

## **An Analysis of Jai Shankar Prasad's Novel "Kankal"**

**Dr. S. K. Tiwari**

Asst. Prof., Department of English  
D. P. Vipra College Bilaspur Chhattisgarh

Jaishankar Prasad's reputation as a poet, playwright and story writer has been undeniable in Hindi literature. His essays and writings related to literature review have also got enough fame. But as a novelist, Prasad's writings should be said to be infrequent, yet Prasad's literary personality is so influential and powerful that each of his works has become important in Hindi literature. Jaishankar Prasad does not accept literature only on the level of entertainment, he writes - "There are two kinds of benefits to the world from poetry - entertainment to this thing and education."

Prasad has written a total of three novels, Kankal and Titli (complete) and Iravati is incomplete. These three have their own separate place in Hindi novel literature. The 'Kankal' was published in the year 1929. In the publication statement of the novel, Prasad ji writes that a change will be started in Hindi through this novel. The purpose of the novels so far has been either to entertain or to portray the ideal characters who have been nominated by the society, but the 'Kankal' shows how much importance should be given in those whom society tries to reject at its weak feet. There is a possibility and those whom he praises as an ideal, there may also be a downfall in him. "In 'Kankal', the novelist expresses the middle-class life in its entirety, in fact this novel makes a neutral and accurate depiction of the social, religious and worldly mental attitudes going on in the then society.

The novel begins with curiosity and wonder. That is, the way the novel begins with the depiction of the Kumbh festival of Prayag, it was new to the Hindi novel. A cheerful young woman, a sad man and a quiet servant approach the sannyasin who is immersed in self-restraint. In the flushing, the thoughtless beauty of that young woman stirs up the heart of the Mahatma too. Destiny suddenly separates the two teenagers who are irrigating the plant on the river bank, in time the same teenager becomes a brilliant Mahatma in the form of Dev Niranjana. Today the same teenager is present in the form of a thoughtless girl who wish for a son. Dev Niranjana is disturbed on seeing her today, his mind starts filling with convex waves. He would surrender himself in search of peace to the youthful girl. He says, "Just as I have been doing penance till today to get you, This accumulated austerity is pouring down at your feet. Whatever power I have to beget children, opulence and progress, all that belongs to you.

Later on, the novel progresses in the form of several incidents. In which there is also a lack of coherence. The novel empowers family disintegration.

Kishori and Srichand become two separate and parallel and are imprisoned in it. Only social fear and the thin thread of localism keep the worlds connected. The independence of each other should be maintained and social norms should not be broken, only because of this feeling the teenager starts living alone in Kashi. Dev Niranjana in the spirit of preserving his love and with the sense of fulfillment of duty, Shri Chand keeps sending him money. Her son Vijay is brought up in a better environment. The author has sensitively depicted the tender heart of the girl towards her son. His son

Vijay considers it his duty to rebel against the customs and ancient rites, later he feels that these customs become a hindrance for them. In the novel, Vijay appears as a rebel. The youthful charm of Yamuna bound by romantic conquests and rituals thrills Vijay's heart, but Yamuna's rituals do not allow her to cross her limits. The weakness of Vijay's heart limits his rebellious thoughts. weakens the edge of his rebellion. Mangaldev characterizes as a determined and ideal man. Goswami Krishna Sharan is a supernatural great man. Mangaldev believes that Vijay's behavior is extreme and erratic. Somewhere in the novel the events change at a very fast pace, the multiplicity of events and its sluggishness does not allow the readers to stay in one place, confuses the reader.

Prasad ji has portrayed the mental conflict of the characters in 'Kankal' with great skill. There are unique examples of mental conflict in the stories, plays and poetry of Jaishankar Prasad. For the first time in the Hindi novel through 'Kankal', the triangle of love between husband and lover is depicted, which later finds its expansion in Jainendra-Ajneya-Ilachandra Joshi. All the representatives of civil life are eligible in this. Merchant Shri Chand, abbot Dev Niranjan, reformist Aryasamaji volunteer Mangaldev, Christian bishop Batham, temple priest Goswami Krishna Sharan, dacoit all come before us with their characteristic features. The female characters are Kishori, Yamuna, Bell, Latika and Mala. Commenting on the characters of the novel, Dr. Ramchandra Tiwari writes – "The specialty is that all the male characters (except Krishna Sharan) are inferior in character. Sadhu Shiromani Devniranjan performs courtship with a teenager. Bishop sahib flies away with the Bell. The idealistic character Mangaldev leaves Yamuna pregnant. Shri Chand, who considers money as the quintessence of life, associates with Punjabi widow Chanda and wants to get Vijay married to his daughter Lali. From the point of view of ethnicity, all these characters are hybrid.

