CHAPTER - SEVEN

AESTHETICS SENSE IN POETRY

WORKS OF NAGARJUN
A writer expresses his feelings and emotions through his art, may be, either in poetry or in prose. But if more importance is attached to the artistic side, the themetical side grows weaker. A poet like Nagarjun is well acquainted with this fact. For this reason the artistic side of his poetry is not so strong he does not hanker after the expression side of his poetry. Nagarjun’s poetry deals with life and activities of the common mass. So the artistic side of his poetry is according the subject matter dealt with by the poet. His poetic language changes according to the characters he has depicted in his poetical works. He has used the kind of language which is generally adopted by the common mass of the villages. It is a language containing words and phrases generally used by the literate and the illiterate on various occasions. His poems are clothed in a very simple and easy language. At the same time there are some poems in which he has used the pure sanskrit words. His vocabulary is both archaic and modern. It is the artistic side of the poet which has distinguished him from the poets writing poetry in between the sixties and the seventies. He uses words from more than one language in his poetry keeping this aspect of the poet’s language in view Dr. Namwar Singh has remarked.
Nagarjun is a poet of the common people and the sole aim of his poetry is to bring equality in society. He desires that these ideas should be appreciated by simple people for whom he writes. It is not that Nagarjun cannot use standard language in his poetry. But by doing so he would frustrate the very aim of his poetry. He uses a variety of language rather intensely in order to fulfil the main purpose for which he writes poetry. He uses a number of metres in his poetry to make it understandable to all. His poem ‘Mantra’ is enough to prove that Nagarjun has a rich vocabulary and his style to express his ideas. He has used a kind of language which suits everyone.

Under this heading we shall consider the various aspects of the language by the poet.

7.1 Language:

Language is the best means of expressing our feelings even the abstract ideas can be expressed in their concrete form by the help of language.

A major change in the language took place after the independence
of the country. The new ideas and thought needed a kind of language which could express them rather convincingly. It was so because of the closeness of life to the language. A new dimension added to the language after the independence was for the purpose of bringing life and language closer to each other. It is for this reason that language adopted this new dimension. Poets tried to revive the language which was almost in a neglected condition and they provided it with a new life in order to express their ideas and thoughts. The language of Nagarjun's novels can be consider from this angle.

The poet has used his language according to the ideas stored in his mind. This proves that Nagarjun is a great master of the various aspects of language that he uses to express various kinds of feelings and thoughts at great ease. He uses the language that can be understood by all. A good variety of language used by the poet goes to prove the facts mentioned above. The different aspects of language used by Nagarjun in his poetry go to prove that he has a good command of the languages used by him in order to express various kinds of thoughts.

The use of a kind of vocabulary belonging specially to the village life has provided the poets language with a kind of vitality rarely found in the works of other poets. Nagarjun seems to be fully aware of the fact that the soul of poetry is the language used by the common people living
The remarks of Dr. Ram Vilas Sharma can be viewed in this aspect:

Nagarjun seems to be intimately connection with the life of village people and he can present to lively and faithful picture of the miserable condition of the villagers through his poetry. This can be illustrated through the poem. "Newlā" The language used by Nagarjun in his poetry reflects the detailed picture of the life and activities of village folk. The vocabulary of rural languages used by the poet in his poems is immense and almost beyond calculations. The expressions like bhabhaker hansna, Mulur Mulur Dekhana", Tukur Tukur Takna, etc. take us to the very core of the feelings of those who use such vocabulary. Nagarjun’s language is immensely rich in this regard. It is the language used by the people and it presents their real identity before us. In fact it is the force of the
language used by the poet that presents a true and realistic picture of those people who use it to express their feelings.

Nagarjun's language has some influence of Sanskrit in this spoken language because of his being an erudite scholar of that language. He also displays his command of the Sanskrit metres used by him consciously or unconsciously. Such an expression is found in the poem "Pachhar Diya Mere Astik Ne".

There are some other poems such as, "Raj Kamal Choudhury Ke Liye" "Badal Ko Ghirte Dekha Hai" and "Dharti" etc where we come across sanskrit words used unhesitatingly by the poet. As the rural vocabulary takes up deep to the core of the theme, the sanskrit vocabulary adds to the beauty of the poetic language some lines from the poem 'Dharti' can be quoted here to illustrate the fact.

