CHAPTER THREE

Western influence on Ajneya's poetry:
Influences of T.S. Eliot;
Sartre; &
Comings.
When we analyse the nature and tradition of Hindi literature, a question generally disturbs us whether the Western literature has any influence on it. The question is very much confusing and disturbing. The very idea of Western influence on Hindi is related to the economic, social, political, cultural and intellectual development of the present time which began from the dark middle ages; more particularly from the time of the Coming of British to India. The material and intellectual interactions are quite natural as the nations come together and establish relationships.

There was a radical change in India in the world of education, ideas and thought, literature and culture and also in the field of national consciousness. The longing for freedom and the different social movements in different parts of the developed world gave boost to movement in the minds of the progressive people in India. Of all these the most important bearer of the Western ideas was the English Language.

There was a great change in our food habit, dresses, and in our culture due to the Industrial Revolution and scientific investments in the Western countries; from which our language could not remain unaffected. As a result of English education our people tried to immitate all western habits and tastes. Even the people began to think in the western line for which a layer of western colour gathered over our Hindi literature.
It cannot be denied that the western thought and ideas which came to India gradually had a considerable impact on the life and culture of India. It became a source of inspiration. At the same time it had considerable impact on the writings of Indian literateurs — in their prose, poetry and fictions.

In practice our poets were much influenced by the writings of T.S. Eliot, Ezra Pound of England and Sartre, Comings and Muniyar of France. The influence was evident on the prayogvad and on the arts.

The new meaning in which the prayogvadi poets used imagery, symbols and the terms is definitely taken from the western world. Even some of the prayogvadi poets translated some western poetry. In the 'Chinta', Ajneya also confessed that there he used some terms translated from English poets, and even three of the poems were directly translated from works of Nicholas Rotik, D.S. Lawrence and Browning.

The poet under of discussion, Ajneyajee composed his poetry after being influenced by some particular stream of thought, which was very much influenced by the European Symbolism, imagery, Sur-realism, Existentialism, Psycho-analyticism etc. along with influences of the poets like T.S. Eliot, Comings, Sartre, Ezra Pound, Muniyar and others. When Ajneya wrote some short poems immitating the Japanese poetry; one cannot but confirm the western influence on his 'form'.
Now let us discuss the western influence on Ajneya's poetry. It is doubtless that the form of the prayogvaadi poetry is quite westernised. But the content of the poetry gave it such a colour that it becomes difficult to call them westernised. Yet the influence of Eliot, Sartre Comings and Muniyar on the form and style of Ajneya's poetry can never be denied.

3.01 Ajneya & T.S. Eliot:

T.S. Eliot can be regarded as the most influential litterateur, poet, critic and a great writer. He played a great role in freeing the new generation from the traditional form and style and giving expression to newer ideas and values of the new generation. He raised certain questions relating to radical literature through his own creative accomplishment and thought which were quite new as regards to their nature and values; and which wanted to find out ways and means in accordance with the need of the time. Through such need steps, Eliot has established certain new tenents in poetic art. His ideas were quite new for the western world. Noe similar ideas are practised and praised in Hindi world which were already shown by Eliot. Almost all the elements of Eliot's poetry are present in the poetry of Ajneya. Ajneya who has tremendous influence on the new generation had been greatly influenced by T.S. Eliot.
The influence of Eliot on Ajneya can be studied in the following ways:

1) T.S. Eliot differentiated between the personal and poetic emotion and declared the escape from personality as poetry. In the same manner Ajneya also regarded poetry and personality as distinct existence and poetry to be impersonal.

Eliot also regarded the poet as a medium only. For him the poet is such a medium of the creation of poetry that he mixes all the emotions and influences on him in a curious manner and expresses them in poetry, which is, in its turn, different from his personal experiences and is impersonal and universal one. Eliot expresses this idea in his "Tradition and Individual Talent."

Eliot has given some reasonable grounds to make his idea about 'poet as a medium' clear. He says that if a piece of platinum is put in a jar full of oxygen and sulphur-di-oxide, it will give birth to Sulphuric Acid, but the piece of platinum will remain unchanged. In the same manner the poet, like the piece of platinum, will remain unchanged after the process of creation.

Therefore Eliot refused to accept any relationship between the personality of the poet and his poetry. To explain such impersonality of poetry Eliot wrote: "But the more perfect
the artist, the more completely separate in him will be the man who suffers and the mind which creates." He also wanted to express the definition of poetry in this context. He said, -- "poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality; but an escape from personality."

Like Eliot, Ajneya also regarded 'impersonality' as important in arts. He wrote in the introduction to the 'Tar Saptak':

"Kavi Ka Kavya Uski Atma Ka Saty Hai. .... .... Yah Bhi Kahna thik Hoga Ki Nah Saty Vyaktivaddh Nahin Hai, Vyapak Hai Aur Jitna Hi Vyapak Hai Utna Kavyotkarshkari Hai."¹

He means to say that expression personal emotion is not poetry.

ii) In the Waste Land of Eliot, the voice of both 'trust' and 'distrust' (Asthānār ānāsthā) is evident. Following Eliot, Ajney also expresses in some form or other, the voice of trust and distrust in his poetry.

"Shraddha Ya Asthā Ke Bina Jiwan Dristi To Nahin Hoti Jine Ka Dhara Ya Naxa Bhat Ban Sakti Hai."²

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1. Ajneya : Tar Saptak, p. 275
2. Ajneya : Bhavtari
The expression of 'astha' in Ajneya's poetry can be found in the following lines:

—"Ham mein To astha Hai Kritanja Hote,
    Hamein Dar Nahin Lagta Ki Ukhara Na Jawe Kahin."³

The Naye Kavis have such a confidence on life that which is similar to the confidence of the sun which set during the night over the lotus which closes during the night only to bloom in the morning. Ajney had a deep confidence on the 'Life'. Ajneya's precious capital is his faith and confidence on blood (Lon) based on the 'Panch-pran'. His expression of 'astha' can be seen clearly in his 'Main Nahan Hun':

—"Main astha Hun,
    Lo Mai Nirantar Uthe Rahne
    Ki Shakti Hun."⁴

The confident poet Ajney is not a man to be defeated by anything. But he has been defeated by his own self. His dauntless and inconquerable voice of faith and self-confidence can be evident in his 'Tesu', —

—"Grism To Na Jane Kab Ayega,
    Tab Tak Mai Uska Ek Akinchan Aydut,
    Apni Akhand Astha Ke Jaya Rup

