

The Novel Apne-Apne Ajanabee: Conflict between Theist and Atheist: A Critical Study

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Abstract: The novel Apne-Apne Ajanabee is an existentialist novel wherein a conflicting philosophy is being projected between the Eastern and Western ideology in relation to the existence of the Almighty and at the end, the author has very magnificently and compassionately handled the plots, characters of the novel concerned to such a way by which the Indian philosophy has won over the Western ideology by lying down of the character Yoke by name on the lap of Jagannathan, the name of whom is related to the part and parcel of the Worship of Indian mass people. The novel Apne-Apne Ajanabee was composed in a scenario totally set abroad, the characters of the novel are also of foreign origin except one from India, Jagannathan by name. The narrative of the novel is pictorised with the help of the infusion of conflict juxtaposed between the existential Indian beliefs that come in direct confrontation with the Western non believers. The novelist himself takes the role of narrator which begins with the environment of sudden earthquake due to which there occurs severe icefall; as a result of which the central characters Yoke and Selma were forced in the captivity of a ice laden house wherein they can't have any idea of Sunlight or darkness of midnight or the progress of time running around them. What really strikes us that in the novel Apne-Apne Ajanabee the author has allowed to have a conflict in between Theism and Atheism in such an environment, wherein any one of these isms cannot have an extra advantage over the other. For a common man it will be very difficult to think about an environment wherein none of these two can have advantage over the other, what we would like to name as a Neutral Environment. As we know that Atheism has always an extra mileage during day-light. On the other hand Theism always enjoys an extra mileage during darkness of the night. The conflict between Theism and Atheism will never be justified if it will take place either in day-light or in the darkness of the night. The author Ajneya has elegantly created an environment of an ice-laden house wherein Yoke (The representative of Atheism) and Selma (The representative of Theism) were forced to live under such circumstances wherein both of them could not feel the difference of day-light and darkness of the night. Through such environments Ajneya wanted to bring the triumph card between Theism and Atheism and he wanted to show which side has the maximum possibility and capability to win over the other. Ajneya can definitely be credited for bringing such a unique conception of two philosophical perceptions with extra-ordinary innovation of two conflicting ideologies pushing each one to win over the other in such a neutral environment.

INTRODUCTION

A person has to be conscious and alert to the evil happenings like frustration, terror, depression, violence which come to his life as a result of materialism, in such a situation questions like Who am I?, What is my existence?, etc. will automatically appears in his mind. A person fighting with his or her identity crisis is bound to take the shelter either in beliefs or disbeliefs. Ajneya portrays a minute and very sensitive analysis of existentialism in his novel Apne-Apne Ajanabee. In this novel Ajneya depicts characters like Selma and Yoke with conflicts between them by which the novelist leads the plot into an inner philosophy of human mind which is a medium of his narrative art.

In the early days of her life, Selma is portrayed as a materialistic and selfish young girl, deeply engaged in business to earn money at any cost. She never ever scared by the death of the poor photographer what could have been postpone for the time being, by the supply of a glass of pure drinking water available in her shop. However, in the later years we meet Selma as a transformed lady, wherein she got married with Yan; the humanistic attitude of Yan towards the journey of life and ideological company of him impressed her and its signature imprinted into her stream of consciousness so deeply that it makes her quite matured and very sensible. In due course of time, Selma becomes a self-reliant lady and it helps her to overcome the fear and agony of a disease like cancer and forthcoming death in front of her. On the other hand, Yoke is not reliant and have in faith in her life, as a result of which she leads her life to the terror of death in every moment. Selma posses a clear idea that in her life, death is inevitable but, she must have the courage to celebrate the forthcoming Christmas and New year with a smiling face, so that Yoke will not feel any trouble at her enjoyment in these gracious occasions, because of her presence. Selma is very weak and frail; still she consoles herself that death is very beautiful and the best way to reach the lap of God; at the same time, Yoke is fighting to establish her own identity. On the contrary, Yoke is a healthy girl but she is suffering from the fear of approaching death within the ice laden house in every moment. At the death of Selma, Yoke relieves herself from the ice covered-house and she was forcefully undertaken by the German soldiers into their custody. During her stay in the camp of the German soldiers, Yoke was used as an instrument of their sexual satisfaction; as a result of which she was raped by the German soldiers and she somehow able to flew away from their custody. With a mixed mind she decides to commit suicide, among some people who are noble and good. Later on, she breathes her last on the lap of Jagannathan, a symbol of reliance and nobility; by drinking poison. Our million worth question is why the author has chosen the lap of the particular character by name Jagannathan, who happens to be the lone character in the entire plotline of the

