

# THE STYEOF PRESENTATION OF THE PLOTLINES IN THE NOVELS OF AJNEYA

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**ABSTRACT:** In this piece of research work our main attention is to have a close look into the style of presentation of the plotlines in the novels of Ajneya. One most interesting as well important point we notice during our course of study that the author always begins the plotline of a novel in a dramatic way; because of the sudden, exceptional and dramatic beginning of the plotline of a novel, naturally the curiosity in the mind of the readers will automatically starts to creep up and the progress of the plotline happens to be so smooth that a reader is forced to go through the entire plotline of the novel without any break in order to ease out their curiosity. One more interesting aspects in the presentation of the author concerned is that at every moment during the progress of the plotline, he always tries to keep the readers within the twilight of uncertainty; neither the author nor the characters portrays by him never ever outburst their thoughts, internal conflicts etc. in a straight way, as a result of which a reader always enjoys a wide space to analyze the happenings of the plotline at every point of time, in his or her own way. This extraordinary and unique way of presentation of the plotline, wherein the readers can have ample space to take part and to analyze the inner thoughts and happenings, of their own in the progress of the plotline, gives an extra mileage to the novels of Ajneya in the field of World literature.

**KEYWORDS:** Flash-back style, Presentation of the plotline through Dream, Style of Diary writing, Technique of Epistolary.

## INTRODUCTION

It is worth mentioning that the author concerned was multi productive and his level of creations cannot be measured by a certain span of our views and hence, taking into account the huge creative works ranging from poetry, short stories, travelogues, translation works etc., it is not possible, though not impossible, to cover up all other aspects of the literary traits within the limited sphere of this piece of work, which is basically aimed at bringing the aspects of the style of presentation of the plotlines in his novels. The time when Ajneya, the legendary figures of the Hindi literature took to writing, an atmosphere of composing open novels was at a very pre-matured level, because the author during that period was under the cover of orthodox and traditional as well as conventional style of writing. But the author concerned is among those who showed that much of guts and courage to break away from the conventional barriers, where some traditional values have been being cherished since hundreds and thousands years. It cannot be denied that, it was very difficult for him to set the early foundation of that new trend being aloof from the earlier pains-taking traditional closed novels and it will not be a futile exercise to derive conclusion that by climbing on the ladders of his creations, the present stage of open novels has reached this much of maturity which has been taking its journey into the infinite horizon. In true sense he was one of the author in the field of Hindi literature who could break down the shackle of strict bonding, very conservative attitude of the then Indian society and in turn he could gather the courage to present three trump cards in the form of modern and open novels like Shekhar:Ek Jiwanee (Part-I & Part-II), Nadi Ke Dweep and finally Apne-Apne Ajanabee. The irony is that, Ajneya never ever believe on quantity, instead he did have extreme trust on the quality of a piece of work that he delivered; most probably this is the reason for which he could deliver only three pieces of novels in his entire life line. Without any doubt anyone can accept that Ajneya is one of the epoch-making personalities of Hindi novels who embellished the modern sentiments, human predicaments, hopes and aspirations, loss and gain etc. through his literary works. The immense contribution of Ajneya towards the field of Hindi literature through his elegant creations in the form of novels will remain as most beautiful evergreen modern open novels in the heart of every reader and Ajneya, an institution rather than a human being, will always remain as icon in the heart of every Indian people for ever.

## METHODOLOGY

During our research work on the topic, Novels of Ajneya and Praphulladatta Goswami: A Comparative Study; one specific question regarding the presentation of the plotlines in the novels of the authors concerned always hunting in our mind. As a result of which we have carried out this piece of work, though we could not include all the novels of the authors concerned into the preview of our discussion. In this piece of our work we have chosen to have a close look into the style of presentation of the plotlines in the novels Shekhar:Ek Jiwanee (Part-I & Part-II), Nadi Ke Dweep and Apne-Apne Ajanabee, three premier pieces of work, the elegant creations of brilliant, epoch-making novelist of his era, Sachchidananda Hirananda Vatsyayan Ajneya. On the eve of taking over this piece of work, we have gone through in minute detail over a few seminar papers, journals, etc. which are available in some sources. No stone has been left un-thrown in order to achieve cent percent authenticity in the conclusion of this piece of work. In fact a good number of suggestions, critics were received from learned Professors, students of Colleges and Universities in response to our quarry for which we do have no words to express our gratitude towards them. We always acknowledge their suggestions and due respect has been paid towards their suggestions while drawing the conclusion of this piece

of work. To justify the sprite of the entire piece of work occasionally we discussed all the matters included here with a number of persons having commanding authority on the subject matter chosen here.

