CHAPTER IV

SOME ROMANTIC TENDENCIES IN PANJABI POETRY AND THE INFLUENCE OF THE ENGLISH ROMANTIC POETS ON BHAJ VIR SINGH, KIRPA SAGAR, DHANI RAM AND PROFESSOR PURAN SINGH
As already discussed in the third chapter that the close of 19th century and the beginning of 20th century were full of changes. These changes in the social, political and cultural set up of Indian society and the continuous pouring in of English education and culture were reflected in the poetry of the period. With new social set up, new poetry came into existence. This was the dawn of a new age and it is difficult to agree with Dr. Mohan Singh that modern Panjabi poetry began to be written right from 1849, since the British took hold of the Panjab.¹ But it can be said safely that though modern age started from 1849, yet the modern form of poetry developed only after almost an age of experiments in the field.² This contention has been supported by learned Dr. S.S. Kohli³ and Prof. Diwan Singh⁴ as well.

From 1900 to 1920, the majority of the Panjabi poets were writing love-stories and attempting the religious themes, in their poetry. But Bhai Vir Singh, Dhani Ram Chatrik, Mola Bakash Kushta, and Kirpa Sagar, who if did

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¹ Dr. Mohan Singh 'Diwana': Modern Panjabi Poetry, p.46.
² Dr. Dharam Pal Singal: Panjabi Kavita Da Vikas, p.56.
³ Dr. S.S. Kohli: Panjabi Sahit Da Itihas, pp.501-02.
⁴ Prof. Diwan Singh: Sahit Adarsh, p.61.
not understand fully the new viewpoint of modernity, atleast, felt its pulse and gave Panjabi poetry a new and healthy direction.¹ The poetry of these poets can be termed as the poetry of new age without any doubt whatsoever.

With the dawn of 20th century, all round changes were felt in the field of poetry. Now the subject matter of poetry came closer to public interests and bade good bye to the traditional themes. Development of mother-tongue, expression of patriotic fervour, socialism based on humanism and social reforms caught the attention of the poets. The importance began to be given to new symbols, images, psycho-analysis and internal and intrinsic thoughts, as the time permitted. A new poetic-legislation—organised poetry attracted the poets. Short poems began to be written and free verse came into vogue as if the poet felt meterical composition as an imprisonment. The description of Nature became endeared to the poets and they also began using the power of imagination to enrich poetry. The poet became beauty-cautious, and a new awareness appealed to him more and more. In place of expressing a particular faith, pure mediant colour or pure entertainment, the motive of poetry became literary.² The poets of the new age broke all

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¹ Dr.Dharam Pal Singal: Panjabi Kavita Da Vikas,p.57.
² Ibid.,p.57.
social barriers, they hated to remain in an isolated tower of tradition, and their submissive character gave place to freedom and revolt. The poet stood against the literary traditional poetry, and discarding it he composed original, new and fresh verse that suited to his temperament.

The poet of this new age did not think Nature as something very holy and pious and a true manifestation of God. He began to share his sorrows and pleasures with its objects, describing it in all its moods, making love to it where possible and also ignoring it for a better purpose. Once again the poetry reflected the personal pangs of sorrows of the poet. It became subjective and the pity and pathos showed themselves in it. Now the pain of separation became more popular with the poets than the bliss of meeting. The total aim of Bhai Vir Singh, Chatrik and Puran Singh's poetry is this.¹

Though discarding tradition, yet the modern poetry also took up morality, civility and good behaviour as dominant factors. The earlier poets - Bhai Vir Singh, Chatrik, Lala Kirpa Sagar insisted upon the reformist element in poetry. Poetry also aroused in man a desire to progress and rise to the higher realm.

¹ Dr. Dr. Bhamer Pal Singal: Panjabi Kavita Da Vikas, p.58.
The poetry prior to 20th century pivoted round love - devoid of seriousness and sobriety. It was replete with frank and indecent expression of strange ideas relating to Love. Love to these poets appeared as a sin as it appeared to the contemporary society of their time. But the present poet wanted to found new society not on the ashes of the old, but on the old foundations. Though the earlier poets of 20th century could not do so completely and love still remained the dominant subject of their poetry, but it was a changed love, expressed in a novel way. It was real and true love described decently by a civilized man, the poet. But the sensuousness entered in the expression of individual and personal love of Panjabi poets.

The modern poet gave a message of hope and courage instead of despair and defeat. He wanted to make the people fearless, casting aside the fear of Gods, angels and uncertain death — the fear that loomed large over their heads. To find solace from the otherwise sad and miserable life, the poet diverted the attention of the masses to the beautiful scenes and sights of Nature. He chose historical, mythological and half true subjects to transport people temporarily to a new world where there was no fret and fume, where there no 'Palsy shakes the few' and where there no 'man hears each other groan'.

The poet, to imbibe new spirit in man, took him to the heroes and heroins of the past, and thus, changed the attitude
of a frustrated man and turned him towards healthy and constructive form of life. Now, the poet also began to feel tired of the shackles of age old slavery of the country and began attempting patriotic theme and expressed his desire for freedom. Bhai Vir Singh's poetry indirectly hints at this love for freedom. This theme finds echo in Chatrik, Prof. Puran Singh and Kirpa Sagar. We will discuss in detail the theme and subject matter of the poetry of these poets in the proceeding pages. But the poets who vehemently wrote on freedom are Hira Singh Dard, Darshan Singh Awara, Giani Gurmukh Singh Musafir and Vidhata Singh Teer. The literature of Gadar Party that was written outside India has much on this subject.

As already said the modern poetry not only revolted against traditional subject, it very well bade good-bye to the old form and style of writing also. No importance was now given to the language, metre or metaphors. New forms like song-poetry, short poems (lyrics), Ghazal, Rubiats, songs, ballads and odes came into vogue. Epic poetry came to be written and 'Rana Surat Singh' of Bhai Vir Singh and 'Lakshmi Devi' of Lala Kirpa Sagar bear testimony to this fact.

The poet now, could not remain a passive spectator to the changes in society. He having become cautious of changed environment began to express his disgust on over-busyness of modern life. He began to deplore the materialistic attitude of a modern man and his revolting spirit did not
spare even the false bounds of religion against which he raised his voice.

The poet stopped singing of 'Heer and Ranjhas' and the songs in the praise of past kings and warriors and started singing the woes of common men. He also raised his voice against oppression and cruelty of the rich landlord and capitalists and gave a call of revolt to the working classes. His consciousness of human rights compelled him to attempt social themes in poetry and preach social equality. He craved for a classless society of his dreams and imagination.

Short poems were first attempted by Bhai Vir Singh and Kushta. The free verse that sought freedom from metrical composition was initiated by Prof. Puran Singh. The poets tried new metres also discarding old ones, but the poems without any metre were also composed. They wrote in blank verse. The successful users of blank verse are Prof. Puran Singh and Diwan Singh Kalepani.

Ordinary men and things and objects became the subject matter of the poetry of this time. The poets composed poems on a village girl, a tree, a village well, or even a small village chicken.

The socio-political changes and consequently, the change in the character of Panjabi poetry inevitably reminds us of England immediately before the romantic poets began
writing poetry. It is true that in that country the social as well as political set up were different and the changes took place almost more than a century earlier. But what concerns us here is the similar evolutionary process that produced a Wordsworth or a Coleridge. The immediate shift visible in the poetry of our poets was also not something sudden and unexpected. It was the need of the hour as it was in England. The English poets there, also began accepting new influences and broke away with traditional, dogmatic poetry. So happened with our Panjabi poets. The banner of revolt raised against old values of society, that could not conform to the new norms is perceptible in the English as well as in Panjabi poets of this new era. Love for freedom, love for Nature, and a love for the remote and far off past are essential ingredients of the poets of both the countries. Both attempted new form of poetry; both revolted against the traditional themes; both discarded metrical composition; and both brought poetry closer to common man and also both bade good-bye to the 'innane phrageology and gaudiness' of language. If Wordsworth wanted to write poetry in the language of common men, Puran Singh did not distinguish between the language of poetry and prose. Their definition of poetry and concept of writing it were also similar to a greater extent.

But now the question is how all this came to happen? The answer is not far to seek. In the preceding chapter,
a number of pages have been devoted to answer this query. The same English men who ruled England had made their firm hold in Panjab. The study of English poets interested our intelligentsia and they were not blind to their poetic virtues. Our poets, therefore, also wanted to experiment on the lines of the English poets and the age, the rulers (who were Britishers) who created almost the same set-up by giving new type of administration to India, the social and political conditions were all congenial to such experiments. So, our poets of Panjabi started writing new poetry, under the influence of those English poets. But does this mean that a poet when borrows or accepts new influences degrades himself? Or in any way becomes inferior or a second rate poet? No. The answer is a big no. All poets or artists have been doing it from times immemorial. "No poet, nor artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone. You must set him, for contrast and comparison, among the dead."¹

Any poet is great if he gives a new outlook and form to the old subject because when "an artist considers himself best to reflect life and which devices to use, he cannot avoid taking into account how those who lived before him reflect life,"² and to borrow and learn from those who lived before us.

¹ T.S.Eliot: The Sacred Wood, p.49.
² Allexander Myashikov:Tradition and Innovation, p.196.
and those who live around us, is a quality, because even the "greatest genius would not get very far if he were to try to produce everything out of himself alone, but there are many good souls who do not understand this and spend the best part of their lives groping in the dark, dreaming about originality. So, our poets did what they thought to do to establish themselves in the changing society and we are grateful to them for giving us a new form of poetry, if not based, at least, influenced by that of the English Romantics. Moreover, need arises to repeat that the romanticism is not a set principle but a mode of thinking that varies from man to man.

In the beginning of the 20th century, the poems written by Bhai Vir Singh gave a new meaning to Romanticism when he began portraying natural beauty and spiritual love in poetry. It clearly suggests that there was romantic element in Panjabi poetry prior to Bhai Vir Singh to which he gave a new meaning.

It is true, and we have already discussed it somewhere that Panjabi poetry had romantic element in Kissa Kav, in chivalrous Ballads etc., but what strikes our mind is the rising of Wordsworth over the horizon of English Poetry. Romance was there in the poetry of England prior to Wordsworth, but he also gave a new meaning to it and there appears alikeness in the initiative of both the poets.

The close associations with Nature can be found in Indian verse in Guru Nanak and Bhai Gurdas and as early as in Rigved; and in English poetry also. But what change came in the depiction of Nature was more or less the same change brought about by Bhai Vir Singh in Panjabi poetry as that of Wordsworth in English poetry.
Before we take up individual poets and discover the extent to which each acknowledges the impact of the English Romantics, we feel it imperative to state that our earlier poets of twentieth century, tried successfully, to set a new tradition of poetry. Also, there are no two opinions that the modern Panjabi poetry, written during transitional period, contains romantic tendencies that have been discussed in the preceding pages in brief. We must also not hesitate to classify our poets as "Romantic", in whose poetry romanticism and its essential ingredients find full expression. But though the poets of this period (1900-50) are essentially romantic, yet there is nothing that can make us to conclude that they launched and organised movement, as was done by the English poets of the 19th century. Our poets depict romantic tendencies in their works; that remain limited only to their individual whims. Poet after poet did not pick up the same threads and followed the same principles of writing poetry as is done by the poets of a similar movement. Also, none of our poets decided to produce a joint literary venture, specializing the subject-matter of his poems sticking to it and then editing prefaces to defend that experimental work
as was done by Wordsworth and Coleridge. None of our poets laid down particular norms for the language, and technique and even the subject-matter of poetry that must be strictly adhered to; and none of them criticised the old traditional theme with a plan to assert new ones. Rather, our poets simply acknowledged the foreign influences, and individually tried to depict them in their works as they thought better. In Punjab, there was nothing of a planned 'romantic movement' as it was in England. It may, therefore, be taken as axiomatic that whereas we do have Romantic Poets in our literature, there is none of Romantic Movement as such that can be considered parallel to English Romantic Movement of 19th century. Our earlier poets who initiated the romantic trends in Panjabi poetry are Bhai Vir Singh, Lala Kirpa Sagar, Lala Dhani Ram Chattrak and Prof. Puran Singh. This chapter we devote to the detailed study of these poets.

BHAI VIR SINGH: Bhai Vir Singh is regarded as the chief poet of modern times. He too, can be called poet's poet like English poet, Spencer. The main characteristics of his poetry are love for Nature, emotions, patriotism, mysticism, religious experience, 'gurmat' philosophy and music of language. He represents the philosophy of Sikhism and writes philosophical poetry. He is a saint who revived the tradition of the Sikh and sufi poetry and adopted modernity according to needs.

1. Prof. Diwan Singh: Adhunic Panjabi Sahit Te Hor Lekh, p. 35.
2. Dr. Mohan Singh 'Diwana': History of Panjabi Literature, p. 183.
Born in Amritsar, his father Dr. Charan Singh was a great scholar of Sanskrit, Persian and English. Besides, he was a great artist. Mulk Raj Anand calls Vir Singh the "clossus of modern Panjabi literature," who "built up the monuments of erudition, religious interpretations, fiction and verse." Born in a period of religious revivalism, when the counter attacks were being launched by the Arya Samaj and Singh Sabha against the activities of the Christian 'Missions', he grew to write poetry that stood as a link between the old and the new. He participated and worked for the Singh Sabha and had in his mind an aim "to propagate and disseminate the teaching of the Gurus and to restore Sikhism to its pristine glory." His poetry serves as a transmitter between tradition and the modern. Throughout his life, he never forgot to project his religious outlook in poetry. Yet, he stands alone, away from convention, breathing a new spirit into Panjabi poetry. He introduced new themes in his poems. He tried his hands on a new type of short poetry, the models that did not conform to that of the old. In fact, he broke the spell of love romances cast on the Panjabi poets for many centuries; and breathed into it a fresh air of the fast changing times.