novel, having the Indian flavour in the name. All of we know that Jagannath is a holy place of reliance and beliefs for the Indian people. The novelist brings forth the character of Jagannathan and portrays a situation that leads Yoke to take her last breath on his lap. Symbolically, it compels nihilism to surrender in front of existential Indian philosophy.

METHODOLOGY

In every piece of research work, a certain path is to be followed in order to reach the desired destination and cent percent authenticity while drawing the conclusion. Even people in whose hands some rare books were possessed and which were related to the author concern were approached and consulted. For well understanding of the characteristics of the characters, especially the central characters Selma and Yoke, their movements at every step, the inner philosophy within their dialogues and all other aspects were analyzed with minute detail in order to attain the spirit goal of this piece of research 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. No stone has been left un-thrown in order to justify the spirit 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 we make an attempt to have an intensive penetrating graphical reflection in Ajneya's novel Apne-Apne Ajanabee, which is considered as one of the renowned novels of the author. Written by Ajneya in the year 1961, Apne-Apne Ajanabee is a modernist open novel. The narrative of the novel is divided into three chapters:

- (a) Yoke and Selma
- (b) Selma
- (c) Yoke

In the episode "Yoke and Selma" the narrative is advanced by taking the incidents occurring in both of their lives as the prime concern. The novelist himself takes the role of narrator which begins with the environment of sudden earthquake due to which there occurs severe icefall. Silence prevails everywhere, due to the continuous and incessant icefall last night, all the ice from the hill slides down into the wooden house where Yoke and Selma are living in, all on a sudden both of them become trapped under a huge pile of snow. While Yoke roaming in the hilly place with her boyfriend Pal Soren, she is getting attracted towards the wooden house of Selma, she proposes to stay there; Yoke has come to that room built on the hilly region leaving her boyfriend, who do not show any interest in that wooden house and move away to some other place with a commitment that he will come back soon. Thus Yoke is forced to live an imprisoned life with an unfamiliar woman Selma in that snow-covered wooden house, with zero possibility to leave that snow covered house resembling a coffin before the month of March. The novelist Ajneya succeeds in representing the aesthetic conflict between the point of views of theist Selma and atheist Yoke in such an environment of imprisonment. In her life full of struggle, Selma has faced a direct confrontation with death as she is suffering from incurable disease like cancer. Being familiar with such experiences, Selma learns to take lightly such an adverse situation and she asks Yoke:

Kiyon Yoke tum dar to nahee gayee? ⁽¹⁾

Yoke does not like this question coming from Selma; in order to establish more courage within her, she answers, claiming that she has already climbed up huge rocks in the past over the mountains of Alps amidst snow. She hurt her legs and hands, once while slipping from an icy river. Because of bitter experiences in her past life, there is no question of being scared of the prevailing environment. Through such conversations in between them it is noticed that Yoke tries to gain self satisfaction and Selma tries to assert herself that she does not need anybody's help in her life. Yoke becomes worried because she imagines with her calculative mind that for another two and half a month or three months, they would be trapped in this wooden house. Considering all aspects of the ongoing environment, Yoke convince that there is no way to get rescued from this situation; as a result, she is suffering from intense mental conflict and a pale picture of the valley of death starts appearing into her stream of consciousness. From this point onwards, the author allowed to flow the plotline of the novel through the medium of atheist Yoke's diary, who is suffering from the fear of death and her own existence. They both have already spent ten days amidst ice. During these ten days being in captivity amidst ice, beginning from 15 December to 14 January, about which Yoke writes her experiences of that month in her diary wherein we can have a clear terrified picture of Yoke with the fear of death. They both are spending their time without Sun light, apart from the feelings of day and night. The extreme conflicts in the mind of Yoke and her inner thoughts are clearly reflected on her writings, as on 16th December she expresses 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." ⁽²⁾

