CHAPTER-3
WOMEN-CHARACTERS OF AJNEYA :

The history of Hindi-novel-literature is about hundred year old. Even being the youngest, it has great importance. Novel-writing is becoming multifaceted these days. In the present age, as life is becoming more and more complicated, the novel which is an epic of modern life has become more complicated and multifaceted.

The first original novel in Hindi literature is Parikshaguru written by Lala Srinivas. It was published in 1882. Before this, Shraddha Ram Phullori's Bhagyawati has already been published. Still most of the critics considered Parikshaguru as the first Hindi-novel. Like Bengali literature, Hindi novel began with the creative criticism of society. Slowly, it became directed towards entertainment. But, still many writers keeping in view the reformation in the society, continue writing in the manner of preaching. At the same time when the historical and semi-historical novels were being written, the novels relating to magic and cunningness were also written. Novels relating to mythology and translated novels were also not rare. So, it can be said that the beginning of novel-writing in Hindi was multifaceted. But, in the writer of that age, we do not find a courage and enthusiasm to break the inherited tradition and to pave a
new way. The voices of social and cultural renaissance were becoming louder but in the portrayal of woman's life-values were lacking in definite ideals. Woman was either portraited in the form of 'Devi', worthy of worship or was in the form of 'Kulta', who was an object of hate and discard. Her human form was not yet established. Consequently her values of life lacked ideas, she was without any personality, like a puppet.

The appearance of Premchand in the scene of Hindi novel-literature, heralded a new term. He came with reality, oriented toward ideals. On one hand, there was a society which was depleted because of British exploitation, on the other hand, the Freedom movement started by Gandhiji was in full swing. The reformatory movement of the 19th century and earlier, became more powerful and wider in the 20th century. Under such circumstances, Premchand and his contemporary tried to highlight the woman and the problems relating to her. The writers of that age tried to provide solutions of the problems relating to marriage and free-love but could not attain full success in it. Although motivated by the reformatory movements, establishing her human-form, character and happiness and sorrows were evaluated the woman could not cross the 'Laxman-Rakha' of physical purity.
The Post-Premchand-Era is the era of political unrest. People were terror-stricken because of the horrors of the Second World War. People of the country were enthusiastic about the 'Quit India' movement. This age is the age of intellect because of which the Hindi-novelist took a different direction. The Psycho-analytic point of view of Freud motivated the novelist to analyse the human mind.

The present study is restricted to the study of the changing life values of women in Ajneya's novels. Therefore, the study proposes the analysis keeping in view the tendencies acquired through tradition regarding novels which will be discussed under the following heads :-

THE PRE-PREMCHAND ERA :

The Pre-Premchand-Era was multifaceted. So, it will be discussed under the following sub heading :-

WOMEN IN THE NOVELS RELATING TO SERMONIZING :-

The novel writing in the Pre-Premchand-Era was influenced by contemporary ideas of reformation. The writer of this age was trying to raise the society by sermonizing. Under this catagory of novels are - Kishorilal
Goswami's *Triveni*, Lajjram Mehta's *Hindu Grihastha*, *Adarsha Dampatti*, *Adarsha Hindu* etc. Analysing the woman-characters of that age, Dr. Shail Rastogi has said that the religiously fearful people saw the freedom of woman, purda and widow-remarriage with doubt. Not only this, but the women of house themselves liked to remain in purda. Triveni of *Triveni*, Radha Rani of *Hindu Grihastha*, Sundari of *Adarsha Dampatti*, Sushila of *Sushila Vidhawa* and Priyamvada of *Adarsha Hindu* are devoted to their husbands and do not have any faith apart from their husbands.

Most of the novels of Kishori Lal Goswami are Women-centred. He has visualised the Hindu women-characters in an ideal form. He was against the new progressivism. Therefore, we find the old traditional form of woman in his middle-class women-characters where they are faithful and follow their husbands and are committed to the Indian tradition and decorum. If at all Goswami saw any progressive face of woman in the society, he condemned it strongly.

Because of the restricted outlook of the male, the woman could not be benefited completely despite being influenced by the reformatory movements. The sermonizing-novels were far away from the reality of the situation. The novelists were bent upon raising the moral
level of the 'Grihastha' life. In the era of this renaissance the personality of woman could not appear fully. Woman remained chained to the chains of ideals, a puppet in the hand of writer.

WOMEN IN HISTORICAL AND SEMI-HISTORICAL NOVELS :-

In the age of renaissance, just like sermonizing novels, historical and semi-historical novels also came in vogue. Kishorilal Goswami is considered to be the beginner of Historical novels. His novels are mostly woman-centred. In these novels, Hindu-women characters showed higher position than the Muslim women-characters. According to Dr. Shail Rastogi, his sympathy had been always with the Hindus and therefore, he had visualised Hindu woman as an ideal; while presenting the characters of the Muslim princess Roshan Ara, Jahan Ara, he showed intolerance and tarnished their characters.¹

In the novel Tara Jahan Ara and Roshan Ara were presented as Vamps, who are always busy in conspiracies. But the characters of Tara, Rambha and Tara's mother were presented according to the ideals of an ideal Hindu woman. However, Mastani, in the novel Mastani, Lutfunnisha and Nagina of Labangalata, Motia of Sone Ki Rakh present the ideal characters.
Among the Rajput women, Padmini of Sone Ki Rakh, Pannabai of Sona aur sugandh, Labangalata of Labangalata, Kusum of Hridayaharini were portrayed at the high level of ideals. The historical women - characters of Kishorilal Goswami, however could not get out of the state of heroines of 'Riti Kalin' women-characters. Besides Kishorilal Goswami, Ganga Prasad Gupta, Jairam Das Gupta and Misra Bandhu also extended the tradition of historical novels.

Among the women-characters of Ganga Prasad Gupta, Nurjahan of Nurjahan, Krishna Kanta of Krishna Kanta and Rambholi of Puna me halchal are famous. The women-characters of Ganga Prasad Gupta show the high ideals than those of Kishorilal Goswami. Among the novels written by Jairam Das, Prabhat Kumari is notable. In his novels imagination finds an important place as compared to historicity and love has more importance in the women characters. In the novels of Misra-Bandhu the characters of women appears to be conciliated in history.

On the whole, the portrayal of women-characters is done on the basis of 'Ritikal tradition'. Most of them are presented as beloveds. They are brave women and oriented towards love. They are beautiful and their beauty becomes the cause of conflict. The end of a bad woman is in the form of defeat and the end of a woman with high ideals is in that of success.
WOMEN IN 'TILASMI' AND 'AIYYARI' NOVELS:

The beginning of 'Tilasmi' and 'Aiyyari' novels is associated with the name of Devakinandan Kshatri. Chandrakanta, Chandrakanta Santati and Bhutnath etc. are well known novels of Devakinandan Kshatri; The woman is presented as 'Sati Sadhavi', 'Virangana' and 'Kulta'. Chandra Kanta of Chandra Kanta, Kishori, Kamini, Kamalini, Ladali, Kamala, and Shanta of Chandra Kanta Santati, Kusum of Kusum Kumari, Malati, Indumati, Ahilya, Shanta, Surya, Jamuna, Saraswati etc. of Bhutnath are 'Sati Sadhavi' and 'Virangana', who present the ideals of their bravery and love. The characters like Maya Rani, Madhavi, Tilottama, Manorama, Gauhar Begum, Neela of 'Santati', Kalindi of Kusum Kumari, Jamalo Begum, Ramdei, Nanho of Bhutnath come under the other category who are like poisonous snakes. Besides Devakinandan Kshatri, contemporary novelists, Kishorial Goswami, Hari Krishna Jauhar also wrote Tilasmi and 'Aiyyari' novels which are full of love.

WOMEN IN DETECTIVE NOVELS:

Gopal Chandra Gahamari is considered to be the beginner of detective novels. Khooni Kaunhai, Jamuna Ka Khoon, Jasus Ki chori, Jasus ki Bhul etc. are famous. In these novels the description of incident is important and as such the importance of the character is weak. Lila
of Guptachar, Matto - Patto of Do Bahane, Kamala and Lity of Gadi me lash are the women of high characters. Among the women of bad-nature are kumbhanisha of 'Guptachar' written by Gopal Ram Gahamari, Damini of Khooni Aurat written by Ramlal Verma.

WOMEN IN PAURANIK NOVELS:

There have been important reason behind the creation of 'Pauranik' novels in the Pre-Premchand-Era -- firstly, the limitation of sources and subject matters; secondly, the desire for woman-education and thirdly, woman's interest in the religious tales. Novels were written on the basis of the life stories of 'Pauranik Satis' in order to establish the ideals of woman in society.5

As a result of the reformatory movement in the entire country, efforts were being made for the upliftment of woman. Woman was also longing to comeout from the traditional restrictions of values of life which was being felt by the protector of religion. So, futile attempt was made to counter act the storm of reformatory movements. Examples of 'Pativrata' and 'Sati' were presented so that the woman may became faithful and duty-full towards her husband. Among the 'Pauranik' Characters, the characters of Sabitri, Sita, Ansueya,
Rukmini, Subhadra, Damayanti, Sati Simantini, Madalasa, Behula were highlighted, while the characters of Kunti, Draupadi, Matsyagandha were ignored.

