If Agyeya and Girija Kumar Mathur set the trends in modern Hindi poetry, Dharmavir Bharati also made his own characteristic contribution to the new poetry in terms of themes and technique formulated by them. However, instead of merely following up the experiments attempted by the earlier poets, Bharati refined the style and by expressing hitherto unexplored levels of consciousness he displayed an original approach and individual idiom not necessarily confirming to the tenets laid down by his predecessors. He belongs to the second generation of experimental poets: the second phase of modern poetry having commenced sometime in 1951. By this time the controversy around the 'modern' poetry in the Tarsa Saptak had died down, and the modern poetry had established its right place. The younger poets of the second phase started writing in and around the Fifties and freely drew not only from the Western influences - particularly the poetry and criticism of T.S. Eliot who by then had been institutionalised, but also from the experiments of their predecessors in the Forties included in the Tarsa Saptak.

The second phase of poetry (1952-1960) is reflected in the compilation, Desra Saptak - also under the editorship of Agyeya. This definitely marks a progress on the previous experiments. There are clear influences of the intellectual sensibility of Agyeya and the technical craftsmanship of Girija Kumar Mathur, but it would be incorrect to treat their poetry as a mere "fellow on" of the previous trends. As Girija Kr. Mathur himself points out, 1 it would be more appropriate to say that the influence of the poets included in the Tarsa Saptak on the coming generations is seen in the widening of horizons of their poetic sensibility. The younger poets adopted an individual approach notwithstanding the direction given by Agyeya and Girija Kumar Mathur. Dharmavir Bharati, in

particular, echoes the strains of Agyeya more in his critical writings than in his poetry. Bharati later voiced the faithlessness of the age. He combines in himself such an artistic synthesis of a sense of inner truth and the realistic existence as to mark him different from the poets of the second phase. His poems, *Kanupriya*, *Andha Yug* and *Srishti Ka Akhiri Admi* - specially the *Andha Yug* - are among the finest specimens of modern Hindi poetry.

Born in December, 1926 in Allahabad, Dharmavir Bharati has his education there and after obtaining the Master's degree in 1947 in Hindi literature and subsequently a Doctorate from Allahabad University, he was initially a Lecturer there. Since 1960 he has been editing the famous Hindi Weekly *Dharmayug* from Bombay. Besides poems and poetic dramas, Bharati has to his credit two novels and two story books and some critical writings. He thus shares with many of his contemporaries - particularly Agyeya and Girija Kumar Mathur - the position of being a critic as well as a poet. Currently, however, much of his time and energy are devoted to the popular Weekly he edits; and naturally current affairs occupy him most, this leaving little time to poetry. As Agyeya put it, Bharati's poetry is just not content with him. "She" blames him for neglecting her: he hardly cares to attend to her even once in six months or so! Bharati has been deeply influenced by English poetry and ever since he has been introduced to English poetry in his childhood. Bharati, according to Agyeya, is devoted to poetry, since "it is through the medium of poetry that Bharati is able to find beauty and meaning in the bitter struggle of life. Poetry has given him faith and strength in moments of utter despair and intense pain. Poetry to Bharati has been the shade of peace as well as the voice of faith." Earlier Bharati had translated some of Eliot's poems, and later he rendered the three poems

2. Girija Kumar Mathur: Essay on Emergency of Non-Acceptance in Nai Kavita; Seemaen Aur Sambhavanayen (P.18)
3. Agyeya: Preface to the poems of Dharmavir Bharati in Deesra Saptak (P.164)
The Atem Bomb by Edith Sitwell into Hindi. These account for a growing sense of frustration, loss of faith, walking towards a blind alley and aridness and purposelessness that pervade Bharati's poems. The loss of faith, according to Bharati, arises out of an erosion of tradition and neglect of the time-established social values. Life is beset with tension, tragedy, pressures, frustrations and complications and in such a complex society, therefore, the poet has to re-establish the image of mankind.

Bharati has made an attempt to restore this faith— not only in religion or mankind or God or theism — but in the basic values of life. To quote Agyeya again: "Bharati has started feeling that the purpose of poetry is not only to create sensitivity but also to create its effect fully." He goes on to say that Bharati "does not break away from the tradition merely for the sake of it, nor does he experiment for its own sake," adding that he is basically "responsive to the call of life, of experience and faith" and displays a unique "integrity of belief".

It is this "integrity of belief" which forms the keystone of Eliot's poetic concept. A conformity to tradition and an awareness of the historical sense is emphasised by Bharati in his critical writings. In his essay on "Tenets of Criticism" included in his *Manav Mulya Aur Sahitya*, Bharati defines the tenets of criticism and perhaps indirectly expounds his own poetic creed. He deplors the lack of restraint, objectivity and balance in Hindi criticism which unfortunately tends to misrepresent history and the traditions to which the artist subscribes. No literary work, he asserts, can afford to remain in isolation, unaffected by the vast, rich and complex traditions in Hindi literature. He has deep admiration for Acharya Ram Chandra Shukla for conforming to the pattern that he has set for himself.

5. Agyeya: Preface to the Poems of Dharmvir Bharati in Deesra Saptak
6. "Ibid. (P.167)
Bharati accepts Eliot's views regarding the need for undertaking a historical revaluation of tradition so as to keep it alive as a source of inspiration and strength. The Marxist influences, says Bharati, have set the Thinking Machine in motion, but they have failed to define life in its totality. On the other hand, the evolution of tradition - or rather a return to it - implies a re-inforcement of day-to-day truths. We should appreciate literature in the context of human values; or else we would go astray, and the criticism would be of surface only. The greatness and glory of literature lies in the fact that it penetrates the inner conscious ness and refines our feelings by making us alive to a social consciousness, rather than in prepping any school of thought. Here Bharati elaborates Eliot's views on the "maturity of a literature" being the reflection of that of the society in which it is produced", and "the importance of that civilisation and of that language, as well as the comprehensiveness of the mind of the individual poet, which gives the universality". In this essay Bharati has paid a rich tribute to T.S.Eliot as a poet and as a critic and also referred feelingly to the phase of his Angle-Catholicism.

The Second World War brought about an unparalleled holocaust - mankind was filled with terror, pessimism, frustration, doubt, isolation. Sitwell's image of "live blind man and seeing corpses" applied to the post-war situation not only in the West but also in India. "The West realised," says Bharati, "that it has reached a stage beyond which there is darkness, indecision and xxvalid". The soul was atrophied and the social, cultural and political institutions were set with perversity ranging on blindness. Literature, according to Bharati, is only a cultural wing of the contemporary social order and has to influence - and is,

8. Bharati: Manav Mulya Aur Sahitya. (P.19)
9. "Ibid. (P.19)
in turn, influenced by such social order. The poet is not some superman, a creator and Dreamer - since this would imply that he is beyond the ken of the sensibility of the common man. The poet, according to Bharati, should identify himself with the feelings, trials and tribulations of the common man. The contemporary trends in society, however, have only contributed to the erosion of faith and ethical values. The progress of science, Bharati asserts, has brought about not only material advancement and prosperity but also devaluation of the established norms leading to a sense of anarchy and a vacuum without light.