As time passes, Selma, who is suffering from cancer, but she is not at all burning with the fear of death, instead, she is welcoming death for the sake of fulfillment of her desire to reach the lap of the Almighty. Such cool and calm behaviour of Selma acts as a catalyst in the mind of Yoke, because of which Yoke tries to express her feelings of disgust and anger towards Selma nearing her

inevitable death. Selma succeeds in winning over death, with a smiling face, on the other side Yoke, who is a non believer in God, being in moderate health, becomes terrified with the fear of death. We can infer her agony and conflict in her mind by her write-up on 22th December as:

- (1) Ajneya, Apne-Apne Ajanabee, Pg. 10.
(2) Ajneya, Apne-Apne Ajanabee, Pg. 15.

“Kabrahgah ke andar ag ka lal prakash-kya yahi narak ki ag hain? Aaj main ekaek aunty se yahin puch beithi. Maine kaha ish lal lal ag ko dekh ke lagta hain ki sheitan abhi chimni ke bhitari se utar kar kabrah me a jayega humse hisab karne.”⁽³⁾

The presence of Selma has become intolerable to Yoke and she 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 speaks 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.”⁽⁴⁾

On 31st December, in her diary, Yoke clearly states that-Selma has professed her profound confidence towards God, in front of Yoke. The sacrifice of Selma entirely to the Almighty clearly reflects in her own words as:

“Han Yoke, Main bhagawan ko aurr lena hi chahti hu. Pura aurr 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.”⁽⁵⁾

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 Yoke on 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?”⁽⁶⁾

All of a sudden, on 14th January, Yoke finally spotted a ray of sunlight in the floor, which gives a ray of hope and relief in her mind. Yoke asks Selma whether she could recognize it or not; but expressing her helplessness, Selma states:

“Sukriya Yoke, dhup ne aj ana hi chuna hain, par main use dekhne nahi chun sakti! use bhi mera sukriya de do.”⁽⁷⁾

As she witness this thin ray of sunlight falling into the floor, Yoke feels that it is not actually a ray of sun-light; in fact, it is like the reflection of Selma on the floor, which she observes. The concept and belief about death in the mind of atheist Yoke reflects in following dialogue outburst by her in front of Selma, as:

“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 kiyonki uska hona uske na hone se alag nahi hain.”⁽⁸⁾

- (3) Ajneya, Apne-Apne Ajanabee, Pg. 21.
(4) Ajneya, Apne-Apne Ajanabee, Pg. 30.
(5) Ajneya, Apne-Apne Ajanabee, Pg. 33.
(6) Ajneya, Apne-Apne Ajanabee, Pg. 36.
(7) Ajneya, Apne-Apne Ajanabee, Pg. 49.
(8) Ajneya, Apne-Apne Ajanabee, Pg. 50.

Finally, on reaching the culminating point of death, the remembrances of her bygone days comes to act in her stream of consciousness, as a result of which Selma starts to elaborate the incidents of her youth in front of the stranger Yoke and in the section named as “Selma”, we are introduced to the activities of youthful Selma in a minute detail. In this episode, Selma elaborates about the incidents of her struggling life to Yoke. In the small town where Selma lived in, the lifestyle of the people was too much orthodox and very backward. There was an old garden, always green with trees and plants, in front of the plain field of the town. Other than a river and a road beside the garden, more significantly there was a curved bridge. Beside the bridge Selma, a photographer and Yan, in turn who happened to be the life partner of Selma, had their shops. Selma had a tea shop there. Every year flood fills the river with water, but after a few days everything becomes as before. The dangerous flood in the year 1906 resulted in huge piles of destruction surrounding the area. Around that time, the biggest of all accidents were caused by that horrific flood and the incident of the collapse of the curved bridges occur due to the earthquake. In this destructive wave, Selma, Yan and the photographer succeed in surviving the dangerous situation of life and death. Selma was a much selfish shopkeeper with a

pinpointed idea to earn money at any cost. Due to terrible natural disaster she made a plan to double the price of all goods available in her shop. One day Yan comes to buy wheat and beef, but Selma sells them at an excessive price. All the drinking water, the photographer has stored becomes polluted as some broken bottles of medicine fall into the drum of water. So on the second day the photographer comes to Selma, asking her for drinking water, but ruthless Selma refuses to give him a glass of drinking water and she starts to argue in favour of her decision as:

