CHAPTER - ONE

INTRODUCTION
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1.1 Salient Feature of the Topic:

The Present Research paper is on the poetical works of Nagarjun. The subject aims at establishing Nagarjun as a great poet of substance. Nagarjun is basically a progressive poet and thinkers. He has dealt with the stroving people the deprived workers and those belonging to the people at lower strata of life. He tries to arouse our awareness to bring it closer to life. We find a clarion call in his work a vibration of life. He is a picture of progressive ideas. I have examined his works under the given title and tried to magnify it.

1.2 Importance of the Research Topic:

The advent of the idea of progressiveness in Hindi literature an is an important event in itself. The seeds of progressive literature that began in 1936 were sown in Romanticism. It can be flushed forward up to the beginning of the modern age.

As a reaction to British colonialism, the rambings of protest against imperialism can be clearly heard in the Bhartendu Harischand era.
Alteration of the peasants are drawn towards plight the people and workers.

The progressive poets have dealt with the problems of life, tried to bring about a change in the quality of life and have fuelled the sense of rebellion towards the exploiting few. Instead of destroying the edifice of the society, they have tried to build up a new society. In this age we have Nagarjuna, Kedarnath Agarwal and Trilochan are like three leaves of a bud. But Nagarjun and Kedarnath are true progressive poets.

Nagarjun is a poet of the proletariat. His deep understanding of life has made his poetry sharp, strong and expressive. His satire on life is spread over every page of his poetry. He is against the established conventions of society and he is seen to unfur the banner of protest against the all pervasive corruption in life. He has come down heavily on the unequal economical and political system prevalent in the society. His work is not without lighter moments here and there to some measure. Reverence, devotion, love natural beauty, humanism, nationalism have all found ample expression in his work.

So, the poetical works of Nagarjun so full of characteristics observed above, inspires us for a close study. So for his poetical works have been considered from various angles but true appraisal is yet to be
done. The present study, I hope will be both useful and original.

1.3 **Technique of the thesis:**

The present work of Research is of blended styles. Both narrative and analytical methods have been adopted for the purpose, comparative methods wherever necessary, has also been applied. It is necessary to apply compound method in Research but the method leaves much to be desired. As a result, the analytical method is hardly used.

The main principal of Nagarjun's poetical work is deviation. We can reach his art and its true worth in the help of this principal 'Pachar Diya Mere Astic Ne' is one such poem Return of childhood, the deep and indelible marks on the muddy bank, the flights of the 'Nilkuntha', the dream of the rising sun etc. inspires the poet to say:

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ओ नमसे भगवते भूतन-भास्तराय
ओ नमसे जयचित्तीर्कराय
ओ नमसे सूर्यधर सकिवे।
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The poetry of this type highlights of the particular individual objects and the deviation beings fully out the artistic progress of the poet.

In the poem on Kedarnath Aggarwal 'O Jan Man Ke sajag Chitere' the poet is deeply engrossed in his feelings and the emotion he creates thereby is without any parallel:
The poem on some one not related to the poet is rare to find rhythmic vibration of rural life, the closeness to Bundelkhandi culture and the smell of the earth characterise his poem. Sometimes the flawless images rejuvenate the sagging life. "Neelam Ki Ujli Ghati Mein Swet Kamal Kanan a Banda" - Kedar himself stands out as a perfect picture of Bundelkhandi culture rural folks.

In his personal life, he has his wife, children, motherland and the strange creature mongoose. His poem "Sindoor Tilakit Bhal" he reflects upon his wife and the entire environment of the village:

कालिकर का चौड़ा सीना, वह भी तुम हो!
ग्रामवृंंदुः की दूरी काटन प्रियतम, वह भी तुम हो
कुपित कृपक की टेंडी भोली,
वह भी तुम हो।

Urban weather, cycle of seasons, plants, flowers and fruits are so deeply ingrained on his consciousness as the arterial flows of blood. The readers wonder with him through the maize of field, descend the banks, touch and kiss the soft sheaf of wheat, nose the fresh smell of jackfruits, dance to the sounds of drums and flute, drown in the tender voice of the lasses, and find a new meaning of crude and rough life.
Nagarjun is at his best with his social and political poems when he is far away from ‘Sawar-Putra’ and ‘Durbasa’ whenever the subject matters are picked up from the rural regions, the poet is conspicuous by his presence in them. ‘Pret Ka Bayan’ and ‘Master’ are two such poems.

Many mystic, psychological and romantic poems have been written so far that deal with the fear of death. But the true meaning of death is to be found in Nagarjun. The shadow of the ghost is seen to be hovering in the very diction used by the poet. In his poem ‘Pret Ka Bayan’, ‘Dukh Haran Master’ is a living ghost.

The idiomatic phrases used by Nagarjun smells of the rural area. Alongside the Sanskritized diction, we find the smoothness of the village dialect. In the same poem there is a judicious mixture of different style. In the rhythmic poems there is a silent flow of rivers through the plains. In the blanks verse we find the lapping murmur of a stream rushing down through a hill. Rather than seeking the style himself, thus style seeks him out. Sometime, the rough plains of the village are present with their strong fertility. He has rightly observed ‘Jan-Jan Mein Jo Urja Ver De’, Mein Udagata Hum Us Kavi Ka’.
1.4 Research - Materials:

Nagarjun was off to his poetical life with the publication of his poem in the 'Mithilo' in 1930. But his poetical career did not have a smooth sailing because he was fighting on other fronts as well. His creative genius always propels him towards ever new creations. Thus the process of his writing undergoes a gradual change and finally takes the form of a movement. His poetry found its true course with publication of 'Yugdhara' in 1953.

In the first phase, the poems written up to "Pyasi Pathrai Ankhein" is to considered. The imergence of different poetical works and the ability to write testify to his artistic dexterity and this can be understood from the study and analysis of the poems. The following are the poetic works of Nagarjun:

1. Yudgara - Yatri Prakasan 1953
2. Satrange Pankhon Wali - Yatri Prakasan 1959
3. Pyasi Patharai Ankhen
4. Bhasmankur (Khand Kabya) - Raj Kamal Prakasan Delhi 1971
5. Talab Ki Machaliyan - Anamika Prakashan Patna 1975
6. Geet Govind - Bani Prakasan Delhi 1979
7. Meghdoot - Bani Prakasan Delhi 1979
8. Bidyapati Ke Geet - Bani Prakasan Delhi 1979
9. Tumne Kaha Tha - Bani Prakasan Delhi 1979
12. Purani Jution Ka Koras - Bani Prakasan Delhi 1953
13. Agni Garva
14. Bhumija - Radha Krishna Delhi
15. Akhir Aisa Kya Kah Dia Meine, 1986
16. Bhumija
1. Pachar Diya Mere Astik Ne
2. Nagarjun : Chuni Hui Rachanaye - p 115
3. Wahee : p-118
4. Wahee : p-30
5. Wahee : p-98