Mayakovsky and Azad, one the product of Russian and the other of Indian cultural heritage enjoy far reaching effects of the entire development of artistic culture in the first half of the 20th century. Both poets possess, the heritage of socialist art, one consciously and the other without any knowledge of it. Both are, first and foremost, poets and as such both have come to stay in the hearts of millions. Poetry to these men of literature is a vehicle to understand the masses in plight. The poetry to both of them has a purpose of cementing human relations and changing the people and society they lived in. Azad is pained and distressed on account of the poverty of his people. So is Mayakovsky agitated to see the exploitation of his own people. Alexander Ushakov writes about Mayakovsky that “his greatness lies not in the scope of his creativity, nor in his equal familiarity with secrets of the poetic craft.....but the first and the foremost he is a poet”.1 Yuri Andreyev is more exact and apt when he writes about the poet that he was a revolutionary in the details of his life, in his poetic innovation, and in the content of his work.2 His poetry gave powerful voice to the new epoch that saw the preparation and accomplishment of the proletarian revolution. The same is true regarding Azad about whom Dr. Kaumudi writes, “of the more recent times, mention may be

1 Alexander Ushakov, V. Mayakovsky, Poet of a New World, Raduga Publishers, Moscow, 1985, P. 7.
2 Editor Andreyev Yuri, Soviet Russian Literature (Selected Reading), Progress Publishers, Moscow, 1980, P. 58.
made of A.A. Azad and Mahjoor whose songs and verses have been characterized by deep love for the motherland as well as joy in natures colourful phenomena,” “but love is not consuming passion of Azad. He is capable of great heights invoking through the despair of love, a dynamic message for action and revolution.” Professor Rahi commenting on Azad confesses that he was a revolutionary par excellence. He adds that he wanted freedom for his people breaking the chains of slavery. According to him he was angered on the inequality, religious discrimination and exploitation.³

An outstanding characteristic of our both-poets is their civic outspokenness. In the nature of their poetry, they have considerable appeal to mass audience. It is in this context that Mayakovsky has been called poet tribune. His poetry deals with many major events and problems of his day. Mayakovsky gave a powerful voice to the new epoch that witnessed the preparation of the proletarian revolution. Azad’s poetry was felt by the masses, that gave them the voice for freedom and action. Mayakovsky, calls masses to speed ahead like Azad. For example:

Soar up, my song
above the red.
detachments
Line and row!
Time, speed
ahead!
Full speed ahead
time go!

³ Gada, Hasrat, G. R., Aalam ha Kare Yad Azad Azad, Sahitya Academy, Delhi, 2006, P.43.
Poetic Correspondences

Race on, my land,
full speed ahead. (Tr. Dorian Rottenberg)

Compare it with Azad’s following verses:
Oh! Young brave youth,
Bravo, advance ahead,
Struggle perpetually ahead,
Then alone hope and desire
Gather thee and desire,
The songs of your country.

In the poem, *Aloud and straight*, as stated by Alexander Ushakov, to a considerable extent, the sum total of his entire life is rebellion. That is why, Mayakovsky called himself “an agitator, brazen mouthed ring-leader”. It may be true but the gamut of his verse cannot be reduced to merely agitator—and--orator type intonations. His poetry has provided us the expressions of sadness, sorrow and good-natured humour. Regardless of the form adopted by the Russian poet Anatoly Lunacharsky calls him a lyric poet of excellence and most subtle lyric poet.

Azad also started composing verse in the genre called lyric. He spoke equally in the same spirit as that of Mayakovsky. Lyric that has evolved in Kashmiri literature, in content and form is considered as *Loll lyric* or love lyric. However, in Azad’s lyric there is variety in content and essence of emotion. His lyric reflects pathos. He selects each word with a purpose but at the same time he has lyric which

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reflects *socialist realism* like that of Mayakovsky. Azad’s *Loll lyric* expresses the economic, social and political ethos prevalent in his society and provides clear mandate for political change.\(^7\) When Azad sings, discarding old concepts and revolting against practices rooted in ignorance, he comes closer to Mayakovsky—for example:

> Oh! companion, leave old tales and myths,
> Burn all confinements and secrecies,
> Enjoy the sharpness of youth,
> Enjoy the stroll in garden in the spring,
> You are proud of your dress and ornaments,
> All of it is transitory and inconstant,
> You come out and enjoy lovable flowery garden.

Alexander Ushakov writes about Mayakovsky, “In lyric poetry the objective world is reflected mainly through the author’s emotions: the events and phenomena of life usually appear here as imprints of these events, as spiritual responses to them aroused in the author.” Like Mayakovsky Azad’s lyric except those he composed in the beginning, refer to class battles, exploitations, suppressions, events and facts that compel the two poets to take the pen and express with emotional force and passion what they want to convey. Their poetry is an account of diverse phenomena of life, which is combined in such works with the expression of the poets own thoughts and feelings, with the disclosure of their inner world, their ‘I’ personified.\(^8\)

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\(^7\) *Kulyat-e-Azad*, P. 49.

\(^8\) *Mayakovsky*, P. 8.
Comparing Azad and Mayakovsky on the lyric poetry, the approach has common features. Mayakovsky frequently attacks lyric poetry "lyrics have had from us many battering", he wrote in his 'jubilee poem'. Especially acid, were his remarks about love verse. "Rhymes to whose sound folks fell in love", he contrasts to "lines to whose thunder Denikin fled from Oryol". Examine the following verse:

```
Look to our innocent children and their plight,
See to our bodies, they are feast for the rich.
Should her (of Kashmir) family die of hunger on the roads,
She reared the son like Budshah in her lap. 9
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And there, under the sign-board with herrings from Kerch,
an old man, knocked down, stooping to search
for his specs, sobbed aloud when a train with a lurch
whipped out its eyeballs in the Twilight spurge.

(Mayakovsky: Trs. Dorian Rotenberg).

Mayakovsky's view regarding forms of poetry was determined by the fact that 'old' lyrical poetry had its limitations. One of the traditional view that themes like love and nature were not in tune with the changing times. He did not like the musings over life because he thought that the themes were narrow for the enormously complicated world of the 20th century. According to the emotional experience of the man in the beginning of 20th century, his personal life in Russia and Europe, presented new heights. Mayakovsky's protest against the subjective and spiritlessness in poetry, against the apology of decadent

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9 Socialist Ideas and Movements in Kashmir, (1919-1947), thesis presented by Manzoor Fazili for the award of Ph.D; and Mayakovsk P. 51.
moods and manners which their apologists justified by the inherent right of poets to self-expression.\textsuperscript{10}

It is really wonderful experience of two great poets that Azad also protested against the old or past and its decadent verse, which dealt only with love, nature, \textit{Sufism}, musings of life and so on. For example:

My history—is the history of all troubles.
My body is pained, it cries like hollow pipe.
I am not delicate, nor my speech eloquent,
Slavery has encircled me like a reptile.
This poison and fear has wrecked me.\textsuperscript{11}

The critics of the Kashmiri language never provided Azad the place he deserved. He emerged as poet at a time when the Kashmiri literature had sapped the poetry on account of mysticism, romance, love and musings. To change such situation was the compulsion of literary history. Azad considered it a challenge and he initiated a change on this account by personally responding to it. He removed all obstructions on its way and his endeavours could ensure a progressive trend to poetry and literature. He acted as a vanguard to the progressive literary trends in Kashmiri literature.\textsuperscript{12} Azad does not naively believe in the social relevance of the poetry. He considers poetry as an aesthetic experience only conditioned by the “socialist realism”. He consciously responded to the socio-economic politics as a realist, clearly demarcating a line between past and the present. According to Javed Azad, the poet was a free thinker who could not tolerate slavery of his

\textsuperscript{10} Mayakovsky, P. 8.
\textsuperscript{11} Fazili M.A. Socialist Ideas and Movements, a thesis for Ph.D, P.226.
\textsuperscript{12} Nazer Gh. Nabi, Shiraza, J and K Academy of Art, Culture and Languages, Srinagar, P. 313.
people and protested against tyranny, perpetuated against them. His protest was not only against tyranny, but he spoke openly even against the excesses of nature as in *Shikvae Iblees*.\(^{13}\)

Like Mayakovsky, Azad became the creator of poetry of a new type, which encompassed political and social reality as never before. Azad also broke from the past. He like Mayakovsky wrote the lyric and other genre of verse in response to history, politics, love and private life—all features not as a remote background, but as the main object of poetic depiction and the main theme of poetic meditation.\(^{14}\)

Both Mayakovsky and Azad understand the universality of the cosmos and its subjects varied and innumerable. These subjects and objects of the universe are not covered by the rationality (wisdom) and emotion (*Ishq*) of man but Azad in such an endeavour, in conformity with or under the influence of Allama Iqbal, reflects his concern about his countrymen. This is the technique through which he accomplishes poetic goals. For example:

```
Spring of flowers, spring of heart,
Flowers beyond control, heart too a rebel.
Ecstasy in association with flower plants boils the blood,
Wisdom calls to enjoy the spring,
Emotion asks to become spring

*****

And wisdom has a clarion call:
Why are not Kashmiris officers?
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\(^{14}\) *Mayakovski*, P. 9.
Poetic Correspondences

See their backwardness and their trade.¹⁵

The beginning of 20th century had demanded new means of verbal expression. The fore sense of social upheavals and the appearance of new features and properties in literature both in Russia and Kashmir were discernible. In particular new trends in literature in pre and post revolution in USSR and in colonial and after independence in India were coming up, particularly in Kashmir. Both felt the need to extend the boundaries of lyric poetry. Both broke with the past and complied with the objective demands of their time—Russia before and after revolution and Kashmir before the collapse of the colonial rule in India and after the upsurge in 1931 in Kashmir. Both had their inner compulsions which reflected in the impulse for freedom, peace, love and revolution for change. Poetry, during their respective time frame, could not fail to register the new trends. It is this change that we find in the verses given below:

I, feeling the pull of an evening-gown soft-pawed,
shot smiles through their eyes, filling people with fright,
by banging on tin, burly Blackamours guffawed,
while parrot-wings over their foreheads shone bright.

(Mayakovksy Trs: Dorian Rotenberg).¹⁶

And Azad in the following:

The (rich) have robes coloured in blood,
We with wounded heart weep like flood.¹⁷

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¹⁶ Mayakovksy, P. 46.
Both the poets, had permitted their selves to have sharp lounges at classic literature, yet could not bypass its lessons in their own poetical attempts. The innovations that they introduced, a number of major features historically evolved by Russian and Kashmiri poetry, are common in both. They aim towards the key social and spiritual issues of their time, militant civic spirit and impassioned publicism. The heritage of many Russian poets and prose writers like, Pushkin, Lermontov, Derzhavin, Nekrasov, Blok, Gogol and Dostoyevsky was echoed and revived in converted form in the works of Mayakovsky. His innovations and his creative interrelationships were in tune with the legacy of Russian classics. Azad, both in response to modernity and change, does loose the grip from the classics. G.N Gawher writes that his lyrics are highly musical and thematically very rich. Boundaries of such compositions are in close vicinity with those of Greek form of old poetry. Azad opened his eyes when the whole poetry bore the significant seal of the mystic order. Azad did not alienate himself from this tradition. His initial poetry bears all these marks. According to M.Y.Teng, “Azad continues to sing in the traditions of Kashmiri poetry like complaints, displeasures and alienating from friends and as such he conforms in content and ideas with the same trend.

Like Mayakovsky, Azad deviated in some sense but carried the heritage of the classics like, Sheikh Nooruddin Wali, Lalla Ded, Habba, Rasool Mir, Mohammud Gami, Wahab Parray, Parmanand and others. However, he was greatly influenced by his contemporary the poet

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18 Mayakovsky, P. 9.
19 Gawher G.N, Abdul Ahad Azad, Makers of Indian Literature, Sahitya Academy, New Delhi, 1997.
Mahjoor from whom he had shifted contrastingly to materialist philosophy.

One of the salient features of Mayakovsky’s poetry, writes Alexander Ushakov, is that he regards major social phenomena as if they personally affected him. Accordingly, in his poem ‘fine’ he speaks about the fusion of his destiny with the destinies of the revolution, the country, the heroic process of creating a new life:

Fly, verse,

Like a telegram,

Act!

With lips inflamed

Drop down

And drink

From the river

Whose name is

Fact.21

In these words Mayakovsky’s aesthetical sense is reflected between his ‘I’ and the mood and soul of his people. According to Khrapchenko, the development of realistic art and of social realism reveals the significant individuality, originality and unique charm of its practitioners and Mayakovsky was a wonderful practitioner.22 Azad in the same vain merges his self with the people when he asserts in four poems of revolution (Inqilab), that revolution is the only method

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21 Mayakovsky, P. 9.

through which ones soul can be recovered. His four principles that
determine revolution, relate to fight existing evils. These evils had crept
into society on account of feudal economy and communalism. He thus
envisages and dedicates poems to the cause of revolution. The first
poem is the message of revolution. He raises questions and answers:

What is revolution?
What does revolution demand?
Behind a curtain, there is some one,
He says something, he does something,
What is kufr, deen, sin and virtue?
This is revolution, this demands revolution.

********
Life is struggle, break all obstructions,
Do not worry even if God obstructs the way,
Do not retard, break all curtains,
This is revolution, this demands revolution.

********
Some are rich, some are poor,
Who admits it? Who believes it?
What is luck, what is fortune?
It is obsolete, it is a dream,
This is revolution, this means revolution.

********
You are human, how a Hindu or Musalman?
If Hindu or Musalman, how are you human?
Oh! Why do you keep your life at pawn?
This is revolution, this means revolution.
Hell, heaven and the day of resurrection,
Are all the creation of your mind?
These superstitions carry you nowhere,
This is revolution, this means revolution.²³

In the next poem the poet explains the effects of revolution. He remarks that revolution is necessitated by time and it brings new life to the people. Those who thwart the commencement of revolution or reacting forces shall have to perish. Thus Azad roars like Mayakovsky;

Revolution shall speak its secrets to the spring,
when the garden of revolution shall blossom revolution.
You lay thorns on my pathway,
You must know that thee shall tread
The same pathways through revolution.

Why should one look backwards?
Why should one request a reactionary?
Revolution teaches thee to move ahead.

Scholars might embed jewels and tell beeds,
All problems shall be solved through revolution.