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3. Ed. Dr. O.P. Sharma & Dr. R. Prakash: Adhunik Hindi Kavya Ki Prabritiyan, p. 127
4. Ajneya: Endra Dhanus Rauda Huye Ye, p. 44
Mashal Jala Dun,
Na Sahi Xay-grast Nagar Mein
Es Was Khandi Mein Aag Laga Dun.\(^5\)

While in his poem 'Atma Bolee', he made the soul (तम्म) to say that there is the absence of 'love' and 'hope' necessary for a struggle, he means to say that even when everything vanishes one's self confidence gives newer encouragement to one. Ajney places his 'faith' above everything when he says, —

— Maine Kaha,
Sakhi Meri Tum Bhaale Man Lo
Mujhe Akinchan,
Par Kya Meri Astha Bhi Nagany Hai?\(^6\)

The confident poet Ajneya, although very active and firm in his convictions yet the feeling of 'anastha' encircles his mind from time to time which he expresses quite boldly. Eliot also illustrated his feeling of distrust in his Waste Land. In the same manner Ajneya depicts his feeling of 'anastha' towards the world of poetry and towards God and religion also. He had no faith on the traditional idea of god, destiny and traditional values. In his 'Prarthana' (prayer) he refuses to accept the place of god in the development of life.

5. Ajneya : "Endra Dhanus ....." pp. 36-7
ii) T.S. Eliot has laid more stress on the 'moment' (Xan). Like Eliot, Ajneya also wanted to prove the greatness of the Xan:

"Eliot Ki Bhanti Hi Ajneya Ne Bhi 'Xan' Ki Mahatwa Pratipadit Ki Hai, Kyonki Kisi Ek Xan Mein Ne Jab Kisi Mano-vaijnanik Saty Se Saxatkar Karte Hai To Ne Use Sampreshniya Banane Ke Liye Ek Chitr Upasthit Karte Hai." 8

The 'Xanvad' in Ajneya's poetry is definitely the gift of the western poetry. In the Xanvadi thought, more stress has been laid in the ideas coming out of certain 'Xan'. He believes that the position of the mind in a 'Xan' expresses certain truth which can never be neglected. Ajneya says that the truth is that we live in 'moments' (Xan) and become eternal through the 'moment'. As a result, although the moment is small one yet it is great. In small one yet it is great. In the 'Kaal prabah' although the 'Xan' is small and neglected

7. Ibid.
8. Dr. M.L. Sharma: Hindi Ke Adhunik Pruti-Nidhi Kavi, p. 89
yet it is with perfection in it. In this way, we find 'Janvadi', 'Bhogvadi' and 'Dukhvadi' tendencies in his poetry. The 'Janvadi' viewpoint takes him to Bhogvad. He depicts the greatness of a 'Jan' in his 'Palakon Ka Kanpana'.

"Tumhari Palkon Ka Kanpana,
Sapne Ki Ek Kiran Mujh Ko Do Na,
Hai Mera Est Tumhare Us Sapne Ka Kan Hona,
Aur Sab Samay Paraya Hai,
Bas Utna 'Jan' Apna,
Tumhari Palkon Ka Kanpana."^9

Not only in his poetry but also in his other writings like the Sekhar — Ek Jiwani and the Apane Apane Ajnabi (both novels), he expresses his ideas about the 'Jan'. He expresses his idea about the greatness of the 'Jan' as follows:


The use of the life is possible only when one realises the greatness or importance, if passed, will never come back. So, Ajneya said that there is perfection in the 'Jan'. He wanted to conquer the 'Jan':

9. Ajneya : Angam Ke Per Dwar ; Palkon Ke Kanpana.
10. Ajneya : Apane Apane Ajnawi, p. 14
Aaj Ke Es Vivikt Adwitiya Xan Ko
Pura Ham Jee Le, Pee Le Atmasat Kar Le
Uski Vivikt Adwitiyata Mein,
Shashwat Hamare Liye Yahi Hai,
Ajr Hai Amar Hai."11

Ajneya has confessed the importance of the 'Xan' times without number. We can add here another such example from Ajneya depicting the importance of the 'Xan' --

"Ek Xanah Xan Mein Prabahman
Vyapt Sampuranta
Es-Se Kadapi Barha Nahin the Mahamvuddhi Piya Tha Agast Ne."12

Ajneya believed in the complete conquest of the 'Xan'. This is undoubtedly the influence of the western poetry over him. In all his poetry and other writings, Ajneya wanted to prove the importance of the 'Xan'. When he speaks of the 'Xan', he means the 'Xan' full of emotion in which the burden of the emotion has been concentrated. In his first novel he wrote:

"Ham Log Kaal Ka Mapan Nispran Gharion Se Karte Hai
-- Kitne Murkh Hai Ham. Xan Mein Hi Jo Yug Yug Bit Jate Hai,
Aur Yugon Tak Jo Xan Hi Bana Rahta Hai, Usko Anubhav Se Mapne
Ki Samarth Kya Gharion Mein Hai."13

11. ed. Dr. O.P. Sharma: Adhunik Hindi Kavya Ki Prabritiyan, p. 130
12. Ibid, p. 108
13. Ajneya; Shekhar - Ek Jiwani, p. 90
According to him, the Xan related to the instinct of life is much more true than life itself. The 'Xan' can never be measured with a lifeless watch. The idea of 'Xan' of Ajneya is quite clear and distinct in his 'Nadi Ke Dwip' when he says:

"Bhavishya Hui Nahin, Ek Nirantar Vikasman Vartman Hi Sabkuch Hai."  

All the ideas about the importance of the 'Xan' in all the writings of Ajneya is undoubtedly the result of the western influence on him.

iv) The proof of the poet's capacity to unite the emotion of the people with his own depends upon the creative force of the poet. Ajneya’s poem 'Asadhya Vina' gives us such proof of the poet's capacity. The poet directly connected the struggling masses with his emotion. He owned the sufferings and oppression of the people in the form of unity. It justifies the following statement of T.S. Eliot:

"There is always a separation between the man who suffers and the artist who creates. The greater the separation, the greater the artist."  

In "Mai Kahan Hun", Ajneya expresses himself as the 'Setu' which connects man to man.

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15. quoted from Rajkamal Ray : Ajneya Srijana Aur Sangharsh, p. 46
v) The term 'prayog' came into use in Hindi in the sense of experiment in English. This shows that the very prayogvad comes from the Western poetry.

T.S. Eliot in his 'Selected prose experimentation' wrote that the term 'experiment' may be used for the newer development in mature poets. The mature poets may present old things in the new lights.

T.S. Eliot can be regarded as the master of experimentation or the prayogvadi poets. After the World War II, the position of the middle class was quite deplorable. The poets of this class wanted get rid of this deplorable condition. With this idea, T.S. Eliot when he could not find any new poetic style, began to experiment with old terms with new meanings. This style as introduced by T.S. Eliot began to be called 'experimentalisn', i.e., 'prayogvad'. In Hindi also similar style of writings began.

