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### Abstract

*Kanhaiyalal Munshi was a prominent Gujarati writer, freedom fighter and politician. A member of the Indian National Congress and a close ally of Mahatma Gandhi, he is said to have invented and extended the concept of Gujarat in Asmita, or self-consciousness in Gujarati. This paper focuses on Munshi's historical fiction trilogy, Gujarat No Nath (The Master of Gujarat) (1917-1918), as well as showcasing its built environment. Munshi's connection to political ideas, heroism and nation-building reflects the concern of an organization that is trying to understand itself and the nation as a whole. Highlighting the decryption is an attempt to extend the boundaries of Gujarati ownership, and think differently about the meaning of Gujarati.*

**Keywords:** K M Munshi, Gujarat no Nath, The Master of Gujarat, Historical Novel

### Introduction

Kanhaiyalal Munshi (1887-1971) is an important figure in the mysterious fashioning of Gujarati identity. He is praised for developing the word Gujarat ni Asmita, which can be translated as 'Gujarati self-consciousness', or knowing who you are as Gujarati. This paper will analyze the trilogy of Munshi's historical novels Gujarat No Nath (King of Gujarat) (1917), aspirations and nation building. Munshi wrote these novels in the vernacular, thus reinforcing both Gujarati language and its writings, creating a strong regional identity while at the same time asserting national interests.

Various threads, such as the development of nationalistic ideology, the rise of the middle class, the spread of the obscurity of the ideas of the Light, especially religious and secular and social, changing the ideas of the times, and the development of British colonialism, the growth of the form of the novel, and its diversity in different colonial areas. The history of the Munshi kingdom of Patan, now Gujarat province, during the Solanki / Chaulukya dynasty (942—1299 AD)! The emperor was defeated at the end of the thirteenth century by Alauddin Khilji, and the empire became the provincial Sultanate. The novels follow the rise and rule of the Siddhraj.

Jaisingh as king of Patan, and the Islamic invasion are represented as a major threat to come. This paper does not include the obvious point that history is as relevant today as it was in the past. Munshi's choice of Hindu-dominated times in history is not unusual, because a few historical periods, written in different Indian languages, following the single most prominent Model of

the Hindu empire 'design' as a real Indian 'was Bankimchandra. Anandamath (1881-1882), along with Munshi's use of Jai Somnath's cry across the trilogy is reminiscent of the use of the former Vande. Here, it is interesting not to think only of who but who is not a corrupt person. Munshi had acquired English bilingualism, and was a lawyer at Bombay High and started writing trilogy. In his autobiography, inspired by English culture, English thought and way of life, and attempts to imitate all three in the same way as the plausible account of human weakness of the past, narrated in a sarcastic voice the author now knows, who not only understood the true significance of his country but also his status as a member of a colonial nation, also appears in the stories of other Indian freedom fighters. This is not a joke or a doubt of such power. Stories told in the lives of freedom fighters, but to highlight the fact that relations between the Indians and the English were complex and always negotiable. Representation of the Muslim invader, instead of the modern instigator, as the main enemy, is not a simple matter of not wanting to represent the English in writing and thus negotiating personal relations with them; it also undoubtedly shows the inability to deny their great power. AshisNandy cleverly explores the fact that 'the anti-Muslim state of the majority Hindu nation can be interpreted as part of a new anti-colonial enmity'.

In view of such a comparison, it is important to go back to the texts in question, and open it to some sensitive reading in its nuances and internal distortions. The strong principle of nationalism of texts can be problematic by understanding the conflicting narratives of the novels of ideas of

glory, fame and nation building. The introduction of the conflict in the reading of these texts is an attempt to extend the boundaries of Gujarati ownership and look at it differently from what it says about the Gujarati meaning.

