CHAPTER II

PLACE OF AJNEYA IN EXPERIMENTALISM
AND THE NEW POETRY —

(a) Experimentalism (prayogvad) and Ajneya;

(b) New Poetry (Naye Kavita) and Ajneya.
2.1 The Nature of Experimentalism (Prayogvad):

A new stream of poetry began to flourish after the 'pragativadi Kavya Dhara' through the eternal cycle change which the scholars began to name it as the 'Prayogavadi (Experimentalism) Dhara'. The Prayogvadi Kavita is the transcendental gift of the novel circumstances of the age. Practically speaking the term 'Prayog' in Hindi literature began to be used in the sense of 'Experiment' in English. The new viewpoint of modern scientific age is the 'Prayog-Dristi' and activities related to it are the intellectual analysis (Bauddhik Vishleshan). According to Dr. Birendra —

"Jis prakar Ek Vaijnanik Yukti Aur Tork Ke dwara padartho Ka Vishleshan Karta Hai, Usi prakar Prayogvad Manav Ke Vyavahar Aur Bichar Tatwa Ka Vishleshan Karta Hai." \(^1\)

Prayogvad is the most modern tendency in literature. Prayogvad can be regarded as the reaction of pragativad in the manner in which the pragativad has been regarded as the reaction of Chhayavad. Here it must be remembered that the birth and development of prayogvad takes place primarily in poetry only. Dr. Romashankar Tiwari in his 'Prayogvadi Kavyadhara' wrote, —

"Hindi Kavita Ka Navinatam Morh Ajnaya Dwara Sampadit Tar-Saptak (1943) E-Se Arambh Huwa Mana Goya Hai. Vastu Aur Vyanjana

---

1. Dr. Birendra : Chhayavadottar Kavya mein Adhyatmik Chetna, p. 60
Several scholars including Ajneya, Girirajkumar Mathur and Mukti-Bodh wanted that the poems included in the Tarsaptak should be made a part of experimentalism. As a result critics began to refer the poets who contributed to the Tarsaptak as the 'prayogvadi' and their creations as the 'prayogvad'.

While considering the nature of the prayogvadi stream of poetry, naturally our attention is drawn to the views expressed by the poets of this stream. Following are some of the important views of some important members of this group:

(1) The founding father of prayogvad, Ajneyajee in the Tarsaptak remarked,

"Ji Vyakti Ka Anubhut Hai Use Samasti Mein Kaise Sampurnata Mein Pahunch Jay."\(^3\) He means to say that this desire of a man has been fulfilled by prayogvad.

He also wrote in the preface of the Tarsaptak --

"Prayogshil Kavita Mein Naye Satyon Ya Naye Yatharthtaon Ka Jivit Bodh Bhi Hai, Un Satyon Ke Sath Naye Ragatmak Sambandh Bhi Unko Pathak Ya Sahriday Tok Panhuchane Yani Sadharani-karan Karne Ki Shakti Hai."\(^4\)

---

2. Dr. R.S. Tiwari : Prayogvadi Kavya Dhara, p. 33
3. Ajneya : Tarsaptak, p. 277
(ii) Dr. Nagendra who regarded prayogvad as the reaction to the Chhayavad and pragativad remarked, —

darbh Se En Donon Mein Sarbtha Bhinn Thee."

(iii) According to Dr. Dharmvir Bharati, —


(iv) In the same manner Giriraj Kumar Mathur while giving opinion on the aim of prayogvad remarked, —

"Prayogon Ka Laxy Hai Vyapak Samajik Satya Ke Khand Anubhavon Ka Sadharanikavan Karne Mein Kavita Ko Nawanukul Madh-
yam Dena Jismein Vyakti Dwara Es Vyapak Satya Ka Sarv Bodhayamyapreshn Sambhav Hain."

5. Dr. Nagendra : Astha Ka Charan, p. 274
6. Dr. Dharmvir Bharti :
7. Giriraj Kumar Mathur :
After analysing the above statements we can safely conclude that nobody is successful in giving a clear idea of the prayogvad. But it is also clear that there are high degree of subjectivity, super-intellectualism, surrealism, and a new style in these poems. Therefore we can say that there is the primacy of new experiment in the subjectmatter and style in the prayogvadi stream of poetry. The prayogvadi poets with their new experiments broke the old ways or rules and styles of poetry and stepped into one unknown way. Thereby they wanted to prove the success and necessity of use of experimentalism in the field of poetry. They wanted to guide through new ways since they did not like to go on the old track.

2.2 Causes of the rise of prayogvad:

It is natural that there are certain reasons at the root of the growth of all the new trends. It is true in the case of the prayogvadi stream of poetry also. But different scholars differ in this point. The following are some of the ideas about the growth of the prayogvad by different scholars:

According to Dr. Devraj, —

Again Laxmikant Varma while discussing the causes of the rise of the prayogvad remarks, —


From the above statements, it can inferred that Sri Varma-jee regarded prayogvadi poetry as the reaction to Chhayavad and Pragativad. Again his opinion may be cited in this regard:

"Es Naye Kavita Ya Prayogvad Ko Navin Abhivyakti Ke Liye Navin Madhyam Aur Navin Vishay Chunne Pare Aur Woh Ek Naye Disha Ki Yor Agrasar Huye Jo Ki Pahle Anirdist Aur Ajnata Thee. Woh Naye Disha Hain, —

8. Laxmikanta Varma : as ref. to in No. (7), p. 43
(a) prayogvad jnanae Ajnan, Prachinata Ki Oar Age Barhta Hai;

(b) prayogvad parampara Se Sthapit Satya Se Age Barhta Hai;

(c) prayogvadi Ka Laxy Paramparaon Ka Khandan Karna Hi Nahin, Apitu Sahity Mein Nirjiv Tatw Ke Sthap Par Naye Sajib Tatw Ka Anweshan Karna Hai.¹⁰

Now after analysing different opinions of scholars on the causes of the growth of prayogvad, we may come to the following conclusions as regards to the origin of prayogvad:

(i) The traditionalism and the custom-bindingness of old poetry, i.e., Chhayavadi and pragativadi poetry;

(ii) The necessity of finding out new expression to reflect the truth out values of the changing society; and

(iii) To view the problems of life or the new experiences from a new viewpoint; and thereby expressing them through new images, symbols and figures.

According to Babu Gulab Roy, —

"prayogvad prastut Aur Aprostut Tatha Chhand-Bidhan Donon Ke Sambandh Mein Navinta Chahta Hai. Es Prakar Prayogvadne Kavita Ke Xatra Ko Naya Vistar Diya Hai."¹¹ He further remarked —

"Eke Mul Abhibhawak Hai Shreejut Ajneya."

¹⁰. Ibid

¹¹. Babu Gulab Roy: Hindi Sahitya Ka Subodh Itihas, p. 273
The Modern age is the age of Science and the inventions of Science and Wars gave birth to new problems and new ideas for the expression of which new means are required, under such circumstances prayogvad is born only to bring novelty in the world of Hindi poetry.

