CHAPTER-3

Psychological fiction of Hindi literature and Ajneya
Before going to review the consciousness of death in the fiction of Ajneya there is the need of discussion on the Hindi psychological novels. As the Hindi psychological novelist, sensitivity of death is found in abundance in the psychological novels more than the social novels. The examples of Jainendra Kumar, Ilachandra Joshi and Ajneya are enough to prove it. Being the silence of human mind solitariness, fear, stranger’s life of a person are picturised in psychology or psychological novels as there are signs of sensitivity of death.

3.1 Psychology and psychological novels:

Psychological novel is based on psychology. Psychology is the science of human mind. According to Premchand, “novel is the picturisation of human life. The reality of human life can be divided mainly into two parts — outer reality and inner reality. The outer reality of human life is also enriched with the inner reality as what a human being does it is done with the instigation from inside. If it is observed in this way every novel is a psychological novel. But in reality it is not at all. The term ‘psychological novel’ carries a special meaning at present. The novel which aims at picturising the inner mind of a person rather than picturising the social condition or its discrepancy — the genre of only that novel is called as psychological novel.” He writes, “The
significance of being called psychological novels is that those novels are based mainly on psychoanalysis. The psychologism is a modern thing in its concise meaning. Dividing brain into conscious, subconscious and unconscious, psychologism gives special importance on the unconscious. This unconscious is the creator and ruler of our personality, all our activities, all our ideological behaviours.”

Admitting the European effect on psychological novels, Dr. Gopal Ray writes — “In the European novels before the twentieth century, there was the drawing of inner feelings, emotions and excitements in the form of expression of the outer activities of the persons. In the novels which have paved their way, the inner reality is given superior status compared to the outer reality in them. The march of novel looks forward from outer to the inner. The last destination of this journey is the ‘psychological novel’.”

It is clear from the above opinions of the scholars that ‘psychology’ is the science of human mind, that is theoretical form when the analysis of human character and mind is done with the help of psychology in novels and others. It is called psychoanalysis, which is the practical side. Psychology is generally found in the ancient literature of India and also the world. Psychology is found in happiness, sorrow, emotion of the characters of the epics like The Ramayana, The Mahabharata, Iliad, Odyssey. But the use of the terms ‘psychology’ and ‘psychoanalysis’ as an analysis of the human mind has happened with special importance in the second part of the twentieth century. The process of analysing the human mind on the basis of psychology and psychoanalysis got a boost specially with the opinions of Freud, Adler and Jung.
3.2 Psychology of Freud, Adler and Jung:

The special effect of the psychologies of Freud, Adler and Jung is seen in the psychoanalytical novels. Therefore it is necessary to understand the terms of all these three psychologists while reviewing the psychoanalytical novels. There is a brief discussion on their views in the following:

The subject of psychology is human mind. The subconscious mind may be taken as the assessor of the activities of the conscious mind. That means a person may not be like as he seems to be, or is seen from outside, but he may keep his feelings with his own self unexpressed. Some animal desires remain hidden unconsciously in human being. Let try to take those animal desires to the front of the psychological readers. Dr. Ramdarash Mishra has also expressed his reactions in his opinions on the views of the psychologists like Freud, regarding animalistic desires.

According to him, "In unconsciousness there exists some animal desires. Freud calls it sexual desire, for Adler it is feeling of inferiority and for Jung it is the image of life. The animal desires, that emerge in unconsciousness, are naturally very impure, rough and selfish. The consciousness, which understands and maintains the social relationships, dominates such emerging desires from time to time. These desires again come back to its own place and in this unconscious that is tantamount to a dammed river, a kind of lagoon is created which is called complexity."

Freud was the first to make a thorough investigation into the scientific way the two conditions of human being — conscious and unconscious. His judgement was that apart from human consciousness there is another important factor that affects the human behaviour. That is 'unconscious mind'. This 'unconscious mind' is the life force of the mental world for Freud. This
'unconscious mind' may be called 'libido'. During investigation of the causes of hysteria Freud discovered 'libido' or the unconscious mind and during treating the patients he also took help of it. Freud saw prominence of the sexual desire in unconscious mind. According to Freud the sexual desire being blunt gives birth to the disease of dementia. Not only this Freud also wants to study the human behaviour on the basis of sex or sexual feelings.

3.2.1 Freud and psychoanalysis:

'Freud and psychoanalysis' became complement to each other. Freud's name is famous for the establishment of psychoanalysis. It's main tendencies are of these kinds — (1) Id, (2) ego and (3) super ego. Id is root of desire. It is in reality irrational, ignorant and truly immature. It is influenced by greed for happiness driven by organs and there is no effect of the social rules, principles, knowledge on it. The manifestation of id is found in the states of children's romance. Ego emerges due to the influence of id in the environment. This is almost consciousness. It is related to reality. Every human behaviour is controlled by it. It rules over the mind. In adverse situation it also encourages to do unsocial activities.

'Super ego' is said to be the ideology or principle of Freud. Being mainly conscious it keeps knowledge over real situation. It has strong relation with civilisation, religion and culture. As it arises from ego, it is the conscious and alert condition of a person.

According to Freud, as like as there are three forms of personality the mind has also three different forms. Those are: (i) conscious, (ii) preconscious and (iii) unconscious. Among these, conscious and preconscious are active and pre-active conditions respectively. As ego and super ego, it is also ruled by the human brain. The psychoanalysis-based theory of Freud is actually the unconscious mind.
There is no place for any consultation or debate in unconscious mind. This unconscious mind controls all human activities like physical and mental, understandable and all-pervading. It does not remain in any kind of bindings.

The learned people of ancient India and Europe have also mentioned about the various states of the mind. According to Indian theory, there are four states of the mind — profound sleep, dream, active and the fourth state of blessedness. Among these, profound sleep is undoubtedly the state of unconsciousness. Freud accepts the unconscious mind as the museum of suppressed lust for sex.5

3.2.2 Mechanisms of the unconscious mind:

Freud has made special discussion on the mechanisms of the unconscious mind. The mechanisms of the unconscious mind have come forth during the study over the psychiatric patients. There is no definite number of it. Some of the prominent mechanisms are of the following kinds —

(i) **Regression**: If the path of any tendency stops due to it, then it returns back. This return is observed in older and adult age. In such state, the old aged people may also weep or shout as like as the children.

(ii) **Repression**: According to Freud, when a person suppresses his desires, then being separated from consciousness, it enters into the state of unconsciousness. In this state also the sentiment remains active in the unconscious form.

(iii) **Rationalisation**: Trying to escape by giving clarification through reasons for his failure or irrational behaviour is the inferiority feeling.

(iv) **Projection**: This is an unconscious effort by oneself to escape himself from mental dispute or guilty feeling. To allege any others for failure of own self is a common tendency.
(v) **Symbolisation**: The suppressed or repressed desires of human mind come out almost in the form of symbol. The suppressed or repressed desires or intentions never end, rather they enter into the conscious mind crossing the hurdles. These kinds of desire come to the conscious mind in the form of symbol.

(vi) **Transference** : When attraction or love moves from one thing to another person or thing, then it is called transference. If anger over wife is expressed on children that is transference.

Apart from these, there are some other prominent mechanisms of unconscious mind — displacement (regarding dream), identification (behave like others), sublimation (effort to recognise personal work, feeling through the society), condensation (partial mixing of two or more opinions), compensation (to compensate any mental loss through others) and conversion (end of mental struggle by satisfaction of root desires).

### 3.2.3 Theory of sexual energy:

The energy that manages the building of human personality or the brain is called sexual energy or ‘libido’. Sexual energy is the leading energy of human being. Due to its suppression a person may prey to mental disease, besides without it’s development the emergence of art and religion is not possible. In dictionary there are descriptions of three stages of the development of sexual energy and six stages of the flow of sexual energy.

The stages of the development of sexual energy are (i) autoerotic stage, (ii) narcissistic and (iii) alloeroticism. The six flows of sexual energy are (i) extroversion (ii) introversion (iii) centralisation (iv) reversion and (vi) ending direction.
Freud has made discussion in detail about 'libido' or sexual energy. He accepts that it is the sex which is the instigating force of all the human activities. Expressing his view in this regard, Dr. Mafat Patel writes — “Freud accepted that the nature of all forces was the sexual energy. In sexual energy Freud incorporates love for brother, sister, teacher, father, mother, friend and also ideology. Though sex, the discriminating word by Freud, is used for the meaning of intercourse at present but in reality its detailed meaning is minute.”

Now question arises, what is the very meaning of sex? Sex is the form of pre-energy, thus naturally it is the lust of a male or female for its partner. A person remains in search of happiness therefore he wants money, wife and the society. Thus the meaning of sex is not only intercourse. In this way we see that the meaning of Freud’s sexual energy or 'libido' is not limited but comprehensive. Briefly, this was the main conception of Freud.

3.2.4 Freud’s Oedipus complex, Electra complex and Homosexuality:

During the study of Ajneya’s novels, apart from the opinion of Freud on sex, examples of Oedipus complex, electra complex and homosexuality are also found. Therefore there is the need for a overlooking into the views of Freud while discussing such subjects.

According to Freud’s view, the sexual desire is apparent since someone takes birth. Due to love towards mother, a feeling of jealousy towards father develops that leads to a guilt feeling. It dominates both jealousy or affection but they remain in mind in the form of ambivalent feeling. Such kind of mental state is seen among the girls also. The girls feel love towards their father and become jealous against their mother. It dominates this kind of love and jealousy. Thus the girls as like as the boys nourish ambivalent feelings.
3.2.5 Homosexuality:

According to Freud when sexual desire does not develop in a natural way, then there may develop sexual abnormalities in human being. Among such sexual abnormalities include tendency of display, looking, afflicting others, besides homosexuality. Homosexuality is not only a sexual abnormality of this age, rather it has a long history. Homosexual behaviour is found in many communities or subcommunities in the world. Not only this, a number of internationally-acclaimed players, musicians, litterateurs, actors are said to be victims of homosexuality. Homosexuality is found not only among males, but it is also found among the females.

Majority of the countries in the world do not give recognition to homosexuality, and they think it is a crime. Therefore the homosexuals remain under suppression in those countries.

Dr. Mafat Patel opines in this regard, “As the society does not give permission for desire like homosexuality, a person suppresses his excitement. These suppressed feelings continue to come incessantly into conscious, as a result the person feels pressure of a feeling or thought of serious guilt. Yet the person with sexual abnormalities simply applies science of ethics on himself so that his movements appear to be ordinary.

3.2.6 Views of Adler and Jung

Along with Adler and Jung, Freud did a lot in the development of psychoanalysis. But both of them did not support any of the views of Freud. The first opposition was regarding Freud’s views related to sex. According to Freud, there are only sexual desires which control the unconscious mind. Adler and Jung do not support this view of Freud. According to Adler, this animal desire of human being is the inferiority feeling and according to Jung, it is the image of life.
In order to know the truth it would not be irrelevant if the opinions of Adler and Jung are discussed very briefly.

3.2.6.a (a) View of Adler:

According to Adler, the main encouragement in life is not sexual feeling, rather it is to try for achieving supremacy and excellence. Adler has also opposed Freud's Oedipus complex. Dr. Mafat Patel has mentioned about the views of Adler in a brief way as the following:

1) Style of life, 2) The aggressive drive, 3) inferiority complex, 4) superiority complex, 5) the creative power.

According to Adler, human life is full of immense difficulties. Human being in its whole life tries to hide own inferiorities. The work, movement and process, through which a human being makes his effort to become the best, are being termed by Adler as life-style. According to Adler, when a human being becomes four to five years old, the effect of the society starts to fall on him. Thus life-style is based on the social condition. The assessment of the personality of a human being is also based on life-style.