Some youth did not awaken on my call,
Today or tomorrow, revolution shall awake them all.

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Every flood, every river has its own course
Every revolution, shall wipe out tyranny from its course.\(^{24}\)
In the third poem on revolution Azad treats revolution as life, a revolution that brings a radical change. So he sings:

What is life? A book of revolution:
Revolution, revolution and revolution:
Really life means tumult,
The essence of agitation is revolution:
Law protects those who suck blood of others,
A mean jackal sucks the blood of a fierce tiger.
Break the curtains and enjoy to the brim,
Foster a revolution, a revolution.

Mayakovsky, according to Yuri Andreyev was more brilliant than any other poet, who personified the message of the revolutionary transformation of the world.\(^{25}\) Azad like him is revolutionary. He believes that society, of which he is the product, was feudalistic and capitalist in nature. It was according to him near a crash. It could not be improved but smashed to establish a new order through revolution. A revolution which could establish a new order in society, free of all kinds of exploitation.

By revolution, Azad does not mean only change but change for classless society through the establishment of socialism. However, he desires a changed society retaining something of the past which could be necessary. He did not mean by it the revival of the past but re-


emergence of such standards and values that consolidate the society for betterment. A revolutionary for him, therefore, was one who is embedded with the knowledge of the past only to learn for the future.\textsuperscript{26}

Azad, therefore, desires his worker, peasantry and labour to be conscious politically so that they revolt, but to him there is no alternative to revolution. According to P.N. Bazaz, Azad deserves to be called a revolutionary and master of cultural renaissance.\textsuperscript{27} Azad’s forceful concept of revolution is projected in his famous poem, \textit{Darya} (song of the river). In this poem we find a clarion call for action and revolution. Dr. Kaumudi says that in this poem, “the rhythmic movement of the waters is symbolic of a call for action and revolt for freedom”. The waters of the river speak of its struggle against all odds. These strikes against all obstructions in its way, sloppy hills, peaks, stones, rocks, trees, sand, demarcations, groves, caverns and ravines. The river is proud of surmounting all hurdles and it maintains its level and unity at all costs. It (River) neither requires flattery nor encouragement to pursue the path of struggle. In concordance with its nature the river moves unabatedly and helps all people—the water is at the service of mankind. It runs on fearlessly, unmindful of generations that come and go. The river sings:

\begin{quote}
I corrode away the heart of hills,
Such is the momentum of my flow,
I bathe the (tender) frames of sweet,
Such is the softness of my ways. (Tr. P.N.Bazaz)
\end{quote}


\textsuperscript{27} Bazaz P.N, \textit{Struggle for Freedom}, P. 299.
Poetic Correspondences

*******
My curves and twists are full of love,
I get the music of life in wanderings,
Amidst the flowers and the nightingales,
I play upon the sweet santoor.
Among the rocks, the stony hearts,
I beat the drum of victory.

*******
When I witness ups and downs, banks and demarcations,
I loose my temper,
I seek oneness, equality,
For that I run, foam and fret,
Hence it is that, water though I am,
I fall on the burning coals of mulberry—wood.

*******
I strike myself against all forts and obstructions,
I unite myself in all dispersals and distractions.

*******
Let there be a king, a Hindu, a Musalman,
I shall not wait, filling their cups,
To me all Rajas, Maharajas are alike petitioners,
For I rejoice in struggles and obstructions.

*******
I lay carpets of green on my banks,
For my fatigued workers and lovers,
Recitation of Gita and the Quran is futile,
For if you do not act, your life is volatile.  

Azad deserves to be called a revolutionary and master of cultural renaissance. Azad was revolutionary of his time with commitment to revolution and socialism but he was not an activist like Mayakovsky. Mayakovsky was both a revolutionary and a socialist but the soul of the artist moved with the revolution of Russia in October 1917. His two poems on revolution describe the same. His poem revolution (a poet’s chronicle) explains both his commitment to revolution and to activism. For he versifies:

February 26, Drunkin soldiers, mixed with police,
shot at the people.

27th

Red, long- protracted
day break burned,
Spilled on the glitters of barrel and blade.
In musty barracks,
Sober,
Stern,
the Volynsky regiment prayed.
To their cruel soldier God,
bringing their oath,
they beat the floor with one many-browed head,
hands clenched into steel by seething wrath,
blood kindling, through temples by anger sped.

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29 Bazaz P.N, Struggle for Freedom, P. 299.
The first
who ordered
“shoot for the famine!”
got a bullet to stop up his yapping mouth.
Someone’s—“Attention”!
was stabbed short,
damn inn.
The companies storm into town broke out.30

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In the post-revolution, the poet Mayakovsky composes verses regarding revolution, which is equally a commitment to it, He says:

To you,
Whistled at,
Jeered at by artillery,
To you,
Slashed by vicious-tongued bayonets blows,
I exultantly raise
Over all the vile hollering
This ode’s,
Ceremonial
O’s
O bestial!
O childish!
O Pennyworth!
O great!

30 Mayakovsky, P. 67.
What epithets haven’t been piled on your doings?
Double faced, how will you turn out yet?
As a splendid edifice
or a heap of ruins?
To the engine driver
in shoot-clouds dense,
to the miner, boring through ore-bed layers,
reverently
you burn your incense,
glorifying man’s labour.
And tomorrow
*St. Basil*
cathedrals rafters
rear in vain, imploring your mercy,
while your boar-faced six inchers
roar with devilish laughter,
into the *Kremlin’s* millennia bursting.
The Slava
its sirens half-choked, screaming
wheezes on its life’s last cruise.\(^{31}\)

The fact is that artistically the soul of the artist had merged in the
soul of the revolution only a year after the armed revolution in October
1917, when the Soviet republic had to uphold the peoples revolutionary
gains in bitter battles against forces of intervention from abroad and of

\(^{31}\) *Mayakovsky*, Ibid, P. 78-79.
counter-revolution within the country, Mayakovsky reminded the fellow writers:

We've still no book of our time that praises, the days of revolution, in a thousand pages.\(^{32}\)

Today, we are able to study not only the experience of the greatest of revolutions in USSR (erstwhile) but in the sub-continent, we have a hundred thousand page book on revolutions. Even in the state of J and K, we find innumerable pages written on the revolution from the first labour movement which appeared on 6\(^{th}\) June 1847 till the Quit Kashmir, movement in 1946. Mayakovsky or Azad, both as revolutionary made literary figures to write hundred thousand pages which is socialist and revolutionary literature. These pages of Soviet experience in moulding the social, moral and spiritual character of the people of a new kind, is significant. Alexander Mikhailov writes, “From the outset, while continuing and developing the best, traditions of the literature and arts of the past, the young soviet literature had to tackle very complex tasks of revolutionary renewal. It was the triumph of socialist ideas in the minds of millions that determined its innovatory path”\(^{33}\).

The same triumph of socialist thought was reflected by the revolutionary poetry of Azad and secularization of politics by the National Conference as a force fighting against absolute monarchy. The document known as ‘Socialist’ document as a ‘futurist’ objective or goal called as Naya Kashmir made hundred thousand pages to be

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\(^{33}\) *Land of the Soviets*, Ibid.
written on a new literature. Thus both in Soviet land and in Kashmir, a socialist culture developed, which was socialist in content, international in essence and multiform in its natural traditions, forms and means of expression, from the very beginning of revolution in Russia or upsurge in Kashmir.