2.3 Development of prayogvad:

It is accepted that prayogvad was originated in the Tar­saptak which was published in 1943 under the editorship of Ajneya. But the origin of any stream of poetry cannot be accidental. So it is necessary to go through the poetry of the Chhayavadi age when we study about the prayogvadi poetry. Because Joyshankar Prasadjee in his composition like "Pralay Ki Chhaya", "Varuna Ki Shant Kachhar" etc. began to introduce newer elements in the subjectmatter, style and metres of the poetry during the Chhayavadi age. Besides him, Suryya Kant Tripathi, like Prasad­jee, began to use the 'Mukt Chhand' and some other new realistic materials relating to the society in his 'Kukkur-mutta' (1940), 'Bela'; and 'Naye Patte'; and in some other poems Sumitra Nandan pant also broke the traditional ways of poetry and tried to introduce new truth of life. Pantjee in July, 1938 wrote in the editorial of the magazine 'Rupabh' —

"Es Yug Mein Jiwan Ki Vastovikta Ne Jaisa Ugr Akar Dharan Kar Liya Hai, Usse Prachin Viswason Mein Pratisthith Hamare Bhaw Aur Kalpana Ke Mul Hil Goye Hai — Ataeb Es Yug
Ki Kavita Swapnon Mein Nahin Pei Sakti. Uski Jaron Ko Apni Peshan Samgri Grahan Karne Ke Liye Kathor Dharti Ka Ashroy Lena Par Raha Hai ..... Hamara Uddeshy Us Emarat Mein Thuniyan Lagane Ka Kadapi Nahin Hai, Jiska Ki Girma Awashyambhabi Hai. Ham To Chahte Hai Us Navin Ke Nirman Mein Sahayak Hona Jiska Pradurbhaw Ho Chuka Hai." It becomes clear from the statement of pant that around 1937-38 there has been the beginning of change of the age and a new reality began to grow. Side by side there was the beginning of a change in poetry also. Therefore, it may be said that before the publication of the Tarsaptak in 1943, prayogvadi poetry begun. Yet the formal beginning of prayogvadi Kavita took place first with the editing of the Tarsaptak where Ajney made an analysis of the new tendencies in poetry of that period. In the 'Tarsaptak' was the collection of poems by seven writers. They were Gajanon Madhab Muktibodh, Nemichand Jain, Bharat Bhushan Agrawal, Prabhakar Machwe, Girija Kumar Mathur, Ram Vilas Sharma and Ajneya. Afterwards Prayogvadi Kavitas began to be published in different magazines like the Rupabh, the Ashringkhal, the Hans, the Vishal Bharat etc. After the Tarsaptak another magazine edited by Ajney, the 'Pratik' (1945) substantially contributed to the growth of Prayogvadi poetry. Another magazine viz. the 'Patol' has also a great importance in the history of Prayogvadi poetry. The publication of the 'Dusra Saptak in 1951 is another important incident in the history of Prayogvadi poetry.

12. ed. by Dr. Yash Gulati : Brihat Sahityik Nibandh, p. 484
Another magazine viz. the 'Patol' has also a great importance in the history of Prayogvadi poetry. The publication of the 'Dusra Saptak in 1951 is another important incident in the history of prayogvadi poetry. Therefore, the term now began to mean the poetry published in between 1943 and 1950.

Now, therefore, it is evident that the prayogvadi stream of poetry in Hindi has a small history of its own. But it is difficult to ascertain an era and give a definite time limit to it. As stated earlier, some new tendencies of the prayogvad had their small beginning during the Chhayavadi era. Practically speaking, the poems of Nirala as edited under the Anamika (1937-38) and then the Kukkur Mutta (1940) bear the proof of the wind of change, therefore, it is not wrong to say that the prayogvad is not era which comes accidentally but which develops slowly to be ended in 1951. But it is beyond doubt that Ajneya is the brightest star of the prayogvadi sky. One can easily find all the qualities and the probabilities of the prayogvadi expressions in the writings of Ajneya.

2.4 Salient Features of Prayogvad:

Prayogvad came with the clarion call of change in case of both subjectmatter and art of poetry that is in both Bhavpox and Kala-pox of poetry. There are some salient features of the prayogvadi stream of poetry which made it more glorious. Although some critic find only four features of prayogvadi
poetry namely, Navinata (Newness), Muk Yatharthvad (open realism), Boudhikta (intellectualism); and Xanikta (transitoriness); yet many others agree that it has the following features.

(a) Supporter of much subjectivity (Ashor Vaiyaktikta Ka Samarthan) :-

prayogvadi Kavita has its own emotions, judgements and values. It gives expression to them. It shows that prayogvad supports subjectivity much.

(b) Stress on Reality rather than on imagination :-

prayogvad replaces imagination and laid stress on stern reality.

(c) Transitory and Disappointing tendencies :-

The vision of the prayogvadi poets are limited to the present only and therefore, their ideas are quite transitory. Adding to that their ideas are very disappointing in nature.

(d) Excessively intellectual :-

In the prayogvadi philosophy one can find too much intellectualism.

(e) Novelty in style :-

Invention of new style is another salient feature of the prayogvadi stream of poetry.
2.5 prayogvad and Ajneya:

It becomes clear that prayogvad formally began with the publication of the Tarsaptak by Ajneya. The Tarsaptak was published three times, the first Tarsaptak in 1943, the second in 1951 and the last one in 1959. Ajney was the compiler, editor and writer of the preface of all the three issues. He showed the new way to all the poets of this stream of poetry; and along with that he prepared the background of the new trend. Dr. Dwarika Prasad Saxena emphatically proved that Ajneya was the founding father of prayogvad when he says:


Ajneya was not only the founding father of prayogvad but he was at the same time a poet, an advocate and a judge of the prayogvad. We agree to what Dr. Saxena says about Ajneya. Ajney exerted influence through the Tarsaptak over the stream of poetry and was the preacher, analyst and the singer of prayogvadi poetry. All the features of this stream of poetry are

present in his poetry and as such he stood as the search-light in the ocean of prayogvad. He himself wrote about the necessity of prayogvad:

— "Apni Uljhi Huye Sanvedna Ki Drsti Ko Pathakon Tak Axunn Pahuchane Ki Niyat Se We Prayog Karte Hai."\footnote{\textit{Ajney} : Tar Saptak, Valtavya, p. 75}

Below we discuss the features of Ajneya’s prayogvad:

(i) \textbf{Ghor Vaiyaktikta}:

Illustration of emotions of the self remains to be the salient feature of modern Hindi Literature. The present poets lay more stress on personal happiness and difficulties than on those of the society. Whether they wrote on any subject—poetry, articles, history or any imaginary writing, they do not forget the Vykti-Tatwa, i.e., their 'personal Self'. The Vaiyaktikta was also the life-force of Chhayavadi poetry. The Chhayavadi poets also placed the personal or individual at the topmost place. Even 'Vaiyaktikta' had its prime place during both the Bharatendu and the Dwivedy Era. Although 'Vaiyaktikta' had its primacy in almost all these ages yet it crossed the limit during the prayogvadi Era. During this period the poets gave expression to their own 'values', own judgement and personal emotions so much that a philosophy of egoistic individualism was given birth to by them.
Ajney was also the self-centric poet. His personal thoughts and emotions became the prisoner of his own whims. His poetry bears the picture of personal experience of strictly personal moments, his personal struggle and the success and failure in it etc. In his poetry, the personal element and his specialities remain as the island in the heart of the river. In reality there is personal element in Ajneya's social features also. For examples, —

——" Main Astha Hun
Lo Main Nirantar Uthte Rahne Ki Shakti Hun;
Main Vytha Hun
To Main Mukti Ka Shwas Hun."15

The personal element of prayogvad sometimes turned into 'ego' which is the final outcome of his "Vaiyaktikta" It shows his love of self and egoistic element.