Adler considers that the root cause of all mental diseases is inferiority complex. It is a kind of internal feeling. Discussion on own self gives birth to inferiority complex. It may be called as dissatisfaction of self assertion. Inferiority feeling affects both the body and mind. After comparing own self with other people of same level, a person due to his failure, becomes victim of one or the other quality or ingredients in a person. A child compared to a man thinks himself very little. Therefore, naturally a child may become victim of inferiority complex. He remains alert so that nobody thinks him inferior.

Adler considers superiority complex as the complement to inferiority complex, not its opposite. A person takes help of superiority complex in order
to hide his inferiority. But in front of adverse situation it may also break down. Such kind of inferiority and superiority complex are found in the same person. When both these complexities cross their level, a person may lose his mental stability.

3.2.7 View of Jung

Carl G. Jung is also important among the contemporaries of Freud. Both of them had much intimacy, but Freud’s excessive importance on sexual desire could not be accepted by Jung as like as Adler. He has made opinions in his own way.

Dr. Mafat Patel has mentioned about the opinions of Jung in the following way: (i) Indifferent life, (ii) The symbols, (iii) the collective unconscious and (iv) personality. The indifferent life energy, mentioned by Jung, includes sexual desire, inferiority or superiority complex, game, artistic activities. According to Jung, the activity of sexual desire is limited to only preservation of self and race. After fulfillment of physical need people get engaged into other social, cultural and religious activities. The indifferent life energy brings stability into all the self-contradictory activities of human beings.

According to Freud, it is sexual desire which encourages the unconscious mind, but according to Jung, it is self-preservation that encourages the mind. This state encourages the cultural, social and other activities of the human being. According to Jung, following fulfillment of physical need, sexual energy gives encouragement to do other social and cultural works.

Jung recognises three divisions of human mind which are mentioned by Dr. Mafat Patel in the following way — conscious, individual unconscious and collective unconscious. Jung has to say that unconscious is the low floor of that mansion. Collective unconscious is obtained from own ancestors by
the human being. If its effect falls on someone it is called individual unconscious. “Collective unconscious is the motherland of conscious mind and it is also the controller of its nature. Although this unconscious is more ancient and more primitive, yet it is the primary treasure house of very simple possible wisdom of human consciousness.”

**3.2.7a Personality**

According to Jung, personality is of two kinds — (i) Introvert and (ii) Extrovert. An introvert person thinks mainly himself and he has generally no interest in outer life. But an extrovert person is seen active in social life. Jung accepts that tendencies of both man and woman are seen in every personality. Due to lack of similarity between the two different kinds of tendencies the mental situation of a person may be disordered. The outlook of Jung regarding ‘personality’ may be mentioned in the following way:

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Personality

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Introvert  Extrovert

Thought-Imagination-Sensitivity-Docility
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Besides this, people with bold personality are also found in whom both these tendencies are observed.

**Essence:** There is special importance of Freud, Adler and Jung in the analysis of human mind. The psychoanalytical mechanism set by them are the basic theory of our new consciousness. In today’s changing situation, psychoanalysis specially has become useful for minute study of human mind.

Among the Hindi psychologists and writers, Ilachandra Joshi, Ajneya, Devraj, etc. are specially influenced by the ‘psychologism’ emerged in the
West. They were influenced by the views of Freud, Adler, etc. while analysing
the characters of their novels.

3.2.8 Philosophy in Psychology: (Co-relation with sex or sexual
passion and death thought)

In Freudian psychology there is mention of three basic tendencies —
eggo, fear and sex. Freud has given prominence to sex or sexual passion among
the tendencies that affect the human mind according to which every activity,
sex or feeling of sexual passion of human being are controlled. But Freud has
also given importance to death thought. Notwithstanding the human beings
get engaged in the effort for satisfaction of own ego and sex, it is quite
impossible for them to achieve separation from the thought of death. Therefore,
Freud has mentioned about sensitivity of death along with the common
tendencies of human being. In Freud’s words, these common tendencies are:
eros or sex (based on the name of the Greek angel of sex or love) and Thantos
or death (based on the name of the Greek angel of death). The influence of
both these tendencies is much prevalent in the whole life of the human being.
(Both these common tendencies have been discussed in Chapter-I).

In the twentieth century the world wars in Europe compelled the human
being to think. The thought over death or own existence started to keep the
human being in trouble. This concentration on existence gives birth to
existentialism. Death is said to be the reliable proof in existentialism. Thought
over death or our existence is the result of overall activities. Therefore as the
existentialism which has its relation with psychology it can be said to be the
philosophy on psychology. In psychology it is tried to discover the truth of a
person by entering into his unconscious mind. It cannot be denied that death
has the maximum influence in the world of thought. This way a relation is
established among existentialism, psychology and philosophy. Sexual feeling and sensitivity of death actively influence the mental world of human being. Compared to the social fictions sensitivity of death is found certainly in abundance in individualistic or psychological fictions.

A vast difference is observed between the European and Indian views on death. The terror of war hit the European mindset in such a way that it was engulfed with thoughts of loneliness, violence and crisis of existence, reflection of which is seen in the European existentialist literature. The Indian view on death or existence is different from that of Europe. In Indian tradition emphasis is laid to accept death as a natural phenomenon. According to Indian tradition effort is made to unite the human being or the soul with the supreme soul (Paramatma). The body meets with death but not the soul.

Besides existentialism, Gandhism, Individualism and Marxism are the important philosophies which influence the psychological fictions. Gandhiji has also done thorough investigation into the existence of soul, activism (Karmavad), theory of rebirth (Janmantarvad), etc. available in the prominent theories of the Indian philosophy. The basic mantra of Gandhian philosophy is truth. According to Gandhi, those, who practises truth, only can identify the supreme God (Parameshwar). As a result a person becomes omniscient. He achieves salvation in this country. In this way, according to Gandhian philosophy death is just a simple phenomenon.

Individualistic philosophy is related to the opinions of any philosopher or psychological litterateur. The philosophy of individualistic life is the gift of mainly the modern age affected by the two world wars. Jainendra Kumar, Joshi, Bhagwati Charan Verma, Bhagwati Prasad Bajpayee and Ajneya are prominent among the Hindi individualistic philosophers. The influence of
Indian and European concept and philosophies is seen in them.

The Marxist philosophy is mainly related to social and economical discrepancy. Literature keeps close relation with both psychology and the society. Delivering his address at a conference of progressive writers’ union at Lucknow in 1936, Premchand said, “The trend of literature is not limited to egoism or individualism, rather it becomes psychological and social.” The social activist also has his personal life in which a natural biological trend may be noticed. The hero of Marxist novels like ‘Dada Comrade’, ‘Party Comrade’ by Jashpal have also personal feelings.

When such philosophies that influence the fiction are discussed then it comes forth that there may be sensitivity of death in social novel, but the individualistic or psychological novels and stories are centred on the thought over death. Freud has also admitted it.

3.3.1 Consciousness of death in social novel and stories:

The social discrepancies are mainly picturised in the social novels. Its main aim is to introduce the social, religion, economical and cultural discrepancies, economical and cultural discrepancies before the readers and make them alert so that such a society can be established where there will be equal rights for all. The personal problems and feelings are not important in social novels. This is applicable in case of stories also. Personal feelings do not set importance in social stories.

‘Bhagyawati’ by Shraddharam Fillouri in 1877 is the first Hindi novel. Since Shraddharam Fillouri to the arrival of Premchand we have a number of novelists the prominent among them are — Lala Shreenivas Das (Pariksha Guru), Balkrishna Bhatt (Sou Ajaan Ek Sujan), Devkinandan Khatri (Chandrakanta), Gopal Ram Gahmari (Khuni Kaun, Adbhoot Laash), etc. Most
of them were idealistic novelists. If 'Chandrakanta' is a magical or deceptive novel, then 'Khuni Kaun' by Gahmari is an detective novel. There is no mention of personal truth in any of these novels. In the novels of Fillouri, Lala Shrinivas Das and Bal Krishna Bhatt special attention has been given on the Indian ideology, women education, etc. There is only entertainment in the novels of Khatri.

There is almost no mention of death in these novels.

Premchand is the sun of the world of Hindi novel. Deep study and feelings are observed in his novels. But he has given very less importance on the personal part of the human being. The aim of Premchand is to bring to light the social discrepancies through the medium of his novels, to search the way of their solution and to compel the readers to think. Therefore the infusion of vice-virtue, hope-desperation, person-society, resolution-alternative is seen in Premchand’s novels, but only faith and humanity emerge victorious in his novels. No signs of consciousness of death like hopelessness, suffocation, solitariness, terror are found in his novels.

'Sevasadan', 'Karmabhumi', 'Rangabhumi' and 'Godan' are Premchand's most significant novels. The immediate political, social and religious situations have been produced in these novels. Influence of Gandhism, opposition to capitalism, feelings of class conflict are present in his novels. But the reflection of the Indian ideology is presented in almost all the novels which is called as the pro-ideology liberalism. Clearly there is no sign of consciousness of death in Premchand’s novels.

In novels like 'Maa', 'Bhikharinee' by Kaushik written in the trend of Premchand, there is also picturisation of the suffering, conflicts come into the human life, but thought over death is not found in any character. He has not
observed the human tendencies in the religious and social context as like as Premchand rather he has tried to observe it in the light of culture. In the novel titled ‘Titli’ Prasad has drawn the destitute and struggling life of Titli, the heroine. In the ending of the novel, the talent of the character of Titli comes forth.

The prominent among the post-Premchand social novelists are Jashpal, Amritlal Nagar, Upendranath Ashk, Bhagwati Charan Verma, Bhairav Prasad Gupt, Krishna Baldev Vaid, Mohan Rakesh, Lakshminarayan Lal, Naresh Mehta, Rajendra Yadav, Nirmal Verma, Bhism Sahni, Vishnu Prabhakar, Badi Uzma, Manohar Shyam Joshi, etc.

There is the communist point of view in Jashpal’s novels. Communist description of the social discrepancies, the pitiable stand of woman and praise of women are available in the novels of Jashpal. There is no sign of consciousness of death. While exposing the collective truth it has not been possible for exposure of individual truth. In the novels of Amritlal Nagar like ‘Boond Aur Samudra,’ there is the exposure of collective truth. Notwithstanding in this novel there is the successful picturisation of the abandoning of a husband, the mental condition of a sonless woman.

Mohan Rakesh is prominent among other novelists. His novel ‘Andhere Band Kamre’, based on the life of the noble sections has received much discussion. His novel is centred around Harvansh and his fashionable woman Nileema who smokes cigarette and drinks wine. The writer has tried to present the life of the upper middle class along with all their discrepancies — but the writer has not come out successful in assaying the two leading characters going into the depth. There are a number of signs of the consciousness of death in this novel like break-up in human relationship,
solitariness, tension, etc. But his character is not detached from the surroundings or is not alone. Even being in the society there is no inner flow of dissatisfaction, jealousy or anger seen in Rakesh. He can open the outward leaves of individual consciousness.

There is the picturisation of the post-Independent horrible situation in the novels of Naresh Mehta (Yah Path Bandhu Tha), Bhishm Sahni (Tamas), Jagdamba Prasad Dixit (Murdaghar), Manohar Shyam Joshi (Kuru-Kuru Swaha), Kamaleswar (Ek Sadak Sattawan Galiyan), Prabhakar Machwe (Kishliye). A number of pictures change in value-judgment, disintegration in middle class, townism perception, discrepancy in official life, corruption, unhappiness, etc. have been drawn. The aim of most of the writers is to present the reality of today’s life. Characters who are afflicted with the thought of death are almost not available in their novels.

