many novels, the female characters are in pivotal role to form the plots.

IV.III.I Āvartam

The author brings forth a sense of compassion in the mind of Urvaśi, when she hears about the physical assault and tortures her fellow Jājāvaris have experienced in the aftermath of war. Urvaśi is so moved that she decides to leave Indra in the later part of the novel.

उर्वशी दीपालीभिः गुहामालोकयति । गुहाद्वारे वृहदीप उज्जागरः । उर्वशी तु उदासीना ।

समरस्य दृश्यं यद्यपि तया नावलोकितं तथापि सकलवृत्तं श्रुतम् । मनसि तस्याः केवलं विषयद्वयं

संलग्नम् – यायावर्यः धर्षिताः..... वन्दिनी दासीकृताः । (*Oum Śāntih*, P. 201)

Dr.Dash has also utilized woman power in representing the building of a new civilization through the hands of mother Jājāvari. It is interesting to note that at the beginning of the novel, mother Jājāvari puts a boulder in the cave mouth as a symbol of controlling the evil. It is the same mother Jājāvari, who at the end of the novel, tries to build something new by removing the obstruction from the mouth of the cave.

IV.III.II Añjaliḥ

The characters of Milī and Kakalidevī show different forms of feminism. While Milī is representative of the woman who is instrumental in giving the family its completeness, Kakalidevī is symbolic of the modern day working woman. The author has used the female character to save the male character, when the latter is in distress and trouble. It is also to be noted, that Vimala tries to find solace in his Milī, which is not only representative of love but also symbolic of the strength in the female character which is used to safeguard the male characters.

IV.III.III Aruṇā

Dr. Dash has re-established his strong support for feminism in the novel Aruṇā by carving Yaminī's transformation. Yaminī is a woman of tremendous self dignity. Although her name suggests 'night', all her activities are associated with those which the morning brings. When Varuna asks Yaminī about who her teacher was, she responds in a matured manner that it is Mother Nature who had taught her the bamboo tricks.

Furthermore, when Varuna inquires about her spinster status, Yaminī cunningly replies that she is already married to her profession. Yaminī's independent nature also gains precedence when she goes out to show her bamboo tricks to support Lallū's ailing condition. The author has created a sense of independence in her female characters, so that they share equal importance in the novel along with other male characters.

IV.III.IV Madhuyānam

Madhuyānam portrays Nilāñjanā as an intelligent character when she asks Sāmpratima the authenticity of the methods adopted by him for attaining *Nirvāṇa*. She is seen to adopt the method of confrontation as a means for resolving conflict.

The author carefully uses the boldness of a female character to question the orthodox approach of Sāmpratima. Nilāñjanā asks a series of powerful questions in her dialogue:

“आचार्य ! अद्य वदतु किमिदं निर्वाणम् ?”

“अधुना ? अस्मिन्नवसरे ? असमये कथमयं प्रश्नः ?”

“न किमपि श्रोतुमिच्छामि अद्य । अद्य भवान् उत्तरतु ।”

“ किमियं ते ध्रुवेच्छा ?”

“हं..., आचार्य ! अद्य , अधुनैव अस्य प्रश्नस्य उत्तरमिच्छामि”

“किमर्थमियं नीरवता? तर्हि भवताऽपि न ज्ञातम् ?”

“यदि निर्वाणं सत्यं, तर्हि तस्य किं स्वरूपम् ?”

“तर्हि, किं धर्मस्य लक्ष्यम् ?”

“निर्वाणस्य स्थानमिह कुत्र?”

‘यदि शरीरं न विद्यते, तर्हि अनुभवः केन प्रकारेण संभवेत् -?’

‘नहि, नेत्थं वक्तुं शक्यते। आत्मा निर्लिप्तः। यः आत्मा दुःखं सुखं वा नानुभवति कीदृशं स

निर्वाणमनुभवेत् ? पुनश्च यत् अनुभवितुं न शक्यते तस्य कल्पनायां को वा लाभः? को वा उपकारः?’

(P. 77)

All the above mentioned questions are very basic and fundamental in nature and challenge the very approach Sāṃpratīka had taken in the realization of *Nirvāṇa* in Jainism. At the end of the chapter after her questioning session, it is interesting to note the happiness experienced by Nīlāñjanā (अपूर्वमानन्दमन्वभवत् नीलाञ्जना -). It was a sense of accomplishment by Nīlāñjanā that she was able to ask the reasons which would otherwise have remained as eternal truths. The author did

not take the help of Śīlaprajña in creating such circumstances, although he would have been an obvious choice of the reader. It is the promotion of feminism by Dr. Dash that provides the opportunity to Nīlañjanā for such a role in the novel.

IV.III.V Nikaṣā

Dr. Dash has again left his trademark of feminism in the novel Nikaṣā by putting an imaginary female character Māyā in Yamunā's thoughts. The presence of Māyā is very symbolic as the name suggests. Māyā crafts her way throughout the novel even being an imaginary character. The character being imaginary, the author could have easily portrayed a male child – however he has chosen Māyā and created a plot to demonstrate an ailing mother's appeal for marrying off her daughter.

IV.III.VI Oum Śāntiḥ

Candrā is depicted as a strong character with individualism. Her strained relationship with her father, her blind love for Mahendra, her lessons learnt and her transformation is used by the author to successfully name the novel as 'Oum Śāntiḥ' – a transformational journey to peace.

IV.III.VII Pratipad

A very sensitive side of feminism is brought out by the author in the novel 'Pratipad' through the character of Mānā. The character has displayed maturity in bouncing back from falling in love with different men. She had the maturity to consider Udbhava's elegance and Mukunda's body inside Milinda. Mānā is seen to be fighting all by herself, when her hand is given in marriage to Milinda who gave her an unsuccessful marriage. Mānā shows courage in asking Milinda to leave when she finds him hitting his son. Then she starts afresh in Udbhava's orchard.

IV.III.VIII R̥tam

Dr. Dash has crafted the female characters in the novel R̥tam through Shannodevī, Avanī and Avidhā. Different facades of feminism are exhibited when Shannodevī is portrayed in contrast to Avanī. While the former feels proud on giving birth to a male child, the latter shows the negative side of a character when she plots to deprive Shannodevī's son of Kulabhadra's property. Avidhā is again depicted as a moderately strong character, since she carries an individual opinion against Subhāṅka, the hero of the novel. Even Avidhā displays exemplary maturity when she forgives Uparka on seeing tears in his eyes for a peaceful married life. It is good to see that all the female characters are used by the author to form important links to the story rather than only being ornamental to the theme of the novel. The strengths of the characters are such that they decide the course of the novel – be it Avidhā's liking for Uparka instead of Subhāṅka or Avanī's strategy at the climax.

IV.III.IX Śaśirekhā

The author has used the novel to raise his voice against the injustice faced by the girl child. Urvī was never favoured by Abhrapad, who wanted a male child. However, he has used the same girl child as a means for reunion of Lipsā-Śrīmukh as well as Śrāvaṇī-Abhrapad.

Śrāvaṇī is also described as a meek and gentle woman. But when Abhrapad asked Urvī for the money she received as a prize, Śrāvaṇī came out of her shell and called Abhrapad अनार्य.....! लम्पट.....! राक्षसः..... । चाण्डालः..... । दूरमपसर..... । मूढः.....

नराधमः..... । (P.79)

IV.III.X Śikhā

The novel Śikhā represents a strong case of the use of feminism to develop the novel. When Śampā assumes an important role in running Vilāsa's organization, her character is used to reveal the problems that modern-day women face in society. Women are exploited – they do not have any place other than the kitchen. There is danger when they go out to work. The author describes:

यदा प्रभृति विलासः शम्पाहस्ते कार्यनिर्वाहिकात्वेन दायित्वं समर्पयति तदारभ्य सा आत्मानं
तथा वर्णयितुं प्रतिवेशिद्वारं गच्छति। अद्य यदि एकस्य तर्हि अपरदिने अपरस्य गृहं गच्छति।
महिलामङ्गलसमितिषये प्रचोदयति। सा विवृणोति – महिला अद्यत्वे निर्यातिताः। पाकशालां
विहाय अन्यत्र तासां स्थानं नास्ति। बहिर्गमने विपत्। गृहे च निर्यातना। कर्मक्षेत्रे शोषणम्। सर्वत्र
भयम्। सर्वदा च शोषणाय जना भ्रष्टवृत्तिकाः। एषा महती समस्या। प्रतिक्षेत्रं नारीणां स्थानं
सुरक्षितमपि अरक्षितमिव। एतस्य कारणं स्पष्टम्। नार्यो हि न जागरूकाः। शिक्षिता अपि न
चिन्ताशीलाः। सर्वासां ज्ञातसारे घटना तु अरुचिकरी भवति। किन्तु न काऽपि प्रतिवदति। नार्यः
पण्या भवन्ति। परं न काऽपि स्वरम् उत्थापयति। सम्मुखे एव ता दासीभवन्ति। तथापि न
अभियुङ्क्ते। एतस्य कारणं नारीणामसाहित्यम् ... संकीर्णस्वार्थपरता....ईर्ष्यापरायणता....।

(P. 18)

IV.III.XI Śitalatṛṣṇā

Dr. Dash has brought into light various female characters in the novel Śitalatṛṣṇā through R̥ti, Sumatī and Basumati. Each character plays a defined role in the novel and the author has successfully represented various forms of a woman

through Sumatī's caring attitude, R̥ti's innocence and suppressed desires as well as Basumati's expression of love. Each character has an aura of independence and thinks freely. It is to be noted that throughout the novel, it is not R̥twik, the hero, but these female characters who have displayed a mature thought process and at the end, the hero is symbolically reminded of these female character:

क्लान्तः चलति । हस्तद्वयं मुक्तभावेन दोलायते । मनसि भावनाः तृणायन्ते ।

- ऋती..... ।
-सुमती..... ।
- वसुमती..... । (P. 76)

It is also to be noted that the entire novel is centered on the thoughts of different women in the novel – be it R̥ti, Sumatī or Basumati. It is their feminism which carve the story.

IV.III.XII Tilottamā

The author has named the novel upon Tilottamā, the central female character. The chemistry between two female friends in college, namely Tilottamā and Nīlimā are also brought out subtly. Although, Puṣpavallava and Tilottamā both loved each other before their individual marriages, the irony of fate led Tilottamā to lead a disturbed life post-marriage while Puṣpavallava led a happy one with Madhuchhandā. The partiality of society towards the masculine sex is yet again captured by the author.

The revolutionary side of a female character is brought out by Dr. Dash when Tilottamā questions the so-called norms of society.

तिलोत्तमायाः विप्लविमनः ज्वलदासीत्। न सा प्रतिशोधाय समर्था न वा प्रायश्चिताय। कति
धूमिलप्रश्नाः मनसि समुत्थिताः -‘कोऽयं समाजं निर्मितवान् ? कोऽयं नारीपुरुषयोः
सामाजिकानुष्ठानं ‘विवाह’ इति उदघोषयत् ? कोऽयं धनलुब्धपुरुषान् धनिकान् अभिरूपवरपेण
स्थिरीकृतवान् ? केवलं धनं उपभोगः किं जीवनम् ? किं विवाहः जीवनस्य अविच्छिन्नमङ्गम् ?’
(P. 52)

Parallely, the author has also highlighted the strength of the female character through Tilottamā's life as a hermit in contrast to Puṣpavallava's broken-down condition after Madhuchhandā's death. A strong message is voiced by Dr.Dash through the depiction of these contrasting yet close-knit characters. While Puṣpavallava is always seen to be supported by his friends, Vadrikeśa and Aśutoṣa, Tilottamā struggles through life single handedly. Even, in death, she glorified the commitment to her purity.

IV.III.XIII Visargah

Suparṇā's freedom from Sukarṇa is signified by the arrival of their baby girl. Suparṇā liberates her inner self through the birth of Bula and this is significant, since the author has again sown the seed of a feminist touch to the story. The baby girl is a symbol of progress, youthfulness, cleanliness, happiness, hope and independence.

अङ्गे तस्याः शिशुकन्या एका प्रगतिः तारुण्यस्य एका सम्पत्तिः
परिच्छिन्नसमयस्य एका स्मारकी आनन्दमयक्षणस्य एका वर्तिका आशाऽलोकस्य

..... एका शिखा आदियज्ञस्य एका लाजलेखा स्वाधिष्ठानस्य एका तटिनीशाखा
दहनस्य..... दोहनस्य मोहनस्य.....! (P. 70)

The story is sown around the feelings of female characters and the female characters also show enough strength of character to overcome the weakness of the central male character, Nakula. Bula, the daughter of Suparṇā is also seen as the rebirth of their dead daughter, Ilā, by Nakula and Avinā.

However, quite uniquely in the novel, Visargaḥ, Dr. Dash has hinted an anti-feminist feeling through the words of Nakula. Probably, it is an attempt to show the hypocrisy in the mind of individuals in the modern era. Nakula ponders,

कन्यां जन्मं दत्वा सुपर्णा किं सुखिनी स्यात् ? सा निःसहाया । सहायरूपेण पुत्र एव तस्याः
प्रयोजनीयं वस्तु । अनेन सुकर्णस्य पुनरागमनमपि सम्भवेत् । कन्याजननेन तु सुपर्णा पुनरात्मानं
न्यूनीकृत्य जीवितुमपि न इच्छेत् । कन्याजननमिह हि अभिशापाय भवति दुःखाय भवति ।
नकुलो गुञ्जने मग्नः - नहि, कन्यायाः प्रयोजनं नास्ति । पुत्रो भवतु । सुपर्णा सुखिनी भवतु ।
(P. 60)

IV.IV PLOT CONSTRUCTION

The plot constructions of the novels involve a series of interconnected events in which every occurrence has a specific purpose. In general, Keshab Chandra Dash has used the plots for establishing connections, suggesting causes, and showing relationships.

