The modern Hindi Poetry between the Wars was influenced by the Romantic poets like Wordsworth, Shelley and Keats. The School of poets known as "Chhayavad" was a reaction against the didactism of the earlier period in the beginning of the century. The period is popularly known as the "Dwivedi" era named after the doyen of literary personalities, Acharya Mahavir Prasad Dwivedi who dominated the scene in Hindi literature throughout the period. The progress of Hindi poetry like the progress of poetry in any language has been one of the revolt against the established values and the first two decades of the century witnessed a reawakening from the hackneyed technique and obsession with female beauty which characterized the poetry of the preceding era, namely "Reetikal" which had produced important poets like Dev, Bihari and Matiram. Poetry in the 'Dwivedi' era, however, expressed a different theme: nationalism, patriotism and above all, idealism. The national movement was affecting the poets like Shankar and Maithili Sharan Gupta who wrote vigorously on the need for sacrifice on the altar of freedom.

In the poetry of earlier periods the importance of man was eclipsed by God, kings or heroes; but in the Dwivedi era, "after thousands of years, the value of man as man was established and the artificial barriers amongst the human beings were sought to be lifted." The most important aspect, however, was a stress on idealism and on the duty of the poet to set ethical norms of conduct. As Maithili Sharan Gupta had put it:

1. Dr. Ram Sakal Rai: Dwivedi Yug Ka Kavya (P.367)
The poet's duty is not one and providing mere entertainment; he should equally seek to educate the readers. The reason why the Ramcharitmanas is honoured even today, is that it combines good poetry with noble idealism.²

Such poetry, though having a powerful appeal to the masses and rich in thought and expression, was at best only assertive, positive and artificial, the poet having assumed the preacher's role and the art having been confounded with morality. No doubt, there were attempts at portraying nature, as in 'Priya Prayas' by Ayeshaya Singh Upadhyaya, 'Harigrah' but by and large the poetry in this era was confined to setting uniform patterns with little attempt at variety. This was very much akin to the writings of the Georgian Poets, "a sadly pedestrain rabble, flocked along the roads their fathers had built, pointing out to each other the beauty spots, and ostentatiously drinking small bear in a desperate attempt to prove their vitality"³. While the escapist attitude of the Georgian poets might have been encouraged by a sense of security in the midst of material progress and political supremacy, in India, the poets became indifferent to the realities of life because of their complete segregation under the British rule, from the central social and political realities of life. When the English poet felt all was right with the world and therefore he could sing of the ethereal beauty of mystic love and landscape, the Indian poet felt that everything was wrong and he had no power to set it right. And so he escaped into the world of the unreal and ideal.

Around 1918 the reaction against such trends was set in. The influence of the English Romantic revival, though late was making an impact on the Hindi poets. Almost simultaneously they had been introduced to the 'Gitanjali' by Tagore who by now had been internationally recognised. The mystical love of his poems left an indelible mark on the Hindi creative artist. Thus there emerged a school of poetry known

2. Bharat Bhurati.

3. C.Day Lewis. A Hope for Poetry (P.2)
as "Chhayavad" which was intensely subjective and adopted the mystic and romantic themes and techniques. Initially viewed as a revolt against materialism arising out of industrial progress in the Machine age as in the case of the Romantic revival in English poetry - and firmly wedded to the doctrine of individualism, the school embraced in its field eminent poets like Jaya Shankar Prasad, Surya Kant Tripathi 'Nirala', Sumitranandan Pant and Mahadevi Verma. The "Chhayavad" Poetry is characterised by a love of nature, flights into the fairy land of fancy, mystical strains and echoes of cloying, sweet memories of what is past, and a longing for "what is not". Seized with a desire to be "modern" and "novel", the poets had abandoned the traditional themes and taken to a serious diction to sing the love of distant far-off lands. The poets of the 'Chhayavad' school steeped in the mystic and romantic trends and living in ivy towers, have contributed immensely to the richness of Hindi poetry as their writings are a piece of unique beauty and splendid design transforming the most commonplace objects into ethereal substance as in Mahadevi Verma's:

"When the moon with its bright moonshine
Washes the eyelids of Night;
The Autumn then enquires of the buds:
Pray, tell me what price is honey?"

Or in Sumitranandan Pant's:

"Leaving behind the shade of dews,
Severing ties from Nature,
Leaving the World behind,
O belle, how shall I entangle my eyes in thy hair."

As was but expected, there was a reaction against such an attitude of escape from reality. "Chhayavad" laid an undue emphasis on the intensely subjective expression of the Poet's personality betraying both a lack of total vision and social consciousness. Real poetry, however, as stated by Eliot, implies", complete extinction of interest in the issues with which the poet was passionately concerned."4 The poetry


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of "Chhayavad" divorced from a sense of social facts and environmental changes, was clearly inadequate to meet the demands of contemporary, complicated life.

Small wonder that the poet had to be alive not merely to the extraneous environment, but also to the inner crisis, to the 'Schizophrenic' dilemma within himself. A sense of frustration, unrealised dreams and wishful thinkful permeated his attitude to life. On finding the society around him as static and senseless "the writer feels anchorless - like a fish out of water"5. Beset with a feeling of apprehension and nostalgia as in the following lines:

"Amidst a surfet of material comforts,  
My heart is as if in exile"6,  
the poet nonetheless feels lost:--

 When I have forgotten the way to home,  
To which direction shall I go at all?7

Muktibodh has equally been drawn to the reality of the situation and expresses not only new levels of consciousness, but also the poet's doubts and fears:--

"In the field of progress,  
The realms of honours -  
There is hardly any contact with the common man.  
Only desolate, uninhabited waste land is stretched -  
The bright moonlight of intelligence, fame success and property,  
Viewing the world with only one eye."  