3.3.2 Story

It may be considered that the social story actually started with Premchand. In the pre-Premchand stories there was the importance of idealism and entertainment. In view of the growth of Hindi stories the period from 1900 to 1910 remained significant. A number of stories were written in this period. Among them are ‘Gyarah Varsh Ka Samay (Shuklaji), ‘Dulaiwali’ (Banga-Mahila), and ‘Indumati’ (Kishorilal Goswami). There is no picturisation of individual feelings, sensitivity of death, agony, etc. in such stories. A glimpse of only soft feelings and ideal is observed in them. But in the pre-Premchand age, there was a story, titled ‘Usne Kahaa Thaa,’ (Chandradhar Sharma ‘Guleri’) in which besides ideal and feeling of duty, the consciousness of death is also evident. It can be said to be a pleasant surprise. The hero of the story, Lahna
Singh, like young Indian keeps his word committed to someone even by sacrificing his own life. One of the significant moments in this story is the consciousness of death felt by Lahna Singh before his death. When the last moment knocked Lahna Singh who was seriously injured in the war, all the memories came to forth one by one: ‘मृत्यु के कुछ समय पहले स्मृति बहुत साफ हो जाती है। ज़िन्म भर की घटनाएँ एक-एक करके सामने आती है। सारे ख़ुफ़्द़ों के रंग होते हैं, समय की धुन बिल्कुल उन पर से हट जाती है।’ - कहते हैं- मृत्यु से पहले सुखे पेड़ भी हरा दिखने लगता है।’ ममुर्य लहनासिंह के मन का उत्साह भी हरे पेड़ की तरह जान पड़ता है। ‘अब ठीक है। पानी पिला दे। बस, अब के जाड़े में वह आम खूब फलेगा। चाचा- भतीजा दोनों यही बैठकर आम खाना। जितना बड़ा तेरा भतीजा है, उतना ही यह आम है। जिस महीने उसका जन्म हुआ था उसी महीने में मैंने इसे लगाया था।’

In Premchand’s story ‘Kafan’, there is the mention of helpless Budhia’s pain of delivery and death. Madhav and Ghisu collect money for coffin and have drink with that money. In drunkenness both of them wish Budhia’s soul to get place in the hell. Premchand’s aim is not to present father and son’s thought over death but to show the social discrepancies.

In the stories ‘Akashdeep’ and ‘Mithaiwala’ by story writers of Premchand age, Prasad and Bhagwati Prasad respectively, there is a glimpse of thought over death. Influence of psychology is clearly evident in both the stories. ‘Akashdeep’ is the story of sea-robber Buddhagupt and Champa. Champa loves Buddhagupt but also hates him because Buddhagupt was the cause of her father’s death. The pathetic death of her father prevents her from marrying Buddhagupt. In the same way the story of ‘Mithaiwala’ is also based on consciousness of death. Mithaiwala had a very painful life. He had much love for children. But his children were unfortunate enough and became victims of the cruelty of time. Upset with this grief he decided that he would pass his
rest of life by amusing the children. Therefore he comes to the children
sometimes being a vendor of sweets (Mithaiwala), sometimes flutist and
sometimes being vendor of toy, and feels happy when he sees the children
jump and leap after being amused. This way his effort to drive off grief or
death does not go in vain. He sets the meaning of enjoying the life.

Among the story writes of the post-Chhayavad age the prominent are
Jashpal, Vishnu Prabhakar, ‘Nirgun’, etc. and among the regional story writers
the prominent are Shiva Prasad Singh, Markandeya, and ‘Renu’. Picturisation
of social discrepancy, change in sense of value, etc. is available in their stories.

The movement of ‘modern story’ started after Independence. The story
writers of this age can be divided into two sections among the progressive
story writers Rangeya Raghav, Bhism Sahni, Parsai, Amarkant, etc. and among
the modernist story writers the prominent are Rajendra Yadav, Mohan Rakesh,
Nirmal Verma, Usha Priyambada, etc. The first section of the story writers can
be said to be in the trend of Premchand. The disintegration of the middle
class, social discrepancies, etc. have been presented in their stories.

Signs of consciousness of death like hopelessness, terror, solitariness,
aliensness, etc. are available in the stories of the other section of writers. Tension
and terror are observed in the stories of Mohan Rakesh. Like ‘Aadha-Adhuri’
(play by Rakesh) disintegration of the middle class is seen in his stories also.
‘Ardra’, ‘Ek Aur Zindagi’, ‘Malbe ka Maalik’, etc. are some stories of this
genre. The post-Independence situations made the middle class empty-handed
both mentally and physically. Helplessness to live in adverse situations makes
life tragic.

Important among the women story writers are Mannu Bhandari,
Krishna Sobti and Usha Priyambada. In Mannu Bhandari and Krishna Sobti’s
we get related exposure of modern opportunism and manifestation of sex. In the stories of Usha Priyambada we have signs of sensitivity of death. Picturisation of physical love is not found in her stories. There is the states of segregation and solitariness in her stories. ‘Vapsi’ represents such stories. Gajadhar Babu turns victim of family break-up and his position becomes full of tension. He also feels solitariness.

The awful situations after 1960, gave birth to the problems of economical inequality and living of life. As a result the hearts of the common men become restless with pain, tension and helplessness. A pessimist is stifled by his desires, but an optimist fighting with these desires, search for new ways of development. Observing all these, it can be said that the effects of horrible situations on the story writers are of two kinds — positive and negative. One significant stories in which there is the manifestation of the desires of modern man, struggle, tension, etc. are ‘Aadhi Raat Kaa Sujajmukhi’ (Raj Kamal Chaudhury), ‘Abhimanyu Ki Atmahatya’, (Rajendra Yadav), ‘Ek Thi Vimla’ (Kamaleshwar), ‘Dur Jaati Belgari’ (Saraveshwar Dayal Saxena), ‘Dhuwan Aur Laat’ (Amrita Pritam) and ‘Vishwas Aur Vishwas’ (Kamal Joshi).

Today’s Hindi stories have re-involved the life of common people. Most of the stories are positive. Today’s story writers do not run away from struggle, rather keep hope to struggle.

3.4 Social fiction and consciousness of death

As like as the human life, there is also an important place for death. Therefore no one is free from the thought of death. Death has been always a subject of curiosity for those who believe in the theory of death. They accept that every activity of the human being is the result of thought of death or
consciousness of death. Due to thought of death he feels terror, depression, and suppression.

Contrary to it, the main aim of social fiction is picturisation of social discrepancies. Death is also available in this kind of literature but here death is a normal phenomenon and is not a matter of personal curiosity. Its interest in life is positive. Thought of death may come in the literature of this genre, but in a secondary way.

Human being is the main subject of psychological fiction. To understand the mental situation of the character, effort is made to go into the deep of its internal mind. The psychologists accept the effect of fear (of death) besides ego and sex in a person's internal mind. Therefore there is special effect of consciousness of death observed on psychological fiction.

Among the prominent names of fiction writers there are Chandradhar Sharma (Guleri) (Usne Kahaa Thaa), Kaushik (Mithaiwala) and Mohan Rakesh (Aradhare Band Kamre) in whose stories and novels, death or consciousness of death is available. But there is an ideological view in 'Usne Kahaa Thaa' and 'Mithaiwala.' Lahna Singh keeps his commitment even by ending his life. Mithaiwala forgets his own sorrow seeing the children all happy. The picturisation of the terror, depression and suppression emerged in post-Independence situations is done keeping the social point of view in front.

3.4.1 Birth of psychological novel and its development: (Differences with social novels)

It is accepted that psychological novel had emerged in Europe. Marshal Proust of France, Dorothy Richardson and James Joyce from Ireland are said to be the prominent writers of this genre. Marshal Proust wrote a novel of
eight parts in 1913, the English translation of which was ‘Remembrance of the Things Past’. In 1914 James Joyce wrote a novel titled ‘A Portrait of the Artist As a Young Man’. Dorothy Richardson’s ‘Pilgrimage’ was published in 1915. James Joyce’s achievement ‘Ulysses’ came out in 1922. It was this novel which made a revolution in the literary world.

These novelists not only gave birth to psychological novel but they also built a foundation for the achievements of their next generations. The special features of psychological novels mention of which is found today are based on the novels of these novelists. From the point of view of narrative and revolutionary change in the world of novel was possible only for these novelists.

Psychological novel is different from social novel. In psychological novel, picturisation of individual character compared to social and minuteness compared to bulkiness and internal situation compared to external situation, get emphasis.

In the view of character also, the psychological novels are different from the previous social novels. The modern life is full of complexity effect of which also falls on the mind of a person. One can see the picturisation of the internal mind and the complexities of a person in the psychological novels, therefore psychological novel is character-based. In portrayal of characters the style of the flow of sensitivity has also much importance. The flow of sensitivity is a flow of brain which continues to change.

Psychological novel is generally written in the autobiographical style. From the novel of Marshal Proust to James Joyce and in Hindi from Jainendra Kumar’s novels to Ajneya and Devraj’s novels, the style is mainly autobiographical. The judgement is dynamic. If any judgement has to be taken
on any matter, that will be judgment of the day, every next judgement may get a change. The writer of social novel presents his view before the readers. The readers listen to that what the writer tells, but in psychological novel it is not the same. The writer of psychological novel does not come to the front. The reader sits near the window and the writer manages everything as the director or actor from outside, which the reader has to see. The writer creates such a net of delusion that the reader feels that there is something happening in front of him. In this way the reader is not a listener to the writer rather he becomes his partner.

From the study of psychological novel it is perceived that we are not listening to a story of a life, rather living that life and feel it. It is an internal feeling as there is use of reflection.

Being written in the style of autobiography the view is not found serially in psychological novel. To read such kind of novel such a refinement is necessary which is gained after reading poetry.

3.5 Characteristics of psychological novel:

Psychological novel is clearly different from social novel. Therefore its characteristics are also different from that of social novels, which we can mention in the following way:

1) The view of the psychological novel is presented in the state of one’s inconstant and flowing situation. The process of this presentation is immediate. The story of psychological novel is not found serially as in the brain feelings do not come serially. As the psychological novel is related with human mind and brain a kind of poetic synthesis is created following the reading of a psychological novel.
2) The novelist is nowhere seen in a psychological novel. It seems that after introducing the characters with the reader he goes to the background. The reader feels like that he is going along with the character, feels his mental situation and enters into his internal world.

3) In psychological novel an effort is made to create special character. In reality, the reader of a psychological novel travels into the brain of one or more characters. In a sense it is the journey of an internal life.

4) The autobiographical technique of writing is followed in the psychological novel. Most of the novels are available in the form of biography, autobiography, letter or diary. In this way along with the development of the naturalness of the novel, the novel becomes authentic.

5) The special importance of 'internal monologue' is observed in psychological novel. What the character thinks, it does not happen in the mind, rather it comes out in the form of internal monologue. This feeling or imagination generally is continuous and also inconstant.

6) In psychological novel we get special use of the style of the flow of consciousness or of complete luminosity. The psychological novel can be compared to poetry. Poetry can be written only in a specific state of mind. In the same way the character of a psychological novel in the particular moment leaves the mind freely to walk into the world of mind.