——" Ahang Anarguha Vasi,
Swarti, Kya Main Chindti
Koye Na Duji Rah ?
Janta Kya Nahin Nijmein Baddhva
Hokar Hai Nahin Nirvah ?
Janta Hun,
Bana Hun Karta,
Esise Kahun Meri Chah,
Mera Dah, Mera Khed."16

15. Ajneya : Endradhanus Ronde Huye The, p. 94
16. Ajneya : Kitni Shanti Kitni Shanti, p. 45
In this manner, it is seen that this feature of prayogvadi kavita is present in Ajneya's poetry. Finally it is also to be mentioned that although prayogvadi poetry is primarily a poetry of personal emotion yet it is not completely lack of social or collective sensibility. It is also found in Ajneya's poetry.

(ii) Yatharthvad Ki Adhikta:

Another salient feature of prayogvadi in addition to the excessive individualism is the excessive use of realism i.e., 'yatharthvad Ki Adhikta'. Realism refers to what actually takes place around us. The prayogvadi poets wanted to reflect the living images of reality in the mirror of poetry rather than that of the excessive imagination of the Chhayavad. The poet here does not part with reality at any time. Reality is his only concern. The poets of this period with their own experience of life like joy and distress, deceit and exploitation, sufferings and happiness etc. showed complete confidence on the reality. In addition to these, right from Ajneya all the pro-saptakiya to the post-saptakiya poets who were suffering from rude sexuality expressed their carnal desire openly in their poetry.

In Ajneya's poetry also there are surrealistic philosophy. He himself referred this in his preface to the Tarsaptak thus, --

In his 'Chinta', one can find several examples of his 'Ati-Yatharthvadita'.

"Chhaya, Chhaya Tum Kaun ?
O, Shwet, Shant Ghan Avgunthan !
Tum Kaun Si Aag Ki Tarap,
Chhipaye Huye Ho ?
O, Shubhra Shant Ghan pariveston !
Tumhare Antar Mein Kaun Si Bijliyan Soti Hai ?
Wah Hai Mere Antarpan Ki Bhukh.”

Ajneya illustrated his groaning of suppressed desire in its real form in the above lines. He is very much alert to the circumstances around him like other 'prayogvadi's.' In some cases bare 'Yatharthvad' has been depicted in the prayogvadi poetry. The prayogvadi lacks in the idealism or

17. Ajneya : Tarsaptak, p. 278
18. Ajneya : 'Chinta' (Kavya Sangrah)
imagination of the Chhayavadi poets and finds only realism where the latter find only imagination or idealism. For example, Ajneya in his 'Shishir Ki Raka Nisha' ridiculed, the 'Chhayavadi Shital Chandni' and illustrated the bare picture of intellectualism:

---

"Vanchana Hai Chandni Seet,
Jhuth Wah Akash Ka Nirvadhi Gahan Vistar,
Shishir Ki Raka Nisha Ki Shanti Hai Nissar
Bur Wah Sav Shanti, Wah Sit Bhavyta,
Wah Shunya Ke Arlep Ka Prastar." 19

The prayogvadi poets describe what they witness and there is no colouring of any imagination. Therefore, there is a clear evidence of realism in his poetry.

(iii) Nirashavad;

Being depressed with hopelessness and troubles of the world, the prayogvadi poets become more conscious about the material side of life. In practice the 'Niyativad' and Nirashavad (disappointment) began to rule their heart over the 'Astikata and Adhyatmikta (spirituality). Ajneya is also covered with the fog of disappointment and his viewpoint is quite disappointing. He regarded 'Vedna' and 'Duhkh' (troubles and distress) as the 'every thing of life' and found it very

19. Ajneya : Tar Saptak, p. 286
useful. According to him distress makes a man sensible and through it the mind of a man blooms and becomes clear. Even he prayed through his poetry to own distress. The main reason behind it is his disappointment.

— "Jivan

Dena

Esa Dukh Jo Saha Na Jay
Etna Dard
Ki Kaha Na Jay
...
...
Jo Bhi Dena, Etna Bhar Bhar
Ek Arang Main Wah Na Samay
Ek Jindgi Ek Maran Ka Ghera
Jisse Bandh Na Pay."²⁰

Being disappointed in their hopes and resolutions, the prayeg-vadi poets are surrounded by disappointment like a psychiatric patient. The poets realise their inability to change their ardent tendencies although they know them (the tendencies) well. They are disturbed all the times by disappointed hopes, faith and belief. In one place Ajneya said that when a line of "Dard" is engraved, it becomes permanent:

—"Ek Rekha Jise

Na Badla Ja Sakta Hai

Na Mitaya Ja Sakta Hai,

²⁰. ed. V. Mishra : Ajke Lokpriya Kavi Ajneya, p. 54
Na Swikar Dwara hi Duba Diya
Ja Sakta Hai,
Kyonki Wah Dard Ki Rekha Hai,
Aur Dard
Swikar Se Bhi Mitta Nahin Hai. 21

The above example is sufficient enough to show that
Ajneya is a poet of disappointment.

(iv) Ati-Bauddhikta:

The present century is the age of science, and therefore, now-a-days everything is to be done through care and intellect. The prayogvadi poets also rejected the traditional things and tried to move on the new way. The extreme prayogvadi poets who are in favour of using extremely odd 'newness' in the subjectmatter and the style, began to choose vague intellectualistic expression in place of those imaginary ones. From place to place 'Ati-Bouddhikta' is evident in their writings. The supporters of prayogvad wanted to say that in this present intellectual scientific age, the truth of life can be truly expressed only through intellectualism. In the words of Ajneya,—

"Jaise-Jaise Hamari Bouddhik Sahanubhuti Gehri Hogi,
Abhivyakti Mein Vyanjana Aati Jayegi. Wah Sidha Sanvedan Kam

21. Dr. Omprakash Sharma: as referred in his 'Adhunik Hindi Kavya Ki Pravritiyon, p. 105
It shows that prayogvad, replaces 'Bhavukta' by 'Bouddhi-kta'. There is 'Bhavna' in prayogvadi poetry but all such 'Bhavna' is associated with a sign of interrogation the remark made by Dr. Dharmivir Bharti in this regard is mentionable here —


The person who has incomparable force of emotion and deep thought in him may give birth to great poetry. That Ajneya had all these qualities in him is beyond doubt. Ajneya in his poem — "Hari Ghas Par Xan Bhar" replaces 'Bhavukta' by 'Bouddhikta' when he writes:

"Chalo Uthe Ab
Ab Tak Ham The Bandhu
Sair Ke Aye
Aur Rahe Baithe To
Leg Kahenge
Dhudhle Mein Dubke Do Premi Baithe Hain,
Wah Ham He Bhi
Te Yah Hari Ghas Hi Janen."  

---

22. Dr. Omprakash Sharma - as referred in his 'Adhunik Hindi Kavy Ki Pravritiyan, p. 105
23. Ibid, p. 105
One can just believe that Ajneya has given more stress on intellectualism. In the era of intellectualism with ever-changing viewpoints, the poets began to descend from imaginary chariot to the practical world of the bullock cart. Now they began to weigh everything through their intellect and reason.

