CHAPTER FOUR

POETIC ASPECTS OF AJNEYA'S POETRY:

i) Emotion; ii) Feeling of Love;
iii) Personality; iv) Sense of Form;
v) Desire to Live; vi) Idea of revolution;
vii) Economic disparity;
viii) his mystic feelings and
ix) his patriotic feelings etc.
4.00 Different scholars tried to coin a definition of poetry from time to time, but nobody is successful in finding out an all-agreed definition till now. The reason is that it is not possible to bound poetry within certain limits. Even if some limitations are ascertained carefully, they prove to be futile in course of time. The ever-changing time would surely break such limitations. History has enough proof of it. Yet some two elements of poetry remain to be eternal. They are the Emotion (Bhav pcox or Atirikt pcox or Bhay pcox) and the Artistic Element (the Kala pcox). In reality the Bhav pcox and the Kala pcox are the two sides of the same coin. Although the main aim of poetry is to depict 'Beauty' yet the duty of the poet is to find out this beauty out of this world. Whenever we consider the beauty of one’s poetry we must take both Bhav pcox and Kala pcox into account. In a successful poet both the Bhav pcox and the Kala pcox are found in a balancing form. Now, therefore, while considering the beauty of Ajneya's poetry we are to consider both the Bhav pcox and the Kala pcox of his poetry. First we take up the Bhav pcox of his poetry.

4.1 The Bhav pcox of Ajneya's Poetry:

[Emotion in Ajneya's Poetry]

The ancient Indian scholars regarded the Kala pcox as more important than the Bhav pcox. But these two i.e., Bhav and Kala pcox have inseparable relationship; one cannot exist without the other. They have their individual importance also. Considering
minutely it is found that the 'Bhav' is more important for the poetry. Because without the emotion the question of expression cannot arise. Although the Western scholars regard four elements like the emotional, intellectual, imagination and style as the basic elements. Yet they accept the emotional elements as the prime element in poetry. The other three elements are necessary only to aid and justify the basic element. Therefore more importance is to be laid on the emotion i.e., the Bhav Pox.

The Bhav Pox is the soul of poetry while the Kala Pox adorns it. The Bhav Pox has the relationship with those emotions which grew in the hearts of a poet as a reaction to the society. Sweet emotions, heartrendering incidents sentimental impulses and powerful feelings come within the Bhav Pox.

The emotion or the 'Bhav' is a quality of every human being, and therefore it can only be realised and not be expressed. In poetry there is primacy of 'Bhav' only as without it the very existence of poetry is not possible. When all the emotions coming to the mind of a person are expressed in poetry, a reader may enjoy it.

While analysing the beauty of some poetry, it should be kept in mind that it is not an easy task. Because the ideas and emotions of different persons vary. The instincts of the people are quite complex and unintelligible. To find or analyse their similarities within all the diversities is quite difficult a job.
It should be remembered that when we analyse the 'Bhav Pox' it should be done in accordance with the principles of 'Riti Shastras'; that means these 'Bhavs' should be analysed in such a way that the 'Ras' inherent in it may be enjoyed.

The emotions of Ajneya's poetry is varied. Here one can find expression of varied activities of life. His poetry is full of new thoughts and emotions. After analysing all his poetry one can easily find that his poetry is full of novel "Bhavbhumi". In case of the 'Ras Vynjana', one can find that there is the pre-eminence of the Viyog Shringaar 'Rasa' over others in his poetry. Everywhere he rejects the traditionality. He expressed it in his 'Tar Saptak':

"Kavi Anubhav Karta Aya Hai Ki Jin Xetren Mein Prayog Huye Hai Ummein Se Barhkar Ab Un Xetren Ka Anweshan Karna Chahiye Jinhe Chhuya Nahin Gaya tha Ya Jinke Abhedy Man Liya Geya Hai."  

He introduced novelty as regards to subjectmatter of poetry also. His poetic genius introduces many new elements like the neglected life and its problems and some new phases of history in which he is quite successful.

Ajney entered into the field of Hindi poetry with a new critical outlook and replaced the traditional outlook with wide and new horizon of thought and ideas. In his poetry one can

1. (ed.) Dr. O.P. Sharma & Dr. R. prakash : Adhunik Kavi, p. 164
find minute waves of human emotions where there are feeling of
love, nature-consciousness, individuality, thought of the society,
romantic impulses and after all, the philosophy of life. Although
he was a poet of love and of nature yet there are enough illus-
tration of struggle, patriotism, economic disparities, emotion
for survival and love for beauty in them.

Ajneya is the creator of a new 'Bhav pex' in poetry. His
Bhav pex is quite strong and beautiful. The beauty and judici-
ousness in his 'Bhav pex' made his poetry quite elegant. Below
we discuss briefly all these elements of his poetry:

4.2 pranayabhuti in Ajneya's poetry:
(The Feeling of Love in Ajneya's poetry)

1) Nature of pranayabhuti:

Love has bound man and woman into one. Love is that
'bond' of the heart which unites two into one. What is 'Love'?
To this question Dr. Devraj replies:

"Prem Karne Ka Arth Hai Uski Jiwan Prakriya Mein Sahse-
dar Banne Ki Akanxa Aatma Uske Jiwan-Spandan Ke Atmsat Karne Ki
Kamna."2

The attraction of the heart is 'love'. Love is eternal,
universal and is the basis of creation. Love has its own impor-
tance and freedom. There is no place for any differences. It

2. Dr. Devraj: Sanskriti Ka Darshanik Vivechan, p. 358
inspires life and is based on the worldly things. The 'Riti Kalin' poet Biharilal well said, —

—" Ya Anuragi Chitt Ki,
     Goti Samjhai Nahin Ko."\(^3\)

For Biharilal 'Love' is like a sea where the mind of the lover sinks although it is as high as the peak of a mountain. He further remarks, —

—" Giri Tai Unche Rasik Man,
     Bure Jahan Jaharu,
     Wahai Sada Pasu Naranu Ko,
     prem payodhi pagaru."\(^4\)

In practice it is very difficult to ascertain what 'love' is. Till today there is no definite and clear definition of 'love'. Because love is such a gift of the Creator that enchants all the living creations. Love can be regarded as the best jewel of the mind. The scope of love is endless and majority of human emotion knowingly or unknowingly comes out of love. There is no distinction of high and low in love. So also, there is no worldly desire in love; and therefore it rises above it.

According to Ajneya, love is something like a 'bend' and not helplessness. It is a mental instinct and its success is satisfaction. He says, —

\[^3\] Biharilal : Bihari Satsai, Pad No. 121
\[^4\] Ibid, Pad No. 251
"Kab Kahan Yah Nahin
Jab Bhi Jahan Bhi Ho Jay Milan
Kewal Yah Ki Jab Bhi Mile
Tab Khilna."

That 'love' grows out of emotion is universally true. Different forms of 'love' may be classified on the basis of its depth and nature. One of the most attractive and pleasant form of love is 'affection'. The 'nuptial love' may be called the 'emotion of affection'. The sages have given the highest enlightened position to this 'emotion of affection'.

The greater the influence and importance of love in human life, the more and better its place in literature. Not only the human being are affected by it but also the whole of the living world is under its influence. It is the only element which makes the mind and heart of the people soft and lovely. The poets who depict human life in their poetry, cannot leave 'love' untouched. They can touch the heart of the people through the depiction of love more than any other sentiment. As such, in all literature, whether western or oriental, there is the expression of 'love' in them.

5. Ajneya as quoted by Dr. O.P. Sharma & Dr. Ram Prakash in their Adhunik Kavi, p. 156.
ii) Bharatiya Sahitya Mein Pranayabhuti:

There is not a single literature in the world in which the mighty emotion of 'love' has been neglected or has not been depicted. Indian literatures are no exception. Right from the Sanskrit literature to all regional and all-India literatures 'love' played one of the important roles. In the famous works of Sanskrit literature like the Abhijnana Shakuntalam, Vikramavvashi Swapna Vasavadatta, Malati Madhab and the Ratnavali, there are the description and depiction of 'love' in them. It may be mentioned here that in all of these Sanskrit books 'love' is quite romantic one.

In Hindi literature also right from the 'Adi Kaal' to the present day, 'love' has been found to be depicted in almost all of them. In the 'Veergathas' of the 'Adi Kaal', there one can find the germ of the 'love' stories. According to the Bhakti Kaal Kavi Kabir Das:

— "Jihi Ghat Priti Na Prem Ras, Puni Rasna Nahin Ram
Te Nar Es Sansar Mein Upaji Bhey Bekam." 6

Although pre-eminence was given to 'love' in the Riti Kalin poetry and only the Shringaar Ras had been used by the poets yet since their description of 'love' was made in accordance with the principles of classification of heroines, it

became quite traditional one. Pranay (love) for these poets became 'Prany' (god), which they adore for the whole life. Pranay is the throbbing of the heart, consciousness of the soul, faith of the life and a philosophy of spirituality for them. Today, although 'love' has been depicted in poetry, it is not the traditional love of the Riti Kaalin period. There has been considerable influence of Sanskrit literature as well as of the English love stories. Therefore, a new trend began in Hindi literature.

During the Chhayavadi period 'love' has assumed a wider scope. The Chhayavadi 'love' is not like that of the Riti Kaalin period where there is only exciting, luxurious and full of carnal desire. Here there is only naturalness, generosity and romanticity. Here example of Nirala's 'Juhi Ki Kali' may be cited which is the best example of the Shringaar Ras. In the poetry of other eminent poets of the period like Pant, Mahadevi, Prasad and others there are expression of 'love' in them.

The prayagvadi and the Naye Kavitas, a very pleasant picture has been drawn. In the prayagvadi poetry 'love' and 'beauty' are depicted along with suppression of sex. But in the Naye Kavita 'love' is not equated with carnal desire. Of course in some places due to the influence of the prayagvadi poetry, the Carnal desire has also been depicted. According to the Naye Kavis there is 'love' somewhere in life definitely. But in case of love, the ego has been sacrificed. For the Naye Kavis, 'love' is a unique
force. The limit of love goes beyond the whole universe:

—"Fir Kantili-Dristi-Ranjit Pyar De,
Admi Ki Shakti Ka Adhar De,
Pyar Tumse He Jagat Se Pyar Ho."7 (Ajneya)

It shows that poets of all the ages in Hindi literature depict love in their poetry in one way or other.

iii) pranayabhuti in Ajneya's poetry:

'Treatment of love in Ajneya's poetry'7

Love has been depicted through the poetry of Ajneya. Although the poetry of Ajneya covers a wide scope yet in it contains a very special place for 'love' and 'nature'. In practice, Ajneya has depicted a very pleasant and powerful picture of love throughout his works from the earliest one to the most modern piece. His free expression of 'love' in his 'Hari Ghas par Xan Bhar' is quite remarkable:

—"Tumhen Main Aah! Sanranyatit
Rupen Mein Kiya Hai Yad,
Sada Pranen Mein Kahin Sunta
Raha Hun Tumhara Sanbad."8

Ajneya speaks of some 'Murda prem'9 (dead love):

7. Dr. O.P. Sharma & Admunik Hindi Kavya Ki (quoted) Prabritiyan, p. 123
8. Hari Bhari Ghas par Xan Bhar, p. 45
9. Purba, p. 117
— "We Rogi Henge Prem Jinhe Anubhav Ras Ka
Katu ptala Hai,
We Murde Henge Prem Jinhe Samsehan-Kari
Hala Hai."

What may be an affidavit of 'Prem' more than it? It is the
'Jwala of Jajna and not a 'Khala Ke Ghar' (not ordinary place),
where one is to sacrifice one self. It is above all happiness
and distress, joy and sadness, Heaven and Hell and all profit
and loss. Love is higher than all of them. There is no question
of hopes and fears in it.

The feeling of love as described in Ajneya's poetry is quite
wide and large. The love for the state and for the Human kind have
also been illustrated over and above love between man and woman and
lovers and sweet-hearts. The natural attachment of the poet towards
'Kaal Chetna', prakrity, Atma, Jiwan etc. are also included within
the scope of 'love'. In some place love has been shown as a 'romantic
emotion also.

While analysing the feeling of love in Ajneya's poetry, we
can classify it into two categories since he was a poet of both
the Chhayavadi and post-Chhayavadi era — the first category inclu-
des his romantic poems and the other includes the 'Laukik', i.e.,
the poems of worldly emotions. The two categories are:
a) Laukik pranayabhuti (feeling of worldly love); and
b) Alaukik pranayabhuti (feeling of spiritual love).

Although Ajneya depicts the 'laukik' love yet he is able to transcend his 'laukik' love to the 'Alaukik' status.

a) Laukik pranayabhuti:

This type of love feeling is based on sexual desire. But Ajneya made this Laukik prem quite excellent through purity and honesty. The laukik prem has two forms — one is the Sanyog and the other Biyog.

Love is the main basis of life. It is the life-force. Ajneya also had confidence on love. He believed that one can console oneself through love when defeated in the struggle of life. In his 'Bhagn Dut', he depicts the tussle between 'Karm' and 'Shringaar':

——" Thori Der Pratixa Kar Le Sahas Se He Veer,
Chher Unhe Kya Tatinitat Par Chal Doge Be Peer?
Manjhi, Mat Ho Adhik Adhir." 10

In the first part of 'Chinta', Ajneya had depicted love of a man which is nothing but the natural attraction of a man towards a woman. But in the second of part of the same book, he speaks of another type of love for a woman through which one can attain happiness and breathe satisfaction. It is the only

10. Ajneya : 'Bhagn Dut'.
way for a woman to surrender to the man whom she loved or to the man whose love bounded her life. He declares —

—" Apna Sab Vai bhev Dur Kar,
    Apne Pranen Ki Atyant Akinchanta Mein,
    Main Apne Ke Tumhe Deti Hun." ¹¹
With such utterances the woman surrenders everything to the man she loved. This reminds such an idea of surrender depicted in the 'Kamayani' of prasadjee.

—" Samarpun Lo Sewa Ka Saar,
    Sajal Sansriti Ka Yah patwar;
    Aaj Se Yah Jiwan Utsarg
    Esi Padtal Mein Vigat Vikar." ¹²

Shraddha surrendered everything to Manu when she found him helpless and alone after the 'Pralay'.