Generally, it is observed that the novels have a context setting, followed by a conflict with the society or self or somebody else or even with a situation. Then the

various characters get involved in a rising action to reach the climax and thereafter the novels reach a conclusion.

In some of the novels, the writer weaves two or more dramatic plots that are usually linked by a common character and a similar theme.

Not much of an episodic plot or flashback is used to narrate a string of events.

IV.IV.I Āvartam

As per the ancient literatures and as contained in Shrimad Bhagwat and other religious books, there was once a 'Prajapati' named Tvashta, who had a devout and pious son named Vishwarupa. Vishwarupa, blessed with three heads, was a sage having immense spiritual strengths, which evoked a sense of insecurity and fear in the mind of Lord Indra, the king of the Inderlok (Paradise) and in a fit of rage Indra killed the good sage. When Prajapati Tvashta came to know of the incident, he became furious and performed a Yagya with the purpose of avenging the death of his dear son. From the holy fire was born another son of Tvashta, whom he named as Vritrasura and whose sole aim in life was to avenge his brother's death by destroying Indra.

Vritrasura then meditated and undertook a penance as the result of which he was granted a supreme boon. As per this boon no weapon known till then, could kill him, and he would not even die of anything that was either wet or dry or any weapon made of wood or metal. The boon also ensured that his power would go on increasing during the battle. Upon being granted this boon, Vritra waged a battle against Indra and his forces and managed to give a crushing defeat to him as a result of which Indra had to flee from the battle scene leaving behind his elephant Airawat. Vritrasura then took over Inderlok, forcing Indra to flee to Lord Shankar for help. Shankar along with Brahma went to lord Vishnu to seek his help. Vishnu

advised them that they should first win the confidence of Vritrasura, befriend him and then kill him when he may not be on his guards. Vishnu also advised them that they should pray to the Goddess so that through her 'Yogmaya' she may render Vritrasura incapable of intelligent thought. Indra did as advised and was consequently blessed by the Goddess.

After this Indra managed to befriend Vritrasura and once when Vritrasura was asleep on sea shore, Indra collected sea-foam as it was neither wet nor dry, neither wood nor any metal and it certainly could not be categorized as a weapon. With the intention of using the sea foam as a weapon to kill Vritrasura, Indra summoned the Goddess to enter the foam. When the Goddess entered the foam, Indra wrapped it around his Vajra (a deadly fierce and favourite weapon of Lord Indra, made out of the bones donated by Dadhichi ' Rishi') and with this Vajra he killed Vritrasura there and then. The Devtas, rid of the menace of Vritrasura, praised the Goddess for keeping her promise of helping them in their hour of need.

The above mentioned plot has been used by the author to bring out the dilemma of culture and modern practices. The plot has been built and neatly grafted into twenty smaller chapters. Each chapter has logically tried to complete a scene, an incident or a thought. The transition of chapters is also executed smoothly, so that the reader is able to summarise the happenings that occurred in the earlier chapter.

IV.IV.II Añjaliḥ

The plot in 'Añjaliḥ' is constructed around the central character Vimala and his journey from being a teacher in one college to the other. On one hand, when he is already burdened by family pressures, he maintains his honesty only to find himself transferred to another college.

His good relation with Kakalidevī in the new college fetches him ridicule and mockery. He again fetches a transfer order due to his good relation with Kakalidevī. In the new college, he is fooled by the college principal and dumps him of some money. The plot is gradually sensitized here. In a typical cinematic style, Kakalidevī turns to save Vimāla in his daughter's marriage. The climax in the novel is continued when Mitu, Vimāla's son moves to the city and gives his parents the news that he has joined a well-off job and also found a new life partner. The most refreshing part of the novel is seen towards the end when Vimāla and Milī decide to start a new life. The story is written in a simple and lucid style unlike many other novels of Dr.Dash.

IV.IV.III Aruṇā

The plot is built up in the novel Aruṇā around a centrally strong character Nīludā surrounded by weaker individuals such as Varuna. The plot grows in the form of discussions between Nīludā and Varuna regarding the downfall in societal values. Yaminī is brought into the novel at regular intervals to bring down the monotonicity. Yaminī's actions are symbolic of individualism. The climax is grafted in a manner wherein an unethical person tries to use Nīludā's pictures with his own writings. It proceeds to an extent where Nīludā dies after the person beats him up. The unfriendly and unsocial behaviour of the neighbours after his death trigger Varuna's transformation. Varuna switches his profession from being a street vendor to a dancer. The conversation between Varuna and Yaminī is crafted in a matured way, wherein Yaminī is seen to respond to difficult question posed by Varuna. Their romance is depicted as one where circumstances have always overruled the wish of the mind. The story content in the novel is slightly weak and Dr. Dash has used the novel to spread the message of principles. Descriptive narratives are present in abundance which highlights the author's mastery over the Sanskrit language.

IV.IV.IV Madhuyānam

The novel Madhuyānam is one of the early novels of the author and the entire storyline is divided into short chapters. Each of the chapters has helped the author in gradually building the plot and it also makes the reader comfortable with the pace of the novel. The backdrop of Jainism and religious austerity is explained through the preachings and methodologies of Sāmpratima.

The author generates a hero in the form of Śīlaprajña to counter the orthodox practices while Nīlāñjanā is developed to be the heroine who persuades the hero to get initiated into Jainism.

The plot is built with descriptions of the lifestyle of disciples of the hermitage and regular confrontations are presented to provoke the reader's mind. Although, the plot is constructed on the backdrop of hard austerity of Jainism, a romance is groomed between Nīlāñjanā and Śīlaprajña to bring about an element of romance. However, the plot turns to be a tragedy when the couple fails to unite with each other and the heroine dies in the lap of the hero.

The return of the hero maintaining anonymity is quite interesting and produces a spark in the novel signifying the victory of simplicity over imposed harsh rules. The hero's quest for eternal truth and challenge to set practices throw open dimensions of modernism in the thought process of readers. Throughout the novel, there is an intended criticism of the orthodox religious practices and its ill effects on society, in general.

IV.IV.V Nikaṣā

The plot is built up in the novel Nikaṣā around a temple which is shown in dilapidated condition depicting the changed era of destruction where circumstances are provocative to test our moral values. The author nicely builds up the case for the poverty struck Govinda who is in requirement of constructing an additional room in the temple premises. His financial instability becomes his license for

renting out his newly constructed room at higher rates to foreigners. The scene is dramatized with an ailing sister, Yamunā, who hallucinates about an offspring named Māyā. The plot peaks when Yamunā proposes her imaginary daughter, Māyā's marriage with an attending doctor, Charaka. Consequently, Charaka is in love with Sūci, another village girl but the duo does not reveal their love for each other. The plot weakens and turns out to be a tragedy, when Charaka leaves the scene and does not return. The author is successful in keeping the readers guessing about the climax but Charaka's departure turns out to be quite an anticlimax for the novel. Probably, Dr. Dash had carefully planned such an end to the story to pose a question in the minds of the readers as to whether circumstances mould humans or it is the humans who create the circumstances!

IV.IV.VI Oum Śāntiḥ

The plot is built up very nicely with many events lined up to engross the reader. A continuous storyline is formed, wherein the characters are exposed to real life situations. The plot is based on the life of a poor boy, Cakradhara, who flees and lands up in an industrial environment. This is typical of the situation of modern India wherein there is an exodus from the villages to the urban parts of the country.

The plot thickens when the industrialist's daughter, Candrā, falls in love with the dishonest manager of the factory, again symbolic of the modern day anarchy and infatuation.

Through provoking scenes, such as attempt to murder and setting the factory on fire, the author builds the plot and poor Cakradhara emerges to be the honest and loyal hero. His popularism is symbolic of the unionized industrial environment prevalent in the country and sparks some amount of socialism. As the novel matures, the dishonest manager dumps Candrā and Cakradhara also inherits the industrialist's wealth on exhibiting his loyalty. However, Cakradhara passes on the

entire wealth to the industrialist's daughter and dies in the lap of his mother. Amidst all this, Candrā gets transformed and builds a memorial for Cakradhara. The plot brings out the uniqueness in all the characters and helps in building a logical conclusion to the novel.

The reason for Chandanswāmi's unrest is bifold²⁵ – daughter and property. The nature of his daughter always pains him and at the end he dies. Abundance of wealth also creates problems for Chandanswāmi.

The second problem of the plot is Candrā. She is fond of showing off and with the dazzle of fashion, Candrā forgets her duties towards her old father and is trapped in the beauty web of Mahendra. Candrā is representative of the modern woman who is inclined towards enjoying various pleasures.

The third point of problem is Mahendra. He is having a problem of excessive greed. He wants to lead a life full of pleasures and luxury. Such a life requires a lot of wealth. In order to gain such wealth, he marries Candrā to take control over Chandanswāmi's property. He does not love Candrā. He only marries Candrā as a step towards his personal goals.

The root cause of all the three problems are – greed, aspiration, affection, desire etc. The solution to all these problems is seen in the character of Cakradhara. His life is depicted as an experiential journey on the path of peace and at the end, with his exemplary selflessness and sacrifice leads to a self attainment of happiness.

IV.IV.VII Pratipad

The plot is built by the author in small steps where he has first set the backdrop of the orchard, lifestyle of the different characters and then also introduced the readers to various routine problems of various families. Small

²⁵ Prasad, Jagdishwar, *Oum Śāntih :In search of Śāntih*, Drik,P. 24 (in Hindi)

elements of romance are introduced by the author – the one between Mānā and Udbhava, between Mukunda and Mānā, between Mānā and Milinda and between the blind couple. Each such romance has been used by the author to give new twists to the novel.

A dramatic climax is constructed when Milinda goes away leaving behind Mānā and her son, Udbhava returns to the orchard to find it in a dilapidated condition, Mukunda is tensed about Udbhava's thoughts and finally, when Udbhava finds his slippers and the kohl pot in the orchard. He even meets Mānā and the suspense is broken when Mānā narrates her entire story to Udbhava.

IV.IV.VIII Rtam

The plot is built up in the novel Rtam in the most interesting manner in which the reader is kept in suspense till the climax of the novel. The author uses various characters in the novel to establish a storyline with real life situations. There are flashbacks occurring recurrently along the story. The climax is built up in the story with all the characters assembling for the coronation ceremony. It is important to note here that each character has contributed to take the story forward in a manner in which the reader's interests are protected.

The daily problems in family life are explained nicely where there is a conflict between two wives. The story passes from one generation to the other when a young lady is brought in to the novel to add an element of romance. Treachery between friends is revealed when the young lady gets involved in a love triangle.

A younger brother's duty towards his elder brother is also represented by the author. Finally, the climax ends up in deciding the fate of the characters in line with the name of the novel, which means the 'path of truth'.

IV.IV.IX Śaśirekhā

The method of parallel plot construction is employed by the author in which two incidents are developed parallelly.

On one side, the story of Lipsā and Śrīmukh is developed into an unsuccessful marriage in which Lipsā's arrogance leads to the departure of Śrīmukh from family life. Śrīmukh travels from place to place supervising Induketan's properties.

The other parallel episode narrates another unsuccessful marriage between Śrāvaṇī and Abhṛapad where the latter's arrogance keeps Śrāvaṇī's simplicity subdued.

The climax sees Śrāvaṇī being rendered speechless and Śrīmukh being hit by Abhṛapad which creates a dramatic impression in the minds of the readers. The author uses Urvī who is Śrāvaṇī and Abhṛapad's offspring to unite the two couples.

The plot uses the metaphor of moonlight in the path of darkness (arrogance) traversed by various characters in the novel.

IV.IV.X Śikhā

Various characters and their roles are well knit to develop the plot of the novel. For example, the character of Nīśānt is used to draw away Vilāsa to the materialistic lifestyle. Later on, it is Vilāsa who adds fuel to the conflict between Nīśānt and his wife, Śāmpā. The plot provides good insights to the cultural heritage of Puri being a pilgrimage and also the craving that people have in making to Puri at least once in a lifetime.

A dramatic climax is formed when, Vilāsa returns to find that Murmu has inherited the entire wealth of Kulamāṇi. He shouts at Murmu only to test his

composure. Murmu was ready to give back everything to Vilāsa, but the latter disappeared.

IV.IV.XI Śitalatṛṣṇā

The plot is built up in the novel Śitalatṛṣṇā amidst the suppressed desires of the hero and it ends in a tragedy. The author uses various examples throughout the novel to aid the hero in proving his point of platoncity and abstinence from physical relationships. It is ironic in nature that at the end after Ṛti's death, it is Ṛtwik, the hero, who realizes his mistakes and repents for his wife's loss. The author's command over the language is noticed, when he demonstrates the case of the old man losing his wife through the metaphorical representation of a cow. The series of metaphors are continued when the old man is countered by comparing his wife to a gold coin.

The plot is well built up through a series of conflicts between Ṛtwik's stance of lack of physical desires and the experiences which he comes across such as the union of Sumatī with the boatman, Rāmdās' worry for her wife who was about to give birth to their fifth child, Śiladitya's lust for women, the love between Basumati and Mohan and the old man's worry for her lost wife. All the incidents are in sharp contrast to Ṛtwik's beliefs and author is quite successful in the rising portion of the novel to build the climax. However, at the climax, Ṛti falls sick and loses her life. It is very surprising that there is no mention of any medical assistance being given to Ṛti, although Ṛtwik is an educated person. The climax is very tragic and the consequences give rise to the novel's name which is aptly kept as Śitalatṛṣṇā, implying unfulfilled and cold desires.

IV.IV.XII Tilottamā

The plot is built up in the novel Tilottamā around the love story of Tilottamā and Puṣpavallava. In the first quarter of the novel, the picturesque lake of Chilka is

described with the backdrop of Kālījāi hill. The description of love gains new heights when described amidst such romantic atmosphere. The choice of the spot represented tragedy before union, since it is in Chilka that the legendary bride Kālījāi died in a storm while going to her groom's house after marriage.