16. Ajneya : Main Yahan Hun, p. 20
In Hindi literature, Ajneya is the founding father of 'prayogvad'. He began the use of the 'experimentation' of T.S. Eliot in Hindi. As such the sense in which T.S. Eliot has been regarded as the master of experimentalism in English, Ajneya in the same sense he regarded as the master of prayogvad in Hindi. He is regarded as the torch-bearer of prayogvad in Hindi.

In the introduction to the Tar Saptak, Ajneya declares:


With such a beginning Ajneya carried his works; and finally he became the founding father of the prayogvadi poetry. And by the time of publication of the Dusra Saptak, Ajneya became the founder, Conservator and analyst of prayogvadi poetry. While playing this roll, he explains the intention of prayogvadi poetry in the following words:


17. Ajneya: Tar Saptak (Introduction), p. 11
Like T.S. Eliot, Ajneya also owned prayogvad and made it meaningful. It means that the influence of Eliot's experimentalism completely fell upon Ajneya's poetry. The most important gift of the prayogvad is that it teaches us to live within the present environment. Ajneya made poetry a subject of prayogvad. Experiment in poetry took place beforehand; but 'prayog' in the 'prayogvad' is quite different one. Once Ajneya wrote on the necessity of prayogvad in the following words:

—"Apni Ulzi Huye Axunn Pahuchane Ki Niyat Se Ve Prayog Karte Hai." 19

vi) Of the naturalist writers, the psycho-analysts like Freud, Edler and others believed that literature is the expression of some suppressed desire and sex impulses only. Freud has introduced revolutionary changes as regards to human consciousness, sexual and dream theories, and romantic ideas about man. It was natural that influence of such revolutionary ideas would fall upon literature. Western writers like D.H. Lawrence and T.S. Eliot were much influenced by such psychological theories. In the writings of T.S. Eliot, the influence of sexuality is quite evident. They introduced this sex instinct in the western literature. A tremendous influence has been evident on the Hindi writers from the theories of psychology and psycho-analysis in English and their application in literature.

19. Ajneya: Tar Saptak, p. 75
Ajneya who is the founder of prayogvad in Hindi was much influenced by T.S. Eliot. In prayogvadi poetry, there is the revealing of the suppression of sex and the use of sex symbols to a great extent. In the introduction to the Tar septak, Ajneya wrote that the common people are suffering from the suppression of sex and their minds are full of this suppressed sex. But Ajneya was very much inspired by the sex feeling and wanted to bring suppressed sex feeling to light. In his 'Sawan Megh' he wrote:

—"Ah Mera Shwas Hai Uttapt
Dhamniyon Mein Umarr Aye Hai
Lahu Ki Char.
Pyar Hai Abhishapt
Tum Kahan Ho Nari?"^{20}

Ajneya expresses the sex feeling through images. Such an expression can be had in the following lines:

—"Aur Wah Drh Pair Mera Hai
Guru Sthir sthanu Sa Jarha Huwa,
Teri pran-pithika par,
Ling Sa Kharha Huwa."^{21}

Some critics find only cheer sex in Ajneya's poetry. In the following lines of the poem 'Hare Ghas par Xan Bhar' there is a realistic description of bare sex:

20. Ajneya : Ëtylam, p. 64
21. Ibid, p. 157
3. The Kalaapox:

T.S. Eliot is in favour of the use of new language, new proverbs, new terms and novel dialogues. He was even in favour of changing the traditional meaning of the terms. He made various use of punctuation. Ajneya was much impressed and began to use terms and expressions in that line.

The poet was influenced by the changing poetic style and the poetic emotion, modern scientific understanding, international understanding, psychology and complex environment. They began to own a new point of view. Today, the poets realise that the traditional values are no longer there and therefore, they want to change the old meaning of the terms. But the means to make the readers understand was not adequate for them. In this connection Ajneya wrote:


22. Hari Ghas Par Xan Bhar, p. 48
According to Eliot, it is the duty of the poet to keep the nature of the language in tact; to associate with the development of language and to enlarge the scope of expression.


Being inspired by Eliot, the Tar Saptak poets, particularly, Ajneya replaced the Chhayavadi language of poetry and Sanskrit terms by commonly used language. For example we can cite the following lines of Ajneya where very simple commonly used language has been used:

"Bhār Ka Bavra Aheri,
Pahle Bichata Hai Alok Ki
    Lal Lal Kaniyan.
Par Jab Khincha Hai Jal Ko
Band Leta Hai Sabhi Ko Sath:
Chhoti Chhoti Chiriyen
Bari Bari Pankhi ......." etc.
The use of commonly used or spoken language in poetry means to make real life the subject matter of poetry. The language which can just reflect the smallest incident of life, can represent life itself. T.S. Eliot remarks:

"Kavya Xetr Mein pratek kranti Lokbhasa Ki ur Pratyagamon Ke Rup Mein Ghoshit Huye Hai Aur Esa Hona Jhi Janhiye."

iii) Before giving expression to his feeling and emotion in the form of poetry, a poet considers how a word could be arranged in a fit way to produce the right tune in the Veena. The words in the garland of poetry become more colourful and known to the reader and this 'sense of the terms' makes the beauty of language more. It makes the flower of the language bloom. Ajneya also appreciates such use of words with deep meaning which develops the language:

"Kavi, Shabdon Ka Na Kewal Bharpur Upyog Karta Hai, Balki Kabhi Kabhi Sabdon Ya Varnon Ka Upyog Na Karke Arth Ki Vriddhi Karta Hai."