What gave Mayakovsky’s or Azad’s works such extraordinary scope, such an enormous power of attraction? What was it that inspired the poets, to give birth to stanzas which are read and reread today by people of widely different countries and generations? What are the life sources and ideas which nourish the poetry of poets? No doubt, Mayakovsky was an outstanding master of the poetic word, a reformer of verse writing. He enriched the poetic vocabulary, introduced new principles of rhyming, new meters, increasing the expressive power and conceptual capacity of each phrase, arranging his verse in step-shaped stanzas. Yet these innovations do not cover the greatness of Mayakovsky. His greatness lies somewhere else. He threw in his poetic plight with the historic movement which led to radical social transformations in the world. Acceptance of the ideas of socialist revolution, comprehension of the meaning of revolutionary transformations became the major formative factors in his work. “From them he acquired internal freedom, drew inspiration and obtained arguments confirming the rectitude of his poetry. Mayakovsky’s genuine significance lies in that he was one of the world’s first writers to link poetry with the ideas of socialist revolution.”

34 Mayakovsky, P. 10.
35 Mayakovsky, Ibid.
Azad’s and Mayakovsky’s poetry went through an extremely complex evolution, embodying their style and changes in the world outlook. Mayakovsky’s pieces of poetry reveal rhythmic intensely, striking poetic similies, as well as unusually vivid imagery. Both the poets have used images and metaphors which astound a reader with their unusualness, and bold combination of completely divergent, notions into a poetic whole, leaving an indelible imprint on the memory by amazingly precise portrayal of various features of reality seen by the poet at an entirely unusual angle. For example Mayakovsky:

a). The crowd--a big tabby, cat brindled and nimble,
   Swam, curving and swerving, by doorways lured in,
   each tingled to nibble if only a thimble,
   From the great lump of laughter-a chuckle, a grim.
   (Night).

b). The sunset
   was the yellowiest of yellow.
   The very snow was somewhat yellow-hued;
   with eyes unseeing, on he went, poor fellow.
   Then stopped
   Stock still
   hand’s silk
   grips steel.
   (Gypsified song on Christmas Eve).

In case of Azad, take any lyric or poem, you find rhythm, intensity, striking poetic similies as well as vivid imagery and metaphors. We find in his poetry high artistic mood of using poetic techniques. Prof Gulshan Majeed comments that Azad’s poetry has not
only social relevance but even aesthetic experience. This experience has poetic essence and is subject to the conformity between the emotion and the society.\textsuperscript{36} If we examine his poem \textit{Darya} (River) he is at his best, for example

My curves and twists are full of straight forward love,
I get the music of love in travels and wandering,
Amidst the flowers and the nightingales,
I play upon the sweet \textit{santoor}!

(Trs by P.N. Bazaz).\textsuperscript{37}

I love the company of bats
As also of the singing bulbul
And feel alike at home
And enjoy life’s charm
In an endless journey.

(Trs by Kh. Hameed Mumtaz)

Both the poets during the period of their history are replete with intense suffering and tragic reflections. Both the poets could not take refuge in love. They longed for an enormous all embracing love and nothing short of it. Even when they find love, they still remain alone and unhappy. Their feelings remain debased and defiled on account of capitalist and feudal society. Both suffer and their souls remain in agony. For example:

When all will perish,
Swept away,

\textsuperscript{36} Gadda,G.R.Hasrat, \textit{Aalam ha kare Yaad Azad Azad}, Sahitya Academy, New Delhi,2006, P.49
\textsuperscript{37} \textit{Kulyat-e-Azad}, Pp. 222.
He
To whom life conforms
From the last suns
The last weak ray
Will burn
O'er planet swarms,
Then,
Only sharpen still my pain
Beside,
Below,
Above,
I'll stand,
Wrapped in undying flame—
Unfanciable love.  

********

In this life, there's nothing hard in dying;
Making life worth living is much harder.

Azad equally is melancholic and sad. He has lost his lone son. He is alienated but he does not lose his love which like Mayakovsky is not found in this ugly world. Both try to overcome the state of alienation. They yearn towards people, hoping to find sympathy and support in them. They are prepared to sacrifice their soul for a single word that is tender and humane. They are both frustrated. "Mayakovsky in sharply grotesque form expresses the idea of the total

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38 Mayakovsky, P. 11, also consult his lyrics and poems like Listen, Fedup, the Cheap Sale, Cloud in Pants, Man and Little Bit Nervous etc.
hostility of the lyric hero's environment; driven to desperation by the bestial mob, he turns into a dog". Azad's lyric hero does not turn into dog but he is painful, sad and disappointed because he has conflicting environment. His society has been reduced to a drum driven cattle. He sings in pain:

Observe, oh observer, wait to look at,
Music of my life that is trampled.

********

Does it behave to hide from cupid like bulbul,
Who is in love with you, should he be in pain.

The changes in Russia and the confused situation in Kashmir due to rebellion had terrible influences on the creativity of our poets. During the periods, Russia from 1905 to 1917 and Kashmir from 1925 to 1947 were under the influence of shifts in the general atmosphere. Naturally, the poetry of both the poets had many changes. From motifs of loneliness to triumph over it, from exposure of philistinism to an appeal for common people to take to protest against the bourgeoisie. Thus, we find Mayakovsky's works dated from 1915 to 1917, protest against bourgeois life principles accompanied by better future under socialism. He versifies:

Where, curtailed, the eyes of mortals halt,
at the head of starving hordes,
I espy
crowned with the thorns of revolt

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39 *Mayakovsky*, P. 12.
the year 1916 draws nigh.......

To protest against bourgeois life principles for Azad is equally bitter and intense. There is hardly any poem, lyric or composition, in which Azad does not protest against the capitalism and degrading position of class of peasantry. He versifies.

One decorates ones skirt with gems,
Other has no food for the evening,
Observe that virtuous has no food with You.

**********

See, seas of blood in waves,
How our handsome youth flutter,
Desolate are our fertile lands,
I see in it the goal and meaning,
Capitalism and capitalism.

**********

Law is decorated in the blood of the poor,
It converts fortifications of chivalry a martyrs cemetery.

**********

I don’t ask for luxurious life,
Wine, Kabab and Mana Sulwa,
I desire the helpless and the trampled,
to have two meals and political power.

**********

Let gems be embedded,
Let thee use sacred thread,

---

Mayakovsky, Ibid, P. 15.
Let the world be wealthy,
All problems solved by revolution.\textsuperscript{41}

Both the poets, preach socialism for the sake of social good. The evolution in Mayakovsky and Azad was reflected in the ideological stand both professed. Both of them are Marxian ideologues. Mayakovsky in his teens took part in the revolutionary movement. He was acquainted with revolutionary literature, carried out the assignments of the Bolshevik party and spread revolutionary leaflets...

