CHAPTER-2

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Writing a litterateur’s biography is, perhaps, a difficult job. More so, when it comes to write a biography of a personality like Ajneya who had been versatile, individualistic and great of erudite. When we happen to deal with the literary merits of a great literary genius, we have to gather information on him. Now, the question arises, whether data on the personal life of an author is relevant in any manner for critically examining his or her literary output? On this point not all experts are in agreement. Some believe that the account of the personal life of an author is not necessary for making an evaluation of his/her literary merit, since the basis of evaluation is his/her work. A work becomes an object and hence the only thing that is required for making evaluation of that particular object (work) is its language. Any other information viz. his personal life is irrelevant.¹

This opinion is substantiated. But the readers’ inquisitiveness does not go only by making the language the basis of making evaluation of a litterateur. What is the personality of the author of great works like “Shekhar: Ek Jivani”, “Nadi ke Dweep”, Kitni Navon men Kitni Bar”, etc is a very natural curiosity that occurs in readers’ mind. After Shekhar: Ek Jivani” got published, a great number of readers believed that the Shekhar: Ek Jivani” was the unofficial autobiography of the author. There was a tendency to peep into the personal life of Ajneya. Thus it may be accepted that at some point
account of the personal life of an author becomes necessary for an objective assessment of his/her literature.

It is to be noted here that during his life time itself Ajneya had many foes than friends. The comments made on Ajneya by various critics suffer from disagreeing context. Thus one has to be very careful while dealing with accounts of his personal life. Ramkamal Roy the authoritative biographer of the poet has hinted how difficult was to deal with accounts of poet’s personal life. Ramkamal Roy says, the introvert nature of Ajneya had made him more mysterious. “Ajneya had been a man of very few words. He had extraordinary capacity to sustain with internal pain and agony. How can you understand a man who speaks so little about him? To successfully contain his pain and pleasure in himself had been a feature of his self disciplinary disposition.”

Thus, throwing light on the aspects of Ajneya’s personality becomes a bit difficult and one has to take help of secondary support. Writings of the contemporary personalities and the records of his own on his intercommunication moments become of vital importance to make an account of Ajneya’s critical analysis.

2.1 Birth and Family:

The forefathers of Ajneya were Bhanot Saraswat Brahmins from Punjab. There was an Sanskritised environment at his home. The grandfather of Ajneya, Moolraj was a erudite Sanskrit scholar. Though financially not sound, the family enjoyed great respect for their erudition. Hiranand Vatsyayan was Ajneya’s father. Ajneya has introduced his father in following lines: When my father got his superannuation, he was a high ranking officer. Nevertheless, he received his primary education in a Sanskrit Tol - living with his guru carving his Kharam (footgear made with wood) and washing his clothes.”
was because of his placement as first in the matric examination and receiving scholarship that he could complete his higher education and serve a job of a teacher. He had been securing first class first position in his university. From a teacher to an investigator in the Archaeology department and thereafter elevated to the position of an officer his life went into a new style.\textsuperscript{3}

In that very middle class family Ajneya was born on 7th March (Falgun Shukla Saptami Samvat 1967 Vikrami) at Kasia in the district of Deoria, Uttar Pradesh. He was fourth amongst ten siblings. The eldest was Sheelavati, then followed Brahmanand, Jivananand, Sachidanand (Ajneya) Vatsaraj, Purnanand, Nityanand, Ramanand, Krishnanand and the youngest was Anandlata. Dr. Hiranand Shastri reared his children with all care and all of them grow to prominence in the then respective field.

Two miraculous incidents took place the day Sachidanand (Ajneya) was born. In course of excavation Hiranandji found a metal box containing articles of Buddha and the other incident was the visit of a monk that looked like the Dalai Lama. Dr. Ramkamal Ray has narrated this incident in a very emotional tone “One the one hand the womb of the earth gave metal box and on the other the womb of the wife gave birth to a son. What was a coincidence. The coincidence proved right when Sachidanand grew and gain prominence. On that day the Dalai Lama, too, had visited the excavation camp sight with the father of Sachidanand. He blessed the new born with some Yantra and Mantra.\textsuperscript{4} Thus Sachidanand, who was born in a camp at Kushinagar virtually in a field. Thus came the essence of mother earth in his writings spontaneously.

\textbf{2.2 Education :}

“Ajneya received his education in a traditional atmosphere. Various oral literature including grammar and couples were taught to him. That he had
to learn by heart. Father arranged English education at home itself. At the age of six the child spoke good and effortless English. He learnt some English rhymes and in order to tease other he himself made some parody on those rhymes. This invited punishment for him”.

Hiranandji was often transferred from place to place. Therefore, arrangement for education for Sacchidanand was made at home itself. When they were at Sree Nagar, Sachidanand had an opportunity to learn the Raghuvansham, the Ramayana and the Hitopadesh besides Shaikh Sadi in the Persian language. The family used Punjabi as the medium of conversation but the parents used Hindi.

Thereafter in 1919 Hiranandji was transferred to Nalanda. Sacchidanand was at that time. From Nalanda, Hiranandji came to Patna. At Patna, the family came in close contact with Kashiprasad Jaisowal and Rakhaldas Bandopadhyaya. At Patna itself child Sacchidanand studied ‘The Bal Ramayana’, ‘The Bal Mahabharata’, ‘The Bal Bhoj etc. Rakhaldas Bandopadhyaya taught Bengali to Ajneya. Sacchidanand got the opportunity to read the historical novels of Rakhaldas and Harinarayan Apte at that time only. This was the time when he became as inimical to English.

In 1921 Sacchidanand had to accompany his father to Utkamandalam. This sojourn left great impact on Ajneya. His Jajnopavit ceremony took place there only. Ajneya studies Indian as well as western literature there itself. His father had a huge collection of books. Ajneya exploited the resource. Scriptures like the Geeta, collections of poetry of Wordsworth, Tennyson, Longfellow, Whitman, works of Shakespeare, Elliot, Thachery, Goldsmith, Tolstoy, Turner, Gogol, Victor Hugo and Menvil all was read by Ajneya during then Utkamandalam stay. Poetry of Tennyson impressed him most. Besides, he
came in contact with books on history of literature, poetry of Mira, Surdas, Tulsidas, Maithilasaran Gupta, Mukutdhar Pandey, Sridhar Pathak, Hariaundh and others. It was the period when he was writing in Rola, Vir, Harigitika, Gitika, Malini and Barvai meters. The natural beauty of Utkamandalam, strange language, lack of social contacts made Ajneya a solitary loving person. All the brothers and sisters of Ajneya were fond of solitary living. In this regard he writes, “As is with other families, our family has no such bold living style. It is because our childhood was spent in hills-dales or in rural areas. All learnt how to lead a free and self-dependent life. Almost all of us became introvert to a great extent - i.e. they experienced more and expressed less.”