Sanyog Varnan:

The love which Ajneya adorns is associated with instinctive desires and is expressed directly or indirectly and clearly or through symbols. He tries to illuminate his silent thoughts and emotions with the help of natural elements. He expresses the sex-desire through several symbols like the 'cloud to drop over the breast of the land', the thirsty lips of the

¹¹. 'Chinta'
¹². Joyshankar prasad ; Kamayani (Shraddha Sarg).
rose, the kiss of the Badal etc. In the 'Hari Ghas Par Xan Bhar' one can find such expressions:

--" So Raha Hai Jhonp Andhiwala,
Nadi Ki Jangh Par :
Daah Se Sihri Huye Yah Chadni
Char pairen Se Ulazkar
Jhank Jati Hai."13

In his 'Chinta' he speaks of suppressed desire:

--" Chhaya, Chhaya Tum Koun?
O' shwet, Shant, Ghan Awgunthani!
Tum Kaun Si Aag Ki Tarap
Chipaye Huye Ho?" (CHINTA - Ajneya)

He also wrote in the introduction to the Tarsaptak as follows:

--" Aaj Ke Manav Ka Man Yaun Parikalpanayon Se Lada Huwa
Hai Aur We Kalpanayen Sab Damit Aur Kunthit Hain. Uski Saund-
daryya Chetna Bhi Es Se Akrant Hai."14

In his poem 'Sawan Megh', Ajneya says that the feeling of love of the lover when he sees the clouds and then his suppressed emotion comes to the forefront:

--" Ghir Gaya Nabh, Umar Aye Megh KaLe,
Bhumi Ke Kampit Urejon par Jhuka Sa
Vishad, Shwasahat, Chiratur

13. Hari Ghas Par Xan Bhar, p. 48
14. Tarsaptak, p. 278
He, then, finished the poem with following lines:

—"Vaana Ka pank Si Faila Huwa Thi
Dharyitri Saty-Si Nirlajj Nangi
Au Samarpit."

Ajneya used some sex images when there was the 'Sanyog'
of the lover and the beloved:

—"Aur Wah Drirh Pair Mera Hai
Guru Sthir Sthau Sa Jara Huwa
Teri pran pithika par
Ling Sa Khara Hua."16

Ajneya has given a very exciting and intensive description
of the beauty of the different organs of the heroine as the
'Alamban' and the 'Uddipan' in his poetry. The different parts
of the heroine like her hair, face, nose, eyes &c. are described
in a very vivid style. His illustration of the Nakh-Shikh of the
heroine in a very new style. Her body is a "Kanak Champa Kali"
which spreads fragrance all through and her beauty is surrounded
with 'Sparsatit Kuha'.

15. Etylabh, p. 64
16. Ibid, p. 157
Ajneya has given a very attractive description of the eyes. The heroine's eyes are like the fearful and tearful eyes of a peacock. He believes that the beauty and quality of the hero and heroine play a very important role when there is a Sanyog between them. He means to say that in 'Laukik pranayabhuti' there is the pre-eminence of attraction of beauty.

In his 'Chinta', there is a very beautiful description of 'Sanyog':

"Hat Sanjna Vimurh Huwa Main,
Nat Shir Hun Tere Age,
Teri Shyanal Alkon Mein
Ye Kanchan Kan Kyon Jage?"17

In some places Ajneya's heroines became attached to beauty only; and fell in love for it. Gradually 'pranayabhuti' for physical beauty diminishes and it becomes something like the fragrance of the incense. For Ajneya the bend of love is not a permanent one. In his poem, 'Puchh Lun Main Naam Tera' he clearly indicated that such permanent love would be a prison for the lover. Love is something like coming to the contact of the heavenly objects floating in this endless universe. Therefore it is not the symbol of eternal unity.

For Ajneya 'love' is not an ordinary emotion. It is like a great treasure; one can not exist without it. In his 'Purva'
he expresses:

—" Pyar Hai Nidhi 
Nahin Hai To Main Nahin Hun, 
Kintu Je Meet Gaye Unka, 
Pyar Hi To 
Pyar Hai."18

Ajneya depicts the 'Sanyog Shringaar' vividly in his 'Laukik pranayabhuti'. In addition to this Sanyog Shringaar, there is enough description of the Biyeg Shringaar in his poetry.

Biyeg Varnan:

Ajneya while depicting Laukik pranayabhuti, has depicted the 'Biyeg pranayabhuti' more than the 'Sanyeg one'. So, there is a very special and significant description of the 'Laukik Birahagnubhuti' in his poetry. It is very remarkable that love can never be realised much in cases of the 'Sanyeg'. When the lovers will be together and there is no separation, they cannot realise to what extent they love each other. But with the separation, they will remember their 'Sanyeg' and will realise to what extent they love each other. In the Sanyeg there may be hypocrasy; but in the Biyeg there is no question of hypocrasy.

Ajneya believes that Biyeg (Separation) and 'Duhkh' (distress are the two indispensable components of love. He says:

18. Purva, p. 227
—"Dard Tabhi Tak Klesh-Kar Hota Hai Jab Tak Us-Se Lurate Hai. Es Vishal Ke Age Apne Ke Samarpit Kar Dene Ke Bad Sab Klesh Mano Jhar Jate Hai."19

According to him, one who sacrifices himself before "love" is the best person to know what love is.

—"Maine Vidagdh Ho Jan Liya,
Antim Rahasya pahchan Liya
Maine Ahutibankar Dekha Yah
Prem Yajna Ki Jwala Hai."20

For him, 'Dard' is the 'patheya' the provisions in the journey of life in love. Even for the 'Creation', 'Duhkh' is the most important element. 'Pranay' give birth to 'Vedna' and Vedna in turn gives birth to a deep creative force. In his words:

—"Duhkh Sab Ke Manjta Hai,
Aur Sabke Mukt Karna Wah
Na Jane Kintu,
Jinko Manjta Hai
Unhe Yah Sikh Deta Hai,
Ki Sabke Mukt Rakhe."21

This 'Duhkh' is born out of the fire of love. This idea of Ajneya is not found in case of other poets. For him, love is a hereditary instinct of a man; and 'Virah' is the soul of

20. Purva, p. 117
21. (Quoted) Ram Kamal Ray: Ajneya Srijan Aur Sangharsh, p. 84
love. The 'Virahanubhuti' is in every heart in one form or other. Among all forms of 'Virah', the 'Dampaty Virah' is of the highest importance. Because the relationship between a man and a woman is quite wide and deep in their life.

In the Biyog Shringaar, there are four elements. They are

- a) Purv Raag;
- b) Maan;
- c) pravas; and
- d) Karun.

In Ajneya's poetry, there are enough example containing these elements of Biyog Shringaar.

**purv-Raag or Purvanurag** :

The affliction of the separation (Biyog) after the 'Purv-Raag' and the hankering for union are depicted in Ajneya's poetry in a very heart-rendering and psychological way. Certain deserted woman who was driven by 'Purv-Raag' uttered:

"Haa, Ki Main Khe Ja Sakun !
Haa, Ki Uske Bhalpar Avtans pad
Mein Paa Saku." etc. 22

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22. Chinta (Ekawan Khand).
Maan:

Ajneya has depicted the situation of the Maan in a very lucid and natural way in his poetry. In 'love' the 'maan' is quite transitory. After such a 'Maan' the 'lover' and the beloved longed very much for their re-union; but as a matter of fact one wants that the other should come first. In Ajneya's poetry there is an interesting illustration of 'Maan', where the beloved had to convince the 'lover' to give up the 'Maan', —

—" Eitama Yae Maur Jiwar Ka
  Kwar Ki Bayan Chali,
  Shashi Gagan Par Hanse Na Hanse
  Shefali Amsoe Dha Chali."23

Pravas:

In Ajneya's 'Biyog Shringaar' there is the maximum illustration of the pravas Kaal. In one instance, one forsaken lover cursed the beauty of the spring season:

—' Nay Vasant Kya Jane Meri Peer,
  Priyatam Kyon Ate Hai Madhu Ke Ful
  Jab Tere Bin Mera Jiwan Dhul".24

Of the four elements of the Biyog Shringaar, Ajneya's poetry donot deal with the fourth element i.e., the Karun Biyog Shringaar.

23. 'Hari Ghas par Xan Bhar'—
24. Chinta (Ekawan Khand)—
The ancient Indian Acharyyas described eleven states or condition of 'Virah'. They are: i) Abhilasha; ii) Chinta; iii) Smaran; iv) Udveg; v) pralap; vi) Unmad; vii) Vyadhi; viii) Jarhata; ix) Murcha; x) Gunkathan and xi) Maran. Although Ajneya was dead against to traditionalism yet we find enough examples of almost all the states of Virah in his poetry.

In his 'Pani Barsa' expresses the 'Abhilasha' of a forsaken lover:

"Oat Ko Oat, Vax Ko Vax,
O' Piya Pani
Mera Hiya Tarsa
O' Piya Pani Barsa."^{25}

Again in his 'Chehra Udas' he speaks of the state of mind in dream where he remembered his lover. Here he depicts 'Smaran':

"Dekhta Rahun Mai Sada Apalak
Wah Chhahi Diptiyukt Chhayamey
Mito Mat Meri Smriti Patal Ke Tal Se."^{26}

In the same manner, there is the depiction of Udveg in his 'Dwitiya':

"Baten Sacchi Hai Yadyapti We
Nahin Tumhari Ho Sakti Hai,
Tumse Jhuth Kahan Kaise Jab
Uske prati Saccha Rahta Hun."^{27}

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25. Etylam, p. 54
26. Tar Saptak, p. 219
27. Vidyaniwas Misra: (quoted from) Alochanatmak Adhyayan, p. 93
Ajneya wanted to introduce some novelty in the Biyog Shringaar. In the case of 'Unmad' in 'Virah', the lover looses all sensations. But according to Ajneya, although the lovelorn lover becomes mad for an embrace yet she does not lose her whole consciousness. He expresses:

"Chhunt Jate Hain Hath Chankhte par,
Yadyapi Yah Pagalpan Hai,
Rom Pulak Uthte Hain Yadyapi
Jhuthi Wah Tan Ki Sihran Hai." 28

In addition to these, there are enough examples of the emotion of Virah in different circumstances. In one such circumstances, where due to social bindings the lovers could never be united under such circumstances when time of Virah has come the beloved uttered:

"Ukhra Sa Din, Ukhra Sa Nabh
Uchte Se Hemanti Badal
Kya Esi Shuny Mein Khoyega
Apne Dular Ka Antim pol." 29

The disappointment of the lovelorn lady increases to such an extent that she can never reconcile when after some time she realised that her beloved has never forshaken her love:

28. Ibid, p. 93
29. Ibid, p. 94
Dreams and remembrance are the matters of the past and past life. Therefore, the expression of the memory of the past life may be regarded as the 'Laukik pranay':

For example, in some cases the Laukik pranayabhuti has been expressed through the memory of the past life.

--- "Bhor Bela Nadi Tat Ki Ghantiyon Ka Naad,
Chot Khakar Jag Utha Soya Huwa Awsad." 31

Ajneya wanted to say that although the love-stricken lady indifferent to her beloved yet she does not shun the desire for union with him. In this case also Ajneya introduced novelty regarding 'Virah'. In one incident, the lover told his mate for one night:

--- "Puchh lun Main Naam Tera,
Soch Mat, Yah prasn Kyon Jab
Alag Hi Hai Marg Apne?
Sach Nahin Hete Esi Se Bhulna
Hai Kaun Sapne?" 32

30. Chinta.
31. (quoted) Vidyaniwas Misra, p. 95 (Alochanatmak Adhyayan)
32. Ibid,
In this manner, one can find that Biyog Shringaar is quite pre-eminent in Ajneya's poetry. There is no doubt that there is a very beautiful description and heart-rendering depiction of the Virah Bhawna. But while speaking or depicting 'Virah', Ajneya tries to change the viewpoint towards it. There is a glimpse of hopefulness against the tortures of virah. It is a new trend.

Ajneya has dealt with both Sanyog and Biyog Shringaar in his poetry. It may be accepted unquestionably that Ajneya's expression of the Laukik Pranay Bhawna is superb. When the fleshy side of love disappears it takes the shape of 'pujah' in Ajneya's poetry.

b) **Alaukik pranayabhuti** :
(Spiritual feeling of love)

In the Alaukik pranayabhuti there is place of carnal desire. Ajneya depicts this Alaukik feeling of love in most of his poems. His 'love' appears to be self-less and puja-like. In his 'Chinta', he gives such an expression:

— "Aaj Kintu priyatom!  
Jagi pranon Mein Abhinav Pira,  
Yah Ras Kisne Es Jiwan Mein  
Do-do Bar Piya Hai."\(^{33}\)

33. Chinta.
Now therefore, 'love' is not limited to physical attract-ions; it means the giving up of the ego and self-submission. He does not believe in the idea of "giving something; taking something" in love. The lover and the beloved are united into 'one' and feel the feeling of oneness only. In his words:

"Yasna Se, Yasna Se Ham pare The
Sahej Anuragi."\(^{34}\)

Ajneya with his worldly symbols shows his love for the creator. To understand the feeling of the Creator, one should understand the nature of pure love; because 'love' and 'purity' are the regulation of this world.

Ajneya has depicted a very heart-rendering scene of the union between the soul and the Eternal Soul. It is an example of the Alaukik pranayabhuti. The following lines in the Angan Ke par Dwar is the best example of such 'Alaukik pranayabhuti':

--' Ja Atma Ja,
Kanya Vadhuka
Uski Anuga,
... ... ...
O' Atma Ri
Tu Goye Vari
O' Samprikta
O' parinita ......"\(^{35}\)

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34. quoted by Ram Kamal Ray in his Ajneya: Srijan Aur Sangharsh, p. 83
35. Angan Ke par Dwar, p. 53
Ajneya's lovelorn moments are mixed up with the sentiment of self-sacrifice. He began to quiver at the moments of love in the waters of the river named 'priyatam'. His love is everywhere for which the creeper creeps and the buds blooms. Even for this the clouds begins to gather in the sky. It surrounds the whole nature. So, the poet finds his 'priyatam' in every molecule of the nature. Such a picture of spiritual love is depicted his 'Sans Ka putla'. Here loves unites him with the spiritual force:

"Kabhi Raat Mujhe Gherti Hai,
Kabhi Main Din Ko Herta Hun.
Kabhi Ek prabha Mujhe Herti Hai
Kabhi Main prakash Kan Bikherta Hun."36

Ajneya's 'Chinta' has a special place of a poetry of pranayabhuti. Here what he described as 'love' between a man and a woman is not earthly but quite heavenly. In the words of Dr. Endra Nath Madan — "Chinta Kavya Mein Ajneya Purush Aur Stree Ke paraspar Yauan Sambandh Ko pati Aur patni Ke Samajik Sambandh Tak Simit Na Kar Chirantan Purush Aur Chirantan Naari Mein Gatishil Sambandh Ke Swikar Karne Ke Pox Mein Hai."

