
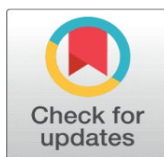
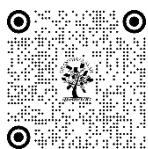


ANALYSIS OF THREE PROTAGONISTS CONTRIBUTING TO THE TRIVENI OF VIJAYDAN DETHA

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ABSTRACT

This paper analyses the concept of Triveni, a term signifying the confluence of three significant elements, within the works of Vijay Dan Detha, a prominent figure in Rajasthan literature. By focusing on three distinct protagonists from his oeuvre, the study examines how each character contributes uniquely to the thematic and narrative fabric of Detha's stories. The protagonists selected represent diverse facets of human experience and cultural reflection, serving as lenses through which Detha's literary vision is crystallized. This paper uses a comparative analysis to reveal how these characters collectively embody the Triveni, merging individual struggles, cultural contexts, and philosophical insights. The research highlights Detha's innovative narrative techniques and ability to weave complex, multi-dimensional characters that enrich the reader's understanding of societal and existential themes. This paper not only enhances appreciation of Detha's literary artistry but also contributes to broader discussions on using Triveni in narrative structures across different literary traditions.

Keywords: Folklore, Protagonist, Tributary, Triveni, Contemporary

1. INTRODUCTION

TRIVENI is an interesting short story collection of renowned Rajasthani writer and folklorist VIJAYDAN DETHA. His deep understanding of Folklore and Rajasthani culture makes him a different and famous personality. Being one of his most celebrated works it tries to correlate three different protagonists as tributaries into one collection called Triveni.

The title TRIVENI refers to the confluence of three rivers symbolizing the intersection of three different narrative strands or themes in the collection. Detha has proficiently woven together the elements of Folklore, Mythology, and Contemporary social issues creating a rich agglomeration of stories that reflect the Ethos and Complexities of Rajasthani society. In general, if we talk about tributary this term refers to the Small River or stream flowing together into a larger main river. Metaphorically this term describes a secondary or subordinate element that contributes to a larger theme plot or idea within a literary work.

Just as a tributary adds water to a river, these elements add depth, complexity, or meaning to the narrative. They might include subplots, supporting characters, symbolic motives, or thematic elements that enrich the primary storyline

or central theme of the work. Here we can also mention that in literature, a tributary refers to a job or literary tradition that contributes to the larger literary moment or genre.

Triveni typically refers to a form of Indian Poetry composed of three interrelated verses often representing the three aspects of human experiences or emotions. It is a beautiful combination of the three main poetic forms of Indian literature.

- 1) SANSKRITI (Culture)
- 2) SWABHAV (Nature)
- 3) SAMVEDNA (Emotions)

One of the notable features of Triveni is Detha's literary prowess and his commitment to preserving and promoting Rajasthani folklore and culture.

The collection continues to be revered for its timeless traits and profound insights into the human condition. "Teedarav", "Ishtu Khan" and "Bhagwan Ki Maut" "these three novels are the Warp and Woof of the collection" Triveni ". These three novels although are connected to each other but have completely different origins just like tributaries to a river have three completely different points on a mountain to come out or can also be compared to braids of an unmarried damsel.

These stories are like friends who are together and aloof also at different phases of life. All three protagonists hesitate to be part of the circumstances around them Protagonists of "Teedarav" and "Bhagwan ki maut" not only share their names but also entertain them in the same frame sometimes. In the novel "Ishtukhan" Protagonist is the son of Mishtu Khan, an honest lumberman. Throughout the novel, he is busy making his destiny but circumstances keep on falling upon him like dry leaves from trees. The reaction of all three protagonists to the upcoming circumstances makes them different from each other.

This indicates that despite enjoying the same place, time, relation, and incidence, Uniqueness, and Specificity of Personality are cast in a factory named "feedback" i.e. Things that pertain to us and our concept derived from it. Let's take an example to demonstrate the same. If the wallet of someone accidentally drops from his pocket then there will be five types of responses to it.

- 1) Being alone some passer-by will just pick it up.
- 2) Another one will just toss it while walking.
- 3) Third one will pick it up as a blessing of God.
- 4) Fourth one will pick it up and wait and interrogate the person who has missed it.
- 5) The fifth one will just have a glimpse of it and pass on without being affected by it.