Like Eliot, the modern Hindi poets were equally afflicted by an inner crisis of the soul, by a sense of man's isolation, futility, hollowness and spiritual and ethical bankruptcy. The trivial routine of serdid existence dampens the soul and the modern Hindi writers give vent to their feeling of anguish, bereavement and 'ennui' in their experimental poetry. The poets developed a certain cynical attitude to life as in the following lines of Prabhakar Machve:--

"Life is a fraud, let it be so! Is love ever bereft of thorns?  
All this is a grand satire, true is Me and the Cup of Tea, "8  
reminding one of Eliot's:--

"I smile, of course,  
And go on drinking tea."9

7. "  
8. Prabhakar Machve: Me and the Empty cup of Tea in Tar Saptak (P. 153)  
The futility of life and the decadent values of the Machine Age have been aptly described by Prabhakar Machve:

"What has the Twentieth Century given us?
Meter Cars, Railways, Plannes and revolts ........
Wireless, live movies in cinema houses,
Paper currency, economic crisis,
Excessive pace, impatience and haste,
Imbalance between the want and the plenty!
All these inventions have made the world progressive,
And the transactions of buying and selling have made us idle!" 10

This is the background of "new" poetry, but the reaction against 'Chhayavad' had set in much earlier; that is, when Jaya Shankar Prasad, one of the forerunners of the school died - a year after the publication of his 'tour de force', Kavyanjali." 11. Almost simultaneously a journal named Reepabh was published under the editorship of Sumitraranandan Pant, the well-known poet of the 'Chhayavad' School. It was tentatively decided to cry a halt to the publication of lyrics in the romantic strain and nee-peets sending such lyrics to the editor of the 'Reepabh' for publication were disappointed at getting their writings returned with profuse apologies. For by now, the shortcomings of the romantic lyrics with their intensely subjective appeal were conspicuous. Like Eliot, Agyeya holds that an undue emphasis on emotion is lopsided and the roots from reality should not be severed......... By ignoring reality, 'Chhayavad' has left an important gap. The poet of this school has found emotional life only in his own cloud - cuckoo land, and not in real life; hence it is incomplete." 12

There was, therefore, demand in unmistakable terms for the restoration of the organic totality of art. To quote Agyeya again,

10. Prabhakar Machve: The Twentieth Century in Tar Saptak (P.154)
11. Dr. Nagendra: Preface to Aj Ke Lekhariya Hindi Kavi: Girija Kumar Mathur (P.23)
"art is a rebellion against inadequacy,"\(^{13}\) an "attempt to reach the totality"\(^{14}\). The urge for breaking new ground and exploring fresh experiments was dominant and in 1940 the modern Hindi poets finally rejected 'Chhayavad' to concentrate on the facts of life. In a paper written in 1941 on "The Theory of New Experimentalism in Hindi Poetry" Girija Kumar Mathur brought out the need for an awareness of the environment, a sense of social facts, a sense of history, an aliveness to the nuances of feelings and an expression of theutility of life and conflict of values. These ideas have been later expressed by him in his poem, New Poet:-

"The answers to all questions are now obsolete:
Hollow are the individuals and the groups
And self-styled treasures.

I am, however, tormented
For I have given new answers to the questions
And this is an unpardonable crime,
Since I am so remote from the beaten path."\(^{15}\)

So a new school of poets was emerging who did not approve of the attitude of escape that permeated the 'Chhayavad' poetry. Some of the self-confident poets, duly affected by the Western influences, arrived at a ground to explore new areas of consciousness and find a new idiom of expression. It was, however, not until the publication of 'Tar Saptak' in 1943 that the impact of "new" poetry could be felt. This is a collection of poems by seven "experimental" poets under the editorship of Agyeya whose writings are also included, the other six being Muktibodh, Hemichandra, Bharat Bhushan Agarwal, Prabhakar Machve, Girija Kumar Mathur and Ram Bilas Sharma. These seven poets did not

14. Ibid (P. 31)
15. Girija Kumar Mathur : New Poet in Tarsaptak
have any set identifiable pattern. In fact, they resented being branded as "experimentalists". Poets in every age, "says Agyeya," have resorted to experiments. These poets chose to term themselves not as "fellow travellers" on a beaten track but as "fellow wayfarers on the path of literary investigation, engaged in an attempt at exploring new possibilities in the content and form of poetry."  

The most aggressive offensive against 'Chhayavada' is, however, launched by Girija Kumar Mathur. New poetry, according to him, has exposed the fallacy of romanticism - "now that the artificiality of the so-called social responsibility and hypocrisy no longer holds good, new poetry has emerged and taken its rightful place." He goes on to describe how the new experiments led to the emergence of a new trend to express the totality of the individual and the culture, rather than its fragments, by combining to an unusual degree an intense aliveness to the environment, conflict of values, self-analysis and a sensitivity to the post-war malaise in society. Similar views are expressed by Muktibedh who brings out the permeating atmosphere of inner tension in modern poetry which, according to him, is "a reaction to the variegated pattern of life by a self-conscious and sensitive artist," to "a life of tension and decadent values."  

The depth of insight and the intensity of the poet's experience is reflected in the inability of the poet to give vent to his sensitivity: -

"When hollowness inside us like a worm
Has made its eternal abode."  

The irony of the creative artist is portrayed in his monologue: -

18. Girija Kumar Mathur: Emergence of Non-Acceptance in Nai Kavita: Seemaen Aur Samkhayavanne (P.1)
20. " Ibid.
21. " Poem on Powerless in Tar Saptak (P.17)
"I have noble intentions being a great explorer and a fish out of the water of truth —
I am creator of truth, the good and the Dreams
(But dreams? Life itself is being oppressed
And the body is emaciated : Such is the grim situation."

