

# THE IMPACT OF FREUDIAN PHILOSOPHY IN THE NOVELS OF AJNEYA

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## ABSTRACT

In this piece of work our main attention is to have a close look on the impact of Freudian philosophy on the novels authored by one of the prolific authors in Hindi literature Sachidanand Hiranand Batchayn Ajneya. According to Freudian psychology, from the time of birth, a human being is directed by three natures and altogether these three natural instincts directly monitor a human life. These three instincts also inspire the internal world of a human being, the signature of these three instincts working in the internal mind of a human being become visible through the action and reactions, the behaviour in day to day affairs etc. of the person concerned. Those three natural instincts are ego, fear and sex, without these three instincts, a human being cannot imagine his life. If a man has to suppress or dominate these three instincts due to social behaviour or some other compulsions, then it may lead the human mind to serious depression and frustration and this may further lead to some unexpected actions which may heart the existing infrastructure of the society. What we witness here, Freudian philosophy is seen to have influenced Ajneya in his various stages of life, the effect of which appears to be decreasing on the progress of his age. The effect in the working mind of Ajneya is clearly reflected in case of the most important parameter in the form of sex of Freudian philosophy. Ajneya was a thirty years old young boy at the time of writing Shekhar: Ek Jiwanee (Part-I & Part-II) and during that period he was very much influenced by Freudian philosophy as a result of which we witness significant impact of the parameter sex of Freudian psychology on the characters of the novel Shekhar: Ek Jiwanee. On the other hand, during the creation of Nadi Ke Dweep, Ajneya was a forty years old adult and during the creation of Apne-Apne Ajanabee, he became a socially responsible matured person of fifty years old and therefore the Freudian philosophy from the view point of the parameter sex is seen to have less domination in the latter two novels in comparison to the first one as mentioned above. Of course the impact of the other two parameters fear and ego imprint their signature with flying colour in every leaf of all the three novels in question.

**KEY WORDS: Ego, Fear and Sex, Immortal Creations of Characters, Ideology, Ego and Super Ego, Depression and Frustration.**

## INTRODUCTION

According to Freud (1856-1959), a human mind has three stages, i.e., unconscious, sub-conscious and conscious. Different factors can come in to their actions and reactions through these three stages of a human mind. Jeffrey Moussaieff Mason throws some light on Freudian philosophy as follows:

“Freud’s attack upon the traditional psychology of consciousness came from quite a different direction. He likened his mind to an iceberg in which the smaller part showing above the surface of the water represents the region of consciousness while the much larger mass below the water level represents the region of unconscious. In this vast domains of the unconsciousness are to be found the urges of the passion, the repressed ideas and feelings.”<sup>(1)</sup>

According to Freud, One's personality is made up of three major systems: the ideology, the ego and the super ego. Although each one of these provinces of the total personality has its own function, properties, components, operating principles, dynamisms and mechanisms, they interact so closely with one another that it is really difficult if not impossible to disentangle their effects and weight their relative contribution to human behaviour. One can witness their signature as a whole through the external behaviour, the action and reactions of the person concerned in actual day to day transactions with the others. Without any doubt the tremendous impact of these three systems on the growth of the personality of a human being can be identified in due course of time. For instance, we witness the action of ego and super ego in the behaviour of Shekhar in his very childhood when he was a child of age three when the responsibility to call a doctor for the treatment of his sick elder brother was entrusted to him. In fact it is a common psychology which enduring in the inner working mind of a child that they always come under the influence of ego and super ego as and when they are entrusted some responsibility which is really unexpected from their part. It will be worthwhile to mention that at every nuke and corner in the novels of the author in question one can have the flavour of Freudian philosophy with different intensity according to the amount of influence in the working mind of Ajneya.