## Gujarat No Nath

Munshi wrote Gujarat and Nath in a systematic way on the site *VismiSadi* (Twelve Century) from 1917. The argument in this paper focuses on the love story between Kaak and Manjari, the characters of the novel, and the opportunity to read their love story, according to national history. Amazingly beautiful, highly educated, the daughter of *kavikulshiromani* (leading among a group of poets) *Kashmiri Pundit Rudradutt*, fluent in Sanskrit and proud of Brahminical, Manjari is, without a doubt, a fictional figure of Munshi's pregnancy in *Ndshi*. Manjari was first arrested in *Khambhat* by Kaak. The emperor, *Uda Mehta*, wants to marry her and is willing to die before she can be forced to marry a Jain. Kaak, and in addition to the reader, hears Manjari, before he is really 'seen', says she was developing her sense of prestige when she arrived in *Saraswati*, the goddess of education:

I am proud of my father, my birth, my education and how our family can trace their pure, unmixed list since singing the holy vedas and I want to meet Brahma! Should it be a sacred rite in accepting your offering? And have lives in the low future? ... The goddess *Saraswati* remained single! Why.

He agrees to accept Kaak's help to escape *Uda's* kidnapping by proving that he is a Brahmin and despises his 'confirmation of his predecessors' before eating him. Manjari has a strong sense of the superiority of the other person next to him, and he is quick to judge Kaak as 'unreadable' he finds that he does not always understand Sanskrit quotes.

After Kaak freed her, she brought him to the house of *Tribhuvanpal* and *Prasanna*, where the latter tried to convince her to marry Kaak. In his mind Manjari is married to *Parashuram* and only allows those in mythology to say he is equal and 'rule' over him. For the men who are the protagonists of his imagination, the first is the Sanskrit and the latter, according to oxymoronically, a Brahmin warrior, regarded as the avatar of *Vishnu*. These heroes include *Bharatvarsha*, a past Vedic era rebuilt amidst narrative stories like the past of the Indian nation. Manjari in order to stay in this glorious view of the lost past, waste values and Brahminical at the

moment, and despise to associate with it. As he kindly said to *Prasanna*: think I'm crazy, *Deviji!* But to me what is called real deception, and only my world is real! I see it and I hear its truth

The impossibility of this persistent refusal lies with the homeless and poor *Manjari* not the comparative standards are profitable and at risk of being caught any day. The father has deprived her of a visible protector and she as a public property until she got married and found a husband. This is a desire to live voluntarily in the past and ignore it. a dangerous gift, especially a humiliating one, is undoubtedly a re-enactment of the way *Munshi's* writing addresses the realities of colonialism. In this way, he, as the writer, finds solace in the glory of the past depending on the present. The fact that during the novel *Manjari* has to make some compromises with his own vision and the world around him and he has to correct certain ideas makes his similarity with the nation even more evident. The most frequently used adjective in *Manjari* throughout the text is *garv*, which cannot be translated simply as 'pride', as *garv* does not have a negative connotation of pride. *Manjari's* pride in his birth, his background and his culture is a pride shared by the narrator. Some characters in the novel may view her as insignificant or unimportant, but the text itself does not diminish her pride in any way other than her 'submissiveness' to the right hero.

It is inevitable that *Manjari* will fall in love with *Kaak* because, when he symbolizes a nation, he represents the future that exists in that nation. *Kaak* represents *Munshi's* thinking of a heroic man before *Gandhi* ruled, at the beginning of the nationalist incident and later, *Munshi's* vision. This character of the pre-*Gandhian* hero understands and uses violence well. Like *Parashuram*, although a Brahmin, born into a 'very high' family, he chooses to be a soldier by his profession as he sees this as the only way to gain immediate strength and glory in the 'modern' world. Like *Munjaal*, *Kaak's* main character is his cunning, though other characters repeatedly emphasize his courage. *Kaak's* fitness often comes from being in the right place at the right time or being subordinate to his enemy than any ability he was born with. When *Kaak* meets *Uda Mehta*, a wealthy *Khambhat* ruler, he is offended by *Uda's* tendency to talk to someone while plotting and unable to hide his true feelings of hostility and contempt, thus showing political ignorance. Like *Patan* and *Prabhuta*,

Authorized interventions establishing Kaak power. Kaak is glorious and heroic because some characters announce that he is, because he comes out victorious in all the situations he encounters, whether he qualifies or otherwise, and because Manjaari is in love with him. Kaak's rise is not seen in any physical or mental warfare, but in a secret meeting convened by Kirtidev, Malwa's deputy, to discuss the future of Patan and Malawa in the face of possible Islamic attacks. Kirtidev between Patan and Malavva, which only hinders their unity against foresight, faces the dilemma of deciding that Patan will not bow down in Malawa furthering the conflict between the two kingdoms. that the states voluntarily give up what is happening inside and this is where Kaak takes over, 'India' united under one ruler and provides another political system:

What kind of unity did Kirtidev try to achieve in the past? Will it ever be achieved? Mehta that Gujarat will not be strong by defeating the king, we must unite the place of his ruler.... Go and tell Jayadev that he is our ruler, powerful — and not an unreliable satrap! ... In their thinking, and they wondered if it was beginning to sprout.