As regards to Dhwani — Saundaryya (the beauty of sounds) we can refer to the following lines of Ajneya:

"Bhor Vela 'Sinchi Chhat Se Os Ki Tip Tip Paharri Kak,
Kee Bijan Ko Pakrati Si Klant
Besur Daak,

26. (Tr.) T.S. Eliot : The Music of Poetry, p. 31
27. Alwal, pp. 11-2
Hak, Hak, Hak;
Mat Sanjo Yah Snigdh Sapnon Ka
Alas Sona
Rahegi Bas Ek Mut-thi Khak
Thak, Thak, Thal.*"28

Methison remarks on the works of Eliot,

"Loy Mein Shabdon Ke Sangeet Aur Samprektarth Ka
Anumyut Hona Awashyak Hai."29

The readers should be inspired to accept the new senses and give up their traditional meanings; and to do that one should be able to establish a correlationship between the traditional and modern usages. This has been described as the 'auditory imagination' in his book 'the use of poetry and the use of criticism' (pp. 118-19). He also lays more stress on 'sounds of the words' and the 'music' comings out of them. Ajneya is also influenced by Eliot and also lays stress on them in his creations. Here an example can be cited:

"Han Mujhe Smaran Hai :
Badli Kaunch - pattiyon par Varsha-Bund
-on ki pat-pat,
Dhanirat Mein Khag-Shawak Ki Chinbunk."30

28. Hari Ghas Par Xan Bhar, p. 34
29. F.D. Methison : The achievements of T.S. Eliot (Tr.), pp. 81-2
30. Aangan Ke par Dwar, p. 72
These lines of Ajneya attracts the 'ear' more than the 'eye'. Here, there is a 'loy' of different scenes and pictures and they have their own beauty. These lines depict the 'loyatmak' beauty. In this manner Ajneya began to use images of 'Dwani' (sound), 'Loy' (melody), Sabda (words) and Drishya (Scenery) under the influence of Eliot.

iv) Symbolism (Pratikvad) movement began in France around 1890, which influenced the English writers also. The pratikvadi poets lays more stress on such language which can express the desired meanings in the correct way. They tried to express their emotions through symbolic language. There was a tendency to escape from the reality and to avoid egoism. T.S. Eliot also used more and more symbols in his poetry. In the case of Ajneya, it is also seen that there is the use of numerous symbols in his poetry. Murarilal Sharma remarks:

"Ajneya Ki Kavitayon Mein Bhi Eliot Ki Bhanti Pratikon Ki Bhardar Hai." 31

In the poem 'Sanp', the Sanp (a snake) has been used as a symbol for the so-called civilised citizen.

"Sanp!
Tum Sabhy To Nahin
Nagar Mein Baona ...." 32

32. Endra Dhanus Ronde Huye Ye, p. 29
There are several symbols used by Ajneya like 'Ret' for helplessness and failures of life; 'Uchhli Huye Machhli' for inquisitiveness of life; "Ek Udas Sanjh" for unsuccessful love affairs; "Jhilka Nirjan Kinara" for separation; 'Andhere..kele Ghar' for memories of the beloved etc. etc. In this way there are several symbols, where we find 'novelty' and 'originality'. But at the same time, he gives us only a 'Khand Chitr' for which through his symbols it is difficult to find out the sum and substance of the idea.

v) T.S. Eliot wanted to show his extent of his knowledge by taking up some references from different subjects like science, History, Religion, Philosophy, purana and Psychology. But these references made his poetry unintelligible. Being influenced by Eliot, Ajneya also used certain references from ancient history of India and the Puranas, for which his poetry becomes obscure in certain cases. So we find some symbols like Eklabhya for the representative of uncivilised tribe; Dronacharyya for modern politicians; the Sages (Muni) for the present intellectual class; and the Machli for man of today etc. The use of symbols in the following lines is quite noticeable :

— "Mere Chehre Mein Bagriyon Ke
Jhopre Se Jhakta Hai Eklaby
Dronacharyya Abhisandhi Karte Hai,
Muniyon Ki Byajhin Ankhen Main,
Poshya Rajhansmala Nirxir Karti Hai."33

Such pieces with symbols from ancient history may not be easily by the modern readers. Therefore, like that of Eliot, Ajneya's poetry is also not understood easily.

vi) Like the Western literature, poetry of Ajneya is full of imagery. According to the Bimbvadi's (the supporters of imagery) the lesser the use of words the better the poetry. A successful poem is one which can depict a perfect picture with less or the least words.

In the Hindi Kavy Shastriya definition, the Bimb Vidhan includes both 'prastut' and 'apraastut' yojnas. This form has been described by Eliot as the "Objective relative."34 a 'Bimb' or image is nothing but a picture or an image of something that comes to the mind of the reader.

In the Prayogvadi and the Naye Kavita, the images are quite different from those of the previous poetry. On one hand they are materialistic and mental and on the other they include emotional and sexual images. Different images are taken from different fields of life. In Ajneya's poetry, he used mostly the 'Virat' and 'Smriti' Bimbs. His use of these new images is

33. Endra Dhanush Raude Huye Ye, p. 31
34. T.S. Eliot : The Sacred Wood, p. 120
the result of the influences of T.S. Eliot, T.E. Hume and others on him:

With the changing time and the changing emotions and standard, Ajneya used new images in his poetry. He used the 'Smriti Bimb' under the influence of T.S. Eliot. The following lines speak themselves about the changes which take place in the memory dominated mind:

— "Raat Bhar,
Hawa Chalti Rahi.
Man Mera ........
Smriti Ke Kabje Par Kase Huye
Khirki Ke palle Sa
Khulta, Band Hota Raha ......."

Hence, here one can find the influence of T.S. Eliot on the use of Ajneya's use of images.

vii) T.S. Eliot rejected the traditional methods of criticism and introduced new standards in their place. He put special attention on the use of language. According to him a language can be regarded as the best only when it reaches maturity. For the sake of attainment of maturity he lays more stress on the use of old as well as modern terms, non-vulgar, clear and refined terms. According to him:

35. Ari O' Karuna prabhamoy, p. 45
"An easy Commerce of the Old and new,
The Common word exact without vulgarity,
The formal word precise but not pedantic,
The Complete Consort dancing dugdar." \(^{36}\)

Like Eliot, Ajneya also used old and new terms for the sake of development of language. He was also dead against the traditional values. He showed his guts to break the traditions of poetry and to introduce a new way for it. To gain maturity of language he used new terms along with the old. He uttered several times that his concern is not with the language but with the terms. A language is made with words. So the words are the main element in the language. In this connection Ajneya remarks:

"Udaharan Ke Liye Main Kah Sakta Hun Ki Sajek Havi Ka Sarokar Bhsa Se Nahin; Sabdon Se Hota Hai Aur Rachnatmak Prayog Vastav Mein Bhsa Ka Nahin. Sabd Ka Prayog Hai. Mai Yah Bhi Kah Sakta Hun Ki Sampreshn Rachna Mein Nihit Hai, Uske Anivaryya Ang Hai." \(^{37}\)

Ajneya used the Tatsam, Tadbhav and words of day today use with equal choice. Dr. Ramswarup Chaturvedi remarks:

"Main Yah Kahna Chahunga Ki Ajneya Ka Shabd Prayog Athawa Bhasik Vyaktitw Tadbhav, Tatsam Abang Lok Prachalit Shabdawali Ki Paridhiyon Ko Tarta Huwa Apni Rachnatmakta Mein

\(^{36}\) T.S. Eliot ; Four Quarters Little Giddings, p. 43
\(^{37}\) Adyatan, p. 56
En Sabka Sanskrit Prayog Karta Hai." 38

To prove this statement one can cite example from any piece of poetry of Ajneya. Here is an example from the Nepa Kavi:

"Meri Khoj
Nahin Thi Us Mitti Ki
Jisko Jab Chahun Main Saidun :
     Meri Ankhen.
Uljhi Thi Us Tejomoy Prabha-Punj Se." 39

The most important feature of Ajneya is his decoration or beautification with the liveliness of life. With this end in view he was always in search of appropriate words. Along with this search he used to infuse new meaning to these words.