(iv) Prem Ka Swarup:

The prayogvadi poets began to describe 'love' in its mundane form for the sake of realism. Therefore, they found only 'suppressed desire' in love in place of its spirituality. As a result there is no good idea about 'love' in prayogvad. They depict suppressed sex desire and some complex emotions in place of 'love'. prayogvadi poets regard camel desire and sex as the centre of all human emotions. Ajney in the preface to Tarsaptak wrote:

"Prayogvadi Kavi Mein Na To Prem Ka Samajik Rup Hai, Na Rahasyatmak avron (Vaiyaktik pranaywala) Aur Na Chhayavad Ka Sa Suxm Vayviya Abend Bhavatmak Anurag."

The nature of love which Ajney depicted is related to desire and sex. He tried to animate his sex-desire with the help of nature. So, in his picture of love or emotion of love one can find only sex-desire:

25. Ajney : Preface to Tarsaptak
In his poem, 'Sawan Megh' his emotion of love began to animate when he witnessed clouds and then he expressed his suppressed desires:

— Ah mera shwas Hai Uatatpt
Dhamniyon Mein Umar Aye Hai
Lahu Ki Dhar,
Pyar hai Abhishapt
Tum Kahan Ho Nari.

So, it is seen that in Ajneya's poetry 'love' has been described in terms of suppressed feeling or emotion. It is also true that his 'love' is not one and the same thing for him in all places. In the 'Adhunik Kavi' by Dr. O.P. Sharma Shastri and Dr. Ram Prakash a very just analysis of his love has been made:

— Kavi Ki Dristi Mein Prem Rup Lobhi Nahin, Deh Bhogi Nahin. Wah Sparshatit Anubhuti Hai Jo Kuharo Ke Saman Manav Chetna Ko Abritt Kar Leta Hai.

26. Ajneya : Hari Ghas Par San Bhar, p. 48
27. Ajneya : Etyalam, p. 64
28. Dr. O.P. Sharma Shastri & Dr. Ram Prakash : Adhunik Kavi, p. 156
There are of course some critics who do not find sex-desire in Ajneya's 'Love'.

(vi) Vidroh Ka Swar:

The rebellion against the old and traditionalism is the main inspiration of prayogvad in Hindi. The prayogvadi poets revolted against the Chhand-Vidhan and style in field of arts. The old tradition in the 'Bhav-Bhavata' has also been abandoned. In some places they make the foundation for rebellion against social evils. In Nirala's 'Kukur Mutta', there is a rebellion against social circumstances. Practically speaking the prayogvadi Kavi revolt throughout their life. We stated earlier that Ajneyajee is a revolutionary by nature. Like that in cases of life, literature and the society, he did not accept the customs and tradition is case of arts also. He tried to introduce novelty in the fields of language, metre and style. In his poem 'Janahvan' he challenged the social condition and described it as the 'Atataye'.

"Thahr-Thahr Atataye! Jara Sun Le,
Mere Kucch Viry Ki Pukar Aaj Sun Jaa."

In this manner one can find that like all the other prayogvadi poets, Ajneya was a lover of revolution. He wanted

29. Ajneya: Tarsaptak, p. 280
novelty everywhere and therefore, he made revolution the way of his life.

(vii) Samajik Abang Rajnitik Birupta Ke Prati Vyang:

prayogvadi poets give more stress on 'realism' because their eyes fall on the evils of life and therefore, they took the help of satire.

As a prayogvadi poet, Ajneya used satire enormously. He gave expression to the adultery, characterlessness of the citizens, the immortal activities of political leaders and such other evil activities through satire. He satirised the so-called purity in the society and attacked the institution of prostitution. In his collection of poems; the Ari O 'Karuna Prabhamoy', he satirised almost all social and political evils. He painfully expressed:

---" Kal Ke Liye Hamein
Aaj Ka Vayda Hai
Aaj Tekedar Ke
Hamare Per Kat Le Jane Do,
Kal Hakim
Bhere Ke Ayat Ki
Yojna Sunane Avenge."30

30. ed. O.P. Sharma and Others: Adhunik Kavi, p. 159
Ajney also satirised the urban civilisation. According to him there is outward twinkling in the urban civilisation but there is no place for pity, kindness, and such other qualities in the hearts of the citizens. In the 'Sanp' he satirised the urban civilisation in the following words:

—"Sanp !

Tum Sabhya To Huye Nahin,
Nagar Mein Basna,
Bhi Tumhe Nahin Aya.
Ek Bat Punchhe (Uttar Denge?)
Tab Kaise Sikha Dasna,
Vish Kahan paya?"31

It is seen therefore, that the social and political satire is a part of Ajneya's writings, which is a main feature of prayogvad.

(viii) Sheibbargot Navinta :

In both field of thought and arts of Hindi literature, there is a considerable contribution of prayogvad. The way in which prayogvad has introduced several new subjects in case of the realm of thought, has also been used to introduce new and newer style, metres and figures in the field of 'Kalapox'.

31. Ajneya : Hari Ghas Par Xan Bhar, p. 57
One can find a new trend in Ajneya's style. He found that the new emotions, new subjectmatters etc. can never be expressed through old similes, images and symbols and therefore, he introduced everything new in his poetry:

a) **Simile (Upaman)**:

He made prayogvad more lively by using new 'Upamans' in his poetry. In the 'Hari Ghas Par Xan Bhar' he says:

—"Ye Upman Maik Ho Goye Hai.

Devta En Prati Ken Ke
Kar geye Hain Kuch.

Kabhi Vasan Adhik Ghesne Se
Mulamma Chhut Jata Hai.

Magar Kya Tum
Nahin Pahchan Payogi."32

b) **Symbol (pratik)**:

Like that in case of Simile, Metaphor and others, the prayogvadi poets found it difficult to express their new ideas and ideologies through traditional symbols and therefore, they began to use new symbols suiting their own ideas. Ajney also selected new symbols and used them in his poetry. He used the symbols of 'Sagar', 'Bund', 'Kekl', 'Haril' etc. in new senses. For example:

32. ed. Dr. O.P. Sharma & Dr. R. Prakash : Adhunik Kavi, p.164
— "Ek Bund Sahsa
Uchhli Sagar Ki Jheg Se." 33
and — "Chatak Hain, Keki Hain, Sandhya
Ke Nirash So Jate Hain,
Haril Hai Urte Urte Hi
Ant Gagan Mein Khe Jate Hai." 34

From all the above example, we can easily conclude that all the features of prayogvad are found in the poetry of Ajneya. He has given more stress on the 'Vaiyaktikta' and the 'Yatharthata'. Besides all these there are newness in the 'Boudhikta' and 'Kalapox'. Hence he secures the topmost position in the prayogvadi stream of poetry. Practically speaking the contribution of Ajney to prayogvadi poetry is incomparable.

2.6 Ajneya and Naye Kavita:

The 'Naye Kavita' has been regarded as the developed form of the prayogvadi Kavita. Hindi poetry has taken a new shape around that this new stream of poetry is the result and the developed form of poetry which was published in the Tar-saptak (1943) which gives birth to the prayogvadi movement in Hindi.