Muktibodha's sense of fact is bitterly reflected in his tirades against the capitalistic society:

"Truth is choked in thy blood,
From the blood is diffused deep hatred.
Seeing you is a nauseating experience;
Even in your laughter there are deadly
pink poisonous germs."²³

Prabhakar Machve depicts the plight of the lower middle classes:

"Lifeless, like parts of machine,
They live on twenty or twenty-five rupees a month,
They do not have any faith or views of their own
Whatever others say
They nod in acquiescence."²⁴

Even then they go on imitating the upper classes although:

"In the grinding stone of this grand economic disparity.
They themselves (middle classes) are being ground into fine 'fleur' "²⁵

The poet portrays the hollowness and futility of life and devaluation of ethical standards:

"Today everything is sold here.
Heart, honesty and the Gods !
All affections are hypocritical.

²²Muktibodha, Muktibodha, in Tar Saptak (p.32)
²³ "Poem on For Capitalist Society in Tar Saptak (p.25)
²⁴ Prabhakar Machve: Poem on Lower Middle Classes in Tar Saptak (p.144)
²⁵ Prabhakar Machve: The Selected (p.145).
Vacant, hallow and artificial,
All invitations are for selfish purposes,
Who has got the true feeling?"\(^{26}\)

The modern man is beset with unknown fears and vague apprehensions, and hence living in constant fear:
"Do whatever you want to do, but with some fear,
If you live, do so with fear; if you die, then die with fear."\(^{27}\)

The fears of the common man assume ridiculous proportions:
"Breathe out of the fear of Doctor, and have the bread out of the Baker's fear."\(^{28}\)

Bharat Bhushan Agarwal is painfully conscious of the fast pace of modern life and the frustration and the emptiness of the human soul:
"I am just an imported sponge,
My life is hallow and full of holes:
Where is the inspiration?
I merely absorb what the exterior world has to offer,
And put it back -
And that, too, when someone squeezes me!
Powerless,
Bereft of individuality
This still conduct,
There is no giving in of 'self' in this,
There is no extinction of my ego,
I am miles away from penance and meditation -
Rendered helpless by my own construction;
I am just a small tool on the Machine age,
If I cannot contribute to synthesis -
Let there be some utility."\(^{29}\)

Einlet's influence is clearly marked in the above as in the life expressing a sense of continuity with a sharp comment on the lotus-eaters:

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27. " Poem on Culture of Fear in Tar Saptak (P.164)
28. " Ibid.
29. Bharat Bhushan Agarwal: Poem on Pathless in Tar Saptak (P.106)

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You who a hundred years hence will read my poems,
Would you not come to know
That a hundred years age,
These who had sung the lyrical strains of the freedom of soul,
Or the triumph of collective living,
Were deeply immersed in dreams with their eyes closed,
While I, whose voice was always tinged with sadness,
Who could only produce a few screams,
With all my might
With eyes wide open —
Was looking at reality."

Ram Bilas Sharma laments the remoteness of the artist from life:

"The Critics of pure art,
Talk of the other world,
Who would talk of this world?"

Mankind is described as reduced to mere skeletons by employing imagery reminiscent of Eliot's 'The Waste Land' and 'The Hollow Men':

"Dark, black giantlike shadows
Will not attain victory —
We skeletons are alive.
A fire burns in the skeletons of bones.
By stretching long dry fingers
Will sever the dark shadows
In a merciless battle!"

Shakunt Mathur, another poetess of the new School shares the views of her husband, Girija Kumar Mathur, on modern poetry. Poetry, according to her, should be "alive; that is, it should be born in the surroundings and against the background of the reality of life; in this alone lies its organic totality." She is alive to the reality of existence and the pace of modern life which nonetheless has to be lived:

30. Bharat Bhushan Agarwal : Poem on Patthasw x Tar Saptak (P.256)
31. Ram Bilas Sharma : Poem on The True, The Good and the Beautiful in Tar Saptak (P.249)
32. Shakunt Mathur : Preface to her Poems in Indeosa Saptak (P.31)
"Life is heavy with false burdens
For those who do not touch life at all."  

Bhawani Prasad Mishra satirises the poetasters who write anything to suit all occasions and contingencies and "vend" their songs with a pedestrian salesmanship:

"Yes, Sir, I sell songs
I sell songs of all types,
I sell songs of all variety."  

Kailash Vajpayee echoes Prufrock's sense of isolation:

"This barren evening and this suddenly isolation.
Oppressed, I again broke my mirror.
The highway noise, wheels, dark shades

Faded faces emaciated by the Machine Age."

A sense of hollowness and futility that recur in Eliot's poetry is also seen expressed in Kirti Chowdhury's description of the daily routine:

"Sleeping the whole day long,
And when awake, sulking and cursing the fate,
If at all active, then be emmersed in books,
Or else throwing the book,
Sewing the seeds of vacant leeks in the walls."  

Another relatively younger poet Ajit Kumar has evoked the imagery of Eliot's The Waste Land in his lines:

"When I gained consciousness I saw
Some scattered pieces of paper,
A few broken vessels -
The entire fair was desolate:
Only we were standing at the place
Where there was once a large plot of land,
Only some ditches and potholes are left behind,
Half-burnt cinders, ashes, dirty pages, paled skins and Shells:-

Which appeared to be asking only this vital questions:

34. Shankunt Mathur: Poem on The Mirror of Life in Doosra Saptak (P.42).
35. Bhawani Prasad Mishra: Poem on Song Vendor in Doosra Saptak (P.23)
36. Poem on Wandering Isolation.
37. Kirti Chowdhury: Poem on Routine in Teesra Saptak (P.41)
Without appearing to be asking only this vital question:-

Tell me who had come here?
Whose dwelling was here? *

And then he goes on in typical Eliesque strain portraying the
desolation:-

"This desolate fair
Is like a hangover
Hundreds of pieces of tempting shapes -
All attractive voices - new sheer desolation,
Pale, faded scars instead of colours."\textsuperscript{38}

