

ROLE OF WOMEN IN HAZARIPRASAD DWIVEDI'S NOVELS: AN OVERVIEW

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Abstract

Hazari Prasad Dwivedi is primarily known in Hindi literature as an Acharya-critic. The discussion of creator Hazariprasad Dwivedi is relatively rare. Even in compositions, critics and critics have considered their essays as seriously as not on their novels. He has written four novels - Banabhata ki Atma Katha (1946), Charuchandralekh (1963), Punarnava (1973), and Anamdas Ka Potha (1976). All his novels have been written based on historical background and these novels have also mostly been evaluated historically.

The diversity and the kind of innovation in the female characters of Hazariprasad Dwivedi's novels present to us a different aspect of women's empowerment. The concerns related to his femininity are well met by the female characters depicted in his novels. A woman is not only economically subordinate, but she is also captivated by her clothes and values. Most of the women in his novels find a restrained, tolerant, surrendered form, but they also have characters like Maina, Chandra, and Chandralekha, Nipunika who present many new dimensions of female rebellion.

The women mentioned in his novels are of different layers. He has taken the basis of past events of India in his compositions. Along with resorting to historical and mythological male superstitions, he has also made historical women-personalities the main characters of his novels, such as Mahamaya, Ritambhara, Vishnupriya, Nati Mata, Maina, Mrinalmanjari, Jabala, etc. Dwivedi Ji aims to restore the worldview and human values of the past through his creations which are useful to the entire world in the present context

Keywords: Hindi Novel, Poet, Literature

Introduction

Hazari Prasad Dwivedi's novels bear the rebellious image of a woman. Beauty, tenderness, sacrifice, action, and partly rebellion are seen in the women depicted in his novels. In addition to portraying an idealized female character, Dwivedi has also depicted rebellious consciousness-rich female characters in his novels in a very artistic manner.

A new form of a woman is found in Dwivedi's novels, in which she has beauty and action, and sometimes there is a spirit of rebellion and an attempt to transgress social dignity. The 'Niuniya' of the novel ' Banabhata ki Atma Katha ', 'Maina' of 'Charuchandralekh Upanayas, and 'Chandra' of the novel 'Punarnava' is portrayed before us in an unconventional form. These characters have a slightly different existence from Dwivedi's basic feminine perception. Of these characters, Chandra is depicted in the fiercest female personality, followed by Niunia and then Maina. Maina and Niunia, both feminine characters, have a sense of functionality as well as a sense of abandonment that has been reflected from time to time in many of the novels. These strong feminine characters created by Dwivedi who are considered by the people of the society represent the same neglected class. In violation of the commonly established limitations on women, these characters establish a new value of a woman in society.

The rebellion-consciousness of the woman is highlighted in Dwivedi Ji's novels. In his novels, the aspiration for ideological expression in the female character is seen to be filled with codification. The struggle against the root laws of religion and society and the clear image of the wider social and political role of the woman is reflected in his novels.

Methodology

I have used the sociological analysis method in my research paper as well as the critical and comparative methods.

Results and discussions

A desire for conceptual expression:

Man is a prudent superior creature. With his contemplation, the man puts his thoughts on any situation. It is also a social duty of humans to express right and meaningful thoughts. When he presents his thoughts on a situation, then it is important to be well-informed and relevant. In this context, both men and women have equal rights.

Hazariprasad Dwivedi in his story-writing has considered the thinking ability of women superior to the thinking aspect of men. He has given more importance to thinking of women in society and nation-building by observing Devaloka in the

female caste. The conceptual expressions of the characters depicted in his novels are commendable and relevant. He has widely shown the role of women in society.

In the novel 'Banabhatta ki Atma Katha' Mahamaya is a strong female personality. Mahamaya is a clear speaker. We get to see the independent female personality in the character of Mahamaya. Mahamaya can pave the way for a new life to the people who are absorbed in sleep. Do not be afraid of death that is its prime –“amrt ke putr, mrtyu ka bhay maaya hai, raaja se bhay durnal chitr ka vikalp hai, praja ne raaja kee srsti kee hai.sab sangathit hokar mlechchhavaahinee ka saamana karo. dev putron aur mahaaraajaadhiraaj kee aasha chhodo” [1]

Bhattini 'Banabhatta ki Atma Katha' is the main female character of the novel. She fights with the caste-system prevalent in Indian society and the feeling of high and low with her thoughts. She is a rebellious, revolutionary strong feminine personality. She clearly states-“aaryaavart jaisee vichitr vyavastha mainne kaheen nahin dekhee . yahaan itana star bhed hai ki mujhe aashchary hota hai ki yahaan ke log jeete kaise hain” [2].