Some critics believe that the Naye Kavita and the prayogvadi are one and the same kind. According to them these two types or streams of poetry bear the same feature and, to them, 33. ed. Dr. O.P. Sharma & Dr. R. Prakash: Adhunik Kavi, p.164
34. Ibid, p. 164
the Naye Kavita is just another stage and a follow-up of the prayogvadi Kavita. But it is not true. Many other critics refuse to accept their views.

In practice, the Naye Kavita is not a developed form of prayogvadi Kavita but the veiled form of it. It is true that Naye Kavita originate from the same base from which prayogvadi Kavita sprung; yet it is not the another 'stage' of the latter. Dr. Ramswarup Chaturvedi in his 'Naye Kavitayen, Ek Saxya' remarks:

"Prayogvad Pramukhatah Kavita Ka Andolan Tha, Jo Vad Mein Naye Kavita Ke Rup Mein Parinot Ho Goya."35

Here he means to say that after gradual development prayogvadi Kavita took the form of Naye Kavita.

Dr. Narendra Mohan says, --

"Dar-Asal, Naye Kavita Ko Prayogvad Ka 'follow on' nahin Kaha Ja Sakta; Jyada Se Jyada Yaha Ja Sakta Hai Ki Naye Kavita Ka Sambandh, Bhay Aur Vichar Ki Us Jamin Se Hain, Jise prayogvad Ne Nirmiit Kiya Tha."36

The important scholars who believe that the Naye Kavita has developed from the prayogvad are Dr. Jagadish Gupta, Dr. Raghuvansh, Dr. Shambhu Nath Sinha, Bharat Bhushan Agrawal,

35. Dr. R.S. Chaturvedi : Naye Kavitayen, Ek Saxya,
36. ed. Dr. Yash Gulati : Brihat Sahityik Nibandh, p. 490
Dr. Ramashankar Tiwari, Dr. Rammurti Tripathy, Gobinda Rajnish, Dr. Haricharan Sharma and others. According to Dr. Jagdish Gupta, the Naye Kavita is the 'Paki Huee Fasli' of prayogvad. He describes 'Naye Kavita' as the developed form of prayogvad. He says, —


Again in his 'Kavitantar' Guptajee remarks, —


Dr. Haricharan Sarma also accepted this view of Guptajee when he says, —


37. Dr. Jagdish Gupta : Naye Kavita, Swarup Aur Manyataen, p. 170
38. Dr. Gupta : Kavitantar, p. 34
39. Dr. H.C. Sarma : Naye Kavita Naye Dharatal, p. 6
Now after the above considerations, we can easily come to the conclusion that Naye Kavita is undoubtedly a developed form of prayogvad which is the fifth in the stream of modern Hindi poetry. Here mention may be made the remarks of Dr. Yash Gulati on the nature of Naye Kavita --


40. ed. Dr. Yash Gulati: Brihat Sahityik Nibandh, p. 500

2.7 Nature of Nayee Kavita:

While going to discuss about the nature of Naye Kavita, it is better, first of all, to discuss some of the opinions of some eminent scholars on this subject. First of all, we take the opinion of Dr. Jagdish Gupta which he expressed on 'Naye Kavita' in his "Naye Kavita — Swarup Aur Samasyayan." —


41. Dr. Jagdish Gupta: Naye Kavita, Swarup Aur Samasyayan, p. 193
While discussing about the Naye Kavita, Dr. Vijay Dwivedi remarks, --


A poet of this Naye stream, Critic and Commentator of Naye Kavita, Dr. Ram Darash Mishra remarks:


Dr. Vinod Godre in his 'Chhayavadottar Hindi Pragit' says, --


On the basis of statement referred to above, one can easily conclude that in case of the Naye Kavita both 'Bhav-pox'

42. Dr. V. Dwivedy : Naye Kavita Prerna Abang Prayojan, p. 127
43. Dr. Ram Darash Mishra : Hindi Kavita Teen Dasak, p. 97
44. Dr. Vinod Godre : Chhayavadottar Hindi Pragit, p. 163
and 'Kala-pex' there is a clear novelty. Prayogvadi literature is unsystematic and irregular; but the Naye Kavita becomes its systematic and regular form. The new and several tendencies in poetry which were brought into existence by the prayogvadi poets in their times, were given new shape by the Naye poets in accordance with their need of the time. Prayogvad came to existence as the reaction to the Stribritantmaka (illustrative) of the Dwivedy Era; the 'Ati-Bhav Vibharta' (Highly emotionality) of the Chhayavad Era and the 'Shusk Baudhikta' and 'Niras Shailee' (tasteless intellectualism and style) of the pragativad Era. The Naye Kavita got its boost for development from the new trend of the prayogvad presenting the realism of the call of life. The Naye Kavita came into the Hindi literary world with novelty in subjectmatter and the skill of poetry.

2.8 Origin and Development of Naye Kavita:

It is undoubtedly true that one should not try to indicate a time limit for the origin and development of any stream of poetry. Because these streams of poetry have its flow from previous era. In case of the Naye Kavita although it has its clear shape around 1950 yet some of its elements are evident during the post-Chhayavadi Era. Some critics even wanted to name all post-Chhayavadi poetry as the Naye Kavita Acharyya Nanddulare Vajpaye related all post-Chhayavadi poetry of Hindi to the Naye Kavita. Girija Kumar Mathur supported this view while he remarked, ---
From the above definitions, it can be assumed that the scope of the Naye Kavita is quite vast one. Even we can include the 'Kamayani' of prasadjee in the fold of the Naye Kavita. Because there is a mixture of art and sociability and the use of newer similes in them.

Dr. Shyamsundar Ghose wanted to link-up the Naye Kavita with Niralajee. In his words, —


It is therefore, clear that the Naye Kavita originated from the time of the post-Chhayavad poetry. While speaking in terms of definite time limit, the period in between the publication of the Tarsaptak and that of the Dushra Saptak (1951)
is a very important period for the Naye Kavita. Ajneya is the editor of these 'Saptaks' and the following are the notable poets of the Dushra Saptak — Naresh Mehta, Bhavani Prasad Misra, Shakunt Mathur, Hari Vyas, Shamsheer Bahadur Sing, Raghu-vir Sahay and Dharm Vir Bharati.

In 1952, Ajneya in an interview of the Patna Akashwami used the term 'Naye Kavita'; but discussion on the Naye Kavita began clearly with the 'Naye patte' edited by Dr. Ram Swarup Chaturvedi and Laxmikant Varma in 1953. Dr. Ram Swarup Chaturvedi and Dr. Jagadish Gupta established it in a vast scale. Afterwards, its full development took place with the publication of the magazine 'Naye Kavita' in 1954. The 'Naye Kavita' began to analyse the new poetic tendencies along with the publication of the Naye Kavitas. In the year 1959, Ajneya edited his 'Tisra Saptak with the works of some new poets of this group. Dr. Hari Prasad Pandey analysed the style, language and the Shastriya principles of the Naye Kavita in this issue of Tisra Saptak. There is a course of development of the Naye Kavita which finally takes another form known as the 'Akavita', which was begun by Dr. Jagadish Chaturvedi with his 'Prarambh' in 1963.