One incident gave rise to five feedbacks. Likewise, so many tales rise from society and carry on for a long-time giving rise to different types of enchantment. In the Rajasthan folklore, no one knows how many Teedarav would be there and has faced how many circumstances. Enjoying so many similarities together they must be different from each other just like all humans have eyes, noses, and ears similar but are different from each other.

In the two novels "Teedarav" and "Bhagwan ki maut" protagonist shares the same names Teeda Parihar and Teera Baman but are distinguished from each other based on the caste system. Teeda Parihar is born into poverty-stricken family. His father was horse keeper at Thakurs place but Teeda just didn't want to carry on his family work. He started working in *Bhajan Mandali*. His attire was just completely different from his background. He used to wear white *angerkhi*, had long hairs embedded with sandal comb, used to wear silver *kangan* in both the hands and wore edged *surma* in eyes. Wherever he goes he is spotted just like a Gem among Marbles. Although he was born in a poor family, he was Ramdev for his mother. He completely hated his family business and used to think that he could do the spiritual awakening business and gain materialism also.

Here his personality bifurcates from the personality of "Tirabaman" in Bhagwan ki maut. And his fame and circumstances change their meaning. The writer also called him a KALYUGI AVATAR. Finally, he was married to a Princess with trickery. As a spiritual person, this gain in his personality depicts his corrupt desires and artificial methods along with falling circumstances. He was very much similar to corrupt saints in the present scenario. For example:

1) He used to sit in Padmasana and close his eyes when the king came to him.

2) Just to impress Princess he addresses the Mob.

These points justify his character. In this story, only Bijji discussed the story of *Kalidasa and Vidyotama*. Folktales connect what, when, and how no one can predict. With the help of the excuse of silence and trial game answers are predicted as per personal wishes but particularly description is incomplete and unfulfilled. For this writer says Teedarav was divided between truth and lie. The only advantage of this story is the poor protagonist is married to a princess which is not ideal. After marriage how he gained the throne writer justified the scene in very prominent words in the novel.

In the novel titled "Bhagwan ki maut" we have one more Teeda i.e. Teeda Baman who is completely alone. He was having a *kuchcha house* painted with Dung and mud. He was unable to write or speak a single word i.e. He was completely illiterate. He was totally innocent and kind-hearted. Smile was his Gem. He keeps on smiling only no matter if he is hungry /well-fed. Four main circumstances in this novel which changed his life are:

- 1) He tells the whereabouts of Potter's Lost Donkeys.
- 2) Tells the number of *baaties* made in Potter brother's house.
- 3) A priceless necklace of Seth was found against his bed only as per his procrastination. Against which Teeda was offered 1100 mohars which he simply denies.
- 4) Tells about an insect named *Tidda* which was covered inside Thakurs *inverted lota*.

Everything mentioned above happens just spontaneously and unexpectedly. He never did it knowingly then also everyone just started considering him the Incarnation of God. Firstly, after every incident he tried to convince the truth but at last, he felt exhausted with all such unbearable praise for him and closed his eyes forever and ever. This indicates that the greedless, easy nature of man just makes him feel awkward from the overdose of Respect and lying Praise. No doubt he was the incarnation of God in the form of man. His death indicates that in the present scene death of such an innocent honest man can be named "Bhagwan ki maut" only and a person like Teeda Parihar was called KALJUGI AVATAR because being such a corrupt personality, at last, he gained Princess as his wife and her kingdom as a Reward and on the other hand Teeda Baman being such an angelic, chaste, exemplary, faultless, pristine, righteous and uncorrupted personality was rewarded with the gift of death.

The novel "Bhagwan ki maut" is shorter than "Teeda Rav" just like the lie is always longer than the truth. For example, to explain one lie to someone we add one more and the process goes on resulting in the elongation of the text. Both the Teeda novels undergo the same kind of circumstances but protagonists deal with them in a unique fashion i.e. Teeda enjoys his false praise, he is the abode of greed and whatever he desires is achieved on the other hand Teeda Baman being a true Innocent Spear accepts death to oversee the false praise and his dummy God image. Truth and Lie, real and fake where they heads, what their consequences in today's scenario can be easily understood by these two novels.

