Conclusion

After discussing Ajneya's fictions on the basis of consciousness of death involved into it, we have come to the state of analysing Ajneya free from any prejudice. Actually, the centre of all literatures of Ajneya is the individual — free, honest and creative. Thought over death or consciousness of death is the prominent among the thoughts that affect an individual. Ajneya has also accepted freely the effect of thought over death in his literature. Ajneya's arrival in Hindi literature along with a new narrative and art which was completely modern for the contemporary analysts and litterateurs. Especially, his style of writing and his observation on different kinds come out as major problems. The traditional analysts were very indifferent to the 'individualism and ego' which are available in his literature. Due to this reason, a scientific and actual evaluation of Ajneya's literature has not yet been possible. There were no permanent standards and right term with the Hindi litterateurs and analysts to observe the fictions emerged from European effect.

The terrific effect of World War I and World War II totally destroyed the European social system and economic system. The human beings started to think over their own existence. People started to understand themselves momentary and petty. The two prominent lines of thought that emerged after World War I rocked the whole world were — Marxism and Freudian theory. The theory of psychoanalysis established by Freud has exposed the tendencies inside the unconscious minds of the post-World War people. Freud analyses the human mind by mentioning the conscious and unconscious levels, and
their reciprocal actions and reactions. There is generally prominence of
extraordinary characters in the psychoanalytical theory of Freud. The
psychoanalytical theory, established by Freud got wide promotion by the works
of litterateurs like Marshal Prusht, Dorothy Richardson, James Joyce, William
Fuekner, Garcia Larka, etc. These writers in their works have analysed the
activities of unconsciousness pervading in the human mind. The influence of
these novelists is seen in some Hindi novelists.

Jainendra Kumar, Ilachandra Joshi, etc. were prominent in this regard,
but the completeness of Hindi psychoanalytical novel was achieved only
through the novels by Freud. Ajneya is not only a psychological novelist rather
he is a philosophical novelist. In his fictions Ajneya has made analysis of the
tendencies — ego, fear and sex which are active behind human reactions.

Prominent philosopher, psychologist Freud has established a relation
between psychology and philosophy. He has also accepted sex (eros) and fear
of death (thanatos) as two major tendencies of human being. According to
Freud the act of controlling the unconsciousness of human being is done by
its sex instinct, but it does not get relief from fear of death. This theory of
Freud has also influenced Ajneya. There is prominence of ‘sex theory’ in
Ajneya’s fictions, but there is undoubtedly influence of consciousness of death
in all his fictions.

Death is the supreme truth. All the human beings fear from death, try
to understand it and try their best to chase it away as far as possible. There is
the hand of fear of death behind each of the acts of the human being. But the
human being finds itself helpless and wretched. Although consciousness of
death has influenced the Indian and Western writers and philosophers but the
influence of death has fallen on the Indian and Western learned sections in
different forms. The Indian civilisation and culture is most ancient. The Indian thought is the result of deep meditation. Here, the learned people accepting the death as a natural phenomenon have stressed on taking it easy. In books like Veda, Purana, Upanishad, Mahabharata, Ramayana, etc., there are talks of accepting death as a normal affair. ‘Sanyas’, the last of the four ‘Ashrams’ mentioned in the Veda, is the example of it.

In Indian tradition, the thought of death has no place for self interest, rather taking it as a collective problem gives stress on accepting it easily. As a result death remains as a natural process. But in the West, the ideas related to death is much different from that of India. In the West, death rather being a collective problem, it is a personal problem there. The effect of both the World Wars is very clear on the Western ideas related to death. The fearful massacre in the World War compelled the human being to think over its own existence. Thus in place of collective thought personal thought got prominence. Violence, consciousness of death, moment, alienness, discrepancy, strangeness, individual independence, etc. became technical terms for consciousness of death as well as existentialism. In this way, the consciousness of death has given birth to existentialism in the West — here we have clearly a kind of voice of non-confidence and hopelessness. This thought of death has been given a line of thought by psychologists like Freud as well as philosophers like Sartre, Nitzche, Kirkguard, Camu. Yes, the existentialist thought, by rejecting traditional values, has given a new amplitude to individualism and intellectualism.

In Hindi literature, Ajneya appeared in such a situation. The Western influence is obviously observed in his literature, but Ajneya’s literature is not a blind imitation — he has thought and understanding over Western literature no doubt, but his viewpoint is mainly Indian. It was as a kind inevitable to
accept Western influence but in Europe new consciousness and thoughts were blooming in those days. Ajneya was feeling that there was the need of owning those new theories of consciousness because after Premchand the flow of development in Hindi literature almost stopped in absence of new consciousness and self-consciousness. Perhaps for this very reason in reply to question “Whether you are influenced by Freud?,” Ajneya said — “Reading Freud is not a crime. When eye power goes down there is need of taking help of spectacles. In the same way study of the works by big learned people in order to understand the affairs of the world is a matter of pride, not of shame.”

Ajneya has definitely owned Western influence but only after much purification. It seems that the soul or root of Ajneya’s thought is Indian and the Western philosophy has helped make it strong and rich.