2.9 Features of Naye Kavita:

Although the features of the Naye Kavita are almost similar to those of the prayogvadi Kavita, yet the Naye Kavita has its own specialities. Generally the following salient
features are evident in the Naye Kavita:

i) Xan Ka Mahatwa,

ii) Vyaktivadita;

iii) Parivartit Mulya Chetna,

iv) Rajnaitik Sarokaron Ki Upexa,

v) prem aur Nari Ka Chitren

vi) Laghu manav par Kendrit Kavita,

vii) Yantrikta Ke Dabav Mein Manviya Jiwan; and

viii) Naya Muhabara

All these salient features of the Naye Kavita are present in the poetry of Ajneya.

2.10 Ajneya and the Naye Kavita:

While analysing the origin of the Naye Kavita, it becomes evident that it began with Ajneya's editing of 'Dusra Saotak' in 1951. From this point it is not unreasonable to accept him as the founder of this stream of poetry. In this connection the remark of Dr. Jagadish Gupta is worth mentioning:


47. ed. Dr. Jagdish Gupta: Naye Kavita Sanyuktnka 5-6, (1960-61), p. 3
It shows that Dr. Gupta regarded Ajneya as the founder of Naye Kavita. We can agree with him and conclude that Ajneya is the founding father of the Naye Kavita. The following salient features of Naye Kavita are evident in the poems of Ajneya:

1) Xan Ka Mahattwa:

The Naye Kavi lays more stress on the 'Xan', i.e., moment. The idea of 'Xan' of the Naye Kavis are very much related to the common people. According to these poets, in human life such certain moments come that they would never come back even when the everchanging society changes itself. Therefore, they regard each moment as true, eternal and immortal and believe in their enjoyment. So they are like some people who know that there might be some cataclysm in the next moment and therefore, it is better to enjoy the present moment.

True to the tradition of Naye Kavita, Ajneya expresses the greatness of the moment (Xan) in his poetry. In his 'palkon Ka Kanpana', he expresses this idea clearly:

— Tumhari Palakon Ka Kanpana,
  Kapne Ki Ek Kiran Mujhko Do Na,
  Hain Mera Est Tumhare Us Sapne Ka Kan Hona,
  Aur Sab Samay Paraya Hai
  Has Utna 'Xan' Apna.48

48. Ajneya : Angan Ke par Dwar, p. 24
Being influenced by the Western poets, Ajneya himself uttered:


The above opinion of Ajney finds its full expression in the following lines:

— "Ek Xanah Xan Mein Pravahman  
...
...
...
Xan Ke Akhand Parawar Ka  
Aaj Ham Achman Karte Hain."50

ii) Vykti Vadita:

Another important feature of the Naye Kavita is its 'Vyakti Vadita' (individualism). Prior to it, Prayogvad also lays more stress on the Vyakti Vadita. But the Naye Kavis give stress equally on the 'Samasti-Chetna' (Social Consciousness) along with individualism.

— "Naye Kavita Ka Mukhy Sarekar Vyakti Ke Antarik Sansar, Uske Tanavon Aur Dwandwon Ko Ukerna Nahin Rah Gaya Tha ..." etc.51

49. ed. Dr. Yash Gulati: Vrihat Sahityik Nibandh, p.500
50. Ibid, p. 504
51. Ibid, p. 507
These Kavis wanted to establish a link between their individual selves and the society. This idea of the Naye Kavis is evident in the writings of Ajneya. According to him, an individual is the basic unit of the society. So, the society is made up of individuals. Under such circumstances, absence of one makes the development of the whole meaningless and unreal. Although such an idea was not found in the previous writings yet it came to the forefront in his later writings particularly with the publication of the 'Dusre Tar Saptak' (1951). The idea of incorporating 'Yasti' into 'Samasti' is quite evident in his 'Bavra Aheri'.

"Yah Dwip Akela Such Bhara,
Hain Garv Bhara Madmata, par
Eko Bhi Pankti Ko De De." 52

Ajneya in his Tar Saptak declares that all the present artists are helpless because they are individualists. But their individualism does not clash with collectivism. Ajneya is also a collectivist although he keeps his individuality in tact and like a good collectivist his aim is also the welfare of the people. Since the term 'I' (Main) appears frequently in his poetry, he is regarded as a very stern individualist. But this 'I' refers to not only to Ajneya himself but to the whole humanity. Below we cite an example to prove this statement.

52. Ajneya: Bavra Aheri.
Besides, the class division due to economic irregularities created by man and the fate of the workers and the peasants are also reflected in the Naye Kavita. Ajneya also depicted such pictures of the downtrodden in his poetry:

--- Hare Bhare Hain Khet,  
Magar Khalihan Nahin,  
Bahut Mahato Ka Man  
Magar De Mutthi Dhan Nahin.  

Now one can easily conclude that there is a tinge of individualism in the writings of Ajneya.

2.11 Consciousness of Changing Values:  
(Parivartit Muly Chatna):  

Circumstances also changes along with the changing of time. The heavy blow of this change has to be borne by the traditional values. Today in this scientific era, science has changed everything. Science has made man reasonable, intelligent and sensible.

54. ed. Dr. O.P. Sharma & Dr. R. Prakash: Adhunik Kavi, p. 159
As a result people began to think that in this scientific era, the traditional values become meaningless in the present context. For the poets of the present day, the values are not permanent nor they are final; nor impartial. According to Dr. Gautam:

— Machinikaran Ne Jo Vyayaktik Astha Aur Samajik Dristi Di Hai; Naye Kaviyon Ne Use Hi Apne Kavya Mein Vyakt Kiya Hai. Parivartit Mulyon Ki Atur Vyathit Abhivyakti Hi En Kaviyon Ki Meru Dristi Rahi Hai. Uske Liye Bhab Unhen Etihas bodh, Yug bodh Athawa Bhavishya Bodh Ka Daman Kyon Na Thehma Para Ho."35 Ajneya also expresses it through the following lines:

—" Namaskar Kar Murda Priyavand Kesh Kambali
Lekar Kambal,
GehSufa Ko Chala Gaya,
Uth Goye Sabha ! Sab Apne-Apne Kam Lage,
Yug Palat Gaya,
Priya pathak ! Yo Meri Vani Shi
Maun Huye."56

It is clear that due to the ever-changing circumstances there is a quaint and curious change in this world and therefore, there is no balance in the world and the Naye Kavita expresses the worries, failures, and fall of the day. In the opinion of Babu Gulab Roy, the life today becomes artificial and the ideals

55. Dr. Suresh Gautam; Chhayavadottar Gati Kavya, p. 187
56. Ajneya; Angan Ke Par Dwar, p. 78
of traditional values are lost. It is meaningless to go back to the old values.

The Naye Kavis believe that there is no meaning of prestige and values of life for the ordinary people, as the present life does not use them. Ajneya is also of the same opinion with them.

2.12 **Rajnaitik Sarokaron Ki Upexa:**
(Disregard to political matters)

The Naye Kavita disregards the political matters. As these poets witnessed the oppression by the political leaders, they began to disregard the political matters. In case of some poets like Dharmvir Bharti, Mukti Bodh and others there is some political influence. But the poet Raghuveer Sahay revolted against political system of the day. He remarked —

——* Lok Tantr Ne Hame Insan Ki Shandar Jindegi Aur Kutte Ki Mout Ke Nich Chanmp Kiya Hai.*57

Ajneya also neglected the political activities. In his poetry there is a satirical picture of political system.