**THE PREMCHAND-ERA:**  

The Russian revolution of 1917 had its influence in India along with other Asian countries. Lenin's socialist revolution provided the motivation of India to fight foreign capitalism and imperialism and to get liberation from National capitalism. Many movements started under the leadership of Gandhiji against foreign rule and economic desperity.

The appearance of Karl Marx gave a new turn to the economic problems. He showed new light to the classes, who had been exploited since ages. The contemporary pictures of such exploitation is seen in Premchand novels. The credit of establishing realism in literature goes to Karl Marx. He was of the view that literature is related to the reality of life. In the literature of the Premchand-Era, we find the pictures of proletariat, revolt against capitalism and imperialism, economic inequality. Besides these women-problem, bravery is also depicted which can be the result of marxist consciousness.
Novels of this age also show the effect of Gandhism. The basic assumption of Gandhian ideology is that there is definitely some good qualities in every one. If the worst of the worst person gets the light of knowledge, he can become the great. Some of the characters of Premchand are completely influenced by Gandhian ideology. Surdas of Rangabhumī, Chakradhar of Kayakalp, Amarkant of Karmabhumī come under such category.

WOMEN IN THE NOVELS OF PREMCHAND:

The appearance of Premchand in Hindi novel is an important attainment. The aim of novel before Premchand was either sermonization or entertainment. The subject-matter or story was more important than the characters. Where the characters are dominant, the emphasis was given on their external portrayal. Premchand for the first time presented at the social level, the individual and the feelings arising within his mind. He accepted life as the foundation for the literary mention - as a tree gets the elements of life by the deep roots inside the earth, so does literature get its life from life itself. In reality, the social relativism in the fictional literature which appeared along with Premchand is his greatest contribution. In his novels along with social relativism, we find the clear reflection of the consciousness of age. According to Umesh Shastri,
Premchand while discovering the society in the individual has presented the contemporary environment along with experiences through the medium of Characters. The Premchand-Era was a transitional era of Hindi fiction-literature. The old and new values were colliding. At such a time, the appearance of Premchand is an important event. He has presented a realistic picture of various prevalent problems. Under the social problems, the woman and her related problems were also presented extensively. The reformatory tendency which was started in the 'Dwedi-Era' was strengthened by Premchand deserves the credit of bringing the content of the story out of the fog of the impagination and establishing the social problems, political movements and economic despiry on the ground level. Because of these reasons this era is known as the Premchand-Era. Jaishankar Prasad, Vishwambharnath Kausik, Chaturisen Shastri, Pratapnarayan Srivastava, Shivapuajan Sahay, Pandeya Bechen Sharma Ugra, Jainendra, Bhagawati Charan Verma, Vrindavalal Verma, Siyaram Sharan Gupta, Bhagawati Prasad Vijpeyi, Rahul Sankrityayan etc are important novelists of this era.

Among the novels written by Premchand, Sewa Sadan, Premasharam, Rangabhumi, Kayakalp, Nirmala, Gaban, Karmabhumi and Godan are important. Besides these Vardan, Prema and Pratijna are also published. According to Dr. Nagendra, the contribution of Premchand to Hindi novel is multifaceted. Firstly, he tried to raise the status of
literature from the entertainment level to life in realistic manner. He was motivated to write because of many social problems -- political dependence, the exploitation of farmers by landlords, capitalist and civil servants, poverty, lack of education, superstition, dowry system, the status of woman in the society, problem of prostitution, marriage of the old people, widow problem, communal - prejudice, untouchability and the complexes of the middle-class.10

In Premchand's novels, we find the effective portrayal of social consciousness. The life of the woman is depicted in one form or the other. Premchand has described the problems relating to woman and different dimensions of her life. His women-characters express the realistic picture of Indian-life. There is little colour of imagination in them. These characters have their own beliefs, ideals, thoughts and point of views. All the hope and frustration, and pleasure and pain of their lives appear vividly before our eyes.11

Sewa Sadan (1918) is considered to be the first matured literary creation of Premchand in which the problems arising out of the relationship between man and woman appear as most important. He has also considered the problems relating to marriage, the question of nobility of
birth, the place of wife in side and out side home, the condition of prostitute in the society, etc. The consciousness of woman is the most important aim in Sewa Sadan. Basically, the problem of this novel is related to marital problem which is ultimately related to the problems of prostitution. Suman could not come out from the boundary of traditional orthodox beliefs. Even when she leaves prostitution, society could not accept her.

Premsharam (1922) is based on the life of farmers. Vidya of this novel is a sorrowful tale of a woman's life. She is beautiful, gentle and broad minded. She had no pride of money. She is 'Patiwrata' and 'Sati Sadhavi'. She finds herself helpless when she comes to know of the relations of her husband with another woman. The age old suffering of woman come out in her tears. Life becomes a curse for her. The other character of this novel is Gayatri, whose problem is the lack of satisfaction in sex-relation. She has illicit relation with the husband of her real sister. But in the end she repents and commits suicide by jumping from the hill top. Both the women-characters of Premchand are very weak. They commit suicide because of their inability to tolerate the mental conflict.
Sophia of Rangabhumi is the Goddess of love and embodiment of sacrifice. She is ready to sacrifice every thing for her true love. She accepts love not as a weakness but in the form of a boon. The second woman character Kulsum keeps her ideals even after bearing all the economic hardship. After her husband Taher Ali goes to jail there is a economic crises in the family. Choudhury offers help to Kulsum, but being the embodiment of the honour of the lower middle-class declines help. She earns her livelihood by stitching clothes.

Rangabhumi is a voluminous novel where no aspect of life is untouched. In this novel, the writer, on one hand has described the destruction of the simple contentment of village life by the developing capitalistic civilization, on the other hand has also unveiled the process of exploitation and repression by the Indian Government.

In Kayakalpa Longi's selfless love attracts the heart. Though a mistress of Thakur Saheb she presents the life of an ideal Indian woman. She is the embodiment of duties and undivided love. We find in her the complete surrender of womanhood. In this novel, we find many faces of woman. Manorama while living within the area of licentiousness and luxury remains a 'Yogini'. Ahilya while
making an attempt to become a 'Yogini' becomes a 'Vilasini'. She loses her husband because of her selfishness. But in the end, is impressed by the selfless and sacrificing life of her husband Chakradhar. Ahilya's mother, Bageswari, is an ideal woman. Rani Devapriya's character is the character of 'Vilasini' who is never sexually satisfied. In this novel, in order to get marital happiness at the social level, self-immolation, undivided faith in husband and need of sacrifice are emphasised. 18

_Nirmala_ of Premchand, is based on marital problems. Nirmala is sacrificed at the altar of dowry system. She is married to a widower of her father's age. She suffocates throughout her life. In this novel, the breaking of the family due to incompatible marriage arising out of dowry system is depicted. The sacrifice and exploitation of woman in the name of social norms, convention and ideals has been presented in heart-touching manner. Premchand is successful in presenting the ill effects of dowry and incompatible marriage, but could not give any solution. Nirmala's end is heart breaking.

_Gabon_ is a novel based on middle-class social-problems. Besides the problem of marriage, the problem of desire for ornaments is also seen. The problem of 'Showing off' is also associated with them. The
development of Jalpa's character is presented in a natural manner. At first, she is presented as ornament loving lady but shows a sudden change after her husband Ram Nath goes off to Calcutta. Her character is woven by the thread of love, but her love shows gradual changes along with time. She breaks away from the narrow desire for 'Chandrahar' and reaches to boundaries of love for the country and humanity. The qualitative changes which happen in her personality are the characteristics of her character. The second woman-character of Gaban is Ratan. Ratan's story is similar to that of Nirmala. She suffers the curse of incompatible marriage. Her nephew takes possession of her husband's vast property. She decides to earn her living by doing physical labour. Her end is tragic. The condition of widows in the society is made clear through the character of Ratan. Gaban is a story of breaking traditional values of life. Premchand has presented the whole story in a symbolic way. A woman's disillusionment with ornament reflects the breaking of the traditional values of life. Jalpa's love for the ornaments and her showing off tendency reveal that she accepts the traditional values of life, but becomes disillusioned and rebel and ultimately tries to cultivate new values. By showing her discarding her make-up materials in the waters of Ganga, Premchand has shown the immersion of the depleted feudal system. After her disillusionment with
ornaments, her going to Calcutta in search of her husband and trying to put him on the right path shows the power in her. When she is not successful in it, she, instead of following her husband like a woman of traditional ideals, moves towards the service of the country. Bina Srivastava remarks that through the character of Jalpa, Premchand has pointed out that woman's working area can be outside the attachment of the husband and home today, the country does not require a woman suffocating and dying in injustice like Nirmala, but a woman unshaken and strong character like Jalpa who puts the husband on the right Path. Woman has receive for the first time such importance in the Hindi novel. she, by her own strength and reason, uplifts an aimless man thereby heralding a new age.