The two terms 'psychological' and 'psychoanalytical' are used in reference to psychological novels. Now the question is which term is more appropriate — whether 'psychological novel' or psychoanalytical novel. In my opinion, those novels, which are written based on both of these or keeping psychology in view, can be called as psychological novel, and in such novels the writer remains alert about the psychological theories. Contrary to it, the
genre of the novels, in which the help of psychological theories is taken in order to decide on the state of the character, mind, is called psychoanalytical novel.

Above all, the role of psychology is important in the first genre of novel, while the role of the character is important in the second genre of the novel. The role of psychology gets prominence in the novels of Ilachandra Joshi and in Ajneya’s novels the role of character is important. In Joshi’s novel the character is helpless, it is used like as a puppet. The character of Ajneya’s novel is alive. Therefore, Joshi is said to be a psychological novelist and Ajneya a psychoanalytical novelist. But in Hindi most of the critics do not accept such division of ‘psychological’ and ‘psychoanalytical’ and in place of these terms they make use of only either ‘psychological novel’ or ‘psychoanalytical novel’.

3.6 Birth of Hindi psychological novel and its development:

It is admitted that it was Jainendra Kumar who started psychological novel in Hindi. The novels by Jainendra Kumar are quite different from that of the novels by his predecessor Premchand. Premchand made presentation of the desired social discrepancies. Therefore, his novels are full of incidents, characters are plenty. There we get sudden concurrences and elaborate remarks. Jainendra Kumar at first broke Premchand’s tendency of narrative form. In his novels, the story line is limited, he seeks only to draw the character’s mental state. In today’s world, only a few people go into the depth of the mind. Jainendra is more interested in minuteness in place of bulkiness.

In Jainendra’s novels picturisation of place, time and the environment is not generally found. The environment is picturised only in the form of symbol. Symbols are made use of in most of the time. The individualistic philosophy is there in the novels of Jainendra Kumar, Ilachandra Joshi and other
psychological novelists. Their philosophy is born out of mixing of the western and Indian philosophies.

"जैनेंद्र का दर्शन फ्रायड की काम पीढ़ा, गांधीवादी आत्मपीड़न तथा भारतीय रहस्यवाद के समीकरण से निर्मित हुआ है।"

3.6.1 Jainendra Kumar:

Among the best novels of Jainendra Kumar include 'Suneeta', 'Tyaagpatra' and 'Kalyane'. The names of Jaywardhan, Parakh may be mentioned among his other novels. The story of Suneeta is brief — Shreekant lives with his wife Suneeta. Suneeta is talented and beautiful. One day Shreekant brings home his revolutionary friend Hariprasanna. Shreekant asks his wife to please Hariprasanna. On that day after telling Suneeta to concentrate on Hariprasanna Shreekant goes out. Without any interest of her own Suneeta comes close to him. Hariprasanna wants to enjoy her. When Suneeta goes naked after removing her clothes one after another Hariprasanna detaches and stands up. Later leaving her at home by any means he goes away.

The depression of Hariprasanna is shown in the novel. Hariprasanna is a revolutionary, but he is much depressed inside, weak and broken. There is vast difference between his external and internal. The writer enters into his unconscious mind and finds that there is need of treatment for his depression. Shreekant makes arrangement of his depression. In order to remove the sexual depression inside Hari, he directs his own wife.

This story of Suneeta seems to be fantastic. Sending of his own wife by Shreekant to Hariprasanna, giving of company to Hariprasanna by Suneeta without any question, etc. seem to be quite surprising. It can only be said that it is rare to meet such character. Jainendra has achieved fame as a philosopher in the world of Hindi. This can also be not said to be an infamous novel.
Making clear about the philosophy in Suneeta Ramdarash Mishra writes—

"गांधीवादी दर्शन की आंदोलन का अहंकार कह सकता है। आंदोलन मूलतः कानूनिय तथा सामाजिक यात्रा का। इसलिए आत्मपीड़न मनुष्य का एक बड़ा मूल्य है। उसी मूल्य की ओजन सुनीता आत्मपीड़न से गुजरती है और हरिप्रसन्न के अहंकार को विकसित करना चाहती है। श्रीकान्त भी इस यशा का भागी है।"

"Tyagpatra,' published in 1937, is a much talked about and very popular novel by Jainendra Kumar.

In this novel also there is the influence of Gandhian philosophy. As like as ‘Suneeta’ it is also a woman character-based novel. The self-infliction of its heroin Mrinal is the source of this novel’s subsistence. Heroine Mrinal is a girl from a respected family. She lost her parents when she was a child and her elder brother is her guardian. She is sent to school. She is naughty and restless. She falls in love with Sheela’s brother. Therefore her sister-in-law beats her. She is married to a middle-aged man. One day she told her husband about her pre-marriage love affairs for which she was got out of the house. And henceforward the sorrowful life of Mrinal starts. After being deserted by her husband she wanders from place to place. She also stays with coal traders even after being aware of that, that affair was not fair. After receiving the information about her miseries her nephew Judge Pramod arrives to take her. But she refuses to go with Pramod and accepts the sorrowful life. Looking at the life of Mrinal it seems that she has a kind of adherence to sorrows and self-infliction. The common readers can easily support Mrinal’s decision. It seems that Mrinal herself has chosen the life of sufferings. If she had wanted she could fight with the situations. But the writer did not expect it. He has presented his view and philosophy through the medium of Mrinal’s character. Suffering was not the fate of Mrinal because if she had wanted perhaps she could get relief from these situations. There was also possibility to make the character
of Mrinal memorable by producing her as a brave and powerful woman character. However, through the medium of Mrinal the writer discloses the social discrepancies.

The self-infliction of Mrinal is shown in the novel. There is the reflection of influence of the Gandhian philosophy in Jainendra. In Gandhism self-infliction is felt to be necessary in order to end ego, but Gandhism is not a philosophy based on fate. Gandhism wants to change the society. Therefore Mishraji feels that there is influence of Jain philosophy in it. He writes, “जैनेन्द्र यात्रा के सन्दर्भ में गांधी दर्शन की अपेक्षा जैन दर्शन से अधिक प्रभावित है। जैन दर्शन में काया-क्लेश को बहुत महत्व दिया गया है। इसमें बाइस कष्टों का विधान है जिनमें भूख-थक, सर्दी-गर्मी, बुरा बालवरण, व्यंग्य बाणी सहन करना, अपमान झेलना, पिटना आदि शामिल है। इसमें अहिंसा को विशेष महत्व प्राप्त है। इस प्रकार आत्मपीड़न और परदया दोनों इसे दर्शन में घुले-मिले हैं। जैनेन्द्र की पूर्ण आत्मपीड़न से गुजरती है और समाज को तोड़ने-फोड़ने की जगह खुद ही टूटना चाहती है।”

Most of his readers may not agree with the views of Jainendra which have been reflected in this novel, yet the importance of his views cannot be denied. Jainendra’s views affect the mental world of the reader in a very insignificant way. Due to its liveliness and sensitiveness this novel has become very powerful.

The third significant novel by Jainendra Kumar is ‘Kalyanee’. ‘Kalyanee’ is a novel written in autobiographical form. Vachak, an advocate, is an character of this novel. The leading characters of this novel are Kalyanee and Dr. Asranee. Besides, there are lesser important characters like Dr. Bhatnagar, advocate Sahab, Shreedhar, Premiyar Ray Sahab, Devlalidhar. Kalyanee is an educated and well-cultured woman. She has done her physician’s course in Britain. She had affairs with a youth in Britain but it did not end in
marriage. When she arrives in India Dr. Asranee brings allegation against her that she was characterless, but married to her at the end. Their married life was not successful. Kalyanee does not accept the bondage of conservative life, but Asranee is traditionalistic and suspicious. He accepts Kalyanee only as a means of producing money. As a result Kalyanee has to endure both physical and mental sufferings in the whole life. Finally she passes away one day.

Kalyanee is a modern woman. Jainendra has not shown her as weak and distressed as Sunecta and Mrinal. Kalyanee is an educated and working woman, not housewife like Sunecta and Mrinal. The fight among id, ego and super ego is also shown in the life of Kalyanee. Her mind is full of ‘ego’ and dissatisfied love.

Due to mental struggle ‘super ego’ takes her towards friendship, sacrifice and ideology. She keeps her inner dispute suppressed. Therefore her own life appears to be meaningless for herself. This mental situation is called as ‘melancholia’.

Jainendra Kumar has explained the character of Kalyanee in a psychological way. In the life of a woman love is an essential part. When Kalyanee is deprived of love from her husband she tries to find the same in other men. But after being frustrated she loses interest in life. She makes herself responsible for all that.

Kalyanee becomes victim of mental dispute, tension and baseless delusion. All these are signs of the disease called ‘neurosis’.

Kalyanee also suffers from sensitivity of death. The image of death is always there in her mind. The tendency of Thanatos established by Freud is fully applicable in Kalyanee’s character. She neither could become an ideal wife nor an ideal doctor in her life.
This novel succeeds to become readable due to Jainendra’s thought. This can also be said a successful novel from the psychological angle.

3.6.2 Ilachandra Joshi:

Ilachandra Joshi is one of the important psychological novelists after Jainendra. Joshi’s art of novel is different from that of Jainendra. When in Jainendra’s novels the story is not important, stories are abundant in Ilachandra Joshi’s. There are also incidents, situation and concurrence. Joshi has not neglected the picturisation of the society or the discrepancies in the society. Ramdarash Mishra considers that there are two reasons behind the multiplicity observed in the picturisation of the social conditions — first, even being psychological novelist Joshi is not a supporter of individualism born out of capitalism and he has faith in socialism. Second, Joshi’s psychology is mostly in the form of book and he cannot separate himself from picturising the social discrepancies.

It seems that the picturisation of human mind found in the novels of Joshi is imposed from outside. But in the novels of Jainendra Kumar and Ajneya the picturisation of personal mind is natural as it seems to be natural and not as imposed. The character of Joshi seems to be puppet as they are created and moved by the writer himself. The writer of psychological novel draws the life of a person taking help of his own feelings which are combination of qualities of own self like thought, taste, interest, sense of beauty, etc. but Joshi’s novels lack such kind of liveliness. The picture of a person that Joshi draws is based on the complexities and depressions which are found in the books of psychology. These novels seem to be artificial as they are based on psychology. Not only this, after reading two or three chapters of his novels their endings could easily be guessed. It seems that Joshi gives priority to psychology, not the character.
Special influence of Freud, Adler and Jung may be seen in Joshi. But he is highly influenced by Jung. Joshi has supported Jung's collective consciousness. On Joshi there is influence of not only psychology but also Marxism. Perhaps this is the reason why Joshi does not remain silent just by analysing the mental situation of a person, but he searches out the cause of alienation of a person from the society.

Psychoanalysis theory and Marxism — both of these lay stress on different amplitudes of realism. Both of these analyse the mental and social conditions of the middle class or the neglected section of the society in different ways. But while a Marxist gets involved with the society, a psychoanalyst is generally delinked with the society. The characters of Joshi are individualistic but not delinked with the society. Observing this speciality of novel Ramdarash Mishra writes — "'जोशी जी के पात्र व्यक्तित्व होते हैं किंतु उनके वे समाज से जोड़ते हैं—सामाजिक हित के लिए नहीं, बल्कि उनकी विसंगतियाँ उजागर करने के लिए उनके आहं को अनावृत्त करने के लिए उनके आचरण के वैषण्य को दिखाने के लिए। सामाजिक समस्याओं, परिस्थितियों और हलचलों के बीच पात्र अपनी बौना-कृंता, हीनता और आहं को लिए चलते हैं।'

Joshi has written a dozen of novels among which the prominent novels are 'Pret Aur Chhaya' (1951), 'Gypsy' (1952) and 'Jahaaj Ka Panchi' (1956).

