

**A REVIEW ON THE LITERATURE OF ACHARYA
HAZARIPRASAD DWIVEDI, A PROMINENT HINDI NOVELIST**

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Abstract

Acharya Hazariprasad Dwivedi is immortal as a leading personality of the Hindi world. Dwivedi's views on the form and importance of the novel are commendable. They consider the novel to be the best means of understanding the trend of literary ideas of a country. According to him, only the realities of life advance the novel. It is the duty of the novel to fill the gap that constantly arises between the backward ethos and increasing realities of human beings. Originally a novel created by such a great personality who has his original ideas towards the novel genre. In the present time, we can measure as an invaluable fund of Hindi literature. The periphery of his published novels is not confined around the publication year, but we can remember the time-consuming ideas hidden in those works for ages.

Dwivedi has an Indianness in his approach but his most important achievement is the feminine character depicted in his novels. He has revered the high standards of women in all areas of social, political, religious, cultural, economic, educational, family etc. in her works. By not confining the identity of the woman to the traditional Indian women, he has created an independent person power that is unconventional female character, which violates the social root dignity. Dwivedi in his novels has underlined the woman's modesty, dignity, which we can consider as a useful character in the present times. A woman recognizing her own right is the biggest sign of her female identity.

Keywords: Hindi Novel, Poet, Literature

Introduction

Acharya Hazari Prasad Dwivedi was the great Hindi novelist, famous literary historian, legendary essayist, researcher, excellent writer, scholar, critic of the Adhunik Kal as well as the master in many other languages (such as the Sanskrit, Gujarati, Pali, Bengali, Punjabi, Apabhramsa and Prakrit) alongside of Hindi. He had played a great role in the evolution of the Sahitya sastra and considered as a famous reviewer on the textual custom of the Indian writing. He was intended as the immense bridge maker between the past and the present. He was greatly influenced by the Namvar Singh, Shivprasad Singh and Vishwanath Tripathi. And his influences are Kabir and Rabindranath Tagore [1]

He was one of the most prominent personality and significant literary figures of the post-Acharya Shukla period. He had provided his major efforts in order to analyze the Hindi literature in many languages such as the Sanskrit, Pali, Prakrit. He was a man of encyclopedic mind and has the extraordinary writing, reading capability. All his great collections are based on religion, philosophy, linguistics, history, and science in general. He has written a variety of journals, thesis, reports and commemorative for a range of topics [2].

The women depicted in the novels of Hazariprasad Dwivedi are also strong, aware, rebellious, renounced and ritualistic. They have denied the notion of subordination to women through their novel female-characters. Women are not financially, physically and culturally subjugated here. Rather, they are women who know independent power. It reflects a desire for sense of responsibility and sense of duty. They also have the power to take self-determination.

Methodology

During my research paper, I have discussed various aspects of women depicted in the novels of Hazariprasad Dwivedi. I have used sociological analysis method in my research paper as well as critical and comparative method.

Results and discussions

Major works of Acharya Hazariprasad Dwivedi there are four - Banabhatta ki aatmakatha, Charuchandralekh, Punarnava and Ananddas ki potha. In this paper, I have presented a summary of his views about women characters. Hazariprasad Dwivedi's thoughts about women are dignified. He has not only talked about protecting the value of Indian traditional women's power in his works, but has also established divine values on the female power of those women who have an inferior view in society, who are a bright example for the entire Indian literary world.

His first novel is 'Banabhatta ki aatmakatha'. In this novel, he has enshrined the ideal of Indian life. Human consciousness, unforgettable character, strong voice of public awareness, faith in democratic values, establishment of women glory, inspiration of national integrity, aesthetic sense, history, dharmadarshan, etc. are embellished with the entire cultural-historical structure. In this novel, he has made the woman proud and revered her glory.

His second novel is 'Charu Chandralekhra'. The original contextual references to this novel are — a depiction of a man confused by medieval Tantra practices and his depressed political system and on the other hand a love story. In this novel Maina, Chandralekha etc. Dwivedi indicate the upliftment of women through strong female character.