## FINDINGS

During the course of our study, it comes to our notice that Ajneya has employed the flash-back style in every nuke and corner in course of the progress of the plotlines of each novel that he portrayed. For instance, the novel, Shekhar: Ek Jiwanee is really a successful novel in which the novelist has presented the elements of conviction. Ajneya presented Shekhar in the centre of the last moment of his life line; it is he, who is sitting within a cell of a Jail and waiting for the execution of the capital punishment offered to him by the then British rulers. The novelist has given all the elements of conviction in the novel by punishing him with a death sentence and the prisoner's life and then the author started the plotline of the novel through flash-back style in the form of memorizing the entire life of the central character in one single night. Although the flow of the plotline of the novel is made by the events that reflected into the stream of consciousness of Shekhar not in synchronize manner, we witness that in the novel Ajneya never let any obstacles to enter into the flow of the subject-matter at any point of time. Thus, he is successful to culminate the plotline of the novel, employing flashback style, keeping the readers amidst twilight of uncertainty till the end. Anyone will be immensely moved by the unique way of presentation of the plotline of the novel Nadi Ke Dweep, because at the very beginning of the plotline, the author has mainly combined the style of Shelley's poem which is a very important fragrance of the novel. Through the lines of the poem, the author, Ajneya has been able to summarize the incidents of the novel Nadi Ke Dweep very artistically and carefully. At the beginning of the novel, Ajneya artistically paints the scene as to how the science professor Bhuban goes to attend a special party at his journalist friend, Chandramadhab's house in Lucknow and where he meets Rekha, an educated woman whose company delights him. After having the experience of being with his friend, Chandramadhab as well as being in the company of Rekha for a week, Bhuban prepares to go to Allahabad. Actually Rekha too starts her journey as a co-passenger in the train boarded by Bhuban which will take them to Pratapgarh for visiting the home of her relatives. When Bhuban got down at Pratapgarh station to say goodbye to Rekha, she shacked his elbow to remind him of the train which was about to leave for its next destination. It was only then Bhuban came back to his senses. Ajneya then used flash-back technique to explain Bhuban's experiences in the further journey ahead and which can be quoted as follows:

"Gadi jab tak Pratapgarh se nehi chali, tab tak Bhuban ne nehi jana ki use apne bare me sochni ki kuch jorurat hain aur gadi chalte par bhee theek isrup men hee usne yeh bat janee ho, aisa bhee nahin, who kewal hakka-bakka sa chaltee gadi ka handle pakke kharha raha gaya-bismay se apene mukh dusre hath ki aur dekhta huwa, mano who uska nahin, koi paraya hath ho jo kisi rahasyamay kriya se uske sharir ke sath lag gaya ho aur ab apne aur paraye ke sandhishthal- uski kuhni par chunchunahat ho rahi ho." <sup>(1)</sup>

The author has beautifully employed the device of conviction in the novel, Apne-Apne Ajanabee through the characters of Selma and Yoke. One will readily come to know that the entire happenings of one episode "Selma" by name, of the novel was presented through flash-back style, wherein one of the central character Selma by name, reveals her past incidents to Yoke when both of them were amidst life and death.