In Utkamandalam Sacchidanand prepared for his matriculation. He passed the examination in first division from the University of Punjab. Then he got admitted to the Madras Christian College in 1925 in I.Sc. Mathematics, Sanskrit and Physics were his subjects. In this period he tour extensively to the southern India. The architectural natural of the South Indian temples and the art of sculpture made him mature. After passing I.Sc: examination he returned to the Punjab and got admitted to the Forman College, Lahore in B.Sc. He passed his B.Sc. in 1929 and got admitted to M.A. (English).

2.3 Ajneya as a revolutionary:

Ajneya was a rebel since his childhood. This rebellion within him was against society and literature. But more than that it was against his own existence. His life is nothing but a rebellion against his existence. Let us take the political and social rebellion he made in his life. He became an active member of revolutionary group in 1929. In this regard Dr. Gopal Roy writes, “When he came to Punjab with his mother for taking examination, the memory of Jallianwala Bag massacre was quite alive. This incident filled his heart
with hatred for the British Empire. This led him to join the revolutionary group.\textsuperscript{8}

Ajneya and his companions made a plan to drive Bhagat Singh out from prison and set up a workshop to make explosives. But he did not get success in his plan and detained on 15 November, 1930 with his companions. He languished in prison upto 1934. This was a period of physical suffering, self-evaluation and disillusionment. But the days in prison were proved blessing in disguised for Ajneya so far as Hindi short story writing is concerned. While in the jail he wrote a number of short stories. Dr. Ramkamal Roy says, “During jail period at Delhi he had an opportunity to have a company of Jainendraji who was also lodged there for 3-4 months. When Jainendraji was released he brought with him some short stories written by Vatsyayanjee. Jainendraji sent a short story named Amarvallari of Vatsyayanjee to Premchandji for consideration for ‘The Jagaran’. He mentioned in the covering letter that the name of the writer cannot be revealed. He is Ajneya (not to be known) Premchandji published the short story with the writers name as ‘Ajneya’\textsuperscript{9}.

In our opinion, no other name could have been more precise then the name ‘Ajneya’ of a person so introvert, mystic and epoch making as Vatsyayanji had been.

After getting released from the prison, Ajneya began to think on social reconstruction. Detailed description of the jail days of Ajneya and the incident of his later life, cannot be made for the space constraint. But a couple of question occur in our mind that should be taken in right unrest. One of the questions is — Ajneya was a revolutionary and not necessarily against the ideal of Subash Chandra Bose despite these things why, then, he got enrolled in the Japanese Army? Dr. Ramkamal Ray clarifies the situation — He believed that however great a patriotic Subhash Bose might have been and howsoever
clear a plan he might have been conceived to keep his army away from the influence of the Japanese Army, and if the English left, they would be the builders of free India, he feared that Japan might replace the English and India had to wage another war of independence."\textsuperscript{10}

On the other hand, Subhash was not supported by Gandhiji either. Whatever might have been the situation, Ajneya opposed and decried Japan’s onslaught against India and joined the army in 1943. He stayed at Kohima till 1946. He experienced technique of warfare and life of Assamese people simultaneously during these years. Short stories like “Naga Parvat ki Ek Ghatana”, “Major Choudhury ki Wapasi”, “Neeli Hansi”, “Jaidol”, “Hili Bon ki Battakhen” were penned during this period. In these short stories the war time experience and Northeast Indian cultural landscape has found abundance mention. Soon after Japan’s defeat Ajneya left the army. The bitter encounter with war situation made Ajneya a protagonist of peace. He has said, “The bitter experience that I had in the army changed my view on war. I cannot say whether it is a temporary mental condition, or an empirical deduction. But I believe war is undesirable for all the countries, all the time and all the situation.”\textsuperscript{11} Though, Ajneya became anti war activist, his life as a soldier was proved of worth for Hindi literature. In our opinion, there were two benefits of his career in the army. One, the war helped Ajneya understand his country and his people. Before that his acquaintance of his country and people was to the extent his books made him. Two, he was not detached with literary creation during his army days. He wrote epoch making short stories like ‘Major Choudhury ki Wapasi’, ‘Joidol, Hili Bon ki Battakhen and like during his career as a soldier.
2.4 Joining service, search for livelihood and foreign trips:

After released from jail Ajneya had a small stint in the ‘Sainik’, a publication from Agra, while participating in Meerut Kisan movement he came in contact with Dr. Rambilas Sharma, Prakash Chandra Gupta, Prabhakar Machve and others. Ajneya joined the editorial team of the ‘Vishal Bharat’. He met with Buddhadev Basu, Hazari prasad Dwivedi, Balraj Sahni while working for the Vishal Bharat. This was the period when Ajneya work for All India Radio.

In 1947 he managed a periodical named ‘Prateek’ in collaboration with some of his associates. The ‘Prateek’ has a respectable place in the history of Hindi literature. Dr. Ramkamal Ray has placed the ‘Prateek’ just after ‘Saraswati’ so far as the respect they commanded was concerned. In his words, “After ‘Saraswati,’ ‘Prateek’ is the next periodical which looks the onus of compiling literary works with due sincerity. And its vision was very clear there.”

In order to show the seriousness and richness of the Prateek the contributors name of the first issue is more than sufficient. The names are Maithili Saran Gupta, Suman, Girija Kumar Mathur, Bachchan, Machve, Nemichandra Jain, Narendra Sarma and Ajneya.

