

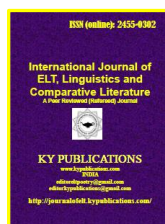


THE NOVELS *SHEKHAR: EK JIWANEE* AND *SESH KOT?* : A COMPARATIVE STUDY

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ABSTRACT

During the course of our study on the novels of Ajneya, a renowned novelist of the Hindi literature and Praphulladatta Goswami, a prolific author in the Assamese literature, a serious thought began to haunt us like anything; as a result of which a plan to take a comparative study on both of the authors started to penetrate into our minds and hence this piece of research work is being undertaken with certain objectives in hand. Our attempt to have a look into their works has opened various areas of studies which are very important and spectacular in nature. At very outset, the contemporariness of both the authors drew us to have a serious thinking about their creations as they started composing their write-ups in the middle of the Second World War especially in case of Ajneya and after the war in case of Dr. Praphulladatta Goswami and it is to be noted that both of them were influenced by the onslaughts and consequences of the said war. So in this piece of research work this area, will bear our signature of serious look as to how there may be anyhow a link of contemporariness in their creations. In this piece of our work we have chosen the novel *Sesh Kot?*, authored by Dr. Praphulladatta Goswami, the first open novel in Assamese literature and the novel *Shekhar: Ek Jiwane* (Part-I & Part-II), authored by *Sachchidananda Hirananda Vatsyayan Ajneya*, one of the best piece of art in the form of novel in Hindi literature. To be honest the hidden agenda behind our choice is the time when both the legendary figures of the Hindi literature and the Assamese literature respectively took to writing, an atmosphere of composing open novels was at a very pre-matured level, because the authors during that period were under the cover of orthodox and traditional as well as conventional style of writing. But the authors concerned are those who showed that much of guts and courage to break away from the conventional barriers and as both of them were contemporary, though they belonged to different geographical boundaries of this country where some traditional values have been being cherished since hundreds and thousands years; hence in view of this, a sense of strong curiosity began to intrude into our minds regarding the relevancy of their works with the present trend of novels in its modern perspective.

KEYWORDS: Stream of consciousness, Crude reality of the modern society, A record of personal suffering, Character-centric, Psychological novel, Flash-back technique, Symbolic titles of the novels.

INTRODUCTION

Novel is a very influential medium of literary genre which is artistically handled by authors of recent time. It is a medium of present day littérateurs in whose hands the previous techniques of social settings of novels have undergone a sea-change and it has been taken over by the character-centric presentation of the



eventful life-forces of the modern men and the flow of their stream of consciousness. No doubt, novel-writing as a form of art is very popular among the readers till now in spite of so many transitions creeping up in the present day society. Basically, the basis of a novel is a plot and that plot is definitely a narrative event in which we find artistic portrayal of the lively characters suitably arranged by authors. The novels of Ajneya and Dr. Goswami are character-centric where the modern human predicaments are vividly portrayed by creating environments suited to the characters as they face the harsh realities confronted in their day to day life. After going through the background of both the authors, it will immediately strike in our mind that while Ajneya began writing his novels and such other literary works, the Hindi literature had already set its foundation on the strong footing and at the same time being influenced earlier by the British regime, the Hindi speaking people had already been well organized as a nation and their language had far better advantage in comparison to the Assamese literature and as a community. On the counter-part, Dr. Goswami had to shoulder extra responsibility of bringing together the multi-divided Assamese communities into one stream for which he picked up various tribal dialogues to give the colour and warm feeling of the necessity of the assimilation of greater Assamese culture, spirit of fellow feeling etc.