In several instances we can have a prior idea of what a piece of work by an author is about and in such a way we can go deep into the work of art and understand easily what is there inside the background, plotline, character etc. To speak in a nutshell the titles of all the novels of the author in question bear symbolic meanings. For instance, the novel Shekhar:Ek Jiwanee brings forth the life, philosophy, inner conflicts, struggles of life with loss and gain, dreams and realities etc. in Shekhar's life which the very title of the novel also denotes clearly. The same way what the novel Nadi Ke Dweep means as its title is about the society what is denoted by the term "Nadi" in Hindi and the individual by the term of the same language "Dweep", the "Dweep" being in the river "Nadi" that share everything to exist, but alongside they have their own identities. The inbuilt quality of symbolism may be felt in case of the novel Apne-Apne Ajanabee too, because we people are strangers, in spite of being together in the society though we have been living in the same world as we bear different mood, different thoughts in mind, different looks etc. separating all of us like unknown entities from each other.

Dramatic elements are well-connected to the artistic technique of the novelist in a more effective way. Dramatization and unity are present in sufficient quantity in the novels of Ajneya. Experience, gestures and various sounds are used to increase the appeal of the dialogues. Here we cite an example to explain the importance of dramatic dialogues in a novel.

"Wea dono uthy aur hath me kitap liye hue Shekhar kabhi idhar kabhi udhar Sarada ko pakarne ke liye bhagne laga woh chanchala pakar me na ati. Dorte dorte woe apne parichit sanket ishtal se bahut dur nikal aye ek dusri hi pahari ke anchal me jiske niche jhil thi aur jiske upar feli hue ghash me isthan-isthan surdhashan jeise akar ki lili khil rahi thi jiski punkhariye me ek ari lal rekha khinchhi hui hoti ..." <sup>(2)</sup>

Man is forever in search of ways to lend utmost clarity to the experiences of the mind. A symbol is one such method which gives voice to an abstract to make it concrete.

The novelist Ajneya has beautifully used symbolism in his works. The characters occasionally employ symbolic means to express their thoughts. In the novels of Ajneya, symbols have been used in different ways like Natural signs, Silent signs, Personal signs, Indicative dreams, Satirical signs etc. In Shekhar: Ek Jiwanee, through dream sequence, Shekhar is absorbed in the sensual thoughts about sexual arousing in someone which is called forth for some moment, the following feelings of the central character may be summarized as follows:

"Ek bistrina morusthal. Dopheher ki kar karati hue dhup. Shekhar ek ut par sawar us marusthal ko sirta hua bhaga ja raha hain .... Sabere se yah ki pichli rat se wea aise bhaga ja raha hain... Iske hath par Saraswati ka hath hain. Woh bhi uske pas usi tarah ghutne teke beithi hain yadyapi abhi tak wea nahi thi. Aur dono pyasi ankhon se pani ki our dekh rahe hain." <sup>(3)</sup>

(1)Ajneya, Sachchidananda Hirananda Vatsyayan; Nadi Ke Dweep, 1951 Saraswati, 2000. Pg.-11

(2)Ajneya, Sachchidananda Hirananda Vatsyayan; Shekher: Ek Jiwanee (Part-I) 1941 National Publishing House, 2001.Pg.-158.

(3)Ajneya, Sachchidananda Hirananda Vatsyayan; Shekher: Ek Jiwanee, (Part-I) 1941 National Publishing House, 2001.Pg.-125.

Through the given dream sequence, the unfulfilled sexual desires of Shekhar find an expression. The relationship between Shekhar and Saraswati is that of a brother and sister, still there exists a strong feeling of attraction in between them. They thirst for each other. But somewhere or the other, there arise questions of society, which results in them remaining unsatisfied despite their closeness. Dr. Ranveer Shanghra had this to say about this excerpt:

"Is swapna me Shekhar ke man jiwan ke anek bhav bichar aur anubhutiya tatha koi drishya milkar ekakar ho gaye hain. ....Ek dusre ke nikatamatam houne par bhi dono pyase hi rah jate hain.Jalrupi 'sex' tripti ko wae pa nahi sakte, wae sagae bahan bhai hain, shayad isiliye." <sup>(4)</sup>