The story continued to separate the two lovers after a brief love affair and marry them off to different people. The author has nicely grafted the plot to keep continuity in the novel. Shorter construction of sentences and abundant usage of dialogues simplify the climax to the plot.

An element of drama is seen in the novel, when Bhāgyadatta gets angry upon Tilottamā and decides to take revenge on her by passing a single night and finally eloping with Nīlimā, who was Tilottamā's envious classmate and Bhāgyadatta's village girl. It is ironic that both Bhāgyadatta and Nīlimā are killed by tribals.

Madhuchhandā's death is well planned by the author representing the downfall in moral values seen in the modern era, when the doctor refused to treat a pregnant woman without five hundred rupees. Puṣpavallava's tragic loss is narrated by the author quite dramatically.

There is suspense when both Aśutoṣa and Vadrikeśa visit the hermitage and ultimately find Tilottamā over there, renamed as Madhusmitā. The two friends are used by the author as a connecting tie between the memories of the past romance and the tragic conditions of the current age in which both Puṣpavallava and Tilottamā were entangled. They persuade the couple to marry each other, but at last Tilottamā's strong principles prevail over the novel.

The novel is full of dialogues to keep the reader's interest and giving a touch of realism of the modern era.

IV.IV.XII Visargah

The plot is built up in the novel Visargah amidst the financially weak family condition of Nakula and Avinā. The author uses suicide attempts by the characters throughout the novel to aid the release of frustration. The plot develops slowly from these frustrations and fails to grow into a solid storyline. The predictability of events fades the colours of the story.

The climax is reached when Nakula himself saves Suparnā from committing suicide. Kalanidhi is portrayed as a symbol of knowledge who guides Nakula – however, the character could not add value to the pace of the story.

The character of Sukarṇa adds drama to the plot with him refusing to return to Suparnā and Nakula hiding the same for the sake of Suparnā's mental condition.

IV.V Narration

The narrative mode used by the author is used to convey the plot to the readers. Narration, the process of presenting the narrative, occurs because of the narrative mode.

The point of view of narration is expressed by the author as that conceived by the various characters. Some of the major elements of narration used by the author are Description, Scene and Summary.

In a *Description*, the author describes the environment and backdrop in which the characters carry forward the story. Descriptive references encompassing minute details of the environment and that of the conditions under which the characters get involved in the novel are put at strategic parts of the novels to bring some relief to the readers.

In a *Scene*, a specific issue takes a shape based on the interaction of various characters. A scene usually includes dialogues between the characters to achieve a goal through proposition, conflict, reaction and decision.

In a *Summary*, a particular event is narrated in a way which represents the end result of a series of events. Instead of narrating all the events, the author uses this powerful tool to let the readers know the end result and hence form an opinion.

All the above tools are used by Keshab Chandra Dash as discussed below.

IV.V.I Āvartam

Description:

The description of a lonely woman (mother Jājāvari) in a hilly environment is given at the beginning of the story.

यायावरी चिन्तामग्ना । नयनपथे तस्याः- कति उन्मुण्डिताः पादपाः । शोभमाना उपत्यका ।
उन्मत्ता शिखरश्रेणी । धूमिलो दिग्बलयः । निर्दिष्टमेघमार्गः । पादपशीर्षान्तराले बलाकानां
परिक्रमापथः । पलाशप्रसूनानामात्मसंकोचः । निषिद्धगिरिझरीणां, ह्रस्वसंचारः.....

पर्वतस्य कटिदेशे यायावरी आसीना । पार्श्वे क्रीडामग्नं पुत्रद्वयम् । सकृत् सा पुत्रं
निरीक्षितवती । (*Oum Śāntih*, P. 161)

Scene:

In Chapter 12, the author has presented a motivational scene, where Indra addresses his followers to be ready for the war. He brings in a touch of feeling for one's ancestral property and the farmlands to arouse the fighting spirits.

स्थायिवसतिषु इन्द्र विहरति । सरोषं सर्वान् जागरयति, एकीकरोति, युद्धाय आह्वयते ।

- पश्यत, इयमस्माकं कृषिभूमिः । कृषिरेव अस्माकं जननी । अस्मादेव जातानि जीवन्ति, वर्धन्ते, परिपुष्यन्ते । । अस्या रक्षार्थं असिधारणं कर्तव्यम् । भूखण्डमिदमखण्डीकर्तव्यम् । वीरशोणितेन मण्डयितव्यम् । वयं वीराः....सत्यपथस्य च अभियात्रिणः । रात्रिः अद्य समाप्ता । निद्रां परित्यज्य उत्तिष्ठत..... । (*Oum Śāntih*, P. 196)

Summary:

After Indra decides for the war and the war finally takes place, the author summarizes the effects of the war at the beginning of Chapter 15. Instead of describing the war in detail, the author summarizes as follows:

युद्धे बहवो मृताः । अनेके आहताः । कति च नदीजलेषु प्लाविताः । अवशिष्टाः कति वन्दिकृताः । अनेके इतस्ततः पलायिताः । समरशिविराणि भग्नानि । यायावर्यः धर्षिता....मृष्टा.... कृष्टा:.... ।

इन्द्रः सदर्पं पश्यति ।

ध्वस्तनदतटी तथापि समरकाङ्क्षिणी । नदी च शववाहिनी । पार्वत्यप्रदेशे मांसाशनपक्षिणां छाया मण्डलीभवति । अस्थ्यवशेषेषु श्वानः कुण्डलीं विदधति । (*Oum Śāntih*, P. 199)

IV.V.II Añjaliḥ

Description:

The simplicity of family life and the intricacies of need are interleaved in Vimala & Milī's family. The author describes as follows:

शनिवासरीयसंकल्पेषु अवकाशदिवसीयप्रबोधनासु च मिलीविमलयोः संसारो वानप्रस्थी ।
आरतीशिखा दुःसमयस्य लोतकं पिवति । प्रार्थनाया मूर्च्छना मानसं प्रक्षालयति । भित्तिशय्यायां
समूहचित्रं सानुरागम् अतीतं स्मरयति । विश्वास एव भविष्यन्निरूपयति । सिद्धान्तग्रहणाय च वर्तमानं
निष्पद्यते मिलीसिद्धान्ते संसारो हरणप्रियः । (P. 63)

The condition of a family where the husband is out for most of the time and the family is managed by the lone hands of a wife is explained nicely by the author above.

The ending in the novel, *Añjaliḥ*, is described by the author in a situation wherein Milī is arranging for the evening prayer and Vimala comes home to Milī, gives his offering (*Añjaliḥ*) and start a new life afresh. The environment is picturised by the author as:

दीपं दीपयति एकाकिनी मिली । अङ्गने चन्द्रस्य मन्दरश्मिः चत्वरप्रेमी । तुलसीमूले धूपगन्धः
पर्णरसिकः । तैलाक्तवर्तिका द्वारदेहलीतले आत्मप्रिया । कपाटम् अपावृत्तम् देवप्रकोष्ठे पूर्ववत् मिली
ध्यानस्था । (P. 99)

A description of the environment in a village pond during Milī's bath is provided by the author in a very lively manner.

मातामही पुष्करिणीतटे दण्डायमाना । मिली स्नानं विदधाति । किमपि अपूर्वम् अनुभवति ।
एकपाश्वे चन्द्रस्य मलिनज्योत्स्ना । अपरपाश्वे सूर्यस्य अरुणशोभा । सम्मुखे जलम् । तत्र च
विकसिता कुमुदिनी । लघुमत्स्यानां भग्ना उतप्लुतिः । मिली त्वरया हरिद्राकङ्कुमादिभिः शरीरं
विलिप्य पुनः पुनः स्नातुम् आरब्धा । (P. 10)

Scene:

After Kakalidevī had given five thousand rupees in lieu of the jewellery, she employs a strategy to give back the jewellery which overwhelms Vimala and Milī. The scene presents a drama in the simplest form. The short sentences capture the mind of the reader.

- हूँ, मिलीदेवि...! मया तु विस्मृतम् ।
- किम्..?
- लिटी श्वश्रूगृहं गता । मन्ये, पुनश्च तया सह साक्षात्कारः न भवेत् । किञ्चित् उपहर्तव्यम् आसीत् ।
- नहि । तद् विस्मरतु । उपस्थितिः पर्याप्ता । उपहारे वा किमधिकं स्यात्?
- नैतत् समीचीनं भवेत् । एतद् गृह्णातु । स्थापयतु ।

काकलिदेवी सर्वमपि सुवर्णम् अञ्जलिपूर्ण मिलीकरे समर्पयत् । विमलः उत्सुकः सञ्जातः ।

- अरे.....! किमेतत् करोति ?

- समीचीनं करोमि । (P. 84)

Summary:

After arranging for the loan, Vimala came back home and started arranging for the marriage. The various activities are summarily represented as finding the groom and writing down invitation cards.

विमलः कृतकृत्य सञ्जातः। गृहं च प्रत्यागतः। विवाहव्यवस्थां विहितवान्। वरो मनोऽनुगुणः। अन्याया अपि आपत्तिः नास्ति। अद्य सर्वानपि बान्धवान् निमन्त्रयति विमलः। मिली सहयोगिनी। सा नामानि निर्दिशति। विमलो लिखति। (P. 77)

The novel is narrated by the author in such lucid and simple style that it creates a lasting impression in the minds of the readers.

IV.V.III Aruṇā

Description:

When Varuna spends his sleepless night at Nīludā's place, he ponders. The author describes as follows:

वरुणो विनिद्रः।

नयने तस्य तमसा प्रपञ्चमयी। अप्रपञ्चं प्रपञ्चते नगरप्रणालः। तथपि अदूरे दृश्यते देहिनी आभा। इदं च अदूरं प्रणालमुखम्। अत्र दिग्वधूः हरिद्रामयी। साधकीयानुग्रहे महाकाशः श्वेतकायः। कालश्च समतलः। तदनु सहसा मिश्ररागे आकाशः क्रमशेषः। दिग्वधूः विवसना। ईषच्छुम्बने विभा अरुणायते। तदनु ऐक्यम् अनिर्वचनीयम्। एकवचनं च वृथा। (Oum Śāntih, P. 125)

Scene:

When, Varuna goes to the marketplace to sell some of Nīludā's paintings, he gets engrossed in witnessing Yamini's dance. He is so lost in her performance that he ends up in being robbed off all the paintings. Somebody steals them and leaves Varuna in a helpless situation. He feels ashamed of the entire situation. The scene is nicely depicted by the author in which a mixed bag of emotions is depicted in series.

वरुणः आगतः । नृत्यस्थले उपस्थितः । निकटे चित्रफलकं स्थापितवान् । जनगहने च प्रविष्टः । मुखेन वक्रीभूय नृत्ये विलीनः संजातः । खण्डवंशेषु नृत्यं प्रदर्शयति वंशेश्वरी । भङ्गीविशेषान् घोषयति लल्लुः । यामिनी मोहं वितनुते । सीत्कारे वेपथुमान् परिसरः । प्रशंसाध्वनिषु उत्साहिनी यामिनी ।

वरुणः तन्मयः ।

उदरे क्षुधा । परिच्छदे मलिनता । मनसि तथापि एकाग्रता । नृत्ये आनन्दमस्ति । नर्तकीलपने लावण्यमस्ति । तदीयदृष्टिधारे अमृतमस्ति । अधरे च मदिरा बोधिप्रिया । सकलवाद्यताले सा प्रियदर्शिनी ।

लल्लुः उदयापनं घोषितवान् । वरुणो निजस्थः अभूत् । परं सहसा हतवाक् संजातः । तस्य चित्रफलकं चोरितम् । कं वा प्रक्षयति ? सर्वे साधवः प्रतियन्ते । सर्वे निजकर्मलग्ना दृश्यन्ते । यथारीति सर्वेषां प्रचलनं गमनमागमनमपि । को वा अत्र चौरः ? कस्य वा कर्मणि चित्रफलके ? (*Oum Śāntih*, P. 129)

Summary:

In order to bring in connectivity and continuity to the novel, the author summarizes the different phases of Varuna's life. After Nīludā's death, Varuna's lifestyle changes. The author summarizes the turn of events as follows:

उत्तमस्य संज्ञामन्विष्यन् वरुणः ग्रामतो महानगरीपर्यन्तम् आगतः । नाना गृहीतवान् । नाना च परित्यक्तवान् । अन्ततः महानगरेऽस्मिन् श्रेष्ठीभवनस्य कल्पना तस्य लुप्ता । नीलुदाम् अनुसरन्

अपि प्रकृतं नानुसृतवान् । यामिन्या सह चरन् अपि तथ्यं न निरूपितवान् । अद्य आविष्कारे न स्वार्थः

अपि तु ईर्ष्या एव ईश्वरायते । (Oum Śāntih, P. 151)

The narrative summary gives the transformational characteristics of a person travelling from the corners of a village to the broadway of urban lifestyle.

IV.V.IV Madhuyānam

Description:

The novel, Madhuyānam, has a series of descriptions. Some of them are explained below.

The concept of *Nirvāṇa* is described through comparison of the same with human anatomy as follows:

मनुष्यशरीरे अस्थि वर्तते । अस्थि धवलमिति जानन्नपि जनः सकृत् तदवलोकयितुं नेच्छति ।
अस्थि इव निर्वाणमपि मनुष्यस्य कामनावासनादिषु प्रलीनं वर्तते । यथा रक्तमांस-स्नायु-
प्रस्नायूनामुत्सारणे अस्थि उपलभ्यते । तच्च धवलमिति ज्ञायते । तथैव कामनादीनां नाशे निर्वाणलाभो
भवति । (P. 2)

The author criticizes the modern day value system through a narrative illustration of the public knowledge as well as the stringent religious practices. It is emphasized that sustainability is based on the right practices and beliefs rather than the blindfoldedness of followership.

