

RESEARCH ARTICLE

Vol. 5. Issue.2., 2018 (April-June)

ISSN

INTERNATIONAL  
STANDARD  
SERIAL  
NUMBER  
INDIA

2395-2628(Print):2349-9451(online)

CHARACTERISTIC OF THE CHARACTERS IN THE NOVEL NADI KE DWEEP

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ABSTRACT

Character is an indispensable part of a novel which is determined by the role played by its characters portrayed by the author so that their activities, action and reaction will always suit the desired environment and it can catalyze into the velocity of the plotline of the novel. As we know that a river cannot be imagined without flowing water within it, a novel can also not be brought into the canvass of imagination without the smooth flow of the characters that appears within the novel. The development of a character in a novel and their action and reaction during the progress of their lifeline is completely dependent on the novelist, although, in certain cases the novelist declares complete freedom over the roles of a character as if the author is simply a narrator who use to narrate the happenings what takes place in front of him. All of we know that behind each activities of the characters and their inner thoughts, external behaviour etc. the mental setup of the author is deeply related and in true sense it reflects the outburst of his own philosophy, outlook towards the society surrounding him. It is a crude fact that the complete role of a character can never be out of control of the novelist; otherwise how a novelist can attain his spit goal through the characters portrayed by him which he aimed at. In this piece of work we would like to analyze how and to what extent the characters, for instance Bhuvan, Rekha, Gaura, Chandramadhab etc. imprints their signatures on the progress of the plotline till its' culmination in the novel Nadi Ke Dweep authored by the prolific author Sachchidananda Hirananda Vatsyayan Ajneya; as a result of which the novel in question remain as one of the most ever green piece among the entire artistic creations of the novelist concerned.

**KEYWORDS:** Adamant, Individualist, Dynamic, Momentary, Nadi, Dweep. Depiction of reality, Modern perception of life.

INTRODUCTION

It is an un-denying fact that, through the speeches, action and reactions etc. of the characters that are portrayed in a novel, we can witness the true reflection of the mental situation, inner philosophy and the spit intention of a novelist. However a good number of novelists intentionally try to hide out them-selves under the veil of darkness with a plea that the characters portrayed by them are totally free to move along their lifeline according to their own will as because the novelists do have no control over them. In our view it may be simply a gesture from their part or they do not want to overburden them from the additional pressure by soldering the extra responsibility for the outburst of the inner thoughts of the characters which may go against the

existing rules and regulations of our society. The opinions of the western novelist Thackeray is such that the characters determine their own fortune and he categorically makes a very prominent remark in this regard:

"I don't control my characters, I am in their hands and they take me where they please."<sup>1</sup>

The comment of another western novelist Hudson in this direction is really interesting one, according to him:

"We know and believe in them as thoroughly, we sympathize with them as deeply, we love and hate them as cordially, as though they belonged to the world of flesh and blood."<sup>2</sup>

The characters of a novel must be real, alive and distinct as if a reader can occupy a place of his or her within the character because of which a reader can share all the happenings whatever is going on within a character from the core of his or her heart. In order to create a lively character, the talent of a novelist's deep thinking capacity, the art of expression of reality and creativity is necessary. Regarding novels, one of the renowned novelists in Hindi literature, Premchand was more concerned of characterization. In this regard his opinion was:

"Main upanyas ko manav charitra ki chitra matra manta hu .Manav charitra par prakash dalna aur uske rahasya ko kholna hee upanyas ka mul tatwa hain."<sup>3</sup>

We believe, our discussion will remain incomplete if we will not mention the name of Ajneya, a prolific author with his unique style of presentation, a magician having unbound capability to mesmerize the readers at every moment through the activities of the immoral characters portrayed by him under his brilliant canvass of creations, what reflects in the novel Nadi Ke Dweep in true taste and colour. One will discover him within an environment where the author never unfold the inner philosophy explicitly, because of which the inquisitiveness of a reader reaches the extreme point to know about the untold and ample space has been left for a reader to analyze the happenings around him of his own.

The novelist in question puts enough emphasis on the characters that he portrayed in this novel. He has tried to analyze the effect of society on human characters and focused on the dilemma of those characters which are dependent on the mental environment of the contemporary periods. As the central characters that we witness here have no quality of a protagonist, therefore, they are not engaged in anything worth mentioning; they just keep on moving according to the demand of situation in front of them. The novel reflects the true understandings of their life within the real hazards that prevails in the then middle class Indian society. The characters we witness here are the symbols of modernity because they bear the character of modern human nature by embodying restlessness, loneliness, aimlessness etc.