The third novel is ISHTU KHAN. It is a story painted on the canvas of idealism with its vibrant colours indicating action speaks louder than words. In the story, protagonist Ishtu Khan is the gentle, trustworthy, soft-hearted, hard-working son of Mishtu Khan who belongs to a jamidar family but he lost it due to the evil intentions of his brother. Now for his livelihood, he leads the life of a hard-working lumberman.

Ishtu Khan also falls into the same circumstances and follows the righteous paths taught by his father. His act of Honesty and Charity becomes "a noose around his neck". One day he finds a very expensive *naulakha haar* in the bushes and just wants to return it to its owner but *bunjara* being impressed by his character wants him to take it back as a reward. But he refuses from here problem starts pouring into his simple yet sincere life. On the suggestion of Banjara couple, he sends that precious Haar to the Badshah then comes to return the gift for him and a chain follows in the meantime for no cause Ishtu Khan gains name and fame in the society. But being an obedient son to his father he never follows greed which in turn pays him in the form of respect and honor.

His act of goodness reaches to various landlords and princely states in Delhi and around. Princess of Delhi starts liking Ishtu Khan with some ups and downs, without any traditions, and shows off both kids married. Now he gets responsibilities of the throne of Delhi but he promises to himself that he will not use single-penny from Royal treasury but will continue to work to earn his livelihood.

This all explained above shows that this is an ideal novel of the hardworking heir of a broken estate who has been taught to love and enjoy his hard-earned money. Ishtu Khan is a person who can lead a life like that of a simple hardworking woodcutter even after becoming the king. The imagination of such a person who has attained the supreme power gives solace to the writer. His last sentence in the story is: I have an Imagination of an ideal society and Ideal state along with an ideal human in my mind which I had painted with the help of effective words and now I have contended

just like clouds feels satisfaction after pouring out their water content and mother earth feels after being covered with greenery.

Tira Parihar also got the princess and state but the writer's imagination of the ideal person and state was incomplete because Teeda Parihar was a pseudo saint or preacher his achievements were fake and full of confusion. He was living in a dogmatic society. These situations gave rise to an imaginary idealistic novel by Ishtu Khan whose foundation lies in Mishtu Khan's quote: KATHANI AUR KARANI KA BHED HI ISKI BUNIYAD HAI. In the novel Ishtu Khan fake masks of Kings and bad shahs, Seth's keeps revealing. Their greed is shown and at the same time in parallel character of Ishtu Khan becomes brighter than before. From starting to end the praise given by the people to Ishtu Khan is healthy and prosperous. An ideal king like him can only live the life of a Beggar being king.

2. CONCLUSION

In examining the intricate dynamics of Vijay Dan Detha's narrative universe, this paper has elucidated how the three central protagonists—Teeda Rav, Teera Baman, and Ishtu Khan —collectively contribute to the thematic and structural fabric of his storytelling. Through a comprehensive analysis of their individual journeys and interactions, we have uncovered the multifaceted roles they play in shaping the "Triveni," a concept integral to understanding Detha's literary ethos.

Novel BHAGWAN KI MAUT has a tragic end because in this innocent yet righteous most protagonists die which directly reflects our current society. Mostly virtues suffer at the hands of Tricksters. The novel Teeda Rav has a happy ending but in this moral values almost seem fainting. It shows the pomp and valor of polluted achievements gained by hypocrites. The real idealism is shown in Ishtu Khan only. Here too, the folktale is an imaginary event but has become artistic being a medium of feudalism and human greed. TRIVENI is "TRIVENI" in a real sense. These three protagonists almost share the same kind of image

The interplay among these protagonists not only drives the plot forward but also enriches the reader's understanding of the underlying themes that Detha so skillfully weaves into his work. Through their collective portrayal, Detha explores the two worlds One real surrounding us and the other being Hypothetical which is imaginary yet desirable, ultimately illustrating how individual experiences and conflicts can intersect to create a unified and compelling narrative whole.

In conclusion, the Triveni of Vijay Dan Detha is a testament to the power of multi-dimensional character development in literature. By analyzing these three protagonists, we gain a deeper appreciation for how Detha constructs a narrative that is both thematically complex and richly textured, reflecting the nuanced interplay of personal and universal themes within his work.

CONFLICT OF INTERESTS

None.

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