2. Harbans Singh (ed.): Bhai Vir Singh Abhinanddan Granth, p.112.
3. Quoted Harnam Singh 'Shan': Alochana. 1958, p.44.
Bhai Vir Singh passed the Entrance Examination from the Mission High School, Amritsar and the records of the Government Gazette of 1891 show that 'Poetry for the Young'—A collection in Four Parts, 'intended for use in schools and colleges' was quite popular among the high school and college students. This book contained the poetry of great English lyricists. The nature lyrics of Wordsworth, "Tiger, Tiger", of Blake; "Love" of Coleridge; "Ode to the West Wind", "Sky Lark", "Night" of Shelley; "Isles of Greece" of Byron. Also Vir Singh was drawn towards the other English poets through his contacts with the "Missionary" teachers of his school. Dr. M. P. Kohli rightly adds that because Bhai Vir Singh's younger brother, Balbir Singh received college education, and later his Doctorate from London University, it is possible that Bhai Vir Singh might have acquired further advanced knowledge of English literature from him. Rather, we must say, it was natural, because Vir Singh being a voracious reader must have read the books brought home by Dr. Balbir Singh, his brother.

So, having his school education from a 'Mission' school; and with the knowledge of English poets already mentioned, Bhai Vir Singh was bound to be influenced by English literature, and particularly the English Romantics that he read. Consequently, under these influences he wrote lyrics and Nature poetry; and

1. Punjab Government Gazette of 1890, p.86.
2. Dr. M. P. Kohli; The Influence of West on Panjabi Literature, pp.22-23.
and these influences show themselves, even in his religious epic 'Rana Surat Singh'.

There is a very little of Nature poetry in Panjabi before Bhai Vir Singh. In the old romances, there might be poetic description or simple reference to Nature, but it cannot be called the poetry of Nature. People of the past considered Nature as an ordinary background of life. Save the Sikh Gururs, the mystic experience and influence of Nature is nowhere found in Panjabi Literature.¹

Bhai Vir Singh, we feel, under the impact of English Romantics like Wordsworth, Coleridge, Shelley feels the soothing influence of nature and finds a mystic secret out of her.² He made Nature as a medium of his poetry.³ He is a poet of Nature, not in the sense that Wordsworth is, but with a difference. For Wordsworth, Nature was his alma-mator, it was the be all and end all of his poetry. But Bhai Vir Singh limits Nature to the expression of his poetic feelings. His end is God, the Almighty. Through Nature, he wants to reach the higher realms. He feels that God made Nature as its abode. Nature to him is a mean and not an end.

In his religious epic 'Rana Surat Singh' he appears to us as a saint and a mystic of sikhism, but the whole epic

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¹ Prof. Divan Singh: Adunik Panjabi Sahit Te Hor Lekh, p.39.
² Ibid., p.39.
is full of the description of natural scenes and sights.

Dr. Harbans Singh said about "Rana Surat Singh" that "it is a narrative of spiritual knowledge and deep philosophy. The whole setting of the story has been decorated with various natural scenes; its whole plot is painted under the cover of nature and its characters are also as delicate as the nature herself.¹

Bhai Vir Singh began writing this epic in 1905. It is a long narrative poem which narrates the pathetic separation of Rani Raj Kaur from her husband, Rana Surat Singh on his death. She undergoes a spiritual struggle and by stages, is able to achieve spiritual consolation through love and through the company of saints. She casts aside all the despair and despondency of a widows life, and keeps on performing all her worldly duties, enjoying all the bliss of life. The epic embodies the philosophy of sikhims and the principles of Gurbani: The flight of the soul to the "Eternal Being" through an allegorical process. Gurbani preaches that only through devotion the perfect unity with the 'Supreme' is possible, and the first prerequisite of devotion is love.² The symbolic flight of Rani Raj Kaur to the "Sacha Khand", the final abode of Rana where his soul is resting, elucidates the philosophy of 'Japji' as put forth in the Pauris 33 to 37.³

³. Sher Singh: Alochna, April, 1958, p.3.
So the theme of 'Rana Surat Singh' is based on the philosophy of Gurbani, but the "design and treatment of the theme and its artistic texture have been derived from the western literature,"¹ For the first time, he uses unrhymed metre to which he gives the name 'Sarkhandi Chhand' employed in a long Panjabi poem. Vir Singh introduces this Chhand and in order to justify his choice, he adds an important Preface, wherein he mentions the use of blank verse in Latin, Greek, and English. It shows, he was aware, at the time of writing this poem, of the handling of this metre by the English poets. Does this not remind the readers of Wordsworth, getting "Lyrical Ballads" published and justifying the use of common language by adding a long, comprehensive Preface to it. Thus, Bhai Vir Singh must have done all this under the impact of Wordsworth. So, let us accept that 'Rana Surat Singh' is more essentially western in form, though less in spirit."²

Under the direct influence of the English lyricists like Wordsworth and Shelley, Bhai Vir Singh attempted short poems in personal tone. Shelley is called the lyric Lord of England's lordiest singers and Vir Singh did not like to lag behind in this field. Giving the definition of a lyric Schelling says that "it unites universality of feelings with

1. Dr. M. P. Kohli: The Influence of the West on Panjabi Literature, p. 23.
2. Ibid., p. 23.
unity of form, turning as the lyric must ever turn on simple thought, feeling or situation."¹ The lyrics of Bhai Vir Singh conform to this definition. His lyrics are of secular nature depicting his various moods, his pleasures drawn from nature, his wanderings in the mountains and his sports with the springs.² He poured his fervent vision of beauty and the tremor of joy it released inside him into well made short lyrics. These poems, first of their kind in Panjabi, ... gained him a large audience, outside the religious circle.³ 'Trel Tupke' (Dew Drops), 'Lehran De Har' (Wreathes of Waves), 'Bijlijan De Har' (Wreathes of Lightning), and 'Matek Hulare' (Ecstatic Swings). They directly capture the mood and beauty of Nature and the poet's own inner feeling. The poet is moved by the sight of 'Dali',⁴ a famous lake in Kashmir, and the very essence of the spirit of joy in Nature. This too was a new form contributed by him to Panjabi Poetry. The beautiful examples of such lyrics are also available in his long epic poem 'Rana Surat Singh'. He emerges out a lyrical genius in the description of 'sleep'⁵ and the 'storm' in the Chapter 'Pari Mahal Chari' (The Fairy ascending a palace) and reminds us of the lyrics of Wordsworth and Shelley.

4. Bhai Vir Singh: 'Dali' in 'Matal Hulare'.
The first part of 'Lehran De Har' (Wreathes of Waves) written between 1907-1921 contains, deeper thoughts expressed in lyrical intensity in the poems 'Akhian' (Eyes) and 'Tiarian' (Preparations). The third party of the book 'Dil Tarang' (Viberations of Heart) is written in short poems and describes the condition of poet's mind through the medium of natural objects. The collection (1922-25) of lyrics 'Matak Hulare' written after the poets tour in Kashmir is a collection that depicts natural beauty: of flowers, of mountains and of springs. "The poems 'Sama' (Time), 'Trel Tupke' (Dew Drop), 'Valvla' (Excitement) and 'Vichari Kunj' (Lost Crane) are the representative examples of the lyrics, in the 3rd collection of short poems 'Eijlian De Har' published in 1927." ¹

For the first time in Panjabi poetry Bhai Vir Singh praised Art. The old and earlier Panjabi Poetry eulogised the chivalrous heroes, but it was left to Vir Singh to record an appreciation for the work of art. He looks at the artistic monuments of the olden times and seeks inspiration from them. His poems 'Qutab Di Lath' (Kutab Minar) and 'Mandir Martand De Khandar' (The Ruins of Martand Temple) are representative of his love for art. Regardless to the history of the majestic pillar of Qutab Minar, he indulges in praise of the structural beauty of it. He feels sorry for the neglect of ancient art in 'Ehull Chuki Sabhytas (The Forgotten Culture) and also laments the Vandalism of invaders who destroyed the art of India in

'Mandir Martand De Khandar'. Professor Sant Singh Sekhon calls this lament emotional sighs for the past civilization. So, here it is interesting to observe that whereas Sekhon confirms a personal note in Bhai Vir Singh's poetry, he condemns his regret and getting emotional over the loss of ancient art. The view is one-side which shows Sekhon wanting in love for art and disregarding artistic heritage of India. But this "lyrical aspect of Vir Singh's poetry is a direct derivation from the Romantic English poets of the 19th century". Art contrasted to the transitoriness of human life has a quality of permanence and eternity. The figures painted on the 'Grecian Urn', in the British Museum inspired Keats to write, (on seeing in painting a lover just at the verge of kissing his beloved):

Bold lover, never, never, canst thou kiss,  
Though winning near the goal-yet do not grieve;  
She cannot fade, though thou hast not thy bliss,  
For ever wilt thou love, and she be fair.\(^3\)

Keats' search for permanent and everlasting joy made him to praise art. Shelley in a poem "Ozymandias" also puts forth the same idea. But the English Romantics praised art, out of frustration and disappointment over the shortness of human life. They wanted attain permanent worldly pleasure that could be found in the work of art, but Bhai Vir Singh praised art for its glory and beauty and wanted to attain out

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1. Sant Singh Sekhon: Bhai Vir Singh Atte Unah Da Yug, p.162.
of it the aesthetic pleasure. So, though all these poets praise art but the motive of English poets differ than that of Bhai Vir Singh.

Another characteristic of Bhai Vir Singh's poetry is that he has a very delicate heart that feels the slightest suffering and pain of humanity. His heart sinks at the sight of suffering humanity. He knows that the miseries of this world cannot be lessened even if one sacrifices oneself fully, but one cannot remain aloof and become stone-hearted at the sight of the sufferers (Dard Dekh Dukh Anda: Lehran De Har). Wordsworth too was cautious of the "still sad music of humanity", Shelley made personal lamentation in 'Stanzas written in Dejection' near Naples and Keats felt the world as a place "where palsy shakes a few, sad, last gray hairs, where youth grows pale, and spectre thin and dies".¹

The English Romantics were in search of an opportunity to steal away from this miserable world because they never considered this world a fit and happy place to live in. But it is different with Bhai Vir Singh: and he at times raises a cry that life is ecstasy-giving-blossoming,² and a warm hearted optimism runs through all of Bhai Vir Singh's poetry³.

2. Bhai Vir Singh: Jeevan Ki Hai? (What is Life?)
Ecstasy is life and life is an ecstasy. The optimistic note in Bhai Vir Singh was there from the beginning. He preaches man to keep courage and have high ideas and aims, because a man with such strength can never stoop low (Uchi Najar : High Thinking). The pessimism and despair that runs throughout the poetry of the English Romantics does not find much echo in that of Vir Singh. This was because of his faith in the philosophy of Sikh Gurus. The entire field of Bhai Vir Singh's activities was therefore, centered round the reawakening of the spiritual feeling among his country-men on the lines of the Gurus. He devoted his entire energies to the spread of their gospel, which to him was the only sure and true path towards self-fulfilment.¹

Bhai Vir Singh does not offer any practical solution to the problems of poverty, hunger, misery and sorrows of humanity as Shelley suggests' revolt' against the old regime as the only end to all the ills of the poor. He simply felt sad at the sight of suffering humanity, except spiritual unity of our soul with the 'supreme' through meditation and trance. This, we find in 'Rana Surat Singh' as he could suggest nothing to salve Rani Raj Kaur's problems.² But this was more because of his inherent nature and love for Sikh mysticism as already referred to.

As Wordsworth is known as a high priest in the temple of Nature, so Bhai Vir Singh has been called a prophet of Nature by Amrita Pritam. He is a great poet of Nature alive to the beauty of the world of Nature around him. The poet has an eye to see her beauty, "a receptive soul and a gift of insight." From the very beginning of his poetic career, he took delight in the scenes and sights of Nature. "From his first composition 'Rana Surat Singh' to the last 'Mere Saian Jio' (My Lord), we see nature depicted in her various aspects and colours. "In his formative years", writes Dr. M. P. Kohli, Bhai Vir Singh appears to "have been influenced by Walter Scott whose 'Lady of the Lake' was popular in those days. The description of the plains surrounded by the high mountains, the grandeur of the tall trees of Diar, the music of the sounding cataract and the limpid flow of the clear water, find expression in the beautiful lyrics of the poet." The very first chapter of 'Rana Surat Singh' begins with a fine description of Natural beauty. Dr. Balbir Singh attributes the quality of Wordsworth of giving only the minute account of the scenic nature, to Bhai Vir Singh, in the sense that the later derives the deeper meaning from the beauty of Nature, unlike Scott who

3. Dr. Dalip Singh: Bhai Vir Singh Jeevan Te Kav Chintan, p.18.
4. Dr. M. P. Kohli: The Influence of the West on Panjabi Literature, p.27.
loses himself in the mere details.¹

Vir Singh reaches the stage of ecstatic trance on seeing the beauty of Nature. The beauty of Kashmir provides him the 'ecstatic swings' which he calls 'Matak Hulare'. The Beauty of Nature, to Vir Singh is not ethereal beauty; it is divine like the 'divine light'. His God was thus the source of all art, love and beauty.²

As the light comes from the sky / And reflects in mirrors
So does the beauty comes from heaven
And shines on the beautiful.