A sense of 'modernity', as Bharati calls it, was necessary to re-establish the faith in mankind and to re-install his position not as a robot in the Machine Age but as an individual. The emergence of new values arising out of a devaluation of the established norms has led to the creation of modern Hindi literature during the last few decades. A sense of modernism, therefore, reflects not merely a chronological event but an awareness of the changed values and the need for the re-establishment of faith along with a firm grasp of the reality of existence - with all its restlessness, faithlessness, aimlessness and aridity. Modern poetry, therefore, holds Bharati, seeks to effect a harmonious synthesis between the poet's sensitivity and his environment, between consciousness and reality and between tradition and novelty. To him, modernity is "characteristic of a particular time," it is "a historical analysis which gives a sense of time, of notion, of contemporariness and creativity," echoing Eliot's views of culture as "that which makes life worth living, and it is that which justifies other people and other generation in saying, when they contemplate the remains and the influence of an extinct civilisation, that it is worthwhile for the civilisation to have existed."
Bharati attaches great importance to the truth and experience and the poet's sincerity to his own sensitivity. He admires those who even while considering themselves as creative writers, do not treat themselves as strangers in day-to-day life, who do not try to pose as extraordinary, but believe in living the life in its totality, who do not escape from the world nor accept defeat of their individuality. In his poetic drama, "Andha Yug", he portrays Yuyutsa as symbolising the modern sensibility:

"I am Yuyutsa
Like that wheel
Which was engaged throughout the war in the chariot,
But now which finds itself fixed to the wrong axis;
And I have been dislodged from that axis."

This expresses the loneliness and maladjustment of the human being to the environment, but Yuyutsa does not forsake his fundamental belief in truth:

"My only crime is
That I remained firm on Truth."

Bharati has successfully combined history with an aliveness of the present in depicting the tragedy, frustration, despair, indecision, aimlessness and loss of faith. In this he has been clearly influenced by Eliot not only in his concept regarding tradition and the historical sense, but also in the contents which echo the strains of The Waste Land, The Hollow Men and partly The Ash Wednesday. In technique, too, he has in mind Eliot's views on the poetic drama as the vehicle for the expression of the "peculiar range of sensibility," so as to convey the "meaning of the poetry" which lies in dramatic inevitability. "What we have to do, Eliot observes," is to bring poetry into the world in which the audience

16. Bharati: Preface to Sat Geet Varsh (P.7)
17. " Andha Yug. (P.44)
18. " Ibid. (P.53)
lives and to which it returns when it leaves the theatre; not to transport
the audience into some imaginary world totally unlike its own, an unreal
world in which poetry is tolerated........ Our own sordid, dreary daily
world would be suddenly illuminated and transfigured."

Bharati is not shy of employing a theme from the Puranas - the
story is from the Mahabharata commencing on the evening of the eighteenth
day of the epic war and continuing till Lord Krishna's death. It is not,
however, the legend that is of importance but the expression of the modern
sensibility against the background of contemporary life reminiscent of
scenes and imagery in Eliot's The Waste Land. The poet gives vent to his
feeling of despair, a sense of irony, defeat, aridity of feelings and atrophy
of sensibility, perversion, schizophrenia of the soul, devaluation of the
established norms and the bankruptcy of social ideals so characteristic of
contemporary culture:-

"After the War
Has emerged the Blind era
In which situations, attitudes, souls are all perverse,
But for a gossamer thread of restraint,
And that, too, is entwined between two rivals;
Lord Krishna alone can dare untie this.
He is the Protector of the Future, being non-attached,
But the rest are all generally blind;
Faithless, perverse, forsaking the right path
Dwelling in the dark caves of their own selves.
This story is of these very Blind
Or rather the story of light through the Blind."21

The imagery is all too familiar: Eliot had earlier described a similar
situation:-

20. T.S.Eliot: Poetry and Drama (P.27)
"I think we are in a rat's alley
Where the dead men lost their bones"

and

"The eyes are not here
There are no eyes here
In this valley of dying stars,
In this hollow valley
This broken jaw of our lost kingdoms
In this last of meeting places

We grope together
And avoid speech
Fathered on this beach of the tumid river.
Sightless, unless
The eyes reappear
As the perpetual star
Multifeliate rose
Of deaths' twilight kingdom
The hope only
Of empty men."  

The similarity of the characters in this Blind Era with Eliot's blind Tiresias is also relevant. "And I Tiresias have suffered all." Above all, Bharati shares Eliot's views regarding the ultimate salvation which can only be achieved through faith and "prayer, observance, discipline, thought and action," since "right action is freedom
From past and future also."  

The introduction of the mythical element brings the poetry nearer to Eliot's. But nowhere has Bharati tried to impose the pattern of the past on his readers; on the other hand, he has endowed it with a sense of the living present thereby conforming to Eliot's concept of a live

23. The Hallow Men IV.  
24. Four Quartets; The Dry Salvages V.  
25. Ibid.
tradition discussed earlier. The basic strain nevertheless is one of faithlessness. The characters are extraordinarily "blind", that is impervious to their external surroundings as well as the inner voice, all except Lord Krishna betraying lack of ethical values, balance, restraint, clear perspective and lucid thinking. The exploration into the mental recesses of consciousness of Gandhari, Ashwatthama, Sanjaya, Dhritarashtra and Yuyutsu reveals such conflicting voices of indecision, affliction and pain that one wonders if the poet ever intended any of these to have remained spotless. And to that extent these characters are closer to reality since they represent the modern trends - sociological, cultural and political.

This poetic drama was written in 1954, when the world had already been divided into two power blocks, the cold war had started and the world was progressing towards a third war. There was tension, suspicion, double-crossing all over and the poet was objectively appraising the post-war situation depicting the grim reality of the present, tinged with the sordid facts of the past, painfully conscious of the fact that such a blind era would not end, but would recur, since the future is contained in the past and the present:-

"The Blind Era that dawned on the world that day
Did not, and repeats itself time and again;
Every moment Lord dies somewhere.
Every moment the darkness grows darker and darker" reminding one of Eliot's "the perfectual struggle of Good and Evil." The main voice is one of lack of faith. Yuyutsu considers faith as a "used coin" which he has treated as spurious and thrown away as refuse. Dhritarashtra, though blind, was still the ruler even when filial affection had afflicted his discretion. Bhimsen was slow in the uptake and full of conceit, while

26. Bharati: *Andha Yug* (P.130)
Arjuna had grown older in his early youth. The entire atmosphere reminds one of The Waste Land:

"The throne of the age was glorified by the Blind
On both sides did discretion come to see,
On both sides did Blindness emerge victorious"[^31]

The anarchy and disorder of the present days are commented on by the poet in his lament over the extinction of the basic values:

"In this city defeated
All systems were slowly extinct.
.................................................
In which the old future, like a beggar
Is wandering with a humiliating gesture"[^32]

Even Yudhishtihra is painfully conscious of the pain inflicted on his soul in the moments of victory:

"The throne which is mine today
Has the tradition of Blindness behind it"[^33]

The ruler is equally aware of the hollowness of his own power, as Dhritarashtra puts it:

"Excepting the dumb
Who will cry 'Victory' to me today?"[^34]

Even the watchmen engaged in conversation express their sense of faithlessness and futility in serving the rule of the Blind, lamenting that

"This life of both of us
Has been spent on desolate corridors,"[^35]
and voicing the inanity — "the sawdust" — of the soul:

"Watchman I: 'We have not transgressed any norms
Since we had no norms laid down for us',

"II: 'We were never afflicted by faithlessness
Since we never had any deep faith of our own'.