He was arrested three times, only his young age saving him from prolonged imprisonment. Mayakovsky was directly involved in the movement in the beginning and later broke off party work but always remained committed to communism. He sympathized with October Revolution. However, revolution gave rebirth to a new poet in him. Thus revolution from 1905-1917 was a passion for him and after it the revolution was harbinger of liberty and justice, a source of joy and inspiration for proletarian dictatorship and finally a communist state. To him revolution was a mighty explosion which swept away that was old and outdated in life. Before 1917, or pre-revolution period, altering the social basis of life, carrying reassessment of many historic and cultural values, rejects as unnecessary and less important than direct revolutionary action everything which people confront in usual life: nature, historic and cultural traditions, the age old foundations of everyday life. He composes:

Whose heart's
been washed by October storm

\textsuperscript{41} Kulyat-e-Azad, Poems, Shikwae Iblis, Khaba Khayala, Sarmaidari, and Inquilab.
Poetic Correspondences

won’t need

either sun-sets or roaring oceans,

won’t need

climatic or natural charms,

nothing at all

but you—revolution!42

Both Azad and Mayakovsky called his disciples or reader to wipe out the old, only to establish a new world based on socialism and communism. Both wanted to dynamite or weed out that was old. Azad says:

Dynamite all tales and legends of old,
Burn all restrictions and secrecy,
Do not glorify your costly dress,
You enjoy the world of New garden.43

Azad like Mayakovsky, used his artistic talents, in presenting a system, in which he diagnosed his obsolete feudalism, then he condemned capitalism and sought refuge in socialism and communism foreseeing an egalitarian society based on Marxian theories. Praising Marxian method of social and communist system, he sang:

His (Marx’s) faith is the faith of nature,
His faith is gold from fire,
His faith is the spring of springs,
He captured power for the helpless,
Made the proletariat to be proud as official.44

42 Mayakovsky, P. 17.
43 Kulyat-e-Azad, P. 69.
Mayakovsky, increasingly came abreast of the new social reality, his poetical notions of the revolution became more profound and balanced. With time he changed his concepts regarding human nature, culture, heritage of the past and history. He had earlier in his compositions tried to granite such notions. At the same time he thought that the work of the poet of revolution is not confined to writing of books. Natural to it he turned to theater and cinema. In this case he was motivated by the mass audience to it. In this endeavour when Lenin passed away in 1924, he was shook to the death of his soul. His poem on the October revolution was a vital necessity for him. On the basis of extensive historical material, the poem shows the gigantic scope of Lenin's activity. Alexander Ushakov says, "Mayakovsky, as it were, takes the reader through all stages of the revolutionary movement. He conveys the dramatic atmosphere of peasant riots, of the first manifestations of the working class. The reader gets an eye-witness view of the emergence of the Bolshevik party, the October uprising, the battles against white guard, troops and the forces of intervention, the labour effort of the young soviet republic, including pages of Lenin's biography."

The poem is taken as an epic and there is no contradiction for genuine leadership of Lenin. In it the poet formulates and examines his most heartfelt thoughts and emotions. The poet had to face criticism

45 Mayakovsky, P. 18.
46 Mayakovsky, Ibid.
regarding the poem but he defended the right of a poet to work for the setting up of militant political art:

Sure

capitalism rings

not so very elegant,

"Nightingale"

has a far more delicate sound.

Yet I’ll go back to it

Wherever relevant.

Let stanzas

like fighting slogans resound!

I’ve never

been lacking in topics—

you know it,

but now’s

do time

for lovesick tattle.

All

my thundering power of a poet

Is yours,

my class

waging rightful battle!47

Azad, like Mayakovsky utilized the emotional value and rhythmic resonance of lyric poetry to specific purposes — to increase the intensity of ‘sense of loss’ among the people in the wake of their situation and to provide ‘necessary relief to them so that they are

47 Mayakovsky, Ibid.
rejuvenated for the required action and to find time to orient themselves with their true, genuine and just interests. He sang about his country, about its beauties, charms and glories. And it was necessary. The People had, under the abject poverties lost the sense of appreciation for their country. They had got alienated from it. For them country was a prison house guarded by the forces who rather enjoyed it all. For the realignment of these people with their country, Azad produced a charming picture of their country but he was conscious enough to emphasize the contradiction and anomalies within. Like Mayakovsky, every statement of Azad was oriented to and conditioned by his ideology—he wrote:

To become free, to end tyranny and to abolish superstition,
This is my cherished dream, this my desire and this slogan.

Like the poem on Lenin by Mayakovsky, Azad reviews freedom movement of Kashmir from ancient times to his day and the part played by the patriots including him. Past is not eulogized or glorified by him as an escape from the responsibilities or accompanying inactivity, as it was with the lyricist or metaphysical poets but an example or a catalyst to speed up the reaction against then prevailing odds.

I have accepted the burden of ages on my head,
The angels of the heavens have shuddered at my doggedness,
I have chewed steel, I have braved fire,
I have sipped the blood of my heart,
But this my head has not till this day,
Bent low before anyone else but thee.\(^48\)

\(^48\) P. N Bazaz, Translations in *Struggle for Freedom*, P. 301.
Azad protested against love poetry of the past and his contemporaries. The love poetry, he considered a most personal and private affair, devoid of any understanding of or insight into the working of a society. Such poets were led by their immediate emotions and sense of loss to create their own make believe world. These poets according to Azad were only successful in creating escape routes for the masses to the world of reveries and provided much needed reprieve to the forces of coercion and darkness. Azad was a humanist at heart and advocated scientific humanism. A kind of philosophy where man is not simply and only treated as an agent for a purpose but as an end—'a self sufficient reality'. Man is an agent of change but he is not to be driven like deaf and dumb cattle. He needs to be educated and made aware of his circumstances. He denounced communal bigotry and religious fanaticism. In his poem Shama (candle) the poet questions and then answers:

In this vast expanse of oneness,
Who is my kin and who a stranger to me?
A Musalman is to me as good as a Hindu,
My light is meant for one and all.49

Azad was a patriot par excellence and a passionate lover of Kashmir. He loved its rivers, lakes, mountains, springs, caves, peaks, meadows—i.e. Kashmir the paradise on earth. Throughout his poetry the poet sheds tears of blood over the enslavement of Kashmir and its people. But he believes that man is more a prisoner of his own superstitions, ignorance and prejudices than of any physical or temporal

49 Struggle for Freedom, Ibid.
power. Azad states that man has to travel over the path of life himself but under the influence of bad faith spread by the vested interest he has sown many thorns like fate, heaven, hell and providence and so on.