Bhattini's ideas have the same sentiment for humans. She does not give any distinction between human and human. When Mahamaya uses the word 'mlechch' for foreigners at a site in the novel 'Banabhatta ki aatmakatha', Bhattini opposes it at that time-“yadi tum kisee yavan kanya se vivaah karo to is desh mein ek saamaajik vidroh maana jaayega. parantu kya yah saty nahin ki yavan kanya bhee manushy hai aur braahman yuva bhee manushy hai. mahaamaaya jinhen mlechchh kah rahee hai ve bhee manushy hai . bhed itana hee hai ki unamen saamaajik oonch-neech ka bhed nahin hai” [3].

This idea of Bhattini reflects the enormity of her thinking. Also, it is through Bhattini that we also get a sense of the state of society at that time, because only through her can we see the contemporary problems depicted in this novel. Bhattini's role is important in interviewing both ancient and new thinking streams.

In the novel titled Anamdas Ka Potha, Jabala presents her ideas on the relationship between men and women. Keeping her modern vision in the marriage bond of man and woman, Jabala emphasizes on the freedom of women. She opposes traditional marriage and says-“dev vivaah mein pita dakshina ke roop mein kanya ko us vyakti ko deta hai jo yagy karata hai. phir kanya kee sahamati ke bina kisee any vyakti dvaara usaka varadaan bhee tark-sammatt nahin hain” [4].

In the novel Charu Chandralekh 'Chandralekha' is such a strong female character who makes the people of the nation aware of the national interest. In this context, his ideological approach is dignified - “is desh mein mithya khand abhimaanon ko poorn karane ke lie chandralekha vajr ke hathaude ka kaam karegee aur hatadarp, heenaveery paraajit praja ke chitt mein itihaas kee mangalamayee prerana dene ke lie vah amrt kee tarah jharegeee . jab tak vishamata ka sankat door nahin hota, pashubal kee tulana mein aatmabal kee uchchata prakat nahin hotee tab tak chandralekha ko shaanti nahin milegee . vah mar bhee nahin sakegee” [5].

Chandralekha awakens the entire public by referring to her dichotomous situation in the then situation.

Through 'Chandralekha' we get a strong feminine personality. Addressing the society in the formidable state of the country, Chandralekha expresses her thoughts as follows: “veeron apanee maatrbhoomi kee raksha kisee jaati virodh ka pesha nahin hai, vah sabaka janm siddh adhikaar aur vidhi vihit dharm hai . yuddh talavaar kee ladaee ko hee nahin kahate, vah to usaka ek ang maatr hai . yuddh mein saphalata tabhee mil sakatee hai jab samoochee praja mein aatmagaurav aur pratirodh kee bhaavana utpann ho. mera uddestry hai hamesha ke lie yuddh ko samaapt kar dena. seemaant ke us paar se dasyu pad dalit aur paraajit karane ka svapn dekhate hue baar-baar aakraman kar rahe hain. unake man mein yah dhaarana baddhamool ho gayee hai ki is desh kee praja ko ve aasaanee se nigal jaayenge, pacha lenge aur pangu baalak aur vrddh shraman aur braahman, betiyaan aur bahooen mrtyu aur avamaanana kee shikaar hotee hai . veeron, durnal aur vibhaajit hue rahana is bhayankar paap ke lie uttaradaayee hai. raajaon ka yuddh samaapt ho gaya. ab kaheen aasha hai to praja kee sanghatit shakti mein hai . main usee shakti ko udbuddh karane ke lie aamanrit karatee hoon” [6]

Experiencing the power of the people, Chandralekha thinks of liberating the country from a horrific catastrophe like war. In which, along with his ideological vision, the rebellious strong form of the woman also emerges before us. Being able to dedicate macro-interest to our self-realization, self-thinking is an indicator of a sublime human personality.