The field of Ajneya's study was quite broad and deep one; from the Aryan Scriptures of India to the modern scientific studies; and as such in case of extension of meaning the right word comes to him in the right place easily. These words may be of any type — Tatsam, Tadbhav or any other old words. There is always a flow of creation and new connotation. It means that there is a happy combination of old and new words in his poetry. It proves that like Eliot, Ajneya also used beautifully coined, unvulgar, refined and simple words. He used spoken words and Tadbhav words along with pure Sanskrit terms in such a manner.

38. Ed. Ram Kamal Rai: Ajneya Urijan Aur Sanghars, p. 68
39. Ori O'Karuna Prabhamoy,
that it becomes 'Moni-Kanchan Sanyog' in his writings. For example:

"Mandir Ke Bhitar Me Sab
Dhule Punche, Ughre Awlipt
Khule Gole Se,
Mukhar Swaron Mein
Ati Praglp
Gate Jate The Ram-nam."  

It is also to be noted that like Eliot, Ajneya also used the method of "Free-association" in his poetry.

viii) As regards to imagery, T.S. Eliot used broken images in his poetry. So also Ajneya used such broken images in his writings. Example may be cited from his "Ori O' prabhamoy:

"Megh Mein Khoye Chhaya
Parbat
Jhuki Dal mein Jhara,
Os Sa Laghu Swar.
Pachhi
Manah Xitij Par Udit
Shant Karuna Kalyani
Chhabi

40. Ajneya
ix) A grim cloud of disappointment has befallen everywhere as a result of the falling human values and human personality. A man breaks down internally to find the difficulties of life. T.S. Eliot has depicted this helplessness in a very heartrendering way:

"A heap of broken images
where the sun beats,
And the dead tree gives no shelter,
The Cricket no relief
And the dry stone no sound of water."

Under such circumstances, it is but natural for everybody to be disappointed. Today, the poet has to face the moral turpitude and social disintegration in different stages. He could not find any cohesion in the environment surrounding him. Every where there is only hopelessness and disappointment. This is why there is only disappointment in almost every poetry.

Like T.S. Eliot, Ajneya has given expression to such hopelessness and disappointment in his poetry. He depicts such situations where he can neither die nor live. He wrote:

41. 'Ori O' Karuna Prabhamoy, p. 61
42. T.S. Eliot: Waste Land, p. 63
He had to surrender. It is the voice of disappointed poet confesses the vileness of his own existence when he says:

"Dwip hai Ham
Yah Nahin — Shap Yah Apni
Niyati Hai."  

Eliot also expresses such helplessness in the following lines:

"I was neither living nor dead
And I know nothing
Looking in the heart of light, the silence."  

This is the broken life, where a man stands like 'Trishanku' in between the earth and the heaven.

The Waste Land of Eliot which was published in 1922, reflects a philosophy of life full of hopelessness and inconfidence. The life of all human being is under the grip of an uncurable
disease and there is no way of recovery. In the Waste land and the Hollowmen, Eliot has expressed such an idea of disappointment. Such an idea of hopelessness and disappointment also touched the heart of Ajneya.

x) Ajneya freed Hindi poetry from the suffocation. He infused a new life to it so that one can have the idea of the present environment from it. Ajneya achieved the same status in Hindi which Eliot had in English literature. Both of them are in the favour of giving new connotation to words. Because as there was a correlation between new problems and the new responsibilities, it becomes necessary that a new colour should be given to the expressions. T.S. Eliot is of the opinion that there should be a reformation in the structure of the language. He says —

"... that the duty of the poet as a poet is indirectly to his people, his direct duty is to his language, first, to preserve and second, to extend and improve."

In the same manner, Ajneya realised that it was necessary to infuse a larger meaning than the existing one into the words. He says:

"Bhasha Ki Kramshah Sankuchit Hoti Huye Kenchul Farkar Usmein Naya Adhik Vyapak Adhik Sargarbhit Arth Bharta Chahta Hai"
It shows that there is a considerable influence of Eliot on the language of Ajneya.

(xi) The fall of human values in Europe, as a result of the World War inspired the poets to depict the picture of the 'Common man' (the Hollowmen). In his 'Waste Land', Eliot expresses the agonies of the waste land, to which the people lost all their faith and confidence. In his 'Hollowmen', Eliot has given us a picture of dillipated and broken human being:

"'Shape without form
Shade without colour
Paralysed force, gesture without motion."  

Like Eliot, Ajneya also established the common man in his poetry. But all these common men are quite great in spite of their commonness. There is the reference to their strength, boldness and invulnerable 'ego' in them. In his 'Yan Swip Akela', he says—

"Yah Nah Vishwas Nahin, Jo Apna Laghuta Mein Bhi Kanpa,
Nah Pira, Jiski Gahrai Ko Swayong Usi Ne Napa."  

47. Tar Saptak : Introduction, p. 275
48. T.S. Eliot : The Hollowmen, p. 89
49. 'Bawra Aheri', p. 63
In this manner what we find in Ajneya's poetry about the 'common man' is definitely because of the influence of T.S. Eliot on him. It is quite suitable to the era of prayogvad which is the result of consciousness about one's environment.

3.0 Ajneya and Sartre:

Jean Paul Sartre (1905) is a renowned philosophical writer of France. His name is counted among the great thinkers of the world, particularly amongst expounders of Existentialism. He is the first philosophical litterateur who introduced this philosophy into literature. It is said that philosophy of existentialism came into literature only through Sartre which later used by many writers who followed him. Along with his philosophy of Existentialism, he presented the world with several books in literature. He wrote three novels, several dramas and a number of short stories which are a treasure for the Existentialist literature. In addition to these he wrote books on criticism like 'what is literature' etc.

Existentialism in the modern sense of the term came into existence only in the middle of the nineteenth century, which after the World War I (1914-1918) spread widely. The background of this movement was the Industrial Revolution, which revolutionised the materialistic world. Due to this materialistic attitude of the people and the heavy destruction of the World War in Europe devalued the social and religious values which were in existence in those days. People now wanted to replace them with
them with newer outlook and new values. Among such thinkers the name of Sartre tops the list. Some of these writers were atheist while others were not Sartre represent the former group. In his 'Being And Nothingness' (English Tr.), Sartre described a man equal to the God who is his creator.