Ajneya has sacrificed himself to establish his relationship with spiritual beloved (Alaukik Priyo). He submits everything to the unknown beloved. Here the following lines from the

36. Sans Ka putla (Angan Ke Dwar), p. 36
'Endra Dhanu Raude Huye Ye' are worth mentioning:

'' Ek Din,
Us Din
Je Se Apni Parajoy Bhi
De Sakunga Samud, Nissankoch
Usi Ko
Aaj
Apna Geet Deta Hun.'"37

It is not known to what extent the emotion of union hints at the sweet changing. The sight of the 'Priya' brings forth a great movement in his mind. Ajneya depicts his interview with the 'Eternal Beloved' with emotion and through his knowledge:

'' Priya Māin Tumhāre Dhyan Mein Hun,
Bah gaya Jag Mugdh Sari-Sa
Main Tumhāre Dhyan Mein Hun,
Priya Māin Tumhāre Dhyan Mein Hun.'"38

In the earlier works of Ajneya like the Bhagn-Dut, Chinta, and Etylam there are the clear depiction of his Alaukik pranayā-bhūti:

'' Tum, Kewal Tum Diby Dipti Se,
Bhar Jate Ho Shira Shira Mein.

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

37. Endra Dhanu Rande Huye Ye, p. 13
38. Bhagn Dut
According to Ajneya, 'love' is a divine one where there is the attraction of two sacred hearts. It is a natural consequence. This heavenly glow begins to glitter on the both lovers. Love is not a personal property of anybody. It spreads like natural elements — air. Due to the 'Virah' love becomes purified. Such purified love can institute a high culture in every heart. The 'Virah' towards the Brahm is at the core of the spiritual instinct. Ajneya submits to his defeat in the thought of the spiritual 'one':

— "Nahin, Mujhko Nahin
Apne Dard Ka Abhiman,
Manta Hun Main Parajoy
Hai Tumhari Yad." 40)

Ajneya is always after his spiritual beloved.

In his pranayabhuti, there is the evidence of honesty and purity. Most of his expressions of pranayabhuti are made in the shape of reminiscence. He believes that the 'Virah' is as natural as the 'Milan' although he holds the view that 'Vyatha' is quite unbearable:

39. Ibid (Asim Pranay Trishna)
40. (Quoted) Dr. O.P. Sarma: Adhunik Hindi Kavya Ki Prabritiyan, p. 110
Although Ajneya is a materialistic poet, yet the expression of 'Virah' towards the "Brahm" is evident in his poetry. In the words of Dr. Madhur Malati:


So, in Ajneya's poetry both the 'Laukik' and the 'Alaukik' pranayabhuti are quite evident.

**Special Features of Ajneya's PRANAYABHUTI:**

Like other peculiarities and specialities of Ajneya's personality, his new style of expressing the 'pranayabhuti' is quite unique one. He in his introduction to the Dusra Tarsaptak remarked:

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41. Etyalam

42. (Quoted) Vidyaniwas Misra: Aaj Ke Lokpriya Kavi Ajneya, p. 86
The following are the special features of Ajneya's poetry:

1) The new style of Ajneya to express the pranayabhuti contains his sense of honesty, and his mental make-up. He told times without number that obscenity does not exist in matters but in the view point. An incomplete view point may give rise to obscenity. Therefore he accepted the pranayabhuti in its totality. It is not his intention to furnish a fleshy picture of it. But his 'pranayabhuti' is like the flame with a tendency to move upward. His pranayabhuti produces one unknown thrill in the minds.

2) The second feature of Ajneya's pranayabhuti is its frequency and a complete submission. He did not believe in half or quasi-submission. But believed in the complete surrender. He writes --


43. Introduction to the Dusra Saptak
44. Atmanepad, p. 83
iii) Ajneya does not believe in exhibitionism. For him it is quite personal emotion and should not be destroyed by making it universal. His 'love' is restricted to 'Akash and Dharti' or 'Durba and Meghali' i.e., within natural objects but he does not like that it should enter into the so-called civilised life.

""" Ao Baithen
Esi Dhal Ki
Hari Ghas Par ..... 
... ... ...
Ao Baitho
Tanik Aur Khatkar,
Ki Hamare Bich-Sneh-Bhar Ka
Vyvdhan Rahe Bos,
Nahin Daror Sabhy Shisht Jiwan Ki."45

Ajneya's pranayabhuti has been charged with naked sexuality. But considering all sides of the question the charge is not well-based and is a false one. Because to him 'love' is not a hanker for physical beauty and is not for the enjoyment of the body. His love is much higher that, that of the aboriginal people whose love was animal-like. His lovers look each other as if they were the 'flower of the Naivedy.'

Ajneya's poetry from the point of 'pranayabhuti' is quite immortal one. Poems containing pranayabhuti show Ajneya's skill and ideas of transcendental love. He expressed the feeling of love

45. Hari Ghas par Xan Bhar : (Purva), p. 246
In a very restrained way. Sometimes his lovers are only 'friends':

"Main Tum Kya! Bos Sakhi Sakha. Tum Ho O' Jiwan Ke Swami, Mujhse puja pao, Ya Mai Hi Houn Devi Jis par Tum Charhao."

4.3 **Vaiyaktikta in Ajneya's poetry:**

Personality is related to one's 'self'. It is a relative one. It cannot forsake 'itself' and be attached to another 'self'. It means that all the emotions like joy and happiness, hopes and fears, love and hatred etc. and all others are one's own personal, emotions. Adding to it, one's viewpoint to all the problems is also included in one's personality.

Personality is the most important quality for a poet, for the expression of which he endeavours to find new ways. He maintains his own viewpoints for everything. Because of this, all poetry is the expression of one's 'self'. Whether it is imaginary or realistic, story or poem in all circumstances, the element of personality can never be avoided. The mainstay of a poet is always his introvert qualities.

**Personality in modern poetry:**

The extent to which personality or 'Vaiyaktikta' got expression in modern poetry was not so much vocal in early days. The Vyaktivad which is found during the Bhakti Kaal and the Riti Kaal was different from what we find today. During those days,

46. Chinta.
the poets tried to give their own judgement on either 'love' or Bhakti. Since the poets of the Riti Kaal lived under the royal patronage, they wrote poems only to please the royal court. So, what the Riti Kalin poets expressed about 'love' is quite different from the illustration of the Chhayavadi poets.

Today there is a pre-eminence of 'individual' (vykти) in modern poetry. But during the Dwivedy era, the poets did not time nor leisure to express their own mind. For the Chhayavadi poetry, Vaiyaktikta was the life-force for it. Poets of this era followed the principle of — "Maine Mein Shelly Apnaye" and therefore they placed the 'Vyakti Satta' above everything. They gave expression to personal emotions rather than the social ones. In Nirala's poetry, the expression of the Vaiyaktikta is found in two ways — direct and indirect ways. The example of direct expression of Vaiyaktikta is found in his poem — 'Vifal Vasna' while the indirect expression in the 'Ram Ki Shakti Puja'. Here in the Ram Ki Shakti Puja, he expressed his anguish against struggle-tern life through the symbol of 'Ram'.

"Dhik Jiwan Jo Pata Aya Hai Virodh,
Dhik Sadhak Jinke Liye Sada Hi Kiya Sodh."47

Similar indirect expressions are also found in Prasad's 'Ansoo', Pant's 'Ucch Vas' and 'Granthi'.

47. NIRALA: ANAMIKA (RAM KI SHAKTI PUJA), P. 163
The poetry in between the Chhayavād and the Pragativād, the Vaiyaktikta had its own importance. There was neither the secret emotion of Chhayavādi poets nor the suppressed ones of the Prayogvādis. On the other hand all the emotions like joy and happiness, hopes and fears, love and hatred etc. got their full expression to the extent to which the poet felt them. Poets during this period laid more stress on the exploration of a man's mind rather than social one.

In the Pragativādī literature, the sense of Vaiyaktikta remained as the prisoner of the poet's own suppressed mind on the other hand, the Vaiyaktikta in the Prayogvādi poetry got its full expression. In practice the Prayogvādi poetry became something like 'self-advertisement' in certain places. Below we furnish an example how Bharatbhushan praised his 'own-self':

---

Sadharan Nagar Ke
Ek Sadharan Ghar Mein
Mera Janm Huwa,
Bachpan Bita Ati Sadharan
Sadharan Vasti-Vas.
... ... ... ...
Tab Main Ekant Mon
Jut Goha Granthon Mein
Mujhe Parixaon Mein Vilxon
Shreya Mila.⁴⁸

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⁴⁸. Durga Shankar Misra : Ajke Lekpriya Kavi (Quoted), p. 44
Considering the Vaktivadi tendency in the Prayogvad,
Dr. Nambar Singh remarks, —


In the same manner, Dr. P.K. Misra says —


The tendency towards the Vaiyaktikta existed in the Chhaya-vadi as well as the Riti Kaalin poetry. But it was not in the sense in which the Prayogvadis used. Their sense existed upto the status of calling themselves the best only. Whatever it might be, the Prayogvadi poets refused to accept the existence of God and established the individuals at the highest place.

49. Dr. N. Singh : Adhunik Sahitya Ki prabritiyan, p. 137
50. Dr. Pawan Kumar Misra : Prayogvadi Kavya, p. 99
Although there are certain elements of vaiyaktikta as well as their expressions in the writings of Bharatendu Harischandra and Dwivedi and in the writings of the Chhayavadi era, yet it takes a serious egoistic form during the prayogvadi era. Ajneya, who is the founder of the prayogvad, is quite self-centred and egoistic poet. His poetry is also introvert one, as he gives expression to the minute emotions experienced purely in his personal life. Even his social matters contain personal elements. In his 'Main Wahan Hun', he expresses:

"Main Astha Hun
Le Main Nirantar Uthte Rahne
Ki Shakti Hun.
Main Vytha
To Main Mukti Ka Shwas Hu
Main Gatha Hun
Te Main Manav Ka Alikhit
Etihas Hun."

In most of his poems, Ajneya has given expression to his own Vaiyaktikta. The poems like the Endra Dhanus Raude Huye Ye carry his personal elements. Once he imagines himself to be a 'bridge' (a Setu):

51. Main Wahan Hun, p. 19
Ajneya has given prime importance to personality in literature. For him, the quest for personality is the best of arts. In his 'Atmanepad', he says:


The only aim of Ajneya was to find out personality, to analyse its characteristics and to produce a realistic picture of its emotions. Even Ajneya's realistic picture of the society is depicted through individuals. Therefore, on one side he depicts the fears, confidence, suppression, ego, selfishness etc. of a man and on the other there is a strong force of will to live, which he did in a very realistic manner. Side by side he depicts defects of social customs and traditions. In his 'Ghrina Ka Gaan' Ajneya criticised the capitalists, exploiters, administrators etc:

--- Tum, Jo Bare-Bare Gaddon Par
Unchi Dokan Mein
Unhe Koste Ho Jo Bhukhe Mare Hai
Khanon Mein

52. Endra Dhanus Raude Huye Ye, p. 19
53. Atmanepad.
Ajneya was so much confident in his personality and so much determined one that sometimes he even was prepared to be screened by the 'Niyati'. He did never believe in anybody else except in himself. Therefore naturally he gave much importance on the depiction of 'Vaiyaktikta'. In his "O' Aprastut Yam' he wrote;

--- O' Meri Niyati/ Main Chorkar Puja/ Kyonki Puja Hai parajoy Ka Vinat Swikar/ Bandhkar Mutthi Tujhe Lalkarta Hun/ Sun Rahi Hai Tu/ Main Khara Tujhko Yahan Lalkarta Hun/"

Ajneya refuses to accept any hindrance against his existence from the society nor from the state and nor even from the God. He expressed his strong confidence on his own self which, he believed would save him against all odds of life better than the God himself.

The 'prayogvadi Vaiyaktikta' attained such a position to declare itself the best. Therefore, the Vaiyaktik emotion got its pre-eminence in the prayogvadi poetry. Their egoistic feeling was/strong that they concentrated everything in the 'ego'. In the words of Dr. Om Prakash Sarma:

54. Atmanepad.
55. O' Aprastut Yam.

The basis of the personality is the 'ego'. This 'ego' is the progenitor of the idea of 'self' which in its turn gives birth to the idea of personality. The 'ego' comes out of two elements — the mind and the brain. Personality of a man is also the product of these two elements. Freud also recognised the existence of these two elements — they are 'ego' and 'id'. The 'ego' of Freud is the 'Ahn' and the 'id' is the 'Hrday' in Indian psychology. The former is the internal while the latter, the external one. The personality of a man gives its in the 'Hrday' of him. The narrow the 'Ahang', the narrower the circumstance and one's emotion will be very selfish and unsocial. But the wider the 'Ahang', the wider the circumference of the mind. There will be more happy mixture of natural emotion and social elements. In most of the Ahneya's poetry there is such a happy mixture. He himself remarks:

—" Prachin Kaviyen Ki Mahatta Ka Asal Rahasya Yahi Hai Ki We Ahang Ke Vilin Karke Hi Likhte The, Unke Liye Kavita Swasth Labh Ka Sadhan Nahin Balki Swasth Vyktitwa Ki Anand Sadhna Thi. Thik Adarsh Wahi Hai."37

56. Dr. O.P. Sarma • Adhunik Hindi Kavya Ki Prabritiya, p. 105
57. Atmanepad
At the beginning when he did not achieve the place as a prayogvadi poet as he desired, his heart was broken down, yet he did not step down from his assumed personality. On the other hand even he did not care to give up poetry altogether. He struggled throughout his whole life for the sake of 'man's independent existence'. He was tortured, and suppressed but not defeated. On the other hand he jumped into the struggle again with two-fold energy and enthusiasm. He wrote:

"Tumhara Yah Uddhat Vidrehi
par Wah Barhta Jayega
Lahron par Aroh." 58

This 'ego' or the Atmavastata' is the prime instinct of the prayogvadi. The man of the prayogvadi is not like that of the Chhayavadi, who is quite artificial and romantic. He is quite complex one. Unlike the Chhayavadi man, he is an intellectual being although he is quite sentimental and imaginative. Like an island within the stream of a river, the man, with all his diversities, is having his unity with others. Ajneya does not regard the being of an island as a curse but as the 'Niyoti' for man:

"Dwip hain ham, Yah Nahin hai shap,
Yah Apni Niyati Hai?" 59

58. Etylam, p. 87
59. Hari Ghas par Xan Bhar (Nadi the Dwip), p. 65
It is not out of place here to mention that although basically the prayogvadi poetry is a poetry of personal sentiment and personality yet it is not without the social sentiment and collective instincts. Therefore it is futile to charge it for unsocial elements. Ajneya once wrote that the present artists are tired of being individualists. But this individual consciousness has no contradiction with the collective consciousness. Ajneya is one who complements collectivism even though he keeps his individual existence separately. Because along with 'frankness', his aim is welfare of all.