In the novel Punarnava, female characters like Mrinalmanjari, Manjula, Chandra etc. have a special role. The expression through which Chandra expresses the sublime aspect of Mrinalmanjari's personality results in the hidden vision in Chandra - "balihaaree hai teree sachchaaee kee . praan vaaratee hoon teree aastha par.*** aaj tak ke hab paap dhul gae. jaanatee hai bahan satee kee aatma-jyoti jalatee rahatee hai. usake nikat kisee paap-bhaavana ke thaharane kee sambhaavana hee nahin rahatee. sooraj tapata ho to andhera tik kaise sakata hai, bhala . tere bheetar vahee akhand jyoti jag rahee hai. tere nikath jo bhee aaega vah agar chhedane kee koshish karega bhasm ho jaega thoda door-door rahega to aalokit rahega. chandra aaj aalokit hai . aaryak kee raksha teree yah aalokit shikha hee karatee hai. bahan,jahaan bhee vah rahega usakee chhaaya bhee nahin chhoo sakega" [7].

Thus in the novel Punarnava we get a clear introduction to the thinking power of the woman. The thought capacity of those people is incomparable in which the collective consciousness is hidden.

Wider social and political role of women: Hazariprasad Dwivedi has highlighted the rights and duties of women in this masculine society. Along with the duties of men in society and nation, they have made us realize the wide nature and existence of the caste of women. In all the novels composed by him, we see the social and political role of the woman.

Banabhatha ki aatmakatha by him is an important novel. It has a female personality with skillful self-respect and sharp intellect. He easily understands any type of politics. Even someone who does not understand Banabhatha can understand it. He makes self-respect a prominent place. The Rajkula who insulted Bhattini, when the councilor of the same clan becomes an arrow, then he becomes heartbroken. She clearly states- "dhikkaar hai bhatt, tum kaise bhattinee ka apamaan karane par raajee ho gae. kaanyakubj ka lampat sharanam raaja kya bhattinee ka apamaan karane par raajee ho gae. kaanyakubj ka lampat sharanam raaja kya bhattinee ke sevak ko apna sabhaasad banaane kee spardha rakhata hai? kis buddhi ne tumhen mokhariyon kee raanee ki nimatrann dene ko utsaahit kiya? dhikkaar hai bhatt tum atyant sahaj baat bhee nahin samajh sake?kya is patr ke chithade kar phenk kar dene laayak shakti bhee tum mein nahin thee?kahate-kahate bhaavaavesh mein sachamuch hee us patr ko chithadane lagee" [8].

In the novel 'Banabhatha ki atmakatha', social legislation was contrary to the people. Many aspects of the female problem are visible in it. In this the hero 'Bhanabhatha' himself thinks that I have saved a Bhattini; but what do I know how many more furnaces are there in this harem? And the number of such endings does not end here.

Mahamaya addresses the public to save the entire woman-caste from such predicaments running on the social system- "main tumhaare desh kee laakh-laakh apamaanit, laanchhit aur akaaran dandit betiyon mein se ek hoon. kaun nahin jaanata ki is ghrnit vyavasaay ke pradhaan aashray saamanton aur raajaon ke ant:pur hain? aap mein se kise nahin maaloom ki mahaaraajaadhiraaj kee chaamaradhaaraniyaan aur karankavaahiniyaan isee prakaar bhagaee huee aur khareedee huee kanyaen hain." [9]

Nipunika gives her views in terms of Aryavarta's state of society. As such, "aaryaavart ke samaaj ke mool mein ghun lag gaya hai, ise mahaanaash se koe nahin bacha sakata. kya stree hona hee saare anarthon kee jad nahin hain ? tum is chhote saty se raashter-jeevan ke bade saty ko avirodhee pa rahe ho ? kya brhantar saty ke naam par mithya ka taandav nahin chal raha hai? kaise aasha karate ho aary ki devaputru ka prabal bhujadand is samaaj ko naash ke gart se bacha lega" [10]

Hazariprasad Dwivedi has presented a living and living picture of medieval society in the novel 'Charuchandalekh'. This novel describes the social and political situation. In this, the wider social and political role of the woman is visible.