Readers and critics of Ajneya, when happen to examine his revolutionary life and literature, conclude that Ajneya would have been associated with the communist. But at last we see he was at bay with the communist. It was a fact that he was closer to left minded authors like Rambilas Sarma, Prakash Chandra Gupta, Jashpal while taking part in Meerut Kisan movement and running the armed group of rebellions. Ajneya has studied Marxism but was not influenced by its theory. Ajneya’s words in this regard
may be mentioned here, “Some thing is good in Marxism, but I could not accept it in totality. Its philosophy of history appeals me, but the question is man is greater than history and is beyond history.\textsuperscript{13} It is clear that Ajneya could not keep his association with the communist close. The Marxist critics rejected Ajneya tooth and nail. They called him egoist and self centred. It was not usual for Ajneya to create under any umbrella. Yashpal, Nemichandra Jain, Bharatbhushan Agrawal and like were against Ajneya. Ajneya responded to them. One of the responses made by Ajneya is mentioned here: “In the novel ‘Nadi Ke Dweep’ Chandrabhushan is also present with Bhuvan and Rekha. Chandrabhushan is a character of communist ideology. How come this came occur? Ajneya combined the name of Nemichandra Jain and Bharat Bhushan Agrawal to make Chandrabhushan. Chandra from the former and Bhushan from the later. The author has developed the character of Chandrabhushan something like a villain.”\textsuperscript{14} According to Machve source of this information was Ajneya himself. But it is to be noted here that in ‘Nadi ke Dweep’ that character is Chandramadhav and not Chandrabhushan. The following statement of Ajneya had perhaps offended the communist: I do not like communism it is true. This is a tyrant, incomplete and crippling ideology. Indian communism has been at every step proved to be against the interest of the nation and for the interest of other nation.”\textsuperscript{15} It will not be out of context to quote the words of the first Prime Minister of India Pt. Jawaharlal Nehru. While highlighting the narrowness of the communist ideology, he said, “It is true that Marxism has helped us to understand our problem by presenting an analysis of process of historical evolution. But at the end of it, it also became a narrow ideology and whatever the ideology contributed to the field of economics it failed to present a situation to our basic apprehension.”\textsuperscript{16}
While stating the red revolution as meaningless Nehru further said, “We generally take notice to those stormy changes that occur suddenly like violent revolutions and earthquake. But all geologists know that the considerable changes that happen at the case of the earth, have very slow pace and the changes that an earthquake brings about is negligible in relation to those slow paced changes. Likewise, revolutions, too, are the outward manifestation of the prolonged process of slow paced changes and micro homeomorphism.” After 1945 Ajneya began to speak against evolution. Avoiding going at length we can refer some lines from his poetry ‘Shakti ka Utpat’ compiled in his book ‘Purwa’.

क्रांति है आवर्त, होगी भूल, उसको मानना धारा
उपमाव निज में नहीं उदित हो सकता हमारा।।
जो नहीं उपयोग्य वह गति शक्ति का उत्पात भर है।
स्वर्ग की हो – मांगती भागीरथी भी है किनारा।।

A revolution is like a whirlwind, it would be wrong to call it as a stream. It cannot be an end in itself. The pace that is not utilised is nothing but an destruction caused by it. Though had descended from the heaven, even the Bhagirathi river need banks to flow.)

The ‘Pratik’ ceased to exist in 1952. Then he joined the All India Radio (AIR) and stayed there up to 1955.

His visits to the foreign countries played an important role in development of his personality and works. Ajneya travelled to Europe on UNESCO’s invitation. He met Charles Morgan, Geasenam and Marlin Allwood in Austria and Sweden respectively. It was at that time the Swedish writer Sara Leadman narrated to him a true story of being captivated in snow. According to Sara such situation culminate in intolerance.
'Apne Apne Ajnabi' the novel had the imperation from this episode. Ajneya went to Japan and Philippines in 1957. In Japan he met poets/authors/writers like Junichiro, Sugiyama, Yasunari Kawabata, Tanizaki. He came in contact with Japanese literature. After a short stay at home at Delhi, Ajneya set out for Europe in 1960. This time Ajneya had an encounter with the spiritual saints of Europe. While touring in France he stayed in a monastery in the South France called Pierre-qui-vir and had an understanding of their system. In quite a contrast to the lavish and modern lifestyle of France the simple life at the monastery fascinated him. The expressed his feeling of calm that he experienced over there in following lines: "The feeling of awe, peace and regard that suddenly came to me, you may call it the effort of my old Sanskaras, or for that matter the result of the divine calm, or the influence of a leap from civilization to nature, but there was no denying the fact that by the time you reach to the monastery at the core of the forest you are changed."19

During the journey Ajneya had an opportunity to meet Paul Masinyon. Masinyon had established a monastery. He was influenced with the Sufism and set his course of spiritual quest in his own way. Masinyon had influenced the thought of Ajneya. According to Dr. Vidyanivas Mishra, these journeys helped Ajneya to understand Indian thought in a new perspective. He has written "This realisation brought Ajneya closer to the Hinduism. He realised that the concept of Shoonya is a state of total awe. Ajneya was influenced by thoughts of Ananda Coomarswami, experiences of Ramakrishna Paramhansa and sacrifice made by Swami Vivekananda. Besides, he was attracted towards intellectual sharpness of Kabir, devotion of Mira and aesthetic sense of Surdas."20

In the year 1961 Ajneya visited California University as a teacher of
Indian Culture and Literature. During this stint he mainly worked on translation of poetry. It was the period when process of consolidation of Goa with India was going on. In one of his articles Ajneya stoutly supported the process. While in America, Ajneya closely observed the family life of Americans. Americans’ eagerness in accepting the aliens, establishing relationship with them, having open mind on music, art and culture and like, deeply influenced Ajneya.

Ajneya visited eastern Europe in 1966. He met the Russian writer Yeomin in public. There was no permission to meet a writer in private. During this journey he visited Romania, Yugoslavia and Mangolia. He had an opportunity to meet Yugoslav Nobel Laureate Andrich and his associates.

Ajneya visited Austria the next year i.e. 1967. He took part in a programme “Literary exchange of Asian countries”. He had an opportunity to interact with representatives from China, Japan, Indonesia, Philippines etc.

In 1969 Ajneya visited countries like Germany, Holland, France, England, Switzerland, Italy and Greece. His several trips to Europe gave him opportunity to understand the cultural crisis through with the region was passing.

During the state of political emergency in India Ajneya visited Germany on an invitation from his friend the author Dr. Lothar. Lothar knew the mind of Ajneya. He met Prof Gadamar at Germany. This meeting relieved Ajneya from his uneasiness that had gripped him there.

In the month of May 1983, Ajneya had to visit Struga (Yugoslavia) to receive ‘Swaranmal’ Award. Confitment of this award on Ajneya made him a poet of international stature. We can conclude that the foreign trips of Ajneya bestowed on him best opportunities that shaped his personality and added to his creative genius.
2.5 Marriage and Conjugal Life:

Mixed experiences of married life played a great role in giving shape to Ajneya’s thought process. In fact his conjugal life was unusual.

