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**ROLE OF AGYEYA IN THE CONTEXT OF 'NEW POETRY'**

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MONTY RANA  
RESEARCH SCHOLAR  
AISECT UNIVERSITY  
BHOPAL(M.P.)  
INDIA

Dr. RITU KUMARAN  
H.O.D. IN HUMANITIES  
AISECT UNIVERSITY  
BHOPAL(M.P.)  
INDIA

**ABSTRACT**

*Indian English fiction had acquired extensive commendation, distinction and the prestigious position in recent times, in the world. Agyeya admitted that the observation was not entirely baseless, since he defined the parameters of his poetry in terms of the modern trends in English literature Quite apart from the fact that the time-held gulf between the "visual and the "auditory" aspects of poetry was being bridged in modern poetry with the impact of Eliot's concept of "auditory Imagination," the new experiments in technique have gone a long way in setting the trend in modern poetry. And the various sounds had been adequately employed for effective expression of sensibility, rather than mere alliterations or other figures of speech. Above all, there is a deep imprint of psychology on modern poetry because " never before was there such a lack of synthesis, such sharp conflict between the individual and his environment, and that had made an impact on the poet's mind<sup>1</sup>." The impact was so intense that the poet had not even able to express it simply: he merely hints at a situation so that the reader could explore it further. Agyeya goes on to classify beauty into those categories, namely the first in which one can enjoy in the rose garden, another which is in home and can be admired by the guests; and the third is the "one which symbolizes the rays coming through a window in a closed room" The beauty of modern poetry, according to Agyeya, comes in the last category.*

**Keywords:** *Freedom and literature after 1947, revolution in form and context, issues of the common man, concern for individual and society.*

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**INTRODUCTION**

During the mid twentieth century, the time of dynamic innovation had faith in 'Craftsmanship for Art's purpose'. In any case, a craftsman does not live in disengagement. Anyone required in a innovative endeavor, intentionally or unwillingly, will continually collaborates with the elements of the general public around him. Which then turn into the topics for the show-stoppers. Verse is one such inventive expression. Truth be told, verse, most likely, had the extraordinary position of being one that depends vigorously on the outer components. Verse is the result of the individual cognizance and aggregate awareness. It is an inventive articulation of a man who responds, always, firmly to everything that had occurred around him. It is communicated with regards to the authentic truth which makes an endeavor at restoring confidence and conviction in the Self as well as in the general public all in all. In such a circumstance, it is yet common that the type of verse will change as per the time.

Valmiki, who wrote the colossal epic 'Ramayana', started his tryst with verse when he saw the feeling of the female crane when its male partner was murdered by the seeker. This normally speaks to the way an artist reacts suddenly to the quick circumstances around him. Moreover, all through with the

progression of time, verse had taken the shade of the socio political conditions that existed at the time. Thus, in Hindi, writing had moved from articulation of valor to Bhakti (commitment) to topics connected with energetic intensity and shrungara (excellence). It was around the turn of nineteenth century that the nation acknowledged Hindi as the connecting dialect and every one of the laureates began utilizing Khadi boli as the connecting dialect of the nation. This acknowledgment introduced a downpour of writing which had demonstrated instrumental in throwing together the energetic intensity amid the battle for autonomy. In any case, the laureates couldn't surrender the customary type of making writing, particularly verse, which was loaded down with a dialect, structure and poetics commanded by Sanskrit groups. This was amid the prime of the period called "chhayavaad" (sentimentalism).

Obviously it created a portion of the best works as far as stylishly lovely verse. Be that as it may, some place down the line it put some distance between the normal men. To comprehend this verse one needed a decent handle of language structure and poetics, which was not a sensible interest of individuals who were battling to be free from remote guideline. It was in 1936 that the

principal indications of progress were felt amid the assembly of the 'Pragatisheel lekhak sangh'(Progressive authors' affiliation).

In his presentation in 'Tar saptak' Agyeya obviously said that 'this new development is not going to engender any "ism" or "Vaad" but rather the writers will be 'seekers of a way' (Agyeya, 2005). In his comments in 'Contemporary Indian Literature' he said, "The mission of new values and in regards to examination of the essential authorizes or wellsprings of qualities may de-serve the name. Artists of this school for the most part want to call their composition new poetry"(Agyeya, 1959). The artists of this class had faith in scrutinizing all the built up, customary standards of verse writing as far as structure, style, poetics and subject.