“Pani mere pas shayad chay banane layak bhar hoga, maine abhi chay bhi nahi banayi hain, kaho to wohi pani tumhe de du, yaa ki yehi ek piyala chay pi lo.”⁽⁹⁾

On the 4th day of the aforesaid incident, Yan again buys dry beef and also milk from Selma. Selma notices Yan, who is almost bankrupt and the photographer burns a few toys to prepare tea as they could not afford to purchase tea from Selma at an excessive rate. Because of drinking unhygienic water, the body of the photographer has gradually become pale, which put signature on the sickness of the photographer. One night out of desperation, he is forced to kill himself by burning his shop and jumping in the stream of the river. Although, for a moment, the landlord of the photographer and Yan keeps on staring at the incident of self immolation but they could not save him and his death makes Selma anxious. Out of emotions she states:

“Mano photographer ki woh unmta mudra usne fir dekhi, woh pagal chikh fir suni, aur fir pani ki budbudahat aur fir woh ek swar ghargharahat, jise ghare huye use na jane kitne din ho gaye the.”⁽¹⁰⁾

Yan comes to buy beef from Selma, who always thinks of gathering profit, which is the only motto of her business. As Yan could not give the required sum of money, Selma gives him only the half part of a piece of beef. There must be a reason behind Selma's such an act; but this attitude of Selma only expresses her immoral as well as inhuman identity. Without any doubt the death of the photographer starts hunting in her mind, though Selma provides her argument that she is innocent of the death of the photographer by which she tries to conceal her guilt and her argument progresses as:

“Photographer pagal hokar mar gaya to main kya kar sakti hu? Main bhi pagal nahi ho gai, isliye kya main apradhi hu?”⁽¹¹⁾

(9) Ajneya, Apne-Apne Ajanabee, Pg. 57.

(10) Ajneya, Apne-Apne Ajanabee, Pg. 63.

(11) Ajneya, Apne-Apne Ajanabee, Pg. 65.

Later at night, Yan comes to the dwelling house of Selma to share with her, the last meal that he cooked himself, but being suspicious of his advent at the hour of the night, Selma refuses to open the door. However after a little while, to ensure her security, she opens the door with a rod in her hand. Having seen a rod in the hand of Selma, the quick reaction of Yan reflects in his comment as:

“Tumne meri jan leni chahi hain, lekin saki nahi-sakti nahi. Main chahu to tumhari jan le sakta hu-lekin main chata nahi hu.”⁽¹²⁾

Being close to Selma, as they were in the same adjacent small market of day to day transaction for the local people, Yan could understand the feeling of loneliness, unsocial behaviour, self-centric activities of Selma. Arguments after counter arguments between Yan and Selma bring the bridge of differences at the minimal level and Selma starts to understand Yan better with more humanistic attitude.

Proud, selfish and self centric Selma becomes more sympathetic towards the behaviour of Yan and Selma feels guilty for her inhuman attitude at near past. A deep understanding of life transforms her character, internally and Selma searches for the meaning of her life in a fresh manner. To sacrifice herself to Yan, Selma puts forward marriage proposal to him and she leaves all her property to Yan in her will. The greatness as well as the inbuilt psychology of Yan towards the journey of life reflects clearly as he ignores her marriage proposal and sets her will on fire tearing into pieces. Because Yan refuses to accept all the wealth offered by Selma, which she gathered by wicked ways. But there is a new twist in the ongoing events and Yan accepts Selma as his life partner, starting a new chapter of their married life which results in Selma being mother of three children. A day appears in the life line of their conjugal life wherein Yan has to surrender in the valley of jaws of death keeping Selma and their three children aside. Even after the untimely demise of Yan, the memories of profound values of life which she learnt from Yan's company, makes Selma a deeply bereaved woman and turned permanently into a believer of God and as a result, the courage to accept readily, the ultimate truth of a human life which is inevitable to come in the form of death, has been provided to her.