His third novel is 'Punarnava'. In this novel, the tone of self-donation is seen to be accentuated. Pouring ourselves at the feet of Maha Agyat, like a Dalit draksha, is the core of this novel, which we can understand as a time-consuming vision. This novel of Acharya Dwivedi is social oriented and gives more importance to the society than the person. Acharya Dwivedi has tried to explain in this novel that tradition is not merely a gathering of root elements and dead values. In his view, tradition is such a vibrant and dynamic process, which expresses the struggle and creation of the whole man and the ancient and new. Actually, Dwivedi's view that the tradition written in the Dharma Shastras is not the original source of Indian history. Therefore, they say in this novel that if traditions are not scrapped and refined in time, then the tradition will break one day, it will break society and religion along with it. This is the reason why Acharya Dwivedi, in-depth study and research of folklore, storytelling trends, legends and proverbs, expressing the will and aspirations, ethics, pleasures and sorrows and struggles of creation and reaction of ordinary people. It is considered necessary for knowledge.

His last novel is Anamdas ka potha. In this novel, he considers male service as Narayan service, not tenacity, only the basis of life truth. The role of the novel is 'aub Nachyou Gopal' - not only specifies the novel's creation process and its craftsmanship, but it also clarifies the novelist's personality. This novel presents the cultural history of Indian society under the Upanishads. In this, the novelist has linked the entire novel with greater human values by using the rachad narrative of the Chandogya Upanishad as the basis.

Hence We can put all four novels composed by Dwivedi in the historical-cultural category. The four novels are realistic depictions of the epochs of the eras reviewed. In the novel Banabhatta ki aatmakatha, we get a detailed overview of the feminine elements, rebellion against the system, humanistic vision, aesthetic sense, love of nature, art and literature, social system, political system etc. Charuchandralekh is the origin of the novel - the horrific form of left-wing and tantra cultivation in the role of adversity and depression prevalent in society and religion and the images of foreign invasion. In the novel we get an accurate depiction of the mysterious world of the then Buddhists, Kapalikas, Tantrikas etc. In the novel Punarnava, there is talk of female glory and women's liberation. Anamdas ka potha is a novelty of the novelist's philosophical musings. In this, the spiritual angle has been seen from a new angle.

In all the novels written by Dwivedi, we get to see a beautiful example of history and Yugbodh. Dwivedi has seen the concept of history from the angle of development of culture, philosophy, spirituality and basic thinking of social environment. According to him, history is not merely a dry description of macro events, dates, facts, etc., but he has seen history from the inside eyes, not by looking at the outside eyes. They have seen and recognized Indian history as a continuation of the overall cultural, religious and sociological stream. The essence of his novels is history. Their goal is not only to rethink Indian history, but to go into the cavity of the past and try to pull the present. This view of him shows us his importance in the present context.

The tradition of female thinking originated in the Hindi novel section. There is a broader context. The condition of Indian woman from the Vedic period to the modern period is described in references his novels. Novel literature accepts the woman in her natural form right from her inception. The various forms of women who have tried to protect themselves through political, social and religious conflicts are reflected in the novels. In each era, the novel depicts the situation of the woman and her struggle with full competence. In the Hindi novels of the pre-Premchand period, the woman's traditional Sati Sadhvi form is more depicted. In these novels, the independent existence of the female race was never presented. Novelists of Premchand era have written novels about women awareness. Novels like Sevasadan etc. are notable. All these novels are female problem oriented. A powerful form of Nari Jagran appears in Godan's Saroj, where he demands his rights. Novels of this period appear to challenge the primacy of men. In this era, women have become distinguished as human beings. Many new trends were born in Hindi novels of the Premchanddottar period. Psychoanalytic major novels presented an analysis of the female mentality. In novels, the person became dominant and society secondary. Two important aspects of women's life have been revealed in post-independence Hindi novels. The first is an analysis of the economic, social and family conditions of the Indian woman and the second is the change in the mindset of the working woman in the context of her relationship with men. Many historical novels are also composed during this period. In the historical novels of this period, the historical female character has been created on the basis of historicity. Where historically the work has not been done, there are skilled writers who have moved forward only on the basis of public works. Dwivedi's place in the historical novels is revered. The attitude towards women in his novels is rare in other novels. Dwivedi has distinguished women-characters on a supernatural level in his novels.

The form of feminine thinking is an important reference in Dwivedi's novels. He sees Nari as Devamandir in the novel Banabhatta ki aatmakatha. In the novel, Charuchandralekh, does not place women in the temples as worshipable, but instead presents her as a woman with a sense of self-respect and self-respect.