(-Guldadian Aenia)

The separation from this beauty leaves him in sorrow and he says:

The heart sinks
At the thought of separation from the beautiful.

(Dard Dekh Dukh Aanda)

The delicate heart of the poet spontaneously finds mystic messages from Nature and expresses them in his poetry. These messages have very deep meanings for human life( Ruhara, Chandni, Kelon De Gal Leggi Vel, Mehndi De Bute Kol, Kande, Gulab Da Phull, Jeewan Ki Hai? , Binfasha Da Phull, Kiker, and Mehndi etc.).

In his poem 'Verjit Wari' (Forbidden Garden), Bhai Sahib tells man the real secret of Nature. What is her message and

2. Harbans Singh: Bhai Vir Singh, p.75.
what relation she bears to the human beings? He says Nature is a thing to be seen but not to be touched. It is pleasure giving beauty that must not be consumed. It is a 'Garden of a Magician' in which man can see and enjoy every type of beauty, but at the touch, the spell of magic breaks and its beauty vanishes away.

This treatment of Nature by Vir Singh was because of the two major influences that he was under. One was the early influence of Gurbani and the other that of Wordsworth, the English Romantic. In Gurbani Nature is considered a treasure house of symbols, metaphors and analogies to illustrate the religious and moral truths. In Guru Nanak's Gurbani, Nature is considered as an abode of the almighty (Balhari Qudrat Vasya), whose expansion is limitless and infinite and none can reach His schemes (Tera Ant Na Jai Lakhia). Nature too, is in Gurbani a medium of approach to the Divine. Nature is there a key to the understanding of man's relation to God. Just as there is fragrance within the flower... similarly Hari lives within, search Him in thy Heart, O'Brother. Guru Nanak said sweetness consists in humility and for that he compared the pride and vanity of man with that of Simmal Tree, whose fruits are 'insipid, flowers nauseous, and leaves of no use'. This type of use of Nature in Bhai Vir Singh's poetry is in abundance. Vir Singh, therefore, spiritualises Nature and evokes from it a principle of joyous harmony.

1. Bhai Vir Singh: Verjit Vani
3. Ibid., p. 123.
The next influence is that of Wordsworth. Vir Singh's philosophy is that he sees the projection of God in 'infinite forms'. This gives his poetry a pantheistic outlook and a colourful pantheism runs through his poems. The parallel idea of 'God in Nature', is there in the poetry of Wordsworth. Another idea in Wordsworth's Nature poetry is that he identifies himself with the Divine through the faculty of intuition and takes the ecstatic contemplation of the divinity as the source of highest joy called "intellectual love of God". 'Daffodils', 'Daisy' and 'A Rainbow in the Sky' fill his heart with pleasure and gladness. He has a faith that there is a pleasure spread out in the twigs and flowers. The least motion of birds thrills him with pleasure. He tries to establish a literal kinship of man with plants and animals. Bhai Vir Singh also thoroughly enjoys his contact with Nature. This was for him another means of achieving transport of feelings. He too feels the divine influence in natural objects and surrounded himself completely to it with a view to getting closer to the Creator. In the description of natural scenes of Kashmir Valley, he was greatly in love with, have ravishing charm and evoke a strangely primeval feeling. The mountains, flowers, the springs of Kashmir grip his imagination and he turns to them time and again. He could recollect the joy he derived from them long after he had seen them, because they have become a source of

2. Harbans Singh: Bhai Vir Singh, p. 76.
everlasting joy to him. So he says:

The heart grieves at the time of parting
from the beautiful,
But parting from you, I do not grieve, O'Kashmir.¹

(Guldaudian Aian)

The lines are reminiscent of Keats' idea of 'A Thing of Beauty
is a Joy for ever' and of the idea of Wordsworth's poem 'I
Wandered Lonely as a Cloud'.

Though optimistic in his view, Vir Singh also sometimes
like English poet Wordsworth seems to be fed up with the
over-business of human life and writes:

Your place is somewhere on the banks of stream
Or somewhere in the woods.

Uselessly thou hast joined the cries of the world
And are burdened by overwork.

(Meri Jinde)

The same cry is heard in Wordsworth's sonnet 'The World is
Too Much with Us'.

Vir Singh combines the elevating sikh philosophy with
the romantic inspiration from Wordsworth. He read the above
mentioned lyrics of Wordsworth as they were included in the
'Poetry for the Young'. And his poem's 'Khera' (Ecstasy),
'Phul Te Yogi' (The flower and an ascetic), 'Padam Brish'
(Padam tree), 'Jeevan Ki Hai?' (What is Life?) are beautiful
examples of harmonious blend of these two influences on him.

1. Harbans Singh: Bhai Vir Singh, p.76.
(Translated)
Bhai Sahib is a liberal photographer and painter of Nature, as well as her companion. He himself is attached to Nature and wants others to bring close to her, like Wordsworth.

In the poems of 'Matak Hulare' relating to Kashmir, natural scenes have often been painted with the skill of an expert painter. 'The Dal', 'Nasim Bagh' (Nasim Garden), 'Shalimar Chashma' (Shalimar Spring), 'Nishat Bagh' (Nishat Garden), 'Icchabal Naad', 'Kukar Naag', 'Veri Naag', 'Lidhaf Nun', 'Pahil Gam', 'Wullar', 'Chandarbal' are full of pure natural descriptions. In a paragraph he paints the mountains peeping from behind and the plain as a cradle. The spot is the very place of comfort and the Nature appears as a darling as the mother to her children. The poet is full of ecstatic trance and considers the scenic beauty of Nature something unique. In his last poetic composition 'Mere Saian Jio', he while portraying Nature and enjoying it, tries to find out God from it. In fact, the description of Natural objects in Bhai Vir Singh has been done successfully and emotionally and to a greater extent it tallies with that of Wordsworth. That is perhaps the reason that he is called the Wordsworth of Panjabi poetry.

1. Dr. Dalip Singh: Bhai Vir Singh Jeevan Te Kav Chintan, p.78.
2. Bhai Vir Singh: Chandarbal (Matak Hulare).
But through his Nature poetry, Bhai Vir Singh has described his mysticism. He becomes one with the objects of Nature and finds out something solid in them. From Natural objects, he goes to the creator of these objects. He looks God into Nature and his note of mysticism comes to the forefront (Stars and the Sky). Nature appears to him the most wonderful creation of God and he considers it as an abode of the Almighty. So, the sight of beautiful natural objects reminds him of His presence in them and he bows down before it. He says that God lives in what He has created. He shines forth evermore like the moon in the ascendent (Bismal More: Lehram De Haar). Every leaf, flower or its petal is not without His presence. In another passage, the mere glance of 'Veri Nag' spring makes him to bow down before God and his beautiful creation Nature. This type of mysticism can be found in Blake's 'Tiger', 'Tiger'. The English poet is wonder-struck at the creative power of the Almighty and cannot help praising Him. The fearful symmetry of tiger's body brings to his mind the creator of the tiger. He expresses surprise as to who could have been that powerful to make such a dreadful creature. He asks the tiger:

What the hammer? What the chain?
In what furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?

1. Bhai Vir Singh: Veri Nag (Matak Hulare).
In 'Trel Tupke', Bhai Vir Singh compares the intoxication of earthly intoxicants to that of the name of God. He wants a drop of this wine from the jug so that he may forget the present life torn assunder by human ambitions, hopes and desires and rise to the higher realms of forgetfulness. This expresses his escapist attitude. In another poem, the poet expresses his desire to remain in a hiding place away from the world of name and fame (Banfasha Da Phull). His desire to remain in hide and pass stealthily away, "Is not being fulfilled, despite his craving for it." The tendency to escape can be most notably seen in John Keats 'Ode to a Nightingale'. The English poet also wants to drink a full beaker of white French wine in an attempt to escape from the present miseries of the world. He wants to go to the joyous world of the Nightingale and addressing her he says that the wine:

"That I might drink, and leave the world unseen;
And with thee fade away into the forest dim".

away from

"The weariness, the fever and the fret"
Of the present life,

The only difference in the two poets is that Keats seeks temporary asylum into the world of the Nightingale, desires nothing of divine ecstasy, but Bhai Vir Singh wants to enjoy not the worldly bliss but the bliss Divine, eternal of the 'Infinite'. Here it may be added that Keats did not belong to to "a contented leisure-possessing propertied class" as did Bhai Vir Singh. So, he felt the necessity of refuge, in the
doctrine of world and life negation". On the other hand, Bhai Vir Singh reorientated his mysticism towards life and world affirmation in his own way."

"The mysticism of Bhai Vir Singh is based on the cult of ecstasy-in-blossoming". Nature to him is not a lap to escape into as to Wordsworth, but a source of that ecstasy. It is subsequently that the escapist enters his mysticism bringing it nearer to the ascetic concept of world and life negation.

Bhai Vir Singh is also a poet of love, but not that of the earthly beings, but of celestial one, of his Master God. But in the depiction of his love divine, he is not much different from the English Romantics. Rani Raj Kaur is intensely in love with her husband, but after his death, she develops divine love and finds solace. But the fact is that her divine love springs from the worldly love between a husband and a wife. Bhai Vir Singh came to acquire this type of importance of love from Gurbani, but its description he learnt from the English Romantic poets. And while confirming English Romantic influence on Bhai Sahib, Sant Singh Sekhon charges him with the romantic licentiousness of the English

2. Ibid., p. 77.
3. Ibid., p. 74.
4. Bhai Vir Singh: Varjit Vari and Mor Naina Di Vaag.
The love of Bhai Vir Singh either divine or for poets. The love of Bhai Vir Singh either divine or for nature is sensuous. He wants to enjoy the touch of the infinite and craves for that touch. The separation of that touch strikes him like a stone (Anand Di Chhuh). In yet another poem, Vir Singh writes that with a feeling to touch the 'Infinite', he went to His door and headed towards Him with measured steps trembling and fearing. Even he goes to the extent of embracing the invisible in a dream, but nothing comes to his embrace:

Thou met me in a dream
I passionately clung to thee
But as thou wert 'pure light'
Thou did not come in my grasp
And my wrist remained a tremble.

(Kambadi Kalai: Matak Hulare)

It is, therefore, interesting here to consider a poem of Coleridge entitled 'Love'. He begins this poem with the lines:

All thoughts, all passions, all delights,
Whatever stirs this mortal frame,
All are but ministers of Love,
And feed his sacred flame.

And thereafter, he relates how he wooed his beloved, Genevieve by relating a story of a knight. The doleful and pitiable story aroused the emotions of his beloved and:

She half enclosed me with her arms,
She pressed me with a meek embrace
And bending back her head looked up,
And gazed upon my face.

1. Sant Singh Sekhon: Bhai Vir Singh Te Unah Di Rachna, p. 56.
So this idea of embrace in Bhai Vir Singh appears to be imported from the English Romantic and the sensuousness found in his poems is the sensuous-ness of Keats who is known as a sensuous poet. In Keats this sensuousness may be seen in the following lines:

I cannot see what flowers are at my feet
Nor what soft incense hangs upon the boughs,
But in embalmed darkness, guess each sweet
Wherewith the seasonable month endows.¹

Therefore, it can be safely deduced that all these poets enjoy nature through their senses.

Another dominant characteristic of the poetry of English Romantics, shows itself in Bhai Vir Singh's poetry: The personification of Natural objects. This personification is found in abundance in the Poetry of P.E. Shelley. His lyrics, 'Sleep', 'Clouds', 'Ode of the West Wind', give life to these things and they speak, walk, talk, and like human beings do their duties. Bhai Sahib in his poems like 'Kikar', 'Benfsha Da Phull' and in a series of Kashmir poems and in 'Rana Surat Singh' personifies natural objects. He personifies 'Usha' (Morning) and presents her as a fair coloured, charming and bashful woman, who appears twice. At the close of night, when there are no moon and stars, she lifts her veil. She entices saints, yogis, angels and even the man, animals and birds.²

¹. John Keats: Ode to a Nightingale.
². Bhai Vir Singh: Rana Surat Singh.
In his poems, 'Kikar', 'Banfsha Da Phul' and the series of Kashmir poems, the objects of Nature look alive with life and speak like human beings. So Bhai Vir Singh presents nature, as something throbbing with life, living, feeling, awakening man, providing him light, illuring him, and pleasing him.\(^1\)

Vir Singh at one time compares natural objects to that of living being and makes them do what man does. He also like Wordsworth observes all human activities being performed by them. See in 'The Birth of Ganga':

The spark of life, the Ganga of ancient fame, was seated like a Jogi in the perennial snows;
Her legs were crossed, her backbone straightened as she brooded in thought;
Her eyes were closed, her mind lost in nirvana, calm!

(The Birth of Ganga: Nargas)

In a poem see 'moonlight' how:

She wanders over the river and the rocks, over fields and the forests,
She enters the cities, the lanes, the huts of the poor and the mansions of the rich;
She touches with silver joy, the foreheads of both sinner and saint....

(Moon Light: Nargas)

See Ganges speaking:

The Ganga raised her head aloft and said:
I come from the Himalayas,
From the largest, highest height,
And the deepest deep,
From himself lost in Joga.

(The Birth of Ganga: Nargas)

And so speaks the sea in this poem.