While the strains of Eliet's earlier poetry are clearly echoed in
the experimental Hindi poetry, the critical tenets propounded by
Eliet equally made an impact on their writings. The modern Hindi poets
were keenly conscious of the developments in English literary criti-
sism and hence they too, broke new ground in defining and reassessing
the concept of poetry. Amongst the poets of the modern "experimental"
school, many, like Eliet, are critics themselves: Agyeya, Muktibodh,
Ram Bilash Sharma, Girija Kumar Mathur and Dharmavir Bharati, to name
only a few. All the poets included in the \textit{Tar Saptak} as well as the
\textit{Deesra Saptak} and the \textit{Teesra Saptak} which followed, have declared
their own manifeste in the preface to their poems. Agyeya has been
editing the \textit{Naya Prateek} - a quarterly journal devoted to critical
writings and Dharmavir Bharati is the editor of the popular weekly
'Dharmayug' which contains besides articles on current topics, short
stories and poems, reviews and short critical essays. The dominance
of both these writers reminds one of Eliet's editorship of \textit{The
Criterion}.

The most fundamental theme shared by the modern Hindi writers
with Eliet is the complementary nature of the creative and the
\textsuperscript{38} Ajit Kumar: \textit{The Poem on The Desolate Fair.}
\textit{\textsuperscript{39}}
critical faculties." The job of the critic," said Muktibedh, "is much more creative than that of the artist or writer. He has to share the artist's joys and sorrows and dive deep into the sea of his experience and sensibilities. Literary criticism suffers in the absence of sensitivity to real life. And so it happens sometimes that while criticism follows literature, at other times, it goes far, far ahead of it."^ This does not, however, go to minimise the role of artistic genius, since according to Muktibedh," the artist has to express himself in moments of creative genius and artistic intention, to present facts of life by resorting to a unique sensitivity and experience. Criticism like art, should be related to life and reality and "so long as any critical analysis is contemptuous of the facts of life and refuses to analyse them scientifically, and instead tries to impose itself on them, it becomes lopsided and hence is hardly able to present facts as they are, since the critic lives in isolation, in his own ivory tower. Finally, Muktibedh asserts, reminding one of the words of Sir Henry Harcourt - Reilly in Eliot's 'The Cocktail Party' that "each self-conscious person has to find his own salvation - his own deliverance, and this is as true of the artist as of the critic."^ The evolution of consciousness, according to Agyeya,"is in fact the evolution of culture itself"^ and a revaluation is necessary to assess its real impact. Deeply influenced by the critical writings of Eliot he has stressed the concept of tradition in an essay which he admits to be a sort of translation of Eliot's Tradition and the Individual Talent. He deprecates the tendency both of the Indians

40. " Essay on The Problem of Criticism in the same.
41. " ibid.
42. " ibid.
43. Agyeya: Essay on Culture and Consciousness in Trishanku (P.93) ....71
being dubbed as "tradition-bound" and the artist trying to be "original" or "different" rather than traditional." It is necessary for the creative writer," he asserts," to imbibe a sense of the tradition or the past; "since " there is hardly anything that 'happens' on its own. It has its seeds in the past - it is a continuation of the historical, traditional sense." An aliveness to tradition, he echoes Eliot's words," involves a sense of history - a sense of unity. A knowledge of tradition is the evolution of this eternally pulsating historical sense. The difference between the present and the past, he goes on to say, is that "live present is only a form of new experience in a new manner of the past of which the past itself was not conscious." "Tradition, to Agyeya, as it is to Eliot, is not standing still: it is a live tradition and following it does not imply blind imitation of the past but an evolutionary trend which serves as a link between the past and the present." Agyeya, like Eliot, emphasises the element of objectivity in art by maintaining that the "critics' subject is literature, not the writer" and that by submitting to tradition, the artist's individuality" is sublimated rather than totally annihilated. The poet's sensitivity is not confined to "the poet's life but to poetry itself", and the writer attains objectivity only when he is able to "portray not only the experiences but also the co-relation of experiences with the objective world." This reminds one of Eliot's concept of the "objective correlative". Eliot's reference to art as an escape from personality is reflected in Agyeya's statement

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44. Agyeya: Essay on Tradition and originality
(Sughi Aur Maullikta in Trishanku) (P. 39)

45. Ibid. (P. 35)
46. Ibid (P. 34)
47. Ibid (P. 38)
48. Ibid. (P. 44)
49. Ibid. (P. 40)
50. Ibid (P. 39)
51. Ibid (P. 43)
52. Essay on Some of the literary Problems of the Evolutionary Era in Trishanku. (P. 83)
that "the statement of the poet is the truth experienced by his soul. It would also be correct to say that this truth is universal, rather than related to the poet's own individuality". The poet's individual suffering has relevance only in a wider pattern:

"Suffering refines everyone
And even if it knows not how to give deliverance;
It teaches those when it refines
That all should be kept free and sublimated".

Besides 'tradition' and 'objectivity', Agyeya has also adopted the concept of classics as propagated by Eliot. In an essay on the subject he refers to the current controversy on the importance of classics and religious literature in shaping the culture of a nation, and finally declares, almost repeating Eliot's words, that "in order to delve into the mysteries of the life of a nation, one should go constantly to the classics of that nation.

Agyeya also admits that the contemporary Hindi literature "is by and large an expression of frustration, unrealised dreams and wishful thinking," but such frustration is essential for the creative activity. He goes on to describe how the Hindi writers today are feeling anchorless and beset with a sense of nostalgia and futility they find the environment around them entirely static and lifeless.

Even in his later writings Agyeya has assumed the same authoritarian - if unduly ironical - tone. Culture, he defines is "that way of life that enables man to take right action according to right discretion, and to enrich his own discretion as well."
For him, the poet is torn by a sense of 'ennui'. A sense of time, according to Agyeya, is symbolised in history, society, experience, consciousness and even in language and affects the writings of the age.