Death is a terminology, well known to everyone, which will certainly appear without fail but no-one likes to accept it in a normal way. Selma has accepted this regular rule of nature with a cool mind as if it is a transmission of nature from one form to another, for instance summer to spring. The road to understand the meaning of life for Selma becomes rhythmic due to the untimely demise of Yan, as a result she could well understand her responsibility towards her three off-springs. Though someone's death is the ultimate point of one's earthly life, another person's beginning point is hidden there and thus continues a journey of eternity, which has no ending and no-one could have warranty and guarantee the ending of it. Selma's such philosophy of life regarding death not

only relieves her from the fear of death but also tempts her to accept the ultimate truth what we call death easily. One can easily understand the acceptance of the ultimate end of the lifeline by Selma through the following dialogue:

“Jiwan sarvada hi woh antim kalewa hain jo jiwan dekar kharida gaya hain aur jiwan jalakar pakaya gaya hain aur jiska sajha karna hi hoga kyonki woh akele gale se utara hi nahi ja sakta-akele woh bhog bhugta hi nahi!yehi ek pratyay hain jo naye sire se jiya jata hain aur jab jiya jata hain tab fir mara nahi jata jo prakash par tika hain jisme akelapan nahi hain.”⁽¹³⁾

Yoke did not realize the universal truth prevailing everywhere when Selma was alive but after her death the philosophical thoughts of Selma penetrated into her heart about the ultimate truth of the omnipresence of the Almighty. Now she could feel the

(12) Ajneya, Apne-Apne Ajanabee, Pg. 66.

(13) Ajneya, Apne-Apne Ajanabee, Pg. 72.

smell of death, nearing death and facing death etc. and all those thoughts made Yoke feel extremely lonely and under such circumstances she confessed that such situations of extreme loneliness is similar to death. In this connection she makes a categorical comment:

“Mujhe itna akela karke-akela hona mrityu ke sath akela hona-mrityu ke sanmukh akela hona-mrityu me akela hona-is charam akelapan aur swam mirtiyu me kya antar hain? kya huwa agar Iswar chori se dekh raha hain us akeli mirtiyu ko-kya Iswar bhi mara huwa nahi hain?”⁽¹⁴⁾

Finally Yoke digs a hole in ice and puts the dead body of Selma in the hole and covering her corpse by snow, finishes her last rites. Though, Yoke is extremely lonely after Selma's death, in her mind the feeling of forgiveness rises; but to console herself quickly to establish reasons for God on forgiving Selma, quoting herself. Yoke ponders over her thoughts. As Selma has already died, there is no need to ask for forgiveness of Selma and if being lonely is similar to death, then God, we believe in, is actually a lonely, sick and rotten dead self as God is the loneliest identity in the universe. That is why non-believer Yoke feels no need to apologies-God, who smells of death.

“Kya kahi bhi Iswar hain, siwa manabo ke bich ke is parspar kshama-yachna ke sambandh ko chodkar?Fir bhi kshama Selma se, Iswar se nahi jo ki bimar hain aur gandhata hain-mrityu-gandhi Iswar....”⁽¹⁵⁾

Unfamiliar environment and feeling of loneliness make Yoke de-arranged. Snow has started to melt and amidst silence everywhere-Yoke feels that her lover Pal Soren is calling her, waving his hand. Yoke has no capacity to recognizing her lover due to mental imbalance.

“Ajanabee anpahchana dar, kya hum itne bhi swatantra hain ki ajanabi se pahchan kar le .”⁽¹⁶⁾

In the episode “Yoke”, terrific sights of war, brought by horrible environment of war, are noticeable everywhere. In the terror of German Soldiers, the whole city is silent. Due to German soldiers capturing the city, from the terror not even small lanes are spared. Due to which social life goes on with, a feeling of competition makes one person more unfamiliar to another.

“Bhid bahut thi, lekin pratiyogi bhaw ke alawa bhi bhid me sab akele the, bujhe huye bandh sehere mano ghar ki khidkiya hee bandh na kar lee gayee ho walki parde bhi khinch diye gaye ho, dabi huyi bhawnahin par nirmam awaje,walki ek dusre se samparak sthapit karne ki asamarthata ka bhi hain-jatiyo aur sanskaro kaa ajanabipan, jiwan ke mulyo ka ajanabipan.”⁽¹⁷⁾

After getting raped by German soldiers, they have presented Yoke as a prostitute but after escaping that dark shadow, erratic Yoke goes into the crowd of a ration shop. There she puts out her cigarette in a piece of paneer, purchased by a person named Jagannathan and throwing the piece of cheese on the floor, she escapes by running away. Jagannathan runs after her, following her but Yoke stops ahead as the road is closed and she surrender herself to receive punishment from Jagannathan, she sits on the stairs. But the unexpected sympathy shown by Jagannathan towards her makes Yoke benign to Jagannathan.