Azad and Mayakovsky’s verse does not lose its high emotional content which is so necessary for the kind of poetry claiming to arouse people to action and negate the forces which have chained them to the present condition. Both are interested in the ‘earthly love’ but they use it to speak about the contradictions in the society and as an occasion to emphasize the inhuman face of the classes who thrive on the ignorance and powerlessness of the masses. Both understood it well that the present plight of the masses is due mainly to their alienation from their country, disunity among them and well orchestrated propaganda machinery of the forces at the helm of the power. They further understood that the people had a power once they are consciously united and work in their better interests. Their poetry, hence repeatedly addresses their physical and mental capacities and instigate them for action. They, while glorifying their respective countries do not miss to emphasize the brotherhood of all peoples of the world cutting across regional and colour biases. They believe that ‘future is the future of mankind’. With tremendous force their poems express the ideas of Soviet patriotism and internationalism, the fraternal unity between the peasantry and workers of different countries of the world. Both produce, world literature. Examine the poem Fine written by Mayakovsky:

Time

is a thing

that goes endlessly on.
the times of sagas—
    they' he been
    and gone.
No sagas,
    no epics,
    no myths—
    all extinct.
********
This time
    humming taut
    as a telegraph wire,
My heart
    above
    with the truth
    whole and sole.
This happened—
    with fighters,
    with the country entire,
in the depth
    of my own soul.
After reading this book
    I want you
    once more.
From your tiny
    apartment worlds
to forge ahead
    through machine-gun roar
in the bayonet—gleam

of my poem’s words.\textsuperscript{50}

Compare it with the longer poems of Azad, you will find that the poetry of both have a high degree of correspondences. Both are pained to see their people in poverty, degrading conditions and reduced to drum-driven cattle position. The people in both the cultural units were exploited, oppressed, suppressed and reduced to sub-human levels, which the two sensitive human beings (poets) could not ignore. In one of the lyrics Azad addresses like:

Maidens of heavens are lured by Kashmir,
How beautiful is the vale but Alas!
Our life is wretched, yet we claim its(so-called) masters.
We produce wealth for our rulers,
Our blood is shed for the sake of rich,
Our children are worried and distressed,
Son like Budshah was reared in the lap of Kashmir,
Should our sons starve to death.\textsuperscript{51}
Our motherland gave birth to Kalhan, Gani and Sarfi,
They reached the heights of fame,
Should our land be cause of death to our youth.\textsuperscript{52}
In his complaint Azad through the mouth of Satan addresses God
in the following;
You created them for developing fraternity,
For love and to show chivalry,

\textsuperscript{50} Mayakovsky, Vol.-II, P. 207.
\textsuperscript{51} Kulyat-e-Azad, P. 83.
\textsuperscript{52} Kulyat-e-Azad, Ibid.
Whereas I saw then in slavery and hegemony,
They do not possess even an iota of fraternity.\(^{53}\)

In his ecstatic verses in the poem ‘fine’ about the features of communism emerging from the everyday life of the millions, lies the main idea of the poem. According to Lunachar, “the poem is the October revolution cast in bronz”. The image of the soviet motherland is built in the poem not only by epic means but portraying the image played by the lyric hero. It depicts how much Mayakovsky loved his country. He was patriotic par excellence, so is Azad. Azad composes six poems that describe not only his love for his land but also turns a tribune for the young. In one of his poems he eulogizes his country, calling it a heaven on earth:

Bulbul conveys to flower,
And flower communicating bulbul,
This our country, is je ne sais quoi.

************

Varieties of flowers smile in contours of plants,
In moon light at the mid night.
Clear sky shines with stars,
This our country is je ne sais quoi.

************

In another poem, the poet Azad in country anthem (\textit{Taranae-Wattan}) tries to unite the forces of patriotism by reciting:

Morning and morning breeze,
Cure for pains and sufferings,

\(^{53}\) \textit{Kulyat-e-Azad}, Ibid, P. 266.
It is not wise to sleep,
Early rise, we raise our voice.\textsuperscript{54}

Azad loves his country and he mingles his soul with the native land. He is full of patriotism and is enthralled to see the natural beauty of Kashmir but knowing well that his people lived a wretched life. He could exhort his people to revolt because he had “a keen eye to observe, a heart to feel, a sharp mind to move”.\textsuperscript{55} He therefore, asked his countrymen to wakeup from the slumber of ages and rise against the injustice done to them and love their country. Consequently he sang:

What a beauty is our country?
Our country is what a beauty.
The free bulbul creates a tumult,
Sings melodies on a flowery bow,
Bulbul to flower and flower unto bulbul speaketh,
This country of ours is all beauty.

In the poem “country Anthem”, Azad asks the people to muster courage to fight the despotic ruler, for they live in beautiful country, beauty and wretched life cannot go together. He sings:

Oh, young brave youth,
Bravo, advance ahead,
Struggle perpetually ahead,
Then alone hope and desire
Gather thee and desire,
The songs of your country.

\textsuperscript{55} Kulyat-e-Azad, Ibid, P. 45.
In the poem, My country (*Myon Wattan*), Azad praises the beauty of Kashmir and desires his countrymen to give their best love to it. He eulogizes its birds, trees, meadows, groves, ravines, dew, dusk, dawn, rivulets, streams, rivers, snowy peaks, lakes, blossoms and seasons. Consequently, he likes his countrymen to the vale dearly and faithfully. He sings:

Sow the seed of love, fill the cups of love,
Amongst the love, the best should go to your country.56

Azad has still more than two compositions regarding praising Kashmir which include *Wattan Daro* (inhabitants) and *Ha Wattan Daro* (Oh the owner of the land). In these compositions he addresses the dwellers of the vale of Kashmir and appeals them to understand their beloved native land and its vicissitudes. He makes them to understand symbolically because he could not speak to them openly and plainly for fear of the foreign ruler. Azad also addresses the youth and questions them. He wanted them to revolt and care for the beloved land. Thus in his five poems, he appealed to the conscience of Kashmiris to love and shower affection on their motherland. That alone was the solution, according to him to their problems. To the poet selfless sacrifices were the essence of Patriotism.57

Mayakovsky, has a poetic correspondence, with Azad when he sings the song to his younger generation, in his poem namely. “To our young generation”. He spills out the same sentiment that Azad reflected in his poems for his younger generation. Please examine how the

Poetic Correspondences

statement is exactly true when Mayakovsky speaks to his young in the following verses:

I too

admire Paris.

by night and by day,

its boulevards—

What could be better!

yes,

it’s all very fine—

Baudelaire, Mallam’e

etc
dtc

dtc
dtc

Not for us, through

who marched

through struggle-torn years,

through hardship,

hazard

and flame,

to grow our successors

as boulevardiers,

as french-fried fobs,

ours only by name.

Make use,

all you

who were tongue less and bare,

of soviet freedom
and breadth!
seek for your root,
your web,
try,
try,

try,
dare,
dive into philology’s depth.
Look boldly at life—
without blinkers and blinds,

Clutch with eyes
by learning obsessed,
all that’s good
in your own native climes
and all that is good in the rest.

********

Young comrades,
keep eyes on Moscow
train ears
to Russian consonants, vowels.
Why,
were I black
whom old age hoars,
still
eager and uncomplaining!
I’d sit
and learn Russian
if only because
it was spoken
by Lenin.\textsuperscript{58}

Both Mayakovsky and Azad, at least in poetic correspondence, provide three pronged strategy. They provide us enough material in diagnosing their societies from the past to the time of their art and then analyze the nature of their revolution and finally are futurists for their respective cultures. In our discussion at the end of their poetical content or theme for the future is communist society—whose foundations were laid by the heroic revolutions and builders of socialism. Thus main thing for the life of both the poets has been inseparably bound with revolution and then struggle for the liberation of the working people. The countries of both the poets were then in the throes of sharp struggle to assert the principles of revolution in all spheres of life. It was vital for both not only to build up an art of broadcast artistic generalizations but that would be able to most fully reveal the meaning of revolutionary transformations. In those years a huge role was to belong to simple images understandable to the masses, conveyed the ideas of social enlightenment and both were successful. Both the poets are not only the greatest representatives of revolutionary art, but creators of socialist artistic culture in the very highest meaning of the word.\textsuperscript{59}

Regarding Mayakovsky, writes Alexander Ushakov, “the great poets work gave powerful expression to the spiritual potentialities of the socialist revolution. It embodies many characteristics of the world outlook of a man whom the course of revolutionary transformations had put in the vanguard of historical progress. Mayakovsky’s strong

\textsuperscript{58} Mayakovsky, Pp. 203-205.