Similar influence of Eliot is reflected in the critical writings of other authors. Bharat Bhushan Agarwal has stressed the need for the modern poet to effect a synthesis between the individual and the social order, to portray the struggle that besets mankind. Prabhakar Machve has sharply commented on the absence of a historical sense and reality in poetry. Dharmavir Bharati has commented on the role of the modern critic in relation to his environment and observed that in the absence of scientific and objective standards of evaluation, criticism cannot help creativity. The critic should be alive to the tradition and should not accept immature and lopsided views. The artist cannot afford to insulate himself from his surroundings, nor can he adopt an escapist attitude.

Bharati stresses the need for experiments, since the poet "has to resort to new vehicles of expression for giving vent to some of the sensibilities," but the traditions, according to him, need not be broken for their own sake. He criticises the concept of the poet as an unusual being as propounded in 'Chhaya-vad' poetry and does not subscribe to the theory of isolation of the poet from the common men. So much for the critical writings of the Hindi authors. In their poetry, too, they were deeply influenced by the critical tenets propounded by Eliot. In their choice of themes and contents, the "new" poets no longer looked to nature or for ethereal beauty or romantic vision. Instead, the subjects chosen are from day-to-day life as in Agyeya's "Goldfish", Muktibodh's "..."
"Capitalistic Society", Prabhakar Machve's Me and the Empty Cup of Tea, Girijia Kumar Mathur's Merging in Winter and Shakunt Mathur's The Creator of the Leader. The most significant aspect is, however, the introduction of the traditional themes in which Eliot's stamp is clearly visible. Hitherto the Hindi poets were haunted by a complex in their desire for novelty, they had abandoned all references to the legendary heroes, or religious figures. Furthermore, the poetry of the "Chhayavad" School was characterised by a sense of mysticism that implied the Union of Man with the Supreme Being who is shapeless and Formless. But Eliot's faith in Christianity and his expression of religious themes gave a new direction to the Hindi poets who not only selected such themes, but even vindicated some of the religious beliefs dearly held by generations:

"If ignoring his father's command,
(Or by listening to Bharat's prayers).
Had Lord Rama accepted the kingdom of Avadh,
He would have certainly led Avadh to prosperity and order,
But what would have happened to the country?"  

Arising out of the new confidence gained from a study of Eliot's writings, Bachchan wrote Jan Gita - a popular translation of the Bhagavadgita, and spoke intensely about penance, the need for worship and the immortality of the waves of the Ganga. Deeply conscious of a sense of history and tradition he wrote poems enlazoning the medieval poets like Tulsidas, Surdas, Mirabai as well as Tagore. He draws heavily on the imagery of the Puranas and while selecting the title for one of his poems, he chooses a verse from Tulsidas. Without the confidence born out of Eliot's impact no modern poet would have perhaps attempted such subjects and displayed such a strain of theism as in:  

66. Bachchan: Fourteen Years of Freedom in Char Kheme Aur Chaunsata Khunte. (P.74)
Lord Hanuman, the worshipper of Lord Rama,
In the shady orchard of banana elms
Is standing Himself in His divine glory."\(^{67}\)

Other modern poets, too, have resorted to the traditional themes. Muktibodh constantly refers to the image of the 'Brahma Rakshas' in his poem. Agyeya chooses 'soul' and anxiety for his themes. Girija Kumar Mathur wrote on 'Vijayadsshami' stating the eternity of the tradition while "The Trinity goes on treading the flowers of the heart". Writing on the Buddha, Girija Kumar Mathur laments how the swords of the crusaders have not been able to destroy Taxila, Sanchi and Sarnath. Even a poet with leftist leanings like Prabhakar Machve refers feelingfully to the music of the waves of the Ganga.\(^{68}\) Dharmavir Bharati has selected the theme from the Mahabharata for his poem 'Andha Yug' (Blind Era) which echoes the strains of Eliot and has also depicted the transcendental love of Radha and Krishna in his poem 'Kanupriya' thus re-vitalising the past with a sense of the present by asking the eternal questions:

"In Slumber, your lips slowly quiver as if to whisper:
Duty: after all, what is duty for me?
Then the soft waves sing a lullaby unto Thee:
'Go to sleep, O Lord of the Yogis! Slumber is meditation!
In slumber, your lips slowly quiver as if to whisper:
Justice and injustice, virtue and vice, discretion and its absence -
What is the ultimate criterion of all these?
Then the soft waves sing a lullaby unto Thee:
'Go to sleep, O Lord of the Yogis! awakening is dream,
a mirage and falsehood."\(^{69}\)

A sense of continuity of time, of the relationship of the present with the past, of the contemporary values with a living tradition,

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\(^{67}\) Bachchan: \textit{Sisiphus Aur Hanuman}

\(^{68}\) Prabhakar Machve: \textit{Poem on The Ghats of Kashi} in Tarsaptak (PP. 149-250)

\(^{69}\) Dharmavir Bharati: \textit{Kanupriya}

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as expressed by Eliot, are recurring themes with the modern Hindi poets. In one of his poems Bharati refers to the future as a continuation of the past:

"Hearken, O hearken!
I am speaking from the crossroads of a city in the future.
This is a city of culture hidden in the darkness of the future —
While treading the outskirts of this city, so many stages have been passed,
By history and the culture has evolved so many times."\(^{70}\)

Muktibedh has similarly stated:

"I start climbing the spiral staircase.
And at every steep I find a decomposed body —
My old — my past — innumerable 'I',
While I walk these dead and semi-dead bodies
Walk with me, my Present."\(^{71}\)

With a vision of folded hands in future.