On an analysing, it is found that during the third phase of his writing Ajneya becomes more and more self-seeking and self-purifying. Here his personality assumes the generous role, where one finds the one-ness of the 'Vysti' and the 'Samasti'. Subsequently in his fourth stage Ajneya moved from 'individual' to the society.

Now as regards the charge of being 'egoistic' and self-conscious Ajneya said that he know it well that a man can never live within the limitation of his 'self' only. He said that --

"Xudr Nali Mein Athah Jal Rasi Sama Nahin Pati Aur Mujhe Mulam Hai Ki Mukt Jiwan Ki Kriyashil Abhivykti Mein Tejdipt Pravah Rahta Hai." He means to say that to sacrifice one's self for the society is not a matter of fear and hesitation. Neither it should stand in the way of adoration of the mankind.
Although Ajneya has given pre-eminence to personal emotion in his poetry, yet he made it clear that he is not detached to the wider life. He realised that the 'Yug' is composed of sum total of individuals like his humble self and therefore everyone has a duty towards the 'Wider Self'. It is therefore, his duty to surrender to his 'self' which is a part of the 'Wider Self' or the 'Eternal Self'.

An individual is the minimum unit of the society. Therefore one cannot 'live' without the other. In other words, without the development of an individual there can be no development of the whole i.e., the society. Ajneya in his 'Dusre Saptak' tries to mix-up 'Vysti' with the 'Samastti'. The 'Bavre Aheri' of Ajneya carries such an idea.

It is true that Vaiyaktikta has its own value, which should somehow be guarded. But it is not all. The person who acts only for the 'Vaiyaktikta' would be quite lonely and abandoned. He would be disappointed. A man is not lonely in the nature as he is not away from the society. At the same time he does not like that he should be alone. He is influenced by the society and at the same the society has also been influenced by him. Not only the common man but also the poets and artists are the parts of the society. A poetry is the image of the personality of the poet. This image can be had only when he poet can realise the social instinct. Ajneya writes:
— "Ekakiyon Ki Rah ?
Wah Bhi Hai
Magar Tab Jao Ki Wah
Sabke Liye Tori Goye Ho."60

Again he also declares — "Main Nagarik Bhi Hun/ Kavi Bhi Hun/ Har Samay Donon Hun."

Ajneya could not tolerate the misdeeds that are spread in the society. He expressed in his 'Tesu':

— "Tab Tak Main Uska Ek Akinchan Agrdut,
Apni Akhand Astha Ke Sax Rup
Masshal Jala Dun ...."61

Ajneya has given expression to the social, political and economic problems through his own viewpoint. Of course he put more stress on the 'Vaiyaktikta' than the social as a poet in his poetry.

4.4 Ajneya's Rup Ki Anubhuti :

The Form is the beauty. The 'Rup' (form) is for the whole body, and not for one part of it. There is a sense of form not only in the heart of a poet but also in the heart of every one. The heart of the poet is full of colourful imagination. He can

60. (Quoted) Ramdhari Singh : Shuddh Kavita Ka Khoj, p. 145
61. Endra Dhanus Rande Huye Ye, p. 25
give such an illustration that even the person who does not witness the actual matter may make real idea of it. It is the supernatural power of the poet. It is a peculiarity of the poet that he can make some ugly thing beautiful with his beautiful description.

The poet sometimes adores the nature like a man and makes it more beautiful. He depicts men and women in such a manner that his depiction may give birth to certain 'Rasa' in the mind of a man. In Ajneya's poetry, we find that the parts of a woman has been compared to various beautiful matters of the nature which make her more beautiful and lovely for the readers.

Ajneya is very much sensitive to 'Rup'. He illustrates both human and super-human beauty in his poetry.

It is remarkable that the 'Shilp-Shakti', Rup Ki Mahatta etc. depends upon the duty of the poet towards the society. Krishna Lal says in this regard, --


Poet Ajneya has realised his own attraction towards 'Rup' in its limited world. He wrote in his 'Son Machhli' -- "Ham

Niharte Rup/ Kanch Ke Pichha Hanf Rahi Hai Machhli/ Rup Trishna Bhi/ (Aur Kanch Ke Pichha) Hai Jilivisha/*

He means to say that fish in 'Kanch Ka Patra' (Aquarium) should be looked through the 'Kanch'. It is because a man wants to enjoy open beauty and to witness it as it is. Ajneya has been considered as a 'Rupvadi' poet. Because he puts much stress on the 'Rup' in his poetry. He expresses:

"Dekho/ Rup/ Kam Hin/ Ek Jyoti/ Asmitaiyata Ki/ Jwala/ Aparajit Anavri Ha." 63

During the Beergatha and the Riti Kaal in Hindi, Rup has been given pre-eminence in literature. The illustration of Rup by Biharilal of the Riti Kaal is so vivid and beautiful that it proves the content of — "Jyon-Jyon Nihariye Nerhu Nainni Tyon-Tyon Khari Niksai Si Nikaye." The Chhayavadi literature also contains such picture of 'Rup'.

Ajneya who is the founding father of prayogvad in Hindi also is a lover of Rup. It is also remarkable that he used new and newer similes while depicting 'Rup'. He decorates the nature in a human like manner that it charms every reader. Sometimes he decorates nature in such a manner that nobody can distinguish it from a human being. Particularly, he compares the nature to a woman. Here one finds the idea of romanticism in his poetry:

63. Bavra Aheri, p. 37
"Sisir Ne Pahan Liya Basant Ka Dukul/ Gandhvah Urh Raha Parag 
Dhul Jhul/ Kanton Ka Kirit Dhare Bane Devdut/ Peet Basah Damak 
Uthe Tirskrit Babul/"

In most cases Ajneya's depiction of 'Rup' is quite attractive and beautiful. He once depicted 'Sanjh' (Evening) as a woman, who engaged herself in the service of her husband. It is a very beautiful and attractive composition — "pati Sewarat Sanjh/
Uchakta Dekh paraya Chand/ Lalakar Ot Ho Goye/"

Ajneya has given clear indication of his sense of 'Rup' through ascribing human qualities on the nature. With his own unique style, Ajneya has personified the nature in a very grand way. In his "Suni Si Sanjh", he introduced nature as a living being which enters into the house and which sometimes does everything that a man performs.

In Ajneya's poetry the nature is not a lifeless object but a colourful living being. In his depiction of Rup, there is a happy mixture of the nature of man and the outward nature. While describing the 'Rup' of the nature he made the nature sensitive, like a human being. Sometimes it becomes difficult to distinguishing between a man and the nature:

--- Badalon Ke Chumbanon Se Khil 
Ayani Hariyali,
Sharad Ki Dhup Mein Nha-Nikhar Kar
He Goye Hai Motwali.64

64. Hari Ghas Par Xan Bhar.
As a lover of beauty Ajneya finds a 'Mugdh Neel Nalini' in the eyes of the night. It is rather a very sensible and emotional description of 'Rup' of the nature.

For Ajneya the 'Manavikrt Rup' (personified appearance) of the nature is very enchanting and attractive:

— "So Raha Hain Jhoup Andhiwala,
   Nadi Ki Jangh Par
   Daah Se Sihri Huye Yah Chandni
   Char Parein Se Ulajhkar
   Jhank Jati Hai." 66

Here 'Andhiwali' is the 'lover' and 'Nadi' is his beloved. All these 'Andhiwali', 'Nadi', 'Chandni' etc. are personified and are used as symbols for human beings. These symbols expressed the idea that under the shade of darkness (Jhomp) the lover met his beloved and when the husband of the 'beloved' came his malice was out of bounds. Through his own skill, Ajneya made the scene very enjoyable.

In addition to these, there are several instances where Ajneya depicted the beautiful 'Rup' of the beautiful nature as the 'Sandhya', prabhat, etc. So, his nature as personified by him has beauty of her own. Ajneya gives us a vivid and beautiful description of a pair of hares moving out of the wheat field during a moonlit night in his "Hari Bhas Par Xan Bhar." It is a

65. Uttar priyadarshi, p. 32
66. Hari Ghas Par Xan Bhar, p. 48
good example of his perception of the 'Bahy Rup' of the nature. Although Ajneya has depicted both aspects of Rup — Bahy and Abhyantar, yet he depicted 'Bahy Rup' more while speaking of human beauty.

Ajneya presented his sense of form with beautiful similes and symbols. He made a very attractive description of the 'Nakh-Sikh' of a woman. He used some newer similes to depict the Nakh-Sikh of his women. His sight touched all the organs and parts of her body — like the face, eyes, nails and even her 'winks' in his poetry. Like other poets this viewpoint centred around a woman. His description of a woman presents a beautiful picture of a woman.

"Tumhari Deh/ Mujhko Kanak-Champe Ki Kali Hai/
Dur Hi Se Smaran Mein Bhi Gandh Deti Hai" 67

In some cases Ajneya's description bears the resemblance of that of the Chhayavadi poets. For example in the poem 'Laxan', when he says, "Ansu Se Bharne par Ankhen/ Aur Chamakne Lagti Hai", it reminds us a Chhayavadi description which wanted to say that the eyes of a damsel glows more when they are wet with tears.

Now it is clear that Ajneya is quite successful in his 'Rup Yejna' in the poetry. One can find the following features in his 'Rup Chitron':

67. Bavra Aheri
First, Ajneya has taken the help of 'Alankar' (figures) to infuse his own sense of beauty into the heart of the readers to fulfil this interest he used almost all existing figures like -- Upama, Rupak, Utprexa, Rupkatishayokti etc.

Secondly almost all or the majority of his Similes are chosen from the natural objects, the originality of which inflicted a permanent influence on the mind of the readers.

Thirdly, all the similes he used to describe the beauty of his heroines are new ones. With his new and newer similes his heroines began to flourish. He believed that with the change of time, there must be a change in the world of poetry.

Finally, it is only the golden touch of his fairy pen that makes the 'Rup Yojna' more and more attractive.

4.5 Jijivisa Ki Anubhuti :
(The Desire to Live in Ajneya's Poetry)

There is a strong desire in the heart of hearts of all living being to live. Although a man is mortal and death is sure to come to all; yet this desire to live is in the heart of everybody. Nobody desires death. It is the life-force in human being.

No poet can deny the presence of such a sentiment in him. Ajneya is not an exception. There is abundance of this desire to live in the heart of Ajneya, and has depicted this sentiment in most of his writings. In his novel 'Apne Apne Ajnavi' which is a pure existentialist novel, he gives us a picture of strong
to live against the shade of death.

As a poet, Ajneya has a strong faith on life. He dared to take — “Narayan Ki Ankhon Ki Vytha Apni Ankhon Mein” although he regarded himself as a Setu (a bridge) only. It is a rare case of the urge for life. He did not think to fly away even when he was damn defeated because he had a firm faith on life. In the lines of ‘Bavra Aheri’ one can just imagine his strong desire to live:

—“Ham Mein Ashta Hai Kritanj Hote
Hamon Dar Nahin Lagta Ki Ukhar
Na Jawe Kahin.”

Ajneya is always prepared to fight for survival. He wanted to keep his existence against all odds of life. His confidence can only be compared to the confidence of the setting sun again to rise in the morning. In the struggle of life victory and defeat, success and failure and happiness and distress are natural ones. It is therefore meet and proper to face them. He did not like die out of ‘Duhkh and pira’. But his last resort is the ‘will to live’.

According to Ajneya ‘Duhkh’ and ‘Dard’ lead man to Mukti (Salvation) and therefore without them there is no salvation for man. He expresses this philosophy of life in the following lines:


68. Ibid.
69. Hari Mhas par Xan Bhar, p. 55
Due to this will to live, there was no place for disappointment in the heart of Ajneya. He wanted to keep his patience, courage, conscience and self-confidence up. He had to suffer even humiliation and hatred for this. But he was prepared to bear everything Ajneya did not only like to live but liked others to live also, for which he always encouraged others for it. His poetry infuses courage in the heart of the readers to live:

"Har Manushy Bauna Hai Lekin,
Main Donon Mein Bauna Bankar
He Rahta Hun,
Haro Mat, Sahas Mat Chhor,
Es Se Bhi Athah Shuny Mein
Baune Ne Hi Tin Pagon Mein
Dharti Napi." 70

There is a mixture of happiness and distress in life. There are peace and troubles in life for which there is pralay (Dehige etc) and death of human in large scales. According to Ajneya, one who will be able to survive in all these troubles and disturbances is the 'Kaaljoyee' — conqueror of time. Such people have firm faith in their self-confidence. These people do not break their heart when they are defeated nor they forget their 'selves' when they are victorious. Will to live and confidence on life give such people more courage and energy to live.

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70. Hari Ghas par Xan Bhar, p. 21
Although Ajneya knew it fully well that after birth, death is another eternal truth yet he wants to live. It is not only for his own sake but also for the sake of the society. He also believed that death alone can make the way of life swifter. As he remarks in his "Jharne Ke Liye": "Mardharmahai Sabhi Kuch/ Kintu Fir Bhi Baho/ Mithi Hawa/ Jiwan Ki Kriyayon Ko/ Tumhi To Tibre Karti Ho./"

Along with this, he advised everybody to be detached to the world for the sake of happiness. This idea is evident in his poem 'Vijnapti'.