It is Kaak's ability to create and present the first good idea in Manjari, while repeating the idea that it was the failure of the 'India' integration that led to the success of the Islamic invasion. Munjaal's dream of victory, heroism and heroism are grouped together by politicians in times of zeal, extended by Kaak to include a management obligation without victory. The era of Kalidasa and Parashuram is over as poets can no longer represent the world or the heroes who rule it. The real hero of the age is Kaak as he is able to understand the needs of this world and organize its surrounding centers. What Kaak envisions is not just a powerful Gujarati regime, but a Gujarat-led coalition that will take on principals and appoint governors, rather than seek the respect of the traditional rulers — he imagines the nation rather than the state. Kaak's vision of unity, like that of colonialism, is based on the use of violence and the ability to control what is continuously defeated, administrative violence.

Interestingly, as the peace measures promoted by Kirtidev were dismissed as foolish, Munshi's first reaction to nonviolence was to dismiss it as absurd. When the All-India Home Rule League convened in 1918, under Gandhi as President, to determine the appropriate response to the Rowlatt Act, Munshi had prepared a speech in favor of the use of force: 'They turn their backs

on war, and look at it like a wild animal .... but that violence must be personal and not political. 'Attempts to empower Gandhi and to voice the death toll of non-violent people were unsuccessful. Kaak's words overwhelm Manjari, but Munshi could not make the same repetition over Gandhi.

It was this formerly successful and brilliant Kaak who was rejected at the end of the novel, thus setting the stage for a much darker version of the trilogy. Gujarat and Nath start in the same way as PatanniPrabhuta, with two unknown men riding on Patan. One of them is Kaak, and the other, known as Krishnadev, remains behind and only comes forward by the end of the novel. The attractive Krishnadev is actually Ra'Khengar, a prince of junagadh, a descendant of Yadav king Krishna, who will be the main character in Rajadhiraj and appointed as a hero over Jayadev, but also as a better ruler. You win the heart of Ranak, the girl Jayadev wishes to marry. Although Ra'Khengar humiliates the king of Patan by speaking to his intended bride, he is also able to earn the respect and admiration of Kaak. Although Kaak sees Khengar as superior to Jayadev, he rejects the former prime minister's request for junagadh prime minister. Khengar points out to Kaak that his bravery and ingenuity of Kaak can make Junagadh a powerful empire not only in Gujarat but throughout India. Kaak admits that this is true, but refuses on the grounds that he swore his first pledge of allegiance to Tribhuvanpaal, a native of Patan and brought him to Jayadev, to be of assistance to the king. The reward that Kaak received for his faithful expulsion from Patan to his hometown of Laa. His strategic and physical success and the suggestion of his friendship with Ra'Khengar contradict him as the king hears, 'There is no room for the second Munyaal Mehta in my life .... If he stays here, I will be a toy in his hands. Or, one day, I will take my sword and cut off his head '. The second book of the trilogy concludes that Kaak, Kirtidev and Krishnadev have returned to their homes, all three preparing for what they will see in the future. In these decisive battles he will return with Rajadhiraj in 1922.

### Final Outcome

Through a combination of political controversies and love storytelling, the author has added an element of beauty to the novel by combining Veer Rasa (Courage) and Shringar Rasa (Decoration). While expressing the love pairs of Kak-Manjari, Munjal-Minal, Ra Khengar-Som,

Tribhuvan-Kashmira, Munshi combined the complexities of politics and romance in a clear and dramatic way. All of these events make the novel an unusual piece of Munshi art. Munshi cleverly created cultural architecture in his book while living within the framework of existing theories and speculations of Solanki's era. The novel is accompanied by what Greenblatt, an American critic. Thus, Munshi's *Gujarat-no-Nath* may be examined in the light of New Historicism, as Munshi has never imitated history, instead re-inventing history and presenting what he believed to be worthy of keeping within the framework of the historical novel.

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