Agyeya, too, finds 'new' expression as a continuation of the past traditions —

"Whatever you want to say,
Has already been said in the past —
Your 'invention of happiness'
Has been suffered too long repeatedly."\(^{72}\)

Agyeya responds to the call of the past:

"Breaking the barriers of silent time
Did I hear only once.
Challenging as if Time itself —
The call of the epoch past"\(^{73}\)

The historical sense is discernible in Girija Kumar Mathur's:

"Open this book of Eternal Time —
The earlier pages are faded;"

70. Dharmavir Bharati: The last Man of the Creation.
71. Muktibedh: Poem on A Self statement in Tar Saptak (P.39)
72. Agyeya: New Expression in Hari Ghas Par Kahan Bhar.
73. Agyeya: The Call of the Past in Purva.
Some of the letters are indistinct.
The main page is torn -
While the preface is missing.\(^74\)

His portrayal of the past is strikingly vivid:
"Today we hear again the footsteps of the past ages,
Let the good and the Beautiful of the ages bygone be incarnate.
It walks wearily on the pages of history.\(^75\)

The singleness of time has been expressed by most of the modern poets - Bharat Bhushan Agarwal in one of the poems written shortly before his death in 1975 clearly betrays the influence of Eliot in expressing the timelessness:
"Who has made this unbreakable chain
Of Time?"\(^76\)

Eliot's most significant contribution to Hindi poetry relates to technique. Wordsworth had earlier held that the language of poetry should be the same as the language of prose, but the Romantic poets did little to free their diction from high facetious and the misty, ethereal quality that only went to aggravate its remoteness from the common people whose trials, tribulations, anxieties, doubts, apprehensions and the anguish needed a totally different vehicle of expression. For Eliot, the crucial problem was "to find a rhythm close to contemporary speech" and he set the trend in his direction - much in the face of vehement opposition in the earlier years. As he has himself stated: "I myself can remember a time when some question of 'poetic diction' was in the air, when Ezra Pound issued his statement that 'poetry ought to be as well written as prose', and when he and I and our colleagues were mentioned by a writer in 'The Morning Post' as 'literary Bolsheviks'.\(^77\)

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\(^74\) Girija Kumar Mathur: History in Dhoop Ke Dhan.
\(^75\) Poem on the Buddha in Tar Saptak (P.187)
\(^76\) Saptah Hindu Dated 28.9.75.
\(^77\) T.S. Eliot: The use of Poetry and the use of Criticism (P.71)

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Eliot, however, held fast on to his concept that in poetry there is always the communication of new experience, or some fresh understanding of the familiar, or the expression of something we have experienced but have no words for, which enlarges one consciousness or refines our sensibility. In the earlier period lines like:

"I grew old........... I grew old

I shall wear the bottoms of my trousers rolled" would have been dismissed as heretic for their levity of theme and expression, but Eliot established the need for common speech to describe a dramatic situation or event in a striking manner. Emotion and feeling, he held, "are best expressed in the common language of the people—that is, the language common to all classes and structure, the rhythm, the sound, the idiom of a language express the personality of the people which speaks it." The social function of poetry, Eliot goes on to say, is only secondary. The direct duty of the poet is to his language, first to preserve and second to extend and improve. In expressing what other people feel he is also changing the feeling by making it more conscious; he is making people more aware of what they feel already, and therefore teaching them something about themselves. These ideas are reflected in the attitude of the modern Hindi poets who revolting against the grandiloquent diction of the 'Chhayavad' School of poetry replaced it by a 'common style' to express the modern sensibility. Agyeya who spearheaded the movement has expressed similar—almost identical views. "There was a time," he says, "when poetry was the monopoly of a selected few in society who shared common thought processes. It is not so new since to-day's readers of poetry may have different routines and ways of life." The language of poetry has to reckon with the different complexities of life and has to be so modulated so as to "put new, more universal meaning into it."

79. The Spreek. (1917)
80. The Social Function of Poetry in On Poetry and Poets (P.19)
81. Ibid. (P.20)
82. Agyeya: Essay on Vagartha Pratipattaye in Trishanku. (P.118)
83. Ibid.
The main problem of the poet today, according to Agyeya, is his feeling of inadequacy in the language the lack of universality, and it is this which leads him to experiment by exploring new fields — by inverting the syllables and even revising the types so as to give it a much more effective meaning. These ideas have been brought out in detail in his essay aptly named after the opening lines of Kalidasa’s Raghuvamsha emphasising a happy and harmonious blending of words and their content. In a subsequent writing, he goes to the extent of holding that "the forceful use of every word gives it a new culture; it can be diffused as well as easy to understand, old as well as forcefully dramatic, and striking," reminding one of Eliot’s:

"So here I am, in the middle way, having had twenty years —
Twenty years largely wasted, .......
Trying to learn to use words." \(^{86}\)

"The artist," says Muktibodh, one of the forerunners of the experimental school," has to express himself in moments of creative inspiration and artistic intuition, to present facts of life by resorting to a unique sensibility and experience." \(^{87}\) No wonder the modern Hindi poet finds the language inadequate to express the depth and complexity of modern consciousness. As stated by Muktibodh:

"Are our feelings beyond words?
Or is your beauty beyond feelings?
That we cannot sing your song!" \(^{88}\)
He seeks an answer to the eternal question:

"My life is listless exploring the meaning,
But what is meaning?" \(^{89}\)

Muktibodh deprecates "the silken culture of words which is blind"\(^{90}\)

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84. Agyeya: Essay on Vagartsimpratipataye in Trishanku (P.118)
85. * Preface to Doosra Saptak (P.8)
86. T S. Eliot: Four Quartets: East Coker Pt.V.
88. * Poem on Helpless in Tarsapptak(P.16)
89. * Ibid.
90. * Poem For the Capitalistic Society in Tarsapptak (P.25)
Similar views have been expressed by other poets. Bharat Bhushan Agarwal finds an unbridgeable gulf between the reality of life and the language of the romantic poetry:

"This romantic language has rendered life false, mean and without substance." 91

He laments:

"How narrow, stale and worn-out has become the poet's language today!
So many cross-currents and upheavals in life came and went like waves -
And were swept away; time was dissolved in a bubble; but
The hidebound definition of art, individual and beauty not changed." 92