(14) Ajneya, Apne-Apne Ajanabee, Pg.77.

(15) Ajneya, Apne-Apne Ajanabee, Pg.78.

(16) Ajneya, Apne-Apne Ajanabee, Pg.80.

(17) Ajneya, Apne-Apne Ajanabee, Pg. 82.

Yoke brings out poison from her pocket to end her life in front of benevolent Jagannathan, whom she thought to be a decent person.

“Kah dungi ki maine chuna, swecha se chuna, sab kuch kah dungi, sari harami duniya ko bata dungi ki ekbar maine apne man se jo chuna wohi kya, harami-harami duniya, Nathan-ache admi-mujhe maf kar do!”⁽¹⁸⁾

Falling on the lap of Jagannathan, talking about her gang rape by German soldiers, Yoke introduces herself as the mother of Jesus Christ-“Mariam”. In life, nobody gets freedom to accept anything independently, at his or her own will. Finally Yoke choosing this symbol of hope Jagannathan, on her own will, non-believer Yoke embraces death in faithful Jagannathan’s lap, gaining everlasting freedom.

CONCLUSION

Without any doubt we can infer that the novel Apne-Apne Ajanabee is an existentialist novel wherein the central characters Selma (especially in her early days of life) and Yoke suffers extreme crisis for their own existence. In order to establish her own identity, the internal conflict in the mind of atheist Yoke is so deeply stairs that she never ever hesitates to declare rather tries to convince herself that the Almighty is actually a lonely, sick and rotten dead self as because He is the loneliest identity in the universe. On the same line the extreme panic situation evolve due to natural calamity wherein the poor photographer has lost everything, Yan become bankrupt, all inhabitants of the town are fighting hard for their survival etc. etc.; even such a horrible environment could not imprint a single spot in the heart of the self-centric Selma, she never tries to extend her helping hand to rescue them from the disaster, instead she become busy to earn more money so that she can establish her own identity more firmly in the near future. In simple words the author has given full freedom to the central characters Selma and Yoke to establish their own identity adopting the roadmap at their will.

We notice one very interesting character of the author concerned here that, he always grab the opportunity with both of his hand to establish his neutralism so far the characters of his novel are concerned; more than that the author Ajneya never hesitate to declare himself as merely a historian, who tries to narrate the action and reactions of the characters without having control over them. So far we observe, at the point of culmination of the plotline of the novel Apne-Apne Ajanabee, Ajneya could not retain his colour in true sense, as he declared earlier in respect of his neutralism. Because at the very end of the plotline of the novel concerned, Ajneya has forced Yoke to take her last breath on the lap of Jagannathan; by this act the author firmly establish the win of theism over atheism. It will be not difficult for anyone to understand that the progress of the entire plotline of the novel lay down in a foreign environment, despite of that the Indian belief and rituals of Ajneya forced him to bring a character Jagannathan, in the name of whom the Indian flavour is deeply imprint and allow atheist Yoke to take her last breath on his lap. In very simple words the author take over the side of Theism during the course of the confrontation between Theism and Atheism.

Among his much sought-after novels, especially in Apne-Apne Ajanabee the concept of Neutral environment is unique and it establishes the fact that Ajneya had immense potentialities to go to that arena of thoughts even where the world famous authors could not have thrown a ray of light into for which Ajneya could definitely curve a place of his own in the world literature in spite of the fact that open novels just started appearing as a form of art in Hindi literature during said period. His role as a

(18) Ajneya, Apne-Apne Ajanabee, Pg. 86.

novelist during the period when he began to write, was courageous but on the other hand its effects were tremendous; because the then society was bound by so many social rites and rituals, so-called ethical values and some unwanted superstitious beliefs which restricted the thinking of the upcoming generations by slamming the door behind for letting fresh air of some innovative creations; but in spite of such odds Ajneya could break the ice and inscribed a record as a pioneer of open novels in Hindi literature. This is because undoubtedly one can assign a good amount of additional credit to Ajneya, an institution more than an individual.

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