In 1940 Ajneya knot his nuptial ties with Santosh Malik. This was not a successful marriage. Researchers have found that Santosh loved an actor Balraj Sahni. Being a married man Balraj was not in a position to marry Santosh. Santosh was beautiful. At last Ajneya married Santosh. He was not aware of Santosh affair with Balraj. In this respect Dr. Ramkamal Ray writes, “The friendship between Balraj and Santosh as Ajneya had understood different from that. Santosh continued to be the beloved of Balraj in spite of her status as the wife of Ajneya. How long could Vatsyayan tolerate this relationship. For him this was a very painful situation.” No wonder if it culminated into divorce with Santosh. After the failure of first marriage Ajneya devoted himself to other job. In 1956 he loved and married Kapila Malik. By that time Ajneya was a respectful name in Hindi literary circle. ‘Shekhar: Ek Jivani’ and ‘Hari Ghas Par Ukshan Bhar” were acknowledge as masterpieces. It was natural that Ajneya developed attraction for a brilliant student Kapila having keen interest in literature and culture. It is believed that Ajneya’s contemporary poetry and the character of Gova in his novel ‘Nadee Ke Dweep’ was deeply influenced with inspiration he received from his affectionate relationship with Kapila.

After nearly ten years after the marriage differences between Kapilaji and Ajneya surfaced. After a couple of years, thereafter they began to live in separate houses. Both of them were stalwarts in their respected fields. It appears that their ego clashed that the clash led to their separation. Dr. Ramkamal Ray believes she (Kapila) tried to possess him. As Kapilaji developed a sense of concern for Ajneyaji so did he drifted apart from her. I understand this might have been the reason.
Ila Dalmia is the third lady in Ajneya’s life. But people try to avoid commenting on this relationship. To write on this relationship had been a daring job. It is like leaping with eyes closed from a considerable height.22

When and how the relationship grew and developed between Ajneya and Ilaji is narrated purely on narrator’s own perception. Dr. Ramkamal Ray has found that “When Ajneya was in America Ilaji had an appointment with a doctor for certain check-up. Ajneya and Ilaji met there. Both of them were suffering for pengo of mental agony.”23

Ila is the daughter of Ramkrishna Dalmia, a prominent industrialist of India. It was not unusual that Ilaji a dedicated scholar of literature and culture developed attraction for Ajneya. Ilaji had felt that Ajneya was alone. She was also feeling for a company. Perhaps this was the reason even a gap of 30 years did not deter them to come closer. Not only Ilaji did but Ajneya, too, was impressed with her personality. They lived together. After the death of Ilaji, her sister, Yashodhara has written in one biographical book on the former : In this book some light has been thrown on this relationship. It runs as : “She greatly admired Sachidanand Hirachand Vatsyayan, also known by his pen name Ajneya. A towering figure in the literary world. She finally met him at a relative’s house over dinner and got to know him. Although there was a considerable age difference between them, they began to live together and were partners till his death in mid-eighties.

When Ajneya came with ‘Nayaa Prateek’ and thereafter, founded ‘Vatsal Nidhi’ with the amount he received from Bhartiya Jnanpith, Ilaji extended him all out support. Thus, Ilaji played active role in shaping his dreams and inspiring his mission. Thus the married life of Ajneya was also usual and varied. Ajneya died on 4th April 1987 of heart attack.
2.6 Ajneya as a person:

It is not easy to present an account of Ajneya's personality. He had to face many storms in his life. Yes, he had a large number of admirers as well. Due to the criticism of his opponents and his deep interest in solitary reading, he has been considered as an introvert person. He was not visible in crowds and large gatherings. His solitary early life and days passed in nature's lap made him a lover of solitude. Perhaps, for these reasons some of the critics find him a self-centred, egoist and introvert man.

In this respect, we can consider the opinion given by one of his close friends Dr. Vidyaniwas Mishra. He writes in his article on Ajneya. The article titled 'Bhai' is a picture of Ajneya. In this article, too, we find the writer somewhat hesitant to enter into Ajneya's life or is apprehensive in throwing much light on desired matters of Ajneya's life. (The essay entitled 'Bhai may be referred to). Perhaps for this reason Dr. Bholabhai Patel and Dr. Ramkumar Gupta write”An intimate friend like Vidyaniwas Mishra, too, could not break the barrier that was always around Ajneya’s personality. The careful steps that the exist takes is noteworthy here.”

Now the question is, ‘was the personality of Ajneya really controversial?’ Before taking the question let us consider the opinions of his antagonists and protagonist expressed at different occasions/works.

Acharya Nandadulare Bajpayee says, “He is extremely individualist and egoist.” This is not a fact. Hence the charge is refuted. “Ajneya was not a jolly sort of person. At least his jolliness never appeared in public. On the basis of that it is not fair to brand him as Inauspicious, egoist or self-centered. There are two types of socialisation. One is reflected in bold speech and extrovert actions the other is sober, expressed not in words but in behaviour.
and actions. Ajneya’s socialisation falls in the second category.”

Ajneya had very few close friends. He was opted to only such friends. For others, he was, perhaps a mystery. It is very natural that people are curious about his life. One of his intimate associates Dr. Vidya Niwas Mishra has described Ajneya in following lines, “When Ajneya opted himself he opened like a Phulihari. Spark after spark of annotates, humour and like. He opened himself very occasionally and before a selected few.”

Ajneya was taught by his father to lead a life of restrain and action. He has written, “The education I received laid much stress on balance of life, action and expression. Situations in my life had been so that self dependence no longer remained my practice, it became my character. I have plenty of thoughts and experiences. But I had no opportunity to learn that such feelings should be reflected or expressed immediately by gesture or facial expression.”

While rebutting the charges levelled on him Ajneya says, “May be my behaviour is alien. This is why, perhaps appears different to some people. It is really so. People feel it is because of my ego.”

Ajneya has explained at a number of occasions, the reasons that made him a withdrawn fellow. One such explanation is as below, “He thought lived with his father, an archaeologist and intermittently away from his rest of the family (mother and siblings). Living with the father engaged in excavation work meant living alone. And Ajneya has a habit of living alone since his early childhood. And little things that disturbed him than a log interruption in that solitude. On being disgusted with continuous interference of his prison mates in daily life, he, himself asked for a solitary cell and life for months thereon. Since he was a solitary fellow his perception of Desh and Kal is different from others.”
After a little discussion over the different divisions of Ajneya's personality and the perception thereof, the image of Ajneya that is certainly different from what is generally conceived and talked about. Since his early childhood he lived a secluded life. This made him self dependent. His practice of self dependence made him self confident. We can take his opinions on himself, "I know I put much labour than an average Hindi or for that matter Indian anchor. I devote more time on study and self discipline that includes not only mental but physical as well. I can stitch clothes, make shoes, repair furniture, prepare sweetsmeat, bind books... can make western style haircut, check proof, compose script and run a press machine."32

These quotations make explicitly clear the altitudinal dimension of Ajneya. It is true that Ajneya was an introvert. But the public perception about him was certainly not correct. He devoted much time on study. This was the reason he was very busy. He made extensive foreign tour and edited several magazines. Thus, he had very little time on his dispensation. The little time and energy could he had, he made use of that on introspection and reflection. His writing is the result of his deep introspection and reflection. His thought on social, economic and political subjects are available in his reflexive writings and they are the outcome of his deep and through understanding of problems.

