

The Writing Style of Krishna Sobti, the Contemporary Writer of Hindi Literature (About the Novel “Zindaginama” Particularly)

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The contribution of women writers to Hindi literature has been very significant. The tone of freedom becomes familiar in their writing after independence. Women started writing about women's life, pain and other aspects like changing relations in marriage, change in family value and respect, awareness towards the environment, individual consciousness, voice against violence, accepting relations of marriage and their role as male members in every field of life. All these are visualised and understood from a new perspective and given a special place by the contemporary women writers in their writings.

Among the contemporary literary figures of Hindi literature, Krishna Sobti is prominent with her exceptional individuality and writings. Except artistic innovative ideas, her diverse way of expression makes her readers excited and demanding from the beginning. In her writings she specifically deals with the burning issues and facts related to women's body and mind.

“Zindaginama” is awarded with Sahitya Akademi where Sobti creates the lives of people living in Gujarat, situated between the Jhelum and Chenab River. She has mentioned historical events and figures related to Indian independence movement in her work.

In the novel, a beautiful analysis has been taken place on subjects like regionalism, caste discrimination, common life, nature, local songs, folk songs, folktales, life of women, rituals, festivals, attires, food etc.

The numbers of female novelists have been increasing since independence. Realistic approach can be visualised in their writings. The society is involved in class and gender discrimination, exploitation of women by men, lack of human values and many more. The responsibility of these writers is not only limited to portray the root and cause of these but also to uplift the situation. Today's women writers are busy in revealing the socio-political realities, materialistic attitude and the real tragedy of life.

Women who used to be called “poor”, “helpless” in the society, are presented as strong personality in their works. The responsibilities of female novelists are not only limited to the household but they are equally liable to the society and country. “Mahavoj” by Mannu Bhandari, “Zindaginama” by Krishna Sobti, “Aagka Dariya” by Kuretul N Haider, “Chhinna Masta” by Prabha Khetan, “Zinda Muhavre” by Nasira Sharma, “Awa” by Chitra Mridugal, “Alma Kabutari” by Maitrayi Puspate etc are the best examples of it.

The contemporary novels by female writers prove their sensibility to the society's complex nature. These writers have witnessed the changes in social, economic, cultural and political aspects. They create their own space in the genre of novel without ignoring the fragile situations of time.

Sobti was born in 18 February, 1925 in Gujarat of that time Pakistan. After the partition, her family came to Delhi from where she started her literary services.

She had completed her education from Delhi and Shimla with her three siblings as her father was a worker under the British government.

She had done her higher studies in Fatehchand College, Lahore. But after the India-Pak partition, she returned to Delhi and stayed there permanently. Sobti spent her life all alone. Towards the ending of her life, when she was Seventy years old, she was married to Shivnath, who was a writer of Dogri Language.

Sobti considered herself as a very ordinary women like others though she was a women of exceptional personality. She was straight forward. She liked to stay away from the daily run of the world. She herself questions that what was there in her that others don't have. She believes God as the most powerful and she believes in accepting her own way rather than following the way directed by the world.

She had her strong hand in Punjabi, Urdu, Sanskrit and English language other than Hindi. She had perfectly used the idioms and phrases of these languages in her works.

She believed that knowing a language was not sufficient but creation of new word by using other languages is the best thing.

Through her compositions Sobti had brought light to the various problems and tortures faced by women in the society.

Collection of Stories

BadalonkeGhere, 1980

Long stories (Composer)

1. *Dar se Bichuri* 1958
2. *Mitron* Marjani 1967
3. *YaaronkaYaar* 1968
4. *Teen Pahad* 1968
5. *Aye Ladki* 1991
6. *Jeni* Meherban Singh 2007

Novel

1. *Hum Hasmat* (in three parts)
2. *Sobti* Sobhat
3. *Sabdonke* Alok Main
4. *Sobti* Bed Sambad
5. *Muktibodh:* EkByaktitwaSahikiTalash Main 2017
6. *Lekhaka* Jantantra 2018
7. *Marfat* Delhi 2018