An author takes refuge in quotation techniques to convey their feelings artistically and to preserve the interest of the readers. The importance of what is being said is more clearly expressed through this technique. Quotation techniques are given primary importance in Ajneya's novels. In order to bring clarity to their views and to express their feelings of lives, they use these techniques in between. Well known authors in English, Bengali, Hindi, Sanskrit and many other languages and their phrases, and sentences have also been quoted. As an example, the author has used famous poet Edna St. Bhincent Millay's lines from a poem and quoted them in this manner:

"My candle burns at both ends  
It will not lost the night  
But oh my foes and oh my friends  
It gives a lonely light" <sup>(5)</sup>

Moreover, Ajneya has portrayed the inner thoughts of the characters in a spectacular manner with the help of quotations drawn from the lines of the poetry written by Rabindranath Tagore, Rossetti, Lettin Martin etc. For example, we can say that Shekhar has expressed his sensual love that has arisen in his mind towards Sarada (a girl from south India to whom he fell in love) by quoting a line from the famous book of poetry "Gitanjali" authored by Rabindranath Tagore. The lines under reference go as follows:

"On the day the lotus bloomed alas  
My mind was straying and I knew it not." <sup>(6)</sup>

Diary is often seen to be used along with other techniques by authors to give life and blood in the dialogues to give colour and a brass of polish to make a work of art more authentically trustworthy, attractive and convincing. That is why we can say with confidence that Ajneya as an artist has applied the technique of narrating the plotline with the means of diary. In the novel Apne-Ajanabee this technique is abundantly used throughout from which the readers have been able to pick up the meanings of the dialogues delivered by the characters. Again in the novel Nadi Ke Dweep how the author uses this technique is to be noted with importance as it has not only been instrumental in understanding the characters as projected and it has been helpful to know the characters as they are in their colour and spirit and at the same time it has helped to unearth the philosophy of life of the characters as they stand by in the way of struggles of life as it comes. To cite the examples from the pages of the diary the names of Rekha, Bhuban, Gaura etc. must be mentioned of in whom the readers find the characters as they are and the philosophy of their lives as they possess and hence, not only the characteristics of the characters have been clearly visible before the readers but also their philosophy has been projected just as we see our face as clearly as in front of a mirror. It is worthwhile to mention here that the narrative of the entire plotline of the episode "Selma" by name of the novel Apne-Apney Ajanabee is expanded through

(4) Mishra, Dr. Durgashankar, Ajneya Ka Upayas Sahitya, Vidyamandir, 2005, Pg-139-140

(5)Ajneya, Sachchidananda Hirananda Vatsyayan; Shekher: Ek Jiwanee (Part-II) 1944 National Publishing House, 2004.Pg.-13.

(6) Ajneya, Sachchidananda Hirananda Vatsyayan; Shekher: Ek Jiwanee (Part-I) 1941 National Publishing House, 2001.Pg.-158.

the medium of atheist Yoke's diary, who is suffering from the fear of death and existence. They both have already spent ten days amidst ice. Their ten days being in captivity amidst ice, beginning from 15 December to 14 January, about which Yoke writes the experiences of that month in her diary. Yoke is terrified with the fear of death. They both are spending their time among deem light, apart from the feeling of day and night. Yoke's thoughts on 16th December are expressed through her diary as:

"Ek antahin, paribartanhin dhundhli roshni, Jo na din ki hain, na rat ki hain, na sandhya ke kisi kshan ki hain, ek aparthiv roshni jo ki shayad roshni bhi nahi hain, etna hi hain ki us-se andhkar nahi kaha ja sakta." <sup>(7)</sup>

As time passes, Selma, who is suffering from cancer, but she is not burning with the fear of death, she is welcoming death for the sake of her fulfillment of life. Such behaviour of Selma acts as a catalyst in Yoke's mind, to hearten the feelings of disgust and anger towards Selma nearing her inevitable death. Selma succeeds in winning over death, with a smiling face and Yoke, who is a non believer in God, being in moderate health, becomes terrified with the fear of death. On 22th December, again Yoke expresses her thoughts through her diary like this:

“Kabrahgah ke andar ag ka lal prakash-kya yahi narak ki ag hain? Aaj main eka ek aunty se yahin puch beithi. Maine kaha ish lal lal ag ko dekh ke lagta hain ki sheitan abhi chimni ke bhitar se utar kar kabrah me a jayega humse hisab karne.”<sup>(8)</sup>