Following is a critical appreciation of certain important aspects of Ajneya’s personality and thought:

2.7.1 (A) Man and Society: Understanding Ajneya’s view on man and society is necessary for a better evaluation of Ajneya. Ajneya has been at many occasions described as an individualist and egoist sort of person. Hence, it would be better to try to understand the personality and ideology of Ajneya, at the outset and also, what did he thought about society.
Ajneya was target mainly for his belief in man’s independence and freedom. He supported the existence of individual. Following are some lines from his writing that illustrate his firm belief in individual’s freedom — The man who does not recognise the existence of individuals and respect them as emotional entities, severally is a stupid. In spite of this one who uses words like Janata, masses is worst than that. He plays with fire.”

“I recognise individual as the foundation of human society.”

On the basis of such lines, orthodox critics made offensive criticism on Ajneya. But Ajneya was never lost his calm on his criticism. Rather he took his work more seriously and was able to successfully establish individual’s dignity through his thought and creative writings.

Critics of Ajneya find him an individualist but they do not bother to understand that he was not an unsocial man. Ajneya has not negated society, he has simply tried to understand the existence and objective of individuals. According to Dr. Kedar Sarma, “Society is neither absent not ignored in his writings. His view on individual and society is not of an egoist, it is of a sensitive, self conscious creative human beings philosophy of life. Ajneya has never undermined the importance of individual in society and his contribution to it.”

Ajneya knew that individuals existence is not possible outside society. Thus he has considered complementary to each other. He has refuted charges on him by composing of poem — “Yah Deep Akela”. The poem describes that individuals role in society was of much importance, social development is possible because of individuals role only. Thus social progress was not possible if individual do not act. Therefore, individual and society are not conflicting, rather they are interdependent. Moreover, an individual is the unit and basis of
society. Ajneya says—

‘यह अद्वितीयः यह मेरा, यह में स्वयं विसर्जितः
यह दीप, अकेला, स्नेहवरः
है गर्व भरा मदमाता, पर
इसको भी पंक्ति को दे दो।’

2.7.2 (B) Man and Nature: Literature of Ajneya has considerably influenced by western literature. Ajneya himself has accepted that. He had made repeated journeys to Europe and America and got opportunity to appreciate various elements of respective literatures. However he did not lose his relationship with nature. As a modern poet he extensively used images and symbols. He has adopted his images and symbols mainly from nature. His natural affiliation with nature is evident in his poetry. Sea, land, serpent, earthen lamp, island, buds of bajra (millet), grass etc. have been his favourite symbols. He did not favour artificial or ornamental description of nature. When all similes get stable, Ajneya prefers to replace them with another but, non artificial. There can be one example from his poetry.

क्योंकि ये उपमान मैले हो गए हैं
देवता भी इन प्रतीकों के कर गए हैं कूच
कभी बासन बिसने से मुलम्मा छूट जाता है।

It is to be noted that Ajneya has felt strong bond with his land, his place. He said, “I was born in some extraordinary situation at a field in a camp near a place that was not exactly a Kasaba, nor was a village. I began my life closer to my land.

He had great love for India. To him Indian life was not a town life. According to him Indian life was the life led by the innocent people who lived
in thatched house in remote places. In his poetry “Hamara Desh” he has described that the simple people, living in hamlets truly represent India and the nature of the place is the exactly the nature of India.”

2.7.3 (C) His concept of human values and freedom: Ajneya was a great thinker. He was a withdrawn and introvert fellow right from his childhood. It was natural that in his hours of solitude he tried to understand life and its process besides continuing his search of value. In his ‘Antahprakriya Sahitya” pieces like स्तूत और सेतु तथा आलबाल he has expressed his deeply conceived ideal of human values and freedom. He believe human being is the best amongst all beings, because he has a tool named language and capacity to create symbols and conceive ideas. He has thought, at length, on the problems of human values. This is a testimony his deep penetration into the subject. In spite of very adverse situation that he had to face with, Ajneya had firm belief in human life. This belief is expressed in his following lines —

(क) मनुष्य अन्य पशुओं से अलग है क्योंकि मनुष्य मूल्यों की सृष्टि करता है।
(ख) मानव पहला स्वाधीन प्राणी है, वह चुन सकता है कि मैं क्या बनूं या कि कैसे बनूं।
(ग) मानव प्रतीक स्तंभ है, इसलिए मुक्त है। यह संस्कारवाद मानव की नियति में निहित है : स्वतंत्रता से उसका छुटकारा नहीं है।

The above lines are indications of Ajneya’s consciousness and profound readership.

2.7.4 (D) Sense of Humour: It has already been said that Ajneya was a withdrawn introvert sort of person. His considerable time of his life was spent in reading. But there are some incidents that indicate his humorous nature. One of such incidents we find in the writings of Prabhakar Machve.
He has written “Sometimes a funny mistake occurs. One bearer of Ajneya named Kaira was hard of hearing. For him Ajneya wrote a message on a piece of paper ˈ सुनो/कैरा सुनो/सुनो बैरा, सुनो/क्या तुम तक मेरी आवाज़ पहुँचती है? (Listen/Listen to me Kaira my Baira/Do you listen to me?) and threw the piece of paper on the bearer. The piece of paper was lying with Ajneya’s important papers. The lines reached to the editor of “Naya Itihas, Samsher Bahadur Singh and he published the lines pretending to be some marvellous one.38 Ajneya had to be ashamed for these lines.

There was no dirth of Ajneya’s antagonists. But Ajneya did not respond to them. One such antagonist was Upendra Nath Ashq. In his book ‘Shahvati” Ajneya gave a repartee to him. He said उपन्यासकार ओषधि नाथ अश्चर्य अश्चक/हिंदी उचाइयों की करते रहे अश्चक/सूफ़ माये दूर–दूर/देस लौटे थे के चूर/गलत, हाया गल्त रहा बीत गया दर्शक।39

Ajneya was a serious man, despite he wrote some satires. He had to his credit some satires compiled in a book ‘सब रंग कुछ रंग’ under his pen name “Kutichatan”

This book gives a glimpses of Ajneya’s humorous nature.