In the novel 'Charu Chandalekh', Rani Chandalekha says- "veeron, apanee maatrbhoomi kee raksha karana koe jaati vishesh ka pesha nahin hai, vah sabaka janm siddh adhikaar aur vidhi- vihit dharm hai. tumhaaree aankhon ke saamane dekhate dekhate saara desh hat-darp, chhinn-vichchhinn aur paraajit dikhaee de raha hai, usake mool mein yah bhaavana hai . praja samajhatee hai, ladaee karana raaja aur raajaputron ka dharm hai. shesh praja nishchesht chupachaap baithee rahatee hai" [11]

Chandalekha has made the public aware of her sense of duty through this utterance and the tone of rebelliousness hidden in her mind has also been expressed.

In this novel, Hazariprasad Dwivedi created famous characters like Rani Chandralekha, Maina etc. to solve the problems of society. In this, he portrayed the woman from the boundary of the family and her living role in society and nation-building.

Punarnava is a historical novel composed by Dwivedi. In this novel, the novelist has described all the circumstances of political, religious, cultural, etc. The situation of the woman depicted in this novel remained unconnected. At that time, the Raja people had become dissolute in the atmosphere. Atrocities on the public were increasing. Wanted to assert his authority over the honor of the woman. The situation in the then Haldweep was not at all favorable to the people “vah lampat aur durdat raaja siddh hua. usake aughaty se haladveep kee praja trast ho uthee . bahoo-betiyon ka sheel bhee durvant raaja kee jugupti laalasa kee bali vedee kee maarg par le jaane laga . devaraat ne nae raaja ko neeti maarg par le jaane ke anek prayatn kie, par raaja usase aur bhee kruddh ho utha . Use devaraat ke har salaah par spardha hee dikhee. praja mein asantosh badhata gaya. sainikon ka auddhaty bhee badhata gaya. baat-baat mein nireeh janata ko kasht pahunchaaya jaata, khalihaan jala die jaate, ghar gira die jaate, khadee phasalen kata lee jaatee. nae-nae karon se praja traahi-traahi kar uthee . Din dhaadee praja kee sampatti lootee ja rahee hai, bahoo-betiyon ka sheel nasht kiya ja raha hai” [12]

So in such a situation, what was the role of the woman at that time, this is an important subject. The biggest thing at that time was that the dignitaries in the society were given special dignity and respect. The courtesans were conferred with the Nagarshree honor and were also considered as the masters of form, art, youth. Manjula is one such courtesan whose personality shows a tendency to sublime. In the context of a woman, her attitude is important- “saadhvee ramaniyaan pati ka maadhyam pa letee hain. ve dhany hain sprhaneey hain . Par, haay ,ganika ka maadhyam nahin hota . vah jugupatisat bhog ke vikat daavaanal mein jhulasatee rahatee hai . naaree ka jeevan kisee ek ko sampoorn roop se samarpit hokar hee charitaarth hota hai” [13].

The political role of women is also vocal in the novel Punarnava. The political role of Chandra, the symbol of individual freedom, is dignified. In this context, one of her statements is visible - “main pativrata hoon. tumhaare jaise samraat bhee mujhe us vrat se na hata sakate . Main kunchit bhrutiyon ka upreksha karana jaanatee hoon” [14]

In this novel, the novelist has emphasized the need for sophistication, culture, and order in the system for the benefit of society, country, and the world and has tried to transform the global role of women on the psyche. Anamdas Ka Potha' is the last novel by Dwivedi Ji and the socio-political role of women is also considered in this novel. Ritambhara's role in this novel is eternal. Ritambhara is full of service for the public. It is full of devotion to the deeds of sorrow. In this novel, the ultimate duty and responsibility of the woman are told to do social interest and public interest. Every woman and woman keep their spirit of service alive for the society and the nation.

Conclusion

In the novels of Hazariprasad Dwivedi, the rebellious form of the woman comes to the fore. Hazariprasad Dwivedi has created the concept of women performing duty in society and nation by creating rebellious female characters. In his novels, he considered women-salvation the main goal. All four novels composed by him are based on women. The characters mentioned in the four novels know how to respect female characters. Dwivedi has tried to sow a new thought in the moods of a woman's life with time and situation.

In various situations such as social, religious, political, etc., they have made the wider role of women loco-oriented. The female character created by him plays a special role in the society. Women also raise voice on the wrong practices prevalent in the society through their ideological expression. In all four of his novels, the honor of the woman has gained prominence. In this chapter, we have got a detailed look at the ideological thinking of the female characters, as well as the depiction of the wider role of the woman in society and nation building.

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