57. *ed. Dr. Yash Gulati: Brihat Sahityik Nibandh, p. 509*
58. *Ibid, p. 510*
Ajneya in his "Endra Dhanush Ronde Huye Ye" says:

— "Jitna Tunhara Sach Hai
Utna Hi Kaho." 59

After the publication of the 'Dusre Saptak', the satirical writings of Ajneya against the perverted administration are quite remarkable. The description of the planning in the papers and false promises of the leaders are very interesting. His satirical remarks against the leaders who were deaf towards the weal and woe of the common masses are quite remarkable:

— "Kal Ke Liye Hamein,
Ajka Vayada Hai,
Aj Thekedar Ko
Hamare Perr Kat Le Jane do." 60

Ajneya was not dedicated to any political 'ism'. But he was careful towards the intention of the politicians. The Naye Kavis wrote a number of satirical poems on the social evils and the moral turpitude of the political leaders Ajneya also used to such subjects.

2.13 prem Auri Nari Ki Chitron:
(Description of love and women)

Unlike that in the prayogvadi poems, love in the Naye Kavita is not corporeal nor deep in lustful desires. Here in

59. Ajneya ; Endra Dhanus Roude Huye Ye.
60. Ajneya ; Ari O' Karuna Prabhayam.
the Naye Kavita 'Love' is not equal to 'lust' nor it is with lustful desires. Love and lust coexist. It is remarkable that these poets try to give 'love' a healthy and generous form. They believe that in life there is a place for love; and the egoistic feeling should be given up in love Ajneya's 'love' also takes this form. For these poets love is a powerful force, which has its limit beyond this universe. Here Ajneya's lines may be cited:

"Fir Kantili-Dristi-Ranjit Pyar Do, Admi Ki Shakti Ka Adhar Do, Pyar Tumse Ho Jagat Se Pyar Ho." 61

In the Naye Kavita, there are several images of a woman. Here a woman is not like that in the Chhayavadi nor that in the pragativadi poetry. In the Chhayavadi poetry, she is a matter to be adorned while she is working hand in hand with man in the pragativadi poetry. In the Naye Kavita a woman has to appearances — one, a complete Indian one; and other free from foreign influences. Today, a woman is not weak and feeble but she wants equal rights with a man.

"Weh purush Ki Lalkar Nahin Sah pati Hai, Woh Apni prakharpa Dikhati Hain." 62

It is therefore clear that a woman gets the opportunity to show her individual capacity in the Naye Kavita.  

61. Ed. Dr. O.P. Sharma: Adhunik Hindi Kavya Ki Prabritiyan, p. 123
62. Ajneya: Chinta, p. 138
Kavi believes in the natural instincts of a woman. But he is not concerned with whether a woman associated with natural instinct is good or bad. While analysing the psychology and mental make-up of a woman Ajneya says —

— Purush Aur Stri Ka Sambandh Pati Aur Patni Ka Nahin;
Chirantar Purush Aur Chirantar Nari Ka Sambandh Anivaryatah
Ek Gatisheel (Dynamic) Sambandh Hai ............" etc.63

In his poem "Purush Aur Naari", he wrote :

—" Suraj Ne Khinch Lakir Lal,
Nabh Ka Ur Chir Diya.
... ... ...
Badhuka Hai Mata Hai
Pyar Har Bar Chhala Goya."64

In the Naye Kavita, there is another image of a woman where she becomes a target of man's atrocity due to her poverty. Dr. Ballabhdas Tiwari in his "Hindi Kavya Mein Naari" wrote :

—" Naye Kavita Mein To Naari Chinton Ka Ek Swatantr Vishay Ban Goyee Hai. Karan Naye Kavita Ki Bhav-Bhumi Swayang Manvata Hai."65

Dr. Tiwari clearly states that this helplessness of a woman has been narrated through symbols. She is like a doll in the hands of a man. Ajneya in his 'Seerhiya' gives us a picture of the helplessness of a woman who left the house of her parents and had to lead a life of bondage in the house of her father-in-law :

63. Ajneya : Bhumika Chinta, p. 5
64. Ajneya : Purush Aur Naari
65. Dr. B. Tiwari : Hindi Kavya Mein Naari, p. 632
It is seen however, that the Naye Kavis used mostly a very natural viewpoint in depicting a woman. A woman now has the power to know her own good. She does not like to allow her to be the target of abuse. This new appearance of a woman is found in the poetry of Ajneya.

2.14 Laghu Manav Par Kendrit Kavita:
(Poetry Centred around Common man)

According to the Naye Kavis, anything and everything in this world can be the subject matter of poetry. Naye Kavita draws the picture of 'real man', in which mostly the common man is depicted who struggles throughout his life and who keeps his existence in tact with the help of his conscience.

The Naye Kavita shows no partiality; it touches everything from the life of a wage-earner to the innovation and wonders of scientific era. But primarily it depicts the real life of the common man. These common people are average Indians who at the behest of the changing world suffer from disappointment, tortures and helplessness. These common people are also described as the 'Laghu Manav' also.

66. Ajneya: Endradhanu Saande Huwe Ye, p. 56
Ajneya has put more stress on the prestige and conscience of these 'Laghu manav's and their self-determination. He believes in their smallness (laghuta). In his 'Yah Dwip Akala' he expresses:

—"Yah Woh Vishwas Nahin,
   Je Apni Laghuta Mein Bhi Kanpa.
Wah Pirra Jiski Gahrai Ke Swayang Usi Ne Napa,
Kutsa, Apman, Awajna Ke Dhudhuate
Karwe Tai Mein,
Yah Sada Drabit, Chir Jagruk, Anurakt Netra,
Ullamb Bahu -- Yah Chi Akhand Apnapa." 67

Ajneya finds himself amongst the exploited; tortured and oppressed 'Laghu Manav'. He remains as a 'Dalit' among the 'Dalits' and incorporated the 'Vedna' of the 'Laghu Manav' in his poetry. Besides these, he speaks very boldly about them:

—"Har Manushya Bauna Hai Lekin,
   Main Denom Mein Bauna Bankar Hi Rahta Hun.
   Hare Mat, Sahas Mat Chhore
   Es-Se Bhi Athah Suny Mein
   Baune Ne Hi Tin Pagon Mein Dharti Napi." 68

Ajneya wanted to enthrone the Dalits in place of god and establish the neglected 'Laghu Manav'. It is clear in the following lines:

67. Ajneya : Bavra Aheri (Yah Dwip Akala), p. 54-55
68. Ajneya : Hari Ghas Par Xan Bhar, p. 27
In this way one can see that Ajneya has given more stress on the life of the Laghu Manav.