The influence of Sartre also fell upon the thought and ideas of Ajneya. Below we try to analyse it point by point:

1) The very individual existence of a man is the core of Existencialism. Dr. P.N. Tandon remarks:


He means to say that freedom makes the personality of a man. If one does not possess the right to build his own personality, one's personality becomes blunt and one becomes weak, coward and living rubbish. Sartre himself uttered, "Men are powerless only when they admit they are." 51

Freedom means security for personality. For Sartre the problems of personality is the main thing and therefore he put more stress on the real existence, the probable nature, personal

51. quoted by Dr. Krishna Dev Sharma in his "Ajneya Shekhur: Ek Jiwani, p. 240."
freedom and personal activities of the individuals and their responsibilities.

The influence of Sartre's theory has fallen on Ajneya. In his novel at least some characters are in search of freedom. He wrote in his preface to 'Sekhar Ek Jiwani' — "Sekhar Ki Khoj Ant-Hogatwa Swatantry Ki Khoj Hai." 52

In Ajneya's poetry there is enormous description of personal emotion and freedom. He is in favour of freedom of individuals to decide his own lot. In his view the search of individuality (Vyaktitw Ki Khoj) is always the most charming and the great action of a man. In this connection he says, —


In Ajneya's poetry, one can find egoistic individualism in several ways. His poetry is quite introvert and contains minute emotion felt in the personal moment. In his "Main Yahan Hun", he recognises his own existence —

"Main Astha Hun,
Lo Mai Nirantar Uthte
Rahne Ki Shakti Hun,"

52. Shekhar ; Ek Jiwani (Introduction)
53. Atmanepad —
Main Vyatha Hun
To Mai Mukti Ka Shwas Hun.

In his poetry, there is too much individualism and expression of personal standard and ideas and emotions. It is true that in Ajneya's poetry there is the expression of 'I' everywhere:

—" Ahang Antarguhavasi, Swarti, Kya Main
Chinhati Koye Na Duji Rah!
Janta Kya Nahin Nij Main Bandh
Hokar Hai Nahin Nibahi
Janta Hun."

Although Ajneya gives due respect to his own 'Self' yet he does not take his self away from the corporate life. This shows that like Sartre, Ajneya also lays more stress on individual freedom.

ii) Sartre had no faith on God and has given importance to disbelief to god. He denied the very existence of god. Because he had no faith on god, he found nothing at the back of the creation. According to him, there is no definite goal nor any original cause of the creation of the world or of its development. He wrote:

—" Indeed, everything is permissible if God does not

54. Endra Dhanus Sande Huye Ye; p. 99
55. Hari Ghas Par Xan Bhar, p. 45
exist. ..... if God does not exist, we find no values or commands to turn to which legitimise our conduct." 56

The influence of Sartre on Ajneya is evident in his poetry collection 'Etylam' where he denied the existence of God in connection with its development. Ajneya reveals:

--- "Kiye Chalun Jo Bane, Aur Yadi
    Safal Kabhi Bhi Ho Pan,
    Marg Rokenewale Yash Stambhon
    Ko Kabhi Lalchau." 57

It means that like Sartre Ajney did not believe in the existence of any power like God. In the "Sekhar : Ek Jiwan", Ajneya made Sekhar utter; --

--- "Main Eshwar Ko Nahin Manta,
    Main Prarthna Bhi Nahin Manta.
    Bhawani Juthi Hain, Eshwar Jutha
    Hai. Eshwar Nahin Hai. Natsti." 58

iii) Existencialists donot like to give undue importance to death also. The reknowned French thinker Sartre also did not give importance to death. Although 'death' is an eternal truth like 'birth' yet Sartre did not give so much importance to it. Dr. Gulati remarks:

56. Sartre : Existencialism and Human Emotions, pp. 22-23
57. Etylam (Prarthana)
58. Sekhar : Ek Jiwani.
The influence of this idea of Sartre falls upon Ajneya. Like Sartre, Ajneya also does not regard 'death' as eternal as 'life' and does not give undue importance to death. He means to say that death is certain to life but death cannot destroy human endeavour. He wanted that one should not give up encouragement in the fear of death. He believes that death makes all activities of life more forceful and all the success of life is attained in death.

"Marandharna Hai Sabhi Kuchh
Kintu Fir Bhi Bahe
Mithi Hawa,
Jiwan Ki Kriyaon Ke
Tumhi To Tibh Karti Ho."60

Death cannot obstruct in our freedom; and therefore we should not give so much importance to death. For Ajneya, there is no probability of terror from death. He wrote the poem 'Vijnapti' only to impart this idea and he indicated in this world and should not have attachment to those who are already dead:

59. Dr. Yash Gulati : Brihat Sahityik Nibandh, p. 152
60. Bawra Aheri, p. 64
Like Sartre, Ajneya also finds it unnecessary to lay much stress on 'death'. For Sartre, death is an essential part of the existence after living a successful life.

iv) Sartre has more faith on distress than on happiness. Because distress and affliction in human life are more stable and they supply important elements to understand one's own existence. Wilson remarks —


He means to say that the greater the emotion or sufferings for difficulties the greater and more the desire for existence. For Sartre, distress is an important value of life and a desired idea. It may be concluded that distress or terror is essential for human life; and therefore, one should not be afraid of them. On the other hand, distress should be regarded as an element for existence and it should be employed properly.

61. Ibid (Vijnapti)
Like Sartre, Ajneya also had faith on the power of distress. He believed that human personality develops through distress. He, therefore, welcomes distress:

—* Jiwan,

Dena
Eisa Dukh Jo Saha Na Jay
Etna Dard
Ki Kaha Na Jay.*63

According to Ajneya, distress elevates our personality and brings it above narrowness. He says that distress cleanses everybody and teaches us to keep us free:

—* Duhkh Sabke Manjta Hai,

    Aur Sabke Mukt Karna Wah Na Jane Kintu.