## FINDINGS

At the very beginning of the plotline of the novel Shekhar: Ek Jiwanee, the author has narrated about the egoism that starts to creep up in the mind of the central character Shekhar, during his childhood days, even when he was only three years old. From psychological point of view, a common phenomena what we witness is that if a child is engaged in a major duty or responsibility of a task, then that child feels proud in his mind as a result of which the child will immediately comes under the illusion of ego. Once, Shekhar was asked to bring a doctor for treatment of his ill elder brother. This responsibility creates ego in the mind of little Shekhar. But under the influence of ego, Shekhar not found to carry that order and forgets his duty. He is fascinated when he witnessed the red letter box near the road. He climbs the letter box, sitting over the letter box he realize the small volume of our globe and shows his pride like a monarch. But, after a while the post man arrives there and asks Shekhar to climb down from the post box. This sudden order of the post man breaks the fantasy in the mind of little Shekhar. He willingly treads on the foot finger of the post man while climbing down the letter box. Overpowered by his ego, he flew out to his home and said to himself that he won his ego by treading on the post man, what the post man deserve according to his own psychology. In this context the comment of Dr. Satyapal Singh is worthwhile to mention:

“Ushe letter box par baithkar dusro ke paw ko kuchlte huye mano bijeta banker-bhag khara hona uski ahang hi ko byakt karta hain, Ajayabghar ke nakli bagh se bhagna bhay ki prena ko nidarshit karta hain aur kisi anuchit barjit drishya ko dekhkar waise hi bhawana ka anubhaw karna uski kam prena ko.”<sup>(2)</sup>

Fear arises from fear itself, until when we realize this ultimate truth, we can never recover from the instinct of fear.

(1) Jeffery Mouffiaieff Mason, Sigmund Freud's Classical Psychoanalytic Theory, Pg.-31

(2) Dr. Durga Sankar Mishra, Ajneya Ka Upanyas Sahitya, Pg.-277

Once a huge dummy tiger in a museum is appearing in front of Shekhar because of which he was frightened. He can never come out from his fear until a dummy tiger is brought and kept beside him. He came near the dummy tiger and tears it out and brings out all its stuff from the stomach of the dummy tiger, as a result it reduces his fear working in his inner mind. This incident helps Shekhar to realize that in this world all dangerous items are none but a leathered creature full of wastage and it will be a stupidity to fear a dangerous item. We witness that Shekhar is fascinated by Freudian ideology and to solve his inquisition, he asks Sarswati so many different questions regarding birth, death, the very existence of the Almighty etc. Eventually Shekhar becomes eager to learn about

trivial and petty things like the existence of God, life, death etc. the questions are raised in his mind about which Shekhar fails to get proper answer. Later on, he takes help of reading the porno graphic books available in the book shelf of their house to satisfy his mind. Ajneya describes how this range of books makes impact on his mind with the following lines:

“Duniya Shekhar ke age khul gayi woh sab kuch samajh gaya-jo as-pas ke sanket usne dekhe the, jo pukare chuni thi.....Ush parde ke niche hi niche bhata bhi utar gaya ,jisdin Shekhar ne college jane ki tyari me pustak dekhte huye,Roma Rola ka yah bakya parha ki ‘Satya unke liye hain jinme ushe sah lene ki shakti hain usdin ushne shir uthakar dekha ki woh samundar par kar aye hain ,ki woh sampurna hain,mukt hain aur purush hain.”<sup>(3)</sup>

One day, Shekhar reads a sentence quoted from the book written by Roma Rola when he was preparing to go to school that, truth is for those people who have the power to bear it. On that particular day, he rises up his head and saw that he had crossed over the ocean, that he is a complete free male. What really strike us that giving full freedom from the social rules, norms, bondage etc. Ajneya did not hesitate to mention the keen interest of Shekhar to be in deep sense of love with his elder sister Saraswati, who happens to be the lone source of inspiration in his childhood days. One can readily infer about deep sense of the feeling of attraction of Shekhar towards his sister, Saraswati who is five years older than him, when we meet him in a peculiar romantic moment with Saraswati in Kashmir, he addresses her as from Saraswati to ‘Sister’ and from ‘Sister’ to ‘Saras’ but Shekhar never pronounces the last word ‘Saras’; it remains hidden inside his mind. On the other hand, standing against all existing rules and regulations of the then Indian middle class society, Ajneya encourages Shekhar to fulfill his sexual urge with the daughter of his maternal aunt, Sashi. Moreover, it is to be noted that by showing various excuses, Ajneya brought Sashi out of her legal husband, Rameshwar whom she married with the rules and regulations of the society. Besides he did not hesitate to put her in love with Shekhar and by breaking all the social values of the existing society, they started to live together in a hut on the bank of the river Yamuna. Thus Ajneya is successful in projecting the Freudian philosophy through those characters that he portrayed in his novel Shekhar: Ek Jiwanee.