2.15 *Yantrikta Ke Dabav Mein Manaviya Jiwan*:
(Human life under the pressure of Mechanicality)

Mechanicality being the gift of Science, begins to pressurise both urban and rural life. New inventions of Science begin to decline the relationship between man and man. The new environment which replaces the old ones is quite unfamiliar to the people. The poetry of the Naye Kavi began to reflect the suppression of mechanicality over the urban areas more than that in the rural areas. The urban people are continuously disturbed by such mechanicality. The labouring class whose very existence is in peril becomes a part of the machinery. In Ajneya's "Bawra Aheri" there is a picture of machinery which destroys the working class. The mechanical civilisation made man a part of the machinery because of which a man becomes helpless:

--- "Yantra Hame Dalte Hai,
Aur Ham Apne Ko Chhalte Hai,
Thorra Aur Khat Po, Therra
Aur pis lo,

69. Ajneya: *Ori O' Karuna prabhmoy*, p. 31
2.16 **Naye Kavita Mein prakriti Chitron** :

*(Illustration of Nature in Naye Kavita)*

The viewpoint of the Naye Kavi on the nature is different from that of the old ones. For a Naye Kavi, the nature has both the images — mild and harsh. A new image of the nature has been created by these 'Kavis'. This image of nature has been mixed up with Alamban, Uddipan, Alankarik (figurative), Rahasya-nubhuti (Romance) of human instinct. In Ajneya’s poetry both the images of nature are found:

--- "Tumhari Deh

Mujhke Kanak-Champe Ki Kali Hai,

Tumhari Do Nain

Pahle Mor Ki De De Bunde Hai."**71**

In the Naye Kavita, the nature has been personified. It becomes very instinctive for Ajneya to personify the nature:

--- "Pati Sewarat Sanju,

Uchkea Dekh paraya Chand,

Lalkar Ot Ho Goye."**72**

---

70. Ajneya : Bawra Aheri, p. 40
71. Ibid, p. 35
72. ed. Dr. O.P. Sharma and Dr. R. Prakash : Adhunik Kavi, p. 158
It shows how Ajneya personified 'Evening' (Sandhya) in his poetry. A newer image of the nature is found when the sight of the poet is caught by the market place full of peoples or by industrial villages or by any hospital full of patients. They depict pictures of struggle-torn people along with that of the nature. Ajneya's "Durvachal" depicts the picture of his fascination towards the nature and a mute tidings which reveals a particular points of his personality. Here the viewpoint of Ajneya becomes quite realistic. The similes used in this poem are quite new and emotional. His realistic viewpoint can be evident in the following lines:

"Parsh-Giri Ka Namr Chirron Mein
Ugar Charhto Umango - Si,
Bichhi Pairon Mein Nadi,
Jyo Dard Ki Rekha,
Vihag Shishu Moun Nirron Mein
Maine Akh Bhar Dekha." 72

In those above examples we find some new viewpoints relating to nature, which expresses the real position of depressed people. The Naye Kavis express the picture of the nature through images based on the 'Rang-Sparsh' or 'Dhwani' of the nature itself. In some places the nature has been depicted as the symbol of sexuality while in some other cases it has been depicted as the promoter of desires in man.

73. Ajneya: Hari Ghas par Xan Bhar, p. 80
In the introduction to the 'Rupambara', Ajneya, while analysing his view points towards nature and establishing a modern view point, says:

—" Naye Kavita Mein Rup Ka Agraah Kam Nahin Hai, Par Usne Saustvavale Pox Ke Chher Diya Hai, Tadwata Par Hi Bal Deti Hai."74

Although Ajneya has given more stress on 'individuality' yet he did not neglect nature. He used some new elements of nature out of which he made some new images:

—" Dhup,

Maa Ki Hansi Ke Pratibimb Si
Shishu Badan par
Huye Bhasit
Naye Chirron Se Kanthili paar
Ki Giri Shrinkhal par."75

Ajneya has used some elements of nature to express sexual emotions. It has been evident in some of his poems like — 'Jab papihe Ne Pukara', 'Sagar Kinare' etc. In the "So Raha Hai Jhop Andhiwala", he depicts 'Chadni' as the symbol for the 'Up Nayika' :

74. ed. Shrividyaniwas Misra : Ajke Lok Priya Kavi Ajneya, p. 71
75. Ajneya : Enda Dhanus Raude Huye Ye, p. 83
So Raha Hai Jhop Andhiwala,
Nadi Ki Jadh Par
Dah Se Sihari Huye Yeh 'Chandni'
Chor Pairon Se Ujhak Kar
Jhak Jati Hai." 76

Now it is clear the illustration of nature in Ajneya's poetry deviates from the traditional one and assumes a new colour.

2.17 The Expression:
(Abhivyakti Pox)

For the sake of expression the Naye Kavis had to give up some of the old and traditional expressions. Because they had to give newer expression and therefore, they had to use new terms, symbols etc. They had to find their own soil to stand. In the same manner, when they found that old proverbs were not enough to carry their new ideas they coined proverbs of their own.

Ajneya also rejected the old and traditional proverb and sayings for his poetry. He felt the need of coining new and newer proverbs for his poetry. In his "Hari Ghas Par Xan Bhar" he says:

76. Ajneya: "Hari Ghas" .... etc., p. 48
The poets of the Naye Kavita successfully tried to bring forth novelty in the field of art along with the subject matter. This has been narrated by Ajneya in his 'Tisre Saptak'. He says — "Kahna yah Hai Ki Naya Kavi Naye Vastu Ko Grahan Aur Presit Karta Huwa Shilp Ke Prati Kabhi Udasin Nahin Raha Kyonki Yah Use Presan Se Katkar Alag Nahin Karta Hai. Naye Shilp-dristi Use Milti Hai. Wah Bat Dusri Hai Ki Sämne Ek-Si Gehri Na Ho Ya Sab Dekha path par Ek Si Samgati Se Na Chal Sake Ho."  

In the Naye Kavita, there is primacy of symbolism (Lax-nikta). There is also sharp satire in it. Adding to these, there are the uses of images and symbols in it. In Ajneya's poetry the use of new poetic art has been found in place of the old "Kavy Shastriya Shilp-Kala"). He also used new symbols, new similes and new figures in his poetry. He in his 'Tar-Saptak' declares:

77. Ajneya : "Hari Ghas Par Xan Bhar", p. 57
78. Ajneya (ed.) : Tisra Saptak, p. 18
He faithfully follows his own principles. For example, he used new symbols like — Sagar, Bund, Chatak, Keki etc. Ajneya expresses the realism of his contemporary poets with the symbol "NADI KE DWIP,"

"HAM NADI KE DWIP HAI,

HAM NAHI KAHTE KI HAME

CHORHKAR STROTSWINI BAR-JAYA.

... ... ... ...

KINTU HAM BAHTE NAHIN HAI

KYONKI BAHNA RAT HONA HAI

HAM BAHENGE TO RAHENGE HI NAHIN."80

Ajneya's language is also unique from the point of use of images. The use of fresh and living images gives a new look to the NAYE KAVITA. Besides, the use of new metre also begins to glitter much.

In the conclusion it may be said that the NAYE KAVITA is quite successful in depicting the new generation and its feelings and emotions. In Ajneya's poetry there are the sighs of

79. ed. Dr. O.P. Sharma & Dr. R. Prakash: Adhunik Kavi, p.164
the common people along with satire of the political leaders. Under such circumstances the poetry of Ajneya has a very important place among the modern poetry. He has a distinct place among the established poets of the prayogvadi and the Naye Kavis. Dr. Dwarika Prasad Saxena remarks, —


2.18 Conclusion:

In the fine, it can be easily concluded that Ajneya has played a very important role in the development of the prayogvadi and Naye Kavita. He introduced several new ideas, particularly in the new use of terms and in the 'Shilp-Vidhan' of the naye kavita. So, he is the forceful representative of prayogvad and Naye Kavita, from whom the new generation gets encouragement and inspiration. Everybody recognises him to be the light house of inspiration for the new generation.