Hence he exhorts the poet to seek deliverance from hollow verbiage so as to voice man's ambitions and aspirations:

"O Poet! break this barrier of hollow and meaningless verbiage." 93

Since

"We do not need the language of the Gods, we ourselves will forge
The language in the furnace of life and mould it as we like." 94

This reminds one of Eliot's:

"That way a way of putting it - not very satisfactory:
A periphrastic study in a worn-out poetical fashion,
Leaving me still with the intolerable wrestle
With words and meanings. The poetry does not matter." 95

The Hindi poets were equally keen on experimenting with the language to find a new idiom. Consequently this experiment has not only enabled them to express themselves with greater precision and adequacy, but has also gone to enrich the language itself. The modern Hindi poets agreed with Eliot that "word, symbol, image, myth, meaning, music, theme, dream atmosphere - these things cannot be separated. Together they form the medium of expression used by a poet." 96

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91. Bharat Bhushan Agarwal: Tarsaptak (P. 88-89)
92. Ibid.
93. Ibid.
94. Ibid.
95. T.S. Eliot: Four Quartets: East Coker, II.
96. Sean Lucy: T.S. Eliot and the Idea of Tradition (P. 143)
experimental Hindi poets are equally concerned with the object of achieving harmony between the "word" and its "meaning" so as to express the exact feeling. As C. Balakrishna Rae, a noted Hindi poet who retired from the Indian Civil Service, and was closely familiar with the western trends in literary technique, has satirically put it:

"Do not be afraid of words -
They are locked up in the dictionary.
Tied to the shackles of Meaning,
They are helpless now.

.................
Our words are lifeless, bookish.
Be not afraid of these!" \(^97\)

Agyeya has therefore, made earnest attempts at finding the right language for the right effect. Commenting on "truth" and "word" the poet observes:

"They both maintain an impregnable wall between themselves
I knew not when, without their knowledge, I might
Break open a hole into it, or get it dynamited.

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

My only purpose is that
I should - in a shaft of light -
Synthesize these two (truth and word)
which remain constantly in a state of tension,

For both of them are my dear friends and eternal companions." \(^98\)

With a view to finding a suitable vehicle for the expression of "highly differentiated experiences" the modern poet has no alternative to resorting to the use of clear, sharp striking images. Life is a complex of disparate elements - colourful, beautiful dreams and sordid realities. Such life can best be expressed through symbols.

In fact, the use of images or symbols is not entirely new. Even in the 'Rigveda' such sharp images are employed: the water that cannot be

97. C. Balakrishna Rae: Poem in Teesra Saptak (P.73).
98. Agyeya: \(\text{Ari O Karuna Prabhamay}\). (P.19)
dtied is compared to the secretion of the tongue and the devastating fire is shown like "an animal charging with its horns". In the present context of the struggle of the modern Hindi poets for the right idiom of expression of modern sensibility, the influence of Eliot is unmistakable. The images of "awareness", isolation, despair,セルと声口 employed by him have had a profound impact on the experimental poets. As stated by Agyeya, the "poet discovers the truth through the image — by throwing a pebble of the image in the ocean of truth, he tries to fathom its depth." He has himself freely resorted to the use of images as in:-

"We see the form
Behind the glass
The fish is gasping and pulsating;
(And behind the glass, too,
Is the hidden will to live"

Agyeya even advocates the use of new symbols:-

"The metaphors are new stale —
The Gods of these symbols have vanished
Just as the polish of vessels wears off after constant rubbing".

Girija Kumar Mathur has succeeded in creating a "lyric of symbols," by inventing new imagery and unusual similes, like "silent scream in every moment," "the freezing of the voices by a spenge" and the sunshine of winter being compared to "light, warm, wool of semal". He has lamented that all his life he has been "compiling a heap of broken images" thus clearly echoing Eliot's strains.

Even Muktibodh has referred to such experiments in symbolism:-

"When I come home accompanied with
Harassed images and smiling figures,
Metaphors come to the door and speak"

Notwithstanding the profound impact of Eliot on the technique in

99. Madan Vatsyayana: Preface to his Poems in Teesra Saptak (P. 125)
100. Agyeya: Imagism and the Discovery of Truth in Atmanepad (P. 47)
101. "Goldfish in Ari O Karuna Prabhamay".
102. "Creation of New Images in Hari Ghas Par Kshan Bhar.
104. Muktibodh: Poem on At Every Stage.
Hindi poetry, it is relevant to note that though the Hindi poets resorted to symbolism mainly as a result of western influence they did not have the same deep metaphysical background. Eliot, on the other hand, was not only influenced by the Metaphysical poets, he himself is the greatest Metaphysical poet of the century - in fact, the greatest Metaphysical poet after Dante whose debt he acknowledges gratefully. One of the main aspects of Dante's poetry which impressed Eliot was his use of the language. Dante taught him the lesson that "the great master of a language should be the great servant of it." The Divine Comedy, according to Eliot, is "a constant reminder to the poet, of the obligation to explore, to find words for the inarticulate, to capture these feelings which the people can hardly even feel, because they have no words for them." The task of the poet, according to Eliot, "in making people comprehend the incomprehensible, demands immense resources of language; and in developing the language enriching the meaning of words and showing how much words can do, he is making possible a much greater range of emotion and perception for other men, because he gives them the speech in which more can be expressed."

Eliot's poetry conforms to such standards. Eliot was a poet of vision - vision of horror, and isolation, vision of pattern and movement and then of the "still point". Eliot's own concepts of "auditory imagination" and "the music of poetry" which, according to him, is essentially "a music latent in the common speech of its time," has given him a personal rhythm. As he himself wrote of Pound: "a man who devices new rhythms is a man who extends and refines our sensibility; and that is not merely a matter of technique." This had an immediate appeal to the modern Hindi poets who have taken to a variety of metres - with the number of syllables varying - to create the desired effect.