Travel Diaries

Budhhaka Kamandal : Ladakh

Awards

1. 1991: *Kachha* Sudamani Award
2. 1981: *Siromani* Award
3. 1982: *Hindi Akademi* Award
4. 2000-2001: *Shalaka* Award
5. 1980: *Sahitya Akademi* Award
6. 1996: *Sahitya Akademi Fellowship*
7. 2017: *Gyanpith Award* (Highest award in Indian literature)

Krishna Sobti is very significant among the post independent Hindiliterary figures who have given a new way to it. She gains respect among the present day female authors because of her bold way of expression. In her narratives, the reality of contemporary life, emotional attachment and skilful use of language can be seen. She established herself as an innovative personality with her sensible thoughts and artistic way of writing. Her writings are expression of her very own thoughts and experiences.

Zindaginamais different from Sobti's other works by its content and art. It's not about a person and

family. Through the image of a village of Punjab, the novelist tries to present the lives of the state of Punjab. The smell of the soil of Punjab comes from here. Here the writer draws the rural environment of that day Punjab. Dr. Anita said about *Zindaginama* – “ *Zindaginamasach main jindaginamahain.*

Jismesampurnjibankayatharthhain.

Lekhikakiatmanuvuti, Prem,

nishthasabhikuchZindaginama

main

dikhaidetihain”. 1

1. *Krishna Sobti* *kekathasahitya main streeka* Swarup, Dr. Anita, page-68

Published in 1979, Sobti's *Zindaginamais* very significant from various aspects- beautiful creation of lives of pre-partitioned Punjab is done here. It presents the exploitative rules of the British government and the revolutionary mentality of the rural people, when the country is divided, the writer with her family, came to India. All the acquired culture, nationalism and human relationships, everything burnt down in the aura of communalism.

In Hindi, many works are written particularly about the partition and the communal riots happened at that point of time. The Muslims of that time had neither any idea about Pakistan nor about the division of India to create a separate country for them. They were celebrating same rituals. Love and care was present among them. In a word happiness was all around them which totally disappeared after the partition.

ANALYSIS OF ZINDAGINAMA

1. **Regionalism in Zindaginama:** Regionalism is the accomplishment after independence in Hindi literature. Region refers to a sovereign geographical, social, cultural area having their own language. In regional novels, the lives of that particular area are depicted. The writer creates the life of the people of Gujarat village, lying between Jhelum and Chenab river of that point of time. The story is about the whole region. The land between the two rivers is deeply rooted in her life as she had spent many years of her childhood. She wrote in *Zindaginama* – “ *Zindaginamakamausamlambatha. Gaonkikachhigandh se kai sardiya.....Gehrijodowala Vishal*

jindarukh 1 main bhibhirkaanghoon 1 Unhi main se ekhoon 1 2

2. **Absence of Hero:** Absence of hero is a mandatory fact of regional novels. There is no protagonist in *Zindaginama*. Gujrawala itself is the main protagonist of it. This isn't a description of someone's life events but this is a collective description of the rural people living in Punjab. The Aryans are their ancestors. Their life was full of struggles and enjoyment as well. The Punjabi people are brave and hard working but their life is limited to war and agricultural sector. Most of them are farmers. The rural scenery, religious occasions, festivals, superstitions and different types of amusement, their laughter, tear, love etc are portrayed here.
3. **Epoch situations:** Literature is the mirror of the society. The picture of the society of any time is reflected in the literature of that particular period. Socio-political, Economic reality of rural Punjab from 1905 to 1915 is clearly visible in *Zindaginama*. The exploitation of the poor farmers by British and the peasants revolt against them with the British officers conspiracy to handle the peasants gives a new direction to communalism, which spread strongly among the Hindu and Muslims, where the unity of common people was burnt down.
4. **Common life :** In *Zindaginama*, the writer draws the lives of Gujrawala in a lively manner. The nature, customs, rituals, songs, dance, language, proverbs, and phrases of the village situated beside the Chenab river helps in increasing the beauty of the novel.
5. **Nature :** The nature of that Village is very beautiful. The village boys observe the nature standing beside the river. Shahni came to Baba Farid to have blessing sitting in a horse. "Dottal par karratilekando se ghoraupar..... .aisedhupkechhajchhatnelagihain". With the softness of nature it's cruel nature is also described "khooniaandhikegubbaraisecharhekidekhtedek htegaonJo brikshasmanijhule par charhbeitheho". 3. *Zindaginama* (page -141)
6. **Livelihood:** The people of Gujrawala are mainly farmers. Shah ji is the landlord of the village from whom the farmers take loan to do their work. Fisherman, Potter, goldsmith

etc are doing their traditional works. People serving in police and army are also present there. Other than all these, people working in Hongkong can be seen in the village.