2.7.5 (E) **Whether he was an atheist:** Whether Ajneya was an atheist? This has been frequently asked when an critical appraisal was done on Ajneya. Ajneya’s literature does do throw any light on this vital aspect. There are a number of books on Ajneya but the matter is still a subject of controversy.

Ajneya has been an introvert sort of author. There are constant new application in his literature so far as text, language and style are concerned. His views on God and religion, too do not follow the orthodox line. Moreover, for Shekhar, the young lines of a self centric never ‘Shekhar : Ek Jiwani” is interested in Ishwara (God). To understand the matter, he use to ask questions
on existence of God to all the visitors came to his house. But no one could satisfy him. He gets disappointed. "No one not even parents, sister, visitor and the servant would tell him to his satisfaction. He would not understand the language of birds and beasts. Had he been a bird, he would have understood the puzzle, since birds do not lie - they do not have Ishwara. But after all, who owns God (Ishwara) ? There is no God, not at all."40

In the subsequent writings (Novels and others) Ajneya has inquired into the question of the existence but refrained from giving any answer to that. The authorities on Ajneya are also not able to tell whether Ajneya was an atheist or was a theist? Most of them believe that at the early stage he was an atheist and at later stage, might be for some reason he became a theist. We can consider to opinions in this regard.

(i) Vishnukanta Shashtri : ‘Ajneyaji has been known as an atheist naturalist’, again Shashtriji writes in the same place “But the fact is for some vital experience he had in his life and turned to be a theist.”41

(ii) ‘Vidyaniwas Mishra : “Some wise men said that he was in the process of converting from an atheist to theist in an inauspicious company of people like me.”42 Mishraji, here, endorsed the earlier quoted view.

(iii) Prabhat Tripathi : While quoting some lines from Ajneya himself Tripathiji was tried to establish that Ajneya was following atheism. He has quoted from Ajneya, I am in a flux. But my mysticism is not God centric. “But again, Tripathi, quoting from Ajneya himself asserts that Ajneya might not be an atheist. He quotes, “Without with knowledge, my consciousness/ gets influenced/I myself/Anointed with that light/get embellished.”43

From these lines any reader can deduct that it was a mystical experience.
The lines mentioned above and the opinions from different scholars quoted make clear that Ajneya was an atheist in his early life (perhaps Shekhar’s word - there is no God, not at all has influenced him) but at a later stage departed to theism.

In our humble opinion whether Ajneya was an atheist or a theist for that matter is not very easy to decide. Ajneya has not said anything in clear terms. If we consider his literature as reflection of his life and make an analysis of his literature many an important questions arise. How far are the characters, Shekhar of ‘Shekhar : Ek Jivani, Bhuvan of Nadike Dwip and renderings of poetry in ‘Pahle main Sannata Bunta hoon” present his character in a faithful manner?

An analysis of Ajneya literature suggests that to a great extent the belief that in his early life Ajneya was an atheist and at a later stage became a theist is a half truth. Commenting on Vidya Niwas Mishra words (Ajneya became a theist in his company) is it has been suggested that it is possible that Vidya Niwas Mishra would have been instrumental in making Ajneya a theist. It was Mishly who introduced Ajneya with Swami Akhandanand Saraswati."

In our opinion from the beginning to the end Ajneya was an experimentalist. An uninterrupted experimentation is found throughout his literature. The quest for truth that is there in Shekhar : Ek Jivani’ is found all through in his literature and thought. Not only the life and the world, but God himself is a matter of quest for him. Ajneya has been found trying to get rid of traditional and orthodox line of thought.

In conclusion we can say that Ajneya cannot be properly understood on traditional set of measurement standards like persons believe or disbelief in God. It is true that Ajneya was not an atheist in the term a Vaishnava and a
Shaiva could have been a theist. The traditional belief system on God is also a subject of enquiry for him. A common devotee, without any hesitation or thought otherwise, surrounders to the feet of his God - but this cannot be expected from Ajneya. Ajneya can be said a theist only in a limited context of the term.

**Ajneya’s friend circle:** Ajneya was an introvert. This was the result of his leading early life in solitude. In spite of that he had a friend circle that included some of his contemporaries and some new generation personalities and some followers, fans, etc. Vidya Niwas Mishra was prominent amongst them. The younger generation people like ‘Vijaydev Narayan Sahi, Ramaswaroop Chaturvedi, Sarveswar Dayal Saxena, Vishnukanta Shastri, Raghuvir Sahay, Dharmavir Bharati, Prabhakar Machve were closer to him. The list may be further exhaustive. Vidya Niwas Mishra called him ‘Bhai’ and Ajneya to called him Bhai. In spite of ideological differences, Ajneya brought Muktibodh, Samsher Bahadur, Bharat Bhushan, Dharmavir Bharati to the forefront in literary activities through his ‘Tar Saptak’.

Ajneya was very popular in Hindi literary world. For the new generation poets and writers he was like the God father. There had been a rush for securing his blessings amongst those new breed of literary activists. In the following lines of Dr. Ramaswaroop Chaturvedi support our view: “Ajneya had written prefaces for many books. Ajneya has written introductory remarks of portraits and poetry of large numbers. Ajneya’s friends and colleagues got opportunities to edit notable periodicals of Hindi. I recall Ajneya’s visit to a city was considered as an event. At some occasion a decent discord occurred some times for who would sit closest to Ajneya and who would accompany him in a rickshaw to drop him at his place. A revolutionary poet of Kolkata
was fascinated with Ajneya's charm and wished he was a girl and married him.45 Wanderer Ajneya had many foreign friends. He had friendship with authors and poets of countries like Germany, France and Japan.

2.8 Ajneya's works: Ajneya was a versatile genius of literature. After Bhartendu and Prasad it is Ajneya who has such volume of creative works. Following are the titles to his credit:


In English: Prision Days and other poems (1946), Nilambari (1981)

(2) Novels: Shekhar Ek Jiwani (First part) (1941), Shekhar: Ek Jiwani (second part), 1944, Nadi ke Dweep (1952), Apne Apne Ajnabi (1961).


(4) Drama: Uttar Priyadarshi (1967)


(9) Translation: Shrikant (Sarat Chandra Chattopadhyaya) (1941), The Resignation (Jainendra Tyagapriya), (1946), To Each his stranger (Apne Apne Ajnabi) (1967), First person, second person (selected English poems) (1967), Thaur Thikane (His poetry) science and silence (in association with Lenard Baithon - selected poems) (1976), Itstands in the stream.