[^30]: Bharati: Andha Yug. (P.103)
[^31]: Ibid. (P.47)
[^32]: Ibid (P.27-28)
[^33]: Ibid. (P.104)
[^34]: Ibid. (P.49)
[^35]: Ibid. (P.26)
Watchman

I. 'We have not experienced any sorrow',
II. 'Nor known any pain.'

I. 'The lonely life has been spent like a desolate corridor'.
II. 'Since we were slaves.'
I. 'Only obeying the commands of the Blind Ruler'.
II. 'We never had any decision or judgement of our own.'

The above lines describe in effect a sense of stupor, of lack of consciousness and sensitivity from which mankind refuses to be reused.

A similar situation has been described by Eliot in the mental state of the folks of Canterbury who "know and do not know, what it is to act or suffer," who go on "living and partly living", even though beset with our private terrors,

Our particular shadows, our secret fears.

But now a great fear is upon us, a fear not of me but of many, a fear like birth and death, when we see birth and death alone in a void apart. We are afraid in a fear which we cannot know, which we cannot face, which none understands,

And our hearts are torn from us, our brains unskinned like the layers of an onion, our selves are lost

In a final fear which none understands."38

Bharati offers a grim commentary on the contemporary anarchy and disorder in administration through the voice of the Watchmen:

"We are today as we used to be before,

The rulers have changed,
But the situations remain constantly the same.
In a way the previous rulers were better

Even though blind, they atleast used to administer"39

38. " Ibid. (182-189)
Eliot expresses similar feelings through the chorus of the women in Canterbury:

"We do not wish anything to happen
Seven years we have lived quietly.
Succeeded in avoiding notice,
Living and partly living.
There have been oppression and luxury,
There has been poverty and license.
There has been minor injustice,
Yet we have gone on living,
Living and partly living."\(^{40}\)

Bharati has emphasised the schizophrenia of the soul, the conflicting views on traditions, norms, values and permissiveness. Vidur always emphasises conformity to the well-established norms of conduct but Gandhari treats them as sham hypocrisy stressing that even Lord Krishna has transgressed these norms:

"In the moment of decision, norms and discretion
Are always proved redundant,
In the minds of all of us there are deep dark crevices
Where the barbaric, blind animal in us dwells."\(^{41}\)

Gandhari claims to have a better grip on reality sharing Eliot's views regarding mankind's refusal to bear too much of it:

"I was not actually blind,
But I had fully appraised this exterior world.
Religion, duty, Ethics, Norms are all sham hypocrisy
Hence voluntarily I had put the bandage on mine eyes."\(^{42}\)

Even Sanjay is confused and wanders aimlessly with a feeling of 'ennui' and boredom. The poet sees a dark future for the mankind:

"These are disappointed men.
And blind
And inactive
And half-animals.
And the darkness grows darker and darker."\(^{43}\)

\(^{40}\) T.S. Eliot: The Murder in the Cathedral. I (142-159)
\(^{41}\) Bharati. Andha Yug. (P.21)
\(^{42}\) Ibid.
\(^{43}\) Ibid.
These lines remina *ne of Eliot's description of the 'Hollow Men':-

"Shape without form, shade without colour,
Paralysed force, gesture without motion."^44

And yet the tenets of faith are re-established by Bharati.
War is inevitable and yet it implies within it the seeds of construction -
of a newer order to come:-

"Just as the pain in the sore is reduced
When the pass is removed from it
Similarly in my experience after the sorrow is passed:
But this new experience acquired -
Is it faith?"^45

Here, there is an element of indecision before the faith can be re-inforced. In fact the conflict between faith and faithlessness is a recurring theme in Bharati's poetry.46 Despite the darkness engulfing the
the creation and the perverse behaviour of the blind characters, Bharati
is convinced of the recreation on the ruins of the past. Lord Krishna,
before his death, tries to console the hunder and also propounds the
eternal truths about death and life and rebirth - the aftermath of pain,
the establishment of a new order:-

"My responsibility will remain eternal
In the sphere of the consciousness of mankind
By which it would get over all the situations,
And establish a new order on the ruins of the previous ones
In the moment of
Uninhibited behaviour, every novel creativity,
Daring, fearlessness, piety and passion.
I shall again and again be alive and active."^47

44. T.S. Eliot: The Hollow Men.
45. Bharati: Andha Yug. (P.123)
46. Girija Kumar Mathur: Essay on New Poetry: Historical Background in
Nai Kavita: Seemaen Aur Sambhavanaven (P.981)
47. Bharati: Andha Yug. (P.127-128)
The same irony is expressed by Prufrock:-

"I have seen the moment of my greatness flicker,
And I have seen the eternal Fortman hold my coat, and snicker."\(^{48}\)

Bharati has depicted the picture of isolation in the evening, reminiscent of Prufrock's sense of loneliness and indecision:-

"It is evening, I am sad
May be some people may come ever."

And "The time is ever and the clouds too
Are tinged with a sadder hue,
Let's see, there is some echo of footsteps,
Who's it? O You! Good, you have come."\(^{49}\)

The imagery of the *Waste Land* has obviously been the source in the following lines of Bharati:-

"Just as in blind alleys blind bats
Shriek after getting struck against the walls!
Similarly in this darkness,
I am shrieking.

This blind alley.

These big walls of black darkness
This darkness like the mouth of Death,
I'll die here of suffocation
Can someone get my deliverance?"\(^{50}\)

In another poem Bharati expresses a sense of vacuum:-

"This unfathomable vacuum
I am afraid
Whom am I searching, groping in the dark?

These are stones, these are roots.

But what is it?
In the darkness,
Whose soft hand has touched mine?"\(^{51}\)

---

49. Bharati: Poem on Evening: Two Mental States in *Sat Geet Varsh* (PP.96-98)
50. *"* Poem on Two Voices in *Thanda Loha* (P.63)
51. *"* Poem on Cloud of the Valley in *Sat Geet Varsh* (P.124)
Eliot's lines are:— "I am the old house
With the noxious smell and the sorrow before morning,
In which all past is present..........