करण - विकरण - सिष्ठन परिविष्ठन
णन - तपन, सेवन - सुभुषण
कर - भरण - तन का संचितन संप्रण
सुवृढ़ तेंदु कण
प्रीति वृद्धि नयणों के सिनंध - तरल प्रक्रेण...
... याहैं आपी है सदा से धरती।''
Such a Symbolic expression of the earth could have been possible only by the vocabulary used in the poem.

But it is the style based on rural vocabulary that has been used meaningfully and rather forcibly by the poet. After all Nagarjun desired to epitomize the people and their environment by describing the realistic aspects of their life in the language used by them. Some of the poems may be referred to here by way of illustration. The poem "Khatmal" for example, is one which has been composed on folk tune.

A general perusal of Nagarjun’s poems written on the rural life and environment easily reveals the kind of attachment the poet has with these destitutes. Formerly, he used to write poems using the kind of language mentioned above and sold them in trains. The poems written on such patterns one "Chana Jor Garam" "Aao Rani Hum Dhoyenge Palki’, etc are written in the tune used by the people of the rural areas. The rural tune has been used refreshingly in the Poem "Anudan".
Besides, the use of rural and sanskrit vocabulary the poet has also used some Urdu and English words to express the idea that occupies his mind.

From the above discussions it appears that Nagarjun is a "Jan Kavi" who knows full well how to express the identity of the people through their language. He has used same adjectives which are named after him, for example "Tihrio Muskan", "Kapuri (Dhoop)", "Nakhranjani" Navyug, Nirajni (Adhunik) Sabda Shikari, ‘Ikabal Murari’ etc. which are emphatically used in his poetry to convey the ideas as intended by him. No other poet except Mukti Bodh has excelled him in this regard. These adjectives coined by the poet have established him as a distinguished figure in Hindi Literature.

In brief, the language used by Nagarjun in his poetry acquainted us with the facts that it is quite capable of conveying the meaning in the way he desired. It other words it is the language that is capable of presenting the inner conflict rather intensely. It is other than the language found in the books which presents his characters in the most lively way. It is the document of the life of those whose oddities it tries to reveal in an obvious and effective manner.
7.2 SYMBOLISM:

The poetry of Nagarjun has been written symbolically with a view to expressing his ideas in a rather forceful and clear manner. For example, the search of money by the young children in the sand on the bank of river Ganga is nothing less than the ‘Kaustubh mani’ nor the sons of the sailors are inferior to ‘Chaturbhuj’.

While estimating the dignity of labour the poet thinks that the young men rowing the boat with oars are in no way inferior to Lord Vishnu, the preserver of the universe.

Nagarjun does not agree to the view that Saraswati the goddess of learning is incompatible with Lakshmi, Goddess of wealth. This, according to the poet is the doctrine made public by those who are quite unaware of the importance of these goddesses. The poet maintains his poem “Basant Ki Agwani” that the person who knows the importance of wealth is self conscious and blessed with real charm of life.
(i) **Rigid Conventional Symbols**:

One can locate a good deal of conventional symbols in the progressivistic poetry of Nagarjun. For example we come across certain symbols like "Lal Sabera" or Lal Bhawni" or Shanti, Dalar or economic exploitation, 'Bible" for false peace. There are some radical experiments also.

Almost all progressive poets have used symbolically the scythe and the hammer, the Russian Symbols of poetry. Nagarjun has used Scythe in the form of 'Bal Chandra'.

"... गजब का निकला सोवियत बालकन्द।' १२

Nagarjun has used unpleasant symbols such as "Mayavi Dasyu" "Jangali Suwar" etc for the capitalists supporting war.

"कैसा लगेगा तुझे?
कुटिल महिमाध्य दस्यु यदि
ललाहल घोल जाय-गाय के जल में
कैसा लगेगा तुझे? /जगती सूप्तर यदि उथान मगरों
तकस-तकस कर उसे पसारे... '/' १३
(ii) **Real Symbol** :

Living presents are natural symbols in his poetry is quite natural and inspiring. He is a poet of the people and wants to grasp everything other than those bound by tradition. The symbol of the butterfly with its seven coloured feather is a beautiful symbolic meaning made by Nagarjun.