Thus, Yoke becomes busy with stranger Selma, talking about death, almost every moment. In the diary entry of 25th December, Yoke writes, Selma starts singing a song to welcome Christmas. Even being near her inevitable death, Selma spends her times joyfully. Experiencing such cool and calm behaviour of Selma, Yoke becomes angry, but as the day of Christmas is the day of forgiveness, peace and goodwill, so Yoke greets Selma on the occasion of Christmas. But at Selma’s philosophical attitude, Yoke becomes irritated. Again on the diary entry of 30th December, the internal conflict that takes place in the mind of Yoke is expressed. Selma’s existence has become intolerable and Yoke wishes her to go away from her life. But in front of will of fate, Yoke is forced to compromise with the situation silently and she writes in her diary as follows:

“Yah nahin hain ki main kabrah me rehna chahti hu. Yah nahin ki main akeli alag hona chahti hu. Shayad yah bhi nahin ki main nahin chahti ki woh bhi kabhi ish kabrah ghar se bahar nikle. Lekin main janti hu ki uske bare me mere kuch bhi chahne ya na chahne se kuch nahin hota hain. Main hi nahin, woh bhi yah janti hain.”<sup>(9)</sup>

Yoke has not seen any kind of resisting attitude in Selma towards her death or towards Yoke; for that Yoke is forced to think that- how could a living being stay away from the desire to live? This is Selma deceiving herself. But Yoke cannot realize that such behaviour of Selma is only a reflection of her faith in God. On 31st December, in her diary, Yoke clearly states that-Selma has professed her profound confidence towards God, in front of Yoke. Sacrificing herself entirely to God, in Selma’s own words:

“Han Yoke, Main bhagawan ko aurh lena hi chahti hu. Pura aurh lena ki kahi kuch bhi ughra rah na jaye. Tum nahi janti ki jise mala ki moni tak nahin pahuchna hain uske liye ek-ek manke ka rup kitna divya hota hain.”<sup>(10)</sup>

(7) Ajneya, Sachchidananda HiranandaVatsyayan; Apne-Apne Ajanabee, 1961, Bharatiya Jnyaanpith, Pg.-15.

(8) Ajneya, Sachchidananda HiranandaVatsyayan; Apne-Apne Ajanabee, 1961,Bharatiya Jnyaanpith, Pg.-21.

(9) Ajneya, Sachchidananda HiranandaVatsyayan; Apne-Apne Ajanabee, 1961,Bharatiya Jnyaanpith, Pg.- 30.

(10) Ajneya, Sachchidananda HiranandaVatsyayan; Apne-Apne Ajanabee, 1961,Bharatiya Jnyaanpith, Pg.- 33.

Independently not accepting anything on her own, conferring her helpless situation, Selma easily bowing her head in front of fate, expresses her feeling in front of Yoke. It is mentioned in the pages of the diary of 5th January:

“Meri bimari ki bat bar bar dohrane ki jarurat nahin hain-Main Janti hu ki main bimar hu. ...Tum kya samajhti ho ki ishse mujhe taklif nahin hoti ki jo main apno ko bhi nahin dikhana chahti thi use dekhne ke liye Bhagawan ne ek ajanabee bhej diya?”<sup>(11)</sup>

The mark of old age is clearly seen in Selma’s face. On 6th January’s diary pages, Yoke writes about a question regarding Selma that with whose help, even near her death, Selma is spending her times without any fear! In reply, Selma says that death is not nullifier of life, God can be known through death only. Therefore, “Death” is the basic thing of Salma’s life. On the diary entry of the month of January, Yoke speaks her own mind. Expressing a philosophical opinion regarding life and death, Yoke has accepted that death as a nullifier of life. Yoke’s own argument regarding Selma’s thoughts, who has accepted death as another name of God, one can capture through words such as:

“Mritu ek juth hain, kiyonki woh jiwan ka khandan hain aur main hu aur janti hu ki main jiti hu, kabhi eyesa hoga ki jiti na rahungi lekin jab nahi rahungi tab jannewala bhi kaun rahega ki main jitit nahi hu-ki main mar chuki hu? Maut dusro ki hi ho sakti hain, jinka hona aur na hona dono hi hum jan sakte hain-ya mante hain! lekin apni mritu ka kya matlab hain? Woh kewal dusre ko dehkar lagaya huwa ek anuman hain-ki dusre ke sath aisa huwa isliye hamare sath bhi hoga!”<sup>(12)</sup>

On 12th January’s diary pages, Yoke states that living in this graveyard in ice covered house, healthy Yoke is facing more pitiful condition than cancer suffering Selma and she speaks as follows:

“Kya main jyada lachar jyada dayniy-jyada mari hui nahi hu? Kya mujhe hi jyada cancer nahi hain-woh cancer jise hum jindagi kahte hain?”<sup>(13)</sup>

On 14th January, Yoke writes-seeing this ray of sunlight in the floor, Yoke asks Selma if she has noticed it but expressing her helplessness, Selma states:

“Sukriya Yoke, dhup ne aj ana hi chuna hain, par main use dehkne nahi chun sakti! use bhi mera sukriya de do.”<sup>(14)</sup>

At last a ray of hope arise in the mind of Yoke as she witness a thin ray of sunlight falling into the floor; but at the same time Yoke feels that it is not sun-light, actually it is like the reflection of Selma on the floor, which she observes. Non-believer Yoke writes in her diary, while expressing her belief about death:

“Farsh par pada huwaa chehra, sarir se alag chehra-nira chehra, sanatan chehra. Maine mano dhurab satya ke rup me jan liya, woh chehra hi Selma hain aur Selma hi dhup ki woh thigli hain jo kabhi bhi mit ja sakti hain lekin fir bhi jiyo-ki tiyo bani rahti hain kyonki uska hona uske na hone se alag nahi hain.”<sup>(15)</sup>

(11) Ajneya, Sachchidananda Hirananda Vatsyayan; Apne-Apne Ajanabee, 1961, Bharatiya Jnyaanpith, Pg.- 36.

(12) Ajneya, Sachchidananda Hirananda Vatsyayan; Apne-Apne Ajanabee, 1961, Bharatiya Jnyaanpith, Pg.- 41.

(13) Ajneya, Sachchidananda Hirananda Vatsyayan; Apne-Apne Ajanabee, 1961, Bharatiya Jnyaanpith, Pg.- 48.

(14) Ajneya, Sachchidananda Hirananda Vatsyayan; Apne-Apne Ajanabee, 1961, Bharatiya Jnyaanpith, Pg.- 49.

(15) Ajneya, Sachchidananda Hirananda Vatsyayan; Apne-Apne Ajanabee, 1961, Bharatiya Jnyaanpith, Pg.- 50.

This is how the author has presented the entire plotline of one complete episode through the medium of diary of a character in an artistic way without any interruption in between; one of the unique way of presentation of the plotline adopted by the author in question, which is rarely adopted by the rest one.

To convey and express one's inner thoughts and feelings, the only medium is the letter or the epistolary. Through this style, a person is able to convey that which he might be unsure about expressing distinctly. Ajneya's characters in his novels sometimes make use of the epistolary to showcase their mental state, feelings, etc. In his novel, Nadi Ke Dweep, the epistolary format for conversation has been widely used. The characters of the novel-Bhuban, Rekha, Chandramadhav, Gaura - all four characters use letters to express their inner thoughts and also feel close to one another through the medium of letters. Not only this, even the decisions of life are made simple through the medium of the letter. As an example, in the novel Nadi Ke Dweep, the ninth chapter begins and the plotline progresses with redundant exchange of letters among the characters. Usually a character after having sent a letter to someone, anticipates a response from the other end and in the meanwhile does not think about writing another letter to the same person. But Ajneya through his characters shattered this idea of ours. One of the central character Rekha by name, without waiting for a reply from her beloved Bhuban, sends five more letters to him. Bhuban too, without anticipating the response of Rekha, sends three letters in a row to her. This is as if a new creation by Ajneya in terms of epistolary style. In other words, Ajneya in this chapter has portrayed a long year without impeding the narrative flow and has successfully established the powerful technique of the epistolary form.