## FINDINGS

Depending on various features of the characters that we witness here, we can present certain points, for instance momentary, individualist, depiction of reality, modern perception of life and round character etc. Most of the characters in the novel Nadi Ke Dweep are momentary. We can put the major characters of the novel in question such as Bhuvan, Rekha Gaura, Chandramadhab etc. in this category. Bergson has divided time into two classes such as la duree that means, time of mind or inner time and duree redoutable that means, the clock time or mechanical time, besides showing time as a continuous flow. Generally in our day to day life

we consider the clock time or mechanical time, but additionally we have another form of time that can never be determined by clock and this time is felt in mind by dint of which sometimes as per situations, one minute may seem to be two hours; or two hours may seem to be one minute in the language of Bergson, this time is la duree or inner time everyone who continues to be drawn in feeling lives in this inner time. If we have a close look into the character Rekha in the novel Nadi Ke Dweep then we can readily infer, she has accepted that imagination of future is fake by accepting that feelings of every moment are true. Emphasis has been given on the feelings of every moment by concluding that the moments spent with Bhuvan is the best moment in her entire lifeline.

<sup>1</sup> Rammal Thakuriya, Sahitya Bhichar, Pg: 116

<sup>2</sup> Durga Sankar Mishra, Ajneya Ka Upanyas Sahitya, Pg: 28-29

<sup>3</sup> Yadav, Dr. Bijay Kumar Bithhal, Yashpal Ke Upanyason Men Chitrit Patron Ka Swarup Bisleshan, Pg: 124.

“I am fulfilled. Ab agar main mar jau to parmatma ke-prakriti ke prati yah akrosh lekar nahi jaungi ki maine koi bhi fulfillment nahi jana-kritagya bhaw hi lekar jaungi. Paramatma ke prati aur Bhuvan tumhare prati.”<sup>4</sup>

With the same concept in mind the beautiful girl Gaura by name spent her entire life with a firm belief and a bold line of expectation just for the moment that her beloved Bhuvan will definitely appear into her life in due course of time. The plotline of the novel begins with the journey of its central character Bhuvan to Lucknow wherein he comes to the company of Rekha in the dwelling house of his friend Chandramadhab, who happens to be a journalist by profession. Apparently one can readily draw a line of conclusion that the characteristic of the character of Chandramadhab is negative, selfish, who always tries to stand as an obstruction in the affairs that starts to bud in between Rekha and Bhuvan, as because Chandramadhab is actually not happy in his conjugal life and he possesses infinite amount of affinity towards Rekha. In order to fulfill his lust, he always tries to build a wall in between Bhuvan and Rekha; he left no stone un-thrown from his part to bring Rekha into his life. However, if we measure the characteristic of the character of Chandramadhab in view of the parameter of momentary then without any doubt we can imprint our signature on his characteristic; in fact the intensity of momentary within him is much more in comparison to that of the others.

The individual characters in the novel Nadi Ke Dweep are given much importance, as the novel is of character-centric in nature. In normal course, the major characters of a novel are seen to sacrifice their individual democracy for the sake of the rules and norms of the society; on the contrary, all the major characters in the novel Nadi Ke Dweep, are seen to be indulged in a conflict by being conscious for the individual freedom. The major characters in the novel, such as Bhuvan, Rekha, Gaura, etc. are totally individualist characters. By living individually, these characters expressed their own individual feelings, inner thoughts etc. very freely keeping aside all the rituals, bindings, rules and regulations of the existing society. The characters are seen to be more inner self by feeling depressed of the rules of the society in order to establish their feeling of ego. One of the most prominent characters by name Rekha, who never accepted any kind of interference of the society in her private life, therefore submitted herself to Bhuvan at her own will. In true sense, Rekha lost her respect to her husband Hemendra who neglected her for a long period, because of which she never hesitates to submit herself to a bachelor for her sexual desire ignoring all rules and regulations of the existing society.

“Vastutah Rekha ne apne eham ke bal se bhavukta ko jit liya hain. Rekha ke charitr me eham ka rahasya bhidyan hain. Yadi Freud ki drishti se dekhe tou Rekha apne chetna ke tisre bhikas star par super ego ko prapt kar chuki hain. Eham ne uske charitr ko atyant uddatikrit rup de diya hain.”<sup>5</sup>

As we know, all the novels delivered by Ajneya are modern, the sense of real world with its pictorialization in true spirit is obviously found in them; the novel in question is not an exception too. Every character of the author concerned faces the harsh realities in their life and they are portrayed by the author to be confronted with the complexities, hurdles, mechanization of life struggle, extreme hazards of that struggles etc. For instance, Bhuvan, in the novel directly involves himself with such struggles with realistic outlook and he engages his aptitude to pave out the way for solution of his inner thoughts though he enters more and more in the infinite cycles of problems without having a concrete solution to it.