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1. Prof. Diwan Singh: Adunik Panjabi Sahit Te Hor Lekh, p. 41.
To Wordsworth also Nature was a living soul that reveals herself alike in the movements of the stars, the yearning of the heart, the sleep of a great city, or the decay of a flower.¹ See a passage from his poetry:

To every form of being is assigned
An active Principle: how'er removed
From sense and observation, it subsists
In all things, in all natures in the stars
of Azure heaven, the unenduring clouds,
In flower and tree, in every pebbly stone
That paves the brooks, the stationery rocks,
The moving waters, and the invisible air.

(The Excursion IX)

Also, in Bhai Vir Singh's poetry his love for beauty is quite discernible. There appears no doubt that beauty whether natural, or divine, found in historical men, places, or historical things; or discovered in the internal self was dear to Bhai Vir Singh.² In his poem 'Lalli' he writes about a girl who was charmed by her own beauty and began loving her own self. This love of beauty finds expression in his poem 'Kutab Di Lath' (Qutab Minar) in the words that no body makes distinction between real and unreal, caste and creed; when the beauty shows herself, all lay their claim on it. Again, this must be added that the beauty that Bhai Vir Singh was after was not temporal, earthly beauty. It was

2. Dr. Dharam Pal Singal: Chaar Parsid Kavi, p.22.
the real beauty, the truth itself. This echo of "Beauty truth, truth Beauty" is, no doubt, centuries old, but Keats too was after this beauty. He did not like to know anything beyond it. He said:

Beauty is truth, truth beauty - that is all,
Ye know on earth, and all ye need to know.¹

This transcendental beauty was the craze of both, Bhai Vir Singh and that of Keats.

Another Wordsworth's doctrine is of calling Nature, a mother, a guide and a guardian (Lucy Poems). He has full faith in the education of Nature. He thinks that Nature can check a man from doing evil and can revert him to do good (Education of Nature). He seeks the communion with Nature because:

Nature never did betray
The heart that loved her.

(Nutting)

and finds life in every object of Nature so, he advises his sister:

In gentleness of heart; with gentle hand
Touch - for there is a spirit in the woods.

(Lines composed A Few Miles Above Tintern Abbey)

This influence is easily discernible in Bhai Vir Singh's poetry. He too, like Wordsworth is an acquaintance and a spy of Nature, which he feels is a staunch support of man in the modern age of science. His love for nature is a great idealistic

¹ John Keats: Ode on a Grecian Urn.
message to modern man.¹ To Bhai Vir Singh as to Wordsworth, Nature appears as a soothing influence, better than any other, a healing nurse and a consoling mother.² He attributes motherly virtue to Nature. Rani Raj Kaur and her accompanying maid find solace and motherly affection in the lap of nature.³ Nature has been compared to a mother in 'Ghandar bal'. In 'Nasim Bagh', the poet finds a mother's shelter; and the poem 'Ghandak Da Chashma', like a nurse heals up the wounds of those who come in its contacts.

Bhai Vir Singh does not like the flowers to be plucked, because if plucked it will become the property of only one person. The flower says to the man who wants to pluck it:

Why dost thou take me away,
to have me all for thy self, thine
only, denied to all others!
Ahi! it will be so, it will be so, thou wilt
have me all for thyself.

(A Flower Gatherer: Nargas)

Because, if plucked, it cannot please a number of persons with its sweet smell (Gulab Da Phull: Rose Flower). But the difference is that whereas Wordsworth does not want to destroy natural objects because he has discovered an affinity with them, and realizes their pain or pleasure, Bhai Sahib totally deviates from this feeling and limits himself to the beauty and charm of these objects which should not be destroyed because others will enjoy them, if they remain intact. In the poem, 'Stars and the Sky' in 'Nargas' see his lament at the time of his separation

1. Prof. Diwan Singh: Adunik Panjabi Sahit Te Hor Lekh, pp. 42-43.
2. Dr. M.P. Kohli: The Influence of the West On Panjabi Literature, p. 29.
3. Bhai Vir Singh: Rana Surat Singh, p. 84.
from stars whose beauty he wants to enjoy in the placid atmosphere of night. He says: "This is the time, my soul, for thy love making with the stars". And while "The cruel roof was between me and heaven", the poet was sad. The stars to him are: A million eyes twinkle high in heaven; they pour down a soft sweet rain of nectar. No where Bhai Vir Singh refers to the education of Nature as does Wordsworth, in a poem so entitled and Coleridge in 'Frost at Midnight'. Coleridge wants his son to learn in the school of Nature and to be taught by her whom he calls 'a Great Universal Teacher'. Bhai Vir Singh simply educates people through the medium of Nature, but not by the direct teaching of her.

Also as a mystic poet, Vir Singh limits nature only to a means, reaching the 'Infinite'. He never praises nature for Nature's sake. Wordsworth in rare moments feels: 'A presence that disturbs me with the joy of elevated thoughts; a sense sublime' in Nature (Lines composed a Few Miles Above Tintern Abbey, 93-100).

Therefore, we can call the poetry of Bhai Vir Singh, the poetry of mysticism and more particularly of Sikh mysticism. And Dr. M. P. Kohli rightly says that "Unlike Wordsworth, Vir Singh gets more aesthetic pleasure from Nature. He perceives the expansion of beauty in Nature and in that beauty he craves the touch of the Anant or the Invisible." His objection

to the utilization of natural object is based on the idea that he does not want them to be spoiled by the touch of man. The thorns in the rose plant is the warning of God against plucking the flower (Matak Kande). Nature to him is a forbidden garden (Bijlian) meant for enjoying through eyes and not through touch. His contact with nature is joyous not painful. And nowhere, in his poems he has described the tragic human life as Wordsworth does. Wordsworth identifies himself with the suffering of the rustics as with the natural objects. "But Vir Singh was never moved by the suffering of common man", writes Dr. M. P. Kohli which is a bit misplaced opinion. Vir Singh could not tolerate the human suffering and his heart sinks at the sight of suffering humanity (Dard Dekh Dukh Aanda: Leharan De Har), though he feels helpless and cannot do anything to lessen this suffering and laments that even though one sacrifices oneself, the miseries of human life will not become less.

The poet Vir Singh has borrowed the titles of some of his poems from those of the English Romantics. Under a 'Lime Tree at Amritsar', 'The Cuckoo and her Little Ones', 'The Punjab Autumn: The Season of the Cooling Dew' (in Nargas) are all suggestive of 'To the Cuckoo' of Wordsworth, 'This Lime Tree Bower My Prison' of Coleridge and 'Ode to Autumn of Keats'. Particularly calling Autumn, 'the Season of Cooling Dew' in which:

The clouds have stopped their thunder,
The lightning has hidden her spark,
The floods of the Punjab rivers have rolled away,
The rivers have shrunk low;
The storm is over, and the winds blow soft and slow.
It is the season of the cooling dew!
The dew is falling everywhere,
And wet is every rose.
The gentle breath of heaven blows.

(The Punjab Autumn: Nargas)

is a direct adaptation of Keats' idea who calls 'Autumn' a season of 'mist and mellow fruitfulness' where 'ripeness is all' and the Ode of the English poet has no personal lament because the season has everything; even it has its music too, and therefore, nothing else is desired. Normally, in Punjab the autumn season is considered as something disappointing, but Bhai Vir Singh under the impact of English Poets, praises this season.

Bhai Vir Singh has also attempted other themes like patriotism. His patriotism shows itself in his poems like 'Ganga Ram', 'Qutab di Laatt', 'Attak', 'Awantipur De Khander' (Ruins of Awantipur), 'Kambde Pathar' (Trembling Stones). The poet in his poetry represents the culture of his country. He too like other men becomes restless at the thought of the slavery of his countrymen and appears as a true lover of the nation and the country. But this narrow patriotism was not the craze of the English poets. The narrow boundaries of countries were considered as obstructions in the way of universal love for humanity by Shelley. The English poet preached universal brotherhood of man.
So, we must conclude with the words that Vir Singh gave Panjabi poetry a new form, and new rhythm under the impact of the English Romantic poets, but the humanism of these poets does not find much expression in his poetry and he little thought to sing 'the still sad music of humanity'. No doubt, he brought a change in taste, but to say that he caught the spirit of the Romantics is inaccurate. He accepted this influence in poetic form, but not much in poetic spirit, and without this influence his poetry would have been entirely different.

LALA KIRPA SAGAR

Born in village Piplakha, District Gujrajtfala on 4th May 1875, Lala Kirpa Sagar had his education upto intermediate of the Panjab University. He liked the poetry of Longfellow, Southey, and Gray and also translated some of their poems. In the beginning he wrote an obituary poem on the death of Puran Singh, in which he refers to the works of Sir Walter Scott (1771-1832), with a responsive fervour. 'The Lady of the Lake', written by the English poet Scott prompted him to write 'Lakshami Devi' (1920) an epic poem. In his own words, "This new venture is simply designed to give a new impetus to the poetic art in Panjabi. There is no exploitation of the old old...

stories on which our bards and minstrels have exhausted their skill by singing and resinging them in customary manner. The subject-matter of my poem is, therefore, entirely new and combines both history and fiction with a nicety of detail and a lofty standard of morality. The sing song monotony, of the common place meter has been discarded of altogether. A new rhyme suitable for narrative poetry punctuated with songs and ballads relating to incidents of the story, form a special feature of the work. Though the subject dealt with is purely Panjabi, yet the style followed is borrowed from the west.

'Lakshmi Devi' is a very interesting, romantic and beautiful dramatic composition. It sings the bravery and courage of two historical figures, Maharaja Ranjit Singh as Punjab Singh and Jaimal Singh Bandral, a Rajput rebel against the regime of the Maharaja. The setting of the poem is the hilly areas of Jammu and Kashmir; and Kirpa Sagar has successfully narrated the romantic setting of the poem. Ranjit Singh has been shown as a brave fighter and a generous king and the story ends at a happy note: Lakshmi marrying Puran Singh, her lover and Balbir Singh, who was exiled, recognised and reinstated to his past position by Ranjit Singh:

1. Lal Kirpa Sagar: Foreword to 'Lakshmi Devi'.

The poet openly recognises his debt to the west in the matter of style in his/forward to the Book, but has not particularised the name of any writer who became his source of inspiration. But a close scrutiny of this monumental work shows that Kirpa Sagar took "The Lady of the Lake" by Sir Walter Scott as his model and "not only the theme of the 'Lakshmi Devi' has been borrowed from this poem, but it has also been fully adapted to historical background and the regional description of the Punjab. In this adaptation, the Scottish characters have been assigned the Panjabi names, the mountaineous terrains of Scotland have been presented as the rugged hilly area of Jammu and Kashmir and the careful comparison reveals that even the passages in both the poems run parallel." Some passages are either the plain translations or are the adapted renderings from "The Lady ofthe Lake".

See for example some passage from Scott's book:

"Yell'd on the view the opening pack
Rock, glen and Cavern, paid them back
To many a mingled sound at once
The awaken'd mountain gave response
A hundred dogs bay'd deep and strong
Clatter'd a hundred steeds along;
Their peal the merry horns rung out.
A hundred voices join'd the shout
With hark and whoop and wild halloo,
No rest Benoirlich's echo's knew.

('The Lady of the Lake':
Canto 1, III(1-10))

See in Lakshmi Devi's Kand I, 3 (1-10):

1. Prof.Surinder Singh Narula: Panjabi Sahit Da Itihas,p.239.
2. Dr.M.P.Kohli: The Influence of the West on Panjabi Literature, pp.46-47.
3. Canto I, III(1-10) and Kand I,III(1-10); Canto II,II (1-10) and Kand II (17-30), Canto III XXXVI (1-10) and Kand III,XXIV(1-18).
High place to thee in royal Court,
High place in battle line
Good hawk and hound for silver sport
Where beauty sees the brave resort,
   The honour'd meed be thine!
True be thy sword, thy friend sincere,
Thy lady constant, kind and dear,
   And lost in love and friendship's smile
Be memory of the lovely isle.

(Canto II, II (10-18))

See 'Lakshmi Devi' Kand II, I (17-30).

It was a wild and strange retreat,
As ever was trod by outlaw's feet
The dell, upon the mountain's crest
Yawn'd like a gash on warrior's breast
Its trench had staid full many a rock
Hurl'd by primeval earthquake shock,
From Benvenue's Grey summit wild
And here in random ruin piled
Thy frown'd incumbment O'er the spot
And form'd the rugged silver grot.

(Canto III, XXVI (1-10))

'Lakshmi Devi' Kand III (24 (1-8) are the exact translations of the above passage from the 'Lady of the Lake'.

Who is this maid? What means her lay?
She hovers o'er the hollow way,
And flutters wide her mantle grey,
As the lone heron spreads his wing;
By twilight O'er a haunted spring,
Tis Blanche of Devan, Murdoch said,
"A crazed and captive lowland maid,
Ta'en on the morn she was a bride,
When Roderick foray'd Devan - side
The gay bridegroom resists came;
And felt our Chief's unconquered blade.

(Canto IV, XXIII (1-10))

See 'Lakshmi Devi' Kand IV, II (1-8).
The above passages along with some others as extracted by Dr. S.S. Kohli are the representatives that show that Lala Kirpa Sagar, how much directly adapted from the English Poets' book, 'The Lady of the Lake'.

Scott based his story on semi-historical facts and so does Kirpa Sagar, who builds up imaginative atmosphere round some historical adventures of Ranjit Singh. So, not the characters or the subject matter, but even the various incidents, and scenic descriptions in 'Lakshmi Devi' are based on the original work, 'The Lady of the Lake'.