In 'Pret Aur Chhaya' Joshi has presented inferiority complex. The leading character of the novel is Parasnath. His oppressive father one day tells him that he is not his son. How does the tale of his father affect the youth is the subsistence of the novel. His feelings of ego gets a knock and inferiority complex dwells there.

A strong feeling of hatredness grows in his mind against the woman community. He makes affairs with a number of women and takes away their sanctity. It seems that a devil is there inside him with whose inspiration he
does the evil deeds with the women. At the end when his father tells that what he told were false and the truth was that he was his son, then he repented for his deeds. His inferiority complex roots out and the devil also vanishes from his inside. He marries Heera, whom he thought to betray and everything becomes normal. The mental imbalance can be harmful for the society, but it also has its light.

Among the much discussed novels of Joshi include 'Gypsy'. This is a big novel which is full of story and reference. Therefore along with psychoanalysis there is picturisation of social discrepancies found in this novel. Here is the presentation of a woman character — Maniya. She manages a small shop of haberdasher at Masuri. Ranjan, a rich and respected person, goes to Masuri. At Masuri he is impressed after looking at Maniya and in order to bring her under control he buys her shop. In Maniya there is an influence of her mother, who after murdering her own oppressive husband, killed herself. Of course this effect certainly falls on Maniya. Helpless Maniya gets married to Ranjan at last. Thus Ranjan takes advantage of Maniya's rightlessness. When Maniya becomes a mother Ranjan feels less attraction towards her and goes to Kolkata with her. He stays at friend Virendra's residence in Kolkata. Ranjan gets attracted towards Virendra’s beautiful wife Shobhna. Social worker Virendra remains unaware about this. Observing Ranjan getting attracted towards Shobha, Maniya feels very sad and leaving Ranjan she joined Virendra’s organisation as a member. In Kolkata, her face became ugly from radiant. After joining the organisation she did plastic surgery of her face in America. In the meantime, Virendra passes away. Ranjan’s meeting with Shobhna increases. Along with other members of her organisation Maniya reaches at a place in Kolkata where the plague are on the rise, where Maniya
meets Ranjan. This time, Ranjan again gets attracted towards Maniya and expresses his willingness to own her again. Ranjan donates a big part of his properties to the organisation. Maniya does not go with Ranjan rather goes to the hill for welfare activities by the organisation.

On this novel, which is full of stories, along with presentation of the women character there is picturisation of the luxurious life of the noble class. On the one hand there is the picturisation of helplessness, jealousy, anger, restlessness and silent rebellion of woman in this novel, on the other hand there is picturisation of sexual aspiration, ego, etc. of the rich class. There is also presentation of the mere universal truth that the human being is victim of situation. The character of Maniya is mostly powerful and bright.

In the novel ‘Jahaaj Ka Panchi’ Joshi has shown the journey of life of a middle class man. He is educated but lacks resource. He reaches Kolkata to find a livelihood. But the heartless city of today’s society does not give him a chance to fulfil his desire. He receives only betrayal. Through this novel the writer wants to tell that if a person, desiring truthfulness, human sensibility, etc. gets engaged in fulfilling his desires, he may get relief from all kinds of problems. But an honest and truthful person will get nothing in this society. It is quite useless to go in search of qualities like sympathy, humanity, etc. in city life. In this city life he meets with a rich woman who loves him but there is no similarity between his ideology and the culture of the woman. As a result the hero of the novel leaves for Ranchi. After some days he meets the woman. This time the woman easily gets ready to go on his way. Both of them start together an journey of life. This way the hero wins at the end. The hero seems to be powerful as he does not lose his heart even in adverse situations.

It is clear that Joshi supports the theories of psychoanalysis but he
also stresses on picturisation of the social discrepancies. His novels are not only psychological but they may also be called as social. Joshi keeps eyes on both the personal and social sides.

3.6.3 Ajneya:

Ajneya has the maximum contribution in giving psychological novel a full-grown shape. Whether the substance and character of Ilachandra Joshi’s novels are created equally as the substance and character of Ajneya or not is, not understood. From the angle of arrangement the substance and character of his novels seem to be natural. Help of psychology has been taken to analyse the mental situation of the characters of Ajneya’s novels. The writer has taken help of personal feelings and life while analysing the nature of the character. Jainendra Kumar and Joshi have created characters of their own novels from outside, but Ajneya enters into the mental world of the characters of his novels and presents the personal truth in a very artistic way. This is the reason why the character of Ajneya seems to be natural and not as imposed from outside.

In his life span Ajneya has written three novels — ‘Shekhar : Ek Jivani’ (Two parts, 1941/1944), ‘Nadi Ke Dweep’ (1951) and ‘Apne Apne Ajnabi’ (1961).

‘Shekhar Ek Jivani’ is a novel written in biographical style. While creating the character of Shekhar Ajneya has taken help of his own feelings and life. Thus the naturalness of the novel increases and in the mind of the reader a suspicion grows that whether it is the autobiography of Ajneya written in disguise.

The hero of the novel, Shekhar is a revolutionary against whom an order of death by hanging has been announced. He is sentimental, curious and very honest. Before the day of his hanging he tries to live his own life afresh and wants to review what kind of success he has achieved in his life. And if no
success is achieved what is the meaning of being living this life? This way we see that in this novel Ajneya has drawn the character of such a person for whom life is an experiment, a search for success.

Shekhar is a curious boy. But he keeps faith not on others, but believes in self experience. In Shekhar there is an desire to know every reaction, motion, truth and untruth of the world with his experience. For appeasement of this curiosity he experiments every matter, every occasion. There is no hatred towards tradition or purification in Shekhar's mind but has a kind of negligence. An influence of child psychology is observed in 'Shekhar Ek Jivani' (Part I). The influence of the theories of noted psychologists, especially Freud, may be seen here. The character of child Shekhar may be analysed on the basis of three prominent tendencies of human beings — ego, fear and sex. A number of incidents occur in the life of Shekhar which nourish the determinations related to the life of Shekhar.

'Shekhar Ek Jivani' is said to be a novel centred on revolt. Now the question is, this revolt is against whom? Re-experiment of traditional things or subjects through experience by himself is also a kind of revolt. Shekhar's revolt is against the existing system.

Pain has an all important role in 'Shekhar Ek Jiwani'. In its preface Ajneya writes that there is an energy in 'pain' that gives light.

Ego, fear and sex are such kinds of tendencies or encouragement that they control the life. Shekhar collects information about them through his feelings.

In 'Shekhar: Ek Jivani' the role of work is also important. A number of women come in his life. Shekhar also deserves a lot in their company. Saraswati, Sashi, Sharada, Shanti, etc. are some such characters who have left
too much of influence in his mindset.

Shekhar is curious. He also ponders over the existence of God. Shekhar thinks that the God is a hinderance in the way for independent thought and development of human being.

Even being a psychological novel, there are informations on the social position or discrepancies in ‘Shekhar: Ek Jivani,’ which is very important. During his study in South India Shekhar was in hostel. He observed that the feelings of community, upper-lower were utterly apparent in hostel. He is committed to break this social system. A number of questions relating to patriotism, touching the untouchables, love for human, etc. arise in his mind. ‘Shekhar: Ek Jivani’ undoubtedly reveals the social side. Shekhar comes into relation with a number of unhappy and afflicted people. Shekhar goes on taking experience of the blows and obstructions.

Among the women characters who come to the life of Shekhar, Shashi has the most permanent influence in Shekhar’s mindset. A number of curiosities of Shekhar regarding life and the world calm down in her association. She goes for away from Shekhar after her marriage with Rameshwar. After being deserted by Rameshwar she stays with Shekhar. But due to mental sufferings and tuberculosis she becomes victim of time in an immature age. Apart from Shashi, Shekhar is also mostly influenced by Baba Madan Singh.

In ‘Shekhar: Ek Jivani’ there is the use of the technique of illumination and flow of consciousness, for which there is a rise in the naturalness and influencing quality of the novel.

‘Nadi Ke Dweep’ is another novel by Ajneya. Sexual relation is the centre of the story of this novel written in the style of letter. Almost all the characters are introvert. In ‘Nadi Ke Dweep’ the internal wins over external.
The characters are internal and they continue self-support. Even a small or minute occasion rattles the strings of its heart. Due to its symbols, images, picturesque and ambiguity, psychological novel appears to be modern poetry, but the ‘Nadi Ke Dweep’ is much more poetic.

There are four prominent characters in this novel — Bhuvan, Rekha, Gaura and Chandramohan. Bhuvan is educated, a professor of medical science. Rekha is educated but deserted by her husband. Gaura is a student of Bhuvan and a professor; Chandramohan is educated but is not honest. Apart from these there are two more less important characters — Hemendra and Dr. Ramesh Chandra. Hemendra is Rekha’s first husband. He is a businessman and in his eyes woman is only a commodity. Sense of beauty, nature, principle are not important for him. Dr. Ramesh Chandra is a gentleman who marries deserted Rekha.

The leading characters of the novel make use of letters and the story develops through the medium of these letters. Bhuvan has a close relationships with both Rekha and Gaura. But it seems that three of them can’t clearly express themselves before each other. The inability to clearly express the feelings of heart exposes the middle class mentality of a character.

The nature of the leading characters of the novel becomes distinct through their letters. The main stream of the story of ‘Nadi Ke Dweep’ goes ahead with Bhuvan and Rekha. After their first introduction both of them get attracted to each other. Rekha is physically unsatisfied and is seen eager to get Bhuvan’s love. She achieves success to attract him and rouse his passion towards her on Tulian Lake. She is both mentally and physically fulfilled through Bhuvan. She becomes pregnant, but later she had abortion. Rekha marries to Dr. Ramesh Chandra who helps her have her abortion. Even after
marriage Rekha believes that although she is wife of Ramesh Chandra she belongs only to Bhuvan, and except Bhuvan she can never belong to others.

‘Nadi Ke Dweep’ is a novel of individual character for Ajneya. The novel stands on a painful love story.

In Ajneya’s own words — ‘‘नदी के द्वीप’ एक दर्द भरी प्रेम कहानी है। दर्द उनका भी जो उपन्यास के पात्र हैं, कुछ उनका भी जो पात्र नहीं हैं। किसी हद तक पात्र भी आसाधारण है—सब नहीं तो चार में से तीन के अनुपात से। लेकिन इस हद तक अंसाधारणतया दोष ही होती है, ऐसा में नही मान लूंगा.’’

Following the publication of ‘Nadi Ke Dweep’ it was charged with many allegations. The foremost allegation was regarding sex. But Ajneya has rejected this allegation —

— ‘‘नदी के द्वीप’ में अस्तित्व किसी वर्णन में नही मानता, दुष्टि में वह है तो न लेख की ओर न देखा या भुवन की, बल्क चन्द्रमाणज की दुष्टि में वह है.’’

In my eyes the characters of ‘Nadi Ke Dweep’ are mature, their sense of love is brilliant having seriousness. Therefore their sense of love should be taken as natural instead of obscene. Critic Debesh Thakur has also accepted its sense of love as ornamental and attractive — ‘‘प्रणय का स्वरूप भी बुद्धिवादी भावना से आकर्षित होने के कारण गंभीर और परिपक्व लगता है। गौरा को छोड़कर सभी पात्र ‘मैचौर’ हैं। गौरा भी भुवन के सत्संग में शीत्र ही इतनी परिपक्व बन जाती है कि भुवन उसके लिए ‘‘स्नेह-शिशु’ बन जाता है। इस प्रकार की विविधताओं और आसाधारण किन्तु फिर भी संयत आचरण से उपन्यास का कलेव बीतद-मण्डल हो गया है।’’ Undoubtedly ‘Nadi Ke Dweep’ is a successful psychological novel by Ajneya.