...अद्य विद्याऽपि मनुष्ये नास्ति। बुद्धिश्च व्यक्तौ न तिष्ठति। लोकमतमेव बुद्धिः।
संघनिर्माणं संधीकरणं विद्या। विज्ञानपनीयप्रचार एव विद्वता। कुलटिया वृत्तिश्च कुलीनता।
अन्तःशून्यता एव आदर्शः पार्श्व - परिवर्तितवान् शीलप्रज्ञः।

...एका रीतिः यदि बहुदिनपर्यन्तं प्रचलति। क्रमशः सा परम्परा रूपेण गृह्यते। अस्याः
परंपरायाः परिवर्तनं न सहजसाध्यम्। तथापि परिवर्तनीयम्। परम्परायाः एक एव आदर्शः न सर्वदा
सम्भ्यतां जीवयितुं प्रभवति। अन्धधार्मिकता च न सदा सोढव्या। पारम्परिकः आदर्शः अथवा
अनुकरणीय आदर्शः यदा मानवस्य अधःपतनाय कल्पते इति केनापि प्रतिपादितम् तदा स आदर्शो
भूत्वा स्थातुं नार्हति। (P. 46)

In his speech to the public, Śīlaprajña describes the wishes of mankind. He emphasizes on the philosophy of wishful thinking by different types of people. The author's simple and lucid style of narration is noteworthy. The basic requirements of mankind are described in his speech.

“ आत्मीयाः.....!

जीवनं मधुमयम्। किं तु पवित्रजीवनयापने एव मधु मिलति पश्यन्तु ... शिशुः इच्छति
खेलनाम्। किशोर इच्छति क्रीडार्थम् अवसरम्। युवा इच्छति अभिरूपम्। बन्धुः इच्छति हृदयस्य
हासम्। प्रेमिक इच्छति अधरे मनाक् स्मितम्। वृद्धः इच्छति उपनेत्रम्। वृद्धा इच्छति
सहाययष्टिकाम्। क्षुधार्त इच्छति मुष्टिमितमन्नम्। पिपासुः इच्छति बिन्दुमितं जलम्। वासशून्य
इच्छति एकपादमितभूमिम्। वन्दी इच्छति मुक्तमलयम्।

कृषकः इच्छति उत्पादितस्य मूल्यम्। श्रमिकः इच्छति पारिश्रमिकम्। शिक्षकः इच्छति नमस्कारमेकम्। सर्वकार इच्छति करम्। सर्वोपरि व्यक्तिः इच्छति निरापत्ताम्। स्वमतपोषणाय च अधिकारम्। एतत् सर्वं साधयितुं धर्मः वाञ्छति श्रृङ्खलितजीवनयापनम्। धर्मः अनुशास्ति सहस्थताम्। अभिकांक्षते च समात्मीयताम्। पोषयति समन्वयम्। अतः साहस्थ्यमेव जीवनस्य मधु। यतः मनुष्यः जन्मतः सहस्थः.....”(P. 60)

After Nilañjanā's confrontation with Sāmpratima, the author describes the nature and surroundings in the eyes of the former.

नीलाञ्जना दण्डायमाना। नयनपुरतः पर्वतः धूमिलः। सूर्यः जलदस्य अन्तस्थः। अतः न दृश्यते। तथापि रश्मिः अनुभूयते। उष्णता स्पर्शक्षमा। वृक्षस्य छाया किन्तु न दृश्यते। छायाः रश्मयश्च परस्परमन्तर्लीना ? उभयस्य वर्णमपि एकात्मम्। परितः उभयस्य योगपद्यसत्ता। अधिकं किमपि नास्ति। (P. 79)

Scene:

The immediate after effects of a newly born romance between Śīlaprajña and Nilañjanā are evident in the following scene. A steady headed Śīlaprajña gives into Nilañjanā's demand of driving him into initiation. As a sense of gratitude as well as a newly found love, Śīlaprajña becomes a 'Yes Man' to fulfill Nilañjanā's wishes. The scene is important due to the fact that it decides the future course of the novel and establishes Śīlaprajña's sensitiveness and responsiveness towards Nilañjanā in the latter's mind.

तोषसिवत्ता आसीत् नीलाञ्जना । हृदयं तस्या उच्छलद् आसीत् । सविनयमुदतरत् सा – “ ममात्र किमपि नास्ति । भगवतो महावीरस्य आशिषा भवान् स्वस्थः ।.....तथापि मनाग् वक्तव्यं मे वर्तते ”

“वक्तव्यं...? भवतु ! बहुवारं मत्तः वेदनायाः शब्दाः श्रुताः त्वया । अपरमद्य त्वत्तः मधुमधुरशब्दान् श्रोष्यामि” - अहसत् सः -

“तव मङ्गलार्थं बहुप्रार्थितः मया भगवान् महावीरः । बहुवारं मानसजा च आयोजिता मया । अनेका मानसिकी च कृता - प्रतिज्ञाता अपि । वदतु ..., यत् प्रेरयामि – करिष्यामि न ?” अधोमुखी सा ।

तस्याः मृदुवचनं अस्य मानसं भिन्नदासीत् -

वद...,वद...,नूनं करिष्यामि -

मनाग्विभाव्य सा अवदत् -“आगामिनी पूर्णिमादिवसे भगवतः महावीरस्य जन्मदिवसः आपतति । तद्दिने एव महावीरस्य दीक्षां गृह्णातु ”-

“दीक्षा...? प्रलम्बं निश्चसितवान् शीलप्रज्ञः “ततः किं भविता ?”

“जीवनं भवतः समुन्नीतं भविष्यति । सदा शान्तिः मिलिष्यति । दुर्गतिः अपैष्यति”-

“केन प्रकारेण ज्ञातवती ?”

“आचार्यः एव वदति । पिता, माता, बन्धुजना अपि तत् समर्थयन्ति ।”-

“बहुजानासि त्वम्”- इति सः तां निकटमानेतुं यतते । किन्तु स दूरीभवति ।

“किं समर्थयति भवान् ?” सा सकौतुकं तस्य मुखं पश्यति मस्तकमालुडय – “ नूनं...नूनं करिष्यामि यद् वदिष्यसि ।” निकटायते ? (P. 23)

An intense scene is described by the author with high level of emotion and drama when Śīlaprajña meets Nīlañjanā but could not recognize her. Śīlaprajña’s frenzied search for Nīlañjanā is pictured in the scene where he questions a sanyasini on whether she has seen Nīlañjanā, not realizing that she is the one whom he is looking for. The rigour that the body carried after her initiation had rendered such a austere look to Nīlañjanā, that the beauty of a woman was lost. This intensity reverberates in the following dialogues.

सहसा निजसदृशं जनं विलोक्य सः विस्मितः । निकटं गत्वा अपश्यत् - तन्द्रायते । शनैः तमुत्थापितवान् – “सन्यासिन्.....!”

शब्दं निशम्य व्यग्राऽभूत् नीलाञ्जना । नयनमुन्मोच्य कियत् कालं तं सा अपश्यत् । कण्ठस्तस्याः शोकगद्गदः अभूत् । नीरवा आसीत् सा –

“ युवजीन.....! कुत आगतवान् ?”

“ सांप्रतिमस्य आश्रमतः”-

श्मश्रुलः शीलप्रज्ञः मनाक् व्यथितः । मुखात् विनोदरेखा तस्य मलिना अभवत् ।

“किमभवत् ? सन्यासिन्....!” उन्मनीभवति नीलाञ्जना ।

“नहि, युवजीन! वक्तुं न शक्यते । अनिर्वचनीया सा स्मृति.....”

“ स्मृति.....!कीदृशी स्मृति:?”

“ तत्रैव सा स्मृतिः निपतिता मम । तस्या अपि दर्शनं लब्धमद्यावधि..... ।”

“ कस्याः वार्ता करोति भवान् ?”

“ वक्तुं प्रभवसि ? वक्तुं प्रभवसि,युवजीन.....!

नीलाञ्जना नाम्नी एका बालिका कदा दृष्टा त्वया ?

कदा वा तत्करतः भिक्षा गृहीता...?”

“ नीलाञ्जना....नी - ला – ञ्ज ना आ”...व्यथते सा ।

नेत्रं तस्याः उत्पथीभवति ।

“ व्यथसे....? व्यथसे त्वं , युवजीन.....! जानासि ? किं जानासि ताम्हूँ.... हूँआ:”

बाष्परुद्धा अभूत् सा ।

“कथं त्वं बाष्पाभिभूतः, युवजीन.....! किम्....., किं त्वं तस्य प्रणयवान्.....!”

“नहि , नहि, सन्यासिन्!”

“अथवा, तव प्रतिस्पर्धी इति मां चिन्तयसि...?”

“नहि.....,नहि, सन्यासिन्!अन्यत् चिन्तयामि।” (P. 53)

Summary:

Nilañjanā's condition is summarized by the author after Śīlaprajña's departure for begging. The solitary state of a woman's mind is summarized due to the vacuum which had been created due to her loneliness. Śīlaprajña's departure had raised apprehensions as to whether he had forgotten Nilañjanā or not. Śīlaprajña's love had bewildered Nilañjanā and three long years of waiting did not yield any fruits.

तथापि एकाकिनीतया जीवितुं न मे वयः अनुमन्यते। न कदा मनुष्य एकाङ्गतया मनुष्यत्वमाप्नोति। न शान्तिं प्राप्नोति। न वा प्राप्तिमनुभवति। अतः देहो मे सहस्थीभवितुमिच्छति। श्रुतं मया साहस्थ्यं जीवने अपरिहार्यमिति। अद्य तु अनुभवामि – सहस्थता एव जीवनम्। साहस्थ्यमशेषधर्मस्य प्रतिभूः। सहस्थीभवनमेव सर्वस्य परिणतिः।

..... वर्षत्रयं गतम् । तथापि तव सन्धानं न प्राप्तम् । सर्वे अवदन् - सः भिक्षाटनाय गतः ।
दूरदेशे स्थित्वा सम्भवतः त्वं मां विस्मृतवान् । अन्यजलवायुभिः सह परिवर्तितः । त्वं कथं वा ज्ञातुं
प्रभवे:-

नारीमनसः वेदना कियती ? स्नेहार्थं नारी कियदातुरा कियती च उन्मादिनी, न
त्वमवगमिष्यति । (P. 43)

Nilañjanā underwent a radical change after her conversion from a Brahmin girl into a Jain Svetambari. Not only were her physical appearances different, but her behavioural traits also transformed over a period of time.

अद्य किन्तु सा उपासिका । निरतमुपासते । आभरणाय लोभो नास्ति । यौवनार्थमनुचिन्ता
नास्ति । सौन्दर्यकृते भ्रूक्षेपो नास्ति । एतादृक् परिवर्तनार्थं आत्मादैन्यमपि नास्ति । केवलमुपासना....
साधना.....आराधना । सनातनीयप्रतिमा सा महावीरस्य द्वितीयसंस्कृतिः । (P. 63)

IV.V.V Nikaṣā

Description:

A typical description of the monsoon is described as below. Minute details are brought out by the author through a natural descriptive style.

संध्या अत्र बंध्या । अन्धकारश्च कबन्धः । सुन्दरी तु मन्दोदरी खद्योतिका । शारदीया मञ्जरी
इह क्षणाय स्वप्नजीविनी । अयमेव विशेषः । ततः सैव वारिधारा । लघुनिलयानां सैव ललितलीला ।
तदेव निर्झरलालित्यम् ।

आकाशो मेदुरः ।

मेघो वर्षति । वीथिषु जलप्रवाहो मन्थरः । प्रवाहेऽस्मिन् वालकेलिः चपला । गोमूत्रेषु पल्वली
भवति । निर्झरकुञ्जमद्य आषाढस्य शौचालयः । (P. 2)

The philosophy of life is described after Charaka comes to know that Māyā does not exist in reality and Govinda keeps his sister, Yamunā, in illusion of the character Māyā.

इत्थं जीवनेऽपि भवति । कदा कदा मरीचिका सखीयति । शून्यः प्रियः संजायते । आशासु,
अभिलाषेषु, आवेगेषु च प्रियाकृतिः हृदयमालिङ्गति । प्रीतये मनसि दौर्बल्यं सृजति । ततो नयने
आत्मीयं भवति केवलम् आकृतेः अवतरणम् । अत्र अवतरणं अत्रैव आलिङ्गनम् । आलिङ्गने च
शान्तिः अमृतमाहरति । (P. 27)

Scene:

The downfall in societal values is clearly illustrated in the following scene, where Yamunā thinks about having Charaka as his son-in-law for her imaginary daughter Māyā. The point to be noted is that Yamunā forgets about Charaka's help in rendering her well and she seems to be more indulged as an opportunist who sees Charaka as a prospective groom for her daughter rather than a helpful young doctor. It is observed that Yamunā decides on her own about Charaka without having the courtesy of a buy-in from the latter.

गोविन्दः अतीतमेव रोमन्थयन् मन्त्रमग्नः । इतस्ततो जल्पन्ती यमुना आगम्य निकटे यष्टिं
स्थापितवती ।

- कदा माया आगमिष्यति ?