Composed under the influence of a poet born in the Romantic period, 'Lakshmi Devi' is an effective romantic creation. Ranjit Singh's personality appears to be romanticised because the atmosphere of the poem and its detailed description is romantic. The poem has a romantic outlook and romantic background. The environment close to the changing ideas of superstition, magic and mysticism, the pen-picture of the preparations for bloodshed, and the field of war knit in a love story add to the romantic effect of the poem. Even in doing so, the poet has sought enough help from the English poet, but his own skill lies in presenting it in Panjabi manner, and making 'Lakshmi Devi' an interesting romantic

1. Dr. S.S. Kohli: Lala Kirpa Sagar Atte Unah Di Rachna, p.49.
2. Kirpal Singh Ksel: Lala Kirpa Sagar, p.35.
3. Dr. Gopal Singh 'Dardi': Romanchik Panjabi Kavi, pp. 259-60.
Another factor that shows us the influence of romanticism on Kirpa Sagar is in his presentation of Nature. Kirpa Sagar has presented Nature in different places with different motives. He makes use of her to add to the loneliness of the scene, to make war and seclusion more fearful and frightening. In his poem sometimes the Nature presents the internal conflicts of man; his joys, his pains, his pleasures and at another time he paints Nature for her mere scenic beauty.

The dreadful aspect of Nature adds to the loneliness and fear when he writes about the lengthening shadows of slowly surging night. The place is covered with shadow at the fall of night. The woods become dreadful because of darkness and the owls begin crying. The fox comes out for hunt and jackaws leave their holes and shout; and the birds quietly rest in their nests.¹ This dreadful description of Nature is found in 'Calm and Storm' by Byron and 'Ode to the West Wind' by Shelley.

In another passage Nature has been depicted for her scenic beauty. Various flowers are blossoming everywhere. The creepers are embracing the trees. The flower of Jasmine is exhaling fragrance, Nargas is playing as if twinkling her eyes; rose flowers are grown in large number; puppy flowers are blooming in full and look red. There are thousands of

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blue and yellow flowers and the flowers of 'Banfsha' are covering the earth like a green mat.¹ See a few lines from a poem of Coleridge an English romantic:

In the open air
Our myrtles blossom'd; and across the porch
Thick Jasmins twin'd: the little land scape round
Was green and woody, and refresh'd the eye.²

Also see the comforting and soothing effect of Nature in Kirpa Sagar. He writes that the rose flowers sent their fragrance in the air. Other flowers in limitless number were blossoming. The pine trees were exhaling sweet smells and the water was shining in the moonlight. Where no bird, animal or man spoke, man must get peace at such a spot.³ The poet finds peace in a quiet and calm natural setting. This is a characteristic of Wordsworth's poetry also. In the company of natural objects, the English poet forgets the toils and tribulations of this world. He calls such a scene 'a virgin scene' and his 'heart luxuriates with indifferent things.'⁴

The description of 'Lakshmi Devi's beauty displays the deepest influence of romanticism on Kirpa Sagar's epic. While Lakshmi was jumping and taking long strides, the piece of

2. S.T. Coleridge: Reflections on Having Left a Place of Retirement.
cloth covering her head was blown away, she appeared as a full moon appears on the night of Purnima. Her face's glow bedimmed the glow of a Kohtur Diamond. Her eyes were sharp like an arrow but had the blush of a maiden's eyes. Her cheeks were as red as the apple from Kashmir and her face was a red rose. She had a delicate but agile body as the Goddess of Destiny had made her an embodiment of beauty herself, to be appreciated by the world.¹ The description of a girl's beauty even surpasses Keats' description:

I met a lady in the meads
Full beautiful, a faery's child;
Her hair was long, her foot was light
And her eyes were wild.²

And nowhere even in Wordsworth such description of a mortal beauty can be discovered.

We have seen that Lala Kirpa Sagar though admitting only the influence of the west on his style, has been under it even for the theme of Lakshmi Devi, and for all the romantic description in the narrative. But his dextrous adaptation has been so set in Panjabi atmosphere that it gives an illusion of his original work. And the theme, the details and descriptions, and the atmosphere of Lakshmi Devi are all dramatized.³

². John Keats: 'La Belle Dame Sans Merci'.
The poem of Kirpa Sagar does not lack the supernatural
description of Coleridge in describing the birth, birth place,
and the character of 'Thenu Jati' and also Madho Bhatt's story
of a Dhobi (washerman). It is full of awful atmosphere and
supernatural elements in relating the dreadful story and is
reminiscent of English poets' atmosphere in 'Ancient Mariner'.

'Lakshmi Devi' has earned the poet the pride of first
successful Panjabi epic poet and the book has earned for her-
self the title of first successful epic in Panjabi. It is
different from the epic 'Rana Surat Singh' writted by Bhai
Vir Singh. It has romance, humour, and war. Bhai Vir Singh
has been only describing the spirit and his spiritual experience,
but 'Lakshmi Devi' is concerned with the real world having
all the real characters whose enthusiasm, emotion, feeling
and thinking are all that of a common man. The personal emotions,
pleasures, doubts, worries, anger and bravery of a man are
all exposed not like philosopher but like a poet who really
has faith in them and worships them. For the first time a
poet comes down to earth and breaking the monotony of
traditional form and technique of Panjabi poetry sets to
experiment on new methods of writing.

Kirpa Sagar's poem 'Wah Paani Jehlme Da Wagda Hoi'(The
Majestic flow of the water of Jehlum), has its own music and
the poet enjoys the sounds of the water of Jehlum river.

1. Dr.Piar Singh: Panjabi KavitaiPrarnpra Te Vikas,pp.116-17.
He is a bit senuous in his appeal and becomes more the poet of the ear than that of the eye as opposed to Wordsworth. The poem had its inspiration from his tour of Kashmir when on the way he saw Jehlum river flowing under a bridge. His other poems: 'Mangve Khamb' (Borrowed Feathers), 'Mera Desh Punjab' (My Country Punjab), 'The Himalayas and Rai Rai' express his pleasure in the sight and sounds of nature. He also wrote an poem English entitled 'True Happiness', which is enough proof to show his interest in the English poetry.

Kirpa Sagar has used Dohira in the narrative poem 'Lakshmi Devi' and different chhands in the songs therein. He has punctuated his epic poem with songs and ballads and thus, has performed quite a new experiment in Panjabi poetry. The songs in English have been translated betraying no sense of mere imitation. The poem is semi-historical and secular in character and that makes a landmark in Panjabi poetry.

The language of Lakshmi Devi is quite simple. It is the language of common man used by Wordsworth and other English Romantics in their poetry. The narrative is very simple and appears quite natural, but it has a consistency of purpose and its fast changing details cater to the interest of the reader. Being simple in language the epic has the captivating attraction and its emotional description, though without metaphors is quite bewitching.

1. Dr. M. P. Kohli: The Influence of the West on Panjabi Literature, p. 47.
2. Dr. Gopal Kri Singh 'Dardii Panjabi Romanchik Kavi, p. 271.
Lala Dhani Ram is a poet of perception as opposed to the unrealistic and mystic environment; his poetry is closer to realism. He expresses the visible form of things in a clear, chisled and carefully selected words. He makes the object stand like a living being before our eyes with the help of historical and mythological metaphors in vogue.¹

He was born in District Shekhupura, but at a very tender age of 1½ his parents brought him to Loponke, District Amritsar. Born to live among honest men and to remain humble,² he joined service to earn his living and got down to writing poetry with an idea to serve his country. He was quite of a secular feelings and did not belong to any religion, rather he was thoroughly human. He was Hindu by name, says Principal Teja Singh, sikh by culture, Muslim in puffing Hookah; and a Pathan in treating guests and a nice man common to all communities.³

Chatrik is one of the fore-runners of modern Panjabi poetry. He has been accepted as a modern poet. He stands among his contemporaries as a co-poet and as a follower.

With his secular feelings and with his rustic background the poetry of Chatrik, for the first time in Panjabi literature, sung of the common man. He is a real romantic, who for the

first time broke the spell of artificiality and expressed in his poems the sufferings of labourer, his contentment with his poverty stricken surroundings and his pleasure and joys and hopes of family life.¹

Dhani Ram began writing his early poetry under the influence of Bhai Vir Singh and because Bhai Vir Singh himself wrote under the impact of English Romantics, it was natural that Chatrik must have assimilated much of that impact in the subject matter and form of his poetry. He was associated with 'Khalsa Samachar' and on religious celebrations of the Sikhs, he used to publish poems that showed Bhai Vir Singh's religious impact on them.² He also wrote 'Kissa Kav', such as 'Bharthri Hari', 'Raja Nal Te Damyanti', and 'Dharmbir'. In 1931, he published his first collection of Panjabi poems captioned 'Chandanwari' and Bhai Vir Singh wrote its foreword. Another collection of poems from 1932-1940 was published in 1940 under the title 'Kesar Kiar'. 'The Navan Jehan' (Modern World) was published in 1942 and 1950, he presented to the Panjabis another collection of poems 'Sufikhana'.

The poet displays the romantic impact in his poetry book 'Chandanwari', while giving vent to his personal feelings concerning different aspects of life. In this collection, along with original poems, five poems: 'Prarthna' (Prayer),

1. Dhani Ram Chatrik: Surgi Jiore (Heavenly Creatures).
2. Gurcharan Singh Mehta: Lala Dhani Ram Chatrik, p. 22.
'Pita Wallon Puttar Nun Suchna' (Information from father to son), 'Navan Shivala' (New Temple of Shivji), 'Fuhara atte Tara' (Fountain and the Star) are translation of famous English and Urdu poems. Other five poems 'Devi Di Yaad' (Memory of the Goddess), 'Satt Swal' (Seven Questions), 'Mehandi di Pukar' (Call of Hynna), 'Warkha Rut' (Rainy Season) are based on English and Urdu poems.

Under the influence of Bhai Vir Singh, Chatrik also addressed God as "Light". The passing light says something to the eyes of poet who runs and stretches long his arms, but cannot catch that 'light'. His yearnings take the shape of tears and he sits with a heavy heart. The poem has the same idea as that of 'Kambdi Kalai' of Bhai Vir Singh. This tendency found in the poetry of Wordsworth has already been discussed at length under the title Bhai Vir Singh.

The poet Chatrik does not remain a passive spectator of the social environment. He has a throbbing human heart after all, to be affected every now and then with a change in his surroundings. He writes about the social problems and leaves singing in aloofness the hymns of God. He is touched by the deteriorating conditions of the peasants, the lack of Education in society, the miseries and sorrows of the widows and of the orphan children; and moved by unemployment, among masses. He took up these subjects in such poems as 'Anaath da Naira' (The Slogan of Orphan), 'Bal Widwa' (Young Widow),

1. Dhani Ram Chatrik: Chananji (Chandanwari).
'Be Rujgari' (Unemployment), etc. He emerges out as a man aware of his social surroundings and wrote about the sorrows of the unemployed. He feels that already the poor and hungry men have to face other botheration in finding out a job. The poor parents spend all the little they have in educating their children, but the later in turn can find no job. All the time, they keep on sighing and sobbing and have no time to enjoy themselves. They meet the no vacancy board everywhere and the money stands exhausted in getting their shoes mended which get ruptured while they walk from pillar to post in search of an assignment (Berojgari: Chandanwari).

But all these sufferings of the society do not rouse the poet to revolt like P.E. Shelley. Shelley depicted the condition of the labour class, but he could not remain a passive spectator, to their sufferings, only singing aloud and doing nothing. He gave a call of revolt to the working classes in 'Song to the Men of England' but this call in Chatrik's early poetry is not heard. Shelley calls 'drones' and 'blood-suckers' to those responsible for intolerable human misery.

Dhani Ram Chatrik has an emotional attachment with his country (Punjab) and finds it all satisfying and complete, in all respects, unlike Keats, who though praises England, but pines for Italy and the Alps.¹ Wordsworth also is not satisfied

with the people of England, who have lost their ancient English glory; and calls it "a fen of stagnant waters". But on the contrary, Bhanı Ram is all praise for the Panjab and Panjabis, its culture and its civilization. He rather praised the youth and the strength of her people; the beauty and the domestic life of a Panjabi woman, the geographical situation of the Punjab and the favour it has done to her countrymen. Even its seasons, the fruits, the rivers and the mountains find appreciation in the poetry of Chatrik.

In the seventh part of 'Chandanwari', we find extensive description of natural scenes. He describes, the brooks, the streams, the springs, the fountains, the spring season, the rain and paints those scenes of Kashmir which he witnessed. On seeing a tree "Chinar" he feels that it is heavenly, old tree which has divine beauty. It has soft leaves and provides dense and cool shade. It is tall and thick and has a large diameter. The Oak and Pipal tree pale into insignificance when compared to its glory. The tree itself bears the sunshine, but provides cool shade to others. It has been standing on one leg from times immemorial.

The poem reminds us of Wordsworth's 'To The Daisy' (A Bright Flower). Let us see the opening lines:

---

Bright flower, whose home in everywhere,
Bold in maternal Nature's care,
And all the long year through the heir
of joy and sorrow;
Methinks that there abides in thee
Some concord with humanity,
Given to no other flower I see.