Karmabhumi is a matured creation of Premchand. It is influenced by contemporary Gandhian ideology. Karmabhumi is a powerful attempt expressing the political consciousness of middle-class. Besides political consciousness, the social, religious and economic problems of the middle-class are also reflected. In this novel emphasis is given on action. It is the duty of an individual to make life beautiful. The novelist, Premchand, has pointed out that a new direction of progress of humanity can be opened by developing the down trodden and exploited classes of the society.
New and higher values can be established. In this novel, faith in humanism and a total belief in the power of general people and its importance has been established.23

In Karmabhumi among the women characters, Sukhada, Munni, Naina, Kunti, Shakina are politically conscious and take active part in political activities. Sukhada provides leadership to the labourers and the peasants and also takes part in movement relating to the upliftment of the untouchables. Because of her efforts the gate of temple is opened for the untouchables. She becomes famous as the 'Goddess of victory' and 'Queen of town'. She establishes a trust with the help of her mother Renuka Devi and master Shanti Kumar, and donates all her property to the trust while taking only hundred rupees per month from the trust for her living. Her political point of views are developed and although filled with emotions, she enters the field of struggle but after the submission of emotions, she remains engaged in her duties because of her love for her country.24 The second important woman character is Munni. She is 'Sati Sadhavi'. But when the English people rape her she kills them. She becomes a 'Devi' in the eyes of the people. Going to jail, killing those people who play with her honour, refusing to live with her husband because of her feeling of guilt, not seeing the face of her only son, reflect the natural
development of her character. But in order to attract Amar, her vulgar dance appears unnatural. She does not agree to the proposal of Amar to run away with him. She also refuses the love proposal from Sumer. She passes her later life in the service of the exploited, neglected and those people who are socially boycotted. Saloni is a rural woman. She witnesses many ups and downs in her life. Hunger, poverty, scarcity, oppression, torture etc. come in to her life. She is not broken because of this and the broadness of her heart remain the same. The sense of hospitality is paramount in her. In the Karmabhumi more political consciousness is seen in woman-society than in man's society.  

Premchand's Godan is known as the epic of peasant's life. Godan is not only the best in Premchand's novels but it is one of the best among Hindi novels. "This novel is the mirror of the realistic state of the society. It symbolizes the acme of the condition of the Indian exploited proletariat. It is proper to say that it presents the highest attainment of Premchand's creative journey." It is really the prose-epic of rural-life. It depicts every turn of the philosophy of life and the changes which are taking place in the society.

Dhania among the women characters of
Premchand, is an immortal character. Premchand had experienced the village life closely. Therefore, has created such characters which are difficult to be forgotten. Hori and Dhania are such characters. They may be found anywhere in the villages, extending from the Himalayas to Kanyakumari. Dhania has a revolutionary nature. She fights alone with the society, community and the administration. She only has faith in her action. That is why, she becomes self-respecting. Dhania openly opposes the unfavourable social conventions. Vilasi of Premasharam becomes Dhania in Godan. The characteristic of premchand's women-characters in this category is that whatever they might say verbally their heart is pure where there is no pollution. Every inch of them is coloured by Indianness. On certain occasion, these characters scold their husbands, but still they are faithful to their husbands. Their lives are simple and straightforward. They have few complications in their characters. Their characters come out pure as gold when tested in the time of adversities.

Miss Malati is the powerful character of Godan. In the beginning she misinterprets woman-freedom. As said earlier, Premchand was an idealist, therefore, he brings out a change in Malati's character after meeting Mr. Mehta. She refuses the marriage proposal of Mr. Mehta. She thinks that it is better to remain a friend than be a
spouse. She does not feel the necessity of bringing love-relationship to physical level. Other important characters in Godan are Jhunia, Silia, sona etc. Jhunia is the victim of miserable social system. She believes in undivided love. Silia does not give importance to parents, society, honour, recognition and social decorum. She is only concerned with her love for Matadin. Sona and Roopa are intellectual rural women characters.

In Pratijna, the helplessness of woman's life and the conflicts arising in her mind are depicted. In this novel, on one hand there is the problem of widows in the context of rigidity of middle-class and on the other hand there is the problem of conflict in love and duty in the life of an educated woman. The problem of Purna is the non-satisfaction of sex. She is a widow. Just like other bad women characters, Purna is also sent to 'Vanitasram' for bringing out the change in her character. Sumitra is another woman character of Pratijna. She is deprived of the love of her husband. She has all the means of comforts but her mind is not satisfied. She talks a lot but lacks moral courage. She is compelled to live with her sensualist and scoundral husband. She stays as a doll like other middle-class women under the shade of her husband, but quite a vocal. The third character of Pratijna is Prema. Her life is entangled in conflict between love and duty. She loves Amrit Roy but is married to Dan Nath. So,
her love is divided. She loves the husband and worships her lover.

The story of Vardani is a love story in which, because of economic inequality, the two lovers are not able to meet. Virjan after being separated from her lovers, tries to fulfill her duties towards him. She wants to marry her lover Pratap with Madhavi, who is her friend. But pratap renounces the world and Madhavi too renounces the world. They choose this path for their lover. This is the ideal form of love. The depiction of love in Vardani is on one hand, within decorum, and on the other hand reflects the ideal of love of the writer himself. While keeping the individual in the centre he (Premchand) has given special attention to self happiness and common welfare in the path of love and duty.

Premchand has portrayed in his novels the values of woman's life with in ideals. According to Dr. Shail Rastogi, Premchand's women represent all the ages past, present and future, all emerge in his novels. In his novels on one hand there are characters like Virjan, who is 'Sati Sadhavi' and whose aim in life is only 'Sadhana'; on the other hand, are the characters like Sukhada and Munni who make the field of public life the highest aim of their lives. On one hand is Suman, who is afflicted by social inequality, and on the other hand are characters like Dhania and in whose speech there is the pain of the age as well as the revolutionary Vigour.
Actually, the ideals of woman in the eyes of Premchand were -- sacrifice, service and purity. Therefore, although his characters show revolt but they cannot go beyond the social decorum. They experienced suffocation, affliction and helplessness. They are not able to solve their problems completely. Sumitra of Pratijna, although feels that unemployment is the cause of her bad condition, but she did not show any effort in this direction. Purna, while harbouring dissatisfied sexual desires in her mind, lives in 'Vidhawa Ashram'. She is not able to satisfy herself by another marriage. Suman of Sewa Sadan remains a prey to empty social decorums upto to the end. Even after giving up prostitution, the society does not accept her. The author is not able to say confidently whether the prostitutes after giving up the prostitution the society will be able to accept them or not.

There are about two hundred contemporary writers during Premchand - Era but it is not possible to analyse all the women-characters portrayed in these novels. Therefore, considering the limit of the research work, only some of the most important novelists and their novels are selected for discussion.

JaiShankar Prasad is an important contemporary novelist of the Premchand-Era. He has written only three novels -- Kankal, Titali and Erawati.
is his incomplete historical novel. **Kankal** is considered a social novel while **Titati** is a realistic one. Through **Kankal** Prasad has expressed mercilessly the artificiality of social values and the sins which were being committed under the veil of religion, and has given a strong blow to every sanctions and prohibitions of the society. He has exposed even the marriage institution courageously and has supported the true love. All the women-characters of **Kankal** are exploited by men. Kishori, desiring a son takes refuge in scoundrel 'Mahatma' like Niranjan and sacrifices her household comforts. Tara bears assault throughout her life. Through Tara (Yamuna) and Ghanti, Prasad has portrayed the ill-condition of women, who are tied to social restriction. Although, Tara believes in the completeness of love, she gets sorrow instead of love in her life. Ghanti becomes a widow even without knowing the meaning of widowhood. In the end, Tara, Ghanti, Latika are motivated towards service of others. There are many pictures of bad social conditions of woman in **Kankal**. In **Kankal** women without any rights are pitiable, are victims of injustice, oppression and mercilessness of man. From the social point of view, Prasad is the supporter of equal right for woman, and also in **Kankal** by establishing 'Bharat Sangha' has supported the freedom, equality and social recognition of woman. In this novel, he has also presented illegal relation of man and woman and the problem of a bastard child produced out of such relation.
This illegal relation does not harm the man but the woman is caught by the society although both the man and the woman are equally responsible for it. Woman bears all this distress helplessly.