- गृहं तु अद्यावधि न संपूर्णम्। आगम्य सा कुत्र निवसते ?
- किमर्थं न सम्पादयसि ?
- एतदर्थं धनमपेक्षते किल ? समयोऽपि अपेक्षते।
- वृद्धकालेऽस्मिन् किमर्थम् इयदायित्वं वहसि ?
- तर्हि किं कुर्याम् ?
- चरकोऽयम् अभिरूपः। मायार्थम् अवश्यम् उपयुक्तः। उभयोः विवाहव्यवस्थां कथं न करोषि? यदा स अस्माकं जामाता भविष्यति तदा सर्वमपि दायित्वं स्वीकरिष्यति। आवयोः पोषणे च न काऽपि चिन्ता स्यात्।
- तदर्थमपि समयः आवश्यकः। चरकस्य सम्मतिश्च अपेक्षते।
- चरकः नूनं सम्मतो भविष्यति। प्रथमतो मायामत्र आनय। (P. 22)

Summary:

The author summarizes Mīnākṣī's history in a nutshell. The relevance of the positioning of stars in the life of Mīnākṣī is also hinted by the author:

मीनाक्षी तु आत्मना संन्यासिनी। आध्यात्मिकस्तरे तस्याः संघर्षः अद्यापि अविच्छिन्नः।
आशा तस्या महति – “सर्वमतिक्रान्तुं शक्यते”। तथापि अतीतघटना भयप्रदा। शनिमहादशायां सः
(पतिः) स्वर्गतः। गावः मृताः। सूची मृतप्राया अभूत्। उपार्जनं नष्टम्। स्वयमपि चिन्तया

प्रेतप्रतिमा संजाता । अद्यापि शनिदशा विगता इति न आश्वस्ति —“संसारेऽस्मिन् अस्मादुशानां विपर्ययार्थमेव शनिः अवतरति” । (P. 19)

Charaka's accomplishments are summarized by the author through a description of the people's feelings towards him. People greet him with honour and sense of gratitude.

चरकः कर्मस्थानं संप्राप्त । सः प्रसन्नः । उदभिदां पाकरस-प्रभावेषु रोग इह क्रमशो न्यूनीभवति । जनानां कृतज्ञतासु सः प्रभाववान् संजायते । अद्यत्वे रोगोपशमनाय न कश्चित् तम् आह्वयति । परं सम्मानदानाय प्रतिदिनं द्वारे जनमेला भवति । मार्गे उपमार्गे च सर्वेषां नमोवचनेषु विनम्रकार्तज्ञं तस्य सौजन्यं वर्धयति । अद्यत्वे सर्वतो निमन्त्रणम् । सर्वत्र बन्धुभावः । सर्वत्र च मित्रस्य चक्षुषा तस्य कृति समीक्षा । (P. 24)

IV.V.VI Oum Śāntiḥ

Description:

The author describes Candrā's making up for an occasion as follows:

परिवेशं विजनयति मध्याह्नस्य तापप्रखरता । प्रहरमलसयति शिथिलकाकलिः । पवनस्य मन्दविलासे पर्णविभा तेजस्कियामात्मसात् करोति । निजप्रकोष्ठे चन्द्रा वेशसज्जायां विमग्ना । परिचारिका यथोक्तं व्यवस्थापयति । इत्थं प्रतिदिनं निजसज्जीकरणे चन्द्राया दिवसस्य अर्धं व्यत्येति । अपरार्धं केवलम् इतस्ततः संचरणेन समाप्यते । नैके बन्धवः..... नैकाः सख्यः..... । तस्याः कर्मधारायां केवला उत्सवस्य टिप्पणी दैनन्दिनीपृष्ठम् अलंकरोति । अद्य समारोहे आतिथ्यम्

..... श्वः उत्सवस्य उद्घाटनम् परश्वः आयोजनम्अपरश्वः उद्यापने साभापत्यम्

अन्यदा सखीविवाहे सौजन्यसाक्षात्कारः - एवं कर्मव्यसने चन्द्रा अद्यत्वे महीयसी अभिजाता ।

(P. 58)

The start of a day when Chandanswāmi goes out for work is symbolically described as follows:

महानगरस्य गगने धूसरसूर्यास्तस्य रंगलेखा महाकालस्य क्लान्तस्मितमिव प्रतीयते ।

मार्गदीपाली दिनस्य प्रतिभासं प्रस्तौति । यानरवः व्यापृतेः उपसंहारं सूचयति । विपणी प्रत्यग्रा

प्रतीयते । चन्दनस्वामी गृहान्निर्गतः । (P. 12)

Scene:

A car scene is presented wherein the minds of the characters are read aloud. Both Candrā and Mahendra are immersed in the thoughts of obtaining Chandanswāmi's property. The scene gives an idea about what is going on in the minds of various people and how each character is engrossed in material thoughts.

यानं चालयति महेन्द्रः । चन्द्रा पार्श्वे उपविष्टा । उभयस्य मुखे मौनभावः । उभौ निजचिन्तायां विमग्नौ । चन्द्रा चिन्तयति – यदि सम्पत्तिः अस्य करगता भवेत् तर्हि अस्यैव इच्छानुसारम् अहमपि क्रीडनकं स्याम् । यदि अहम् अधिकारिणी स्याम् तर्हि यथा वदिष्यामि तथाऽयं करिष्यति ।

महेन्द्रश्चिन्तयति – मम नाम्ना तु चन्दनस्वामी कदापि इच्छापत्रं न करिष्यति । नूनं स कन्यानाम्ना सर्वं करिष्यति । एतद् भवतु । ततः कन्याया वधः..... । तदनु पिता स्वयमेव मरिष्यति ।

संप्रति चन्द्रायाः मनसि सन्देहः अङ्कुरितः – महेन्द्रो न प्रेमी महेन्द्रः। संप्रति सः
सम्पत्तिलोलुपः। (P. 85)

The death scene of Cakradhara is quite touching. The use of words is fully in line with the description of the scene. A sense of parting of a soul with another is highlighted apart from the physical partition of the soul from the body.

समयेऽस्मिन् चक्रधरस्य करं शिथिलभावेन मातुश्चरणोपरि न्यपतत्। एतद् विलोक्य विक्रमः
उच्चैः विलपितुमारब्धः। चक्रधरः मातुरङ्गे चिराय नेत्रद्वयं न्यमीलत्।

सोमनाथः चक्रधरस्य चरणोपरि मस्तकं निधाय विलप्य च वदति।

- श्रीमन्.....! श्रीमन्.....! दोषस्तु ममैव.....!

चन्द्रा स्तब्धा। वृद्धा धरा तटस्था। मन्दरः स्थाणुः। समयेऽस्मिन् यानागमनमभिलक्ष्य
ग्रामात् पुष्कला जनाः तत्र सम्मिलिताः। सर्वेषां मुखमण्डले विषादस्य ग्लानिः। हाहाकारमयवचनेषु
केवलं चक्रधरस्य नाम श्रूयते।

चक्रधरः चिराय शान्तः।

विलापं संयम्य चन्द्रा विक्लवतया गम्भीरा। ग्राममुख्याः चक्रधरस्य अन्त्येष्टिनिमित्तं पुर
आगताः। चन्द्रा उत्तराधिकारस्य दायं न्यभालयत्। मधुपुरग्रामः चक्रधरस्य अन्तिमदर्शनमकरोत्।

अग्निः हव्यमगृह्णात् । पञ्चमहाभूतेषु चक्रधरः सम्मिलितः । भस्मावशेषं समचिनोत् चन्द्रा । संप्रति
चक्रधरः तस्याः कृते कश्चित् शिखरपुरुषः स शान्तेः ईश्वरः.... । (P. 118)

Summary:

Dr.Dash has carefully used the words in summarizing facts so that they aid the plot construction. For example, Mahendra's character, Candrā's liking for the former, Chandanaswāmī's feelings, traitor of her wife, his differently abled son - are all summarized as follows:

चन्द्रामहेन्द्रयोः संपर्कस्य परिणामविषये चिन्तितः चन्दनस्वामी । चन्द्रा मनोऽनुगामिनी ।
महेन्द्रः चतुरो जालिकः । विना योग्यतां सः अधिकारी । विना श्रमं स विलासी । तस्य
संपत्तिसमाकलनमोहं सम्यक् जानाति चन्दनस्वामी । कदाचित् स तमपि बहिष्करिष्यतीति
सन्देहपन्नः चन्दनस्वामी व्यथितः ।

इतः स्मृतिं विमथ्नाति विश्वासघातिनी पत्नी । अन्तःकरणं विकलयति विकलाङ्गो मूकपुत्रः ।
अनुभवं विदहति पार्श्ववर्त्तिनी दुहिता चन्द्रा । भाविकालं पीडयति क्रयविक्रयव्यापारसीमा ।
चन्दनस्वामी अशान्तिवलयतो मुक्तिं कामयते । (P. 12)

IV.V.VII Pratipad

Description:

The story begins with a description of the physical environment of the plot. A river, the shore, a tree, the introduction of the main character Udbhava are all described by the author.

क्षीणतोया नदी । विस्तीर्णा वालुका । तस्मिन् एकः मार्गः । तत्र च एकः द्रुमः । तम् अभि
लक्ष्य आगच्छति उद्धवः । करे जलधानी । मनसि प्रश्नः - वालुकायां द्रुमः ? अणुमयी वालुका ।

(P. 1)

Scene:

A powerful scene is constructed towards the formation of a climax in the novel, when Mānā puts in all her courage to shut the doors for Milinda, when she finds him hitting their child.

मिलिन्दनिकटे अस्याः शान्तेः मूल्यं नास्ति । शान्तिः विदूरलक्ष्या सामाजिकानां दुष्कृतिः
एव समाजस्य दुर्गतिः भवति । प्रथमतो दुष्कृतिनाशः । ततो दुर्गतिः निरस्यति । एतादृक् चिन्तासु
वासरः तस्य धूसरः । गृहम् उपेक्षते । पत्नीप्रति उदास्ते । पुत्रं प्रति च निर्यत्नः । (P. 34)

Summary:

After Mānā's episode of parting with her husband and hitting her child, the author uses the power of summary in order to change the scene and divert the reader's mind to Udbhava. The author mentions that one year had passed and Udbhava had completed all rituals. Here, summary is used to take forward the novel and create a bridge in reader's mind.

उज्ज्वलप्रत्यूषस्य अद्य विजयः ।

हस्तद्वयेन सञ्चितं द्रव्यं सहस्रहस्तेषु वितरितम्। अन्तःकरणस्य मन्तव्ये गन्तव्यं
सत्यानुव्रतम्। निरवतरणयात्रापथे न पुनरग्रे काचित् फला फलयोः सूची। कर्मतर्पणमेव सेवा।
आरव्यव्यम्.....। समाप्तव्यम्.....। उद्धवः स्वयं तु परिपार्श्वस्य संस्पर्श एव।

पित्रोः सपिण्डीकरणं समाप्तम्। प्रथमवार्षिकश्राद्धः सम्पन्नः। प्राचीनाकषर्णं किञ्चित् अद्य
विरतम्। शेषाश्रु सतीर्थमभूत्। अन्तःकरणस्य मन्त्रेषु महासत्यं सरलायितम्। (P. 49)

IV.V.VIII Rtam

Description:

During Subhāṅka's stay in the hermitage, the author describes as follows:

इदानीमपि शुभाङ्कः अनुभवति - उद्यानेऽस्मिन् नाना पुष्पाणि विकसन्ति। सौन्दर्यं वितन्वन्ति।
एषु न गुरुलघुग्लानिः न वा अल्पवृहदभिमानम्। न वा ते परस्परमार्गरोधे स्पर्धालवः। एषु संघर्षो
वर्तते। किन्तु प्रतिपक्षता नास्ति। तथैवाऽत्र निर्झराणां प्रवाहः। ते सदा पुरः सरन्ति। परं न कोऽपि
कस्य मार्गं प्रतिरुणद्धि। (P. 14)

Again, the description of friendship between Subhāṅka and Uparka is brought out by the author as follows:

शुभाङ्कः अत्र प्रियः। पुनश्च बन्धुवत्सलः। उपार्कः तस्य बन्धुः। उभयस्य मनोभावः
संकल्पमूलः। उभयस्य अभिलाषे मौलिकपरीक्षा एव विषयः। यथार्थनिरूपणं तत्त्वम्।

सत्यकामतर्कणायां सस्कांस्य कर्कशप्रसरः उभयोरभिप्राये भूरिभारः। उपाकस्तु चञ्चलः। आश्रमस्य
आभोगः तस्य प्रेरणास्त्रोतः। (P. 12)

Uparka's financial well being after his marriage with Avidhā is described as follows:

संप्रति उपाकं उपकण्ठस्य जामाता। स प्राचुर्यस्य अधिकारी। संपत्तेश्च प्रभुः। स एव
उपकण्ठस्य भाविजीवननिमित्तं प्रतिश्रुतिः। अभिधायाश्च तीर्थभूः। तस्य मनोविनोदाय परितो
विलाससामग्रीसम्मुखे पूर्णप्राणा भोगविभव अभिधा। ऐश्वर्यसामग्री बहुवर्णयन्तः परिचारका
निजपार्श्वे सुखभूषणाः। (P. 52)

The author describes a mother's thoughtfulness for her son when Shannodevī is seen to be thinking about the coronation of her son, Subhānika.

पूजाप्रकोष्ठे विनयावनता शन्नोदेवी। पुत्रस्वस्तिकामनातले तस्याः स्मृतिरोमन्थः
अतीतग्रासी। शाश्वतयोजने पौर्णमासी सैव प्राचीनप्रमा। दिवाप्रवाहः नामान्तरे महाकालः। तत्र
आशाबन्धो नाम जीवनधारणार्थं कतिपयकल्पनाराशिः। सूत्रपरामर्शे तु सेयं धारा अनन्ता।
सूक्ष्मतानिरीक्षणे शन्नोदेवी आत्मविस्मृता। (P. 83)

Scene:

When Avidhā, the heroine of the novel meets Uparka, the scene is carefully grafted by the author to represent a sense of friendliness at the first meeting, which in due course, turns to romance.