#### **ABOUT AGYEYA**

Agyeya was the forerunner amongst the poets who attempted experiments in Hindi poetry in the early forties' and edited not only the *Tar Saptak* but also *Doosra Saptak* and the *Teesra Saptak* which followed it. In a bled departure from the values of the '*Chhayavad*' poetry which were the fashion of the day. Agyeya broke new ground and resorted to the theme of the inner crisis of the man and isolation of the soul expressed through clear sharp images in a common style shorn of rhetoric and

technique that was characterized by all the elements of modern English poetry, namely the symbolist method of expressing a dramatic situation, and the use of free verse to portray the modern complexity.

The publication of the *Tar Saptak* in 1943 under his guidance and editorship marked the starting point of experimentalism in Hindi poetry notwithstanding Agyeya's remonstrations that he or his colleagues, or "fellow wayfarers" as he called them, did not subscribe to any independent movement. Besides being a prolific poet he had written a number of essays, short stories and critical writings - the last had been compiled in *Trishanku* and *Atmanepad*.

Like Eliot, he was also an eminent editor and he had edited *Prateek* from Allahabad, then *Yak* - a quarterly English journal from Delhi - and at last he edited *Naya Prateek*, a quarterly journal to serve as a vehicle for his thoughts.

In Madras he came in touch with Professor Anderson of English literature, who helped him in setting of the Tagore Society. In 1929 he passed B.Sc. from Christian College, Lahore with a first division. In Lahore he had come in the contact with the revolutionaries and though had been admitted to first year of M.A. in English literature, he joined the revolutionary movement and was imprisoned

several times apart from having been kept under the house arrest for a year. In 1936 he came to Agra for editing 'Sainik' and he was introduced to Rabilaa Sharma, Prabhakar Machve, Nemi Chandra Jain and Bharat Bhushan Agarwal – all students of English literature who were eventually included in Tar Saptak.

### **CONTRIBUTION OF AGYEYA POETRY'S IN MODERN POETRY**

The Collections of poems includes:

- Chinta(1942),Ityalam(1946)
- Hari Ghas Par, Kshan Bhar(1948)
- Bavra Aheri (1954)
- Inaradhanush Raunde Hue 'Ye (1957)
- Ari itaruna Prabhamay(1959).
- Anaan Ke Par Dwar (1961) which won him the Academy Award
- Sumhale Shaival (1965)
- Kitni Navon men Kitni Bar(1967)
- Kyonki Main Use Janata Hoon(1969)
- Sattar Mudra (1971).

### **OBJECTIVE OF STUDY**

The language adopted by Agyeya was also the language of common speech. And Agyeya tried to introduce some of the colloquial idioms in it, apart from inventing new words to express with the association of sounds, feeling or experience.

### **BACKGROUND OF MODERN HINDI POETRY**

The modern Hindi Poetry between the Wars was influenced by the Romantic poets like Wordsworth, Shelley and Keats, The School of poets known as "Chhayavad" was a reaction against the dialactic of the earlier period in the beginning of the century. That period was popularly known as the "Dwivedi" era named after the doyen of literary personalities, Acharya Mahavir Prasad Dwivedi who dominated the scene in Hindi literature throughout the period. The progress of Hindi poetry like the progress of poetry in any language had been one of the revolt against the established values. The first two decades of the century witnessed a reawakening from the hackneyed technique and obsession with female beauty, in which the poetry of the preceding era, namely "Reetikal" had produced important poets like Dev, Bihari and Matiram. Poetry in the 'Dwivedi' era, however, expressed different themes of nationalist, patriotism and above all, idealism.

The national movement was affected the poets like Shankar and Maithili Sharan Gupta who wrote vigorously on the need for sacrifice on the altar of freedom.

Agyeya holds that an undue emphasis on emotion has lopsided and the roots from reality should not be severed. By ignoring reality, "Chhayavad" has left an important gap. The poet of this school had found emotional life only in his own cloud - cuckoo land, and not in real life; hence it was incomplete.

#### **ROLE OF AGYEYA IN MODERN POETRY**

Agyeya had stated, that a person who does not know English and yet wishes to be introduced to modern English poetry, should read Agyeya's poetry. Agyeya admitted that the observation was not entirely baseless, since he defined the parameters of his poetry in terms of the modern trends in English literature.

Quite apart from the fact that the time-old gulf between the "visual" and the "auditory" aspects of poetry is now being bridged in modern poetry, with the impact of Eliot's concept of "auditory Imagination," the new experiments in technique had gone a long way in setting the trend in modern poetry and the various sounds had been adequately

employed for effective expression of sensibility, rather than mere alliterations or other figures of speech. Above all, there is a deep imprint of psychology on modern poetry because "never before was there such a lack of synthesis, such sharp conflict between the individual and his environment, and that has made an impact on the poet's mind."