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फिर तो मुख़कुराई मायाम आशीष
रात्रि में परें बाली पारि स्वती
सिले गुन के उर्वर-गिरि तस गनी मेंताने... ॥
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In his poem *Saundarya Pratiyogita* the poet has used two fishes symbolically as divided and the *exploited* people and ‘Mahamuni’ tortoise on the exploiter. The poet has shown how the Mahajan group tries to take the upper hand while the two groups (divided and exploited) are engaged in fighting with each other.

(iii) **Political Symbol** :

The poems of Nagarjun has achieved great success in exposing crookedness in politics and the politicians. Some meaningful symbol used by him are "Bhoos Ka Putla" for ‘Nehru’ "Jane Tum Kaisi Dayan Ho" has been written using Indira as a symbol of "Dekha Sabne Chiriyakhana". Stands for the Indian Parliament where the members of parliament and the ministers more hither and thither like animals and birds. In his poem "Baghin" Indira Stands as a symbol and through this poem the poet has
tried to bring home to us. The fearful and cruel administrative system of the time. The poem ‘Satya’ stands symbolically for the conditions prevailing during the emergency and tries to prove how to the very vitality of truth has been paralysed.

Nagarjun has written several other poems where it places. Indira as a symbol of crookedness and cruelty. A few lines of the poem "Pa Gaya Hai" may be examined.

7.3 **Image making process**:

It is the pictorial and musical images that dominate the poetry of Nagarjun, through their is no lack of the images dealing with ideas and feelings. But the pictorial and musical images seems to be more expressive than the images relating to ideas and thoughts. One can see all kinds of images in his poetry. He is capable of creating images which are identical to those created and shaped in his own mind.

Experiences gained practically become the base of poetry and images used there in have a tremendous power of expression. The
experiences yet to be gained depend upon images which create weak and lifeless picture. The progressive poets had never allowed images to interfere with the main theme. It is for these reasons that both these aspects have a clear expression in their poetry.

"अगल पथ कैसे ने खिलाया पर भावन को खिसके देखा है।
करने-करने भूल होती अनोखे शक्तित तीव्रता देखा के।"

These poetic lines create a pictorial and visible image. The moment we hear these lines a visible picture of the swelling clouds is within.

The reminiscence of his wife as expressed in the poem "Yad Aati Hai Tumhari Sindoor Tilkit Bhaal" during his sojourn in Sind creates image in his mind.

"धर निर्जन में परिलक्षित ने दिया है इसलिए आता दुम्हारा सिन्दूर तिलकित धार।"

The audible image also known as sound or musical image composed of sound, metre, rhythm and rhyme has been beautifully employed in the poem "Tan Gayi Readh".

"यूं नीन कही विलसिताहट
dुक-दूक होकर विरासता सन्तान भर गयी कहन किहार
tan गयी रीढ़।"

The burst of laughter pleasant to both mind and ear takes us to a happy state of mind. This mental condition have been reflected rather elaborately in the lines that follow. Here the use of audio imagery is worth notice.
In his poem "Badal Ko Ghirte Dekha Hai" the poet has created of Mithila its culture and the Methodology references seems to touch his sensitive mind in order to give a vivid and lively expression of the same.

Again in his poem "Bahut Dino Ke Baad" the poet gives a touching expression of his visit to in native land.

In "Talab Ki Machchliyan" and example of imagery has been due to fully expressed.

Here the poet with the help of synthesized imagery has very pathetically expressed the complicated process of freedom.

As mentioned already, Nagarjun expresses the pictorial images
more effectively than the thought or idea expressed through them. Such images have been used in poems like "Dekhna O Ganga Maya", "Khurdare Pair", ‘Basant Ki Agwani’ and so on. The following examples may be considered.

The pictorial images of individuals created by the poet are also quite effective.

An example of the verbal imagery.