_Titali_ is another novel of Prasad. According to Dr. Nagendra the aim of _Titali_ is not different from the aim of _Kankal_. If _Kankal_ is the first step towards the fulfillment of a great aim of Protecting the individual from the essential evil of institutionalism the _Titali_ is the second.\(^{40}\) In the novel _Titali_, _Titali_ is the main woman character who represents the Indian ideals. Even after being separated from her husband Madhuban she tries to walk alone on the path of duties. She is a highly self-respecting woman. In order to become self-sufficient, she thinks of starting a Girl’s school after selling her gold bangles. Even though she herself was in the state of need she helps the needy. Dr. Shail Rastogi has described Titali as immovable like the mountain, sedate like the sea and tolerant like the earth. Some times, her mind is disturbed but again she becomes conscious of it.\(^{41}\) There is one more important character in this novel—Shaila. Through the characters of Titali and Shaila, Prasad has compared the life-values of Indian and Western and has established the importance of Indian ideals. As Dr. Ranavir Rangra has stated, Titali is born out of that form
of Indian woman, proving herself true on the touchstone from the beginning in which, the old ideals of womanhood and chastity are objectified. Shaila, a British woman bred in the western culture, was created in order to compare her with the magnanimity of an Indian woman as even after accepting the Indian point of view she (Shaila) could not cope with the difficult situation. In the other women-characters, we may mention Raj Kumari, Shyamdulari, Madhuri, Maina and Anwari. Raj Kumari is the widow sister of Madhuban who is against the marriage of Madhuban and Titali. She loves Sukhadev, but she does not possess the courage to marry him. Shyamdulari is the widow mother of Indradev. Prasad has created Shyamdulari in his novel Titali in order to emphasise that after the death of husband the woman has the fact that there is no other alternative than to go through hardship and sorrow. Madhuri is neglected by her husband, and she is worried about the future of her son. Maina is portrayed in the form of a prostitute. Anwari is a vamp, who makes men dance to her tune.

The tradition of Premchand was extended by Viswambharnath Kaushik in his Maa and Bhikarini. In Maa woman is established in the form of an ideal mother. Sulochana and Savitri, both are mothers, but there is a
difference between their affections; one helps in making her son worthy while the other in making him worthless. The pitiable condition of the Begums and portrayal of the life of prostitute is also done. In the novel Bhikharini, the character of Jasso is presented in the form of an ideal woman whose thought are of a high order.

Chatursen Shastri is considered an able novelist of the Premchand-Era. He has written social novels like Hriday ki Parakh, Hariday ki pyas, Amar Avilasha, Goli etc. and historical novels like Vaishali ki Nagarbadhu, Somnath, Khagrash, Vayam Raksham etc. Among his social novels, Goli is unique in which woman-exploitation is portrayed. In the 'Goli' system, developed in the court of Rajesthan, the condition of woman is very pitiable. The function of the 'Goli' is to provide physical satisfaction to the royal people and on becoming old, she found a place in the out side room. In Vaishali Ki Nagarbadhu the exploitation of woman is shown in the form of Amrapali. Eighteen year old Amrapali gets the recognition as 'Nagarbadhu' and is compelled to lead the life of 'Ganika'. She gets all the comfort, luxury, honour etc. in the form of 'Nagarbadhu' but she has to suppress again and again her heart's desires. In the form of Amrapali the novelist has portrayed that form of woman-
exploitation where she has to sacrifice her personal comforts for the solution of political problems.

Pratap Narayan Srivastav's *Vida* is an important novel. In this novel, the ideal of mother is presented in the form of Shanta. The depiction of the beloved in the form of Chapala and Keit is established on the ground of sublimated feelings. Among the important novels of Pandey Vechain Sharma 'Ugra' are *Chand Rasino ka Khatut*, *Budhawa ki Beti*, *Jiji*, *Delhi ka Dalal* etc. He has depicted in his novels that dirty aspects of the society which is very low in morality. In this area, he is considered as the most ill-famed novelist. In *Jiji*, the story of Jiji (Prabha) is very pitiable. Because of incompatible marriage, her end is very tragic. In Siyaramsharan Gupta's novel *Nari*, the problem of Yamuna is the problem of the common Indian woman. She spends many years with her son Halli, waiting for her husband, who has gone out but he does not return. In the end, she dedicates herself to Ajit. In this acceptance of Yamuna, there is a natural compromise between the decorum of the society and satisfaction of an individual desire, because Yamuna's attraction towards Ajit is not physical but an expression of gratitude towards him.
From the discussion of the novels of the Premchand-Era and the analysis of the life-values of woman in them, it becomes clear that the age was influenced by reformatory ideas. The aim with which the writers of 'Dwedi age' wrote, keeping in mind the good of the society, was given a universal form by Premchand and his contemporary novelist. Before the Premchand Era, the values of woman's life had been evaluated as a delicate heroine or as an object of sensuous satisfaction. Besides in the form of beloved, the complete development in the form of mother, sister, daughter, sister-in-law not been established. Premchand tried to establish the human form of woman. Till now as Dr. Shail Rastogi has stated either woman was adorn with the qualities of 'Devi' or the devilish tendencies degraded her from the status of 'Devi' to a lower level but now the woman was presented neither as a 'Devi' nor a 'Kulta' but a human being with all the human weaknesses. Premchand's inclination was towards idealistic realism, therefore while giving a realistic description, the values of the life of women were established on definite ideals.

THE POST-PREMCHAND ERA AND PSYCHO-ANALYTICAL NOVELS:

Post-Premchand Era is the era of the development of Hindi-novel. This age, passing through many
turns came with new achievements. In 1936, with the death of Premchand, a great age came to end and a new era began. Although we find the beginning of new tendencies in the later creation after Premchand there were changes in the content as well as the technique in novels. The writers seemed attracted to the mental world. Probably as Mahendra Chaturvedi has remarked the most important reason was that, in the writers, the attraction towards the outer world was suddenly reduced, because every inch of the outside world had been touched by Premchand, and so in this area they could not say anything new; secondly, because of the rise of Psychology which awakened the novelist, there was a new enthusiasm to understand and explain the subtle secrets of the human mind. Consequently, the novel took a new turn towards the mental world leaving the physical world. In the place of society, the basis of the novels of this era, is the conflict between the conscious and the unconscious along with the question of the dignity of a person.

In this era, two basic trends are seen --

i) Psycho - analytic,

ii) Social realism (Communism).

In the novels of Post Premchand Era, on one
hand, there was an influence of Bengali literature and on the other hand, the influence of political struggle. The scientific ideologies paved the way for development which gave a new vision to the novelist of this era. Just as Dr. Kamalesh Agarwal has remarked that the novelist of Post premchand Era, attempted to present with new techniques the restlessness and anxiousness of modern life, states and conditions and thought and reflections after touching deeply the various levels of society and individual.47

PSYCHO-ANALYTICAL NOVELS AND WOMEN:

Psychology has not only presented its original views about the human-life but also about art and literature. Freud considers art and literature as the fulfillment of desire. According to him an artist expresses the repressed wishes of the unconscious mind in his creations. People only build the mirage of day dreams, but an artist leaving the world gives expression to his repressed desire. According to Freud, literature is the sublimation of unfulfilled desire. Adler believes that the creation of art is because of physical inferiority. According to Jung, an artist presents in his arts the racial conscious. So, it becomes clear that psychological
thinking started a new revolution in literature. Dr. Nagendra has commented that because of the influence of Freudian views and scientific and industrial development, all and orthodox social and moral values, and the individual freedom were discarded in the absence of new values. The faith of an individual was centred on oneself, disassociating from environment, society, class and family. He became less and less an extrovert and gradually became an introvert. The place of the external conflict in life was taken by the mental conflict. Dr. Shail Rastogi has given four main elements of the ideology which developed in the Post-Premchand-Era -

i) Interpretation of human-life with finer human sentiments;

ii) the study of the conflict between the outside world and the inner life of a person;

iii) the conflict between social and an individual limit on the basis of new standards of life;

iv) the discovery of new moral belief and the compassionate state of human-life in the establishment of new values, and the effect of the involved bitterness on life.

Although, because of the Darwin's evolution theory, the attention of the people has been attracted
towards individual's life and its reaction, the scientific form of psycho-analytics was presented by Sigmund Freud. In 1910, the foundation of 'International psycho-analytic association' was laid. Freud clearly pointed out that there are three levels of mind ---

i) Conscious,

ii) Sub-conscious,

iii) Unconscious.

The discovery of unconscious is the foundation of psycho-analysis. Unconscious is the basis of human-nature, behaviour, thinking etc. Conscious is that part of mind which is active in our social life and we are conscious of its activities. The intervening level between conscious and unconscious is called subconscious. Our impulses and thoughts originating in the unconscious reach the conscious via pre-conscious.