Bharati has a feeling that
"I am walking
But along with me
Someone else also goes on walking." echoing Eliot's lines though conveying an entirely different meaning:—
"Who is the third who walks always beside you?
When I count there are only you and I together,
But when I look ahead up the white road
There is always another one walking beside you." The opening lines of the Andha Yug augur a decline in the social and cultural values of mankind in future
"In future
Both duty and prosperity would decline,
The world would be nearing destruction
Only those who have the capital
Will wield power
And those who wear artificial masks
Will get recognition."

While in the Andha Yug, Dharmavir Bharati presents a Kaleido-sopic picture of the abysmal darkness that has engulfed the mankind, in another radio-play, "Srishti Ka Akhiri Admi" (The last Man of the creation), he has portrayed the same sordidness of existence in a strikingly dramatic style.

53. Bharati. Poem On the Bank of the Lake in Sat Geet Varsh(P.76)
There is a marked influence of Eliot's *Murder in the Cathedral* and the name nuances of feelings are expressed: even the metre adopted is similar. The announcer adopts the tone familiar in Eliot's writings:

"Hearken O hearken,
O Mankind,
I am speaking from the crossroads of a city of the Future.
This is a city of civilisation engulfed in the darkness of future."

Besides evoking the image of the "unreal city" of the *Waste Land* the poem echoes the strains of the *Murder in the Cathedral* in depicting scenes of noise by the people who are afraid of each other, whispers, and wailing of the children:

"These comings and goings, stampede, crying and shrieking
All this noise which you hear now,
The truth is that in every alley of this city
Vast crowds are surging,
The noise is constantly increasing,
And all the people are gathering - one knows not why
On the crossroads."  

However, Bharati resorts to sordid imagery in describing the people:

"But these are rather unusual human beings,
Their hands and feet are small;
The forehead is shrunk inside,
While they all have pet-bellies,
Two dirty eyelids seem to be hanging like pieces of flesh,
There is no grace in their gait,
They go on hopping like dirty frogs in mud
They come in swarms
Like the filthy rats of plague.

It is said that centuries ago these human beings

55. Bharati : *Srishti Ka Akhiri Adami* in *Nadi Pyasi Thi*.
56. " Ibid.

....299
Had drunk thick black blood
And eaten decomposed corpses
Since then their voices have changed

These lines remind of the imagery so familiar in Eliot's poetry:

"You go on creaking like frogs in the thee tops
But frogs at least can be cooked and eaten."

"We are the hollow men
We are the stuffed men
Leaving together
Headpiece filled with straw. Alas!
Our dried voices, when we
We whisper together.
Are quiet and meaningless
Or wind is dry grass
Or rat's feet over broken glass
In our dry cellars.

Bharati has successfully created an atmosphere foreboding of evil, of mysterious silences and ominous noise. He depicts the condition of the city that augurs evil:

"Even then from whatever is heard, it seems
Today some mysterious evil is likely in the city,
Last night from the stars such strange noises rose
As if some live person is roasted in flames of fire,
And the breeze of the night
Was laden with the smell of burnt flesh,
The whole night was passed by the people in fear, anguish and apprehension.
In the morning, however, they saw on the western hills,

57. Bharati Srishti Ka Akhiri Admi in Nadi Pyasi Thi.
58. T.S. Eliot: The Murder in the Cathedral. I (201-202)
A burning cloud of fire suspended,
The valley and the forest were parched,
Even the rocks were cracked,
At places there were cracks in civilisation
The people were frightened and fleeing away."

The women of Canterbury, in the opening scene of "Murder in the Cathedral"
are similarly waiting" drawn by danger";

"What tribulation
With which we are not already familiar";
and "Some presage of an act
Which our eyes are compelled to witness, has forced our feet
Towards the Cathedral."

"Some malady is coming upon us. We wait, we wait."
The chorus of the second part of the Murder in the Cathedral
also opens with a similar note:—

"Longer and darker the day, shorter and colder the night
Still and stifling the air: but a wind is started up in the East.
The starved crew sits in the field, attentive; and in the wood
The owl rehearses the hollow note of death."

The mere striking imagery is in the Chorus of the Women after the
arrival of the four Knights; and the lines are quoted in full to bring
out the similarity:—

"I have smelt then, the death-bringer, senses are quickened
By subtle forebodings; I have heard
Fluting in the night-time, fluting and owls, have seen at noon
Scaly wings slanting over, huge and ridiculous. I have tested
The savour of putrid flesh in the spoon. I have felt

The heaving of earth at nightfall, restless, absurd. I have heard

60 T.S. Eliot: The Hollow Men.
61. "The Murder in the Cathedral. II (7-10).
Laughter in the noise of beasts that make strange noises:
Jackal, Jackass, jackdaw; the scurrying noise of mouse and jerboa;
the laugh of the leon, the lunatic bird, I have seen
Grey necks twisting, rat tails twining in the thick light of dawn.
I have eaten
Smooth creatures still living, with the strong salt taste
of living things under sea; I have tasted
The living lobster, the crab, the oyster, the whelk and the prawn;
And they live and spawn in my bowels, and my bowels dissolve in the
light of dawn. I have smelt.
Death in the rose, death in the hollyheck, sweet pea, hyacinth,
primrose and cowslip, I have seen
Trunk and horn, tusk and hoof in held places. 62

Similar imagery of sordid details to augur the evil forebodings is
employed by Bharati to describe the atmosphere in the capital of the Kau-
ravas. 63 And like, 'Andha Yug', the radio-play 'Srishti Ka Akhiri Admi',
too, ends on a note of faith in the future, in the eternal values, in the
reconstruction of a new order after destruction heralded by the chanting
of bells:

" The flood of molten fire is now receding
A few rainbows can also be seen,
Like spheres of radiance on them.
The flood of molten fire is now receding.
With intent eyes to which new future is it looking
The dream of some new human being."

And after the floods, there is utter silence and with the blowing of the
counch-smell, there is the background music softly played ......

---
62. T. S. Eliot: The Murder in the Cathedral II (205-215)
64. " Srishti Ka Akhiri Admi.
"On the rhythm of which new mankind would be shaped
On the rhythm of which the values of life will be changed"
On the rhythm of which will kisses be implanted on lips and the eyes would be filled with tears,
On the rhythm of which a new civilisation will emerge,
On the rhythm of which, from behind this silent volcano is glancing the first sun of New Creation."65

Bharati's concluding lines are reminiscent of the scene in "What the Thunder Spoke!" in The Waste Land when
"Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered for distant, ever Himavant.
The jungle crouched, humped in silence."66
And concluding on Eliot's note, "Datta, Dayadhwama, Damayate, Shantih, Shantih; Shantih.