2.9 Ajneya's View on Death: It has been attempted to show that behind each of man's action Mrityubodh is there as a motivator. Literature is no exception to it. Mrityu chintan is one important aspect of Ajneya's thought. Most of the symbols that are used in his literature are related to death related ones. At appropriate place attempt will be made to ilucidate this idea. In short we can say that the complete work of Ajneya, especially his fiction literature and monologue is oriented to death related thought.
Death is the ultimate reality. One who takes birth is to die. Hence, Indian thought advises to accept death as a natural process of existence. Ajneya, too, acknowledge death as the ultimate reality. He says "I do not sing for death. Death is there, so I sing. It makes my song a hymn for life." The coinstentialists believe that the moment of death unveils the secret of life. But Ajneya says that the moment of death is of the existentialists is the moment of liberation. He has written, "The real meaning of reality and the true picture thereof is found in the state of complete freedom, and in the moment of making supreme sacrifice. It is, therefore, the true meaning of life is not found in encounter with death in the moment of liberation — the liberation that is achieved by making sacrifice of life. Calling it the encounter with death and not recognising it as moment of liberty is a fallacy of understanding the process.47

Death is a matter of reference that frequently comes in the creative literature of Ajneya. "Shekhar: Ek Jivani" begins with apprehension of capital punishment. This reference very frequently comes in the said novel. In 'Nadi ke Dweep" death has indirectly cast its shadow. In this context Jwala Prasad Khetan has rightly observed, "In the Nadi ke Dweep" death's shadow is found in some or the other pretext. The proclamation of the importance of a moment can be seen as a rebellion against life's gradual advance towards death".48 In the last novel of Ajneya, the 'Apne Apne Ajnabi' experience of two women encountering death has been described. This novel has tried to explain many riddles relating to death.

In his "Ek Boond Sahasa Uchali" Ajneya has tried to place, before his readers, his understanding about death and existence. Ajneya believes that the moment of the encounter with death is moment of realisation of life. At one
place, he has written, “Who does one feel when death comes in solitude? The moment of the encounter with death is the moment of profound realisation of life.” But if I do not consider the moment and try to consider the state, then? I have been constantly thinking how to see and show not the moment when death comes, but the state that transcends time distinguished from all other states.” It is clear that this objective is Ajneya’s mind and could make the ‘Apne Apne Ajnabi’ possible. Old age is the concluding chapter of the book called human life. Man realises the existence of death at that stage and he makes a review. It is to be noted that at this stage only the memories of childhood and past days remain. People, normally forget the experiences they had in their middle age. Ajneya has similar experience. He says “As if we are ‘excluded’, not really leading a life, only observing, one who are living are we ‘younger’ whose growth has been still at a point of bygone days of youth.”

In the youth our work load increases, and we get lesser time to think otherwise because of our preoccupations. But the old age give ample opportunity to think over and make review of our years gone by. It appears that we begin to re-live their life. This is in another form nothing but a form of self centredness. Thus, “the self centredness of youth is different and that of the old age is different.”

An emotional person frequently think that what is the worth of the life he is leading and what are the achievements thereof. If there is no achievement in life then what is the use of living. Even the philosophers and literary activist seek value. Yes, this value may be different from the individual. But it is the individual that creates the value. Ajneya believes that death is certain. Thus the quest for a thing, different from birth and death can be called value. This is greater than life and death — ‘it is the quest of value. Man believes
that there is no value greater than life — but the fact is it is man who creates value. This can be the quest, the value that is greater than life and death, is created by man, himself.”

Behind the attempt to establish that value the process to ward off death and attain immortality works. The quest for value is an endless process in human being that value can be different in different person. Ajneya has identified this very sense of value as morality. Man is free to select his action. That is why Ajneya has accepted morality as his responsibility, this is a freedom for “My moral existence is the testimony of my freedom. Not of God’s.”

Ajneya says that morality cannot be considered in the context of Nationality, Sociality and Economic status. Since only the metaphysical existence can be the basis of morality. He says, “As a matter of fact, there are two eternal sources of morality. One is metaphysical and spiritual existence and the other is the knowledge and acceptance of the fact that following the path of morality may lead one to capital punishment — death. Death is, after all, a metaphysical spiritual existence.”

Thus, it is clear that the basis of Ajneya’s faith is the metaphysical existence and not the material one.

In Mrityu Chintan, consideration of ideas like Atma also find place. Human brain is the abode of both good and evil existences. God is Supreme. On attaining knowledge man gains victory over untruth. Ajneya believes that God is a matter of faith. We can realise Him by self searching. Dr. Madhuresh Ranjan Kulashrestha says, “Ajneya does not only want to leave God as a mental, emotional and intangible idea. Though this form is nothing but the shadow of that great personality, he acknowledge his existence as a cultural icon, and also its ‘sagun’ and saakaar form, to the temple and to the idol that rests there.
Frustration, melancholy, hopelessness, strangeness, fear etc. are signs of mrityubodh. In the thoughtful essays of Ajneya we find references of death, strangeness, fear etc. In fact, Ajneya has expressed his thoughts on political, economic, social and psychological issues in his subjective writings. Amongst those thoughts we are taking only those who deal with problems relating to death.

Ajneya has expressed his thought on death at a number of places in his complete works. Death is intimately related with life. Where there is life, there is death. Hence, if you try to think over death you have got to think over life. Ajneya wants to accept death as a natural process of the cycle of life. Death is, therefore, nothing that may frighten him. It is death that makes life meaningful as well as interesting. Ajneya says about life and death in the following lines, "I am there, this recognition makes one fearless. Thereafter, the realisation that some day this life will not be there give strength, do not frightened. My existence in non existence, will go to non existence does not make my awakening and understanding void. It, with the help of ‘Dhriti’, makes life more enjoyable." Ajneya has unfainting faith in life and existence. Thus even death interests him. He has stated in Shekhar: Ek Jivani — “Death has ever been an object of attraction to me.”

Ajneya has experienced life full of loneliness. He usually led a lonely life. He had occasions to encounter with loneliness and desertedness. He was, by nature, an introvert man. Some people believe that ‘Nihsangata’ is a form of self discipline. The Nihsangata has bestowed a new vision to Ajneya.
He was above the state of a consumer (enjoyer). It had helped him to be free from the fear of death. This was the reason he could take death, that frightens us, as an object of curiosity. The state of fear unable one to get pleasure of life. Ajneya believes that so long there is fear, one cannot enjoy life in its totality. Whatever may be the type of fear, may it be death, may it be of life, may it be of love, may it be of hatred and may it be of even Gods.57

In a man who has conquered the fear of death, hopelessness, suffocation and frustration cannot get a shelter.