Language is the messenger of thoughts. Dialogue is certainly an influential medium through which a character in a novel expresses inner thoughts and feelings. It is the bilingual dialogues which are often used when the characters do not understand each other's thoughts.

“Ek-dusre ki bhasha na samjhnewale do patro ki bhasha dwibhashiy patro ke madhyam se chalti hain.”<sup>(16)</sup>

For instance, Shekhar employs the help of such bilingual dialogues during his speech at the meeting of the Dalits by asking Sadashiv to translate his speech into the language of Dalit and to deliver its message to the people listening to him. Again when Shekhar and his mother came in contact with a “Madrasi” family in their neighborhood, then it was through the medium of bilingual dialogues they could converse among themselves:

“Shekhar ko sath jane ki ajnya mili thi kyonki jinke yaha jana tha wae hindi nahi jante the aur Shekhar ki maa na unki bhasha janti thi, na angrezi.”<sup>(17)</sup>

From the above discussion we can come into a conclusion that in certain circumstances it becomes inevitable to use bilingual dialogues in order to have a meaningful and comfortable conversation.

In the novel, Shekhar: Ek Jiwanee, Shekhar has intense attraction for his elder sister Sarswati. In the conscious mind Shekhar resists that temptation considering the convention of the society. They have the relationship of brother and sister. Through the medium of a dream, Shekhar's temptation of lust is expressed. In the novel Nadi Ke Dweep, we get an example of appearance of dream in one occasion. Rekha posts a letter to Bhuban and thus she describes whatever she saw of him in a dream. Again, in the novel, Apne-Apne Ajanabee, the author projects the inner-conflicts in Selma's mind through a dream that she had just on the eve of entering into her conjugal life with her boyfriend, Yan. Ajneya does not want to bind the young Shekhar by the bond of relation of the society where he lives in. On the contrary, it seems that Ajneya encourages Shekhar to fulfill his lust, which is artistically portrayed by the novelist through a dream, dreamt by Shekhar.

(16) Mishra, Dr. Durgashankar, Ajneya Ka Upayans Sahitya, Vidyamandir, 2005, Pg-210.

(17) Ajneya, Sachchidananda Hirananda Vatsyayan; Shekher: Ek Jiwanee, (Part-I), National Publishing House, 2001. Pg.-145

## CONCLUSION

Without any doubt in our mind we can draw a line of conclusion that as an artist Ajneya is really rich in language and the beauty of his style of presentation of plotlines in his novels are of exceptional in nature. In a nutshell one can readily conclude that he is a magician of words, as because a reader happens to be mesmerized by his unique style of presentation of the plotline and its flow together with the flow of stream of consciousness of the characters. By using language suitable to the characters, he has gained

immense success in his construction of languages and presentation of the plotlines. There is also a figure of speech in Ajneya's novels. He has used various figures of speech (Alankars) like upma, utpreksha, rupak, prateek etc. In order to add more flavour and test to his style of presentation, he has made his languages more poetic by giving examples of famous poets of English, Bengali, Hindi etc. We find presence of philosophy, thought process, poetry, alliance, symbolism, metaphorism etc. in the languages. Ajneya has also used various ancient philosophical ideologies in his novels. As a psychological artist, there is a predominant influence of Freudian philosophy; even the use of existential philosophy is seen in a huge manner. In this way Ajneya has used various philosophical ideologies in the context of language.

It is worth mentioning here that the author in question was strife-stricken by the devastations of the Second World War and as such the hopelessness, meaninglessness of life naturally gripped him during that turbulent period and at the same time deep imprints of those realities were visible in his write-ups. The onslaughts of the said war and freedom struggle that was at the peak stage during the same period usually stood at the door-step of his creations in particular and the social environment in general. It is to be observed that the newly-arisen atmosphere vehemently intruded into the long cherished values which shattered the middle class life-style which has been convincingly portrayed in his creations. Besides we were immensely moved by the lively immortal creations of characters and the very complex philosophical thoughts imprinted in them, through which Ajneya as an artist wanted to air out his own thoughts and philosophy among the readers.