"पुल पर से गुजर युक्ती है टेन
नीचे प्रवाह उम्मी- फिसली धार में
पूरी से खोज रहे पैसे
मलासे के नग-धुंग सोकरे।”

7.4 Satire:

Nagarjun is famous as a satirist among the progressivist poet in the sharpness of his satire-touches the very core of the heart this satires are aimed at individuals, society, feudal organisations, capitalistic system along with the corrupt administrative system tortured with conventional imitations of fashions and also the so called progressive writers. His satires expose the realities by removing the masks covering such ugly
faces so that we can recognise them from close quarters. His satire dazzles those who support commercial civilization. But the poet continues his attack on them without caring for a fig of their reactions. The remark of Dr. Saiv Kr. Mishra can be suitably quoted here.

"नागार्जुन का प्रदेश इस सन्ध्या में विशेष उल्लेखनीय है, उनके बाग से बहुतों को लिया है, परन्तु वे अभी कोई दास से होती है कमूर दस का शही है।"

The poet has no personal grudge against any individual. But if he considers any actions of such individuals against the interest of the general people he cannot control his feelings against them. He has great respect for Gandhi like other people and has written poems like 'Tarpan' and 'Shapath' in his praise. But he does not hesitate to satirize this great personality and he feels that he has got some link with the capitalists. He has not even hesitated to pass ironical remarks about Nehru whenever he has felt that his policies were in favour of the mill owners whom he intended to grant a social status so that they would follow Lenin and Delhi would march ahead of Pepking and Marshall Ayub would come to Wardha to take lessons in Sarvodaya. In that case the Panchasheel of Nehru would control the situation along with socialism.
The poet does not even spare Vinoba a great supporter of Nehru and Indira Congress when he finds him very cleverly impressionating ‘Sarvaday’ in the name of general progress of mankind.

Nagarjun is quite aware of the exploitation done in the name of religion and like Kabir he attacks the exploiters squirely. His satiric remarks about them pierce the very core of their hearts and they react violently against him. Nagarjun calls them the Popes of India since it is they who occupy the supreme position in corruption.

Some of the poet’s satirical remarks are related to the irresponsibilities of society for example, these satires that are about the
fashionable coquets who move about in dazzling cars but hesitate to caste their votes for fear of getting their fingers tainted.

'Soundarya Pratigita' is another example of Nagarjun's biting satire. Here a couple of fish quarrel between themselves and for establishing superiority over each other.

In brief, the status of Nagarjun's are 'Classic' in the sense that they have something in them to identify the poet as the follower of the Marxist idealism. Nagarjun will be remembered by the people for his sarcastic way of expression his thoughts and feelings. It will also have some impact on other literatures written in various region languages through the length and breadth of the country. Actually, Nagarjun has few equals so far as his satire with regard to the so called cultured and civilised classes of society are concerned. He feels himself at ease with the people of the proletariat class. People born and brought up in commercial civilisation are stunned to hear remarks like 'Jeeto Nahin
Kudhata? Akharti To Nahin Inki Sohabat’ such and other remarks of the same nature can be abundantly located in poems like ‘Ghin To Nehin Ati’, ‘Doodh Se Dhule Liwas’. In ‘Pret Ka Bayan’ the poet has satirised the exploiting system of the post-independence era which is really pinching and poignant. In his poem ‘Master’ the poet has exposed the so-called politicians “Bhush Ka Putla” in the same way contain some sarcastic remarks which will be remembered for their poignant expression.

7.5 **Metre**

The progressivist poets generally consider the poetic creations to be of standard which are free from metres and are written in free verse. The poetry of Nagarjun is not an exception to this general rule, but he has used metres here and there in his poetry without affecting the literal meaning of the words used therein.

i) **Anupras (alliteration):**

‘Lalit Sasya Ki Lol Laharyan’ is a good example of Anupras. In ‘Yogiraj Aurobindo’ the poet’s satirical remark on Aurobindo

`नाक विरन्तन चटुन चमलूल वरस वेलना दूर्यां धनपाथि, विद्यापाथि, वायस्पाथि
सव की इच्छा होसी तुमसे पूर्ण।`  ३०

`‘भी कहते ताही कहते महाकाली महाकाली
बोधार भार भार, जार न जाए शाळी।’`  ३१
(ii) **Upma:**

In his poem ‘Sathi Bharadwaj’ the poet is stunned to hear from Nehru and Pant that the death of Bharadwaj was due to malnutrition. He expresses his anger and hatred by comparing these leaders to the owl.