In the novel Nadi Ke Dweep one of the central character, Rekha considered those moments as utmost moments of mental peace in her entire life that she spent and had sexual fulfillment with Bhuban. Thus she felt immense physical satisfaction wherein she can discover the fulfillment of her entire life. In fact Rekha was quite unsatisfied with her married life as her husband Hemendra who happens to be a business man by profession use to live together

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(3) Ajneya, Shekhar: Ek Jiwanee (Part-I), Pg.-176-177

with a foreign lady ignoring his legal wife Rekha as a result she has to dominate her sexual urge for a long period. This is one of the reasons for which she had a physical relationship with Bhuban. The lust that lied in her unconscious mind is now fulfilled. Thus she revealed herself to be a fulfilled woman. Rekha at any cost does not support those decisions of life that are taken by dominating one’s intimate feelings for the sake of responsibilities towards the existing society. After Bhuban hugs Rekha with open arms and fulfills her desire, Rekha says in this manner:

‘I am fulfilled-ab agar main mar jau to paramatma ke prati-prakriti ke prati yah ankrash lekar nahi jaungi ki maine kai bhi fulfillment nahi jana-kuch bhaw hi lekar jawngi-paramatma ke prati aur Bhuban, tumhare prati.’<sup>(4)</sup>

In a normal circumstance, by no means the major characters of a novel are seen to sacrifices their individual freedom for the sake of individual democracy for the rules and norms of the society; on the contrary, the central characters in the novels of Ajneya are seen to be indulged in a conflict by being conscious for the individual freedom. By living individually, these characters expressed their own individual feelings, thoughts etc. freely; it is not at all their concern what will be reflection or any other consequence in the existing

society because of the outburst of their individual feeling. The adamant nature shown by these characters is one kind of reflection of ego or super ego working in their inner mind and therefore we can infer that the exceptional behaviour what we witness here within the central characters of the concerned novels are revolving around the Freudian psychology.

In fact, the character Shekhar, in the novel Shekhar:Ek Jiwanee is the main individualist character, one can readily characterize him as the representative of individual freedom. What we witness here that Shekhar grows rebellious when he feels a minimum difference in democratic life. Shekhar, who without any hurdles imagines of a free life jumps into rebellion against family, society, government that acts as an obstacle of his individual nature. Shekhar never advocates for obstructing on the personality of any individual, by dominating the three great inspirations which govern a person's life-ego, fear and sex. Always being aware of his existence, Shekhar was deeply hurt when he hears from his mother saying:

‘Sach pucho to mujhe iska bhi biswas nahin hain’<sup>(5)</sup>

It results huge agony in the mind of Shekhar as a result of which he start to vows himself that:

‘Maa ka koi kam nahin karunga; koi kam nahin karunga, jisme ki usae badhy hokar bhi mera ratti-bhi bhishwas karna pade; ussae bolunga hi nahin; kabhi koi puchega tou bhi kahunga ki voh meri maa hi nahin hain’<sup>(6)</sup>

Shekhar learns about the illness of his mother from a letter he received from his father. Only because of the distrust of his mother, Shekhar become so adamant that he never turned back to his home even when his mother breathed her

(4) Ajneya, Nadi Ke Dweep, Pg.-159

(5) Ajneya, Shekhar: Ek Jiwanee (Part-I), Pg.-164

(6) Ajneya, Shekhar: Ek Jiwanee (Part-I), Pg.-166

last. The instance of Shekhar challenging the then moral values of the society to live together with Sashi, a near relative from his maternal aunt's side is a sign of adamant character and a courageous step initiated by him which is a clear reflection of super ego working in his inner mind.

Most of the characters in the novel Nadi Ke Dweep are individualist characters. We all know that a river and an island have different traits, though they remain together. Similarly in the novel Nadi Ke Dweep each character is successful in expressing their own individuality though they reside in the same society. The characters are seen to be more inner self by feeling depressed because of the strict rules of the society. In order to establish the feeling of ego Rekha, who never accepted any kind of interference of the society in her private life, submitted herself to Bhuban at her own will.