7. **Local language:** In regional novels, the local language of that area is mostly used. The language of Gujrawala has much similarities with the Hindi as seen in *Zindaginama*. Here Punjabi vocabulary, proverbs, phrases and idioms are beautifully used.
8. **Phrases and idioms:** These are the easy way of expression of rural people. They use these according to the character, environment, and situation.
"Bharibharaichatiyaduldunaparegi; Banda gola ban kekamayeaur Raja an k khaye" – these are the proverbs used by the villagers.
"Saapke age diyejalana; khulgayipatlilshqkitohpardekeise; Hindushahne hinduwanikyabyahi ; ghr main hathini bandh ke" are the common phrases.
9. **Images and symbols:** Through images and symbols the meaning becomes very clear and easy to understand. The novel starts with such image of nature "Sharadpunyakiraat. Pindkekachhe.....jhalmaaljhalmalhiyarokohu ssanelage" (*Zindaginama*, page 248). The novel starts with the story of Jindarukh. Jindarukh is the symbol of life tree "Bachho, yeh Rukh hamare sab rukho se badahain.....aurapnedeshchodkarAnekedard kotathasthse swikartihain".
10. **Folksongs:** Folksongs present the feelings and thoughts of the common people. Folksongs are sung in their local language in different occasions. The folksongs sung in marriages are very common and popular among the villagers. For example –
'ale dabalemeriguddiya
Mainunahikhelan da chao re
Meri sakhi o sahelu babul bichuri
Mere sasreGharchao re
Maa roti kaanchalvijgaya
Mere baaproyedariya re
Mere beer royeSara jag roye
Meri bhabiya din chao re
(Zindaginama, page 16,20,311)
11. **Folklore:** In the beginning of *Zindaginama*, LalaBadde was telling a story. The stories of Puran are collected as folktales. Started from Jindarukh, the Stories move to God Sun, Moon, Fire, Chenab as it's character. There

are three famous stories famous in Punjab-Heer-Ranjha, Sashi-Punnu and Sohni-Mahiwal.

12. **Festivals and Fairs:** Festivals play a strong role in rural life. In Punjab, 'Baishakhi' and 'Lohri' is the bestest. From baishakhi crop harvesting starts and Lohri is the symbol of end of winter.
13. **Customs and Rituals:** In rural life, there are many rituals transferred from one generation to the other. In the rulers place, the Brahmanas are fed every year.
14. **Life of women:** Family is the smallest unit of the society. In the patriarchal society also, women have their own significance, problems and pain. In Gujrawala also women go through the same conditions mentioned above. They are hard working ladies who bring water from a distanced well and help the male members in the farm.
15. **Consumes:** Everyone has their own dressing style. The people of Punjab, specially women are very fond of wearing beautiful clothes. Salwar kameez is their favourite dress. In festivals they use to wear new dresses. Like women, men also have their own class of dressing. The Punjabi man wears various kinds of turban according to their religion and caste.

Krishna Sobti is very famous in Hindi narration because of her incredible talent. Most of her writings are subjective. But in *Zindaginama*, the society is kept as the core. The village life of Punjab before its partition, is the chief subject of the novel. In the Indian independence movement, the role of Punjab is very significant. Most of the persons who had sacrificed their life for the nation are from Punjab. She tries to connect the revolutionary struggle fought in the historical period with the rural lives of Punjab. Having humanism as its character, the novel is a document of the lives of the Hindu, Muslims, and Sikhs of Pakistani people before the partition and their pain of separation from their homeland and own people. The Gujrawala village, which lies between Jhelum and Chenab river is the land of this long novel and their common life is depicted here in an entertaining way.

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