'Kankal' tries to express the reality as a whole, in an attempt to capture the reality, the events of this novel register subtle details. But there is a lack of continuity in the development sequence of events and the sequence of characters. Somewhere it seems that the events are forcibly linked to each other. This disrupts the order of art.

The depiction of female characters in the novel has been done very seriously. The novelist has portrayed all the female characters in their entirety. we get the description of all the qualities of woman's love, kindness, sacrifice, dedication and love. Yamuna's character is a symbol of both the compulsion and brightness of female life. The ideal quality of Indian woman is present in her. Indian woman is helpless, but she is able to protect her femininity. We have the proof of her purity - Mars! God must know that your bed is pure. Never in my dreams have I loved anyone except you in this life and neither have I been cullled. Can't ask or sell my purity for money." Dr. Ram Chandra Tiwari writes - "How helpless is this woman who is carrying such high feelings about Hindu society today. He has no personality of his own. He is an annoyance of the Creator. It is written in his fate that after the fleeing bird, he kept roaming with a cage full of fodder and water. Today's man has become so impure, inferior and selfish that he cannot see woman as sister. This question of Tara (Yamuna) is 'Vijay Babu!' I want to be a sister deserving of mercy. Does anyone have such selfless affection, which can be given to me? In fact it is a challenge even today. We have no answer for this.

Even though she is considered a symbol of weak Indian woman but her motherhood is always unbeatable. The character of the novel says, "So who is stopping you, go, but for whom I have lost everything, you have snatched it from me and give it to him! Go, do penance, you will become a Mahatma again. It is heard that even after doing penance of men, God forgives them for their grievous deeds and gives them darshan. But I am a female race, I do not have that fate, the sins that I have collected, keep throwing it in my lap. On the contrary, the man is arrogant, selfish, sensual nirvirya. Can't believe it. 'Victory' can only be considered a product of the compulsion of the woman and the

selfishness of the man. He feels exiled among his loved ones. And in this loneliness, he wanders around Mathura, leaving home, family and parents. Where he is attracted by the behavior of the Bell. Being neglected and disappointed by Yamuna, he is attracted to the bell and seeks happiness and peace. Here he meets Batham and also a great man like Goswami Krishna Sharan. Interview takes place. While talking and debating with Bell • Vijay realizes that the more seriously he tries to think about his life questions, the more he runs away from the truth. In fact his confidence is a weak and cowardly self-confidence. Here some events in the novel become so haphazard that they weaken the very structure of the novel. Commenting on Vijay's character, Girija Rai writes - "The pain of being self-inflicted keeps scolding Vijay. He is unable to digest the illicit relationship between Kishori and Dev Niranjana. He does not become a monk by leaving the whole house and family, full of wealth, as the scholars usually understand. He does not get bored with the world. The rot of the society makes him a stranger by taking him away from everyone related to society, family and friends. He is unable to feel attached to anyone and finds himself completely alone and stranger in this world.

In the midst of loneliness, it also ends. Vijay's self-pitying, suicidal tendencies make him a stranger, not detached.

From a fictional point of view, the novel 'Kankal' has not proved to be a creation of a comprehensive vision. It lacks the vast life vision that can be expected from the novel. The world created in the novel does not seem real from anywhere, but it only gives an impression of reality. One reason for this is that the poetic way in which the novel's narrative object has been tried to stand seems far from reality. The use of poetry weakens its narrative element, although Jaishankar Prasad is wonderful in visual illustration and in this sequence many visual sections of 'Kankal' are very tight but they lack a kind of continuity. It is also noteworthy here that the writing of the best novel in the language of poetry is a very difficult task. While the world of poetry is full of romance and the synthesis of reality becomes inevitable in the novel. In fact, the creation of a novel is possible only in a direct encounter with reality. In the novel an open depiction of the same reality becomes necessary.