While taking the research work on the authors concerned, the willingness to know their works at the grass-root level came to our mind and it is to be admitted that without having knowledge on the basics of something, it is not possible to proceed further to the destiny aimed at. It cannot be denied that, it was very difficult for them to set the early foundation of that new trend being aloof from the earlier pains-taking traditional closed novels and it will not be a futile exercise to derive conclusion that by climbing on the ladders of their creations, the present stage of open novels has reached this much of maturity which has been taking its journey into the infinite horizon. Hence their works still do have relevancy. The novels of Ajneya and Dr. Goswami who portrayed the modern men predicaments, their greed for fulfillment of desires with free mind, their hopes and aspirations etc. through lively characters such as Shekhar, Naba etc. still exist among the present youths. So the characters portrayed by them bear enduring relevancy and hence our study will definitely cover up that areas. The instability found among the youths is deeply rooted in the unruly psychological mind set which was tried to be analyzed by Ajneya and Dr. Goswami through the psycho-analytical method which is also known as stream of consciousness. The present youths bear the same psychological problems such as instability, unruly behavior, lack of seriousness and concentration, fickleness in their thoughts and the analysis of those legendary authors will go a long way in understanding the present mind set of this new generation and this piece of our research work will certainly help to bring that areas clear, for which this has been taken as one of the aims and objectives of the same as referred to.

FINDINGS

Our tsrfi attempt will be to focus on the plotlines of the novels *Shekhar:Ek Jiwanee* (Part-I & Part-II) and that of the novel *Sesh Kot?*, wherein we meet so many characters, some of which are highly educated with a sense of instability, bearing very complex ideology and fickle mindedness in nature but they are really open minded. We will have an intensive look how life runs in midst of such cloudy psychological complexity of the characters presented by the renowned authors concerned in the domain of the Hindi literature and Assamese literature.

The summary of the plotline of the novel *Shekhar:Ek Jiwanee* (Part-I)

In the introduction of the novel, the novelist has categorically made some remarkable comments upon the context of the novel, *Shekhar:Ek Jiwanee* is an attempt to capture the vision of condensed sorrow of the central character Shekhar, observed in one single night through words. There is no definite beginning, middle or end in the novel as in case of a traditional novel. Incidents that appear through remembrances are expressed in non-chronological manner which results in a disorder in course of the narratives, but by using various titles through the novel and naming them, the author has woven a realistic plotline. It has been



observed that the novelist tried his best to maintain unity regarding the subject matter not allowing any obstacle to appear in the flow of the plotline. Written in the year 1941, by Ajneya Shekhar:Ek Jiwanee (Part-I) is a psychological novel in the form of memoir and the central character, Shekhar is a representative of the modern age through whom the author depicts various mental anxieties, agonies, hopes and aspirations by using flash back technique. The novelist analyze the character of the courageous, revolutionary Shekhar who, on reaching the final point of his life, sitting in a cell of the jail, waiting for the execution of the death penalty offered to him by the then British rulers, tries to look upon his life once again through re-examining his past life, what is the worth of this life, what the meaning of it, what is accomplishment for an individual for society, for human beings, the consequences of his search for expressiveness is also pictorially portrayed in the novel.

In the novel, Shekhar goes back to the bygone days in his moment of remaining the past memory that breaks through his domain of remembrance, dwindling in the core of his heart. This makes the life of Shekhar more poignant and significant to whom Sashi, (who happens to be daughter of a maternal aunt of Shekhar) makes herself ever-ready to sacrifice everything in her life. The remembrance of Sashi in Shekhar's memory floats like anything together with the thoughts of his elder sister, Saraswati, who was the lone faithful source of inspiration in his childhood. Actually a description of the incidents pertaining to the time of birth is nearly impossible to present without having a penetration into his psychological workings in the mind of the adolescence period of Shekhar. Thus on the basis of memory in connection with Shekhar, who has just started his childhood only, the novelist illustrates the three great inspirations that governs human life such as ego, fear and sex. Naturally Shekhar is excessively inquisitive and believes in living an extremely free life, wherever there are obstacles created by society or his parents, Shekhar has been protesting against it quietly, for example, the collection of poem that Shekhar has authored, is authenticated by writing the name of the author as "Shekhar, son of Nature" about which his father raised objection and demanded to alter it to "Shekhar, son of Pandit Haridatta". To protest against it, he does not hesitate to tear apart the collection of poems. Deeply devoted to Gandhian philosophy and overwhelmed with the imagination of an independent India, Shekhar writes the play entitled "Swadhin aur Badhahin Bharat" entirely on his own effort as his father presents his faith in Gandhian philosophy to others, he did not hesitate to let a calve eat his manuscript protesting against every illogical deed around his home for which Shekhar gets punished but his resisting mind could never be dominated. The author depicts the actual struggle of Shekhar from his childhood to adolescence whichever is coming into the stream of consciousness of him as if these pictures are appearing in a distorting mirror.