    Jinko Manjta Hai
    Unhe Wah Sikh Deta Hai
    Ki Sabke Mukt Rakhe.*64

He narrated about 'Duhkh' in several places. In his 'Nadi Ke Dwip' he says:

—* Dard Tabhi Tak Kleshkar Heta Hai Jab Tak Us-Se Larte Hai. Es Vishal Ke Age Apne Ke Samarpit Kar Dene Ke Bad Sab Klesh Mane Jhar Jate Hai.*65

In other place Ajneya also says that when once the line of 'Duhkh' is drawn, it remain for ever:

63. Endra Dhanus Sande Huye Ye (Dena Jiwan)
64. (quoted) Ram Kamal Rai; Ajneya: Srijan Aur Sangharsh,p.84
65. Nadi Ke Dwip, p. 108
—"Ek Rekha Jise
Na Badla Ja Sakta Hai Na Mitaya
Ja Sakta Hai.
Na Swikar Dwara Hi Duba Diya Ja
Sakta Hai."66

Ajneya has narrated 'Duhkha' in several place like in the
'Hari Ghas par Xan Bhar', in Trishanku, in the Shekhar; Ek Jiwani
etc. There is not a single man who does not suffer 'Vedna'.
Really speaking, it is very difficult to attain happiness in this
materialistic world. Therefore, it is not only cheer stupidity
to hanker after happiness but also something equal to 'murder of
self'. In his novel also the Duhkhvad or Vednavad is evident in
several places.

In this manner we find that Ajneya has laid more stress on
'Duhkha' in the way in which Sartre did.

v) In addition to distress, Sartre has depicted some
'Vibhats' and 'Bhayanak' pictures, said Dr. O.P. Sharma.67

The prayogvadi poets find beauty in an ass standing over
garbage what the Chhayavadi poets find in beautiful things in
this beautiful world. The former section illustrate certain
things of hatred without having a bit of hatred towards them.
Such picturisation of vile things is surely the gift of Sartre.

66. (Quoted) Vidyaniwas Misra : Aaj Ke Lekpriya Kavi Ajneya,
p. 54
67. Dr. O.P. Sharma : Adhunik Indi Kavya Ki Prabritiyen, p.109
Like Sartre, Ajneya also depicts the picture of vile things along with the beautiful and attractive things. For example, in one place he gives us the picture of a barking dog along with a flower-garden, and in another, the beautiful moon-lit night accompanied with an ass on the garbage:

---
Vancha Hai Chandni Sit
Jhuth Wah Akash Ka Nirvadhi Gahan Vistar
Shishir Ki Saka Nisha Ki Shanti Hai Nissar,
... ... ... ... ... ...
Nikatkar Ghasi Hui Chhat, Arr Mein Nirved
Mutr Sinchit Mritika Mein Vritt Mein
Tin Tangan Par Khara Natgriv
Dhairyya-ghan Gdha. 68

It is clear therefore, like Sartre, Ajneya also illustrates things both good and bad in his poetry.

vi) Dr. Pratap Narayan Tandan quoted Sartre in his 'paschatya Samixa Ki Ruprekha' saying — "Lokhak Ka Kartavy Emandar Aur Yatharthanukari Hota Hai." 69

Bare pictures of sex are also depicted in realistic literature. Sartre illustrates cheer enjoyment (Ummukt Bhog) in his creations. He also used symbols of cupidity. Like Sartre, Ajneya also agreed to express with all boldness and honesty all the

68. Tar Saptak (Shishir Ki Raka Nisha), p. 286
69. Dr. P.N. Tandan : Paschaty Sanixa Ki Ruprekha, p. 197
ideas in their real form. It is also true that Ajneya has laid
more stress on realism than on imaginary and idealistic illustra-
tions. He made 'pira', 'vedna' etc. of life his basis and tried
to be very realistic. To be realistic, he from time to time illus-
trates sexuality and 'Kunthas' in his poetry. In his 'Chinta', he
depicts the suppressed sex-feeling in a realistic manner:

— "Chhipaye Huye Ho ?
O' Shubhr Shant Gian Parivesten !
Tumhari Antar Mein Kaunsi
Vijliyan Soti Hai.
Wah Hai Mere Antartam Ki Bhukh." 70

Again in his 'Etylam' he depicts sexual urge in its real
form:

— "Aur Wah Drirh Pair Mera Hai,
Guru Sthir Sthanusa Jara Huwa,
Teri Pran Pithika par
Ling Sa Khara Huwa." 71

It is true not only in case of Ajneya but also of all the
poets of prayegvad that 'love' for them is quite corporal and
there is no question generalisation. Since it suffers from
suppressed sex emotion, it is the central point of sexual desire.
Ajneya himself confesses in his introduction to the Tarsaptak that

70. 'Chinta'
71. Etylam, p. 157
the common people of today are suffering from suppressed sex. Their mind is suffering from the sex feelings. Because of this, there is no social form of 'love' for them nor they are with minute emotion. According to psychologists, they are always for the expression of their sub-conscious mind. They donot care to give bare expression to their suppressed sex as they are quite realistic. In this manner Ajneya also becomes quite realistic from time to time. His realistic expression can be had in the following lines:

"Ek Tar Par Bijli Ke Ye Sate Huye
Do Par Chhele Chhele
Ghani Chhah Mein, Jag Se Alag;
Kintu paraspar Salag,
Aur Nayan Shayad Adhmche
Aur Usha Ki Thundhali Se
Arunali Thi Sara Jag Sinch."72

Like Sartre, Ajneya also believes that the duty of a writer should be honest and realistic, even if the description be bare and nude. He himself depicts everything with honesty and in realistic way. It means that he agrees with Sartre. He expressed certain things which formerly were left out because they were regarded as obscene and unsocial. There is very particular description of a 'Naari' in Ajneya's poetry:

72. (Quoted) Shri Vidyaniwas Mishra; Aaj Ke Lekpriya Kavi Ajneya.
Ajneya is a good enquirer; and as an enquirer he came face to face with reality and realised the difficulties of reality, which pushed him to jump into struggle of life. Sartre in his 'What is literature' wrote that a writer should write by jumping into the struggle for life. Really speaking Ajneya did it.

vii) Existentialism knowingly puts importance more on 'disappointment' than on 'hope', says Dr. P.N. Tandon when he says —

"Asisttwavad Jan Bujhkar Asha Ke Sthan Par Nirasha Ko Mahatwa Deta Hai. Tatha Yah Manta Hai Ki Antim Se Nast Hokar Hi Manushy Apne Lax Ke Prapt Kar Sakta Hai." 74

Sartre also believed in it. The reason, why Sartre has given more importance to difficulties and 'Vedna' is that his view point was absorbed in hopelessness and destructive instincts.

Like Sartre, Ajneya also laid stress more on hopelessness and disappointment in his poetry. Being surrounded by the mist of disappointment, his viewpoint towards the world becomes quite disappointing. The hopelessness, disappointment and weariness found in his poetry is related to his disappointment or disillusionment.