‘अष्टोवन्द्य से उड़ने वाले जो गति होती उत्कृष्ट की ब्रह्म हाल हे आज हमारे नेताओं की।’

Criticising the Five Year Plans based on the wrong policies the poet compares them with the ‘Hiccup of Hidimba’ and ‘Yawning of Sursa’. The scene of the Ganges during the survey can be examined in this context.

‘द्रिप्त मे यह हो गयी शी प्रतनूनहीना विरहली की पीठ तुहाह एक के वेजी साक्षात्।’

Here the comparison of the dry river with the hair(veni) of the woman who has been separated from her husband expresses the sensitive feelings of the poet’s heart.

(iii) **UTPREKSHA:**

This metre has been used by the poet to express deep and sentimental thoughts. This metre is well expressed in the following lines which depict the mental condition of a madcap who changes her mood
A woman goes to meet the poet with her child and the poet speaks out emotionally:

'मूल-मूसर तुम्हारे ये गात।
छोड़ कर तालाब मेरी गोपड़ी में रहे जलबल
और फिर 'लू' गया तुम से कि जराने लगे पड़े
गोफलिका के फूल।'  \[34\]

Another example of alteration when the poet goes to meet friend Kedar at Banda.

'उत्म-सहित सरबर है बाँटा
नीलम की पाटी उजला प्रेत कमल फॉन है बाँट।'  \[35\]

In this poem 'Navada' we can see an example of Utpreksha.

'पीव रोड पर
धीर दान लडू के दैवे
बेदम बूढ़े हाथी की सुरुवारी पीठ पर
dूला-दूला हिंदूर।  \[36\]

In these lines, the poet imagines the vermillion on the forehead of an old elephant, seeing the blood of the young men on the metalled road.
because of the injury caused by the bullets of the police. He thinks it useless to derive a meaning from this scene that can be associated with "Udit Uday Giri Manch Par Raghubar Bal Patang".

(iv) **Similarity in Metre:**

Upma and Upreksha are our traditional metres. Nagarjun has used them at several places is a novel sense:

'तो फिर निगरोहने कहता, आओ बहन स्वागत
tन गई तत्काल पतवन की पशीन छत्री।' ३८

Nagarjun has shown some novelty in the use of 'Upamaya, Vachak' and 'Dharma Luptoma' by the use of 'Upma' only.

'अर्थ रचूँति कमल की पंडित्रों को कॉर्ण हो गया भा जाने

निकलते रहे बाढ़र
eके बाद एक
cले-कले भौरे-

विशिष्टव, आक्रोश, अभिशाप।' ३९

In the former part of the verse, he has made the 'Upmanas' clear owing to Abidha. Otherwise the poem would have appeared more beautiful.

(v) **Humanisation:**

This new metre adopted by the Romantic poets from the west has
been used by all progressivist poets. Here are some nice examples from Nagarjun.

कोई दिनों तक बूकरोग, चक्की रही उदास’’

One more aspect of humanisation pertaining to nature.

अलसी से नीले पूल के पर नम मुस्काय’’

Nagarjun has also adopted the humanisation based on progressivism.

'गाही नीद का आपातसा भर अब मौन से लिपट- हुआ है।'

Nagarjun's 'Upmas' seem familiar to us because they have been selected from our life. His lines 'Uchhal Rahe Tum Jyon Hirnauta' and 'Daridrata Kathal Ke Chhilke Jaisi Jibh Se Mera Lahu Chati Hai' are familiar expression for the people of the villages they make us familiar with acute poverty of those people who live in the villages to compare the tongue with the piles of the jack fruit is based on the peculiar imagination of the poet, having its link with the peasantry. It is the farmers and the labourers of the village who speak through his poetry. They are the source of the theme and craft of his poetry.
7.6 **Scheme of Metre:**

Nagarjun has written mostly in the free verse. He has not even cared for rhythm. Whenever he has used metres it is the measured ones that he has accepted.

(i) **Matric (Measured) Metre:**

Nagarjun has used measured metres wherever he has felt it necessary. He has mostly used the metres containing 18, 16 or 24 measures, 'Chaupai' seems to be his favourite metre. But his 'make-up' is different from that of Tulsidas.