In practice there is a challenge for death in his poetry. His poetry is full of will to live and the desire for a new life. For example, he wrote:

--" Bhitar Hi Bhitar Jharon Patton Ke Sath Galta/ Aur Jirn Hota Rahta Hun/ Naye pran pata Hun/"71

In some places Ajneya used symbols to express his will to live. His 'Setu' is the best example for such an expression, which he introduced in his poem 'Main Wahan Hun.' Further, he used different objects to represent his 'Jijivisha' or will to live. In his "Son Machli" — his symbol is One 'Machli'. The Fish (Machli) in the aquarium struggles for life, so also human being in the world. In the same manner, the 'Uchli Huye Machli' has been made the symbol for desire to live in his 'Bana De Chitere'.

71. Angan Ke par Dwar, p. 40
Here he wanted to infuse courage after repeated troubles and distress of life.

Ajneya wanted to keep his will to live up which has to go through the ups and downs of life. He believed in some ideal of life and coloured it with his imagination. He kept his eyes open for the present while he kept his eyes on the past and the future. Whatever challenge he might face in the present he did never care for it. It is one of the best evidences of his desire to live.

Ajneya did not give up his ideals and aims even when he was defeated times without number and was debarred by disaster all the times. This is what we call the self-confidence. The basis of such self-confidence is the will to live. Ajneya honoured his own faith which enabled him to build him with new and newer inspiration. In his 'Atma Boli', we find enough proof such self-confidence and faith. But sometimes due to defects of the environment his firmness gives away. Fortunately his 'Jijivisha brings him back to the track of life. Such a return of confidence is being depicted in his 'Nadi Ke Dwip' where he somehow regain his own 'self'. He did not accept the defeat. He was not afraid of struggle. Even he was prepared to give up 'poetry' for the sake of his strong desire for life. The 'Ety-lam' gives us enough examples of such ideas.

The will to live made him so determined that even he did not accept the existence of God. He wanted no help from any
source for his life. He wanted live on his own accord. His "Sabhi Jagah Jiski Mutthi Mein Takat Hai" gives us such an understanding about his determination. This is nothing another face of his will to live. But it does not necessarily mean that he was very 'egoistic'. In this connection he himself remarked, "Ahang Ko Bilin Karke Hi Likhte The, Unke Liye Kavita Swasth Labh Ka Sadhan Hi Nahin, Swasth Vykti Ki Anand Thi. Thik Adarsh Wahi Hai, Yah Main Manta Hun. Meri Kavita Uski Anugamini Nahin Hai To Wah Sima Hai."72

To safeguard the very existence the poet Ajneya expressed his will to live openly. Considering from this point, it is found that his poetry gives expression to the will to live which is full of confidence.

4.6 **Kranti Ki Anubhuti:**
(Ajneya's notion of Revolution)

**Nature of Revolution:** A revolution is natural to life. The main cause of revolution is some idea. The more severe the intention to achieve this ideal, the more intense the revolution. It does come out of temporary anguish; but it is the result of some longstanding anguish against some exploitation. A revolution has two effects — a) first, the devastation; and b) second, new creation.

So, revolution is an indispensable change. The evil effects of inequality grip the political, social and administrative field.

72. Atmanepad.
gradually. In the long run this evil turns into hatred and revenge and takes the form of a war. Sometimes it compels the lovers of peace to jump into rebellion. A revolution is always for the good of the mass people. When injustice and exploitation reign supreme in the society, then the conscious section of the society gives the call for a revolution. Sometimes a revolution is broken out to do away with the disparity in the economic and social field.

**The Importance and necessity of a revolution**: The revolution destroys the troubles and difficulties of the society and a new environment for peace and happiness is created. As a result there have been new changes in state and the society. It gives birth to new hope and inspiration for new creation.

Like the medicine which destroys diseases, a revolution also destroys exploitation and oppressions. So, it is very much necessary for the society. Because the intensity of exploitation can never be vanquished with peaceful means; and it is only revolution that can bring the end of exploitation.

Literature can also add to the revolution of the society. Sumitra Nandan pant expressed the importance of a revolution in the following lines:

"Kranti Swayang Andhkar Hai par Jiwan Ko Jyotirmoy Banati Hai; Swayang Bish Hai par Hrday Mein Madhur Sudha Barsati"
Most of the Indian poets wanted to bring forth a revolution which is in conformity with Indian Culture and patriotism. Poets and litterateurs began to write showing the importance of such a revolution of radical change. Ram Naresh Tripathy wrote:

"Praja Rust Hai Es Kutantr Ke
Niscoy Hogi Kranti,
Atychar Hatakar Tab Main
Grahan Karunga Shanti."

Right from the beginning a man has to take the help of revolution for his very existence and his survival. Such a struggle for life is still going on, people generally rise in a rebellion on different causes: sometimes for the security of the people, sometimes for their motherland and sometimes to awake the sleeping young generation of the country.

A poet becomes the voice of the age in which he lives. In his voice there is the echo of the voice of his contemporary society. Not only this but also the poet expresses the eternal 'Yug Dharma' and thereby filling up the hearts of the people. He also reminds the duty of the society and makes the people vigilant.

73. S.N. Paul: Yugvani (Kranti), p. 84
74. R.N. Tripathy: Milan, p. 46
poets of different ages and different languages express the sense of revolution in their writings. The Assamese poet Chandra Kumar Agarwalla expresses his violent anger when he witnessed the artificial distinction of the society made by the selfish and greedy section of the society. He gave a call for the radical change of the society.

During the 'Aadi Kaal' in Hindi literature, one cannot find enough of such revolution. The then writers were engaged very much to hero worshipping only. So it was known as the 'Beergatha Kaal' also. During the Bhakti Kaal, there we find a mild call for revolution. It was against the social inequality, religious narrowness and ostentation.

The 'Riti Kaal' begins with the social environment filled with hopes and desires only. But in the writings of some great poets like Bhushan, Lal and Sudan, there is some emotion for the motherland. During the days of Bhushan India was under the Mughals. Like the poets of the British era in India, the poetry of Bhushan also rose against the oppression of the Mughals. In other words the poetry of Bhushan contains elements of revolution.

In modern times the emotion for a revolution is found in abundance in literature. Bharatendu wanted to have a radical change of the society. During his time, the Indians were weary of the British oppression. He wanted to incite the people against Britishers. During this period, the poets were also
conscious about the economic exploitation over the Indians. Bharatendu wrote:

"Angrez Raj Sukh Saj Sajai Sab Bhari

paaks Dhan Bidesh Chali Jat Ehai Ati Khwari." 75

During this period the sense of revolution is quite clear in the writings of the poets. About the ideas of revolution in the writings of Dinakar, Dr. M.L. Sarma remarked:


After independence, inspite of political freedom, the economic disparity grows deeper and deeper. The inequality among the people rises to a higher degree than before. Now poets began to give call to rise against social, economic and economic disparity. Here Nirala may be cited:

"Jim Bahu, Hai Jirn Sharir/ Jujhe Balata Krishak Adhir/ Ye Viplab Ke Veer/ Chus Liya Hai Uska Saar/ Har Matr Hi Hai Adhar/ Ye Jiwan Ke paravar/" 77

Now the poets realised that there can be no creation without revolution. Therefore, to do away with exploitation, oppression and divisive forces there is the need of a revolution.

75. (ed.) Shivprasad Misra: Bharatendu Granthwali, p. 384
76. Dr. Murari Lal Sarma: Hindi Ke Adhunik Pratinidhi Kavi, p. 76
77. Nirala: parimal (Badal Raag), p. 151
Ajneya’s ‘Kranti Ki Anubhuti’ : Ajneya is out and out of a revolutionary poet. His sense of revolution spreads throughout his poetry. In this connection Dr. Gautom remarks:

"Yah Bat Chhipi Nahin Hai Ki Ajneya Ka Prarambhik Jiwan Ek Krantikari Ka Jiwan Tha. ..... Apni 18 Saal Ki Umr Mein Lahore Mein Apne Krantikari Jiwan Ka Shri Ganesh Kiya Tha Aur 1934 Ke As-Pas Tak We Satta Ke Khilat Jujhne Mein Kafi Sakriya Rahe."

Ajneya’s third compilation of poetry the Etylam contains four parts of which the 'Bandi Swapn' deals with his revolutionary ideas. Most of the poems included in this part reflect the voice of revolution of the day and to name few of them, we can cite the names of 'Jiwan Daan', 'Bali Daan', 'Keer Ki Pukar', 'Ghrna Ki Gaan' etc.

Ajneya was dead against to the class-struggle. It is the voice of the day to shun our rotten traditions and rise to the occasion. He believes that changes cannot come in an evolutionary process; it needs a revolution. In the changing world the old values are not befitting to the society. If the society keeps these rotten traditions living it will harm the whole atmosphere. Ajneya through his poetry reflected the oppression of the 'Dalits' by the socalled high class people. He himself speaks of the revolution:

78. Dr. Suresh Gautom : Chhayavadottar Geetikavya, p. 188
"Vyktigat Chetna Ke Upar Ek Varg-got Chetna Bhi Ladi Huye Hai Aur Uchitanuchit Ki Bhavmayon Ka Anushasan Karti Hai, Jis-Se Ek Dusre Prakar Ki Varjanayon Ka Punj Kharra Hota Hai, Aur Unke Sath Hi Unke prati Vidroh Ka Swar Jagta De."79

Ajneya's attack is pointed towards the capitalists. Because they exploit the people only to satisfy their greed. On one side the poor people lying starved and becoming easy prey to disease and death, on the other, the capitalists lead a very luxurious life of plenty. Their palaces were made of the blood of the poor. In his 'Ghrna Ke Gaan', Ajneya poured forth all hatred to this class of capitalist, the exploiters.

The cultivators of the villages are the worst sufferers of exploitation. Although India is a cultivation based agricultural state, yet the social environment remains as a curse for the cultivators. Ajneya depicts such a picture in his 'Hamara Desh'. The village people are exploited and oppressed by the so-called civilised people. Ajneya called the urban people as 'Sanp' and 'Chusnewali Jok'. He expresses his emotion against the 'urban civilisation thus :

"Sanp/ Tum Sabhy To Huye Nahin/ Nagar Mein Basna/ Bhi Tumhe Nahin Aya."80

Ajneya's ideas reflect the ideas of Swami Vivekanand :

79. Tar Saptak, p. 278
80. Endra Dhanus Sande Huye, p. 29
--- "En Bechare Din-Janon Ko, Bharat Ke En Paddalit Manushyon Ka Unka Vastavik Swarup Samajhana Hoga ..... Ucch-Nich Sabhi Ke Hrday Mein Anant Atma Maujnd Hai." 81

Ajneya also depicts the dilipated condition of the working class under the oppression of the capitalists. The working class creates every product with their own blood but in return what they have got. In his poetry we can find the picture where the 'Majdoors' are depicted simply as 'Yantras' -- some machines. The 'majdoors' are treated by the 'Zamindars' as if they were not human being. Ajneya depicts the helplessness of the Majdoors and wished that they would be freed. He also gave them the 'Mantr' of 'Kranti'. He believed that the 'Majdoors' would be the 'Kaal' for the capitalist exploiters.

The thunder which has been produced by the hatred towards the capitalist class has been very beautifully illustrated in the poetry of Ajneya. He has given a call to the working class to rise in a revolution against the exploiters.

All the prayogvadi poets give a call for a radical change in the society. So is the case with Ajneya who was the chief poet of the era. He believed that several 'Eklavy' would come out of the numerous huts of the poor, and would destroy the huts only to build building in their place.

Ajneya was determined to finish the exploitation over the poor. He tried to infuse new courage and new consciousness in

81. (quoted) Satyendra Nath Majumdar: Vivekanand Charitr.
the mind of the poor people. According to him the poor must fight for their rights. He knew it well that a man has to struggle for fulfilling his primary need. For him the administrators are only 'Speech makers' but are deaf to the needs of the people. He is very critical about these selfish and oppressing rulers. He ridiculed them in the following lines:

— "Kal Ke Liye Hamein,
Aaj Ka Vayda Hai,
Aaj thekedar Ko,
Hamare per Katy Jane Do,
Kal Hakim
Bhero Ke Ayat Ki
Yojna Sunane Avenge.
Aaj Bachcho Ko
Bhukha Hi So Jane Do."82

Ajneya wanted to do away with the social and political inequalities, which may be achieved through revolutions only. After gaining the reigns of administration the political leaders forget the poor people. They only make sweet speeches, and promises. Promises can make people wait for some time but not all times to come. As soon as they would realise that they are false promises, the people would rise against them. His sense of revolution becomes an element of his language. He brings forth novelty in the subject matter, in the use of symbols and images and in the use of style in his poetry. All these

82. Etylaer (Ghrna Ka Gaan), p. 52
changes in language, style, use of similes, in the metres etc carry his sense of revolution. His revolutionary ideas touch all the aspects of life including the literary aspect. As such he is a successful revolutionary in the actual sense of the term.

4.7 Arthik Vishata Ki Anubhuti:

While discussing about the revolutionary ideas of Ajneyajee we have discussed about his anguish about the economic disparity of the people. Now we shall discuss his feeling of economic disparity in some details and show how it was expressed in his poetry.

The role of money in the thinking process of the society is undoubtedly great. Because money is the material basis of development. Therefore, it can be regarded as the life force of the society. The economy of a country depends upon the production and distribution of wealth.

Economic disparity is the result of distribution of wealth in a country. Due to improper and unjust distribution of wealth some people grow richer while the other can never enjoy the result of their labour fully. It is exploitation of one class over another. The society is divided into two classes -- the exploiter and the exploited. Under the first class come the land lords, capitalists, and the Mill owners while in the other come the cultivators, labourers etc. Such a division in
in the society gives birth to many evils in it.

Now, the poets and other litterateurs began to realise the troubles and difficulties faced by the working and labour class due to exploitation. The writers, particularly the poets have tender hearts, and naturally they are large-hearted. They can never tolerate the sufferings of the people. This is the reason as to why Ajneya's heart was full of grief when he witnessed the sufferings of the Indian people under this capitalist system. Most of the Indian poets give expression to such exploitation and express their anguish against all of them.