\textsuperscript{59} Mayakovsky, Ibid, P. 26.
belief was that socialism offers the broadest scope for the development and perception of the human individual, and was one of the first in Soviet poetry to express this soul-lifting capacity of the new society with enormous force”.60

To examine some specific illustrations, we shift to the compositions of Mayakovsky as under:

Compatriots!
Stop!
Why this humiliation?
How dare you beg them be benefactors?
We brawn and sinew,
robust and supple men,
for us to be beggars? Rip the instead them,
hanging on as a free supplement.
To every double bed!
Ask them for favours?
wait till they grant them!
Beg rhymester—pygmies for anthem and oratory,
we over selves
are creators in burning anthem—
the roar of factory and laboratory.61

The same way, Azad talking about the deplorable condition of his countrymen versifies:

Our land is paradise on earth,
It lures even the fairies of the heavens,

60 Mayakovsky, Ibid.
Alas the condition of people is humiliating
We are the masters of land
But we give our blood to our rulers
Earn and provide them luxurious life.
But our innocent children are starving,
Humiliating is that our land has,
Witnessed the great benevolent king, Budshah
But present generation is destined to die,
Of helplessness, starvation and remorseful life,
Is it not sad and degrading?\(^62\)

Both the poets were futurists in the sense that they were hopeful for better future of their respective countries. Azad’s as well as that of Mayakovsky’s future lay in socialism and Marxian socialism. Both were ideologues and strived for their ideologies. Their verse was revolution and socialism. That is why they defined communism as purified gold perfected through fire. Socialism was, according to Azad, the secret of better and happy life. Consequently he sings:

All secrets are opened to the worker and the ignorant,
All steps are taken by wise men in caution.

*********

The mind of Namrood is exhausted by a mosquito,
Just as panther is devoured by a tiger.\(^63\)

*********

The wealth of the world is produced by working class,

The pen is owned by the intellectual and carpenter as his tools, 
The capitalist who collects wealth at any cost, 
Is the enemy of the world and poison for humanity.

Azad believed in scientific socialism and he did not believe in working for a just society through non-violence. “Gandhiji’s condemnation of workers that their strike was illegal, was disfavoured by Azad”, writes Dr. Padam Nath Ganjoo. According to Azad oppression is the meanest trade and hence a reaction to it is essential that too forcible. The worker has a right to revolt. To him capitalist is a hypocrite and hence he answers Gandhiji in the following:

The law feeds, where labour bleeds, 
Is this human in the capitalist. 64

In the future of his creation, Azad hopes a socialist state, in which means of production remain in the control of the state:

The wealth shall be the wealth of all,
The capitalist is killed, so it is all.

According to P.N. Bazaz, “Azad is confident that he is free spiritually as well as intellectually, but he is anxious that his countrymen may also share this freedom with him. In the words of Azad:

Pray, announce to all Kashmiris the secrets thou has confined to Azad, 
After casting away, childish frivolities of Kufr and Deen, 
The light from the candle is for all Hindus and Musalmans. 65

In the concept of his freedom he had hope for future that would bring equality for all and says:

65 P.N. Bazaz, n.6, P. 301.
To become free, to abolish tyranny and to end superstition,
This is my cherished dream, this my desire and this my slogan. 66
Azad then, is hopeful regarding a future that shall be bright. That
future shall be the outcome of revolution. That is why he sings:
Let springs set in,
All ice shall melt away,
Let summer set in,
All ice on peaks shall vanish away. 67
For Azad all obstacles that the nation had to face, were
temporary. He predicted that these impediments to socialism soon die
down and new state shall be erected on firm foundations. Once
Kashmiris had fought for freedom successfully, they had to hope to
enjoy the fruits of liberty:
Let you enjoy the gifts of independent country,
Let the worker be young and gay,
For now the capitalist is old and grey,

Now you are free and free. 68
Azad, thus, sought freedom in socialism and through revolution.
Unity of the nation is for him, a great weapon for the achievement of
the goal of socialism. The dawn of socialism would be received by the
bouquets of flowers, according to Azad, with the great joy:
Dawn has dawned with pomp,
Darkness vanished away.

66 Dr. Kaumudi, n. 1, P. 64.
68 Kulyat-e-Azad, Ibid.
Light only light has adorned the way,
Seizes the scent (of flowers) in the mourn rays.\(^69\)

Thus, Azad’s future Kashmir or *Naya Kashmir* was a socialist independent state of J and K. He believed in a form of government that was free from the stain of despotism and redolent of freedom and equality, a government dedicated to a just order. Socialism and communism to the poet was a solution to all the inequalities found in the society in which he lived.\(^70\) He was consciously a Marxian type of socialist and not a Royist radical as professor J.L Koul has tried to classify him.\(^71\)

Both the poets of the first half of the 20\(^{th}\) century experience similar attitudes to their environment and their ideology. Like Azad Mayakovsky considered better future to be a progressive phenomena. Both had bitterness against the deplorable conditions of their respective societies. Both considered revolution, the only method that could save their societies from restrictions, oppressions, violations, troubles and even wars. Characteristically, in a number of Mayakovsky’s works from 1915-1917, protest against bourgeois life principles is accompanied by the expectations of better future. You can examine the lines from his poem, *Cloud in Pants*, qualifying the future hope:

> Today topples your thousand-year old Before.
> Today the foundations of worlds are revised.
> Today,
> To the very last coat-button, you’re

\(^{69}\)Dr. Habibullah Hamidi, n.13, P. 56.

\(^{70}\)P.N Ganjoo, n.2, P. 106.

\(^{71}\)Prof. J.L Kaul, n.13, P. 30.
To start remodeling everyone’s lives....

During the time of revolution, Mayakovsky’s poetry had a new spirit—he developed, enriched and perfected his lyric poetry. He explained in his poetry, general spirit of the revolution and the time. It was heroic atmosphere in which he acquired artistic perfection. To him it was the time to be ready for working class to rise against unheard of exploits. It was the cause of revolution, which would usher in triumph, throughout the world and new fantastically wonderful life would immediately arrive for all people. To him the revolution was to alter their social and economic life which would carry out a reassessment of many historic and cultural values. To him future was to be a departure from the past.