It is not a denying fact that the concept of modernity must get entry into the thoughts, beliefs, actions and reactions, the way of life that the characters follow in their day to day transaction. For instance, Bhuvan asserts himself as a man of the modern world and as he is well educated with doctoral degree behind him, having concept of life and philosophy of his own, he is not ready to accept anything without adequate rational thinking wherein his modern perception of life is integrated into one whole by throwing away the age old traditional beliefs and thoughts whatsoever. In the same tone, Rekha in the novel is a modern woman who does not care for the age old bindings of the society and hence, she did not wait for a single moment to see the reactions while putting her signature on the dotted lines of the divorce paper put forward by her husband. Being a woman of modern age Rekha did not think about the consequences of her actions which are very serious in nature for those people who believe in the traditional Indian ethical values; for instance, she was not

<sup>4</sup> Ajneya, Nadi Ke Dweep, Pg: 159

<sup>5</sup> Dr. M. Venkateshwar, Hindi Upanyaaso Ka Manovijnanik Adhyayan, Pg:157

at all worried while taking that decision of abortion rejecting the repeated and compassionate request from Bhuvan for marriage. The idea of Rekha is that love does not guarantee, what culminates in the ordinary word like marriage and this can be taken as modern concept of life which got reflected in the way how Rekha wanted to live as she wished. What really strikes us that even when Bhuvan offered the proposal for marriage, Rekha has rejected his proposal very gently through the following words:

“Maine tumse pyar manga tha, tumhara bhabisya nahi manga tha, na me woh lungi.”<sup>6</sup>

If we look from a very close range in connection with the central characters in the novel, they are found to be round characters by nature, because they are never stagnant but transparently dynamic in nature. Their decisions are not fixed as newer and newer circumstances made their decisions upside down for which they need to have new decisions to cope up with the situations in front of them and it is only through the means of dynamism that could make the things happen as expected. The characters such as Bhuvan, Rekha, Gaura etc. constantly move on with the changing scenarios that come face to face in their way of struggle of life. Bhuvan is also not an exception to that sort of life as faced by Rekha and for research assignments Bhuvan travelled to Java and sometimes to Kashmir and later on having the clarion call he volunteered to move to the Burma front to join the Second World War as a cop of the army wherein the sign of dynamism of his life is vividly seen beginning from his career of scientist to a military official which is a long way of phases of his lifeline.

All the central characters portrayed by Ajneya are seen to be basically adamant in nature, because they adhere to whatever is decided by them once and all. For instance, Rekha was indifferent to the judgement of her actions; but she never wanted to be interfered by any external forces as to what her inner mind did or cherished to be true and correct and this is the sign what is found in her as an adamant and challenging character. No doubt, at the very first sight one will find the girl Gaura by name as one of the most in-toward, very cool and calm, having lots of affection towards Bhuvan and occasionally she expresses her love in some abstract moment. She never ever expresses her anxiety as Bhuvan always remain silent in this regard, though he was also in love with her. What really strike us that Gaura never uttered a single word even when she comes to know about the relationship in between her beloved Bhuvan and Rekha; she is so adamant, till the end of the plotline she remain alone keeping all memories of love within her heart, with a bold line of expectation that her beloved Bhuvan will definitely reappear to her life. Again if we analyze the novel, we find that the major character Bhuvan is also adamant one and he has no faith in retribution or the previous birth which become clear from the conversation in between Bhuvan and Gaura.

“Is jiwan se kuch nahi hain Gaura, yahi sampurn hain, yahi ant hain. Log aesa mante firte hain, mujhe lagta hain yahi to jiwan ko arth deta hain. Is jiwan ka isliye mulyan nahi ki kisi dusre jiwan me uska puraskar milega, isliye mulyavan hain ki is jiwan se aage aur kuch nahi hain.”<sup>7</sup>

To convey and express one's inner thoughts and feelings, one of the predominant medium is the letter writing or in other words the epistolary. Through the exchange of letters, a person is able to convey some of his or her inner feelings, which he or she might be unsure about expressing directly in presence of the counterpart. Ajneya's characters in his novels occasionally make use of the epistolary to showcase their mental state, feelings, etc. In the novel, Nadi Ke Dweep, the epistolary format for conversation has been widely used. The characters of the novel-Bhuvan, Rekha, Chandramadhav, Gaura-all four characters use letters to express their thoughts and also feel close to one another through the medium of letters. Not only this, even some important decisions of life are made simple through the medium of the letter. As an example, in the novel Nadi Ke Dweep, specially the ninth chapter begins, progresses and culminates with letters exchanged between the characters. It is a well known fact that, a character after having sent a letter to another, anticipates a response from the other end and in the meanwhile does not intend about writing another letter to the same person. The irony is that, Ajneya through his characters shattered this idea of ours; there may be a hidden agenda of Ajneya to imprint his signature of exceptionality within the characters portrayed under his canvass of colourful creation. For instance, Rekha without waiting for a reply from Bhuvan, sends five more letters to him in a sequence; Bhuvan too without anticipating Rekha's response, sends three letters in a row to her. Occasionally, the lone negative character Chandramadhab, writes a few letters to Bhuvan through which he tries to present