Among the three tendencies ascertained by Freud — ego, fear and sex — fear is the most powerful tendency. ‘Fear of death’ is the extreme form of fear. Every activity of the human being is only to get salvation from this death. Ajneya’s literature is also no exception to it. Thought of death remains the main inspiration of Ajneya’s literature. We can understand the consciousness of death available in Ajneya’s fictions in the forms mentioned in the following:

1. Fear of death or consciousness of death controls all our activities. In social fictions generally the pictures of social discrepancies are presented, but the inner inspiration is the consciousness of death. We establish society only to keep away from death as far as possible, try to make the society well-equipped so that our security is ensured. Thus consciousness of death is clearly available in social fictions.
The main inspiration in psychological fiction is the thought of fear. By mentioning eros (sexual instinct) along with thanatos (thought of death) Freud has also considered thought of death as the main tendency. The thought of death is also the main inspiration in Ajneya's fictions. The three novels by Ajneya and most of his short stories are based on thought of death. For example, the hero of 'Shekhar: Ek Jivani,' Shekhar gets death sentence by hanging. Getting death in front of him he reviews his life. 'Apne Apne Ajnabi' is a novel on problems related to death. In short stories like 'Droho' and 'Chhaya' death comes forth as the main problem. It is clear that the fictions by Ajneya are based on consciousness of death.

(2) Similarly, there is the hand of consciousness of death in the construction of all kinds of fictions, but the viewpoint of Ajneya is different from that of others. Review of own life without being afraid of even after getting death in front can be called not only consciousness of death but can also be called consciousness of life. The life is to review and it is to see how much the past life remained success — if it was not successful what is the meaning of living a life? This makes Ajneya's consciousness of life clear. This philosophy of life of Ajneya is clearly Indian.

(3) Due to wandering tendency there is influence of foreign fictions in the fictions of Ajneya. Ajneya himself has admitted about the influence of Roma Rolla, etc. But it does not mean that Ajneya has blindly followed the Western litterateurs. He has studied Western literature, influenced by them, but he has never owned the Western viewpoint — his viewpoint has completely remained Indian.

(4) Generally, a person, except in old age, in most of the time remains free from the thought of death. But in Ajneya, feeling of this thought remains
in whole life. In the beginning of his literature death was a question, a challenge. ‘Shekhar’, ‘Apne Apne Ajnabi’ are examples of it. In the later part of his life there is a remarkable change in the viewpoint of Ajneya. In the literature of his later part, death has come forth in the form of an inevitable end, an acceptance and surrender of life. In the collection of poems like ‘Kitni Nawon Mein Kitne Baar’ the easy surrender before death has prevailed through symbols like fire, funeral pyre, firewood — “Teerthaatan ko niklaa hun/Kaandhe baandhe hun lakriyaan chitaa ke/Gaataa jaataa hun.”

(5) Time or period has special importance in Ajneya’s fictions. In a way time is impartial and it always flows away in a motion, but for Ajneya it is not much important. For him the time felt by self is of importance. Ajneya wants to shape the moment or time which enlivens the moment or feelings of his experience. In his fictions this has been sounded in many regards. Yoke in ‘Apne Apne Ajnabi’ and Shekhar in ‘Shekhar: Ek Jivani’ want to live meaningfully in every moment.

(6) A prominent source of the thought available in Ajneya’s literature is — pain. Sorrow and pain are understood to be Ajneya’s supreme essential theory. The following stanzas in ‘Nadee Ke Dweep’ makes Ajneya’s view of life clear — ‘Dukh sab ko maanjtaa hei/ Aur/Chaahoe swayang ko mukti denge yah na jaane, kintu/Jinko maanjtaa hei/Unhe yah seekh dena hein ki sabko mukt rakhein.”

In all the works of Ajneya this feeling of pain has become resonant. Baba Madan, Sashi (Shekhar: Ek Jivani), Rekha and Gaura (Nadee ke Dweep) and Selma (Apne Apne Ajnabi) are characters who get cleansed with the heat of pain. This very pain has also been able to help cleanse the characters in Ajneya’s short stories. These characters are — Jaymati (Jaydol), Khiteen Babu
(Khiteen Babu), Maltee (Gangrene), Balraaj (Signaler), etc. Pain has made these creations meaningful.

(7) The last but important value available in Ajneya's fiction is independence in selection. According to him, "Manushya kee neitikataa kaa kyaaa arth hein siwaa iske ki wah apne karm ke liye uttardaayee hei? Lekin jis karm kaa usne swechsha se varan naheen kyaa hein wah uskaa karm keise hei?" (Ek Bund Sahsa Uchlee - Page 221, Bhartiya Jnanpeeth, 2003). For Ajneya 'independence in selection' definitely has special importance.

At last it may be said that consciousness of death has come into Ajneya's fictions as a special encouraging power. Not only Ajneya but death is a subject of curiosity for all and everyone wants divulsion of its mystery. But perhaps Ajneya is the only litterateur of whose all the writings were influenced by consciousness of death. Without death life is also meaningless. There is death and only because of that the people get engaged in work and want to live meaningfully. Ajneya specially loves sorrow, pain and death because these have helped in deepening his feelings. Not only his fictions, but also in all his writings these feelings are seen in deepest forms. That is all.