Alexander Ushakov writes about Mayakovsky that with the passing of time, the poet was clearly representative of not only revolutionary art but the greatest spokesman of socialist artistic culture. “Socialist art does not exclude, ‘difficult’, works”, writes Khrapchenko. They are not only possible but necessary if one takes into account the multitude of ways of artistic reflection of reality, creative experiment and quest, which serve the purpose of socialist art. According to different criteria one can classify Gorky’s epic the life of Klim Samgin, some works of Mayakovsky, Shostakovich, Prokofiev as ‘difficult’. The great poet’s work gave powerful expression to the spiritual potentialities of the socialist revolution. It embodies many characteristics of the world outlook of a man whom the course of

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72 Mayakovsky, P. 15.
73 Mayakovsky, Ibid, P. 17.
revolutionary transformations had put in the vanguard of historical progress. Mayakovsky like Azad and Azad like Mayakovsky had the strong belief that socialism offers the broadest scope for the development and perfection of the human individual, and were vanguards of poetics of socialist reality to express the soul lifting capacity of a new society with enormous force. For both the poets a buoyant sense of joy of life under socialism, profound belief in the victory of communist ideals—it was the main mental stimulus which moved our two poets in their work. That is why they composed ideology and possessed the same sense in their inner-self. We quoted above some of the verses of Azad regarding future hope and that culture, so let us examine some verses that of Mayakovsky:

Maria!
one poet sings sonnets to Tania
while!
all human
flesh all the way,
just beg for your body
like Christians for manna:
“Lord give us
our daily bread
this day!”
Maria, give!
Maria!
your name I fear to forget

[Mayakovksy, Ibid, P. 26.]
as a poet fears
to forget some word
just found, not dry or disclosed yet,
in its glory matching the glory of the Lord.\textsuperscript{76}

*********

Examine how Mayakovsky addresses the sailors and invites them to the socialist calls:

March, march out to the fore!
Away with speech-making lousy!
Quieter, orators!
you have the floor,
Comrade Mauser (name of a pistol)
too long we've lived by the laws
Adam and Eve left.
Run down old History's horse!
Left!
Left!
Left!

*********

Eagle eyes to be blurred?
us to gaze back at the past?
Round the throat of the world
proletarian fingers, clinch fast!
Let the sky be banners be cleft!

\textsuperscript{76} Mayakovsky, Ibid, P. 24.
who starts to march with the right?
Left!
Left!
Left!

**********

On every river, from source to mouth,
with holes in their sides, river boats too
lie idle, dismally howling out:
“Give us oil from Baku!”
while we kill time, debating
the innermost essence of life,
“Give us new forms, we’re waiting!”
Everything seems to cry.77

Mayakovsky, is considered the poet of revolution whose “power, tenderness and fury” to quote Pablo Neruda, “have remained unsurpassed in modern poetry.” He according to Lous Aragon, “spoke aloud and straight about the homeland, the party and humankind, choosing for this purpose words that were tender, words that rose up from the artesian wells of heart, words of genuine love.” Mayakovsky first spoke aloud and straight in the revolution of October 1917, on behalf of Soviet Russia. Nazym Hikmet wrote about him that, “his heart beat in time with the pulse of life in the new world that was being built. Soviet Russia equipped him for his great journey, as a mother equips her son. She gave him strength, will power, talent and a voice

77 Mayakovsky, Ibid, P. 77-78 and 85.
that could drown out storms and easily overcome all obstacles at any latitude or longitude."  

One of the famous poems written by the poet is about Lenin and Lenin at a meeting of the communist group of the All Russia congress of Metalworkers appreciated it. He said in the congress:

"Yesterday, I happened to read in Izvestiya, a political poem by Mayakovsky. I am not admirer of his poetical talent, although I admit that I am not competent judge. But I have not for a long time read anything on politics and administration with so much pleasure as I read this. In his poem, he derides this meeting habit and taunts the communists with incessantly sitting at meetings. I am not sure about the poetry; but as for politics, I vouch for their absolute correctness."

One of the important poems of Mayakovsky is "cloud in pants" and when he brought the poem of the censors, they asked him, "you want to go to a hard labour camp?" By no means was the answer of the poet. The censors changed the title and the poet suggested, "cloud in Pants". In the prologue the poet describes his inner self or voice as:

In my soul there isn’t a single grey hair,
no senile tenderness does it hold!
My voice thundering everywhere,
I go handsome,
Twenty two-years old.

Both Mayakovsky and A.A. Azad possess some recurring subjects, themes and ideas. They use distinctive form, shape and

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78 Mayakovsky, Translations, Cover Comments on I, II and III volumes.
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figures. The dominant idea and standard elements in both the poets revolve round the abject conditions of workers and peasants, revolution, socialism and humanism. In both the poets with the strengthening of social motifs, the image of their environment becomes terribly differentiated. Both look for allies in the present. It is more noticeable in the long poems of Mayakovsky and Azad. It is distinctively discernible in the long poems the Russian poet composed after October revolution. In case of Azad his long poems he composed after the upsurge of Kashmir in 1931. Mayakovsky's poem 'Cloud in Pants', not only exposes the lovers of 'sacrilege, crimes and slaughter' but looks prepared to his call for revolutionary rebellion:

Come!
Let Mondays, Tuesdays and Wednesdays
Be dyed by our blood into holidays.

**********

Azad suffers on account of sorrows,
His heart is pierced by a gimlet,
In life, who is not wounded,
Revolution, Revolution, shall only cure it.

**********

The essence of life is anguish and uneasiness,
The meaning of anguish is agitation and commotion.

(Azad)

Both the poets assert world vision. For Mayakovsky, socialist reality in the entire world and for Azad, oneness of the world drenched in love ecstasy. However, both are oriented in their own cultural ethos.
Mayakovsky’s imperishable lines think of universality and his localism generates internationalism. For example:

As the spring of humanity,
born in battle and toil,
I sing my native country
my republic,
my native soil!

(Trs: - Dorian Rotenberg).

********

When all
goes to perdition grim,
and he who life’s game runs
the last weak ray
on planets dim
will squeeze from the last suns,
only my pain
will burn, a pyre,
while I, embraced by flame,
stand in the never-dying fire
of love, blessed be its name.80

Azad is considered by P.N. Bazaz as torch bearer of humanism. His poem, “you were enlightening wisdom and you turned evil (fire) incarnate” is hitting human conscience. It reveals how man has turned to be brutish, nashty and short after Hobbes. At the same time he

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80 Mayakovsky, P. 79.
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exhorts that man must change to oneness so that world is human and lovable. He versifies:

Unity of God was the beginning of oneness,

Unity of man is the end of human singleness.

This comparative analysis of our two great poets of the world makes us to realize that propagation of oneness of man means the creation of world literature. There is hardly any contour of philosophy of life that has not been touched by the two poets. Though embedded in their own culture, they have sensitivities that pain them regarding the down trodden and the poor. They mingle their souls with masses of their native lands. They are worried about the class conflicts in their respective social system. They feel that communism alone could save their societies from the trampling of the oppressor. But both believe that humanism is the ultimate goal which can save the entire human civilization.

There is, however, a difference. The difference or poetic dissimilation between the two remains conspicuous on account of their methodology and approach to life in view of their cultural difference. Mayakovsky and Azad both possess strength, will power, talent and a voice, yet they show dissimilation. Amidst senile poetical systems, Mayakovsky’s voice came crashing like a builders sledge-hammer. In the collective heart of his people as Pablo Neruda would describe, the poet found source for new melodies in his own culture. He had power over poetical expression but tenderness and fury. Opposed to him Azad is passive, tender, human, and shy. He is not obsessed by fury. His people understood him very late and could not enjoy him, while they were struggling for freedom, liberty, fraternity and egalitarianism.
Amidst poetical systems Azad like Mayakovsky, departs from his contemporaries. Let us discuss this aspect of the socialist poets in the next chapter.