Another poem 'Yew Tree' of Wordsworth expresses the same idea. Chatrik is more after the physical description of the tree, its functions, and its long life. He remains on the surface and does not see the hidden beauty of the tree. But Wordsworth is a greater poet. He dives deep into the heart of things and discovers some close kinship of 'Daisy' with humanity that kinship that no other flower has. He, like a Philosopher, in the following lines of the poem attributes to 'Daisy', the duty of teaching to a frustrated and a worn-out man:

To find
A shelter under every wind,
A hope for times that are unkind
And every season.

(The Daisy: Bright Flower)

The simple village life has an immense attraction for Dhani Ram Chatrik. His this attraction finds expression in his poem 'Pendu Jeewan' (Village Life). The poet's heart swells with pleasure on observing the innocence of the village life. The poem is reminiscent of Gray's 'Elegy written in a country Churchyard'. The poet standing in a village graveyard looks at the crumbling graves and thinks of the shortness of human life. Suddenly, his thoughts are diverted to those villagers now lying in their graves; and who could not attain greatness
for the lack of opportunity to them. The poem shows that the poet has an intense feeling of sympathy in his heart for those poor and innocent villagers. But see Chatrik who rejoices at the innocence of village life and Gray regrets this innocence because he feels that owing to this very innocence those villagers could not rise in their lives. Had they not been innocent and were aware of the world around, they would also have been greatmen. "O, both the poets are equally keen in the welfare of the villagers, but differ in their respective approaches. This was all because of their hereditary character and culture. The innocence is a blessing in India, while it is a curse in the west. This is the reason of Gray's regrets and Chatrik's rejoicings. Another poem 'Sawaragi Jiore' shows the contentment of the poor with their poverty and hunger and they are happy with their wives and children in rags living in a hut.

Dhani Ram, though himself writing modern poetry repents over the loss of old values of Indian culture that were fast disappearing. In his poem 'Jug Gardi' (Revolution), same is the case with Wordsworth. He, no doubt, revolted against the traditional poetry, but feels sad at the loss of their past glory. He recalls Milton to

\[
\text{raise us up, return to us again} \\
\text{And give us manners, virtue, freedom, power.}
\]

A new current of awakening is perceptible in his collection 'Nava Jahan' (Modern World). His approach becomes a little

Marxian. He is disgusted with the present age and wants to inhabit a new idealistic world to realize the dreams he has. He wants the 'Time' to bring daily something new, something novel. With every dawn he wants a new fortune smiling on man, and a change in the old values of life. He wants that no saint or sage should awaken the buried corpses or revive the past._(Nava Jamana).

Dhani Ram launches his crusade against the priest craft. He is disillusioned with the agents of God and condemns them in poems like: 'Pet Puja' (Satiation of Hunger), 'Pujari'(The Priest) and 'Und Vishwash' (Blind Faith). He becomes a rebel and exhibits the qualities of the English Romantics. He reminds us of Shelley writing 'Necessity of Atheism', of Wordsworth becoming 'a pagan suckled in a creed outworn'. But here we must remember that crusade of Chatrik was against the agencies of God, but not the God himself. The God of Dhani Ram is a different God. His God is not the God of idols placed in a temple. He sees God in the clay of his country.

Dhani Ram is a staunch supporter of the freedom and paints the free world as supreme and better than all enjoyments and worldly delights. The mere reflection of a free world has made him forget all other interests. Love for freedom is a common instinct in all men and women and above all among all mankind. So Wordsworth too voices his idea that

1. Dhani Ram Chatrik: Nava Jehan.
Swells like the bosom of a man set free;
'A wilderness is rich with liberty.'

Both the poets have equal love and craze for liberty, and
both give their feelings a vehement expression in their respective poems.

But to the utter disappointment of Dhani Ram Chatrik
freedom of his country brought corruption in its wake. He
detested the very idea of corrupt people and began even
abusing and cursing freedom. In a poem 'Chauberge' (Alround)
He ironically writes that the people, who accept bribe,
share power and ranks with their close associates are free
in the real sense of the word. He speaks against the capitalists who buy the votes of the poor and silent their voice. These rich and power hungry men do not spare even the press and the Newspapers. He calls freedom an ill begotten daughter encouraging and giving impetus to blackmail activities.

The poet becomes cautious of the exploitation of the poor peasants by the rich landlords. He calls the landlords blood-sucking parasites, who live by eating away the very flesh and blood of the farmers.

The lines are suggestive of Shelley's 'Song to The Men of England' whom while awakening from their long slumber the poets reminds that the capitalists are:

2. Ibid.
Those ungrateful drones who would
Drain your sweat—nay drink your blood?

Chairik does not preach politics but raises a strong
voice of protest against the political and economic structure
of society to ameliorate the conditions of the downtrodden,
peasants and women kind.¹

It is interesting to note that Chatrik has composed his
first song (Mangla Charan) in 'Chandanwari' on English tune,
It further confirms his taste for English poetry and the love
for English culture.

So Dhani Ram Chatrik proves to be a highly romantic poet
in his subject, though he has been using the language full of
idioms and metaphors as used by the early love-romancers in
Panjabi. His poems, though written at different times, and
on different occasions convey one and the only one message of
love, for his country, his town, his country-flowers, peasants,
festivals and other visible things. One cannot resist the
temptation of his pathetic tone, his poetry, his music, that
sets one's inner chords into vibration.²

The credit of breaking with historical, spiritual or a mystic
monotony in Panjabi and voicing the public grievance goes to
Chatrik. No doubt, his poetry does not possess the depth of
Bhai Vir Singh's verse, but he is a poet who changed the very

¹ G.S. Mehta: Lala Dhani Ram Chatrik, p. 89.
² Prof. Vidya Sagar: Chatrik Abhinandan Granth, p. 11.
outlook of Panjabi poetry in bringing into it Romantic themes.

Though brought up and grew under the influence of Bhai Vir Singh, yet the poet, Chatrik has an independent identity. As no other man can be a perfect substitute of any other man, so Chatrik could not be Bhai Vir Singh altogether. Bhai Sahib concentrates all his energy in his poetry on the Truth and didacticism, Dhani Ram expresses this Truth in terms of morality and uses it as his base for bringing reform in society. In short, the idealism and the 'Invisible' of Bhai Vir Singh has been presented by Dhani Ram as realism of the earth. And while doing so, he became closer to romanticism of the English poets of the nineteenth century.¹

PROFESSOR PURAN SINGH

A highly emotional figure² and susceptible to many influences, his life has been of a perching bird now on one flower spray than on another... swinging with inward passion.³ Puran Singh was born in 1881 at a place, surrounded by the virile atmosphere of the Panjab Frontiers, He was brought up among the 'rustic lyrics which haunted him like a passion'.⁴

¹. Dr. Attar Singh: Kav Adhian, p.161.
³. Ibid., p.21.
⁴. Puran Singh: Sister of Spinning Wheel, XXXIV.
Puran Singh in a short biographical note to Ernest and Grace Rhys, wrote in 1921: "As for the environment of childhood, the Pathan was there, with his love of death and danger, his untamed freedom of soul, and the quaint moral code which he faithfully followed, looking at me taking on his knees, and telling me his folk-tales. The weird hill surroundings of Gandhara and Kagan, the daily baths in the Crystalline waters of ever singing hill-streams, the salitude of night, the innocence of the day filled us... with the elementary joys of life."¹ He was an intelligent boy and a voracious reader. He took interest in the study of English books, under the guidance of his school teacher, Bhagat Goakal Chand, an M.A. from the Panjab University. As we know that he read Mill's 'On Liberty' while he was a student of high school.²

Then he began at D.A.V. College, Lahore, the study of the romances of Scott and the poems of English Romantics quite popular among the undergraduates. He studied for two years in the college at Lahore.

He went to Japan in 1900 when the country had adopted western civilization and made tremendous progress in Science and Western technology. The country was given a political constitution, under the reign of Emperor Mutsuhito (1852-1912), thus eradicating the caste and class distinctions.³ Japan made

such a remarkable assimilation of western civilization and its methods that when in 1916 Tagore went there, 'everything greeted his eye was pure imitation of the West'.  

Japanese art and literature, received a new stimulus from the western poetry and a popular Professor of English in Japan Lafcadio Hearn wrote: In many respects, however, the contemporary literature of Japan harmonizes more intimately with occidental feeling... now the Japanese appear by nature more closely related to us in thought and feeling." So during his three years stay in Japan better to call it westernized Japan, Puran Singh had a variety of emotional experiences that left deep traces on his mind. He attended there, the Art Academy of Okakura-Kakuzo, a great Japanese transcendental, who held in high esteem the western manners that his country had acquired with such a wonderful ease. In Japan he was also attracted by the Buddhist transcendentalism, but he was thinking more about human liberty than about religion. Also the knowledge of Vedanta he acquired there was from Swami Ram Tirath (1873-1906) in 1902. But the fact is, that he was more of a poet than that of an ascetic, the poet who tried to blend man and nature and the poet of earth as well as a poet of spirit.

In literary venture Puran Singh was drawn towards the English writings of Wordsworth, Coleridge and Carlyle and to

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5. Ibid.,p.115.
the transcendent ideal of Nature, Man, Love and Liberty.  

Puran Singh was very well aware of Shelley's philosophy of love and he explicitly admits it in the preface to his 'Khule Lekh'. Shelley expresses the concept of universal beauty, that transcends all change. Shelley calls the participation of human beings in this beauty as love and wants to love Nature, a sacred watchword, truth, liberty and love, and thus, he would love all mankind. The Prometheus who suffers, all the tortures given by Jupiter, the Chief God achieves success and endurance. But the tormenter Zeus met an eternal fall. It was because Prometheus was suffering for the whole humanity and had a heart throbbing with and full of universal love. Beauty, thus, for Puran Singh has its source in such a love. He considers beauty as a grace of God in the floods of love (Love and Beauty: The Songs of Pothohar), and his claim is that love is something heavenly. It descends directly from God and this beautiful "jewel which shines inwardly and flashes on the face, is the symbol of light which is embedded in the heart of the real yogi at the time of his birth." (Puran Nath Jogi Da Gorakh Nath Kol Marna: The Return of Puran Nath Jogi to Gorakh Nath).

And thus, Puran Singh's experience of love is as wide as that of his poetry. Both are inseparable. Love is a cause

1. Dr. M. P. Kohli: The Influence of the West on Panjabi Literature, pp. 32-33.
4. Dr. M. P. Kohli: The Influence of the West on Panjabi Literature, p. 36.
Puran Singh himself calls poetry a language of true lover. But his universal love makes him a "poet of humanity for whom the fictions of religion, nations and races do not exist." Thus, his definition of poetry and his poetic experience is reminiscent that of Wordsworth and Shelley. So, the impact and influence of these two English poets on Prof. Puran Singh is considerable.

Besides being under the influence of Walt Whitman, a poet prophet of America and other transcendentalists, Puran Singh is quite receptive to the impact of the English romantics also. He wrote poetry that is highly romantic in form as well as in theme. He can, without any doubt, be called as a pure romantic poet. He looks at the world through a coloured glass, an important characteristic of a romantic poet. Through his imagination, Puran Singh gives new form and colour to the ordinary things of life, so that he may dance and swing with them and spur all control away. To him the world appears as a wonderful mixture of colours (Mera Tuta Jeha Geet) blended together and the gardens and the woods are his toys. His mother put his cradle in darkness and the stars stare at him. All this is the creation of his powerful imagination. His romanticism

4. Piara Singh Bhogal: Panjabi Kavita De Sau Saal, p. 79.
speaks even in the names that he assigned to the collections of his poetry, 'Khule Maidan' (Open Plains), 'Khule Ghund' (Lifted Veil) and 'Khule Asmani Rang' (The Vast Sky Colours). Thus Puran Singh was full of romantic spirit and expression.

Puran Singh feels tired of the world's business and wants to run away from the hollow richness of the present. He likes simplicity and freedom. He discards the imposition of useless philosophy and thought. He either looks at the past or seeks the help of Nature to forget the hurry and flurry of modern life and enjoy himself fully. The complex relations of the world, the responsibilities and the increasing worries get on his nerves and snatch away his emotional freedom. Therefore, he wishes to become an animal as he is tired of becoming man again and again. He loves the small irresponsible actions of the unbridled animals, skipping and dancing unchecked. They eat grass, but yield milk. They have four legs. Their freedom immensely impressed the poet. He does not hesitate to identify himself with the village chicken and oxen. Their feelings become his and he derives pleasure from such feelings.

This wild sense of freedom is very dear to the Poet, Puran Singh. And it spontaneously finds expression in a number of his other poems. Puran Bhagat says to the queen Sundran

1. Puran Singh: Pashu Charde (Animal Grazing) Khule Maidan
2. Puran Singh: Giran the Mehnati Balad and Giran Das Nikka Chucha (Khule Asmani Rang)
that "the home appears to me like a grave. I feel pleasure in woods and like freedom". He continues that 'the birds remain happy in the woods, fly freely and drink cool water; and this freedom is their life because they die if put in a cage."¹

This sense of freedom finds echo in the poetry of the English Romantics. The freedom from the overbusy life is sought by Wordsworth in his poems 'The Liberty' and 'The World is Too Much with Us'. He deplores the hectic activities of a Machine-age, he wants to enjoy a bit of spare moments in the lap of Nature and appreciate, natural objects. Shelley wanted freedom of thought and actions and also from the miserable life.

He wishes in 'Ode to the West Wind' that

\[
\text{If I were a dead leaf thou mightest bear,} \\
\text{If I were a swift cloud to fly with thee;} \\
\text{A wave to pant beneath thy power, and share} \\
\text{The impulse of thy strength, only less free} \\
\text{Than thou, O uncontrollable!}
\]

The English poet feels himself less free than the west wind as Puran Singh feels himself less free than the birds and animals.