Bharati shares Eliot's views that
"all things
Proceed to a joyful consummation"67
And renews the same faith as voiced by the women of Canterbury:

"For the blood of Thy Martyrs and Saints
Shall enrich the earth, shall create the holy places.
For wherever a saint has dwelt, wherever a martyr has given his blood for the blood of Christ,
There is holy ground, and the sanctity shall not depart from it
Though armies trample over it, though sightsun come with guide-boy looking over it;
From where the western seas guard at the coast of Iena.
To the death in the desert, the prayer in the forgotten places by the broken imperial column.
From such ground springs that which forever renews the earth Though it is forever denied."68

68. "Ibid (628-637)
It is the intermingling of the sordid reality with an abiding faith in the future of mankind that gives Bharati's poetry universal appeal. On the one hand, he portrays the despair and futility of life as in Eliot's *The Waste Land*; on the other hand, he re-inforces his faith in the eternal values, in theism, in a sense of history and tradition which pervades the later poetry of Eliot, particularly *Four Quarters*. For instance the following lines by Bharati describing the evening scene bear a clear influence of Eliot:

"This wretched evening of the Winter!
In every house, not only lamps but stoves too, are lit;
But even then,
A strange desolate darkness
Keeps on descending;
The smoke seeping through straw reeds
Gets into the layer of air everywhere -
It's difficult even to breath -
In each house there's a lot of noise.
The words of reprimand by tired clerks back from office,
The crying and shrieking of the children,
The grumbling of wife.
Even then despite this noise
There is such stillness - such dead muteness,
As if someone had died in the house but the corpse is still there." 69

Apart from the sordid imagery in the last line as also in the following lines describing the "emptiness of brain" like "a rotten coconut" and "the hollowness of voice" like "the babbling of children," 70 the sense of loneliness similar to

---

70. "Ibid. (P.183)
that of Prufrock's "When the evening is spread out against the sky," the descriptions bear close resemblance with a similar scene described by Eliot:

"The winter evening settles down
With smell of steaks in passageways.
Six O'clock.
The burnt out ends of smoky days." 71

In another poem Bharati refers to himself as "the broken wheel of the chariot":

"But do not throw me away—
If the collective sense of history is suddenly belied,
May be truth seeks refuse in this broken wheel." 72

Bharati is painfully conscious of the aimlessness of the present generation and the failure of the poet "to effect a reawakening.":-

"These aimless feet on desolate reads
Under the shade of the satellites that are broken,
How long?
After how long?" 73

The inhibitions are symbolised by cold steel that paralyses the will and atrophies the sensibilities:

"Who is standing there
To crush the innocent innocuous faith of yours and mine?
Cold steel." 74

One is reminded of Eliot's:-

"The wounded surgeon plies the steel
That questions the distempered part; " 75

And yet Bharati does not lose faith in the future of poetry as the means for establishing a new order. Despite the insensitive surroundings, the poetry still has the power to create, to set a new trend and revaluate the existing order:-

72. Bharati: Sat Geet Varsh (P. 91-93)
73. " Poem en Deluge in Sat Geet Varsh.
74. " Thanda Loha (Cold Steel)
75. T.S. Eliot: Four Quartets, East Coker. IV.
"The power to create in man
Is above all these powers;
And poetry is the voice of creation,
And poetry would emerge and say:
What if the world is turned into a cemetery,
Even now my last voice is still there;
The forces of barbarism have reached their end,
The element of humanity is still left out there.
I give you new new faith,
I give you new history;
Who says the Poetry is dead?" 76

It is with this abiding faith that he invokes the artist:
"O God! forget the labour of creation,
The world is still half-finished". 77

The artist need not be discouraged by the destruction of values around:-
"You are disappointed by the deluge!
Who knows somewhere may be latent
New life in this destruction?
O God! forget the labour of creation." 78

Eliet has also similarly mentioned the artist's struggle
"To recover what has been lost
And found and lost again and again". 79

Bharati, like Eliet, stresses the need for the poet to continue his
voyage:-
"We shall have to keep on moving,
In movement perhaps there may be a new order
Established out of the worn-out and unfinished,
And our dilapidated but undefeated feet
Would give us refuge." 80

76. Bharati: Poem on The Death of Poetry in Doosra Saptak (P. 168)
77. " Poem on To A Third Artist in Thanda Loka (P. 53)
78. " Ibid.
79. T.S. Eliet : Four Quartets : East Coker. V.
Needless to refer to the similar concepts propounded by Eliot:

"Fare Forward.

O voyagers, O seamen,

You who come to port, and you whose bodies
Will suffer the trial and judgement of the Sea,
Or whatever else, this is your real destination."\(^{81}\)

The earlier lines of Eliot:

"Fare forward, you who think that you are voyaging;
You are not those who saw the harbour
Receding, or those who will disembark.
Here between the hither and the farther shore
While time is withdrawn, consider the future
And the past with an equal mind."\(^{82}\)

Also reverberate in the statement of Bharati's Kanupriya:

"Kanu is my aim, my object of worship, my destination,"\(^{83}\)

And "The beginning of this voyage I do not remember, nor do you
And the end of this voyage does not exist, O Fellow Voyager".\(^{84}\)

Despite the alternating feelings of faithlessness and faith, futility and hope, anarchy and order, Dharmavir Bharati considers the moments of creation meaningful in an artist's life since "it is in these moments that the human life is invested with a new purpose and a new glory and the poet is able to experience a novel feeling of creativity."\(^{85}\)

Nevertheless, the final note stuck by Dharmavir Bharati is of theism, of piety, of surrender of self to the will of God - again a characteristic theme recurring in Eliot's poetry - as in the words of Vidura to Lord Krishna:--

"This is untrammelled faithlessness
Of bitter frustration.

\(^{81}\) T.S. Eliot: Four Quartets: Dry Salvages. III.
\(^{82}\) " Ibid.
\(^{83}\) Bharati. Kanupriya. (P. 36)
\(^{84}\) " (P. 39)
\(^{85}\) " Manav Mulya Aur Sahitya (P. 34)
Forgive, O Lord:
Accept me in Thy Feet."  

Eliot too, puts such words in the chorus song by the women of Canterbury after the martyrdom of Archbishop Thomas:-

"Forgive us, O Lord, we acknowledge ourselves as type of the common men,
Of the men and women who shut the door and sit by the fire;
Who fear the blessing of God, the loneliness of the night of God,
the surrender required, the deprivation inflicted;
Who fear the injustice of men less than the justice of God;
Who fear the hand at the window, the fire in the thatch, the fist in the tavern, the push in to the canal,
Less than we fear the love of God.

We acknowledge our trespass, our weakness, our fault; we acknowledge
That the sin of the world is upon our heads."