73. Ajneya. (quoted from Dr. O.P. Sharma's Adhunik Hindi Kavya Ki Prabritiya, p. 107

74. Dr. Pratap Narayan Tandon: Paschaty Samixa Ki Ruprekha, p. 200
When a poet wants to lay much stress on life but is pushed back by the stern realities of life, it is natural for him to be disappointed or dis-illusioned completely. His courage to face the social diversities begins to break down. When the ego is hurt, disappointment springs. Ajneya confesses his defeat:

"Nahin, Mujhke Nahin Apne Dard Ka Abhiman,
Mantra Hun Mai Parajey Hai Tumhari Yad."75

Like Sartre Ajneya also had expressed 'Duhkh' and Vedna in several places in several ways. The basic reason of this is his disappointment Ajneya agrees with Sartre in many viewpoints. The influence of Sartre on Ajneya is quite evident, particularly in case of 'Anasthavadita', 'Nirashvad', and to lay much stress on 'Duhkh' or 'Vedna'.

3.06 Ajneya & Comings:

Ajneya was a voracious reader and because of this he read different western literatures. Knowingly or unknowingly these literatures exerted influence over Ajneya. So we find enough influences of the Western influences over his writings. In the beginning of this chapter we have analysed briefly the influences of some western writers like Eliot and Sartre on Ajneya. Now we are going to discuss briefly the influence of Comings on him.

75. (Quoted) Dr. O.P. Sharma; Adhunik Hindi Kavya Ka Prabritiyam, p. 110
The influence of what happened in one part of the world over another part is a must. It is because of such intercourse on the part of different countries of the world, the influence of different literatures of the world fell upon Indian literature. Such influences changed the style, form and content of our literature.

The English literature and the literary movement in Europe have considerable influence over Ajneya’s poetry. Practically speaking due to the scientific development the world has grown small. Man began to conquer over time and distance. This is the reason as to why any incident of life has a worldwide influence. Since the litterateurs are the emotional and vigilant people, they can understand deeply any literary movement. In this context one can understand the outward influences over Ajneya’s emotional world. He read foreign literatures with great interest because he loved them. He himself didn’t believe that such influences are bad and harmful. He clearly stated in his ‘Naye Dhara’:

—— Prabhav Koye Buri Chij Nahin Hai. Ham Sans Lete Hai To Usmein Bacteria Ke Anek Jivanu Hamare Sharir Ke Bhitar Chale Jate Hai; Unse Swasthy Ka Kei Nuksan Nahin Hota. Prabhav Bhi Buri Chij Nahin Hai. Bashte Swasthy Accha Rahe. Arthat Prabhav Se Swasthy (Rachnashakti) mein Bridhi Ho To Yah Shubh Hai.”

In addition to influences of the other writers there is clear influence of Comings on Ajneya. In the ‘Paschatya Samixa Ki

76. Ajneya : Naye Dhara, April 1967, p. 80
Ruprekha: Dr. Tandon remarks:


Like Comings, Ajneya is also attached to emotion of personal love (Vaiyaktik Premanubhuti) and his poetry is everflowed with all qualities of 'Prayogshilta'. As he was strongly attracted by 'personality' he could not forget his personal 'love' affairs. In most of his poems personal 'love' is expressed:

--- Kal K Ri Palas Ki,
        'Timtimati Jyoti Meri As Ki
        Ya Ki Shikha Ardhmukhi Meri Dipt
        Pyas Ki
        Vasna-Si Mukhra, Vedna-Si Prakhra.'

There was enough of ultra-intellectualism, which is the quality of Experimentalism, in Ajneya and therefore, he describes his lover as a friend to him.

--- Chalo Uthe Aaj
        Ab Tak Ham The Bandhu
        Sair Ko Aye
        Aur Rahe Baithe Te
        Log Kahenge
        Dhundhle Mein Dubke De Premi
        Baithe Hai.'

77. Dr. P.N. Tandon : Paschatya Samixa Ki Ruprekha, p. 239
78. Hari Ghas Par Xan Bhar
Ajneya is afraid of the society and therefore, inspite of his own emotion, he expresses it in an intellectual way. It indicates his quality of experimentalism. According to him the present poet has to face many problems. He wanted that the narrowness in the sense of words should be done away with and in its place new and newer meaning should be infused in them. He wanted that there should be vigilance against the fall of language. It is the direct influence of Sartre on Ajneya.

Comings had some specialities as regards to arrangement of letters in the print. He rejected the 'Samasik Chihn' (i.e. sign of formation of compound words) and the capital 'I' in the first person singular number. So also a small 'g' in the word 'God'. According to him the value of 'i' and 'god' has been decreasing in the society; hence there is no need of using capital letters for them. He also did not care for the seriality used in a poem. For example, --

--" death is more than
certain a hundred these
sounds crowds adours it
is in a hurry
beyond that any this
taxi smile or angle we do ....."79

Above example shows how Comings did not care for the arrangement of grammatical sentences, nor he cared for

79. (ed.) Michael Roberts : The Faber Book of Modern Verse, p. 217
punctuation. He arranged the words in his own way only to express his desired meanings. Ajneya also did it:

"Yah pyar Yah Adub Umarna
Sab Tumhe diya
Sab
Tumhe
Diya." 80

Conclusion:

Now we can easily come to the conclusion that there had been enormous influence of the Western writers on Ajneya. As shown above the influence of T.S. Eliot, Sartre, Comings and others is quite evident in the writings of Ajneya.

In addition to them, almost all the incidents taking place after the Independence of India also have tremendous influence over the Hindi poets. During this time India establish relationship with different countries of the world. As a result there had been a mixing up of customs and traditions of different parts of the world with those of Indians and there had been some influences of them over Indians. This influence was extended to literature also. The devastation and its subsequent miseries and troubles caused by the two world wars had tremendous influence over the literature of Europe. Hindi literature was not out of

80. Angan Ke par Dwar, p. 17
its influence. Ajneya having touch with the European literature and literary movements could not get rid of these influences.

It is quite remarkable to note that in spite of all these Western influences, Ajneya's poetry was not detached to Indian poetic stream. Although there had been influences yet it would be wrong to say that he was fully Westernised. Like a honey bee he gathered 'honey' from different flowers and made-up his own 'honey comb' with his own design and colour. No one can say that he neglected completely the Indian style of poetry. Being well versed in the western style of poetry, he expressed his own ideas and thought through their style. But although the form was the Western one; the content is always Indian. As a result his poetry becomes 'Indian' and there is no Western tone in it. Yet nobody can deny the Western influence on Ajneya's poetry. The truth is, after Coming to the contact of the poetry of T.S. Eliot, Sartre and Comings, Ajneya had a wider scope of vision and treatment of poetic subjectmatter and form and style which definitely widened his horizon of poetry.