The summary of the plotline of the novel *Shekhar:Ek Jiwanee* (Part-II)

The plotline of this part of the novel begins with the movement of Shekhar from Southern India to Northern India's state of Punjab, already touched by the breeze of independence, for higher education and he gets hurt by the exercises of displaying the elitism of the bourgeoisie class of people and the failure to find natural beauty and such anguish leads him to get involved in the struggle for independence neglecting his studies etc. Through these incidents, the huge divide between imagination and reality is presented to the reader in a contemplating manner. Shekhar never approves of the deeds of his bourgeoisie acquaintances which were done only for the sake of displaying aristocracy, specially, Oxford and Paris educated Manica's open sexuality is heart breaking for Shekhar; but confessing about people like Monica, who is unavoidable part of that contemporary society. Shekhar, who has been employed as an officer of the volunteer of the National Congress, is accused of physically assaulting a C.I.D. officer in a false case and he is sent to jail. After being very much disordered in his personal life, Shekhar, being associated with the company of prisoners like Bidyabhusan, Baba Madan Singh, Ramji, Mohsin etc., succeeds in transforming himself into a restrained person wherein he discovers answers to many unanswered questions in the midst of the prisoners. For Shekhar, this ten months' prison life appears into a University of philosophy of his life. The presence of Sashi has been always inspiring Shekhar, who comes to meet him several times in the jail, seeking his advice towards the



journey of her life. Even at the very critical situation, Sashi writes a letter to Shekhar informing him about her marriage proposal and he advises her to decide for herself. Shekhar becomes devastated after learning that Sashi was married against her will and later she could not be happy with her married life. Shekhar, who has been reacting against so called rule, morale of the society advised Sashi to surrender herself to the society by getting married and this caused him suffer from tremendous guilt. At this point when Shekhar gets realize from jail he has to initiate a bold decision to bring Sashi into his rented house as she has been tortured mentally as well as physically by her husband and his family members. Finally both Sashi and Shekhar started living in a hut near the bank of the river Yamuna in order to avoid the abusive remarks of the peoples regarding their living together. At this point the flow of the plotline takes a new twist as Sashi takes her last breath due to her prolong illness. It was the fear of the author that Shekhar, who was very much pained after the untimely demise of Sashi, would be stagnant and dejected and that is why the author Ajneya artistically handled the new challenges of Shekhar so that he can come out of the clutches of the disheartening patches of stagnation and nostalgia but painful remembrance and that is why the author makes him involve in the ongoing freedom struggle by taking him to Lahore. Thus the plotline of the novel comes to its end with the amalgamation of pathos and pain which Shekhar perhaps carries along with him to his new destination and which provides a room for the readers to ponder over; in simple words it is a record of personal suffering.

The summary of the plotline of the novel Sesh Kot?