Bharati fears that all the values would be devaluated with the erosion of tradition. In the Andha Yug, Dhritarashtra is reminded of the warning given by the preceptor Drona and Lord Krishna not to transgress the limits and break the tradition. His portrayal of love between Radha and Krishna in Kanupriya is another instance of return to tradition: it is doubtful if any other Hindi poet before the forties could have selected such a theme without danger of being condemned as conservative and obsolete. The poet stresses conformity to norms even in love when Radha says:-

"And when you asked me to put the veil on my forehead,
Wore you contemplating
That I should keep my individuality and inner self
Always within limits to conform to norms.
Ever sacred and sanctified
Like a newly wedded bride? "

86 Bharati: Andha Yug. (P.22)
87 T.S. Eliot: Murder in the Cathedral II (638-645)
88 Bharati. Andha Yug (P.97)
89 " Kanupriya (P.33)
Radha is naturally worried to see Lord Krishna tired at the end of the War and eagerly asks Him:-

"Listen, O Kanu listen,
Was I merely a bridge for you
Between the long interval of
Pleasure-loving and the battlefield?" 90

While Lord Krishna represents eternity, Radha alone represents the meaning of all the words that He speaks:-

"Words, words, words,
Your words are countless, Kanu - numberless,
But they have one meaning alone -
Me
Me
Me alone". 91

Radha had been wondering about her own relationship with Lord Krishna:-

"Who are you to me, Kanu?
I have not yet been able to know till today?
So many times has my heart asked me,
With surprise, persuasiveness and intensity,
Who is Kanu to thee?" 92

Bharati draws upon the imagery from the epics to describe the identity of Radha with Krishna:-

"But when you, O dear,
Full of divinity, challenged Indra,
Churned the poisoned water of the Yamuna in search of Kaliya Serpent,
Then I suddenly found
Rays of radiance emanating from my body,
Indeed I am your power,
Your support,
Your Yogmaya. " 93

90. Bharati : Kanupriya (P.64)
91. " Ibid. (PP.77-78)
92. " Ibid. (P.35)
93. " Ibid. (P.38)
Radha, too, symbolises the eternity of time - "time future contained in time past" as described by Eliot:

"I am still contained
In what is already past,
Even now in tight embrace
Of arms that are deceptive new
I had contained the movement of time." 94

But she laments that

"Now what is left is me, this body
- and the indecisions and doubts
- Like embers lying in ashes of fire that is extinguished,
  Like the last drop of the empty vessel,
  Like the wailing echo of having lost what was found" 95

Here, too, the influence of Eliot is apparent: in the imagery of indecision and the "river's tent is broken" 96 and

"the unattended
Moment, the moment in and out of time.
The distraction fit, lost in a shaft of sunlight;" 97
as well as
"to recover what has been lost
And found and lost again and again." 98

The depiction of Radha throughout the poem, Kanupriya symbolises what Eliot has aptly described.

"A lifetime's death in love,
Arduous and selflessness and self-surrender." 99

This sense of identification has been brought out in an earlier poem, too, against the same background of tradition and legend:

"I remember now
The famous anecdote in the Bhagavata,

94. Bharati: Kanupriya (P.63)
95. Ibid.
97. Four Quartets: Dry Salvages V.
98. Ibid.
99. Ibid. Dry Salvages V. 

.... 220
When a Gopi of Braj
Came out to sell the curds,
And in the impassive sweet memory of Lord Krishna,
Forgetting all consciousness,
Was herself turned into curd. 100

Bharati expresses a sense of history and eternity, a sense of tradition and an atmosphere of a world of
"transit where the dreams cross
The dream-cressed twilight between birth and dying". 101
as well as
"a hundred indecisions.
And for a hundred visions and revisions". 102

Bharati describes a state of semi-consciousness from which the mankind refuses to be aroused, when he describes the posture of Lord Krishna while asleep after the destruction:-
"In sleep your lips slightly quiver.
My own Duty! ... after all, what is the Duty for me?
And the waver sing a lullaby unto you and put you to sleep
'Go to sleep, O Lord of the Yogis! Sleep, Sleep is trance
In sleep your lips quiver lightly
'Justice, injustice, right, wrong, discretion or its absence -
What is the criterion? After all, what is the criterion,
And the waves sing a lullaby unto you and put you to sleep
Go to sleep, O Lord of the Yogis! Awakening is dream,
Mirage and falsehood!". 103

In the last lines the poet expresses almost the same words as expressed by Sir Henry Harcourt Reilly:-
"Disillusion can become itself an illusion
If we rest in it.". 104

100. Bharati: Poem on The Death of Poetry in Deesra Sastak (P. 156-157) (Thanda Loha - PP. 44-45)
101. T.S. Eliot: Ash Wednesday VI.
103. Bharati: Kanupriya (P. 81)
104. T.S. Eliot: The Cocktail Party (P. 138)
Or by Harry:

"They don't understand what it is to be awake". 105

Radha is the symbol of not only self-sacrifice and surrender but also of continuity, of the eternity and timelessness:--

"I am waiting
On the most difficult cross-roads of endless
And countless births and rebirths
So that while making history
You are not left out alone;" 106

Since she is confident of her own contribution to history:--

"Without one how could anyone find a meaning
Of your History
Words, words, words ........
Without Radha
Are all
Starving for blood
Meaningless words". 107

Bharati's sense of history and continuity, his abiding faith in tradition, makes him treat the incidents not in isolation but as part of a larger pattern -- a constantly recurring feature:--

"That day the Blind Era which emerged on the earth
Does not end there, but repeats itself again and again,
Every moment there is the death of Lord somewhere
Every moment the darkness grows darker and darker." 108

Eliot has also similarly observed

"That the past experience revived in the meaning
Is not the experience of one life only,
But of many generations -- not forgetting something that is probably quite ineffable." 109

105. T.S. Eliot: The Family Reunien (P.302)
106. Bharati: Kanupriya (P.88)
107. " Ibid.
108. " Andha Yug. (P.130)
109. T.S. Eliot: Four Quartets. The Dry Salvages. II.
With a view to conveying effectively a sense of history and tradition intermingled with a sense of contemporaneity and the living present, Bharati employs images to express a situation, an event or a state of mind or emotions. Bharati is keenly alive to the facts of life, to the reality of existence and his intense sensitivity responds quickly to an experience or feeling if it is attuned to his own poetic temperament. "The most lovable poems are those," says Bharati himself, "that are reflected in the eyes of the drunkards fallen in the gutters, the blacksmiths busy with their work and the children playing about freely, but which none has written so far, nor published."  

Since the existing language is not adequate to express the complexity of such feelings, Bharati has to resort to imagism to convey more than what the words mean. Bharati is aware that detail and excessive clarity do not necessarily contribute to the beauty of poetry; they have an effect of making it plain and prosaic and deprive the reader of the unexpected joy at deriving the meaning which images alone can express in a compact, precise and striking manner and thus bring out the hidden meaning of the words. As Agyeya has pointed out, "any healthy poetic literature is alive to the need of creation of images and in the absence of such attempts, it becomes static." Bharati's description of imagination of the poet's fancy which is currently inactive is symbolic:—

"You never looked so sad as you do today
Like faded reluctant sunlight strewn over white snow"

The poet creates an atmosphere both of fantasy as well as loneliness in describing the evening:—

"The light, saffron afternoon of winter
Has hidden her face in the veil of silvery sunlight.
Against the light blue sky, floating in the depth of sadness."