अभिधा अपृच्छत्

- भवतः परिचयः?
- अहम् उपार्कः ।
- अरे....., भवान्.....वनवासी.....?
- नहि, आश्रमवासी ।
- हम्...., सम्यक् स्मरामि । तस्यैव उपवनस्य अन्तिमाश्रमे खलु?
- नहि, प्रथमाश्रमे ।
- मन्ये, उपवनस्य अन्त्याश्रमः सः ।
- नहि, अन्तिकाश्रमः ।
- भवेत्... । सर्वं तु विस्मृतं मया । इदानीं स्मारितम् । अस्तु... । कथं वृत्तिं भवतः सुदृत् ?
- सम्यक् ।
- अतीव चतुरः सः ।
- सत्यम् ।
- भवानपि तथा ।

अभिधा अहसत् ।

- अस्तु ... । तमानीयं कदाचित् आगच्छतु ।

- नूनम्...आगमिष्यामः ।(P. 25)

The scene of a shattered friendship is described in the following scene by Dr.Dash. The scene is built around the pride of Uparka and the helplessness of Subhāṅka. Uparka does not hesitate in handing over his marriage invitation card to Subhāṅka proudly, very much knowing that how much it would hurt Subhāṅka. Right from Uparka's entry till his exit, his arrogance is noticeable. The imagery that develops in Subhāṅka's mind can be well imagined by the readers. The scene is so powerful, that the readers very well understand the effect of the scene on the subsequent relationship between the two friends.

उपार्कः दाम्भिकभावेन अवदत् ।

- किं पराजयो न स्वीकृतः ?
- अभिप्रायस्ते आकलयितुं न शक्यते ।
- किम्...आशा न पूर्णा ?
- केयम् आशा...

शुभाङ्को विस्मितः । कथमद्य उपार्कः दाम्भिकभावेन वदति ? विजयी इव उपहसति ? को वा

पदार्थः लब्धः? विचिन्त्य सः अपृच्छत् ।

- किमपि त्वया लब्धमद्य ?
- सत्यम् ।
- सत्यम् ?

- तदेव...यद् वाञ्छितम् ।
- किं तत्... ?
- तदेव सत् । तद् हि प्रीणाति । तदेव भाति ।
- किं साक्षात् ?
- साक्षात् अभिधा ।

उपार्कः भावाविष्टः - इयमादिस्पन्दनस्य स्थूलाकृतिः । इयमेव वचनस्य मधुरप्रकरणे विविलतिः ।

इयं च वितरणपरिभाषायां जीवनविभूतिः । इयं पुनः सहभावे विनिमयस्य प्रियप्रकृतिः... ।

वेद्यान्तरजडः शुभाङ्कः ।

उपार्कः निमन्त्रणपत्रं प्रसारितवान् ।

- मम विवाहः अभिधया सह ।

शुभाङ्कः पुनश्च स्तब्धः ।

- किमस्मिन् गुरुः.....?
- ते तु सम्मताः । तेषामाशीर्वादोऽपि मया गृहीतः ।

सोच्छ्वासं शुभाङ्कः स्वीकृतवान् ।

- भवतु.... । शुभमस्तु ।
- नान्यथा चिन्तनीयम् । आगन्तव्यम्.....

उपार्कः उपाहसत् ।

शुभाङ्कः क्षीणमहसत् ।

- अस्तु.... । स्वीकृतम्.... ।
- उपार्कः प्रस्थितः ।(P. 45)

The novel 'Rtam' has an element of suspense wherein all the characters are brought together by the author to form an apt climax. The expectations built by the author in the readers' minds for the coronation of Subhāṅka are given a subtle twist when Avani cracks the suspense by reminding Kulabhadra of his promise. Kulabhadra had earlier promised to Avani's father that Avani's son would inherit his full property. Also, Shannodevī had once promised that she would sacrifice Subhāṅka on a full moon day of the *Vaisakh* month. All eyes opened on the path of truth. Ananta was coronated while Subhāṅka went along with Alekh as a monk away from family life. The climax turned out to be quite an anticlimax, since the author did not establish that the path of truth treaded by humans create immortal victories. Instead, Subhāṅka was seen to drift away from family life, possibly in search of the immortal truth.

Summary:

The novel *Rtam* does not use summary as a powerful tool. However, bits and pieces are seen to be scattered across the storyline. The first example is seen in describing Subhāṅka's growing up in the hermitage.

शुभाङ्कोऽद्य पूर्णयुवा । इदानीं स गुरुकुले निवसति । आगामिवर्षे समावर्त्तनं समाप्य
प्रत्यागमिष्यति । किंतु ज्येष्ठदेवी इच्छति अस्मिन् वर्षे तस्य विवाहो भवतु । (P. 10)

The drift between Subhāṅka and Uparka is summarized by the author as follows:

उपार्कः संशयात्मा । मनसि तस्य अविश्वासः । पूर्वभावे शुभाङ्कः इदानीं न आत्मीयः ।
उभयस्य व्यवधानं क्रमशो दीर्घयिते । आलापे उभयस्य मनोभावः सामञ्जस्यं न वहति । नेत्रमिलनमपि
प्रतिबध्नाति काऽपि अलक्ष्या अनुरक्तिः । आकुलदृक्पथे उभयस्य आश्रुतिः अतीतविषया । प्रतिश्रुतिः
पिहितकाया । निजमाया उभयस्य जाया । व्यवधाने सैव दुरत्यया । (P. 43)

IV.V.IX Śaśirekhā

Description:

Śrāvaṇī's feelings are described in detail by the author. The beauty of the moon lit night and it's interaction with other natural things creates a philosophical image in Śrāvaṇī's mind. The details of murmuring of old leaves of a Peepal tree, wind enjoying Śrāvaṇī's hairs, a portion of her sari playing with the Tulsi plants is captured by the author beautifully.

पवनस्पर्शो वासन्तिकः ।

श्रावणी मुग्धा । दूरे किमपि न दृश्यते । परं तत्र तमो नास्ति । अदूरेऽपि किमपि न
विलोक्यते । अत्र च प्रकाशप्रतिबन्धको नास्ति । सर्वमत्र प्रतीतिधूसरम् । सर्वमिह आवेशपाण्डुरम् ।
सर्वं च बोधविलोलम् । अधीरा श्रावणी आकाशमपश्यत् । तत्र लावण्यनिविडः चन्द्रः । परितः

शशिरिखा.....। सैव रजनीदिवसयोः गहनाऽभिज्ञाने यौगपद्यभूमिका। स्मिताधरयोः कवोष्णमिश्ररागे
सा तु साक्षात् आश्लेषहृदस्य अयत्नस्मारिका। (P. 19)

The detailing exercise done by Dr.Dash in describing the dilapidated condition of the school set up by Induketan is evident from the following paragraph. The description is such that it creates an image in the minds of the readers. The description easily lets one understand the extremity of the situation.

श्रीमुखः चकितः। विद्यालयस्तु क्षयावशेष एव। अर्धभग्नभित्तयः इतस्ततः शृङ्गायन्ते। तत्र
आरुह्य कतिचन छागा गुल्मानि चर्वन्ति। कुक्कटाः विहरन्ति। मेषाः रोमन्थयन्ति। काकश्च
विरौति। तृणमयः अधः प्रदेशः। तत्राऽपि वत्सतराणां समावेशो मनोहरः। श्रीमुखस्य वचनं
नास्फुरत। (P. 57)

Scene:

The climax scene includes Abhrapad hitting Śrīmukh angrily. Lipsā joined the scene crying loudly and holding Śrīmukh. Seeing the scene of hitting from a distance, Śrāvaṇī suddenly screamed.

Abhrapad heard Śrāvaṇī's shouting mixed with crying and ultimately stopped hitting. Śrīmukh was bleeding heavily. Seeing Śrīmukh's blood stained body, some people came to hit Abhrapad. However, Śrīmukh blocked their path and stood in front of Abhrapad rescuing him. Śrīmukh explained to the people that he is happy because somebody's hitting him turned beneficial for Śrāvaṇī.

The scene brings all the characters together and creates a happy ending with the downfall of vanity.

Summary:

When Śrāvaṇī gets married to Abhṛapad, the author uses the summarizing tool to avoid describing the marriage rituals. The status change of Śrāvaṇī is narrated as the bride of the family...the wife of an aristocrat...the wife of his master...

श्रावणी इदानीं कूलवधूः...अभिजातस्य पत्नी...प्रभोः गृहिणी... । दिनमणिः विमग्नः -
वृक्षमारोपयति जनः । किन्तु वृक्षो यदा महाद्वमो भवति तदानीं स तमेव प्रणमति । कदाचिदपि
विशादसमये तन्निकटे मनो निवेदनं करोति । तस्य गौरवं गाम्भीर्यं च आकलयन् मुग्धो भवति ।

श्रावणी अत्र नवीना । अभिजातव्यवहारेण सह अपरिचिता । गृहस्य पारम्परिक । (P. 21)

IV.V.X Śikhā

Description:

An entire description of Puri's routine is vivid from the following excerpt:

रजनी ऐषमः पुरीं गत्वा प्रथमतया तत्र कार्तिकव्रतं पालयिष्यति । शरत्पूर्णिमातः
कार्तिकपूर्णिमापर्यन्तं मासावधिवासः । रात्रौ उपवासः । प्रातः तारकास्नानम् । दिवा हरिकीर्तनम् ।
पुनश्च पुराणश्रवणम् । मध्याह्ने विश्रामः । अपराह्णे लघुतीर्थानां भ्रमणम् । तीर्थीभूतपुष्करिणीनां
जलसंग्रहः । ततः स्नानम् । तदनु दीपदानम् । एवं नानाकर्मसम्पादननिमित्तं धनमावश्यकम् ।
(P. 38)

Another description of Vilāsa's condition is made by the author with a touch of socialism. The author describes that although Vilāsa has left his aged father and

widow sister, but he has in mind many poor families. There are millions of aged fathers and lakhs of widow sisters.

किन्तु विलासो युवकः । पार्श्वचराणां वचने स इदानीम् उदीयमानः । तस्य परिवारो नास्ति ।
जनसेवानिमित्तं स गृहं परित्यक्तवान् । तन्निकटे नाद्य वृद्धपिता न वा विधवा भगिनी । किन्तु सहस्रशो
वृद्धपितरः । लक्षशो विधवाभगिन्यः । (P. 28)

Scene:

The climax scene is built by the author towards the end when Vilāsa comes home after his father, Kulamaṇi's death. He has come to know of Murmu having inherited his father's property and is hence very angry and upset with the turn of events. Vilāsa has come after suffering a defeat in the elections. Thus, all the ingredients of developing a scene are carefully grafted by the author.

Thereafter, Vilāsa argues with Murmu through continuous dialogue and ultimately slaps him. Murmu had been a dedicated servant all throughout his life and exclaims:

- दीर्घतरसेवायाः किमिदं मे पारितोषिकम्...? (P. 68)

The scene is touching in the minds of the readers. Thereafter, Rajanī appears at the scene and Vilāsa is ashamed of his actions.

Summary:

The importance of Puri as a place of pilgrimage is emphasized and summarized by the author with the logic that all the family members had earlier visited Puri. The author summarises that गोविन्दमाता, कामिनीमाता, रघोः पितामही,

गोपालस्य मातामही, सनातनस्य मातुलानी, मायाधरस्य पितृष्वसा, गीताया मातृष्वसा, सीता भगिनी, लतायाः भातृजाया - एताः सर्वाः प्रतिवर्षं श्रीक्षेत्रं गच्छन्ति । नटवरस्य प्रपितामही इदानीमपि प्रतिवर्षं पुरी गच्छन्ति । (P. 39)

IV.V.XI Śitalatṛṣṇā

Description:

After R̥ti's death, the world comes to standstill for R̥twik. The author describes as follows:

... अद्य शून्यताऽपि एका प्राप्तिः । विजनता स्मारकी । उदासता पूज्या । दूरता च निजौभव्या उपायनि । नामस्मृतिः एकैव उपलब्धिः ।

- ऋती.....!

पवनः तस्य शीतलता च - उभयं समकालीनमपि शीतलता सम्यक् अनुभूयते । पवनस्य तादृशः अनुभवः वस्तुतः न भवति । तथैव तव शवः मरणं च । मरणस्य चिह्नमद्य कुत्राऽपि न दृश्यते । शवरावोऽपि मरणरूपमुपस्थापयितुं न शक्नोति । तद्दिनेऽपि नाशकत् । मरणं तु मयि वर्धते इति अनुभवामि । किम्भूता इयमनुभूतिः...? अन्तःकरणे मे अद्य कतिशीतलदृश्यानामनुलेपः, कतिशीतलशब्दानां च प्लुतिविधूतनमेव । (P. 67)

Scene:

The novel Śitalatṛṣṇā is basically composed of a series of scenes. The entire storyline is close knit with encounters between various people and the couple, R̥twik and R̥ti. All these encounters form engrossing scenes. Infact, majority of events are depicted by the author through scenes.

Summary:

The author uses the power of summary in narrating the story of the lost wife of the old man. On being inquired, the new husband responded:

- “ भ्रातः ! वन्याजलेषु प्लवमाना इयं गच्छन्ती आसीत्। अतिकष्टेन सा मया उद्धता। उद्धारात् परमपि सा मृतप्राया आसीत्। बहुव्ययेन अनेकपरिश्रमेण च सा स्वस्था अभूत्। तदानीं तस्याः रोगभुक्तशरीरं मन्त्रिके दृष्ट्वा सर्वं मामपावदन्। तथापि तदर्थं समस्तचेष्टा मे सफला अभूत्। सा जीवनं लब्धवती। तदनु पत्नीरूपेण तामहम् अङ्गीकृतवान्। तां विहाय अधुनाऽहं जीवितुमपि न शक्नोमि।” (P. 51)

The narrative summary gives a clear picture of the circumstances under which the stranger married the old man's wife.

IV.V.XII Tilottamā

Description:

The serenity of the Chilka Lake is described in the novel, Tilottamā. Such a description, created the platform for the blossoming of romance between Puṣpavallava and Tilottamā. The power of words created a sensitive ambience.