Dr. Praphulladatta Goswami was acclaimed with the honour of writing the first Assamese modern novel in the form of Sesh Kot?, which was published in the year 1948. This novel becomes successful in giving a new flavour and taste to the readers by coming away from the traditional method of novel writings. This novel was published under the pen name "Promi". However, it is not a very lengthy novel and only thirteen chapters are there in the novel. One will certainly be disheartened if he or she expects the flow of these pictures in a synchronized manner, because nothing has been presented here in a sequential way. The entire plotline of the novel flows according to the flow of the stream of consciousness in the mind of the central character Naba, as it appears in the journey of his life and some supporting characters like Kaya, Bimala etc. occasionally appears whenever it reflects in the stream of consciousness of the central character Naba. From the view point of the presentation one must agree to the fact that the very way of the presentation in the novel is really dramatic in nature. In order to add more to that Dr. Goswami perhaps started the plotline of the novel with a restless young youth Naba who complete his bachelor degree having no certain future plan. He lacks the necessary characteristics to be termed as a hero. After completing his Bachelor's degree, he looks for a job; but as modern education system usually fails to provide a job of mental satisfaction to a man, he too had to join the job of a clerk with dissatisfaction for his living. As a result he found meaninglessness of his ideology of life in the harsh reality of the world. Therefore, Naba does not find happiness and satisfaction in his job, although he is always with a busy schedule in ordinary sense. Naba is a well educated young youth hails from a middle class Assamese family, who never ever ready to bow down his head in front of the so called rituals prevailing in the then Assamese society. He lacks the necessary characteristics to be termed as a hero as because we never witness him to engage himself in some extraordinary work for which he can imprint his signature on the leaf of time or he can claim a place for him in the heart of future generation. Till the end of the plotline we witness the same Naba with enough wisdom in mind, having serious intention to do something of his own as well for the society, to contribute something in the field of art, to take part in the ongoing revolution carried out by the youths for equality in the society, to become a successful journalist in Kalkata etc. etc.; but everything goes in vain because of the fickleness in his mind and finally he expresses his willingness to go for business. Intentionally the author keep aside from the culminating point of the plotline, as no clue has been left whether in true sense Naba could start his business or he has changed his decision which is a common phenomena in



his life; as a result the readers will discover them in the midst of twilight of uncertainty at the end of the plotline.

COMPARISON

We have already made a brief attempt from the view point of plotlines to explain all the above mentioned renowned novels in question, authored by Ajneya and Dr. Goswami and it is that wherein we intend to make an attempt to compare the plots in those novels taking a few important features as the parameters of our discussion. While being on process of discussion so many points of similarities and dissimilarities come into our notice. On the basis of those traits as found in our discussion some points of elemental similarities are found to exist among the creative art between the authors concerned. For instance, we witness lots of similarities among the novels on the points as, Open novel, Character-centric, Psychological novel, Stream of consciousness, Flash-back technique, Symbolic titles of the novels.

Those novels are termed as open novels which do not possess the traditional mode of the beginning, the middle and the end wherein the immense possibilities of taking the plotline forward exists. After close observations of the three novels in totality of both the authors concerned, it is a fact that in their novels there does not exist the question of novels other than the open novels because there is no amalgamation of the basic traits of traditional novels which are also known as closed novels such as the beginning, the middle and the end on the foundation of which open novels do not set foot on where the possibilities of extending the plotline are kept as hidden agenda creating a sense of curiosity among the readers to know more if it comes more to them. Taking example from the novel *Shekhar:Ek Jiwanee* (Part-II), the central character Shekhar is brought to that extent only where the novel keeps silence what happens next in his life after his joining the struggle of independence at Lahore about which the author can be said to have applied his technique of taking forward the plotline artistically in the stream of open novels where extension of the plot is kept for more future possibilities to go in the infinity. At the same line, in the novel, *Sesh Kot?* the author concerned so magnificently ended the novel with the decision of Naba to go for the business where there is a question of uncertain account of loss and gain and readers are at a loss what actually happens in his life after the decision, who was quite fickle-minded having no destination to reach about. But no feed-back is provided by the author as to whether he really turned his willingness into reality or not and that is why the readers are kept in to the trap of curiosity to know the untold till the last moment of the end of the novel. In simple words one can readily draw a line of conclusion that the novels in question are modern and open novels in true taste and colour.