The poets of Bharatendu era did not close their eyes to such exploitations. Bharatendu himself expressed his anguish against exploitation thus; --

"Angrez Raj Sukh Saj Rajai Sab Bharai
Pai Dhan Videsh Chali Jat Ehai Ati Khwari."83

In the same manner, another writer Bal Mukund Gupta in his 'Nibandhawali' also was critical about the exploitation of one class over other.

During the era of the poet Dinkar, economic disparity was rampant due to exploitation. But even after the achievement of independence there is no end to this problem. The poet found that in this glorious land of Lord Rama and Lord Krishna the rich people bathe their dogs with milk while the poor donot get enough water to drink:

83. quoted from - the Bharatendu Granthawali (ed.) S.P. Misra, p. 384
The disparity is quite visible in everywhere after independence. It becomes more and more. As a result there had been reactions against the exploitation. New and newer ideas of revolution began to grow against exploitation. The writers also associated themselves with the voice of revolution.

**Economic Disparity in Ajneya's poetry:**

Ajneya's poetry covers almost all sides of the society. As such the economic disparity with all its evil effects did not escape his sight. He made a careful study of this economic disparity in Indian society.

To do away with the exploitation coming out of economic disparity, Ajneya wanted that there should be equal distribution of wealth. In his poetry he has given us a heart-rending picture of economic exploitation, in which he showed the luxurious and expensive life of one class on one hand while on the other, the life of scarcity and starvation of the oppressed class. He therefore, advocated the abolition of the classes in the society; and wanted justice in the production and distribution of wealth or means of production.

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84. Dinkar : Hunkar, p. 23
In a society where there is a class distinction, all the evils of the world are stored there. In India even after independence, economic disparity still exists. As a result exploitation grows more and more. Ajneya made the poor oppressed one his subject matter of poetry. He refuses the existence of the God but makes the existence of the oppressed Dalits higher and places it above everything. He also refuses to accept the ideas, values and systems of society which do not recognise the existence of the poor. He therefore lay more stress on the prestige and right to self-determination of the poor. He says:

"Kyon Karun Aradhana Us Devta Ki
Jo Ki Mujhko Siddh To Kya De Sakega
Jo Ki Mai Hi Swayang Hun." 85

In the poetry of Ajneya there is a clear and painful picture of the unbearable life of the labours and the cultivators. The pitiable condition of the poor always disturbed his heart. He always lament for the sadful plight of the sons of the soil. Sometimes his pen moves along with the spade of the 'Bhumiputra' (the son of the soil):

"Yah Jo Nitti Gorhta Hai
Kodard Khata Hai Aur Gehu Khilata Hai
... ... ... ...
Harhiya Mein Rahta Hai Aur Mahalon Ko Banata Hai
Uski Main Astha Hun." 86

85. Hari Ghas parxan Bhar, p. 20
86. Endra Dhanus Raude Huye Ye, p. 19
Ajneya knew it well that the Zamindars, who donot even touch the handle of the plough in their life, donot think for a moment for the good of the poor. But they are always for the safety and security of themselves at the cost of the cultivators. On the other hand several problems like problems of food, shelter, cloth, unemployment etc., crust the poor. Under such pressures the life of the poor becomes unbearable. Ajneya's heart began to bleed:

"Achha Maan Mujhe Khali Mitti De Do
Main Kuchh Nahin Mangunga.
... ... ...
Mele Jane Ka Hath Nahin Thanunga
Jo Kahogi Manunga."^{87}

Not only in such occasions, but also his heart heaves when he finds that the poor are starving. Howe do the poor have to suffer for a handful of rice? He made such sufferings of the oppressed his subject matter of poetry. In his 'Etihas Ki Hawa', he expresses the position of the rich side by side the poor, one in extreme luxury, the other in extreme poverty; one life of plenty; the other of scanty. Along with life of oppressed cultivators comes the life of other manual labours. The capitalists with the help of modern technology enlarge their capital and the scope of their exploitation over the labouring class. The machines have rendered the labour into nothing but a part of the machine.

^{87} Ibid, p. 20
The cultivators and the mill workers do not get their due although they work up to their maximum capacity. They only get something like 'subsistence allowances'. As a result there is an ever-increasing lamentation groaning in the heart of the poor. Ajneya has given expression to such feeling and emotion of the working class in strong words:

— 'Parshwghiri Ka Naam Chirro Mein
Ugr Charhtii Umangon-Si
Bichhi Pairon Mein Nadi, Jyon Dard Ki
Rekha,
Vihag Shish Maun Nivron Mein
Maine Ankh Bhar Dekha.'

Ajneya was not satisfied only with the description of the oppression and exploitation of the poor but at the same time he wanted to expose the exploiter — the capitalist. He therefore, gives expression to the ways and methods of exploitation and makes stunting remarks against them. He also indicated the ways to get rid of the exploitation and inspired the oppressed to rectify their position.

In his 'Ghrna Ka Gaan' he expresses his anguish against the capitalists — "Suno, Tumhein Lalkar Raha Hun, Suno Ghrna Ka Gaan'. Here he was very much sad for the plight of the poor. In his 'Shoshak Bhaiya' also, he showed how much he despised this exploiter class. He expressed his views against the 'class-system' on the basis of 'capital'; where some constitute the capitalist class, others the working class, in his 'Varg Bhawna Satik'.

88. Hari Ghas par Xam Bhar, p. 80
According to Ajneya, the brains of the capitalist began to contract and the hearts full of narrow and mischievous emotions as a result of their hankering after wealth only. Because of this they alienated themselves from the society. He exclaimed:

--- "Tum Sattadhari, Manavata Ke Shaw Par Asin,
    Jiwan Ke Chir Ripu, Vikas Ke Pratidwandi Prachin
    Tum, Shmashan Ke Dev ! Shuno, Yan Ranbheri Ki Taan,
    Aaj, Tumhe Lalkar Raha Hun, Suno Ghrna Ka Gaan."89

Ajneya ascribed all the troubles and difficulties of the country to this economic disparity and injustice. The cultivators and the labours have been suffering since the British days in India. Their sufferings have been continuing even after the achievement of independence. Now this inequal distribution of wealth becomes a curse on the Indian people. Thousands of people have to lead a very lamentable life under the pressure of exploitation. But the exploiters have no time to understand them.

Ajneya firmly believes that the change in the plight of the oppressed is a must. A day would come when justice would prevail so, the wanted the poor should not loose heart but fight for their rights hopefully and manfully:

--- "Har Manushy Bauna Hai Lekin,
    Main Dono Mein Bauna Bankar Hi Rahta Hun
    Haro Mat Sahas Mat Chhorro

89. Etylam (Ghrna Ka Gaan), p. 52
Ajneya believed that several 'Eklaby' would come out of the several huts of the poor and destroy the exploiting rich. He expressed such a revolutionary idea in his 'Etihas Ki Hawa'. He wanted a revolution to rectify the wrong done to the poor. This idea has been expressed in his "Hari Ghas par Xan Bhar".

Ajneya did not think in terms of rich or poor; but he thought human being as a whole. Therefore he wanted to create one new world where all the children of God would remain in peace and happiness. He wanted one society of individuals on equal basis and where due importance would be given to the cultivators and wage earners:

— "Jo Manav Ko Ek Karta Hai, Samuh Ka Anubhav Jiski Mehraben Hai." 91

He believed that a day would come when the oppressed and exploited class would prove their own humanity. He therefore waited to see those days when the poor would enjoy the free air and achieve equal status to the rich. Ajneya was always very much concerned to the economic disparity among the masses. A man is solely responsible for the creation of the feeling of high and low amongst man. He, therefore, wanted a society on the basis of economic equality.

90. Hari Ghas par Xan Bhar, p. 21
91. Endra Dhanus Raude Huwe Ye, p. 21
It is quite natural for a man to be inquisitive to know the unknown. Psychology describes it as a natural instinct in man. Being compelled by this instinct a man has been trying to know right from the time immemorial about the force that makes the world move. Human mind is always after the question what is the unknown force behind this beautiful creation and all the changes including life and death. It wants to know the mystic force of the unknown entity. This gave rise to the mystic feeling in a man.

practically speaking the mystic feeling is a form of psychological state. Mystic means something that is hidden. To feel the existence of the entity which is spread throughout the universe is quite mystic one. It is not possible to express this mystic feeling; and therefore it is described as the 'mystery of the Dumb' (i.e., 'Gunge Ka Gurh'). One who knows it would not speak about it; and one who speaks does not know it. But as a matter of fact it is against the nature of a man not to express his feeling. As a result scholars began to express it as mystic, feeling of mystic or the Mysticism.

In the Naradiya Sukt of the Arka Veda there have been endless queries about this mystic creation and its creator. As a result philosophical theories like Brhm Vadt, Adwaitvadt etc. came into existence. A notion that there is an external being at the root of the creation of 'life', came into being. This "Eternal
Being" is invisible, unknown and mystic. According to Asim Madhupuri, —

—" Upanishadon Mein Yah Spast Ullekh Milta Hai Ki Brhm Hi Rahasy Hai. 'Brhm himself is mystic.'"

The inquisitiveness towards the 'Eternal Being' (Brhm), to know His mystery, to establish relationship with Him and to feel 'one-ness' with Him is mysticism or the Rahasyavad.

Nature of mysticism:

To understand mysticism, one should go through the analysis given through definitions by some scholars.

According to Shuklajee —

" Chintan Ke Xetra Mein Jo Adwaitvad Hai, Wahi Kavya Ya Bhavna Ke Xetra Mein Rahasyavad Hai."

Dr. Ram Kumar Varma in his 'Kabir Ka Rahasyavad' says:


To Ganga Prasad Pandeya it is:


92. Acharyya Ram Chandra Shukla: Hindi Sahitya Ka Etihas
93. Dr. R.K. Varma: Kabir Ka Rahasyavad
According to V. Manav:

"Atma Aur Brhm Ki Esi Parasparik Pranayabhuti Ko Rahasyavad Kahte Hai." 95

Mahadevi Varma herself declares:

"...... Esi Se Ane krupta Ke Karan par Ek Madhuratam Vyktitw Ka Aropan Kar Uske Nikat Atm Nivedan Kar Dana Es Kavya Ka Dusra Sopan Bana Jise Rahasymoy Rup Ke Karan Hi Rahasyavad Nam Diya Goya." 96

Although till now nobody has been successful in defining clearly the term 'Rahasyavad', yet from the above definitions it becomes clear that the eagerness to establish some emotional relationship between the Jivatma (the Soul of a man) with the paramatma (Eternal soul) and the subsequent instinct of oneness between them is 'Rahasyavad', which gives birth to inquisitiveness and curiosity about the Beloved (the Eternal Soul). The expression of such an emotion is 'Rahasyavad' in literature.

Rahasyavad or mysticism refers to the 'Sadhana' i.e., devotion on the basis of which a man wants to know this unknown, mystic and 'Eternal One' and to establish relationship with Him and mingle oneself with Him.

Different forms of Rahasyavad:

In the 'Sadhana' of Rahasyavad, the mind of the poet is attracted towards the 'Eternal One' first, and after that he

95. Vishwambher Manav: Mahadevi Ki Rahasya Sadhna, p. 51
96. Mahadevi Varma: Yama, p. 45
tries to understand the greatness of 'Him'. Then he tries to establish some relationship with Him and finally he feels the 'One-ness' with him.

The emotion of the poet remains to be the root cause of inspiration while other direct and indirect emotions become auxiliary to it. The peculiarities of this emotion give birth to mystic feeling. Basically Rahasyavady has its clear relationship with indirect emotions. Generally there are four steps to Rahasyavady. They are -- i) Jijnasa (Inquisitiveness); ii) pari-choy (Acquaintance); iii) Virah (Destitution) and iv) Milan (Union).

**Jijnasa:**

The first step to Rahasyanubhuti is Jijnasa or inquisitiveness to know. Right from the beginning, a man had an inquisitiveness to know about the 'Mystic entity' behind everything know to him. He wants to know who has created this universe. This and such other questions become the subjectmatter of psychology. When some thoughtful men wanted to express this emotion of inquisitiveness, it becomes the first step to Rahasyanubhuti.

This 'Jijnasa' has been found since the Vedic days. During the mediaeval days, it is clear in the writings of poets like Kabir, Jaysee and others. In modern times different poets particularly the Chhayavadis give expression to this 'Jijnasa'.
**parichoy:**

After 'Jijnasa' comes 'Parichoy' i.e., Acquaintance with the Eternal One. A 'Sadhak' (devotee) may acquaint himself with the 'Eternal One' through some means or through the blessing of his Guru. After the parichoy, he may try to express it through words and make it material one. A Sadhak may even be mad when he got the full 'parichoy'. Kabir expresses such a feeling:

"Jani-Jani Re Raja Ram Ki Kahani,
Antar Jyoti Ram Parkasha, Guru Mukh
Virlai Jani." 97

He means to say that when a 'Sadhak' gets the full parichoy of the 'Eternal One', he enjoys a very divine pleasure.

**Virah:**

The third step of Rahasyavad is 'Virah' which comes after parichoy. The feeling of absence of the Eternal One on the part of the Sadhak leads him to 'Virah'. 'Virah' is the soul of 'Love'. The Virahanubhuti exists in the heart of everybody in one form or other. Where there is the want of union with the beloved, there is Virah. According to human psychology, love, virah etc. are the elements of the mind. It is not out of place here to quote Jaysee:

"Kuhuki Kuhuki Koyal Jas Roye/ Rakat Ke Ansoo Ghunghuchi
Van Voye/ Jahh Janh Tharh Hohi Vanbasi/ Tanh Tanh Hanhi

97. quoted by Rajnath Sarma in his "Kabir (Alochanatmak Adhyayan), p. 119"
Ghunghuchi Ke Rasi/ Bund Bund Mein Jatahu Jiya/ Gunja Gunji Karai Piu-pioo/*98

**Milan:**
The final and highest step of Rahasyanubhuti is the 'Milan', where the poet, Sadhak or a lover is united with his 'Beloved'. But there is a sea of difference between the 'Laukik' and the 'Alaukik' union. In a worldly or Laukik Milan there is always a fear of separation while there is no such fear in case of the Alaukik or Spiritual Milan. In a spiritual union there is the feeling of union organ by organ which is quite emotional only.

All these four steps are present in cases of Rahasyanubhuti.