Those thoughts and behaviour which are socially unacceptable and shameful, are stopped by the censor, a gate keeper, standing between conscious and unconscious. But the repressed tendencies do not disappear. They continue secretly their efforts for expression and prove their existence by appearing in dreams, art and literature. Modern analyst pay more attention to these repressed feelings and tendencies. Our unconscious is a
store house of repressed desires which are basically the result of our sexual instinct, Freud has called it 'Libido'.

Actually, Freud has interpreted human-life by keeping sex at the centre. He has tried to make it clear that the basis of mutual attraction in human-beings is sexual in nature. His ideologies has influenced the western as well as oriental literature. In Hindi literature, Jainendra, Ajneya, Ilachandra Joshi are considered psycho-analyst-novelist.

Jainendra is considered to be the first psycho-analyst novelist in Hindi. In Jainendra's novel as Mahendra Chaturvedi remarks we find for the first time the subtle psychological evaluation of the inner-level of human-beings wrapped in mystery. The greatest quality of his novels is that his vision is directed towards subtility rather than 'concreteness. His characters are introvert. Parakh, Sunita, Tyagpatra, Kalyani, Sukhada, Vivarta, Vyatit are his important novels. They present Katto, Sunita, Mrinal, Kalyani, Sukhada, Bhuwan Mohini respectively, as women characters.

Jainendra's novels, besides being influenced by Freudian psychology are also influenced by the ideology of Mahatma Gandhi. Dr. Shail Rastogi has said that Jainendra has given on one hand, in the building and development of characters of Gandhian ideals, the morality
of life; on the other hand, he has accepted the insistence on spirituality and idealism from the Gandhian and orthodox philosophy of life. Indirectly, he has got inspiration from the compassion of Buddha, non-violence of Mahavir and the truth of Mahatma Gandhi.50

Jainendra's women-characters are more lively than the male-characters. He has established the duality of male & female, and at the same time has visualised the relationship between them in a natural way. His women-characters, even when having relation with other man, does not allow the emergence of any type of conflict in their husbands. They are adapt in keeping the favour of their husbands. For them, lover is on one side and the husband on the other, and their consciousness does not allow to betray their husbands and indifference towards the lover. They are always ready to live happily with the conflicting life between being a beloved and wife.51

Jainendra's women-characters because of their split personality lived double life. Consequently, they have neither achieve the fullness of wifehood nor of belovedhood. Under such characters come, Sunita, Mrinal, Sukhada, Bhuban Mohini, Anita, Chandri, Liza.

Among Jainendra's women-characters, the
conflict between love and marriage is found. The main problem of the women-characters is that they do not have one man as both lover and husband. They are not able to marry a man whom they love and are not able to love whom they marry. According to Jainendra, his women characters are sculptured on the ground of 'Satitwa' and not on 'Patiwrata'. A feeling of revolt rose against the traditional beliefs in these women. In the novel Suni ta, Sunita is influenced by new values in place of traditional values, sacrificing every thing for the friend of her husband, does not want to loose the faith of her husband and the family. In this novel by presenting a change of the heart of Hari Prasanna a dramatic turn is presented. Jainendra, according to Dr. Sushma Dhawan has presented in the Indian culture and civilization the first examples of its kind where a friend has made his wife an instrument in making another friend's life organised. His women-character wants to flow along the new consciousness while breaking traditional values, but they do not want to break the family and society. Mrinal of Tyagpatra passing through such conditions accept to get broken herself but does not want the breaking of society. She prefers to suffer for the well being of the society even if it would be heart breaking for her.

In the novel Kalyani, Jainendra has
highlighted through the medium of Kalyani, the problem of wife-hood and personality of woman. Under the load of wife-hood, her personality appears to be subduable. The problem of Kalyani is the problem of the present-age woman who keeps her personality subdued under the orthodox views of the husband. She reaches her end one day while having all the dissatisfaction and pain of life. Sukhada has a strong wish for revolution, but because of frustrations she could not be successful in her revolt. In the conflict between marriage and love, Bhuvan Mohini of Vivarta and Anita of Vyatit want to own the lover. In this conflict, their life become depressing. The traditional beliefs which are prevalent in the society present hindrance in their lives, while the new standards are yet to establish. So, in this transitional age, the life of woman has become full of sorrow. In the 20th century of destruction of values after Premchand, Jainendra does not appear vigilant of social ideals than of an individual's reality. Although he has recognised the innerpain of woman swinging with in the divided personality of beloved and wife he could not provide a direction of solving the complications of her personality. Although the wives and beloved of his stories expressed their time bound pain the solution of the problems of love and marriage has yet remained "Sign of question". 55
Psycho-analyst appeared along with the new-norms of morality in Hindi literatures. Psycho-analyst accepted that man has always tried to hide his animal-nature under the veil of civilization and culture. But whenever man tries to repress them under the veil of civilization, these tendencies become more alive and dis-organise his life and disturb his nature. In the Premchand-Era, the norms of morality were established within the frame work of traditional ideals but the writers who are influenced by psychol-analytical thinking tore into pieces the traditional-ideals and tried to establish new morality. All the male-female sacred relations - brother-in-law and sister-in-law, brother and sister, dis-organised because of this morality. For the brother-in-law the sister-in-law could not remain sister-in-law but a woman. Similarly, for the sister-in-law (Bhabhi) the brother-in-law could not remain brother-in-law but only a man.

Ilachandra Joshi is one of the important psycho-analyst novelist. Lajja, Parde ki Rani and Sanyasi are his earlier novels. Pret aur Chaya and Nirwasit belong to the middle-period and Muktipath, Subaha ke Bhule Gipsy and Jahaj ka panchhi are his later novels. His women-characters show struggle. These characters have never compromised with the proud and cruel men.
Lajja is written in auto-biographical style. In this novel, the heroine Lajja herself narrates her mental torments. Lijja and Madhavi are the important women characters of this novel. Lijja shows a strong flow of sexuality while Madhavi shows firmness, self-control, forbearance and patience. Lajja's sexuality becomes the causes of her brother Raju's suicide. The suicide of her brother had a strong influence on her, and she takes the path of renunciation. The character of Shanti in Sanyasi somewhat resembles the character of Madhavi of Lajja. Nand Kishore's unsatisfied pride becomes the cause of Jayanti's suicide. The environment in Sanyasi is that of frustration, darkness, depression and dejection. Shanti's life, Nanda Kishore's renunciation and Jayanti's suicide are the example of the complex-ridden and distorted life.

The character of Niranjanain Parde ki Rani, is established between the inner and outer struggle. Niranjana shows a continuous tilt between the conscious and the unconscious. Niranjana with her all intellectuality is directed by her strong emotional tendencies. This is the character of her womanhood which moves her life. Actually, Niranjana is intellectual but she is conducted by emotional instincts. She shows in her the development of two types of tendencies; one, which is instinctive in
which there is a primacy of animal force, and the other, motivated by cultured logic which includes human sentiments. In *Pret aur Chhaya*, the psycho-analytical tendency of Ila Chandra Joshi becomes still more clear. In this novel, the inferiority complex produced as a result of birth related blemish of Paras Nath, makes him doubtful about the purity of every woman, and he does not show the feeling of responsibility after having sexual relations. When his mental complex is solved, then he marries Hira. In this novel, the character of Manjari is presented very clearly. She is self-confident, patient and full of high aspiration, but is compelled by the circumstances to expose her body in the hotels. The main characteristics in Manjari's character are her simplicity and courage. She does not accept defeat even after being deceived by Parasnath. She gives birth to a son. She studies while living in 'Nari-Niketan'. She completes the medical course from Calcutta, becomes an efficient doctor and has love marriage with Manmath Nath. In this novel, Joshi has tried to prove that human-nature has the strength of auspicious elements which are awakened during some situation. These auspicious elements in Manjari's life, because of situation, makes her the torch bearer heroine of social-reform. The character of Nandini is that of a prostitute, who hates prostitution, but is compelled to adopt it.
In his novel *Nirwasit*, the important women characters are Nilima, Pratima, Sharada Devi and Rupa. The characterization is in the form of an exploited woman. Rupa loves Dhiraj but is unable to oppose Thakur Sahab's exploitation. The development of Pratima's character is opposite to Rupa's character, because she is fearless. She takes the revenge of the cruelties of Thakur Saheb done against her sister Nilima by setting Thakur Sahab's house on fire. Sharada Devi appears to represent the awakening of a middle-class woman. Nilima is an exploited woman who is exploited by Thakur Sahab. Aggrieved by her husband Thukur Sahab's inhuman cruelties she goes to her sister, Sushma.