Those novels are called character-centric which do have a character as its centrifugal force wherein a character takes a role to play to a great extent during the progress of the plotline. What is done, spoken, thought and believed by a character is counted much in what a character-centric novel denotes. For example, the novel, *Shekhar:Ek Jiwanee* begins with its central character Shekhar, develops the entire plotline with Shekhar, other minor characters with incidents and co-incidents and culminates with Shekhar to have something more to know what happens next in his life. Likewise nothing comes in the fore-front of the readers keeping aloof the characters such as Naba in the novel *Sesh Kot?*, takes the central role to play with so much of intensity and scope to be widened to the limit the author sketches within his canvas of the novel concerned. In view of this without any doubt one can readily draw a line of conclusion that all the novels in question are character-centric wherein each character enjoys enough freedom in the journey of their entire lifeline.

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 and Dr. Goswami we find deep psychological philosophy in the mind of the characters that we come across during the progress of the



plotlines. Still 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. On the other hand, Dr. Goswami has made an attempt to focus his philosophy of life with simple expression which has been made easily understandable for the general readers. 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 own world is visible. This sort of psychological philosophy had deep impact on the characters of the novels of Ajneya and Dr. Goswami and this may be the cause why they took to writing psychological novels instead of social novels which were the much sought-after type of novel writing. With these both of them, 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, Sashi etc. could be possible. On the other hand, in the same tone and vein from the land of Assamese literature which still had a long way to go, legendary author Dr. Goswami could create some unforgettable characters like Naba, Bimala etc. who became famous characters like breaking news among the readers. 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 novel, *Shekhar:Ek Jiwanee* is really a successful novel in which the novelist has presented the elements of conviction. Ajneya presented Shekhar in the centre of the last moment of life. The novelist has given all the elements of conviction in the novel by punishing him with a death sentence and the prisoner's life. Although the flow of the novel is made by the events that came in the life of Shekhar, we suppose that in the novel Ajneya never let any obstacles to enter into the flow of the subject-matter. Thus, he is successful in ending the plotline of the novel without annoying the readers as he used the elements of conviction successfully in the novel. In short, Ajneya is successful in presenting the elements of conviction in his novel *Shekhar:Ek Jiwanee*. On the other hand, it is evident in the novels of Dr. Goswami and it is worth to be noted as to how he very brilliantly employed the device of conviction. In the novel, *Sesh Kot?*, when Naba being unsatisfied by the native social system attempted to create a rural atmosphere, there we get to see the usage of the device of conviction.

In several instances we can have a prior idea of what a work by an author is about and in such a way we can go deep into the work of art and understand easily what is there inside the background, plot, character etc. To speak in a nutshell within the titles of all the novels of the authors in question bear symbolic meanings. For instance, the novel *Shekhar:Ek Jiwanee* brings forth the life, philosophy, inner conflicts, struggles of life with loss and gain, dreams and realities etc. in life of Shekhar which the very title of the novel also reflects clearly. Likewise we can say the similar things in case of the novels of Dr. Goswami as found in the novels of Ajneya. In the same vein and tone the novel *Sesh Kot?* (Where is the end?) with a question mark at the end makes it clear to the reader that there is no end to that thing that is brought to the purview of the canvas of the novel within which the plotline centre round.

Though we have found a sizeable number of points of similarities in the works of both the authors concerned, we can lay down a couple of points of dissimilarities in their creations which may be detailed in the



form of Background, Freudian philosophy, Existentialist philosophy, Interpretation of dream, Level of Interpretation of conflict of mind, Sacrifices by women characters at the very altar of love.

In the novels of Ajneya Shekhar: Ek Jiwanee (Part-I and Part-II), where scenes of different provinces of India are combined as background. For instance, in the novel the different provinces like Madras, Srinagar, Lahore, Delhi, Kashmir, Trivendram etc. are combined. On the other hand, in the novel Sesh Kot?, authored by Dr. Goswami is based on the North-Eastern areas of India as Dr. Goswami was purely from the Assamese background. It is quite natural that the background of his novel basically lies in the North-Eastern areas like Shillong, Kalkata etc. While selecting the background of the novels, the influence of own provinces of both the novelists is intensely visible. As Ajneya was born in the Northern part of India, so in comparison to Dr. Goswami, the regions of that particular belt of India are brought into his large canvas of creations.