Keat wants that he should fly to the world of Nightingale, the world that has none of miseries and the sufferings of the human world. His freedom from this world, therefore, be brought not by the help of wine, but by the 'viewless wings of Poesy'. He tells the 'happy bird' (Nightingale) that:

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¹ Puran Singh: Sundran Te Puran Di Vartalap (Conversation of Puran and Sundran).
I will fly to thee
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy.

(Ode to a Nightingale)

It may be seen that the English poets seek freedom that is temporary, with the help of foreign aids of Natural objects as in Wordsworth, of West Wind as in Shelley of imagination as in Keats, but none of them went to the extent of becoming that very object whose freedom he envied (an animal or a bird), like Puran Singh. Therefore, Puran Singh's love for freedom is greater in intensity than that of the English poets. Wordsworth, Shelley, Keats could return to the world of man, as such, but Puran Singh could not get back his human existence, if wanted, after becoming an animal. See Wordsworth in 'Resolution and Independence', 'To a Butterfly' wishing for the same freedom again and again.

Puran Singh's Nature has all the human instincts and feelings. Even the smallest object of Nature appears to him like an organ of a human body. They also express their feelings as men do. They feel pleasure as well as pain. The straws fly in the streets. The grass buds stand on their legs to see the beauty of Puran, when he is taken out of Sialkot to be punished. His garden fades away because it cannot tolerate separation from him, the canals in the garden feel like a fish out of water without Puran, the vine of grapes, the other flowers and plants look like skeletons of hermits. (Puran De Do Bagan Da Hal: Khule Maidan). The Nature of Puran Singh, therefore,
throbs with life. Similarly, the Nature of Wordsworth has all human feelings of pain and Pleasure (Nutting). But the objects of the Nature of Wordsworth do not express any feelings unless they are manhandled or broken. They do not express their emotions. They do not express or show any sympathy unless man himself goes to them and finds a supposed consolation in their presence. In Shelley, the objects of Nature do have their existence like human beings ('Cloud', 'Night', 'West Wing'), but they do not feel sympathetic towards Man. They do their assigned duties, walk and talk but have nothing to do with human beings. But Puran Singh establishes a better kinship of man and Nature, better than even Wordsworth could do, who simply drew his inspiration and consolation from her objects. This is not only Wordsworthian quality and Wordsworthian comforts in the company of Nature as stated by Dr. H.P. Kohli, but a deep kinship between man and Nature far higher than any English Romantic could establish.

The depiction of Nature by Puran Singh and the pleasure he seeks from it are all, doubtlessly Wordsworthian. He also falls into the trance of vulgar joys as felt by Wordsworth in the Prelude. He lay prostrate on the bank of the river, running and loafing without clothes on his body, under the bare sky, he takes bath and speaks with a full sonorous voice out of broad chest that gives pleasure to his soul (Darya Kinare).

1. Dr. H.P. Kohli: The Influence of the West on Panjabi Literature, p. 35.
Puran Bhagat, like the poet himself finds solace in the forests and their freedom; and begs of Sundran to leave him to live there (Puran Nath Jogi). "The poet perceives freedom in nature and finds solace as if he were in the lap of a mother (Mera Tuta Jeha Geet). The moon tickles him to cries, the yellow flowers of the Phullahi tree move him, and he wants to consecrate himself at that healing spot."

For Puran Singh, as for Wordsworth (Tintern Abbey), Nature provides a feeling to maintain their sense that they are not orphans or depraved, not divorced and deceived, lonely and helpless in the universe (Seventh Basket-I). Puran Singh feels that his own blood is in the rose and the apple trees. He shudders at the sense of the alien, the unknown, as a child shudders when left alone by his mother in the dark for the night. Creepers and the plants are Puran Singh's brothers and sisters (Puran Nath Da Jawab Rani Sundran Nun). As Wordsworth implores us to 'leave the barren leaves; books are for the idle time of scholars, Puran Singh does the same in 'Hal Vahan Wale' (The Plow-Men). 'I left the reading of books', he says, 'and my mind delved deep into the ploughing activities.'

Another Wordsworthine quality in Puran Singh is that both find physical pleasures in Nature. While in the close association of natural objects, Puran Singh kisses them and feels happy, he finds pleasure in the deep surface of water of

1. Dr. M. P. Kohli: The Influence of the West on the Panjabi Literature, pp. 34-35.
rivers, collects small white pebbles, kisses, then worships them and calls them the 'diamonds of my pleasure'. He tucks up small straws of grass in his turban, he lies on the sands, clings to the trees and bites the stones and in wild excitement of love, weeps in the company of grass, (Darya Kinare). See Wordsworth in a poem of his childhood recollections. He too like Puran Singh:

... Beneath the trees I sate
Among the flowers, and with the flowers
I played.

And again continues describing the scene:

Where fairy water-breaks do murmur on
For ever; and I saw the sparkling foam,
And ... with my cheek on one of those green stones
That, fleeced with moss, under the shady trees,
Lay round me, scattered like a flock of sheep.

(Mutting)

Here the biting of stones by Puran Singh and laying his cheeks on stones made green by moss, by Wordsworth are striking equivalents. Again playing with flowers, scattered stones compared to the 'flock of sheep', hearing the murmur of water-breaks are the very 'vulgar pleasures' enjoyed by Puran Singh in the company of 'natural objects.

Another poem of Wordsworth will serve to illustrate further the similarity of pleasures or the Wordsworthian pleasures drawn out from Nature by the poet, Puran Singh. Let us see a stanza that Wordsworth wrote when he visited the mountaneous area of 'Tintern Abbey'. In the hills:
... like a roe
I bounded o'er the mountains, by the sides of the deep rivers, and the lonely streams, wherever nature led.

... the sounding catract
Haunted me like a passion: the tall rock
The mountain, and the deep and gloomy wood,
Their colours and their form, were then to me
An Appetite.

(Lines Composed a Few Miles Above Tintern Abbey)

Are these not the same raptures of Puran Singh's poetry (Derya Kinare Hall Vahan Wale Basant, Pashu Charde). So the influence of Wordsworth is easily discernible on the poet's mode of thinking about Nature.

But such vulgar pleasures from Nature by Wordsworth were only a matter of immaturity. With the maturing of his thoughts, the change that overtook him was highly philosophical. In that stage he began hearing in Nature:

The still sad music of humanity
Nor harsh, nor grating, though of ample power
To chasten and subdue.

(Lines Composed a Few Miles Above Tintern Abbey)

But such a stage of maturity never reached in Puran Singh. His inclination towards Nature is different from that of Bhai Vir Singh and Chatrik both. He looks at Nature as a living companion with the warmth of a throbbing heart, and not as a frowned teacher or lifeless scene. The Nature to him appears as an expansion of man's self, and that is why he perceives in
her the basic and pure nature of man (Basant, Darya Kinare). Wordsworth also saw in nature a spirit divine along with his philosophical idea of nature. Puran Singh also while extracting sensuous pleasures from nature puts forth his spiritual learning that never spared him while describing natural scenes, sights and objects.

The sensuousness in the poetry of Puran Singh is because of the impact of John Keats. His poetry is the poetry of perception and he enjoys like Keats the touch of things more than any thing else. The poetry of Keats is full of sensuousness and he enjoyed everything through senses. His 'Ode to Nightingale', his 'La Belle Dame Sans Merci' his 'To Autumn' and many other poems are representative example of his sensuousness. Puran Singh's 'Darya Kinare' (On the Bank of the River), 'Basant Aai' (Spring Came), 'Ek Jangli Phul' (A Wild Flower), 'Panjab Di Ahiran Ek Gohe Pathdi' (A milk woman of Punjab making dung-kakes) and also countless poems such as 'Khuh Utte' (On the Well), display this quality in his poetry.

Puran Singh preaches the idea that Beauty is not a thing to touch, but a thing to feel. His conception of beauty is not much different from that of Bhai Vir Singh. It is also the 'Invisible', that cannot be touched, it is heavenly and 'Supreme'.

It is the Beauty of Keats portrayed in his 'Ode on a Grecian Urn'. The principle of 'Satyam, Shivam, Sundram' aptly applies to the idea of Beauty of Puran Singh.

The 'supernatural' tendency in the poetry of Puran Singh owes much to the English Romantic, Coleridge. In a plan to write, 'Lyrical Ballads', Coleridge's endeavours, were to be directed to persons and characters, supernatural and with his psychological insight and imagination, he was to procure for these shadows that 'willing suspension of disbelief' for the moment which constitutes poetic faith. His poems 'Kubla Khan', 'Ancient Mariner' and some passages in 'Christabel' are wonderful proof of his skill. Puran Singh also, while seeing heavenly light in ordinary things, gives sometimes a definite shape to a formless object. The real in him becomes unreal and unreal, real. He asks the lover to ride on the back of a 'Camel of the Sky' ('Ganga Di Dachi': The Camel of the Ganges or 'Chan Chanani Di Mili Ghori: The Blue Mare of the Moonlight). Sassi in sleep sees the Camels flying and she herself begins to fly with them and the camels appear going towards the stars (Sassi Di Mid: Sleep of Sassi). Also, he gives the natural objects or the ordinary things a supernatural outlook such as 'Khuh Di Gadhi', 'Kumhar Te Kumharan', 'Panjab Di Ahran Ik Gohe Pathdi' and also the labourers, the plowmen, the girls pulling water out of the village well, are depicted in such a romantic setting that they cease to be real beings.
The poet does not feel satisfied in the present Punjab. He recalls the old glorious days, the uncivilised, simple, uneducated, but above-board Panjabis. He feels some link of old life missing from the modern Panjabi, life. Puran Singh deplores the materialistic tendency of modern civilisation and asserts that it was not the aim of the Panjabis of the past. He rejects all kinds of abnegation of the world and finds pleasure in the goodness of the people, who lead hard homely life. This is a completely romantic tendency, simple and pure found in abundance in Wordsworth (London 1802, The World is Too Much With Us). Wordsworth in his poem (London) recalls the old glory of English people, and in 'The World is Too Much With Us', he like Puran Singh, deplores the materialistic attitude of the modern world and man's greed to amass more and more of wealth. Keats also, revives the old Hellenic Spirit and love stories of the past (Endymion, Hyperion, Lamia). The English poets when fed up with the 'present', sought refuge in the past glories and love stories. Thus, the poet Puran Singh recalls past like Keats and Wordsworth.

The mysticism of Puran Singh has its origin in the philosophy of Emerson, and Walt Whitman. He was influenced by the transcendental writers of Buddhist Japan and that of America. But, at the same time, born in sikh family and his coming under the influence of Bhai Vir Singh created in him a blend of the Sikh Mysticism and that of the transcendentalists.

He, therefore, expresses it in full in 'Ek Jangli Phul' (A Wild Flower), 'Jawan Punjab De' (The Youth of Punjab), he fully expounds the philosophy of the religion of Guru Nanak: The Religion of Love. He says:

Take back your ear-rings (Mundran) O' baba
And repair my ears again O'Gentleman
Why the ears have been torn?
What was the need of 'Yog' to me O'Math?
I only learnt the religion of love
The love that rings in my bones
And the name that recoils.

(Jawan Punjab De)

Puran Singh, under the fit of emotions, becomes highly romantic. In his emotional fit, he with the help of his imaginative power creates a new world and new ideas begin dancing before his eyes. The poet admits that he has no control over his emotions. He becomes wild and mad and his excitement knows no bounds. It follows no rules and the poet does not know what he is doing. His wife appears to him as a heavenly fairy (Ghar Di Gahil: House-Wife). He loves the romantic heroes and heroines of the past. He paints the characters of Heer, Ranjha, Sassi, and Sohni etc. The beauty of Heer enchantes him. He wants Heer to come back with the same face that was more beautiful than the moon and more bright than the stars. Her return has been compared to the 'rising of the sun of Beauty over Punjab'. He gives a most romantic description of a romantic character in romantic way.
The personification of Nature in Puran Singh is in no way inferior to that of Keats and Shelley. His poem 'Parbhat Akash Vich', (Dawn in the Sky) shows the 'Dawn' as a woman carrying a blue basket full of stars. The flowers drop and she walks gracefully. With the advance of a single step, she spreads light in one region and makes the other dark. She is a divine light that has wrapped the Sun. Carefully, she descends the snows and by kicking the Ocean of light, scatters golden hues everywhere. The description of this natural phenomenon of day break is romantic, real and scientific. The sunshine possessing golden hue has been called 'gold'.

See the same personification of 'Night' in Shelley:

Swiftly walk ov'r the western wave,
Sprit of Night!
Out of the misty eastern cave,
Where, all the long and lone day light,
Thou vest dreams of joy and fear
which make thee terrible and dear-
Swift be thy flight.

(To Night)

See the alikeness of the poets in painting natural phenomenon with mathematical accuracy true to their happening. One takes 'The Dawn' and the other 'Night' to describe and personify, but how similar is their description. The further lines have a better resemblance to those of Puran Singh's poem. The poet Shelley continues the description of the Night:
Wrap thy form in a mantle gray,
Star-in wrought
Blind with thy hair the eyes of Day,
kiss her until she be wearied out,
Then wander ov'r city, and sea and land,
Touching all with thine opiate wand-
Come, long-sought!