‘Apne Apne Ajnabee’ is Ajneya’s third and last novel. For some critics it is an existentialist novel. The question of existentialism has been raised in this novel. Solitariness has become a problem in Western life and in most of
the time consciousness of death gives trouble to the people. In this novel written in the background of foreign country an effort has been made to express different views of the East and West regarding sensitivity of death on a comparative level.

The effect of existentialism born in the West is evident in this novel. The Indian view regarding existence or death is quite different from that of the West. In India stress is laid to accept death as a natural phenomenon.

The existentialism in West has two divisions — religious or theist existentialism — influence of which may be seen only in one of this novel’s characters, Selma. Yoke is the representative of artistic or atheist existentialism. Ajneya has tried to show both the views through Yoke and Selma putting them into some special situations. In such a situation both were pushed down by ice into a wooden house. The image of death hovers around both Yoke and Selma. Selma gets ready to accept death as a natural phenomenon whereas Yoke does not want to die. Ajneya achieves success in presenting the mental states of both these characters in a heartiest way.

3.6.4.1 Other novelists:

Among the other psychological novelists in Hindi the prominent are Bhagwati Charan Verma, Bhagwati Prasad Bajpayee, Dharmaveer Bharti, Laxmikanta Verma, Devraj, Prabhakar Machwe, Naresh Mehta, Raj Kamal Choudhury, Nirmal Verma, etc. Bhagwati Charan Verma has written novels like ‘Chitralekha,’ Bhule Bisre Chitra,’ ‘Rekha,’ ‘Sab Hi Nachawat Ram Gosain,’ etc. A number of aspects of psychology are observed in his novel.
‘Rekha’ is his representative psychological novel. Rekha is the unsatisfied heroine of the story. She studies in university and falls in love with her professor Prabhashankar. Prabhashankar is incapable and old. He marries Rekha but fails to physically satisfy her. In order to get sexual satisfaction she keeps physical relations with Someswar, Niranjan Kapur, Shashi Kant, etc. The writer has portrayed Rekha as a nymphomaniac woman. Besides, there is also portrayal of Rekha’s mental state, sense of guilt, etc. A conflict disturbed her mind when she established extramarital affairs for the first time, but gradually it became easy for her to keep relationships with other men. The writer has made description of only physical love.

Dr. Devraj is also an important psychological novelist. Among his novels, ‘Path Ki Khoj’ remains as the most remarkable one. Ample influence of Freud may be observed in this novel. Written in two parts this novel has raised a number of questions, such as — Is the men-women relation only physical? Whether love between men and women is a natural attraction? Is there no difference between desire and love?, etc.

The hero of this novel, Chandranath is a sentimental and thoughtful youth. Three women come in his life. Sushila is his wife but she could never be his beloved. Sadhna is his beloved, but she could not be his wife. He married in some other place. Asha comes as his second wife, but couldn’t love Chandranath. There is a conflict between principle and desire in Chandraprabha’s mind. She feels desire, love, sense of guilt, etc. Chandranath surrenders at last and in this way libido wins.

‘Gunahon Ka Devta’ is a popular novel by Dharmveer Bharti in which the mental states of Chander Kapur, Kailash, Pramila, Sudha, Gesu like educated characters are analysed.
Chandar is the hero of this novel, for being educated who suffers from feelings of ego. His feelings of ego give birth to various problems in his personal and social life. Sudha, who appears in his life, establishes emotional and desirous relations. But this relation produces conflict in Sudha’s mind and she dies. Chander loses mental health and doing sins one after another he becomes angel of sins. In the mentioned novel, the relation of love and hate with Sudha has been depicted. According to Freud love and hate have reciprocal relationship. The writer has very successfully applied Freudian psychology in this novel.

Dharmveer Bharti’s another novel ‘Suraj Ka Satwan Ghora.’ The depression, hopelessness and false principle of the lower middle class youth have been presented in it through this novel. “निम्न मध्यवर्ग के युवक-युवतियों की कुट्टा, निम्न मध्यवर्गी - लोगों के खोखले वैवाहिक जीवन, मिथ्या धर्मचार, झूठी नैतिकता और घोर निराशा को समाविष्ट करने का प्रयास किया है.” In the mentioned novel it is shown that to what extent a person can become unsocial after being failed in love.

The name of Naresh Mehta is also important among the psychological novelists in Hindi. He has authored novels like ‘Dubte Mastul, Dhumketu, Ek Shruti, Do Ekant, Pratham Phalgun. A number of questions have been raised through the medium of various characters and incidents in these novels. In ‘Dubte Mastul’ there is the description of the physical and mental miseries of Ranjana who is proud of her beauty. Ten men come into her life. All of them, making mock love establishes physical relation with her and departs at the end. The analysis of its effort that falls in the unconscious mind of Ranjana is found in this novel. At the end of the novel it is told that Ranjana’s desire to live now ends, therefore there is the need to disclose her own self before her
death. In ‘Do Ekant’ the husband-wife relation and in ‘Pratham Phalgun’ the mental state of Gopa, an introvert and suspicious woman, have been presented.

The novel, ‘Dhumketu: Ek Shruti’ by Naresh Mehta reminds us of Ajneya’s ‘Shekhar: Ek Jivani.’ In this novel there is the psychoanalysis of a few incidents of the childhood of Udayan. As like ‘Shekhar’ there may be influence of ego, fear and sex in the building of Udayan’s personality, but there is psychoanalysis of only fear in this novel.

Udayan, who is a curious and talented boy, lost his mother when he was a child. Due to prevalence of curious natures he makes lots of questions. Once following Nandan’s words he steals ‘papad’ and is beaten up by Nandan’s mother. This incident gives birth to a sense of guilt in his mind.

The effect of Oedipus complex is also observed in Udayan’s personality. He can’t remember his other or her face but he still remembers that his mother used to bath him putting him on her naked thigh. Perhaps for this reason, he also feels attraction towards his sister Shanti. Udayan’s relationship with Shanti reminds us of Ajneya’s character Shekhar’s relationship with Saraswati. Udayan shouts when he gets up at night and does not see his sister besides him. When his sister tells him that she went to provide drinking water to his brother-in-law he doesn’t understand why his brother-in-law can’t drink water himself. He does not get its satisfactory answer.

As Ajneya’s Shekhar, the question that from where the children come arises again and again in Udayan’s mind. For not being able to get its exact answer his curiosity becomes intensive. The development of Udayan’s character is suitable for child psychology. The writer has tried to show that in the building of children’s personality the tendency of fear plays a big role. The tendency of fear transforms into the sense of guilt and as fear sees no end the children
become victim of inferiority complex. In the analysis of Udayan’s child mind Naresh Mehta has achieved major success.

Rajendra Yadav’s name may also be taken as one of the psychological novelists in Hindi. ‘Kulta,’ ‘Andekhe Anjaan Pool,’ ‘Pret Bolte Hein’ are his important psychological novels. Among his psychological novels ‘Andekhe Anjaan Pool,’ ‘Pret Bolte Hein’ are specially important. The technique of this novel has been obtained from the technique of Jainendra’s ‘Tyaagpatra.’ The life story of a woman — Ninnee — has been presented in this novel. The analysis of Ninnee’s mental state has been done in a lively and psychological way. She is an employee working in a high-level post of the Indian government.

Ninnee is an ugly and black-complexioned Indian woman. For being ugly she becomes depressed. She also unsuccessfully makes her best effort to remove her ugliness. She is slowly drawn towards inferiority complex. As a result she leaves to do activities like washing hands and legs, using creams, etc. But being a woman she feels sexual infliction. Therefore along with Darshan she goes to see the large exhibition in Delhi as she gets there opportunity to enjoy touches of men in the crowd. In the crowd when Darshan touches her hand and shoulder, etc. she feels it nice and she dreams of getting married to him. But all her dreams break into pieces when she comes to know that Darshan is married. She wants to commit suicide but fails to do so. Thus, physical pleasure remains a distant dream for Ninnee.

The writer has raised question regarding beauty in this novel. People do not pay attention towards internal beauty. From external view, even being ugly, there is life in Ninnee, besides courage and faith. Due to sexual dissatisfaction she is affected by inferiority complex. But gradually she understands herself and at last her inferiority complex ends with sublimation.
The writer achieves major success in analysing Ninnee's character.

After Independence, Prabhakar Machwe has written psychological novels like 'Sancha,' 'Parantu,' 'Dwabha,' etc. Machwe's novel 'Dwabha' may be taken to understand his views. In this novel women's universal problems have been presented through the technique of flow of consciousness. There is no speciality in the story — Abha is divorced by his husband Shree and takes shelter at the ashram of Satyakam. But Satyakam also betrays her. Abha loses faith on the male community and the society and life appear to be useless for her. She passes away after suffering from tuberculosis at the end.

Machwe has presented a psychological study of the minds of both Abha and Shree. Both the characters are afflicted by ego and can't express themselves before others. The personality of Abha gets a jolt. On the other hand, Shree also wanders from here and there in search of happiness. Both of them become victims of sex.

The name of Raj Kamal Choudhury is important among the psychological novelists of the post-Independence age. His novel 'Machlee Mari Huyee' (1966) is based on the lesbian's tendency of women. It may also be said to be based on abnormal psychology. The novelist has tried to understand the state of mind of homosexuals. The hero of the novel, Nirmal is an eunuch and is afflicted by inferiority complex. Priya and Shiri are lesbians. There are incidents behind Shiri's being lesbian and anti-men. When she was child her elder sister told her that as their mother slept with their father, she got pregnant and their mother had died. After this incident Shiri used to stay away from the male community. She slowly establishes lesbian relationship with her sister Susi. She was married to a person named Bishnu., but she did not get satisfaction with him. Later Shiri gets introduced to Priya. Physical relation is
established with Priya also. Leaving her husband Bishnu Shiri gets married to Nirmal. Though not physically, Nirmal was mentally eunuch. But after he rapes his wife’s friend Priya his eunuch nature goes away automatically.

All the characters of the novel are abnormal. Homosexual and sexual abnormalities are observed in them. Effort has been made to tie them through the flow of consciousness technique. Among other novels based on social psychology the prominent are ‘Soya Huwa Jal’ (Sarveswardayal Saxena), ‘Shahar Mein Ghumta Aina’ (Ask), ‘Andhere Band Kamre’ (Mohan Rakesh).

3.6.4.2 (B) Psychological story: Emergence, development and

Ajneya’s place::

It may be considered that the psychological story in Hindi started from Jainendra Kumar. He is basically a individualistic litterateur. All the fictions of Jainendra are complete with stories of individuals, specially the women and their self affliction. Influence of Freud may be seen in Jainendra. But Jainendra’s own thought and philosophy is also seen in his fictions. Instead of accepting unconcious mind as accumulation of ‘dominated desire’ he accepts it as the centre of ‘Bhagwanta.’

As a story writer Jainendra’s participation has remained important as there was the need to break Premchand’s tendency of narrative. Besides coming out of the social world of Premchand and entering into the internal world of a person, he goes ahead to expose the personal reality.

Among the representative stories of Jainendra the specially prominent are ‘Ek Raat,’ ‘Neelam Desh Ki Rajkanyaa,’ ‘Ratnaprabhaa,’ ‘Jahnavi’ and ‘Pranaydansh.’