105. T.S. Eliot: What Dante Means to Me in To Criticise the Critic (P.133)
106. " Ibid. (P.134)
107. " Ibid.
of irony, isolation, despair, the sordid environment and the crisis of the soul. In this the poets have effected a release not only from the trends of the preceding 'Chhayavad' era, but also other past trends in the Hindi poetry. The new experiments were necessitated not merely for the sake of experiment and for providing a new idiom of expression, but also for introducing a musical diction comprising not the mellifluous words, but the common words made melodious by a subtle interplay of sounds, rhythms and metres.

"Any language," says Eliot, so long as it remains the same language, imposes its laws and restrictions and permits its own licence, dictates its own speech, rhythms and sound patterns. And a language is always changing; its developments in vocabulary, in syntax, pronunciation and intonation— even in the long run its deterioration must be accepted by the poet and made the best of."109 Similar ideas have been expressed by Giriya Kumar Mathur who is the forerunner amongst the new poets in endowing an artistic beauty and musical effect on words. He believes in a meaningful portrayal of a situation not merely by an image but by the combination of a variety of sounds in the lyric.110 "Even though I support the originality of theme," he says, "I believe that poetry is incomplete in the absence of technique."111 The subtle experiments in craftsmanship have led him to choose new and expressive words like 'Chandarima' for 'moonlight', 'matili' for the colour of the earth, and 'Meghima' for the reflected beauty of the clouds. He has successfully employed a variety of accented and unaccented syllables, monosyllables, alliterations, and combination of sounds to express the cosmic sweep and time in a tangential movement pattern. Such experiments have been carried forward by other poets as well— particularly by Dharmavir Bharati in Kanupriya, thus contributing a unique novelty of design and structure to Hindi verse.

111. "Preface to his Poems in Tar Saptak (P.168)
Another important feature in modern Hindi poetry is its use of free verse which has been substituted for the old poetic diction. This is perhaps owing to the fact that in free verse one finds the impact of the totality of the poet's experiences and sensibilities. To quote Girija Kumar Mathur again; "In poetry, I generally prefer free verse. In free verse I have normally not adopted end-stop lines but run-on to create the harmony and musical effect, since without this it is not possible to create 'sympathetic vibrations'". In this he shares the views of most of the other poets who, too, have preferred this form to express the complicated reflexes of the mind of the modern man. This can well be attributed to the western influence – particularly that of Ezra Pound and Eliot. The latter has advocated the exploitation of "the possibility of a rhymeless verse," since "in a sluggish Society, according to him," tradition is ever lapsing into superstition, and the violent stimulus of novelty is required." Such novelty can be provided by the form and expression and free verse is of great help: "rhyme removed," Eliot holds, "much ethereal music leaps up from the word music which has hitherto chirped unnoticed." He has gone to the extent of asserting that "this liberation from rhyme might as well as be a liberation of rhyme, Freed from its exacting task of supporting lame verse, it could be applied with greater effect where it is most needed."

There is no denying that the experimental trends led to an element of diffuseness and even Agyeya is not wholly excluded from this. In their desire to reflect the cross-currents of contemporary life, some of the poets became

"Cautious and meticulous:

112. Girija Kumar Mathur: Preface to Poems in Tar Saptak (P.169)
114. " Ibid. (P.189)
115. " Ibid.
Full of high sentence, but a bit obtuse:

At times, indeed, almost ridiculous."\textsuperscript{116}

It may, however, be stated that such diffuseness reflects the tension of the Machine Age and the disintegration of the established values. Tormented by the complexities of life, economic disparities and social barriers, the poets were hardly left with any other idiom of expression. As already discussed, Eliot has ascribed this to the complexity and variety of modern civilisation, which "playing upon a refined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate, if necessary, language into his meaning."\textsuperscript{117} Needless to re-iterate that these views are echoed in Agyeya's statement that "the language of the poet who expresses the complexities of life is to a certain extent bound to be diffused, difficult, ethereal or esoteric; but that is not his strength or 'forte,' but sheer helplessness - not his duty, but merely 'duty in distress.'"\textsuperscript{118}

From the above it would be clear that the earnestness of experience, intensity of sensibility and a sensitive aliveness to the environment pervading the world of modern Hindi poetry during the Wars can be traced to the influence of Eliot. The modern Hindi poets are similarly seized not only with a sense of frustration, despair, pain and anguish in life, but also with a feeling of social anarchy, ethical bankruptcy and the struggle of the man within himself. The experimental trend, though it aimed at exploring new levels of consciousness and effecting revaluation amidst a flux of sensibilities, has essentially its bearings in reality:--

118. Agyeya: Essay on Vagarthapratipattaye in Trishanku (P. 119)
"When all were hiding the truth,
When the reality was set aside by expediency,
And was driven off from answers;
Art was a matter of convenience,
And the values merely artificial;
Faith was folly -
And within easy reach was fame through showmanship."

Above all, the experiments in technique undertaken by the modern Hindi poets aimed not at creating a sense of specialisation but at generalisation. The result is a refinement of language which preserves its inherent individuality and yet expresses the striking and even unusual events and situations with an almost dramatic effect. In fine modern Hindi poetry marks a process of evolution attempting a synthesis between the poet and his environment. There can be no doubt regarding Eliot's influence - both conscious or subconscious on the modern Hindi poets. Their return to the bare facts of life in general and search for a meaning in reality can be ascribed to the trends that Eliot had set in. Their characters and situations are as real and humdrum as Eliot's "lonely men in shirtsleeves". Despite a sense of rootlessness and futility, however, they are not completely rudderless: their quest for reality is perennial and they are tireless explorers.

"Who are only undefeated
Because we have gone on trying."

120. T.S. Eliot: Four Quartets; Dry Salvages. V.

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