In *Muktipath*, the character-development of Pramila and Sunanda is done in a special way. Sunanda is a child-widow. She settles with Rajib. But when Rajib starts ignoring her because of his ideals, she leaves him. Sunanda wants in her life labour as well as rest, freedom as well as restriction. Pramila represents the woman of the modern-age. She understands her right and duty. Girija (Gulabia) in *Subaha ke Bhule* is an ambitious woman. Because of her competence and talent, this village girl enters into the educated and civilized society. She, being the daughter of a milk man, has to suffer from the feeling of inferiority. She enters the film-world through Hem Kumar, where she becomes a producer.
then a director. She takes Kishan, her childhood friend as a hero in her film who had made sufficient progress. Her behaviour hurts Kishan. When Girija realizes the reality, she starts loving Kishan. The novel *Gypsy* contains the story of Mania. She shows in her life the climax of enthusiasm. The religious Mania loses her religious faith after the death of her child and her husband's attraction towards Ranjana. She makes her face beautiful which was earlier burnt by acid. Now social welfare becomes her 'Dharma'. In this novel, the greatness of woman is accepted. Lila of *Jahaj ka panchhi* is another form of Mania of *Gypsy*. The only difference is that while Mania suffers from economic scarcity while Lila has a lot of fortune.

Ila chandra Joshi's women-characters do not recognize the traditional beliefs. They struggle as they have never shown compromise with the cruel and egotist males. They are filled with the sense of self-respect. Some times this feeling is more than that of man. Jayanti and Shanti of *Sanyasi*, Girija of *Subaha ke Bhule*, Mania of *Gypsy* have the feeling of self respect stronger than man. They do not accept defeat even after being rebuked and blamed by man, but take the path of revolt. The full human form of these characters is established. They contain all the human weaknesses. Although they wander restlessly
because of the repressed desire but they do not bow down completely. They determine their way themselves and move towards the path of progress.

**WOMEN-CHARACTERS OF AJNEYA:**

Ajneya entered the world of Hindi fictions with his *Shekhar Ek Jiwani*, and gave it a new direction. He is considered to be a psycho-analyst novel-writer. Scholars believe that the background for psycho-analytic novels was prepared by Jainendra. Considering Ajneya's novels psycho-analytical, Dr. Ranabir Rangra says that in the present age of uncertainty, dis-organisation and complicacy, whenever different personalities have appeared and because of them whatever conflict is going on, to recognize it honestly in the light of accumulated experience of humanity is the main aim of his novels.62

According to Dr. Sushma Dhawan, Ajneya's creations have a deep impact of western psychology. In them, analysis of sexual complexes, depiction of mental distortion, expression of psudu-consciousness, effort to reach the subtle mental level, insistence on verbalising the finer impulses of feeling, and experiment to depict the unconscious are found. Therefore, there is a deep and apparent influence of the sub-conscious on the feeling and thought of Ajneya.63
Ajneya's three novels Shekhar Ek Jiwani (two vol. 1941 and 1944), Nadi Ke Dwip (1951), Apne-Apne Ajnabi (1961) encompass the originality, new experiment and new dimension. Shekhar Ek Jiwani is "an attempt to put in words the clouding sorrows in the vision seen in a night." According to Ajneya, Shekhar is a record of personal suffering, meaning thereby, 'Shekhar' is undoubtedly the inseparable personal record, although, at the same time, a reflection of the struggle of the person's age.

In Shekhar Ek Jiwani, the writer has used a new technique besides the subject-matter. In it, is found a beautiful integration of a life-style, travel-description and descriptive style. The novel begins with its end. The hero of the novel Shekhar, about to be hanged, present the re-visualisation of his past life. Towards his end he caste his eyes on his by gone days, experiences deeply and tries to recognize the values, aims and achievements of his life in the light of the reflections, appearing one after another on the screen of his memory.

According to Dr. Sushma Dhawan, the novels of Ajenya depict the conditions of one section of the Indian society. This section is having an extreme
But the writer in the introduction of *Shekhar Ek Jiwani* has clarified, the story is not only the expression of his own feelings that one would ignore it as an individual expression but a representation of his as well as Shekhar's society and age. But one thing is clear that on the basis of Shekhar's re-visualization, recognising the link of destiny, we can know the caste problems, violence - non-violence, position of woman in the society and social-political conditions of his age.

There are many women characters in *Shekhar Ek Jiwani* - Shekhar's mother, 'Mousi' Vidyawati, Saraswati, Ayah Zenniya, Atti, Fula, Sabitri, Miss Pratibha lal, Manika, Rani, Lily, Rubi, Shanti, Sharada, Gaura, Shashi etc. The main character of this novel is Shashi who loves Shekhar. Shashi knows that Shekhar lacks motivation and faith. She, therefore, asked Shekhar to turn towards actions. "You met us in our sorrows, we got consolation in it, but was your duty this much? Sorrow is everywhere. Thinking it to be at one place you want to remain in its shadow and whatever is your duty, in that you are showing disinterest. You go to college." She is the clear embodiment of sacrifice and on the strength of it sublimes the unbending ego of Shekhar, and tries to give the correct direction to his rebellious nature.
Ajneya's second novel is *Nadi Ke Dwip* which is a story of delicate love. In this novel through the medium of few characters - Bhuban, Rekha, Gaura and Chandra Madhav, there is an attempt to establish a specific point of view of a specific section. It also contains the adult love-sentiments, a painful love-story in which at least two characters, the capacity to feel and to be felt the individual completeness in love is clearly reflected. Ajneya has clearly accepted that *Nadi Ke Dwip* deals with individual characterization. The life of an individual is an island in the river, which although surrounded by the flow of the river being detached, being bound to earth, fixed is helpless in the flow of river. The main problem of this novel lies in depleted social order because of which an individual is carrying the burden of loneliness and emptiness. Taking the feeling of such loneliness and emptiness, the writer, through the metaphor of *Nadi Ke Dwip* has presented the conditions of the life of modern human being.

There are two main women characters - Rekha and Gaura, Kaushalya being a minor one. The painful character of Rekha is heart touching. From the very beginning of the novel, Ajneya wants to bring to light the painful personality of Rekha. He has written the following lines in the beginning ---
"Dukh Sabko majata hai
Aur
Chahe Swayam sabko mukti dena vah na jane, kintu
Jinko majata hai
Unhe yeh sikh detahai ki sabko mukta raken."  

It means sorrow cleans every one, and though it may not be able to liberate everyone, who so-ever it cleans it teaches to keep others liberated.

The above lines appears completely meaningful in Rekha's life. She has beauty as well as intellegence. She loves Bhuban but she does not want to come in to his life -- "I have asked for your love; not your future, and I will not have it." She undergoes an abortion for Bhuban, at the same time knowing Gaura and Bhuban's affection, marries Dr. Ramesh Chandra thus making him free. Rekha remains extraordinary till the end. Whatever courage she showed, can be called the result of consciousness of the modern-woman. Gaura is an ideal and exclusive beloved. She gives sufficient support to the development of the personality of Bhuban making it more complete. Through Kaushalya, the picture of today's exploited woman is presented in which there is only suffocation and helplessness. Only compromise is her destiny.
Apne-Apne Ajnabi is the third novel of Ajneya. Its subject-matter mainly comprises of an encounter with death, consciousness of freedom and protection of the existence. This novel is an attempt to recognize life through the medium of death. Human-life is continuously moving towards death. Although in its unconscious state there is the possibility of death this life is absorbed in living itself completely. But as it begins to apprehend death, at that time there is a change in its thought; and this condition of transformation is the state of an encounter with death. The present novel is an attempt to encounter death which is a force transforming the human-life in a definite form and providing it with meaning through experiences. Ajneya has also established a point of view relating to time sense. The forms of time - past, present and future are the experiences relative to life. The dimension of time is associated with birth and death in human life. The time division is dependent on the sun which is the basis of light and darkness. Ajneya has seen the Sun-dependent division of human-life with a new vision. A person tries continuously for freedom, because through freedom one gains all values. But in reality, does he get freedom? If the relation of freedom is coupled with death the situation becomes more complicated. Protection of existence having in it, the feeling of the protection of
personal existence, if given a deep thought also has in it the feeling of protection from death. But death which is the ultimate truth of human-life can not be denied. So, to accept freedom, it is compulsory to accept death. Ajneya has revealed this truth in the present novel. He said that this novel is an answer to existential hypothesis of Satre and acceptance, death and freedom are presented in different theistic contexts. According to him the freedom of choice can be obtained by the acceptance of death. This statement of the novel is given meaning by both the women-character Yoke and Selma. The acceptance of death is to gain freedom and through freedom is possible the protection of existence, and only then the human-values can be established.

There are only two main characters in Apne-Apne Ajnabi - Yoke and Selma. Yoke is compelled to stay with Selma in a wooden-house because the ice-berg is above the wooden-house. For Yoke, that wooden-house (in which she is buried with Selma) is like a grave, to be buried in it, her death yet to come. For her Selma remains a stranger till the end. In the state of mental disequilibrium, she even attempts to strangle Selma. Cancer patient Selma is absolute to the fear of death and confinement of snow. She could celebrate Christmas in a natural way.
Selma is a woman of faith, forgiving, compassionate. That is why she shows forgiveness to Yoke, who attempts to murder her. She is egotist and self-centred also. Even in the state of helplessness, she refused to take help from Yoke. She is free from the fear of death and ready to accept it in a natural way. Her narration of her past life to Yoke is an evidence of her absoluteness to the fear of death.