Now in the case of Ajneya's poetry, although he was the founder of prayogvad and was a strong supporter of personal element in poetry; yet elements of Rahasyavad are present in it. It will be wrong to come to the conclusion that since his Rahasyanubhuti is not similar to those of Kabir, Jaysee and others, it is not at all 'Rahasyanubhuti'. Dr. K. Jhari remarks:


98. Ibid, p. 31
Rahasyavadī Kavi us Hod Tak Adhyatmalin Nahin Hosakte The, Atah Adhunik Rahasyavad Mein Kalpana Aur Baudhiktaka Put Adhik Hai.*99

In Ajneya’s poetry, the love of the man and woman is not a narrow one, although some critics wanted to describe it as expression of suppressed sex. Evidence shows that this idea of this section of critics is not correct. For example, the ‘love’ as expressed in the poem ‘Sawan Megh’ shows clearly the spirituality in Ajneya’s poetry:

—— Aah, Mera Swas Hai Utapt, pyar Hai Abhisapt, Tum Kahan Ho Naari.*100

Here his ‘love’ becomes equal to the ‘Chirantan Jyotirmoy Sat Tatw.’ In his article ‘Chetna Ka Sanskar’ edited in his ‘Trishanku’ he set forth a new type of Rahasyavad for the modern age. He imagined some reformations in the idea of conscious and sub-conscious to end the internal contradiction between them, by which endeavour could be made for more revolutionary actions. From this angle, Ajneya’s Rahasyavad may be described as new-Rahasyavad.

In Ajneya’s poetry there are beautiful expressions of his Rahasyanubhuti. In this connection Dr. M.M. Sinha remarks:

—— Ajneya Shuddh Bhautikvadi Kavi Mane Jate Hai Atah Umki Kavita Mein Rahasyanubhuti Se Yukt Virah Ke Xan Pakar

100. Etylam (Sawan Megh), p. 64

Ajneya's Rahasyanubhuti can be studied under the following heads:

1) \textbf{Kautuhal Abang Jijnasa}:

As shown earlier in this chapter that since the beginning people had the inquisitiveness to know the force behind this beautiful world. Although the creator has been termed as the Ajnat, the Avykt or the pavaasatta yet nobody is able to know how really is? What 'His' real form is Ajneya also tried to know this Adrishy Satta. But his inquisitiveness is not a new one; as such as curiosity is evident in the 'Vedic Richas' and in the Upanishads.

\textit{Ang Keneshitung patila Preshitang Manah}

\begin{quote}
Ken Pranah Pratnamah Preti Muktah
Keneshitang Vachamiyah Vadanti
Chaxah Shrotrong Kau Devi Pumakti."
\end{quote}

(Kenopanishada)

The poet Ajneya also believed in the idea of some divine force at the back of the universe. He was astonished at the beautiful and charming creation of this unknown crator, for which a strong curiosity creeps up in his heart of hearts to

\textsuperscript{101} quoted from Acharyya Durga Shankar Misra's \textit{Aaj Ke Lokapriya Kavi Ajneya}, p. 86
find out or to know this great artist. He expressed such a
desire in his 'Chinta', —

'Ham Tun Kiske Puja-Sadhan
Kisko Jyochhawar Apna Man.' 102

The same idea has been reflected in his 'Hari Ghas Xan
Bhar' when he says —” Tumhin Ho Kya Plavan wah/ Alok Ka Jo
Sakal Sima Langta Hai/.”

("Tumhi Ho Kya Bandhu Wah")

There are such more examples to show that Ajneya has some
curiosity towards the 'Alaukik priya', which he depicts very
beautifully in his poetry.

ii) param Shaktike Astitw Ki Jhalak :

For a Rahasyavadi poet there is a glimpse of the exis-
tence of the 'param Shakti' everywhere; and therefore he becomes
restless to witness this devine beauty. Ajneya is also found
to be restless to witness the glimpses of the unknown shakti.
He found the reflection of the param Shakti in all the particles
of the world.

Like other Rahasyavadis, Ajneya tries to witness the
glimpse of the 'Arup Satta' through the nature. For example he
personified the Nature in his 'Angan Ke par Dwar' only to rea-
 realise the existence of his 'Alaukik priya' :

102. Chinta, p. 131
"Sunis-Sajh Ek
Debe Panw Mere Kamre Mein Ayee Thi.
... ... ... ... ...
Chupchap Eske Niraw Tantyon Ki
Lal Chap Dekhta
Kuchh Nahin Kahunga." 103

The poet in his 'Yah Mahashuny Ka Shibir" he wanted to
prove that 'Arup' is always reflected in the 'Rup' and the 'Apara-
tax Brahm' is omnipresent.

iii) Virahanubhuti:

A premanubhuti can never be experienced in absence of
the Virahanubhuti. Therefore, the Virahanubhuti has been regarded
as an indispensable part of the Pranayabhuti. Because the real
test of 'prem' is the 'Virah'. In the Rahasyanubhuti there is
much importance of the Virahanubhuti.

Ajneya has expressed different mental conditions as regards
to the Separation (Biyog) in his poetry. He believed that there
is the development of personality and cleaning of the mind through
'Duhkha'. Being tortured with too much Virah, 'Ajneya' accepted
insatiety (Atrupti) in the face of tortures of the Union (Milan).
In his poetry there are several pictures of the 'Virah Vytha'.

(a) Abhilasha:

A strong desire for union with the 'param Shakti' has
been the subjectmatter of many of his poems. He became so con­
founded at the 'Biyog' of his 'Beloved' that he uttered:

103. Angan Ke Dwar par, p. 39
"Kharr Kharr Kar Uthe pat
Farak Uthe Gat.
Dekhne Ko Amkhen
Gherne Ko Bahein
Purani Kahani?
Oth Ko Oth, Vox Ko Vox." 104

(b) Udvidanta:

For a perplexed Sadhak nothing can satisfy him. A thing which can give happiness turns into thing of sorrow for him. Ajneya's mind also could not be satisfied by other things than the vision of the Paramshakti. So his mind was restless. Such a picture of the restlessness of his mind can be evident in the following lines:

"Mere Sare Shabd Pyar Ke
Kisi Dur Vigata Ke Juth.
... ... ... ...
Tumse Jhuth Kahun Kaise Jab
Uske Prati Sachcha Rahta Hun." 105

(c) Smriti:

The Sadhak believes that his living by ruminating the sweet memories of his union with the Param Shakti is quite meaningful. His poem "Chehra Udas" gives us such a state of mind when he ruminates the union:

104. Stylam, p. 54
105. Dwitiya.
(d) **Swapn**:

In addition to reminiscence, Ajneya also depicted some 'dream' (Swapn) to illustrate his state of the mind as the sight of the 'priya' in a dream signifies that there is no fear of its destruction:

"Bola Hriday Lautkar Dekho,
pratima Kho Mat Jay Kahin,
Kintu Kahin Wah Swapn Na Nikle
Es-Se Sahas Hua Nahin."\(^{107}\)

(e) **Ashrumochan**:

Patience of a lover is lost when he has to wait longer and longer. He is then overpowered by 'Virah' and has to shed tears. Ajneya expresses such a situation of shedding tears:

"Priyamat Aaj Bahut Din Ke Bad !
Ankhon Mein Ansoo Ban Chamki
Teri Kasak Bhari Yaad."
(f) **Chir Atripti**:

For a 'Virah' of the God, there can be no satisfaction. It remains to be eternal-dissatisfaction (Chir Atripti). Ajneya has depicted such a case of 'Chir Atripti' in his poetry:

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"Bhari Bhari Ankhon Ke Pyase Pyase
Sune Amsoo,

... ... ... ... ...
Es Xan Mein Hi Kitne Yug Yug, Haye
Xanik Ho Jate."

(g) **Ahankar**:

'Ahankar' i.e., boasting has also been depicted in the poetry of Ajneya. It is also an element of 'Viraha'. Mahadevi also expresses such a feeling of 'Ahankar' in her poetry where the lover did not want to be belittled. Ajneya also expresses that he would solve all the problems of his life by himself and would never depend upon others even upon the blessings of the God:

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"Apne Par Meri Astha
Etthi Chhoti Nahin Hai."108

(h) **Unmad**:

When the depression of the Virah becomes very serious, one goes mad. Under such circumstances the 'Virah' looses all sensation; and even he forgets the surrounding world. Unlike

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108 Ek Suni Nau.
some other poets, Ajneya has introduced some new elements that
during such stage of 'Unmad', the lover does not loose his consci­
ciousness although his mind has been pre-occupied with the emo-
tion for embracing the beloved:

"Ghunt Jate Hain Hath Chaukhte Par
Yadyapi Yah Pagal Pan Hai,
Rom Pulak Uthte Hai, Yadyapi
Jhuthi Wah Tan Ki Siharan Hai."

(i) Dinta:

A Sadhak always accepts his inferiority to the Lord.
He declares the paramshakti as the best of all and himself as
the worst. Ajneya expresses such feeling in his 'Etylam':

"Main Jo Xndron Mein Bhi Xndr,
Tumhe Jo Prabhuta Ke Agar."\(^{109}\)

(j) Utsarg:

A Sadhak believes his life to be successful when he

can offer his 'self' to the paramshakti. So a 'virah' wants
to sacrifice himself before his beloved. Ajneya expresses such
a feeling in his 'Chinta' when he says:

"Apna Sab Vaibhab Dur

Apne Pranon Ki Atyant Akinchanta Mein
Main Apne Ke Tumhein Deti Hun."\(^{110}\)

\(^{109}\) Etylam (Asim Pranay Ke Trishna)

\(^{110}\) Angal Ke Dwar Par, p. 71
(iv) **Milan Kamna**: 

The eagerness for the union of the soul and the Eternal soul is the special feature of the emotional relationship. A Sadhak is overwhelmed with joy when he realises the identity of the Asim Satta. Then his heart yearns for its union with the Eternal Soul.

Ajneya's poetry is full of such desire for union — Milan Kamna. He depicts it through several imaginary means.

—" Priya Main Tumhare Dhyan Mein Hun,

Bah Gaya Jag Mugdh Sari-Sa

Main Tumhare Dhyan Mein Hun

Priya Main Tumhare Dhyan Mein Hun."**

Ajneya has expressed the emotion of eternal union (Chir Milan) with the Beloved through a powerful expression:

—" Andhere Akele Ghar Mein

Andheri Akeli Rat.

Tumhing Se Lukchrip Kar,

Aaj Na Jaane Kitne Din Bad,

Tumse Meri Mulakat."**

(v) **Purn Tadatmy**:

Over and above all these cited above, there is another phase of the Rahasyanubhuti. It is when the Sadhak attains the stage of 'oneness' with the Brhm. This is what is known as the Tadatmy in full

111. Main Tumhare Dhyan Mein Hun.

112. op.cit No. 110, p. 54
Ajneya also had the desire to be united with the Brhm. He then realised that the 'Brhm' has been completely mingled up with the universe i.e., the 'Brhmad':

"Tum, Kewal Tum Diby Dipti Se,
Bhar Jate Ho Shira Shira Mein,
Tum Hi Tan Mein, Tum Hi Man Mein
Vyapt Hue Jyon Danin Ghan Mein."  **113**

Such a feeling of 'Tadatmy' has also been depicted in his 'Angan Ke par Dwar', and in the "Sāns Kā Putla."

(vi) **Brahma Ke Sath Sampandh:**

In some places Ajneya speaks of feeling 'Oneness' with the Brhm and in some other places 'He' is a friend, a master, a father and an Acharyya, to him. In other words in different forms 'He' is related to a man in different relationship.

In his Kyonki Main Use Janta Hun', the relationship is a parent-child relationship:

"Jiske Hi Sath Main Chalta Hun,
Jiski Hi Oar ?
Jiska Hi Asrit, Mano Jiski Santan."  **114**

Sometimes 'He' is a friend of the poet.

"Tum Hrday Ke Bhed Mere,
Antrang Sakha Saheli Ho."  **115**

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113. Bhagndut, (Asim Pranay Ki Trishna)
114. Kyonki Main Use Janta Hun.
115. Hari Ghas par Xan Bhar, p. 46
Both the Dwait and the Adwait emotions are illustrated by Ajneya very skilfully in his poetry. For him in some places the Atma and the paramatma are two separate identities (Dwait Vad) and some other they are one and the same (Adwait Vad). Therefore while he expresses his Dwait emotion, the lovers (i.e., the Manini Priya) maintained independent existence even at the moment of complete union. Like that in the Dwaitvad where existence of the 'Two' are accepted fact. The 'Two' may either inanimate (material) or 'Jarr' and 'Jangam' or 'Jangam' or 'Achar'. So also Jiv and the paramatma are two entities:

Ajneya expresses the Dwait feeling through the omni presence of 'Brahm' and the limited existence of the 'Jiv'

"Rangal Mein Chale Ho?
Chalo Chalte Raho!
... ... ...
Par Wah Waha Kharra Hai
Aur Tum Chalte Ho
Chalte Huye Hi Bhaele Ho."\(^{116}\)

There is the expression of the Adwait emotion in his poetry also. In comparison to 'Dwait Bhav', he has given us poems with Adwait Bhav much more in number. The Adwait Vad had come into existence since the days of the Vedic period in Indian thought and literature. But Shankaracharyya made it established

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\(^{116}\)'Mahavrx Ke Niche', p. 32
Ajneya has also gone to prove that this world is unreal.

--- "Mithya, Kal Mithya
Kal Ki Nishi Ghansarat Mistra
Aur Akeli Hogi." 117

In the Upanishad, the idea of Adwait has been carried.
For example — "Sa Exat Akamyt Ekam Bahusyam." 118

After having the knowledge about the Virat Satta, Ajneya was very keenly desirous of uniting with 'Him'. To him this union is nothing but 'perfection' only. Gradually the idea of merging with 'Him' becomes deeper and more stronger in the poet.

--- "Swar Awaaddh, Kanth Hai Kunthit
Paiyon Ki Gati Saddh,
Hathon Ki Baddh, Shish Bhu Lunthit
Uski Aur Chetna-Sarni Ko Hi
Bahne Do, Bahne Do." 119

Therefore, the basis of Ajneya's Rahasyavad is Adwaitvad. He arrived in this 'Adwait Bhumi' through 'the' Jnan Marg'. The controlled exercise of 'Jnan' (knowledge) leads to 'Atma Bodh'. Through 'Jnan' the "Form" comes into vision; and as soon as it comes; the Sadhak wants to merge with it; and to offer 'all everything' to 'Him'.