In ‘Ek Raat,’ a woman’s surrender and the effect of a woman’s arrival
into the life of a 30-year-old social worker youth have been presented. Joyram is a social worker youth most of whose time passes in social work. But during blank moments he feels himself very lonely. In such a moment arrives a girl named Sudarshana in his life. Both of them get attracted to each other. Hesitation arises in Joyram’s mind — on the one hand independence, on the other hand marriage — what to do? Sudarshana feels completeness in the company of Joyram but she takes her own way leaving him. The influence of psychology is clearly evident in this story by Jainendra. But it is also true that sometimes his philosophy also gets charm in it.

The characters of Jainendra’s stories are generally taken from middle class and victims of psychological disorder. There are also no less characters who are affected by sensibility of death. As like as the novels the importance of women character may also be seen in Jainendra’s stories. In the women characters of Jainendra the tendencies of hopelessness, depression and self-affliction are available which are undoubtedly signs of sensitivity of death. Most of the women characters live lonely life. Such women characters are there in ‘Neelam Desh Ki Rajkanya,’ ‘Ratnaprabha,’ ‘Jahnavi,’ ‘Mandakinee,’ ‘Manraksha,’ etc.

In ‘Neelam Desh Ki Rajkanya,’ princess Neelam resides in an island. In the island Neelam is surrounded by Kinnaries. All of them take care of her, but even being surrounded by Kinnaries, the princess feels loneliness. She dreams of a prince who would come to her life and thus her loneliness would go away.

The leading character in the story of ‘Ratnaprabha’ is Ratnaprabha. She is an extraordinary woman. She is exceptionally beautiful and is the third wife of Sheth Lakshmi Nivas. Even after being married perhaps some
unfulfilled desires remain in her mind. Therefore on her visit to the bank of
the Yamuna she gets attracted towards a 22-year-old simple youth. Even she
goes to the top of a hill along with that youth. Her exceptional behaviour no
doubt surprises all but the truth comes to light that a young woman can never
be satisfied with money only, there is also the need of a strong and sensitive
youth.

The story titled ‘Jahnavi’ illuminates the loneliness, hopelessness and
sensitivity of death of women. Such woman, who confines herself within
boundaries, understands that her only duty is to provide the crows small
pieces of foods. Actually she waits for her unknown dearest one. She knows
that this physical body is temporary and its end is fixed. Yet she can’t remove
her desire to see her dearest one with her own eyes. In all the characters of
Jainendra, including Jahnavi the only personal reality comes to the front is —
sexual desire. Without fulfillment of it a woman remains with dreams lack of
mental balance and even dreams of death. In the eyes of the heroine of the
story of ‘Pranaydansh’ — Savita — it is no crime to be mother before marriage.
This way the woman characters of Jainendra are active with sexual feelings.

The place of Ilachandra Joshi is important among the psychological
story writers in Hindi. Joshi analyses his characters’ personality on the basis
of psychology. The influence of Adler’s ideas related to personality inferiority
complex is observed in Joshi. Dr Indranath Madan has also admitted this —
‘इलाचन्द्र जोशी का कथा-साहित्य प्रायः के यौनभाव सम्बन्धी सिद्धांतों से इतना प्रभावित नहीं
है जितना ऐंडर के हीन-भावना सम्बन्धी मनोवैज्ञानिक सिद्धांतों से प्रेरित।’

Most of the characters of Ilachandra Joshi are affected by inferiority
complex. There are abundance of characters life thief, drinker, killer. The
characters are either victims of inferiority complex or they are affected by
different psychological disorders. Yet the characters of Joshi can’t be said as anti-totality. Joshi’s individualistic feelings can’t oppose the total reality.

The important stories of Joshi are — ‘Diary Ke Niras Prishth,’ Aahuti,’ ‘Kray-Bikray’ and ‘Chauthe Vivah.’ In ‘Diary Ka Niras Prishth’ there is analysis of such a person whose life becomes stale due to circumstance. On reaching the last part of his life he takes tobacco to forget grief. He passed a fully pious life. Now her idea over life has totally changed. For her, personal and social life — all appear to be false. She is compelled to live a depressive life.

The main character in the story of ‘Ahuti,’ Shyamnath is a pick-pocket. But he was an educated and well-cultured youth. Poverty and unemployment fored him to be a pick-pocket. To satisfy his own ego, depressed youth Shyamnath cuts pockets of the rich people. His beloved Martha wants him to leave this heinous and abnormal profession. Not only this she also sets the stolen saree on fire. This way with the help of Martha he becomes a better person.

In the story of ‘Kray-Bikray’ such a character, named Rajendra, has been portrayed who uses his wife for his self interest. Malinee breaks at Rajendra’s deception. Later her relationship grows with a person named Surendra. This change in Malinee gives a heat on Rajendra’s ego. This ending of the story may be called natural.

In ‘Chauthe Vivah Kee Patnee’ the mental state of a woman — Rameswari — has been presented. Change comes into her following her marriage with an old husband. She gets no happiness in her life with the old man. But after the death of her husband she becomes owner of huge property. Rameswari, who was brought up amidst poverty, loses mental stability after owning huge property.
In most of the stories by Joshi there is presentation of men affected by depression or the sensitivity of death. The women, who come close to those men, become depressed due to their influence.

After Joshi, among the Hindi story writers Ajneya’s name is mostly important. For being mainly a poet partial individuality may be observed in the stories of Ajneya.

Ajneya is the worshipper of individual independence, therefore he studies the society through the medium of individuals. The individual characters have special importance in his stories. Among his prominent representative psychological stories ‘We Dusre’, ‘Jijeevisha’, ‘Heelee Bon Kee Battakhen’, ‘Greengreen’ are mostly important.

The main character in ‘Jijeevisha’ is a Santhal girl named Batra. That girl becomes a woman and much psychological changes are observed in her. She is hungry not only of food but also of body. Yet she wants to live a life of a human being and thinks herself better than the dogs. She has dreams and is in search of happiness. She also wants to end her physical hunger. Ajneya has established her self feelings.

The story, ‘We Dusre’ has been written on the gap between husband and wife. Hemant has separated himself from his wife Sudha. He proposes Sudha that both of them should meet on the bank of the sea and say good bye to each other there. He wants that the moment of separation should also remain memorable and excellent. Sudha gets prepared for it. Sudha could not surrender herself physically before Hemant. She had to be intoxicated before surrender, as there was some other in her life. He was looking at his tread marks on the bank of the sea which has to be merged into the waves of the sea. Those tread marks are like the symbols of his marital relation. Hemant gets a
jolt when he sees Sudha going away in a happy mood along with her boy­friend. Hemant feels whether he and Sudha see the same star? ‘दो व्यक्ति एक ही तारे को देखते हैं, लेकिन उसमें अलग-अलग तारा ही देखते हैं, क्योंकि तारे सबके अलग-अलग होते हैं।’

‘Heelee Bon Kee Battkhein’ is one of the best psychological stories in Hindi. This story illuminates the solitariness of modern human being. The solitary life of Heelee, a Khasia girl, has been presented here. Heelee was a beautiful youth but due to some reasons she could not get married. As a result she separates herself from the world. In order to throw away solitariness she takes care of ducks. On her request the captain injures a fox by shooting for protecting the ducks. After looking at the dead male fox and its wife. Heelee felt that something entered into the secret cell of her mind. This was an unbearable situation for her. She again feels herself all alone. This story definitively gives us a feeling of the heroine’s solitariness besides her consciousness of death.

Among other famous stories of Ajneya there is also ‘Major Choudhary Kee Vaapsi’. In this story along with psychology there we have the existentialist line of thought also. This story has been compared with the famous story by Chandradhar Sharma, ‘Usne Kahan Tha.’ ‘यह सौभाग्य का विषय था कि हिन्दी कहानी के उदयकाल में ही, प्रथम विश्वयुद्ध की भूमिका में चन्द्रधर शर्मा ‘गुलेरी’ की ‘उसने कहा था’ (1915) जैसी एक प्रशिष्ट कहानी मिलती है। दूसरे विश्वयुद्ध की पृष्ठभूमि में अजेय की ‘मेजर चौधरी की वापसी’ जैसी एक दूसरी प्रशिष्ट कहानी अवतरित होती है। ‘गुलेरी जी’ की कहानी में एक रोमांटिक संगेत है, जो आता तो है संयंत्र रूप में ही, जब कि अजेय की कहानी में एक गैर-रोमांटिक बोध की गति है।’

Though the friends of the Major become jealous when he gets ready to go home taking ‘war leave’ of four weeks, but the Major does not feel
happy even for a moment. The very word home gives him much pain. In this story we come across with the mental state of the Major, besides the consciousness of death like sorrow and solitariness.

Among the individualistic story writers of the post-Independence age Nirmal Verma is a prominent figure. In order to discover the individual's reality Verma not only observes an individualist very closely, but also follows him. In the stories of Nirmal Verma the moments, through which the characters pass their courses of life, bear much importance. In Nirmal Verma's stories there is more space for sentiments. A man becomes sentimental when his mind is filled up with old memories. Nirmal Verma is a litterateur of this kind and old memories become active in his stories. Here memories are the basis of joining the internal and external of human being.

Memories of the past are resonantly apparent in most of his stories. Among these 'Parinde', 'Diary ka Khel,' 'Pichhlee Garmiyon Mein,' 'Teesra Gawah,' etc. are important.

'Parinde' "एक विशेष मूड और मनःस्थिति की कहानी है।" The characters of this story come in a distinguished environment. Latika stays in a colourful environment of the hostel of a convent school but she is personally all alone. She has been living with the sorrows of her lost memories of the past. The environment of the story seems to be different from the Indian environment, but Latika seems to be an Indian in her sensitiveness and feelings. From whatever angle the story is observed, there we have unveiling of individual truth in it. The consciousness of death is also seen in the character of Latika.

In the story titled 'Pichhlee Garmiyon Mein' the psychological state of such a character has been picturised who now returns home after staying in abroad for three years. But after returning home all his courage goes down
within three months. He is disturbed by his memory of those days he passed in Europe during a summer and he feels a kind of pain. His mother has insomnia and his father coughs continuously day and night. Three of them cannot be frank though they want to be so. Due to lack of conversation all of them feel loneliness. After arrival of his sister Nita the environment of the house becomes natural.

The characters of the story 'Bich Bahar Mein' also feel themselves cut off from others. An old man and his son remain lying in the room of a hospital and they have become a part of the hospital. Both of them are awaiting death. The wife of the old man and his younger daughter come to meet them. But it seems that instead of coming closer they are departing from each other. It seems that the state of conversationless mode in other stories by Nirmal Verma has also arrived in this story.

The memory of the past arises also in the story, 'Diary Ka Khel'. For the hero of the story it is quite impossible to forget the memories of Bittu. Bittu was a tuberculosis patient and was struggling in between life and death. She did not want to die but she was helpless. She was a patient so she could see death from very near. The relation of the hero with Bittu remained limited only to diary and album.

All the signs of the consciousness of death are available in the story, 'Tisra Gawah'. The thought over death and loneliness besides personal love emerge as the major questions in this story.

Nirja’s mother is sick. Therefore it is required to call Rohatgi Sahab occasionally. Ailment of the mother helps bring both the youths close to each other. They enjoy the moment of sexual intercourse but their internal minds still want them to push back. The two different personalities want to be dis-
solved into each other. But can’t do the same. Yet Nirja gets ready to marry Rohtagi Sahab. Her marriage could not take place as the witness, who had to attend the court, failed to reach in time.

