FOREWORD

"Yah Deep Akela Sneh Bhara
Hai Garvbhara Madmata, Par
Esko Bhi Pankti Ko De Do",
And --

"Bhavre Aheri Re
Kuch Bhi Awadhya Nahin Tujhe,
Sab Akhet hai,
Ek Bos Mere Man Vivar Mein
Dubki Kalauns Ko
Dubki Ki Chorkar Kya Tu Chala
Jayega.?

When I was a student of the Degree Class, I was deeply enamoured of with the poetry of Ajneyajee; and became a voracious reader of his poetry. Since then a strong desire to analyse his poetry began to grow in my mind. After graduating M.A., when I had to analyse poetry before my students, since I took up the job of a lecturer in a degree college, I completed the reading of all the poems of Ajneyajee. Then I approached my respected teacher, Dr. Dharmadeo Tiwari and expressed my desire for research work. By the by I thold him about my love for Ajneyjee's poetry. He appreciated my willingness
and assured me of all help and guidance in this regard. He then advised me how to proceed with the work.

My quest began. I submitted the ground work of the synopsis of the selected subject 'A Critical Study of Ajneya's poetry', to which my respected Sir made certain changes. Finally, he approved it and asked me to be a bit serious about the work and to submit it within the prescribed time limit. I promised to try my best. But the grace of God I was successful in keeping my promise to him.

For the sake of convenience, my thesis, entitled "An Analytical Study of Ajneya's poetry" has been divided into seven chapters. The first chapter, as a rule, is an introductory chapter. It deals with the scope of my study, the utility of the subject and such other related subjects giving first hand knowledge of the whole thesis.

The second chapter deals with experimentation (Prayogvad) and New poetry (Naye Kavita) and the place of Ajneyaje in relation to them. Ajneyaje is not only the precursor of Prayogvad but is also the guiding force for Naye Kavita. Therefore, all the features of both Prayogvad and Naye Kavita are found in his poetry. All these facts are analysed in this chapter.

The Western influence on the poetry of Ajneyaje has been the subjectmatter of the chapter III. Here, we try to make a
study to what extent the western influence is found in his poetry; and particularly to what extent the western influence disturbs his expression or his poetic flow.

In the fourth chapter study has been made on the poetic elegance of Ajneyajee. Here certain salient features of his poetry have been analysed as these features are helpful in understanding his poetry well. We give particular stress on the following expression in his poetry — (i) his love; (ii) his personality; (iii) his will to live; (iv) his aesthetic sense and (v) his patriotic feelings etc. etc.

The Chapter V deals with the language, style and diction of Ajneyajee's poetry. Here a careful study has been made on his 'Kalapex', particularly on the Sabd Shakti, Pratikamatkata, Bimb-Bidhan, Alankar-Bidhan and Chhand-Bidhan. He has crossed the limit of existing 'Alankara-Bidhan' through his 'Apristut-Bidhan' of language in his 'Naye Kabita'.

Ajneyajee's notion of the nature has been analysed and studied in the sixth chapter of this monograph. His description of nature — its different forms, different faces, different elegance etc. are all studied here from the point of literature. The chapter has been sub-divided into five sub-chapters to give full exposition to his dealing of nature in poetry. He in his poetry not only describes the nature but also personifies it.
The last chapter deals with our conclusion. After analysing all the aspect of Ajneyajee's poetry, we come to certain conclusions. The conclusion is the result of our careful and detail discussions of the several aspects of his poetry. A list of books has been appended so that the readers may have a ready reference to the works of Ajneyajee.

I take my opportunity here to express my sincere thanks and gratitude to all who become instrumental in fulfilling my caruest desire to study about Ajneyajee and complete my humble thesis on him. There are several persons who helped me in this study from different angles and encouraged me in this attempt. Of these personalities comes Dr. Dharmadeo Tiwari, Professor and Head of the Hindi Department, Gauhati University first. It is a fact that without his guidance and help it would not have been possible for me to do such a difficult job. I express my heartfelt gratitude to this respected 'Guru' and shall remain ever grateful to him.

It is not out of place here to express my gratitude to Dr. Bhupendra Raichoudhury, Dr. Nand Kishore Sinha, Dr. Laxman pathak, Shri Achyut Sarma, Prof. Ajit Deka, Shri Narayan Das, and Shri Loyram Baruah who helped me in different ways in different phases of writing this book. I shall be failing in my duty to donot express my gratitude to my parents -- Sjt. Shishu Ram Saikia and Sjta. Dimeswari Saikia who encouraged me in all
my works and gave me inspiration for going ahead. It is the 'Ashirwad' of my parents as well as of my 'Gurus' that keeps my spirit up and encourages me to go ahead. My husband Sri Gunaram Das has contributed a lot in my research work by his untiring words of inspiration to proceed forward, and as a result, I have been able to complete the work in time. So I would like to offer special thanks to him. I also remember the love and affection of my brothers and sisters — Dipti, Dharitri, Prasanta and Kesha who also helped me in this endeavour. Last but not least I am grateful to Sjt. Basistha Barman who took up the tedious work of typing my whole work inspite of his occupation in the official works.

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( ADITY SAIKIA )