‘Vastutah Rekha ne apne cham ke bal se bhavukta ko jit liya hain. Rekha ke charitr me eham ka rahasya bidyman hain. Yadi Freud ki drishti se dekhe to Rekha apne chetna ke tisre bikas star par super ego ko prapt kar chuki hain. Eham ne uske charitr ko atyant uddatikrit rup de diya hain.’<sup>(7)</sup>

In case someone have an overview on the very silent but one of the central characters of the novel Nadi Ke Dweep, Gaura by name, we feel he or she might be under the cover of misconception lead to a conclusion that there is no reflection of signature of Freudian psychology on the character Gaura. Having a conclusion of the said nature at our hand let us try to explore the answer to the question like- Does Gaura had a clear picture whether Bhuban will accept her as his life partner or not ? Certainly the answer to this question is not affirmative. If it is no then how she could gather enormous courage to wait for Bhuban till the end? What instinct working in her

inner mind which provoke her to sacrifice her entire life just for a single cause? Without any doubt we can draw a bold line of conclusion that Gaura is the most adamant character in the novel *Nadi Ke Dweep*. Even if one will compare her with another central as well female character Rekha, then in apparent sense, Gaura seems to be less adamant than her counterpart. As we all know that under the influence of ego Rekha has submitted herself to Bhuban, gone for the abortion, got remarried with Dr. Ramesh Chandra etc. etc. In true sense she allowed to flow her life within the river of time, she shows her own reaction whenever something appears in front of her life line but she never wait for anything to happen in her entire life. What really strike us that the young girl Gaura spent her entire life within the twilight of uncertainty and she weight within the river of time with a belief in her heart that her beloved Bhuban will certainly appear as the ultimate company of her rest of the life. Without having any doubt in our mind we can draw a bold line of conclusion that the intensity of adamancy which happens to be the indirect signature of her ego is much deeper than that of Rekha, which establish the clear signature imprinted by Freudian psychology on the inner mind of Gaura

(7) Dr. M. Venkateshwar, *Hindi Upanyason Ka Monovejnanik Adhyayan*, Pg.-157

. One can really infer about the loyalty of Gaura towards her beloved Bhuban within the following lines in her own write-up:

“Aag se tum nahin darage ab-kisi chij se nahin darage ! Aag ko mein sugandhit kar dungi, sishu; jarurt hogi to saym usme home ho jaungi, par tum nahin darage, muje wshn do; apne ko nahin chtawoge- dar se nahin, paritap se nahin....aur han, pyar se bhi nahin-who tumhe klesh de to use bhi hata dena ! Tum dewatt ki sansh ho, dewatt ki sikha ho jise mein anthkran se palungi....”<sup>(8)</sup>

While sketching the characters of *Apne-Apne Ajanabee*, it seemed that Ajneya gave importance to the parameters fear and ego of Freudian philosophy in every occasion keeping aside the parameter sex as a result in the characters, this influence was not clearly visible. Through the pride that is seen in Selma's early life and the fear of death that is felt by Yoke in every moment directly or indirectly leads to the Freudian philosophy, yet the novel, *Apne-Apne Ajanabee* is an exceptional novel wherein the author successful to portray the characters with minimal touches of the parameter sex of Freudian philosophy. It is to be noted that the characteristic of Selma was quite different in her early life when we meet her as a selfish shopkeeper who used to run after profit in her business by any means, even the death of one of her nearby shopkeeper could not imprint a single spot in her heart whereas in some sense Selma was responsible for the death of the Photographer. In the town where Selma lived in, the lifestyle of the people was orthodox and backward. There was an old garden, always green with trees and plants, in front of the plain field of the town. Other than a river and a road beside the garden, there was a curved bridge. Beside the bridge Selma, a Photographer and Yan had their shops. Selma had a tea shop there. Every year flood fills the river with water, but after a few days everything becomes as before. The dangerous flood in the year 1906 resulted in huge piles of destruction. Around that time, the biggest of all accidents were caused by that horrific flood and the incident of the collapse of bridges occur due to the earthquake. In this destructive wave, Selma, Yan and the photographer succeed in surviving the dangerous situation of life and death. Due to terrible natural disaster she doubles the price of goods. One day Yan comes to buy wheat and beef but Selma sells them at an excessive price. All the drinking water, the photographer has stored becomes polluted as some broken bottles of medicine fall into the drum of water. So on the second day the photographer comes to Selma, asking her for drinking water, but ruthless Selma refuses to give him any drinking water and she says so:

‘Pani mere pas shayad chay banane layak bhar hoga, maine abhi chay bhi nahi banayi hain, kaho to wohi pani tumhe de du, yaa ki yehi ek piyala chay pi lo’<sup>(9)</sup>

Because of drinking unhygienic water, the body of the Photographer has already turned yellow and he becomes sick. One night out of desperation, he is forced to kill himself by burning his shop and jumping in the stream of the river.

- (8) Ajneya, Nadi Ke Dweep, Pg.-304  
(9) Ajneya, Apne-Apne Ajanabee, Pg.-57

Proud, selfish and self centric Selma becomes more sympathetic with Yan's behaviour and Selma feels guilty for her inhuman attitude, as a result she has decided to bow down in front of the simplicity of Yan. A deep understanding of life transforms her character, internally. Selma starts searching for the actual meaning of life in a fresh manner. Under some compulsion Yan accepts Selma as his life partner, starting a new chapter of their married life which results in Selma being mother of three children and one day Yan takes his last breath. Even after the untimely demise of Yan, the memories of profound values of life which she learnt from his company, makes Selma a deeply bereaved woman and she transform herself into a firm theist. As a result she could gather the courage to accept the ultimate truth of life which is inevitable to appear in the form of death to culminate the life line in a very cool and calm mind. As time passes within the captivity of the ice laden house, Selma, who is suffering from cancer, but she is not burning with the fear of death, she is welcoming death for the sake of her fulfillment of life, as she believes that from the point of death the ultimate journey towards the lap of God actually begin because of which one can have a clear idea regarding the future road map to reach the ultimate destiny what he or she aimed at. Such cool and calm behaviour of Selma at the point of culmination of her life acts as a catalyst in Yoke's mind. What we witness here that Selma is leading her life with a cool and calm mind without fear despite of her prolong illness whereas Yan burning herself with the fear of death at every moment although her physical condition is much better than that of Selma. This is how one can realize the impact and the signature of ego, fear working in the inner mind of a human being through his or her external behaviour.

## CONCLUSION

Philosophy influences the individual mind-set in the enduring current of time. This philosophy infuses infinite source of creativity in the individual with creative bent of mind as well as it influences the age in which the multi productive personalities are born. In the novels of Ajneya we find deep psychological philosophy. It is to be noted that Ajneya has established himself as a novelist in whom we find deep and thoughtful philosophy embellished with psychological insight. Psychological philosophy does not explain the external effects of a character and from that point of view, this philosophy does not try to judge the badness or goodness of the character; instead it brings into its purview the inner actions and reactions wherein the inner conflicts, internal feelings of a character is minutely observed. In this connection, mention may be made of the front-runners of modern English literature such as Virginia Woolf, James Joyce etc. because they could understand well the pictures of the day to day incidents and counter incidents that recur in the cycle of life of a character and they, on being examined minutely on that fragmentation of occurrences of happenings, come to the derivation of a conclusion that in every individual there is a world of mind and that mind is, in fact, related to mentality of a person wherein the true reflection of his world is visible. This sort of psychological philosophy had deep impact on the characters of the novels of Ajneya and this may be the cause why he took to writing psychological novels instead of social novels which were the much sought-after type of novel writing. With these Ajneya, without doubt, set a new trend by which the foundations of modern conventions of novel writing were established on strong footing. These may be the reason for which some immortal creations of characters such as Shekhar, Bhuban, Rekha, Sashi, Selma, Yoke etc. could be possible. Those characters can be understood from our mind because they react in our own mind as our entity and that is why these characters have, off and on, been the centre of focus of research among the critics. The psycho-analytical influence of Freud is more intensely visible in all the central characters of the novels in question. In view of aforesaid discussion we can draw a bold line of conclusion that the Freudian philosophy acts like a driving force in all the novels authored by Ajneya as a result of which we witness its' signature in every leaf of the novels in question.

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