2.9.1 Life and Death : Two aspects of a same coin : Life and death are two aspects of a same coin. Where there is life, there is death. Ajneya was aware of this fact. Hence, he has dealt with life as well as death. Ajneya believed that the moment we embrace death we attain liberation. The existentialist philosophy believes that the moment of encounter with death is the moment of realisation of life. But for Ajneya the moment of death is the moment of liberation. The complete and two meaning of reality is seen in that Muktavar that meets in the moment of sacrifice, in the moment of separation. It is, therefore, the meaning of life is found not in the moment we get encounter with death but in the moment we get liberated — the liberation that come to us at the point we sacrifice our life to call it the moment of encounter with death and not the moment of liberation is a mistake in understanding of this process.59

The above lines show the underlying difference between his thought and the existentialist philosophy.

Ajneya says that we have no option but to accept death in the way we accept life. In his words — there should be no talk of life and death, there should be talk of living and dying that are two action of a single life process. In life faith has to adjust with both life and death. To negate death is to negate life, as well.60
Ajneya emphasises to accept life in a simple way, since, it is a natural process. Without death, there cannot be life. Hence he says, “If there is no death for me, then, there is no life for me. I am living to day is as a coincidence as it would be the day I shall die.”

Indian philosophy in general and Buddhist philosophy in particular rebirth has a special significance. The Buddhist philosophy believes that not attaining rebirth is a solution to get rid of sorrow. Ajneya has no faith in rebirth. He says that this life is all that was to happen. “I think we must accept that there is nothing like rebirth. This life is the final one, complete in itself. If it has some significance then it is in itself only. Thorough meaningfulness — rather completeness must be somewhere between the circumferences of the beginning and the end of this life and it might be there only.”

Human being is superior. He can set some values rising above thinking life and death. Body is mortal but the values set by men are immortal. Ajneya believes that these values are greater than life and death. “Value is greater than life then it is greater than death. This can be a matter of enquiry for me. The value that is greater than life and death is set by man.”

2.9.2 Parlankik (metaphysical) thought of Ajneya: Being an inquisitive being man wants to know what is there beyond life? Where the life goes? In old literature this problem has been dealt with in the Yama-Nachiketa episode. Though, Ajneya had not faith in rebirth, he wished to carry a beam of light with him while departing from this world. He says, “Nothing more but only a beam of light may be taken from there. And I wish and shall remain wishing that after me let my memory remain like that beam of light, emitting a little light, light that might have been useful for darkness. In more glowing light the non-necessary elements be ‘unwanted’ but may not be inimical, remain as friendly.”
There are many ways of cremation. The Hindu lit pyre, the Muslim and the Christian bury, the Parsi put the dead body on a platform to enable the birds to consume the body. After burning the dead body the ash is flown to the river. The Hindu immerse the half burnt bones of their kith and kin in sacred streams and feel privileged. A great leader of India wished that his ash should be spread over the fields of his great land, seas that surrounded it and over the mountains that guarded it. Ajneya wished that his ash may be washed in the ocean. Giving detail of his wish Dr. Madhuresh Nandan Kushresth writes “Ajneya did not want that his mortal remain in any form is preserved. He had no reservation if his ash is washed in river. He preferred ocean. This was perhaps he had affection for ocean.”

Thus, it is clear that Ajneya was thoughtful on the problems relating to death. In the literature of Ajneya death related material is found much more in volume than they are found in other authors.

2.10 Epilogue

Ajneya is a unique literary personality. His introvert nature makes him mystic. But his friends and close associates mention that he was a man of sobre disposition. There is a wonderful similarity between the literature and personality of Ajneya. This similarity is in form of experimentation and love for innovation.

Ajneya was a wanderer. That is why, perhaps he could not afford to be dogmatic. A wanderer cannot be dogmatic. If his childhood was spent at different places in India his later life was mostly spent is touring various countries of the world. He had visited almost all important nations of the world. He spent a couple of his youth years as an armed rebel. He was in close association with front rank revolutionaries. These situations, perhaps shaped the multifaceted that his personality has.
Experimentalist individuals of literary personalities, are generally introverts. It is natural that literature of such personalities have psychological elements. They are very alert and emotional. They evaluate their environment on the basis of values that they deliver. Ajneya was such type of experimentalist literary personality.

As he was a wanderer, the literature of Ajneya is found influenced by, knowingly or unknowingly, foreign elements. There are elements of western psychology and existentialism. Ajneya was well versed with the thoughts of world class psychologists like Freud, Jung and Sartre. He had opportunities to interact with European philosophers like Gabriel Marshall, Karl Yaspars, Swedish poet Erik Lindgram, Jen Lundblad, Larse Forsel, Yarn Sharnstate and others. The exchange of ideas that happened between Ajneya and these philosophers helped the former a lot.

Ajneya was not amongst the lot who forget their self respect on getting influenced with powerful foreign influence. Foreign influence is found in his literature, of course, but in symbolic form only. He was proud of his Indian origin. He has taken similar symbols/images mostly from Indian village life.

2.10.1 Mrityubodh

Death has always been a matter of inquisitiveness for men. Ajneya is no exception. Death has found a prominent place in the thought process of Ajneya. Death has been the cardinal subject in the entire works of Ajneya. His poetry, his subjective writings and his novels all deal with issues relating to death. There is European as well as Indian influence in Ajneya’s thought on death. But he is the protagonist of Indian view. Indian view advises us to accept death as a natural outcome of life. Death has always been a matter of concern for Ajneya. He believes, one who is fearful of death becomes incapable to love life.
Ajneya believes that death is a natural process. But he glorify a worthy death. He has deep regard for Indian culture. Hence, he wishes that after his death his ashes should be immersed in the ocean/rivers.

In poems written by him in later part of his life he has described perception of his death in a fearless and free manner. He has used to take pyre, fuel, smoke etc. Some lines are worth mentioning:

तीष्ठन को निकला हूँ/कांघे बांधे हूँ लकड़ियाँ चिता की। / गाता जाता हूँ।

In another poetry the word 'ढुंआ' (smoke) is used.

The collection of his poetry 'Kitni Nawon Main Kitni Bar' mainly deals with his concern for death. In this collection death has been identified as ultimate end of life surrender and acceptance.

### Index of Reference Books

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5. Atmanepad P-2
6. Aajke Lokapriya Hindi Kavi : Vidyanivas Mishra P-7
7. Atmaparak, Ajneya P174
8. Shekhar : Ek Jivani, Moolyankan P-4
9. Shikhar Se Sagar Tak, P 56
31. Shrot aur Setu 112
35. Ajneya ki Jivan Drishti P 44
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