नीलाम्बु ‘चिलिका’ बहुदूरपर्यन्तं विस्तीर्णा। परिसीमापर्यन्तं नयनं न यातुं शक्नोति। दूरे केवलं धूसर आकाशः। मध्ये कुञ्जटिका। जलराशौ तपनसहस्रम्। जलं लवणाक्तं तथापि बहुविहगाः सन्तरन्ति। कति च कुञ्जटिकाच्छन्ने गगने चक्रायमाणाः दृश्यन्ते। निकटे मत्स्यरङ्गपक्षी मत्स्यं लक्ष्मीकृत्य जले निमज्जति। पुनरुत्थाय आकाशे पश्यति। अव्यर्थं तस्य संधानम्। (P. 17)

A typical village scene with children surrounding Puṣpavallava is described by the author when he returns to his village. The simplicity of the description draws a picture in the reader's mind. The description of such common scenes gives the author credential of a modern writer.

बालकपरिवेष्टितः पुष्पवल्लभः । स तेषां व्यवहारमवलोक्य हसति कश्चिद् वदति मह्यं देहि
प्रथमतः । अन्य वदति मह्यं प्रथमतः । एवं कोलाहलः संवर्धितः मन्दिरद्वारे । पुष्पवल्लभः अपश्यत्
तेषु केचित् नग्नाः । केचित् अर्धनग्नाः । केषाञ्चित् नासिकातः जलं निर्गच्छति केषाञ्चन नीवीवस्त्रे
अहेतुकी ग्रन्थिः वर्तते । स उपादिशत् – ‘प्रथमतः नीवीं सज्जीकुरुत । नासतः जलं निष्कासयत ।
पङ्क्तिबद्धाः भवत । ततः प्रसादं दास्यामि ।’ सर्वे तत्परा अभवन् । वामहस्तेन नासां दमयितुं
प्रारब्धाः । (P. 50)

The author also describes the beauty of the Dhauli hills and the history associated with it. The scenic beauty of the foothills, the story of a past war and the transformation of the land into a fertile one are all described in the following paragraph.

‘धउलि’ गिरेः पाददेशः । सरसप्राङ्गणम् । चतुः पार्श्वे सान्द्रवनानी । सुदूरे
श्यामलशस्यक्षेत्राणि । निकटे च शान्ततोया दयानदी । धउलि गिरिः अद्यापि बहुजनानामितिवृतं
गोपायति । अत्रैव एकदा महासमरोऽभूत् । बहुजनाः मृताः । बहवश्च जीवन्मृताः । दयानदी तदा
रक्तमुखी आसित् ! अगणितानां वीराणां छिन्नपरिच्छदाः मृदभूताः अस्याः पूलिने । कतीनां
रमणिनाम् अत्रैव अश्रुसंपातः सज्जात इति न कोऽपि सम्यक् वक्तुं शक्नोति । कति परिवाराः अस्याः

गर्भे सलिलसमाधिं प्राप्ताः तदपि वर्णयितुं न शक्यते । किन्तु अद्य सा अपरक्ताधरा । उर्वरा -
ऊर्जस्वला – अनुकम्पाशालिनी । तस्याः करुणादृष्टिः विपिनं सृष्टवती धउलगिरिपाददेशः । तस्याः
सावलीलसलिलं अद्य उपजनयति शस्यानि । गृहे गृहे च आनयति श्रियम् । (P. 59)

Scene:

A romantic scene is presented by the author, when Puṣpavallava and Tilottamā are brought together in a garden. The scene also assumes importance as it highlights Nīlimā's jealousy towards the relationship that Puṣpa and Tilottamā develops.

तिलोत्तमायाः हस्तं धृत्वा पुष्पवल्लभः चलति पर्वतस्य नतोन्नतप्रदेशः । नीलिमा अन्यौ साकं
आलपति । केचिद् वदन्ति अत्रेदम्, तत्रेयम्, कुत्रायमिति बहुकथा ।

सपदि नीलिमायाः दृष्टिः पुष्पोपरि न्यपतत् । मनस्तस्याः ज्वलदासीत् मुखे हासः तथापि
वर्तते । स्नेहवचनमपि पूर्ववत् संलग्नमधरे । सा पुरःसृता । स्नेहवचनच्छलेन किमपि कथयित्वा
उभयस्य हस्तं स्वहस्तेन धृतवती । पुष्पः मनाक् शङ्कितोऽभूत् । तिलोत्तमायाः सरलं मनः न किमपि
अबुध्यत् । सा अपश्यत् सर्वे भ्रमन्ति । पुष्पाणि पत्राणि च चिन्वन्ति । (P. 21)

IV.V.XIII Visargaḥ

Description:

Nakula's poverty is described by the author in the backdrop of a moonlit night. Each of the members of the family are introduced by the author which gives a glimpse of their respective conditions.

ज्योत्स्नासंचारे रजनी अल्पप्राणा । अलिन्दस्य द्वारदेशे नकुल आसीनः । अङ्गे रुग्णपुत्रो
जीनः सुप्तः । अपरपाश्वे वृद्धपिता कपिलो जपजडः । अविना पाकशालायां काष्ठानि
अग्निसात्करोति । नकुलस्य रोमन्थे तु कन्या ईला पूर्ववत् वास्तव्यं भिक्षते । चिन्तां गम्भीरयति
निमग्नभावः । विषयं निबध्नाति इतिकल्पः । स्मरणं विशादयति पूर्वभूमिका ।

(P. 6)

Scene:

Sukarna rejected Nakula's proposal of taking back Suparnā. An excerpt of Nakula and Sukarna's dialogue is presented in the following intense scene:

- गृहम्? को वर्तते ।
- सुपर्णा । वराकी तत्रैव सीदति ।
- कथं छलयसि? सा तु तव गृहे इति पूर्व विदितम् ।
- तर्हि, किमभूत् ?
- सा यथा कथयति स्म तथा कृतवती । इदानीं नूनं सुखिनी स्यात् । किञ्चित् गम्भीरभावेन
नकुलः अवदत् –
- किं वक्तुमिच्छसि ?
- सा कुलटा व्यभिचारिणी ।
- सुकर्ण!! किमेतत् कथयसि ? विचार्य कथम् । अन्यथा....
- अन्यथा किं भवेत् ? त्वं गृहात् तां बहिष्करिष्यसि । सा पूर्ववत् । (P. 45)

Summary:

The dilapidated condition of Nakula's village is summarized as follows. Over a period of time, the prosperity of the village had disappeared and life had come to a standstill. The educated were undermined by the uneducated and the youth were ill directed.

सम्प्रति ग्रामस्तु श्रीहीनः। जीवनधारा अत्र विपर्यस्ता। संस्कृतिश्च नष्टा। परम्परा
अन्धिता। अविश्वासो विवर्धितः। शिक्षिता अत्र तस्कराः। अशिक्षिताः चौराः। भद्राः शोषकाः।
सभ्याः सर्वभक्षकाः। भ्रष्टाश्च धर्मरक्षकाः। विपथगामिनी युवकाः। महावृक्षेऽत्र निष्पर्णा सर्वाऽपि
शाखा। (P. 51)

IV.VI Delineation of Sentiments (*Rasas*)

Sentiments are produced by the combination of stimuli (*Vibhāva*), responses (*Anubhāva*) and complementary transitory states (*Vyabhicāri*)²⁶.

The cause or stimulus for the *Rasa* is presented through *Ālambana Vibhāva* comprising the hero, heroine and other important characters and *Uddīpana Vibhāva* comprising the auxiliary causes or stimulating circumstances for manifestation of the basic inner state.

The responses depict *Sthāyi Bhāvas*, the manifestations of physical responses and *Sāttvika Bhāvas*, the involuntary psycho-mental responses. The *Vyabhicāri Bhāvas* (also called *Sāncāri Bhavas*) are the complementary transitory states or emotions which accompany the *Sthāyi Bhāvas*.

Dr. Dash has touched upon many *Rasas* in his novels to leave a lasting impression in the minds of the readers.

²⁶ Mehta, Tarla - *Sanskrit Play Production in Ancient India*, P.83

I. *Hāsyā Rasa*

The *Hāsyā Rasa* has its origin from the permanent mood of laughter. Since, the author has dealt primarily with social issues with pressing needs, not much of laughter is seen in Dr. Dash's novels.

However, at one place in the novel *Śaśirekhā*, there is a dialogue between a blind person and a deaf person. The repetition of the deaf beggar to assure his hearing is comically presented by the author.

एकः अन्धः । अपरो बधिरः । उभय साक्षीकृत्य श्रीमुख च दर्शयित्वा स भिक्षुः गर्जति ।

- पश्य, भो! एष मद्यपः अस्मान् बहिष्कर्तुं मागतः ।

बधिर उक्तवान् ।

- किमुक्तम् ? वाद्यम्?अद्य कस्य विवाहः?

- अरे.....! वाद्यं नहि । मद्यपः ।

- पादपः ? किमभूत् ?

- धिक् मूर्खः..... बधिरः.....

- खदिरेण किम्? ताम्बुलं कुत्र?

अन्धो वारणपुरःसरं कुपितः ।

- विरम..... । स जनविषये कथयति ।

- भोजनविषये.....? कुत्र....?

वधिरः प्रहृष्यति ॥ (P.50)

A natural flavour is brought into the novel with the use of some comedy amidst a serious plot. Here, the blind person and deaf persons are the *Ālambana Vibhāva* and laughter is the *Sthāyi Bhāva*.

II. *Adbhuta Rasa*

The *Adbhuta Rasa* is found in many novels with ‘wonder’ or ‘surprise’ as the lasting feeling (*Sthāyi Bhāva*).

In the novel, *Āvartam*, Urvaśi mentioned that she never imagined that Indra would win the war in a bloody fashion. Indra became angry. He forcefully attacked Urvaśi. Urvaśi was surprised.

इन्द्रः क्रोधाविष्टः संजातः । रुधिरतृष्णा तस्य प्रबला अभूत् । बलात् उर्वशीमाक्रमत । सहसा च हिंस्रशृङ्गारी समभूत् ।

उर्वशी निश्चला । समस्तं बलं तस्याः पराहतमासीत् । (*Oum Śāntiḥ*, P.203)

The feeling of being surprised by sudden attack of Indra rendered Urvaśi to become speechless and motionless. Indra and Urvaśi are the *Ālambana Vibhāva* while Indra’s forceful attack is the *Uddīpana Vibhāva*.

In the novel, *Pratipad*, when Udbhava returned to the orchard, he was surprised in finding his slippers and Mānā’s kohl pot in the orchard alongside Mukunda’s flute.

अन्तिमवारं सः कूर्तिं प्रविष्टः । अन्विष्यन् इव इतस्ततः समचरत् । सहसा निजपादुकाम् आविष्कृत्य सः चमत्कृतः । पादुकोपरि मानायाः कज्जलमञ्जूषा निहिता । पादुकातले च मुकुन्दस्य मूरली सयत्नं स्थापिता । दृश्यमिदं मनोहरं खेदावहमपि । उद्धवः विस्मितः । (P.55)

Udbhava is the *Ālambana Vibhāva* while the orchard is the *Uddīpana Vibhāva*.

In the novel, Aruṇā, when Varuna finds that all the pictures are stolen, he is surprised.

वरुणो निजस्थः अभूत्। परं सहसा हतवाक् संजातः। तस्य चित्रफलकं चोरितम्। कं वा प्रक्ष्यति? सर्वे साधवः प्रतीयन्ते। सर्वे निजकर्मलग्ना दृश्यन्ते। यथारीति सर्वेषां प्रचलनं गमनमागमनमपि। को वा अत्र चौरः? कस्य वा कर्मणि चित्रफलके? (*Oum Śāntih*, P.129)

In all the above cases, the author has nicely delineated the *Adbhuta Rasa* successfully.

III. *Bhayānaka Rasa*

The *Bhayānaka Rasa* is a result of the permanent mood *Bhaya* (fear).

In the novel, Tilottamā, when Bhāgyadatta and Nīlimā were chased by the tribal men, both of them ran for their lives through the thorny path. It was a fearful situation when the tribals started shooting arrows at them.

भाग्यदत्तश्च तान् सविस्मयमपश्यत्। स जानाति एते निष्ठुराः। निर्ममभावेन उभयं हनिष्यन्ति। तस्य चिन्तयितुं समयो नासीत्। सः नीलिमायाः करं धृत्वा प्रधावितुमयतत। उभौ आत्मरक्षार्थं आप्राणं प्रधावितौ उभयं च अनुसृत्य बर्बराः धनःशरहस्तेन प्रधावन्ति। विकटालचीत्कारं च कुर्वन्ति। तथापि तौ आप्राणं प्रधावतः। मार्गस्तु कण्टकमयः। पार्वतीयप्रदेशः नतोन्नतः। उभावपि स्वलतः। पुनरुत्थाय गच्छतः। चरणाणि च रुधिराक्तानि।

कुत्र कुत्र च निपतनकारणात् हस्तात् शरीरात् च शोणितं निर्गच्छति । क्रमशः चरणानि शिथिलीभवन्ति ।..... समग्रशरीरं विद्धमभूत् सायकैरेव । शरमयशरीरद्वयं छिन्नतरुवर इव शिलामये प्रदेशे निपतितम् । शिला च रक्तमयी अभूत् । सद्यच्छिन्नकुसुममिव मुखद्वयं उज्ज्वलासीत् । यन्त्रणा च सञ्चरिता आसीत् तनुद्वये । चरणानि द कम्पितानि आसन् । (P.68)

Bhāgyadatta and Nīlimā are the *Ālambana Vibhāva*. The shouting of the tribal men is a *Vyabhicāri Bhāva*, while the pain and trembling are *Sāttvika Bhāvas*. The element of fear is delineated to create a lasting impression with the readers.

IV. *Sānta Rasa*

The *Sānta Rasa* is a result of the permanent mood of leisure.

In the novel, *Añjaliḥ*, the author delineates as follows:

अवकाशः रविवासरीयः । अद्य विद्यालये विरामः । कर्मकराणां विश्रामः । कर्मप्रवाहः शिथिलः । जन उदासीनः । आवेगः अधस्तनः । उद्वेगः किञ्चिद्भूतः । (P.6)

Here, Sunday is the *Uddīpana Vibhāva*.