This impact was so intense that the poet was not even able to express it simply, writer merely hints at the situation so that the reader could explore it further. Agyeya goes on to classify the beauty into those categories, namely the first which one can enjoy in the rose garden, another which is in home and can be admired by the guests; but the third is the "one which is symbolized by the rays coming through a window in a closed room". The beauty of modern poetry, according to Agyeya, came in the last category.

No other modern Hindi poet has brought out his own manifesto in such lucid and precise terms. Agyeya was the forerunner amongst the poets who attempted experiments in Hindi poetry in the early 1940s'. In a bold departure from the values of the 'Chhayavad' poetry which were the fashion of the day Agyeya broke new grounds and resorted to the theme of the inner crisis of the man and isolation of the soul expressed through clear sharp images in a common style shorn of

rhetoric and technique that is characterized by all the elements of modern English poetry, namely the symbolist method of expressing a dramatic situation, and the use of free verse to portray the modern complexity. The publication of the *Tar Saptak* in 1943 under his guidance and editorship marked the starting point of experimentalism in Hindi poetry notwithstanding Agyeya's remonstrance. As a poet he had written a number of essays, short stories and critical writings - the last one being compiled in "Trishanku and Atmanepad.

#### ANALYSIS AND DISCUSSION

Agyeya considered that the poet is able to fathom the depth of the ocean of truth by putting the feeble of images. For him, the use of the precise word was very important, since Agyeya did not approved redundancy in expression. "The effective use of every word", that holds Agyeya, "gives it a new meaning and a new tradition". Reproducing Eliot's statement that the poet's "direct duty to his language is first to preserve and second to extend and improve. From the very beginning Agyeya was seized with the problem of expression. In his earlier poems he revolts against the inadequacy of the languages-

*"Word, this is correct, the rest is of no avail at all, since beyond the words, toe, there are meanings."*

Agyeya was therefore, engaged in earnest attempts at finding the right language for the right effect:

*"Not that I had not discovered the truth -*

*Not that I just discovered the word occasionally:*

*Both sometimes do come by my way.*

*The only question is -*

*They both maintain an impregnable wall between themselves"*

Agyeya's sole purpose was that:

"These two (truth and word)

Which remain constantly in a state of tension, should be in a shaft of light -Synthesize them of".

Indeed, according to Agyeya the problem of the modern poet was how to give a much more universal meaning to the words. With a view of transforming the 'individual' truth into 'universal' truth, the poet had to put appealing and universal meaning into the language.<sup>77</sup>

In the beginning of his collection of poems *Indradhanush Raunde Hueye*, Agyeya drew a fine image:-

*"The endless Ocean of Milk of emotions, the words like 'Sheshanag lyingj with thousands of hoods, Lord Vishnu, you are the meaning."*

#### **CONCLUSION:**

To recapitulate, however, Agyeya had been the forerunner in setting the trend in modern Hindi poetry. He was the one to have led his colleagues to break new ground and seek deliverance from the imaginative flights of the 'Chhayavad' School of poetry. In an attempt to define clearly the concept of New Poetry Agyeya stressed the deepen importance of the language as the vehicle of the modern sensibility.

As discussed in the foregoing, the influence of Eliot was marked not only in technique and in the use of images, but also in the portrayal of a striking, realistic situations and events. Agyeya was fully alive to the demands of the environment around him and yet he saw "an eternal design" even "in the sordid particulars". What had influenced him most was however, Eliot's concept of tradition, historical sense and the eternity of time. For him, as for Eliot, all time is unredeemable and the poet had to catch the meaning of the still moment. The modern poet, according to Agyeya as also according to Eliot, finds him anchorless, since the social environment

around him was senseless and static. His ultimate analysis was that:-

- (a) Reality is painful and unbearable
- (b) Pain arises out of the experience of that reality,
- (c) The experience of reality is consciousness, and
- (d) Hence, to find relief from that experience is to be completely relieved of consciousness.

In these concepts Agyeya had been clearly influenced by Eliot in his reference to the inability of mankind to bear too much reality" and its desire to go on" living and partly living". The theme of the present using a continuation of past recurs in Agyeya arouse out of the doctrine of the value of the tradition propounded by Eliot. While Agyeya's critical writings were at times reproductions of Eliot's observations, his poems, too, bear an indelible imprint of Eliot's poetry and critical tenets.

This research concludes that the Indian writer Agyeya had wide experience aid profound knowledge, and was conscious of both. As Agyeya illustrated that "that a person who does not know English and yet wishes to be introduced to modern English poetry, should read Agyeya's poetry." Then he admitted that

the observation made by him was not entirely baseless about the English literature. Finally, the expected conclusion would be that the English literature had affected the Indian writer most.

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