CHAPTER - I
Introduction - Conception of the subject, its utility and scope. Technique of the thesis etc.
In each and every age some great litterateurs are born with their new ideas and new values; and as a result, new and newer poetic tendencies come into being with their own ideals, standards and values. Sachchidanand' Hiranand Vatsayan Ajneya is one of such great litterateurs who gave a new colour to Hindi literature and indicated one new road to the new generation.

It must be admitted that Ajneya is a versatile artist who wrote a number of books like stories, novels and articles in addition to his poetry. But this monograph will be confined to his poetry only. Because he is more successful in his poetry than any other else.

Ajney is always found to be against the old and traditional and is always for the new. He is the founding father of experimentalism (Prayogvad) in Hindi and the forerunner to the Naye Kavita. In 1943, the 'Tar-Saptak' was published under his editorship and the prayogvad began to flourish with it. The prayogvadi features, which are evident in the poetry of Ajneya, are the rejection of traditionalism, Ati-Vaiyaktikata, Ati-Baudhikata, Ati-Yatharthawadi Chitron, Xan Ka Mahatva, Shades Ka Chitron, novelty in style etc. Once Ajneya himself wrote about the importance of prayogvad in the following words, —

"Apni Uljhee Huye Sanvedna Ki Dristi Ko pathakon fak Axunn pahuchane Ki Neeyat 3e m prayog Karte Hain."1

1. Ajneya, Tar Saptak, Vaktavya, p. 75
When developed the prayogvadi poems turned into 'Naye Kavita'. Practically speaking, the Naye Kavita is nothing but the newly developed form of the prayogvad. From the point of expression, communication, novelty and comprehension, the 'Naye Kavita' is a developed form of the 'Prayogvadi Kavita'. The intellectualism dejection, dissatisfaction, indifference, egoistic subjectivity and such other emotions which are the subjectmatters of the 'prayogvad', are developed in the Naye Kavita. The problems of life are also dealt with in them. It must be mentioned here that Ajneya is the main poet of this stream. He has contributed a lot to the 'Naye-Kavita' and to this new section of the poets. All the features of the 'Naye-Kavita' like its sociabilities and the realistic picturisation, love and the depiction of women, illustration of the nature, novelty in artistic presentation etc. are all present very vividly in Ajneya's poetry. Therefore Ajneya occupies an important place in both the 'Naye-Kavita' and in the 'Prayogvad'. In 1959 the 'Tav-Saptak' was published under the editorship of Ajneya. In this 'Tav Saptak' all the tendencies and status of the Naye Kavita have been analysed and presented before the reader in a very lucid style.

Ajneya is very much influenced by the West. The symbolism, Surrealism existentialism and in psycho-analysisism in the literary movement in literature in Europe influenced him enormously. He wrote the major portion of his poetry under such influences.
After a careful analysis, it is found that the influence of writers like T.S. Eliot, Sartre, Comings, Muniyar etc. over Ajneya is quite considerable. Ajneya himself did not regard influence of others as evil. It is remarkable that all the influences — Indian and Western over Ajneya merged in him and gave birth to a personality of his own.

All the poems of a poet do not contain only one idea or emotion; there are severalities of thought and emotion. It is also true of Ajneya's poetry. Although Ajneya has been regarded as the most egoist of all poets, yet there are several ideas and emotions in his poetry other than those subjective ones. As he gives more stress on his own individuality, he could not forget his own emotion of love. His emotion of love gets its expression in both worldly and spiritual forms. Besides his personal emotion of love, he expresses the spiritual love by imagining God as 'Love'. Ajneya wanted to live for his 'own self' and this strong desire or will to live compelled him to do everything. He referred to this 'will to live' as very dauntless. He rejected 'death' and wanted only to live. He used several symbols to illustrate his 'will to live', for example, — 'Uchli Huwe Mochli', 'Setu', etc. Adding to these the idea of revolution is quite evident in his poetry. He sees the intention of the rich to exploit the poor in the society and therefore, wanted to rise against it to establish social justice.

Ajneya was dead against to all the exploitation in the society. He therefore, gave a call to rise against all such
social injustice and wanted that all the exploited people should rise against the exploitation.

Ajneya's poetry is full of romantic ideas. For him, there is an emotion of union (Tadatmya) between the 'Adim' and 'Bhasim' and the idea of the marriage between them is also present in his poetry. He used such terms as 'Priya', 'Priyatam' etc. enormously. Many cases the soul expresses love for the 'Eternal Soul'.

Patriotism is another emotion which enkindles the heart of the poets. In Ajneya's poetry there is a good exposition of this patriotism or patriotic feelings.

There is a special importance of the artistic side (Kala-pox) in Ajneya's poetry. Since Ajneya was always for novelty his style also bears new tendencies. In most cases his language remained 'shaddy' and not clear since it has to grown under the 'Tanav' and 'Jhujhlahat' situation of the social disparities and difficulties. He himself acknowledges that the modern poets have to face several problems relating to language. But, on the other hand, although the language has been contracting yet a poet has to go beyond its limitation and should become more vast and more meaningful. He therefore, wanted to ascertain new values of terms and to give new way of expression to them. There is an important place of the 'Shabd-Shakti' in the formation of a language. So, Ajneya gave more stress on the 'Shabd-Shakti', particularly in the 'Abhidha', 'Laxana' and 'Vyayana' of the words. It is seen therefore, that not only he
changed the subject matter of poetry but also he changed the form of 'Bhasha-Shakti'. He is very much adept in selection of words. There is some magic in him for which whatever he wanted to represent before the readers it reflects as a real image before them.