<sup>6</sup> Ajneya, Nadi Ke Dweep, Pg: 214

<sup>7</sup> Ajneya, Nadi Ke Dweep, Pg: 79

a dark picture of Rekha and warn him to come out of her company; further he writes a few letters to Gaura informing her about the ongoing relationship in between Bhuvan and Rekha in an anticipation that Gaura will show her reaction and she will raise her hand of protest, as a result of which Bhuvan will be forced to leave the company of Rekha, but he never anticipate any response from their end. This is one of the elegant and artistic creations of Ajneya in terms of epistolary methods that he portrayed within the characters in the novel in question.

A close study of the novel in question, makes one striking note to us that no one of the characters that we witness here, shows a sign of slightest repentance in spite of their activities which certainly go against the values, rites and rituals and convention of the existing society. What makes us surprise is that Rekha never showed a sign of repentance when she got married with a physician Dr. Ramesh Chandra forgetting Bhuvan with whom she fulfilled her physical needs; in true sense Bhuvan not only satisfied her biological needs but also extended all possible help to her in absence of her husband who was residing abroad at that time. In the same line Chandramadhab, who was a class-mate of Bhuvan, was not repentant at all in spite of his negative role such as trickery, conspiracy through which he wanted to invite lots of troubles and bottlenecks in the love-affairs of Bhuvan and Rekha as well as Gaura who also expressed her love to Bhuvan. We are really shocked by the behaviour of the central character Bhuvan who always moves around far distant places like Java, Kashmir etc. and finally he joined as army officer to involve himself in the Second World War, by annoying the proposal of love offered by Gaura who really loved him from her core of heart, as a result of which she can shows the patience to wait for the reappearances of Bhuvan till the end of the plotline without any objection from her part. In turn Bhuvan, neither showed any reactions nor he became repented for a single moment in the entire journey of his lifeline. In simple words all the characters that appears in the novel in question are predominantly self-centric in nature; as in case of a river and island are co-existential, they have their own identities as like as individuals have their own entities in spite of being in the midst of the society to which they belong.

## CONCLUSION

Life continues like the swift vibration of the leaves of a green tree, amidst all these, everyone is very alone here, everyone has a dark cave of his own thoughts and everyone has his own grandeur inside the cave. Occasionally one shares all these with another in the hope that the other will accept it and extend his helping hands to ease out the loneliness; but neither the other has time to realize, nor he possesses the adequate strength to accept it. Everyone is busy with own issues, own interest and within own self. We are all alone amidst our friends, we simply proceed forward to an apparent destiny in a mechanical way, not understanding any one and also we cannot explain ourselves to others. This is what we witness in the entire life line of the central characters in the novel in question; all are remain like an island (Dweep) within the flow of water in a river (Nadi).

At this point we can raise a million worth question, why a renowned novelist like Ajneya has portrayed the characters like Bhuvan, Rekha, Gaura etc. who belong to middle class Indian families, all the characters are having very sound educational background with full of complexities in their mind, the inner psychology working in them also very difficult to understand by a common reader. Most probably, no one can deny the harsh reality that under the dark cloud of the Second World War lots of complexities starts to appear and reappear in the simple going lifeline of the then middle class personalities, the author in question also witness as well experience the same from a very close range. In order to outburst his personal sufferings, inner thoughts towards the changing scenario of the then middle class Indian society, indeed the author requires the help of the characters that he portrayed in the novel Nadi Ke Dweep. One of the most prominent and heart touching feature we witness here is that the same importance is given to the women characters as that of male characters during the progress of the plotline of the novel in question. As for instance Rekha is portrayed as a female character as other characters are sketched with due importance in the novel, because what she did was not influenced by any kind of external pressures, whatever she did was decided by all alone such as going for abortion, taking the decision of divorce from her husband, getting re-married to Dr. Rameshchandra and everything she did shows that Ajneya has given due weight in the same line with the male counterparts to female characters. Furthermore we cannot decline the importance of the female character Gaura by name,

although she remain very silent but she never ever seen to be busy in doing arithmetic of loss and gain against her sacrifice that she made for the success of her beloved Bhuban and she remain busy in her day to day business with a firm expectation in mind that her beloved will certainly appear in due course of time. In a nutshell, we can draw a bold line of conclusion that the author in question has succeeded to outburst his inner thoughts through the characters that he portrayed towards the changing scenario of the then middle class Indian society under the impact of the Second World War.

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