In the meantime, Nirja decided not to get married. For Rohtagi the sequence of the incident appeared to be something strange. Thus there is no lucidity found in the characters of the stories of Verma. The mental world of all are different.

Ramkumar’s name is also important among the story writers who disclose individual truth. Mutually understandable language and feelings of the artist and painter are found in the stories of Ramkumar. Observing the speciality in Ramkumar’s stories Dr. Kanta Mehandiratta writes, “कथाकार का पात्रों के साथ व्यवहार कमी चित्रकार का और कभी कथाकार की संबंधन से जुड़ा हुआ होता है और लगता है जैसे कोई धीरे-धीरे एक अवकाश को रंगों से भरता है और रंग एक भाषा अपनाते चले जाते हैं।”

Among the prominent stories by Ramkumar include ‘Ateet, ‘Samudra’, ‘Janeen’, etc. In ‘Ateet’ the writer wants to cast off the past as the slough. The duster in the room, sofa set, broken chair, half-built floor, silent road are symbols of past in the story. Open window, blue sky, flying birds, etc., the symbols of free mind, struggle to go free. Due to such efforts to make free himself a person most of the time remains aggrieved and dejected.

‘Samudra’ is a mostly discussed story. After 15 years of marriage a couple comes to a hotel in search of peace near an unknown city on the bank of the sea, which is far away from the noises of the city. The husband is seen happy but the wife is affected by consciousness of death. The feeling of her setting age pushes her with a jerk and she becomes tensed. How mysterious the life is, but for her it appears to be meaningless. On the bank of the sea she
is now afraid of her own self. Ramkumar has raised some new subjects. For example, opposition against proof of personal love and the marriage institution are seen in ‘Har Sham’. Self-questioning, tension, depression, sensitivity of meaninglessness and desire for salvation, etc. are made clear in ‘Janeen’. The solitariness and melancholiness of a person have been revealed in ‘Yatra’ in a very simple way. In the stories by Ramkumar, along with unveiling of individual truth, the consciousness of death is also clearly observed.

The picturisation of personal feelings is found in the stories of Usha Priyamvada also. The husband-wife relationship has been specially picturised in her stories. The heartiest manifestation of monotony, emptiness, melancholiness, etc. in the life of today’s educated and working women are found in Usha Priyamvada’s stories. ‘उषा प्रियाम्बद्ध की रचनाओं में एक मधुर उदासी, छुटून से मुक्ति पाने की आकांक्षा, जीवन की असंगतियों पर मीठी चुटकियाँ, जीवन में आस्था, रुढ़ियों की व्यर्थता, मोहभंग आदि के स्वर की अनुग्रह रेखाखंडित की है।’ All these are clear signs of consciousness of death. Among the prominent stories of Usha Priyanvada include ‘Vapsee’, ‘Jindagee Aur Gulab Ke Phool’, ‘Koi Naheen’, ‘Kitna Baraa Jhoot,’ ‘Pighaltee Hui Barf,’ etc. are important.

A middle class character, Gajadhar Babu, who is a victim of loneliness and personal pain, has been portrayed in ‘Vapsee’. After retirement from his Railway service he returns home. But the situation which he has to face in his own home is really pathetic. No one gives him company. The dream of happiness with which he came home could not be fulfilled. As a result he becomes restless to go back from home. In reality it is a story of personal pain and also a story of social pain.

‘Jindagee Aur Gulab Ke Phool’ is such a story which illuminates the socio-economic condition of a middle class family and the consciousness of
death. This story is of a mother and her son and daughter. Son Subodh is an unemployed youth and daughter Vrindra is laborious and educated. The state of unemployed Subodh is very horrible. Though Subodh, after being insulted by his own sister and abused by his mother, decided to leave home, but returned again. He does not want to accept the rule of women at home, but he finally becomes an ordinary person.

The manifestation of self-affliction is also available in the stories of Usha Priyamvada. The hero of ‘Pighaltee Hui Barf,’ Akshay is a professor, who always feels a deficiency and a burden. In abroad a pleasant relationship was established with Sudheera. He started to dream over Sudheera, but in the meantime Sudheera’s lover Biru arrives. Akshay couldn’t think of separation with Sudheera. Therefore he did not tell Biru that the break of the car was not in condition. Thus Biru died in the car accident and Sudheera was injured. This incident made a strong jerk into Akshay’s life and he could never get rid off this pain. This self-affliction may be said to be a sign of consciousness of death.

In ‘Kitna Bara Jhooth’ the suffering and guilt feeling of such a woman has been presented who keeps relations with two men at the same time. That woman is Professor Kiran. She feels that keeping relation with Max she has been betraying her husband Vishweshar. But when Max married Varia she feels that she has been living with a big lie. She has been deceiving Varia and Max besides her husband. She becomes a victim of guilt feeling at the end.

3.7 The place of Ajneya in the development of Hindi psychological fiction:

Shradharam Filloury’s ‘Bhagyawatee’ (1877) may be said to be the beginning of novel in Hindi and ‘Ek Tokree Bhar Mittee’ by Vinod Sapre (1901) may be accepted as the beginning of story in Hindi. Psychology is
generally available in every novel and story as psychology is the science of human mind. But psychological novel or psychology is the science of human mind. However, the meaning of psychological novel or psychological story has become narrow today. In psychological novel or psychological story effort is made to unravel the complexities of human mind. ‘Unconscious mind’ is more important a subject than the ‘conscious mind’. Ajneya is accepted as one of the prominent psychological fiction writers in Hindi.

Psychology really entered into Hindi fiction only after Premchand. Jainendra Kumar’s name is specially important in this regard. It is thought that existentialism or sensitivity of death is specially found in psychological novel. In psychology there we have the mention of the tendencies like ego and sex besides fear. There is the relation of fear with death and death with existentialism. This is the reason why the character of psychological novel is complete with the thought related to fear or death.

3.8.1 The place of Ajneya in regard to the development of Hindi novel:

It was Jainendra Kumar who had first established psychology in Hindi novel. He was the first to break Premchand’s tendency for narrative style in story and goes ahead for picturisation of mental world. His novels are mainly centered on women character. The mental state, self-affliction of women have been introduced in his novels. His women characters are affected by the sensitivity of death. This way along with the mental state the existentialist thought is also available in Jainendra’s novels.

Following Jainendra Kumar, Ilachandra Joshi has presented the analysis of mental state besides a person’s thought over death in his novels. The picturisation of total reality is not found in Jainendra Kumar’s novel, but Joshi’s
novel is in support of the society. In his novel the personal problems come forth as the social problems. The effect of Jung is more in Joshi than Freud and Adler. Joshi is specially influenced by Jung’s collective consciousness. Joshi has made picturisation of the dejection, sex, thought over death and depression of the middle class.

Though Jainendra Kumar and Ilachandra Joshi penned psychological and philosophical novels in Hindi, but the credit of establishing psychological and philosophical novels in Hindi goes to Ajneya. Ajneya has given completeness to the Hindi psychological novel. There is the analysis of the natural tendencies of a person in his novels. For being mainly a poet Ajneya’s psychoanalysis and philosophical picturisation touch the heart.

"Hindi में नोवल के मनोविज्ञान का अध्ययन कर, अपने उपन्यासों में चरित्रों के मनोविज्ञान की भूमिका पर अध्ययन करने वाले प्रथम उपन्यासकार आजेय हैं। इस अर्थ में वे पूर्व, न्यायस और बूद्ध जैसे आधुनिक मनोविज्ञानिक उपन्यासकारों के समीक्षा हैं।"32 "शेखर एक जीवनी एक कलाकार की मनोविज्ञान का 'नदी के द्वीप' आधुनिक भावनात्मक और आस्था का तथा अपने अवलोकनीय अस्तित्ववाद के प्रत्येकण्ड का उपन्यास है।"33 Thought over death is main speciality of Ajneya’s novels. Among the post-Ajneya novelists the names who desire special mention are Bhagwati Charan Verma, Dr. Devraj, Dharamveer Bharti, Naresh Mehta, Rajendra Yadav, Prabhakar Machwe, Rajkamal and Nirmal Verma. These novelists have given more concentration on catching the subtlness of the psychologies of the characters.

"आदमी—आदमी में मानसिकता की दृष्टि से बिंदु अंतर है—इन उपन्यासों के अध्ययन से स्पष्ट हो जाता है। ये चारित्रिक विविधताएँ स्वाभाविक भी हैं। क्योंकि मानव जीवन अंकगणित की भाँति सदैव स्पष्ट और निश्चित हो भी नहीं सकता।"34

Ajneya’s place among the psychological novelists in Hindi is definitely important. It is Ajneya who has added a new meaning to the psychologi-
cal novel. There is the search for a new meaning in all his three novels. In all
the three novels death comes as the permanent theme. Seeing death in his
front Shekhar reviews his life and tries to understand the meaning of life. In
the same way ‘Apne Apne Ajnabi’ may also be said to be a novel on the phi-
losophy of death. The post-Ajneya novelists have been definitely influenced
by the thought process of Ajneya.

3.8.2 Ajneya’s place in the development of Hindi story:

Among the Hindi psychological story writers Ajneya’s place is spe-
cially important. Though it is considered that it was Jainendra Kumar who
started psychological story, but it should be accepted that the psychological
story in Hindi started with Premchand. Though Premchand is counted as the
social story writer, but he has also written stories based on psychology. For
example we may mention — ‘Kajaakee,’ a story based on child psychology,
‘Jyoti,’ a story based on woman psychology. But in the world of Hindi
Premchand is not known as psychological story writer. He is rather known as
the social story writer who has written excellent stories like ‘Pus Ki Raat,’
‘Kafan’.

Jainendra Kumar and Ilachandra Joshi also started writing psycho-
logical stories in Hindi, but the psychological story got its full growth only in
the story and literature of Ajneya. Observing this speciality of Ajneya
Ramchandra has placed Ajneya immediate after king of story Premchand —
“कुछ भी हो, प्रेमचन्द के बाद में कहानीकारों में ‘अजेय’ की विशिष्ट देन सहज स्वीकार्य है।
जीवन के प्रति बौद्धिक, मनोवैज्ञानिक, गूढ़ कवितमय दृष्टिकोण लेकर बहुविध संदर्भों के माध्यम
से अनेक सूक्ष्म आध्यात्मिक चौर्त्तिक विशेषताओं का विस्तारण करने में ‘अजेय’ अग्रणी है।”55 A
critic even accepts Ajneya as the achiever of the top position in
modern Hindi art and literature. —“अजेय की कथा कृतियों – क्या उपन्यास और
The above opinion of the critic has fixed the place of Ajneya in the world of Hindi story.

3.9 Epilogue:

In the Hindi psychological fiction Ajneya’s place is specially important. It is undoubtedly true that it was Ajneya who gave completeness to the Hindi psychological fiction. Ajneya has achieved more reputation in the field of novel. The fiction writers before Ajneya and after Ajneya have certainly made efforts to touch the various aspects of psychology. But through the medium of his three novels Ajneya has achieved success in presenting human life-in complete form. Ajneya has made thorough investigation from child psychology to thought over death.

In regard to story it may be said that compared to his novels the ground of Ajneya’s stories is very extensive. His stories are not only based on human mind but also based on the bonded life, revolutionary life, spiritual or inspiration, etc. For being mainly a poet erotic manifestation, feelings of love, consciousness of beauty are easily observed in Ajneya’s fiction. In this view, Ajneya’s novels may be called as ‘prabandh kaavya’ and his stories as ‘muktak Kaavya’. There is not much difference between psychological fiction and poetry.
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