117. quoted Dr. Virendra Chhayavadottar Kavya Mein Adhyatmik Chetan, p. 92
118. Upanishad as quoted in Ibid, p. 287
119. Etylam (Niralok)
Now, the poet depicts the marriage between the Atma and the Paramatma with the help of his strong emotion. It is the result of his Adwait Bhavna

— "O' Atma Ree,
Tu Goye Wahl,
O' Samprkta,
O' parinita,
Mahashuny Ke Sath Bhanware Teri
Rachi Gaye."\textsuperscript{120}

(viii) Atma Darshan Kaa Bhav:

During the worship of the Param Satta', Ajneya wanted to merge up his own 'self' perfectly with 'Him' and to become 'One'. His address to the 'param Satta' with minute elements is quite interesting to the readers.

In his poem 'Samrajni Kaa Naivedy Daan', he showed that the Japanese empress went to the Buddhist Temple only with bare hands; that means she took no material offer to the Lord. Because she knew that it was better to offer 'Oneself' at the feet of the Lord than to offer other things:

—"Hee Mahabuddh!\textsuperscript{121}
Arpit Karti Hun Tujhe,
Wahing-Wahi Naivedy Charna
Apne Sundar Anand Nimis Ka
Tera Hn."\textsuperscript{121}

\textsuperscript{120} Angan Ke par Dwar (Chakrant Shila), p. 53
\textsuperscript{121} Ori O' Karuna prabhamoy, p. 66
Like other Rahasyavadi poets he knew it well that the only way for interview with the 'priyatam' is self-sacrifice. The perfect merger of the Atma clears the way for the union with the 'Alaukik priya'. He, therefore, declared:

"Tum Parvat Ho
Abhrvedi Shila Khandon Garisth Punj,
Chape Es Nirjhar Ko Ro Raho,
Tumhare Randhr-Randhr Se
Tumhi Ko Ras Deta Huwa
Fut Kar Main Bahonga." 122

4.9 Desh Bhakti Kee Anubhuti:
(Patriotic Feeling)

Love for one's motherland is patriotism. Patriotism is a holy 'Tapasya' — a meditation. Its greatness is quite boundless and sea-deep. It is like the 'Madira' with the intoxication of which a man forgets everything and gets ready to sacrifice everything for her.

Patriotism is inherent in man and it is not available outside. It is also not a personal property is anybody; rather it is for all the people. When united the force of patriotism grows more. The development of the country depends on the nature of the people. A man has a duty towards his native land. A man is more dead than alive if he has no patriotic feeling.

122. Bavra Oheri
The Tradition of patriotism in Indian literature:

Our Bharat is famous for patriotic feeling of her citizens. This feeling of patriotism flows naturally right from the ancient days. In case of literature, particularly in poetry, one can find that patriotism has been depicted since the Vedic days. It has been found in the Vedas:

— "Yasyaṁ Gayanti Nrityanti Bhūmyaṁ
Martya Vyāilavah,
Yudhyante Ysyamakrando Yasyaṅ
Ndati Dundurbhiṁi
Sa No Bhumīṁ pranudatang Samalāṁ,
Asapatnāṁ Mang Prithivi Krinotu.”

After the Vedas, there are scriptures like the Brahmanas, Upanishadas, the Ramayana, the Mahabharata etc., with description of patriotic feelings. In these scriptures there are not only the description of love for the native land but also some description of the beauty of the land, the beautiful seasons, the holy rivers, Green valleys and other elements of the land for which she has been described as the 'Devabhumī' or 'Swarga-bhumī'. In some cases the motherland (Matribhumi) has been placed above the Swarga Bhumi (Heaven).

— "Janani Jamabhumischa Swargadapi Gariasi" — they say.

123. Atharva Veda, Kand XII, Sukta 1, Mantra 41.
It may easily be concluded that the Sanskrit literature is full of patriotic feeling in it. The feeling naturally descends to the Hindi literature.

During the Aadi Kaal of Hindi patriotism had been expressed through the wars and clashes of the kings. It cannot be regarded, in one sense, as purely patriotic feeling yet, one can say that such descriptions enhanced the feeling of patriotic feeling, which is very much encouraging for the people. Next comes the Bhakti Kaal. Some scholars regard some writings of the Bhakt Kavis as expressions of feeling of patriotism. Dr. Indrapal Singh remarks:

"Aaj Ki Rastriya Bhawna Ke Anusar Ham Usmein Rastriyata Ki Gandh Bhab Hi Na Pawen Kintu Tatkalin Parivesh Ki Bhumika Mein Dekhne Mein Uske Rastriya Mahatw Ke Aswikar Nahin Kiya Ja Sakta." 124

He further remarks, "Yug Drasta Tulsi Ne ..... Samast Dasha Ke Chitr Upshhit Karke Bharat Ki Rastriya Chetna Ko Jhak-jhora Hai."

After the Bhakti Kaal, during the 'Reetikaal' when Hinduism was in danger due to the oppression of the Mughol emperors, then some Hindu personalities like Shivajee, Chhatrasal etc. were projected as 'Rastrosevakas'. It was done by Bhushan. Dr. Vimal Kumar Jain remarked in this connection:

124. Dr. I.P. Singh: Sahity Sandesh, p. 402
—* Bhushan Musalmanon Ke Virodhi Nahin The, Varan Aurangzeb Ke Virodhi The, Jisne Apne Purvjon Ke Banaye Huye Sundar Merg Ke Chhorkar Hinduyon Par Apatti Ke Paharr Dha Diye The .............. Bhushan Jatidwesh Ke Shikar Nahin The, Varan, Ek Sachehe Rastr Sevak The.*

The first period of Hindi literature is known as the 'Bharatendu Era'. Bharatendu intended to spread patriotic feeling in all nook and corner of the country. What he did to bring forth national consciousness definitely becomes the source of inspiration for the coming generations. During this period the poets mixed up Desh Bhakti with Raaj Bhakti in some cases. But during the Dwivedy period, there is a clear conception of the Desh Bhakti alone. A host of poets like Shridhar Pathak, Siyaram Sharan Gupta, Hariandh, Makhanlal Chaturvedi, Subhakumari Chauhan, Nirala and others expresses and illuminated patriotism in their poetry.

The Chhayavadi poets due to their introvert characteristics, could not clearly express their patriotism in writing, yet the example of such writing is not rare. For example the writings of Joyshankar Prasad particularly his songs carry good examples of patriotic feeling. Dinkar also wrote about patriotic feeling in strong terms.

prayogvadis and the poets of the Naye Kavita are also not against such feeling and emotions.

125. Dr. V.K. Jain : Hindi Sahity Ratnakar, p. 179
Ajneya's feeling of patriotism:

The feeling of patriotism is very much deep in the heart of Ajneya. In his poetry there is an inspiration of patriotism for all those who love their motherland. Although he laid stress on individualism yet he also expressed his duty towards the society and the country. His feeling of Desh Bhakti can be witnessed in his feeling of boasting in the native civilisation and culture, in his desire for independence of his motherland, in the feeling of sacrifice for her, in his quest for removing social and economic evils etc. In other words his patriotic feeling can be had in encouraging the native people to save their motherland.

(a) Matribhumi stavan:

Ajneya regarded the motherland as the best and most important and for a man. He sings about the spiritual greatness of the motherland and praises her. According to him the greatness and the beauty of the native land give birth to patriotism in the mind of a man. The natural beauty of India excels that of the Heaven.

In his "Rakt-snat Wah Mera Saki", he has given a very unique picture of Bharat Mata:

"Fat Jaa Aaj Dharitri!
Meri Dussah Lajja Aaj Mita De
Rakt-Snat Wah Mera Saki
Meri Dukhiya Bharat Maa Hai." 126

126. Rakt-snat wah Mera Saki.
Ajneya tried to infuse patriotic feeling by depicting the beauty of the land historical background and depicting the greatness of the land into the mind of the people. He always inspired the people to prepare themselves for the safety and security of the country. For him it is the strength of the people that makes the nation great.

(b) Swatantr stavan:

Ajneya appreciated freedom of the nation. He wanted to make India independent. Because each and everything in the nature — the birds, the animals, the sky etc. are independent why not the human being free enough to live in an independent country?

He wanted that everybody should enjoy the fruit of freedom. Nobody should be oppressed, exploited or tortured and be happy. To be free from others control is not freedom. One must be spiritually free to use his own freedom in the proper way.

Ajneya expresses his idea of Indian independence in his 'Janwari Chhabbis' where he compared the achievement to 'Alok Majusha' and said that it has been dedicated to the dream of centuries. Indian independence is the result of the agelong sacrifice, sadhna and tyag of the Indians. He therefore inspired the people:

—" Sadhna Rokti Nahin,
    Alok Jaise Nahin Bandhta,
    Yah Sudhar Manjusha Bhi
... ... ... ..."127

127. 'Janwari Chhabbis
Now the people had to fight for the preservation of the hard-earned independence. He believed that Indian people would be even vigilant for preserving it.

(c) pranotsarg ka sandesh:

For a patriot nothing is greater than his motherland. He is prepared to sacrifice everything in the altar of the land. The Lord in the Gita declares:

—“Hato Va Prapsyasi Swargang, Jitwa Va Bhoxyase Mahin.”\(^{128}\)

It means if one is dead in the war for the motherland, he attains 'Swarga' and if he is victorious, he can enjoy the world.

Ajneya also inspires the people to serve their motherland through his enlightened writings. In his 'Akhand Jyoti' he inspires the patriot young generation to sacrifice their lives for the cause of the native land. He wanted to build the nation with his own blood and to light the land by burning himself.

(d) varg Bhavnayon Ka Virodh:

Every man has a duty towards his motherland. Patriotism is not limited only to fighting out enemies but is related to participating in all developmental functions. One has to sacrifice narrow self-interest. At the same time one has to fight against the hindrances that stand in the way of development. So, it is the duty of a patriot to see that allround development may be achieved by his state.

\(^{128}\) The Gita, Chapter II, Sl. 37
Ajneya loved his motherland very much, and as such he was angry at certain evil customs that prevailed in the country. For him, the Varg Vibhajan i.e., Caste system is one of such evils and without its elimination the development of our country is not possible. If this social distinction exists, Indian people cannot unite together against foreign invasions. He therefore, expresses the idea that all human beings are the children of one God. He wanted to uproot this evil and generally he showed his anger against the so-called high castes:

— Rukkar Uttar Do,
Mera Hai Apratihat Ahwan,
Suno, Tumhe Lalkar Raha Hun
Suno Ghrna Ka Gaan.

(e) Lok-Kalyan Kee Bhavna:

The emotion of patriotism is a right thinking, where idea of the development of motherland is inherent in it. So, it should be remembered that the good of human being is inherent in patriotism. Ajneya asked the people through his poetry to think of the welfare of the masses. His voice for socialism and universal humanity can be regarded as the symbol of his patriotism.

Ajneya has been called a strict individualist since everywhere he expresses in the First person i.e., "I". But his "I" represent all "I's" that means the whole humanity. Therefore his humanitarian and socialistic feeling is expressed through his poetry:
—* Main Gatha Hun  
To Main Manav Ka Alikhit Etihas Hun.*129

There is a wide emotion for the motherland in Ajneya's poetry, but his love of humanity is much wider and higher than it. His devotion to the motherland is with each 'Rajkanika' (participle) of the land.

For Ajneya 'Love' is a potent force and he wanted to extend this force to include the whole world:

—* Pyar Tumse Ho Jagat Se Pyar Ho.*130

He also identified himself with the tears and distresses of the Dalits and therefore, wanted to do away with the tears of the Dalits. In his "Main Yahan Hun", he expresses the oneness of all humanity. He also expresses his ideas of welfare of the people in his poem 'Kavi'.

(f) Jan jagaran Kaa Sandesh:

patriotism naturally has different aspects. It is also a part of patriotism to sacrifice one's own self-interest and work for social economic and cultural development selflessly. To check the exploitation of one class over another by making the Dalits consciousness of their own duty and the oppression done to them is also a part of the love of one's motherland.

This aspect has been found in the poetry of Ajneya.

Due to defective distribution of wealth, one class becomes poorer.

129. Endra Dhanus Rande Huye Ye, p. 21
130. (quoted) Dr. Omprakash Sharma
and the other rich, which made the exploited class suffer all evils:

--- Jami Huye Chandni Ki Jhalmalate
Tajmahal Ke Niche
Bagrryon Ke Jhopron Ke Chhappar
Umar Ate Hai.\(^{131}\)

The exploited class is a curse for the society. The life of the exploited is full of distress only. The fruit of their labour is misappropriated by the rich class and therefore, happiness is a dream for them.

Ajneya has given expression to such a life of oppression. In his *Hari Ghas par Xan Bhar*, he says:

--- Har Manushya Bauna Hai Lekin,
Main Donon Mein Bauna Bankar Hi Rahta Hun.
Haro Mat Sahas Mat Chhorrow ... ...\(^{132}\)

Ajneya wanted that all types of exploitation must go. He shows his hatred and anger against the exploiters. He believed that for the revenge against the exploiters, the oppressed class should unite themselves. He also believed that when the exploited class would fight against the oppressors they would come victorious. But so long the exploitation would go unabeted, there can be no welfare for the people. When the oppressed and exploited would rise against the exploiters, independence would sure to come.

\(^{131}\) Etihas Ki Hawa, p. 31
\(^{132}\) Hari Ghas par Xan Bhar, p. 21
Ajneya with the help of his poetry wanted to glorify the poor. He took it to be his duty, it is also the duty of the litterateurs also. Dwivedy also expresses similar views when he says—

"Dirgh Kaal Se Jnan Ke Alok Se Banchit Manushyon Ko Ham Jnan Dena Hai ...... Sahityaka Yahi Kaam Hai." ¹³³

Ajneya also expresses such ideas in his poetry.

Ajneya wanted to inspire the Indians. For a true patriot, the way is not always adorned with flowers, sometimes he has to go through a thorny way. He expresses this idea in several poems.

Ajneya was imprisoned for four years as he took parts in the struggle for freedom. He therefore had practical experience of prison life which expresses in his 'Achyam' and 'Kodri Ki Bat'. He says that although the body of a prisoner is in the prison yet his mind remains free.

Desh Bhakti i.e., patriotism is in the heart and soul of Ajneya. His feeling of patriotism is found in every line of his poetry.