When the author in question took to writing novels as an art form, the position of novels already reached its maturity with its extra ordinary subject-matter, contents and context, choice of theme with new setting etc. What is prominent in him is that he had the license to choose his subject-matter for his write-ups freely from anywhere as they became totally free from the bondage of the orthodox rules such as the juxtaposition of keeping in that the beginning, the middle and the end of the novels which are, as a convention of the earlier period, to be followed by an author rigidly. Besides freed from such clutches of set-rules of novels as a form of art, Ajneya chose his characters from the middle class family as the central figure through which he wanted to reflect the inner-conflicts of the gain and loss, hopes and hopelessness of the characters which are basic instincts of human beings. In spite of specific themes seen in those novels, the sequence of incidents goes ahead with the amalgamation of the colourful stories of the educated young men who were confronted with so many human predicaments that are seen in their struggle of lives which are filled with unending cycles of hopelessness, nihilism and failures to break through the newly-arisen situations. These are the foundations of his novels that go ahead with beautiful delineation of the author spectacular touches of humanistic attitude.

The characters in the novels of Ajneya, though they belong to the middle class family, are highly educated and at the same time, their stories of life-struggle, movements, mode of behaviour etc. are very complex, filled with ambiguity as well as lots of conflicting ideals. In order to break through their inner thoughts, readers must also bear a high sense of merit, wit and intellect; because the philosophy of those highly educated young men is basically based on the new out-look that takes birth with the advent of new transitions taking place silently but prominently around the world. For instance, the characters of the novels of Ajneya such as Shekhar, Bhuban are highly educated and they are filled with immense complexities in their thoughts. Hence their conversations, behaviour and conduct are highly complex in nature. For instance Rekha vehemently protested against the proposal of marriage conveyed by Bhuban with whom she had established physical relationship about which she herself made a remarkable comment "I am fulfilled" after being unsatisfied with her husband and this is after all a sign of complexity found in her workings of mind. On one hand, she loved Bhuban but on the other, she refused to accept the marriage proposal offered by Bhuban to her. Even she did not think for a little moment to kill the fetus grown in her womb which took birth as the symbol of sexual relationship. The characters in the novels of Ajneya, are modern and free from clutches of bondage bound up with set conventions and traditional back-ups. Further what strikes us that his novels are also free in another sense that readers are kept bound up in the hope of getting more to feel that remains lingering even after going through the entire novel; because immediately there arises a big question-mark in readers' mind that something more could have happened even after the end of the plotline of a novel. For instance, Shekhar in the novel Shekhar: Ek Jiwanee, is portrayed to have taken his journey to Lahore (Now in Pakistan) with the sensual fragrance of those moments treasured in his mind that he spent with his beloved Sashi and the readers are left with no option but to think what he would do afterwards. Again in the artistic ending of the Nadi Ke Dweep, Ajneya artistically employed the same technique by not tying both Bhuban and Gaura into a single thread by arranging a marriage between them; instead he left them into the unbound barriers of time suggesting them to wait and see for the next course of action to happen as it comes and by involving readers in deep thoughts as to how the time takes them together. The novels in question are character-centric; depending on the characters the novelist have used so many techniques to make his characters life-like so as to suit them to the situations and the artistic presentation of those characters get to the track with their doubts, dilemma and inner-conflicts and psycho-analysis etc. While heading ahead with the plotlines in the novels, Ajneya added color to its characters with the sensitivity of human instincts such as birth, death, God, superior complexities, sexuality, inquisitiveness, search for truth, rebellion, faith, faithlessness, love etc. At last not the least, we would finally draw the concluding line of this piece of work with the words that Sachchidananda Hirananda Vatsyayan Ajneya, an artist, a magician, a man with tremendous potentiality, on the ladder of whose elegant creations the art of Hindi literature in the form of open novel is climbing its journey from finite to infinite horizon.

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