Ajneya uses his own new symbols and similes. To give a concrete shape to an abstract idea is possible only through symbols. Ajneya made his poetry more lively with the help of images and symbols. It is remarkable that his imagery is mostly based on symbols.

An image is nothing but a picture made in the mind through imagination. It is not only Ajneya but also almost all Indian and Western poets believe that an image has a very important place in the composition of a poem. With the change of one circumstances, there is a change of the point of Ajneya's view as a result newer changes are evident in the imagery of his poetry. One of the features of Ajneya's imagery in his poetry is that they give newer values even though they are known to the readers. The known things like the Deep, the Mukur, the Koknad, the Sagar, the Lahar, the Naivedya, the Ahuti etc. got the touch of new life in the hands of Ajneya which is the speciality of this great poet.

As the 'Keyur', the 'Kankan' etc. decorates the human body so also 'figures' are used in poetry to enhance its beauty of thought, emotion and language. There is an appropriate
use of figures in Ajneya's poetry. Ajneya gives more stress on new similes than that on the old one in his 'Aprastut Vidhan'.

In most of his poems, he used very aptly the new figures like the 'Manavikaran' (personification), the Visheshan-Viparyay, the 'Dhwanyarth-Vyanjana' etc. with the Upama (Simile), the Rupak (Metaphor), the Utprexa etc.

In case of the use of metres also, there is a clear indication of his knowledge of metres. He used the 'Mukt Chhand' or the 'Swachchhand Chhand' in addition to the Matric and the Varnik Chhand. There are several examples where he used the 'Loy' and 'Tuk' of the 'Mukt Chhand' and when he did not use them. He selected the 'Loy' from several sources like the folk-songs (Lokgeet), the Sanskrit poems, the Japanese poems and the like and used them in accordance with his own 'Bhav-Sankulata'.

There is a beautiful illustration of the nature in beautiful language in the poetry of Ajneya. Whatever he takes up for illustration whether it is the morning or the evening; the summer or the darkness, he just draws the real picture of it. In his poetry, there are beautiful pictures of different forms of nature, the reality of nature, the Tadatmaya with nature and the advisory aspect of nature. In many cases he found human characteristics in nature. Such personification of nature is another feature of his poetry. Undoubtedly the 'Bhav-pox' and the 'Kalapox' of Ajneya's poetry have mingled together which makes his poetry rich. It also indicates the greatness of Ajneyajee.
Now in this humble attempt, we try to analyse how this 'Bhagnasi Premi' and revolutionary poet Ajneya began to compose his poems within certain limitations at the beginning and how he later with the help of life (Jiwan), Prakiti (nature) and the Great (Virat) began to find omnipresent 'Beauty'; how in his later age he had to fight with all the odds of life and society and finally how was he attracted towards the unknown "Eternal Beauty" that enchanted the whole creation and with a romantic inquisitiveness devoted to self-analysis and analysis of truth.

After the analysis one can easily find all the elements like romanticism (Chayavadi), spiritual, mysticism, Marxism, Freudism, existentialism etc. with egoism, fear, defeatism and and escapism in Ajneya's poetry. During our study we found that he was a 'moody' poet and the state of his mind decided everything; sometimes some emotion and sometimes some other dominated him. In his poetry, it is evident that he was mentally scattered and therefore, it is very difficult to study his poetry; yet its study is undoubtedly a necessity. As poet of the Indian environment although there are glimpses of the ancient heritage in his writings yet he was not free from the Western influence.

Many critics find him to be an investigator of eternal values and a creator of an age while some other regard him in the negative. But in our own estimate it is natural because there is the amalgamation of several experiences of life in him. It is very difficult to assess the personality of Ajneya because in him there is the happy union of different experiences as we
find different qualities of a professor, a lover, an artist, a warrior, a wayfarer, a prisoner, a writer and what not in him. Under such circumstances, we, here, intend to assess one of the aspects of his personality, i.e., the literary aspect and more particularly the poetic aspect. We propose to do it on the basis of internal evidences, i.e., from his own writings.

As regards to the scope and utility of the subject we here, like to mention that since Ajneyajee is a creator of new age, the importance of the study is obvious. He is not only the torch-bearer of the prayogvadi Era but also the founding father of the Naye Kavita, a new trend in Hindi literature. Without considering the success and failure of the new trend, one can easily come to the conclusion that as a creator of the new age, his importance will be remembered for all times to come.

The scope of the study in this thesis is, as stated above, confined to the poetry of Ajneya and his relationship with the Naye Kavita. He is not only the founding father of the Naye Kavita but also a prolific writer, which remained as a great contribution to the world of Hindi literature. The Naye Kavita is a basically a new trend containing 'realism' in it. We consider all the poetic creations of Ajneyajee here in this monograph. Of course, he wrote not only in poetry but also in other fields of literature. But we avoid studying other literary creations of Ajneya and confined ourselves only to his poetry. In studying, specially in the case of analysis of his poetry, we consider
the ideas of most of the important critics of his poetry. It is natural that to understand his poetry one must go through the viewpoints of different critics who studied them from different angles. Finally we find our own conclusion.

As regards the technique of the thesis, it may be said that we use simple analytical technique. First of all we collected all the poems of Ajneya and studied them. We then considered the viewpoints of different major critics who studied Ajneya's poetry from different viewpoints. We refute some of their findings whenever and wherever we found it necessary. Then we come to our conclusion.