In yet another field Puran Singh exhibits the spirit of
Wordsworth's 'Ode on Intimations of Immortality'. In his
poem 'I am a Lost Child in the World Fair', the recollections
of the early childhood are similar to those in Wordsworth's
above poem. Both the poets narrate experience before their
childhood and immortality. Both have written in free verse,
and both try to express universality of ideas. But ultimately,
Wordsworth attains a greater success in expounding the thought
of oneness of the soul with the higher realms that comes from
'afar' and has elsewhere its setting.

Puran Singh does not remain merely a poet of ethereal
theology, he preaches the importance of common man also. He
responds so gladly to the life of the Panjab cities, to
humanity moving magnificently in vast crowds of people (The
Labourers of Bihar). The hard-working and patient peasants,
the passionate heroes and heroines of the Punjab have been
represented with sincere sentiments. He finds himself lost in
the love of the Panjabis, and the powerful illiterate persons,
his soul befriends peasants, labourers and hawkers, and his
heart delves deep into the ploughed fields. He has a lust for
rustic characters so natural in their beings. All these
characteristic are of the poetry of the English Romantics,
under whose impact Puran Singh became a romantic poet of Panjabi.
The old echo of the romantics against religious men and institutions, finds expression in Puran Singh's poetry also. He does not like to be taught by any religion, by the priests, Pandits and Mullahs. He wishes only to learn instructions of love (Suneha Keha Piara, How Sweet the Message). He calls to God it is not that he wants to worship him, but he wants Him to break all the instruments of worship with his own hands (Anant Di Puja). Puran Singh follows no law of religion and runs away for vulgar joys to drown his cares of life. This tendency to revolt against priest craft is the tendency of Panjabi poetry (Dhani Ram Chatrik), but the very word 'Revolt' is romantic and has its origin in the English Romantic poetry.

The crowds of people in the cities do not make him to hate city life, the pent up of city life, rather attracts the poet. Passing through a crowd in Amritsar, the poet disregards the dust and din of busy life and considers it a 'multi-coloured miracle of the world'. He is haunted by the various shades of beauty and the sweet smile of someone appears to him the material to chain him (Raunak Bazar Di: The Crowd of the Bazar). It is something to bind him to the world. For the first time in Panjabi poetry, a poet discovers pleasure in the din of city life. The tendency has no parallel even in the rival English poetry where the poets one and all wanted to run away from the city life and found solace in peaceful environment of nature. Coleridge in
'Frost at Midnight' and 'This Lime Tree Bower my Prison' raises this cry. It is there in the poetry of Wordsworth also. Wordsworth once found London very beautiful only because of the peace and tranquility prevailing round the city at early dawn (Composed Upon Westminster Bridge).

"Thus, Puran Singh was a versatile genius, and the first poet of Panjabi who voraciously tasted the Pierian spring of the Western learning and felt its deep impact on his mind." Puran Singh found Burns like the "temple minstrel, his sound is Ho! Ho! the music of the soul", "Wordsworth is more of preacher than poet", Blake is the poet of our hearts. The perfume of God is in him and he is the companion of the soul. And, it is neediness to say that he not only gave his opinion about these poets, but made the characteristics of their poetry manifest in his works also. His more than a dozen works in English are an enough testimony to the fact of the influence of English writers on him and the very writings of 'The Spirit of Oriental Poetry', that presents a comparison between the Eastern and the Western poetry is solid proof of his study of the English poets.

Puran Singh used free verse for the first time in Panjabi poetry. To him there was no major difference between the language of prose and poetry. This was direct derivation of the idea of Wordsworth in his Preface to 'Lyrical Ballads'. As in thought,

1. Dr. M. P. Kohli: The Influence of the West on Panjabi Literature, p. 111.
In style too, he was influenced by the English romantics. In the Preface to 'Khule Lekh', Puran Singh defends free verse as a natural medium of the poet and expresses his impatience with the regular metre. He considered the metrical composition as 'Viceroyal imprisonment' and projected his free style in his poetry.

He was the first poet who not only established relations with the western civilization, but also infused it in his own self. So far, the poets had been lost in spiritual or mystic pursuits, but for the first time he frankly spoke of the individuality of man and to him he calls God like.¹ The poetry of Puran Singh is a spontaneous flow of emotions that welds together the knowledge, devotion and perception. Dr. Mohan Singh says, Puran Singh has presented old wine in new bottles;² but the fact is that he puts old as well as new wine in new bottles. The ideas of his poetry were not the ideas of Panjabi poetry prior to him, but the imported ideas from the far off west which he expressed in new poetical form. He made new experiment in the form of poetic art.³

Puran Singh, from the above analysis of his poetry emerges out to be a true romantic in letter as well as in

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¹ Prof. Attar Singh: Kav Adhiana, pp. 150-152.
² Dr. Mohan Singh: Adunik Panjabi Kavita, pp. 131-32.
³ Dr. S. S. Kohli: Prof. Puran Singh Jeewan Te Rachna, p. 16.
spirit; and we hesitate to agree with a learned scholar who says that to call Puran Singh, a true romantic is a mistake.¹  

But we feel that to say that Puran Singh was influenced only by the English Romantics is to diminish much of the greatness, that this great poet possesses. He was a wide travelled and a wide read man and, therefore, had vast experiences and combined in him the qualities of many other scholars and poets of other countries and embodied in his poetry the philosophy of great saints and mystics of the world, that do not constitute a part of our study.

DR. DIWAN SINGH KALEPANI (1894-1944)

Another writer almost a contemporary of Puran Singh, whose poetry admits the influence of English romanticism is Diwan Singh Kalepani, a Doctor by profession. He completed his medical education from Agra Medical School in 1919 and joined Government service. The period of his youth was a period of hectic political activities in India. Diwan Singh came under the influence of Mahatma Gandhi and abhor the use of foreign goods. He supported the Non-Cooperation Movement in 1920 and for his liberal and political views,

¹ Dr.S.S.Kohli: Prof.Puran Singh Jeewan Te Rachni, pp.54-55.
was transferred to Andaman in 1927. He read the western literature with much curiosity and 'there was not a single day when the 'Doctor' came home without carrying a bundle of books'.¹ He had passions for reform and love of liberty. So, he was greatly influenced by the vigorous writings of Shelley (1792-1822)².

Shelley was preacher of one universal state, but he did not believe in historical Christianity. He regarded historical Christianity as 'largely a series of perversions and abuses in which orthodox faith had always engaged in persecution and terrorism on its own account.'³ It seemed to Shelley that the basis of conventionalism, tyranny, intolerance and bigotry rested upon the dogmas of the established Church and therefore, faith in God whom the priests professed to know has a root of all error."³ He, therefore, expressed his indignation against the priests who arose:

From vice, black-loathsome vice;
From all that genders misery, makes
Of earth this thorny wilderness; from lust,
Revenge and murder.⁵

Shelley revolted against the existing institutions and rituals of religion which he said "generate evil in society and cause misery and degenerate man into superstitions.

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1. Dr. M. P. Kohli: The Influence of the West on Panjabi Literature, p. 48.
2. Ibid., p. 48.
Diwan Singh in his poem 'Jiwan Asha' (Hope of Life) denounces these guardians of religion as robbers and butchers and a strong indignation for priest craft is expressed in his poems.

He wrote two volumes of poems: 'Wagde Pani' (The Flowing Water), published in 1938 and 'Antim Lehran' (The Last Waves) in 1962, a posthumous publication.

Dewan Singh also hailed from peasant family of the Panjab where the villagers and simple folk had a deep faith in the teaching of Guru Nanak, who was against rituals, but Diwan Singh revolted under the influence of his study of the liberal western literature; and particularly the poets and philosophers of the west who were popular in the universities in those days. This study made him a free thinker and a rebel who raised his voice against the so called guardians of the religion. In a long poem "O'Bharat", he laments that the people have forgotten the messages of Buddha, Ashoka and Guru Nanak and have become slaves to the priests, the customs and superstitions. This type of faith of the poet also reminds us of Shelley's 'Prometheus Unbound' (1820) what Prometheus did for humanity Shelley wants to do through his pen.

He imbibes the faith of all the romanticists when he says God does not live in temples and mosques. Like Dhani Ram Chatrik he urges that priests should be turned out of those

1. Prof. M.P. Kohli: The Influence of the West on Panjabi Literature, pp. 48-49.
places. (Bazigar Nun): To an Acrobat). In 'Rabb Mera Rakha' (God My Protector), he paints a religious person who commits all kinds of cruelties, and regards the people of other faiths as infidels. In 'Jnal Nun' (To Man), he issues a warning to a common man not to fall into the traps of a deceitful pseudo-religious priests; wants him to lead a liberal life by breaking all the religious shackles. He ridicules those followers of 'Baba Atal' who go to the temple to gain their selfish ends in the poem so entitled. Shelley had a faith in that "All Sufficing Power requirest no prayers or praises". His article of faith in 'Prometheus Unbound' and 'Hellas' (1822) is all pervading love. Diwan Singh also in his poem 'Rabb Mera Rakha', holds that God does not need any praise and protection of the priests and God can be perceived through Truth, Liberty and Love (Philosophy of Gurbani).

The religion of Shelley was not limited to Christianity, but his was a religion of humanity who classed himself among a few who were damned:

To make this ugly hell a heaven,
In which faiths, they live and die.

(Peter-Bell III, XX)

The poet Diwan Singh also preaches simple sympathy for the suffering humanity. He seeks to know God through the love of humanity and advocates a new religion (Mandir Preetan Da: Temple of Love), 'Piar Rabb' (Love God), 'Isa Nun' (To Christ) and 'Navan Majhab' (New Religion).
The life of slavery is a curse for Diwan Singh.
He condemns those, who remain happy in chains. 'Pate Wala Kutta' (Dog with Strap). This poem is a symbolic one. The dog with chain has all the amenities and luxuries of life and is happy. He is a representative of slave masses of India. In yet another poem 'Pate Bina Kutta', (Dog without Strap), the poet symbolizes the poor, the hungry, but those who are not prepared to accept chains in any circumstances. And in the end of this poem, the poet wants all to be without strap and an end of the species of a dog with strap: end of slavery and dawn of freedom. The spirit working in these poems is the spirit of unbounded Shelley and his 'Prometheus Unbound'.

Diwan Singh could foresee the drastic consequences of the developing crisis in international situation. The Russian Revolution of 1917, the first world war (1914-18), Nazi Revolution and Hitler's rise in 1923, the victories of Japan over Manchuria in 1932, over Jehol in 1933 and North China in 1937 gave forewarning of another war and built up terrible tension in the atmosphere of the world. Diwan Singh forecasts these disturbances in his poem 'Haneri' (The Storm) and indicates the changes in old values with the fermentation of new ideas.

Diwan Singh also made use of free verse like Prof. Puran Singh and thus, advanced a new mode of expression already set for him by his predecessors. We do not agree with Dr. M.P. Kohli,¹ that Diwan Singh did not take the ideas

1. Dr. M.P. Kohli: The Influence of the West on Panjabi Literaturemp. 52.
from his precursors like Vir Singh and Puran Singh. The first idea he takes from Puran Singh is the use of free verse as the revered Dr. Kohli himself admits. Short poems that he wrote were already written by these predecessors of his and the revolt against priest-craft is already available in the poetry of the poets before him. In religion, he picked up the idea of Gurbani and the project of his God is the projection of a God as described in Gurbani. Gurbani affected Vir Singh and Puran Singh both and through them Diwan Singh Kalepani. Many ideas of Diwan Singh are taken from his predecessors. Only a new idea of his was the ironical and satirical attacks and contempt for greedy and mean persons. (Sur': Pig; 'Kohlu': Oil Crusher; and 'Pate Wala Kutta'). These are the symbolic poems and do not lack any intellectual excellence as charged by Dr. Kohli.

**MOHAN SINGH 'DIWANA'**

Mohan Singh Diwana born in 1899, is a distinguished man of letters in English, Urdu, Hindi and Panjabi. He is a short story writer, a dramatist and above all a poet, as observes Dr. R.L. Ahuja. There is, no doubt, that his

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1. Dr. M.P. Kohli: The Influence of West on Panjabi Literature, p. 52.
2. Ibid., p. 52.
3. Dr. Mohan Singh: An Introduction to Panjabi Literature, p. 223.
poetry does not display any uniform influence of any English Romantic poet, but his sensibility, as he himself admits, has 'sub-conscious' contacts with Coleridge, Shelley, Keats etc.¹

His first poetic publication 'Dhup Chhan' (Sun and Shade, 1932) is an attempt to say something new and fresh based on the personal experience of the poet.² The book written in free verse is a conscious departure from the traditional verse. The book exhibits in some poems the sensuousness of Keats³, one of the major English Romantics of the 19th century.

His other book 'Masti' (Ecstasy) is a collection of poems that are exquisite examples of the mysticism of the poet. The book was written between 1946-49 and his secular mystic poetry comes to a superb consummation in the devotional and mystic quatrains. Alongside of the blend of the Vedanta and Sufistic ideas, these quatrains appear to derive nourishment from the glowing pathicism of Wordsworth, with all its delicacy and subtlety. And there is full justification in saying that Dr. Diwana is as much a modern as he is mystic.⁴

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1. Dr. Mohan Singh quoted, Dr. M.P. Kohli: The Influence of the West on Panjabi Literature, p. 82.
2. Dr. Mohan Singh: Dhup Chhan (1932), Preface vii.
3. Ibid., p. 62.
4. Ibid., p. 62.
5. Dr. Diwan Singh: Adhunik Panjabi Sahit Te Hor Lekh, p. 122.