In the novel 'Kankal', the author also raises many questions, as well as brings some new interpretations. The characters of the novel talk about the interpretation of religion, its various aspects through Krishna Sharan. Goswami tries to define Krishna Sharan Dharma on the basis of Gita's philosophy of Shri Krishna. Mangal Dev Niranjana makes a new beginning of his life by giving yoga in the establishment of the Union of India. Perhaps this is what the author intended. Accepting Vijay's words in the novel, Mangal finally takes a vow to serve the poor Narayan. By blowing the conch of the renaissance of the Hindu caste, the 'Kankal' takes up the cause of the salvation of the suffering humanity. It is here that the novel comes before us as a tool of social awakening. Vijay's mind is fed up with the fierce hustle and bustle of the world of life, he becomes a victim of strangeness. Almost all the characters in the novel are filled with a sense of dissatisfaction. Whether it is victory, Dev Niranjana or Mars, all of them are victims of the same feeling of land. Vijay wonders what to expect from others when the parents whom he considered his own were not there. Dev Niranjana's self-aggrandizement erupts from his statement - "It is an unfailing law of the Creator to enrage the atoms belonging to my body with the heat of my misdeeds. "The public enthusiasm of Mars turns criminal in front of Yamuna. Yamuna says - "No society and religion belongs to women. All are men. All heart crushers are cruel. Girija Rai writes - "This anguish is further deepened by such contemplation - Ramayana is not just a history of demon-slaying. Valmiki has declared the rights of women by writing the life history of women's exile. Sita's exile has been done by a history Vishruta. By showing his consent with such contemplation, Prasad ji made his stand clear. There is great social atrocities and such atrocities are done by men of every caste on their weak companions.

The debate of reality and ideal was going on continuously among all the novelists of Premchand era. In literature, realistic depictions and idealistic illustrations were attached to the promises and their basis was also discovered. Jaishankar Prasad, while opposing pure realism and idealism, has pointed towards it in one of his articles. They consider pure 'idealism' only as 'precept', so it is not acceptable in literature. On the other hand, pure realism also does not deserve entry in literature due to its proximity to history. The opposition of both these arguments is clear from his statement - "Some people say that the writer must be idealist and only by theory the idealist becomes a religious preacher. He dictates how the society should be. He alone does nothing more than the historian, because realism is the property of history. It portrays how the society is or was, but the litterateur is neither a historian nor a theologian. The duties of these two are independent. Literature lacks both of these. Literature works to fulfill the real condition of society, yet it stabilizes the harmony of idealism in it.

Kankal reveals the reality and value of contemporary life, but this Hindi novel could not make the place in the world which it expected. Kankal received fame and ample buzz with its publication. On the publication of 'Kankal', Premchand ji wrote - "This is Prasad ji's first novel, but today there are very few such novels in Hindi, which can be placed in front of it, till today I had a complaint with you that why are you ancient? Always writes splendours melody, why not write such things, in which the current problems and puzzles are solved, perhaps it is the fruit of my inspiration that 'Prasad' ji has tried to solve contemporary social problems in this novel and has done a lot. This comment of Premchand in relation to Kankal has historical significance.

#### References

1. Prasad, Jaishankar, *Kavya Aur Kala tatha Anya Nibandh*, Allahbad: Lok Bharti Prakashan, 2000.
2. Kankal, Page 17.
3. Tiwari, Ramchandra, *Hindi Ka Gadhya Itihas*.
4. Ibid, Page 711.
5. Ibid, Page 712.
6. Rai, Dr Girija, *Kankal ka Punarmulyankan*.
7. Prasad, Jaishankar, *Nanddulare Bajpai*.
8. Prajapati, Dr Jagdish Kumar, *Hindi Sahitya ka Itihas: Pravyatamak Adhyayan*, Ayodhya: Bhavdiya Prakashan, 2002.
9. Premchand, *Vividh Prasang*.