In the novel, *Oum Śāntiḥ*, an early morning scene is described which gives an image of a tranquil atmosphere.

प्रत्यूषप्रहरः शान्तः ।

नित्यकर्मणि संलग्नो वृत्ति विक्रमः। चक्रधरः तत् सर्वं पूर्वं संपाद्य प्रार्थनामग्नः।
दूरनीहारिकामपसार्य पूर्वाकाशः भास्वरायितुमुपक्रान्तः। प्रत्यूषनक्षत्रस्य स्पृहणीयविभा
उपरमविम्लाना। निवारणमूलकधर्मविशेष मनः संलग्नं चक्रधरस्य। (P.50)

The early morning is the *Uddīpana Vibhāva*. The praying denotes *Sāttvika Bhāvas*.

V. *Karuṇa Rasa*

The *Karuṇa Rasa* is a result of the permanent mood of sorrow and lamentation.

The novel, *Aruṇā* begins with a sorrowful tone.

वरुणः विरागी। मनसि अनुतापः। चिन्तने वितृष्णा.....नहि, न पुनः सः प्रत्यागमिष्यति।
यत्र स्नेहस्य प्रकाशो नास्ति, ममतायां माधुरी नास्ति, यत्र च गृहमिति पदार्थो नास्ति तत्र पुनः
किमर्थमवस्थितिः ? (*Oum Śāntih*, P.123)

In the novel, *Tilottamā*, when *Puṣpa* enters the maternity home and inquires about *Chhandā*, the nurse remains silent and then *Puṣpa* sees *Chhandā*'s dead body covered in white cloth. His surprise is brought out by the author in the following paragraph.

पुष्पः छन्दायाः प्रसूतिसदनं अभिधावितवान्। सः अपश्यत् - बन्धुजनाः मूकीभूताः।
यैश्वर्यगुणसेविका तत्र प्रतिक्षते। पुष्पः तामपृच्छत् - 'भगिनि ! छन्दा मम कीदृशी अधुना वृत्ति ?'

सेविका निरुत्तरा आसीत्। व्यग्रपुष्पवल्लभः द्वारमपावृत्य अपश्यत् - छन्दायाः मृतकलेवरं
धवलवसनावृत्तम्। स तारस्वरेण 'छन्दा' इति चीत्कृत्य न्यपतत्। (P.83)

Puṣpa and Chhandā are the *Ālambana Vibhāva* while the covered dead body is the *Uddīpana Vibhāva*. The speechlessness of the nurse and relatives is a *Vyabhicāri Bhāva*.

VI. Śṛṅgāra Rasa

The *Śṛṅgāra Rasa* is a result of the permanent mood called Rati (love). The author has delineated the erotic sentiments of Sambhoga-Śṛṅgāra (love in union) in plentiful across his novels.

In the novel, *Śitalatṛṣṇā*, the flute player Mohan and his beloved Basumati, indulges in union.

- अहम् आगतवती। प्रतीक्षा ते समाप्ता तु ?
- नहि ... नहि ... वसुमति ...! प्रतीक्षायाः अन्तः कुत्र ? तव अप्राप्तिः यथा मे व्यथादायिनी,
प्राप्तिरपि ते तथा ।
- त्वामङ्गे निधाय, वारम्बारं च आलिंग्य नाहं सम्यक् परितुप्तो भवामि। न वा त्वां
परित्यज्य सुखेन स्थातुमत्र शक्नोमि। तव आगमने पिपासा मे अधिका भवति । गमने
तु अधिकतरा भवति ।
- सम्यक् उत्तम्। अहमपि न संतुष्टा, मोहन ...! वंशीस्वनं ते निरतं मामुन्मादयति ।

- एहि...एहि...वसुमति! त्वदर्थं वंशीस्वने मे पिपासामूर्च्छना । त्वदर्थमेव प्रतीक्षा मे अपूर्णा ।
- अङ्गमाकर्षय...मोहन....!
- एहि...वसुमति! आत्मनि मे विलीयस्व... ।

आलिङ्गने उभौ बद्धौ । पत्रशय्यायां संध्या उत्तीर्णप्राया आसीत् । दिग्भ्यः वृष्टिः उदीयमाना ।

विद्युत् प्रकाशवाहिनी । पवनः क्षिप्रतरः । प्रवाहः तीव्रतरः । (P.43)

Mohan and Basumati are the *Ālambana Vibhāva*. The erotic sentiment is delineated by the author which adds beauty to the plot in a matured fashion.

In the novel, *Āvartam*, Vṛtta went to follow a young Jājāvari and got excited on looking at the bare body of the girl.

पर्णपात्रं हस्ते धृत्वा उत्थितः वृत्रः । अभिनवा केलिमग्ना । निर्मलजले स्निग्धशरीरं तस्या उज्ज्वलम् । तथापि प्रत्यङ्गस्य विवरणं सम्यक् मानसमानेतुं न शक्यते । वृत्रः नवीनां पश्यति । रुधितमपि पश्यति । परमुभयस्य सहयोगं स्थापयितुं न शक्नोति । हृदये क्रमशः विकारः जायते । केयम्.....? उषाः वा? निशा..... वा? अथवा उभयस्य दिशा..... वा?

वृत्रः अपसर्तुमचेष्टत । तस्य पादशब्दं नवीना श्रुतवती । सा सहसा जलादुत्थिता । वृत्रः चकितो भूत्वा तत्रैव स्थिरः । अग्रे दण्डायमाना नग्ननवीना । एका जलीया यायावरी । दीर्घकेशान् वक्षसि ग्रन्थीकृत्य आक्रान्तुमुपक्रमते । भयङ्करी सा भयप्रतिमा विश्वग्रासमिच्छति । परमस्याः वयः

कियत्? अल्पीयसाऽपि वयसा इयती भीषणा? अथवा आकृतिः वयसः न प्रकृतपरिचयः। अपिच नवीनानिकटे वयः प्रश्न न समीचीनः। (Oum Śāntih, P.177)

Vṛtta and the young Jājāvari are the *Ālambana Vibhāva* while the naked bathing of the young Jājāvari is the *Uddīpana Vibhāva*. Vṛtta's excitement denotes the *Sāttvika Bhāvas* while the young Jajvari's embarrassment denotes a *Vyabhicāri Bhāva*.

VII. *Raudra Rasa*

The *Raudra Rasa* is a result of the *Sthāyi Bhāva* of anger.

In the novel, Śikhā, when, Kulamaṇi returned from pilgrimage carrying holy water in a container, instead of taking blessings, Vilāsa sarcastically mentioned that he would have been happier if Kulamaṇi had brought the container full with money. Kulamaṇi was furious and expelled Vilāsa on hearing his remark.

कुलमणिः अगर्जत्।

धूर्त.....! निशाचर.....! इयान् ते साहसः? किमहं ते वाणिज्यस्थली.....? किमहं ते उत्पादनशीला शिल्पसस्थां ? अथवा ते वचस्करः ? यत्त्वं वदेः तदहं करिष्यामि ? नय ते धनम्। त्वत्तः जलमपि ग्रहीतुं नेच्छामि। याहि..., शीघ्रं गृहं पतित्यज। (P.10)

Kulamaṇi and Vilāsa are the *Ālambana Vibhāva* while the sarcastic remark made by Vilāsa is the *Uddīpana Vibhāva*. The feeling of anger is effectively delineated by the author in the above excerpt.

IV.VII Figures of Speech (Alamkāra)

The author, belonging to the modern era, has selectively used figures of speech instead of the widespread use evident in the classical period. Some of them are listed below.

1. उपमा –

- i. विमलस्य वचनं सागरस्य लहरी इव आगत्य तस्याः मनसः कलुषं धवयति । (*Añjaliḥ*, P.9)
- ii. विकलाङ्ग इव निजक्षतं प्रदर्श्य धनसम्मानभिक्षा तस्याः रुचिविरुद्धा । (*Añjaliḥ*, P.16)
- iii. अस्थि इव निर्वाणमपि मनुष्यस्य कामनावासनादिषु प्रलीनं वर्तते । (*Madhuyānam*, P.2)
- iv. म्लानकुसुमस्य मलिनता इव पुष्पवल्लभस्य मनसि आसीत् विकृतचेतनायाः स्पर्शः । (*Tilottamā*, P.7)
- v. असमाप्तकाव्यस्य लेखक इव पुष्पवल्लभः तिलोत्तमायाः रूपकल्पनायां उपमयति चन्द्रस्य लावण्यम् । (*Tilottamā*, P.24)
- vi. अद्य तस्याः जीवनं नूनं सुखमयं भविष्यति, धनं विना जीवनं गृध्रस्य शव इव । (*Tilottamā*, P.24)
- vii. खेदालसा मरालीव शनैः शनैः अन्तः प्रविशति तिलोत्तमा । (*Tilottamā*, P.61)
- viii. संध्यातारका इव अद्यत्वे तस्य उपस्थितिः । (*Rtam*, P.66)

2. रूपक –

- i. दम्पतीचरणे क्लान्तिः शिलाशायिनी । (*Añjaliḥ*, P.14)
- ii. स विचारे उदारः । वचने स्नेही । कर्माणि राजहंसः । तस्य प्रेम अस्याः कृते प्रेरणा । तस्य एकात्मता अस्या अपवर्गः । तस्य सत्यनिष्ठपौरुषधारायां मिली एका सम्पूर्णसर्वस्वा पार्वत्यनदी । (*Añjaliḥ*, P.33)

- iii. रात्रिः अर्धोत्तीर्णा । वृष्टिः शान्ता । (*Śitalatṛṣṇā*, P.48)
- iv. छायाः चपलायिताः । (*Nikaṣā*, P.21)
- v. आकाशे अस्वस्थचन्द्रः खण्डमण्डनः । प्रकाशलेखा निष्प्राणा । नीलतल्पे तारका आभासमात्रप्रणयिनी । (*Śaśirekhā*, P.36)

3. अनुप्रासः –

- i. केवलं परिवर्तनं परिवर्धनं च संस्काररूपेण स्वीकृत्य रुढ़िधारायां निपतिता । (*Añjaliḥ*, P.49)
- ii. केवलम् अनुकरणं अनुसरणं वा न परिवर्तनम् । (*Añjaliḥ*, P.49)
- iii. कृष्णधनम् कृष्णधनं नाम कृष्णवसनम् , कृष्णा गौ , कृष्णवृषभाय भोजनम् , कृष्णजनेभ्यश्च अन्नम् । (*Nikaṣā*, P.8)
- iv. अयमानन्दः विसर्गसमनन्तरस्य संकल्पपरिपोषणस्य तादात्म्यविनिमयस्य कर्मप्रतिबद्धस्य विश्वासविशेषस्य निरपेक्षसन्तोषस्य आत्मपरितृप्तस्य । (*Oum Śāntiḥ*, P.115)
- v. गर्जनं - तर्जनं - अर्जनं - सर्वं तस्य स्वरे प्रकाशितम् । (*Śitalatṛṣṇā*, P.18)
- vi. दूरे दूरान्ते च वाणिज्यं वर्षतः दशमासाः मे बहिर्व्यतीयन्ते स्म । (*Śitalatṛṣṇā*, P.49)
- vii. परीक्षया निरीक्षया च सर्वमत्र प्रचलति । (*Visargaḥ*, P.42)

4. व्यतिरेकः –

- i. सम्मुखे कुम्भद्वयम् । एकत्र अमृतम् । अन्यत्र विषराशिः । यदा विषबिन्दुः अमृतपात्रे निक्षिप्यते तदा समग्रमपि पात्रं विषमयं भवति । यदा तु अमृतबिन्दुः विषपात्रे निक्षिप्यते तदा विषपात्रं अमृतमयं न भवति । (*Visargaḥ*, P.16)
- ii. प्रतिशरीरं स्त्रीत्वं पुंस्त्वं च वर्तते । (*Pratipad*, P.28)

- iii. कुत्र गतिः ? एकतः अन्यत् ? एकतः एकम् ? पश्चाद् वा ? प्रतिमुहूर्तं वर्धते मनुष्यः ।
किन्तु वर्धनस्य गतिः - नीचै, उच्चैर्वा ? अथवा स्थितिः वर्धते ? संवर्धनम्
कस्यार्थम् ? अपेक्षार्थम् ? उपेक्षार्थम् ? उपेक्षार्थं वा ? कुत्राधुना सा गच्छति ? लक्ष्यतो
निर्लक्ष्यम्, अथवा निर्लक्ष्यतो लक्ष्यम् ? (Madhuyānam, P.49)
- iv. एकः कष्टायते इति अपरः सुखमनुभवति । इदमेव अहङ्कारिकं तत्त्वम् । एको दुःखी,
अपरोऽपि तथा इति समता साधारणसान्त्वना । (Śaśirekhā, P.31)
- v. कालो न समानः । सर्वस्मिन् समये च स्थितिरपि नानुकूला । अद्य यत् सुखमिति प्रतीयते
इवः तत् अनुतापाय भवेत् । अद्य यत् अमृतोपमं तद् अपरेद्यः विषायते । (Śaśirekhā,
P.38)
- vi. तस्या नयनयोः उभौ समानौ । परमुभयस्य चिन्ताधारा भिन्ना । एकः सौन्दर्यप्रेमी,
शासनलोलुपः, सत्यकामी, हितैषी । अपरः ऐश्वर्यलोलुपः, सत्कर्मवादी,
आत्मशक्तिसाधकः, संधानी । (Āvartam, Oum Śāntih, P.166)

5. अतिशयोक्ति –

- i. त्वं तुच्छपदार्थः ।..... पशु । कीट इव कीटः । अत्र स्वैरं विचरितुम् अधिकारस्ते नास्ति ।
(Arunā, Oum Śāntih, P.143)
- ii. हृदयस्य अभिव्याप्तये मनसश्च प्रसाराय पैसामेकामपि दातुं सः कुण्ठितो भवति ।
(Arunā, Oum Śāntih, P.156)