According to Freud, a human mind has three stages, i.e., unconscious, sub-conscious and conscious. Different factors do actions and reactions through these three stages of a human mind. The personality of a human 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 difficult if not impossible to disentangle their effects and weight their relative contribution to human behaviour. Freudian philosophy is seen to have influenced Ajneya in his various stages of life which appears to be decreasing on the progress of his age. Ajneya was a thirty years old young man at the time of writing *Shekhar:Ek Jiwanee* and during that period he was very much influenced by Freudian philosophy. In the first section of *Shekhar:Ek Jiwanee*, Ajneya narrates the egoistic mind of child Shekhar, when he was only three years old. From psychological point of view, it is seen that if a child is engaged in a major duty or responsibility of a task, then that child feels proud in his mind. Shekhar is asked to bring the doctor for treatment of his ill brother. This responsibility creates ego in the mind of little Shekhar. But Shekhar is not found to carry that order and forgets his duty. He is fascinated seeing the red letter box near the road. He climbs the letter box and shows his pride like a monarch. But, after some time the post man arrives 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. Fear arises from fear itself, until when we realize this truth, we never recover from the instinct of fear. Once on seeing a huge dummy tiger in a museum, Shekhar 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. It reduces his fear. 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. The psycho-analytical influence of Freud is more intensely visible in the novels of Ajneya than that of the novels of Dr. Goswami. By freeing Shekhar from the social rules, norms, bondage etc, Ajneya did not hesitate to mention his interest to be in deep love with his elder sister Saraswati. On the other hand, Ajneya encourages Shekhar to fulfill his sexual need 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. Thus Ajneya is successful in projecting the Freudian philosophy through those characters that he portrayed in his novels. On the other hand, Dr. Goswami, is seen to brilliantly keep away the major character, Naba in his novel *Sesh Kot?*, from the additional pressure of Freudian philosophy. Probably he was bound to do so due to the strict discipline of the then Assamese society, the conservative attitude of Assamese people during that time and at the same time the social responsibility that the author, Dr. Goswami had to abide by. Still we cannot regard Naba to be totally



free from the impact of Freudian philosophy. In the characters created by Dr. Goswami, Freudian philosophy is slightly noticed as like as a new bride throws her look through the veil-covered face.

From the beginning to the end of the novel, *Shekhar:Ek Jiwanee*, Ajneya introduces Shekhar to us as a character lacking in confidence. The flow of the novel at any cost does not allow Shekhar to establish as a rebel who is doubtful regarding the existence of God. We can say that Shekhar is influenced by the existentialist philosophy. According to him, "God is dead, that is why God does not exist." On the other hand, the characters of the novels of Goswami are instable in nature. So, the existentialist philosophy that flows through the characters has an influence on them. In other words, the philosophy of confidence is not permanent in the characters. Else there is a lack of rapid non confidence of the characters sketched by Dr. Goswami. But the novelist has shown a slight reflection of the lack of confidence through the major character, Naba. Being captivated by the dilemma between confidence and non-confidence, Naba was not able to take any serious decisions at any moment.

In the novel, *Shekhar:Ek Jiwanee*, Shekhar has intense attraction for his elder sister Sarswati. In the conscious mind Shekhar resists that temptation considering the convention of the society. They have the relationship of brother and sister. Through the medium of a dream, temptation of lust in the mind of Shekhar is expressed. On the other hand, we never witness the employment of any dream sequence by Dr. Goswami in the entire part of the plotline of the novel. Ajneya does not want to bind the young Shekhar by the bond of relation of the society where he lives in. On the contrary, it seems that Ajneya encourages Shekhar to fulfill his lust, which is artistically portrayed by the novelist through a dream, dreamt by Shekhar.