In the novel of Banabhatta ki aatmakatha, Mahamaya inspires Aryavart's young men to call for death with his ozmayi voice. In the novel Charu Chandralekha Chandralekha gives inspiring speech to the people and in the present times, Dwivedi makes us aware of the usefulness of such character. Actually, Chandralekha is a symbolic entity of Nari Jagran. Mrunalamanjari of Punarnava novel becomes a worshiper of Mahishardini and destroys misdeeders with weapons in hand. In the novel Ananddas ka Potha teaches Jabala Raikw to become cultured, cultured and practical.

Actually, Dwivedi's novel female character is a motivating character for the people of the society and Dwivedi in his novels has always raised the female characters as a character to motivate the male race to enter the workplace. Dwivedi has made a woman aware of her sense of duty by not just accepting her as a bhogya-gratitude, which are very relevant references. He has portrayed woman power as a vigilant woman-character carrying political, social responsibility. In the novel Punarnava, through Chandra, Dwivedi appears to be taking the side of women's freedom. Through her, the novelists teach the society that the woman is not a doll of wax or a puppet in the hands of a man. The woman is not disturbed, not an obstruction of the male's path. She is a life teacher. The practice of a man is incomplete without women.

Dwivedi has created a distinctive feminine personality in his novels. If you follow the fiction of other novelists in the Hindi fiction world, it is often. We see only the image of the Indian ideal woman. Dwivedi has established an ideal in society by creating an unconventional woman-personality. Mahamaya, Nipunika, etc. in Banabhatta ki aatmakatha represent it. He is full of indomitable courage and oozing power and in any situation in the society lies the power to raise voice against unfavorable things. Chandralekha and Maina represent it in the Charuchandralekh novel. In Punarnava, in Chandra's personality, we see the unformed woman's form. Dwivedi has depicted wise women in all his novels. They prove from this that even in mythological or historical period, women should not be deprived of education. Along with men in society, women can also enter their karma field. Mahamaya, Bhattini etc. are aware, conscious bright character of Dwivedi. Dwivedi has created a vibrant female identity of society through his novels. The social man in his novels is as cultish, a thinker, equally sharp and rebellious. They are as old as they are old. Through Chandralekha in the Charu Chandralekhra novel, Dwivedi has expressed anxious thoughts about the shattered home life in the process of modernity.

The female character of Dwivedi is not tied to men and does not want to tie men to their beauty and appearance. The purpose of their female characters is to drive men on their duty path. In that only, women understand the meaning of their life. Dwivedi has also refuted the feminine social concept of modesty, beauty and dignity and has sowed new beliefs in it. Dwivedi has not only discovered beauty in the traditional Indian woman, but has also created a bright side of the inferior female character in the society. In this context, the character of Nipunika is perpetual. Dwivedi's attitude towards man and woman relationship is also new. He has added a new context in the male-female relationship with the relationship of father, husband and son, which is the relation of companionship, love and friendship.

Niunia in Banabhatta ki aatmakatha, Meina in Charu Chandralekhra and Chandra in Punarnava are portrayed as rebellious female characters in Dwivedi's novel. Maina and Niunia are full of functionality as well as a sense of abandonment. Dwivedi has created the ideal in the same character, which the people of the society consider to be neglected. His feminine character appears to represent the neglected. His feminine character appears to represent the neglected section of the society. The issue of women empowerment in Hazari Prasad Dwivedi's novels, which are the most important references. Its form is described here as a relevant topic in the present era. Dwivedi ji is empowered, aware, rebellious, renounced and powerful. She has denied the recognition of subjugation to women by her novel female characters. Women are not financially, physically and culturally subjugated here. Rather, they are women who know independent power. It reflects a sense of responsibility and sense of duty. They also have the power to take self-determination. The ability to take the right decision on any situation is seen in all the female characters depicted in Dwivedi's novels.

Conclusion

Dwivedi is such a well-known name in the Hindi literature world who has re-created Indian history in his works. Dwivedi's attitude towards women is particularly notable. Dwivedi, who considers man as the target of literature, has tried to present a new spirit of the woman through his novels. Most of the characters depicted in his four novels are infused with human qualities. He described the female characters depicted in these novels as less than men and portrayed the brilliance of his character. Dwivedi in his novels has ejected the female caste from the morass of lust and cast her as the presiding deity of new consciousness, inspiration, purity and love and duty.

Reference

[1] www.varanasi.org.in/dr-hazari

[2] www.varanasi.org.in/dr-hazari