Actually, the women-characters of Ajneya reveal many a new dimension of life. Shashi's Character is as emotional as it is renouncing. Rekha is a thoughtful, cultured, sensitive, beautiful and an unusual woman. Her beauty is enhanced in the flame of sorrow. Gaura is desireous of an undivided love. She is beautiful, ideal, good charactered and loves principles. She is an artist and therefore her personality is full of softness. Old Selma accepts death in a natural way. Young Yoke does not accept death in a natural way. But in the end she commits suicide to gain freedom. The women-characters of Ajneya occupies multi dimensional personalities. It will be discussed under the following heading--

UNIVERSAL FEATURES OF WOMEN:

It is said that the mother is greater than
the earth. She becomes teacher, sister, servant, guide, essence knower, friend and every thing depending upon the situation. This is the universal form of woman which can not be restricted within the boundaries of place and time. Mother is not only giving birth but she has the responsibility for the making of the life of her children. As she helps in the development of the body of the child by nursing, she also contributes toward his mental development. The motherhood of woman can be called completely successful, only when she is able to read the mind of her children and their every behaviour and work. If she continues to trample the finer feeling of the child by ruling tendencies, the progeny becomes rebellious and all the respect for the mother is lost. Such a mother who does not trust her progeny is depicted in Ajneya's Shekhar Ek Jiwani'. Only one thought appears again and again in the mind of Shekhar that behind his rebellious nature is his mother who shows undue subjugation towards him. Whenever there was any hindrance in any work, then he would discover that there was his mother somewhere at the root.

In the affectionate form of mother, vidyawati (Shashi's mother) is depicted. When Shashi is expelled from her husband's house then Shashi asked her for keeping a neutral view of the situation, Vidyawati
becoming disturbed, says, "Shashi says that I should be neutral, and allow her to bear the punishment given to her by the society...... but how can I be neutral ? Creating out of my own body and nurturing with my blood, how can I cut and throw away with may own hands ?" Howsoever terrible a situation may be a mother's affection for her progeny never ends. Such an affectionate form of mother is Vidyawati. She is not only worried about her daughter Shashi but also has the same affection towards Shekhar.

ETERNAL PROBLEMS OF WOMEN AND ITS SOLUTION :

Ajneya's novels depict the eternal problems of woman. she, from the beginning, is not free to take decision herself, especilly relating to marriage. In Shekhar Ek Jiwani Shashi’s marriage is settled without her consent. At this time she considers as her own Shekhar, who is in the jail. She writes a letter to Shekhar. He promises to give complete co-operation from his side under any condition. Shashi, in order to save her widow mother from the criticism of the society, sacrifices her unaccepting mind at the altar of duty. The result of this sacrifice is that her married life is not successful and one day she is expelled from the house of her husband. In Nadi ke Dwip Rekha is unable to reconcile with her
husband because they have different thoughts and feelings.

Ajneya's novels also present the post-marital problems of woman's life. His novels also contain the feeling of equality of male and female in social life. Indian woman, even though educated, is not free. His novels also give an account of the exploitation of woman by man. But now, because of her developed personality, not accepting the exploitation of man, she does not continue the marital life which is full of contradictions. Shashi is one such woman who after being driven out by the husband, does not come back to reconcile. Rekha of Nadi Ke Dwip is also rejected by her husband but he does not divorce her. After a period of seven or eight years, they are divorced. Kaushalya is exploited by her husband. Her marital life is full of burden. She knows that her husband not love her but she is helpless.

The following are the main reasons for contradiction in marital life --

i) Pre-marital attraction,
ii) Post marital attraction,
iii) Economic and psychological differences in married-life,
iv) Male tendency to exploit woman,
v) Mutual doubts,
vi) Clashes of developed personalities.
Some of the above mentioned problems appear in Ajneya's novels. The problem of Shekhar and Shashi in Shekhar Ek Jiwani is related to pre-marital attraction. Because of being attracted to Shekhar, Shashi is unable to surrender to her husband completely. She marries only to protect her mother from the criticism of the society. She has neither any interest nor any expectation. She tells Shekhar the basis of her marriage is different. She has not married but given in marriage. There was no question of expecting anything from marriage. Because of the pre-marital attraction towards Shekhar, Shashi only fulfills her duty in her married-life, there is no co-operation of her mind in it. The concern for Shekhar's well-being and her effort becomes unnatural only because, behind it is her dedicated heart which is not able to express in her marital life. Her husband Rameswar starts doubting her conduct, and this doubt takes a definite form when Shashi remains in Shekhar's home for a night to give him consolation.

The problems of contradiction in married life appear in Shekhar Ek Jiwani and Nadi Ke Dwip. Shashi Challenges her husband's cruelty, and as a solution she accept separation. Rekha, even though married prefers to stay alone, because her husband Hemendra has a relation with another woman. Before marrying for a second time he
he obtains divorce from Rekha. The depression and self agony which she got in marriage are expressed when she questions whether that depression that self agony, those emotional blows be cancelled.

**CONCEPT OF LIBERATION IN WOMEN:**

Consciousness of freedom in woman is considered to be the result of modern educational system. Because of the developed personality, the importance of her interest and feeling have increased. Going through the novels of the Premchand - Era it becomes clear that because of relatively less developed personalities, the women-characters continued to follow the traditional path. But with the approach of the Post-Premchand-Era, due to modern education she started realizing her free existence. The women characters of Ajneya exhibits sharp consciousness of freedom. In *Shekhar Ek Jiwani* the consciousness of freedom of Shashi is expressed. She determines her own the way of life. She believes that in life everyone has to discover his own way. Because of her fault in passing a night with Shekhar, her husband expells her from his house after giving a good beating to her which she accepts in a natural way, starts living with Shekhar and keep on this choice till death. But she also keeps in view the freedom of others. She marries in order to protect her mother from
the criticism of society, and makes her views clear by writing a letter to Shekhar, "I can fight my own battle but what right I have that I may ask her to fight for me". Pointing towards the limitation of institutionalism she presents a challenge to the society. She says that it is easy to be proud of ideals, but below the moss of the marriage system, the Hindu ideals, household duties, chastity etc. are putrefied because of confinement. Household duty is bi-polar but in the present life, there is nothing to be given from the side of male. Leaving aside friendship he cannot even provide compassion. Woman has became only an instrument of satisfaction for the man. According to her, this is not an ideal but a grave of ideals. Even though married she willingly accepts the feeling of affection and love of Shekhar. She considers Shekhar's love as a boon. Her ideals relating to morality are clear. According to her negation lies at the root of morality, therefore it is negative.

Vidyawati also has freedom consciousness. She accepts the expulsion of her daughter Shashi by her husband in a natural way and presents a new principle of 'Pativrata Dharma'. According to her even without taking the path which the husband closes, it is possible to follow the Dharma. Manika of Shekhar Ek Jiwan is so much conscious about individual-freedom that she does not believe in the moral control. She has a sickness for the
characterless intellectual males. To her all males appear to be the same below the skin -- uncivilized, uncultured, like greedy animals. Even then she makes a collection of males. She is very courageous. She can throw away her life like dust.92

Rekha of Nādi Ke Dwip is an educated woman. The consciousness about individual freedom appear in her very sharply. For this reason, she is successful in keeping her personality and existence separately. She does not consider the change in human character as a change but a development, germination, an emergence of internal and accidental possibilities.93 She considers life as the flow of river and the person and his personality as a small island, which is out of as well as surrounded by the flow.94 She considers every person and moment, valuable. According to her a moment is an island, especially the moment of the contact of one person with another is a small but valuable island in the ocean of strangeness.95 After making her pregnant, Bhuban proposes marriage to her but she refuses, because she thinks that the decision of Bhuban is a decision made out of repressing his personality; and which is wrong according to her.96 She does not accept the social interference in her inner-life. She says -- "Society may regulate my social behaviour, it
is correct; and of my inner life -- no. It is mine. Mine, meaning every one's own." Rekha considers every person a separate island in the river of life and the river is the determiner of every one's destiny, that is which continuously dissolve and makes again. She considers individual as a unique unit. According to her every one gets the ultimate philosophy in one's life from one's own life, not in the teaching of anyone else. The experience of others may act as manure, so that a person may make the soil of one's experience fertile. Like Shashi, Rekha is also against to institutionalism. Because, for her the entire state of being wife is false. She does not remain tied even after being separated from her husband. She leads a free-life in society. She takes all important decisions of life herself. In accepting Bhuban as life partner, under going abortion, marrying Dr. Ramesh Chandra and making Bhuban free, her capability of taking a free decision is clearly exhibited. She writes to Bhuban that all the important decisions of life is taken by a person alone, all the pain is borne alone. She has a woman's autonomy, freedom and capacity to accept fully every challenge and responsibility. She accepts the demand of the time with great courage. When she knows that Bhuban is inclined toward Gaura, she marries Dr. Ramesh Chandra thus making him free.