The characters in the novel of Ajneya as they exist in the superficial level are found to be highly intellectual with internal conflicts and inner thoughts of modern ideology having multidimensional complexities such as the characters of Shekhar, Sashi, etc. spearheading in the novels of the author concerned. On the other hand, the same cannot be said of the novels in relation to Dr. Goswami, because, there may be characters having high qualifications in relation to their educational background, they are from totally rural background having touches of non-sophisticated village like innocence and purity of heart and soul which is generally expected from a rural Assamese society about which the author concerned takes up to focus on.

Sacrifices can be done only by those who have that much of purity of mind and soul who come forward to do something beyond measure to count his or her life in the name of giving his or her life at the altar of love and it was what was done as the symbol of supreme sacrifices by the women characters in the novels of Ajneya. There stands the portraits of a woman behind the success of every man and the inartificial inspiration of that woman always keeps lingering with that success. The woman under the shadow of curtain never does sums of exchange in return of her sacrifice; rather she becomes Goddess of infinite source of inspiration by keeping all her pangs, dejections, unbound troubles away from her lover or husband. Sashi infuses a sense of creativity to make Shekhar an honest and true Shekhar, a courageous Shekhar and a revolutionary Shekhar by facing all the social hazards and negligence. Ajneya is seen to take a very conscious effort to convey a message to the readers that without Sashi, Shekhar's entity is not existent at all. In the novel *Shekhar:Ek Jiwanee*, Sashi gives her everything to Shekhar in the name of love, because she comes to his life by facing all the challenges that come in her way wherein she was physically manhandled; but she never bowed down under any circumstances to be confronted with the rough weather while coming to take shelter under the shadow of love that she had for Shekhar. On the other hand, we do not find such sacrifices in the name of love whatsoever in the novel of Dr. Goswami in question.

CONCLUSION

All the novels taken up for the purpose of our discussion it is seen that those works are open novels wherein there is no connection with the traditional type of closed novels bearing the beginning, middle and end as its coherent contents. In the novel *Shekhar:Ek Jiwanee* (Part-I) the life of Shekhar is projected from his



childhood rolling down to adolescent period and later on to his attaining of youth and in the Part-II of the same novel he is drawn to that field of life wherein he faces the rough and tough struggles that come to him while facing the complexities of the then society. The free movement of the characters of the novels concerned in the light of the modern concept of life arising after or during the period running from the beginning of the Second World War which totally changed the orthodox beliefs of the then Indian society. The beginning chapter of the novel *Shekhar: Ek Jiwanee* introduces us with Shekhar who has been convicted of death sentence for his offence, the reason of which is not clearly disclosed by the author till the end of the last episode of the second part of the novel concerned is also left unexplained to the readers, which is a big question mark for us and as research workers it has come to our mind that the author might have the intention to go for another part of the novel in question because the sending of Shekhar to Lahore does not give us the clue what happens next in his life after staying over there and the author did not make it clear as to why his second part of the same novel did not have a concret ending for the fulfillment of the readers' inquisitiveness. In same tune and line, *Sesh Kot?* is a novel authored by Dr. Goswami asserts the struggle of life of a modern Assamese youth Naba by name who, in the course of time, is confronted with the complexities of the modern age that brings so many conflicting ideology before him. The very instability of Naba with which the novel concerned began did not end till the end of the novel and it may be the cause for which the author has chosen the title *Sesh Kot?* which has been quite appropriate and justified also. While authoring the works of both the artists obviously the freedom struggle came to the minds of them because it was that struggle which influenced each and every Indian directly during that period and it can be said without doubt that Gandhian philosophy must have a space in the working mind of any authors. Ajneya and Dr. Goswami as being the authors falling under that period could not be exceptions. Dr. Goswami has, no doubt, been influenced by Gandhian Philosophy, but he has not allowed his characters to be directly involved neither in the freedom struggle nor the Second World War as Ajneya did in his novel. Finally without any doubt in our mind, we can draw our line of conclusion that Sachchidananda Hirananda Vatsyayan Ajneya and Dr. Praphulladatta Goswami, one can readily distinguish these legendray personalities as two institutions rather than two individuals, who will remain as icon in the heart of the readers in the field of Hindi and Assamese literature.

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