---

110. Bharati: Preface to Doosra Saptak (P.163)
111. Agyeya: Atmanepad (P.41)
112. Bharati: Poem on Poet and Fantasy: Doosra Saptak (P.170)
113. " Poem on Evening Winter — Doosra Saptak (P.182)
T.S. Eliot's influence is marked in these lines - the imagery of Prufrock - as well as in:-

"On the fagged, that, semi-conscious world
Spreading its wings or reg
Like the bird of Death.
Slowly, slowly it descends
This wretched evening of Winter!"\(^{114}\)

Bharati has frequently referred to the image of a wheel of a chariot conveying a sense of movement, dynamism, dependence on the axis as well as futility - all at a time. In an earlier poem he writes:

"I am the broken wheel of a chariot,
But do not throw me away,
When the collective sense of histories is belied,
Who knows the truth may have to seek refuge in the broken wheel."\(^{115}\)

The malady of the modern sensibility is expressed by Yuyutsu who is

"Like that wheel
Which was engaged throughout the war in the Chariot.
But now which finds itself having been fixed to the wrong axis;
And I have been dislodged from that axis."\(^{116}\)

On the other hand, Sanjay with his neutrality and equitiveness symbolising the current social and political thinking in the country, expresses a sense of futility:-

"I am a small, redundant ornate wheel
Between the two wheels,
Which moves with the large wheels.

But does not contribute to the progress of the chariot.

And the biggest misfortune of its life is

That it cannot even be displaced from its axis."\(^{117}\)

114. Bharati: Poem on Evening of Winter in Deesra Saptak (P.185)
115. "Sat Geet Varsh. (P.91-93)
116. "Andha Yug. (P.44)
117. "Ibid. (P.74).
While expressing ideas through such realistic images, Bharati does not shy off the sordid particulars. The hollowness of the brain is described as a "rotten coconut"\(^{118}\) and the desolation in the house is as "if the corpse from the house is not yet removed,"\(^{119}\) reminiscent of Eliot's images in *The Waste Land*. Bharati's description of the sky in the capital of the Kauravas being overcast not by the clouds, but by vultures\(^{120}\) is similar to the imagery in the chorus by the women of Canterbury before the martyrdom of the Archbishop in Eliot's *Murder in the Cathedral*.

His reference to the people in the *Srishti Ka Akhiri Admi*:-

"It is heard that centuries age, these human beings
Had drunk the thick black blood.
And has eaten rotten corpses and carcasses."\(^{121}\)

Invokes the imagery of:-

"I have eaten
Smooth creatures still living, with the strong
Salt tasted of living things under sea"\(^{122}\).

The slaying of Dhristadyummu is described by Bharati as:-

"From the hollows of the eyes, the two pupils
Like the seed of green mangoes were thrown out."\(^{123}\)

His depiction of Radha being haunted by

"Closing fear
An unfamiliar surprise
And a persuasive secrecy"\(^{124}\)

echoes the strains of the opening chorus in *Murder in the Cathedral* when the women of Canterbury are haunted by a sense of unknown danger and "tribulation with which we are not already familiar."\(^{125}\) Bharati, however, shares the hope expressed by Archbishop Thomas, that

"Even now, in sordid particulars
The eternal design may appear."\(^{126}\)

\(^{118}\) Bharati: Poem on Evening of the Winter in *Doersasaptak* (P.182-185)
\(^{119}\) Bharati: Ibid.
\(^{120}\) " Andha Yug. (P.14)
\(^{121}\) " On Srishti Ka Akhiri Admi in *Nadi Pyasi Thi*.
\(^{122}\) T.S.Eliot: *Murder in the Cathedral*. II.
\(^{123}\) Bharati: *Andha Yug.* (P.79)
\(^{124}\) " Kanupriya (P.23)
\(^{125}\) T.S.Eliot: *Murder in the Cathedral*. II. (62-63)
\(^{126}\) " Ibid.
The images employed by the poet in *Kanupriya* point to a sense of order, design and pattern. Radha regrets why she came back at all from Lord Krishna:

"The feet which were dancing around your body like a blue lotus
   On the rhythm of the music of the Veena you played,
   How did they ever make for home "

A recurring image in this poem is that of the "endless pathway of time," signifying eternity, timelessness as well as the absence of an end - it is always the pathway('pagdandi') and never the goal. Radha referring to Lord Krishna as "one who moulded in a new shape every day", cries:

"Was it the last pathway which you wanted to forsake?"

She asserts that

"On the limitless pathway uninhibited by time and direction,
   Since eternity
   In endless directions
   I shall go on following you, following you and following you"

Again, she invokes Lord Krishna:

"Listen, O my love,
   These Sun and Moon going on their endless voyage
   Of the endless pathways of time."

The concept of time, and its eternity in Eliot's *Four Quartets* has had a deep impact on Bharati. His *Kanupriya*

"gets tired and then goes off to sleep
   Unconscious and insensitive."

And then Lord Krishna wakes her up and their pleasure are

"the endless repetitions of unfulfilled love games."

Eliot has referred to :-

"The moments of happiness - not the sense of well-being,
   Fruition, fulfilment, security or affection".

---

127. Bharati: *Kanupriya* (P.19)
128. " Ibid. (P.30)
129. " Ibid. (P.39)
130. " Ibid. (P.43)
131. " Ibid. (P.46)
132. " Ibid.
133. T.S.Eliot: *Four Quartets: Dry Salvages*. II.
Eliot's observation:

"That the past has another pattern, and ceases to be a mere sequence -
Or even development: the latter a partial fallacy
Encouraged by superficial notions of evolution
Which becomes, in the popular mind a means of disowning the past," 134

applies to Radha's statement:-

"Looking around
With listless eyes
And heaving a sigh
You have forsaken unsuccessful history
Like a garment discarded "135

Besides the poet has excelled in presenting images of passion, namely, "quivering rosy bodies", 136 the thirsty, serpentine entwining embrace". 137 and

"And now my whole body -
Tinged with a light, rosy lace; slivery twilight like spell of pearls,
Is no longer a body -
But merely a voice" 138

Eliot's sense of "the still point of the turning world" is reflected in Radha's patient wait:

"On the most difficult curvature
Of that pathway
I am standing still, O Kanu mine!" 139

The poem abounds in images of stillness which clearly point to Eliot's influence, particularly

"The stillness, as a Chinese jar still
Moves perpetually in its stillness." 140

134. T.S. Eliot: Four Quartets: Dry Salvages II.
135. Bharati: Kanupriya (P. 83)
136. " Ibid. (P. 46)
137. " Ibid. (P. 62)
138. " Ibid. (P. 56)
139. " Ibid. (P. 89)
140. T.S. Eliot: Four Quartets: Burnt Norton: V:......227
Thus Bharati's Kanupriya complains that Lord Krishna did not accept the 'Pranama' when she found Him in meditation:

"You remained still, unconcerned, unmoved dispassionate,
You never accepted it." 141

Radha is now disillusioned and knows the reason why He did not accept mere obeisance:

"O you greedy of the whole!
Why should you have accepted the mere Pranam?
And look at my madness,
I used to think you are so non-attached and dispassionate!" 142

Even in a recently published poem, Bharati has created an image of stillness in referring to the rock of Ghee Ghee in mountains:

"On this desolate bank it stands
In a pose of still negation." 143

On the whole, Bharati has not been shy of referring to legends or tradition in his imagery. He speaks of "Sacred Lips like Tulsi-leaves." 144 Even the physical act of enplanting a kiss by "lips that are simple like music" is delicately and sensitivity likened to

"As if a flute is kept on the pages of the Bhagavata." 145

Such images, however, alternate with those drawn from day-to-day scenery.
The mid-afternoon of November

"With its light breezy touches makes an impact
On me like the yellow 'Pallav' of a georgette Saree." 146

In another poem the after ends "with the veil of clouds." 147

For the expression of such sensibility Bharati has resorted to the simple language. He is not diffuse and unlike Agyeya, he prefers to use the common expressions. As Agyeya has pointed out, Bharati has never used a laboured style nor even an eloquent diction. He does not resort to experiment for...

141. Bharati : Kanupriya. (P.15)
142. Ibid. (P.16)
143. " : Poem on Rock of Ghee Ghee in Saptahik Hindusthan dt. 5.10.75 (P.15)
144. " : Poem on Evening in Winter in Deesra Saptak (P.184)
145. " : Poem on Kiss ibid. (P.181)
146. " : Poem on Afternoon in November in Sat Geet Varsh (P.27)
its own sake but does recognise the need for flexibility and language.\textsuperscript{148} In his poems he uses day-to-day words, even colloquial expressions like "handful of Sunlight"\textsuperscript{149} (Eliot's shaft of Sunlight'), from 'Anjuri Bhar Deep', and popular expressions like "firezee hote" for 'terqueise lips' and even undue expressions like 'bar bad' and 'zindji'\textsuperscript{150} as also 'Gunah' from sin and 'mahaz' from 'merely'.\textsuperscript{151} While depicting the rural imagery he resorts to dialectical expressions, like 'Pulia', for 'embankment', and 'Dupaharia' for mid-afternoon and 'Sunharia' for the golden hue,\textsuperscript{153} thereby imparting the local colour to the background.

In his later poetry, particularly the \textit{Andha Yug}, the language, though simple, is much more refined and even though the diction is not diffuse, the language is not only effective in communicating the poet's sensibility but also selective in the use of the precise words, thus confirming to Eliot's concept of -

\begin{quote}
   "The common word exact without vulgarity
   The formal word precise but not pedantic
   The complete consort dance together."\textsuperscript{154}
\end{quote}

Saujay, being dispassionate is described as a "craftsman of words"\textsuperscript{155} Bharati is aware that the full meaning of what he wants to convey cannot be contained in words. Radha knows her unsuccessful attempts

"I have tried to contain you in the flowery words."\textsuperscript{156}

She is painfully conscious of the possibility of the intense moments in her life being

"Colourful, meaningless, pleasant, words"\textsuperscript{157} and yet she knows their futility:

"Words, words, words.
For me they are all meaningless."\textsuperscript{158}

In technique, Bharati has conformed to the pattern set by the experimental school - the use of free verse, common speech and the expression

\textsuperscript{148}Agyeya: \textit{Prace to Bharati's poems in Deostra Saptak} (P.10)
\textsuperscript{149} Bharati: \textit{Poem on Handful of Sunlight in Sat Geet Varsh} (P.118)
\textsuperscript{150} " Turquoise in Thanga Longh" (P.1.)
\textsuperscript{151} " Songs of Sia in Ibid." (P.22-23)
\textsuperscript{152} " A Day of Fagun in Sat Geet Varsh" (P.29)
\textsuperscript{153} The Evening of a small Town - Ibid. (P.74)
\textsuperscript{154} T.S.Eliot: \textit{Four Quartets}; \textit{Little Giddings}.
\textsuperscript{155} Bharati; \textit{Andha Yug} (P.31)
\textsuperscript{156} " Kanupriya" (P.40)
\textsuperscript{157} Ibid (P.17) 158 Bharati: \textit{Kanupriya} (P.17)
of meaning by a single word, if possible. He has hardly tried any
other experiments and hence he has followed the trend set by Agyeya and
Girija Kumar Mathur — essentially influenced by Eliot — except that
Bharati in his choice of words is much freer, much more uninhibited and
refuses to abide by any bound traditions. Though most of his poems
are in free verse, he has attempted some rhyming, too, in some of the
earlier poems, more with a view to creating the necessary atmosphere
against the given background than for the sake of a return to rhyming.

Bharati, however, also feels that apart from providing
“pleasure” or “delight”, good poetry should also create the desired
effect in the absence of which it loses most of its beauty. However,
Bharati recognized the need for “new vehicles of expression” in order
to express certain basic poetic sensibilities and has followed this
principle whenever necessary. In the Andha Yug Sanjay wonders, “how
these very words will be the vehicle of new experience?”

Dharmavir Bharati has not merely carried forward the
traditions established by Agyeya and Girija Kumar Mathur. He has gone
ahead in the field of experimentalism and by a unique combination of
the historical sense, a view of the totality of life, a vision of the
traditional and legendary episodes with a portrayal of the sordid
reality and the futility of desolation, he has fully expressed the
modern sensibility. Bharati has brought out an individuality in art.
To that extent, he is perhaps not akin to Eliot in his approach to art,
nor even in his assertion that the artist should be free and should
realise the inner meaning of freedom in the context of the freedom
from want for the common man. Nevertheless, will all such divergences

160. Ibid.
161. “Andha Yug. (P.32)
162. “Essay on Manav Mulya Aur Sahitya (P.74)

... 230
Dharmavir Bharati has attempted an excellent evaluation of contemporary social, cultural and political order by an effective experiment in *The Andha Yug* on the same lines as Eliot's *The Waste Land*, while a complete epic has been presented in *Kanupriya*—like Agyeya's *Asadhya Veena*—to depict not only the fullness of Radha's life but also to establish a living and continuous link between the past and the future. While the hollowness and frustration of Eliot's *The Waste Land* are reflected in Bharati's *Andha Yug*, the basic theme of *Kanupriya* is the eternity and wholeness of time as in *Four Quartets*. In putting the intellectual consciousness of the age on the surface and in expressing the modern sensibility not only in its complexity and variety, but also in terms of a historical sense to bridge the gulf between tradition and modernity, Bharati has closely followed Eliot's concepts without sacrificing either the individuality of expression or the basic originality of approach.