Gaura is also conscious about freedom. She is determined to retain her views when a decisive moment
comes in her life. She for sometime felt compelled to take advice from Bhuban but when he asks her to take her decision herself, she rejects the marriage proposal and goes to South India to learn music. According to Gaura, even though a person is nothing he leaves the mark of his existence on the flow of time.\textsuperscript{101} Gaura's thoughts on freedom are very much balanced. For her independence is a tendency of the human-mind. It is not only a social quality. It is a point of view, a tendency of the human mind.\textsuperscript{102} She emphasises the importance of the ability to train as a \textit{pre} requisite for making one self free. According to her, freedom is not related to society but to an individual because society is made out of individual. If an individual trains one self our society can be free.

In \textit{Apne Apne Ajnabi} the notion of freedom is presented in an entirely different theistic context. Through two women characters the writer has tried to establish that the freedom of choice can be obtained through the acceptance of death. Yoke has in her such a strong consciousness of freedom that she is ready to undertake any risk. She moves about freely inorder to enjoy life. Yoke and Selma have their own individual idea about freedom. Yoke says, "But I too require freedom. Here I am neither confine to my wish, nor a healthy person can feel by taking up the service of a sick person." Selma
responed to Yoke's statement by saying, "It is no use repeating my illness again and again. Who can choose freedom. I wished that no one would be beside me in my last days. But could I be able to choose that? Do you think that I am not troubled by the fact that what I did not want my own people to see, God has sent me a stranger."  

**WOMEN AS A SOURCE OF INSPIRATION:**

It is generally believed that woman is the source of inspiration for man. Many great people who have blessed the world with the greatness had behind them the inspiration of some women. In Ajneya's novels the male Character acts on the inspiration of woman. In Shekhar Ek Jiwani, Shashi is such a woman who continues to be the long lasting inspiration for Shekhar even after her death. Accepting the contribution of her inspiration Shekhar says, my being is essentially due to your being just as the thought of a sharpener is behind the sharpness of a sword. Shashi continuously inspired Shekhar for action. She welcomes with enthusiasm all his literary activities and reads it with much interest. Whenever he becomes disappointed she says to encourage him, "Shekhar can you write for me?" When Shekhar disturbed by his mother's death and publisher's indifference, attempts to commit suicide, Shashi provides
him the support. He considers Shashi as the shadow of 'Saptaparna' under which flows his life. Even in her sickness Shashi continuously inspired him. After hearing the death sentence he remembers the contribution of Shashi by saying, she is the ever lasting inspiration for action. Dr. Maheshwar analysing the character of life giving Shashi says that Shashi the beloved of Shekhar is his main power. In her songs rebellion is awakened and in her laughter the poet in Shekhar. He is unable to forget Shashi's contribution. He remembers her thoughts, memories, sorrows and prides and makes him identified with Shashi with the believe that she is still alive. Actually a person who can recognize the power of woman's love, she becomes a boon for him. The Shashi who becomes the inspiration for Shekhar, is blamed by her husband.

Like Shashi, Rekha and Gaura of Nadi Ke Dwip are life giving women. Rekha never creates hindrance in Bhuban's actions. She loves Bhuban and at the same time wants to save him from her venomous contact. She meets Bhuban at Tulian lake where Bhuban has gone for his research work. She, however does not agree to stay with him so that he may continue his work. She does not want to disturb him in his work. After being pregnant he offers a marriage proposal which she does not accept by saying that
she had asked for his love not his future. After not receiving any reply from Bhuban, she apprehends the situation and makes him free. She gives her good wishes to Bhuban when he goes to Java and encourages him by saying that do not accept your life with the feeling of defeat but with the feeling of a creator. On knowing that Bhuban is inclined toward Gaura, Rakha marries Dr Ramesh Chandra and makes Bhuban free. In the end Bhuvan and Gaura appear to accept Rekha's inspiration through the D.H. Lawrence's poetry, a woman has given me strength and influence -- admitted.

Gaura's love for Bhuban is exclusive. After the loss of 'Violinist Surgeon', Bhuvan finds himself in complex-ridden. And so, he is not able to open himself. In such a time Gaura's inspiration gives a new life to Bhuban. She becomes worried because of Bhuban's indecisiveness. Therefore she asks for a promise. She does not wish to make Bhuban's endeavour unsuccessful, so she writes that you are free. He who wishes to stay away, I will not try to come near him. In the end Bhuban accepts her affection and inspiration and writes a letter to her.

ACCOMPLISHMENT OF WOMENHOOD IN SELF SACRIFICE:

Sacrifice is considered to be the basic
characteristic of the woman. The main women-characters of Ajneya are the embodiment of sacrifice. Even after giving every thing to the man in their life they are not satisfied. These women-characters do not hesitate to annihilate themselves for the development of the man. By self-sacrifice they appear to accomplish their womanhood. Through Shashi the example of engrossment of love and wonderful dedication are presented. In the making of Shekhar she annihilates herself. After being rejected by her husband when Shekhar asks her to stay with him she says that perhaps not going back is giving in this way things are to be repaid. When Shashi feels that she is a hindrance in the way of Shekhar, she decides to go back to her husband -- to bear all the hellish tortures. According to her the woman is a medium for the man's stepping towards completeness. The woman has always annihilated for man. All the wisdom is contained in her as consciousness is contained in the earth. While dying Shashi gives a direction to Shekhar, "If you ever remember me in discovering your future, do not consider yourself guilty that you could move alone without me, this is not my defeat it will be my last victory."

Rekha and Gaura of *Nadi Ke Dwip* are also sacrificing women. Rekha loves Bhuban and loves all those who are dear to him. According to her, true love has neither restriction nor presents complication. She is the
embodiment of sacrifice. Her undergoing abortion is the highest attainment of her self-sacrifice for making Bhuban free. She has no complain against Bhuban. When she apprehends that Gaura wants Bhuban, she clearly tells her that she would never allow any harm to Bhuban because of her. Bhuban considers it Rekha's sacrifice in which there is an expression of her affection. Gaura wishes to be of some use to Bhuban. When he wants to go away from Gaura and her affection, she only wishes for the fulfillment of his desires. She can do anything for his favour, happiness and peace. When he tells her about his past-life she melts and while sacrificing she wants to heal wounds. She finds her life successful in doing so. She is really ready to do any thing for wiping out all the pains of Bhuban. The only desire in her life is to see Bhuban happy. According to her getting the lover is not the attainment, there is a sweetness in separation also and this sweetness is also a way. Bhuban's going far away makes her sad but she does not want to confine him.

**SADNESS AND WOMEN CHARACTERS**

Ajneya starts with the idea that pain has power which gives vision and he, who is in torment can be
a visionary. The power to see the basic sources of life is not always there. When life is enlightened by the stroke of some accident, the intensity of the torment at that time provides a keen vision and he becomes successful in catching the important sources of life. Ajneya has made it clear in Shekhar Ek Jiwani that this novel is an attempt to verbalise a vision seen in one night of pain.

In Nadi Ke Dwip, Ajneya's ideas about sorrow is clear—sorrow cleans every one. In Shekhar Ek Jiwani Shashi's idea about sorrow is very clear and orderly. According to her sorrow cleans the soul of only those who attempt to live with it. While consoling Shekhar she says that sorrow is everywhere. Shekhar takes her to be a Hindu who knows the value of self-immolation and regards it as a dedication.

The personality of Rekha in Nadi Ke Dwip is entangled with sensitivity. According to her pain creates and therefore it should not be washed. The secret of creation is that beauty is created out of pain. Time is spent in creating, we become old, beaten and defeated, expectation remain incomplete but the important thing is that peaceful engrossment is derived out of its maturity. The development of Rekha's personality comes
out of pain. Ajenya inorder to make the painful personality of Rekha more glittering has given an English translated poem ---

"Tumne ek hi bar vedana me mujhe jana tha, ma,
Par mai bar-bar apane ko janata hu
Aur marta hu
Punaha janata hu aur punaha marata hu
Aur phir janata hu
Kyonki vedana me mai apani hi ma hu." 128

It means once you have born me in pain, mother but I bear myself again and again and die again I am bear again die and again bear because I am my own mother in pain.

Gaura's personality becomes bright after being matured in the flame of pain. According to her without this universal sense of welfare does not awaken. Only that person on the earth can talk of peace who has passed through pain, otherwise this feeling is meaningless. 129
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