Some of his Chaupais of 16 metres have been freed from the metre known as 'Antyanupras' as in his poem 'Kalidas'.

कालिदास सच-सच बताताना-16
प्रेमाकेको मृति गोके भे-16
उज रोखा या तुम रोखे भे-16
कालिदास सच-सच बताताना-16 ४३

See the use of 'Rola' Metre, free from rhyme - in his poem 'Basant Ki Agwani'.

“दूर कहीं पर अमरि में कैसे रोली
पति तभी बहने शीघ्रु की शहनाई पर-” ४६
The poem contains 21 lines but the poet has made no fresh use of ‘Derh Sonnet’.

The poet, however, has used a new metre in which there are 19 ‘matras’ and is ‘Yati between 9 and 10 metres.

In his poem ‘Akal Aur Uske Baad’ the poet has used ‘Sarasi’ containing 27 matras having ‘Yati’ at 16 and 11 matras.

‘Ashtak’ is the most favourite of the ‘Parvases’ used by the poet. Most of his free verses have been written in this ‘Parva’.

Nagarjun is not inferior to any progressivist poet in using the rhythm, rhyme, metre and punctuation in his poetry nor about its get-up and make-up.
'Tan Gai Reerh', 'Dekhna O Ganga Maiya', 'Khurdare Pair', 'Nakheen Mukhra', 'Neem Ki Do Tahaniya', 'Jayati nakhranjani' etc. have been written in the same prise-rhythm.

Thus Nagarjun seems to be intimately familiar with the feelings and thoughts of the peasants and can fed their pulses. By reading his poems we get the impression that we are talking and listening to someone living in the village. His language, his proverbs and the idioms used by him enhance the beauty of his poetry. The soul of his poetry can be traced to the life of the farmers and their mode of living. He has spared mone whom he has found guilty irrespective of power and position. Nagarjun will always be remembered in Hindi poetry for the poignancy of his satire.
1. Dr. Ratan Kumar Pandey : Nagarjun Ki Kabya Yatra, p-106
2. Dr. Rambilas Sharma : Nayee Kabita Aur Astitwabad
3. Nagarjun : Chuni Hui Rachanaye-2, p-241
4. Pachar Diya Mere Astik Ne
5. Nagarjun : Chuni Hui Rachanaye-2, p-81
6. Khatmal
7. Dr. Ratan Kumar Pandey : Nagarjun Ki Kabya Yatra, p-112
8. Dekhna O Ganga Maiya
9. Khurdare Pair
10. Basant Ki Agwani
11. Nagarjun : Chuni Hui Rachanaye-2, p-59
12. Balchandra - Sinduri Chand, Chhayabadi ‘Chand’ Se Tulaniya
13. Kaisa Lagega Tumhe
14. Satrange Pankhon wali
15. Pa Gaye Hai
17. Wahee : p-30
18. Tan Gaye Rird
19. Wahee
20. Nagarjun : Chuni Hui Rachanaye-2, p-21
21. Talab Ki Machchliyan
22. Gule Pak Ki ...!
23. Satrange Pankhon wali, p-314
24. Dr. Ratan Kumar Pandey : Nagarjun Ki Kabya Yatra, p-119
25. Nagarjun : Chuni Hui Rachanaye-2, p-164
26. Takli Mere Sath Rahegi
27. Pret Ka Bayan
28. Satrange Pankhon wali, p-35
29. Wahee : p-40
30. Yogiraj Arabinda
31. Mantra - Kabita
32. Sathi - Bharadwaj
33. Dr. Ratan Kumar Pandey : Nagarjun Ki Kabya Yatra, p-118
34. Satrange Pankhon wali, p-25
35. Wahee : p-49
36. Wahee : p-66
37. Nawada
38. Satrange Pankhon wali, p-11
39. Wahee : p-16
40. Wahee : p-30
41. Wahee : p-31
42. Wahee : p-33
43. Kalidas
44. Basant Ki Agwani
45. Nagarjun : Chuni Hui Rachanaye-2, p-24
46. Akal Aur Uske Baad
47. Aisa Kya Ab Phir Phir Hoga