CONCLUSION
CONCLUSION

The poetry of Nagarjun is closely related to Time and Space. It is the level of consciousness of humanity which is identical to that of the poet himself. In this sense his poetry is closely related to the mental level of mankind that is supporting them in all respects.

The people belonging to the poetry of Nagarjun form part of a society that is divided into groups. So they have a natural protest against the administration. They are not only involved in administration, but also go beyond it. For Nagarjun power is not merely political power, it is such a noose-like weapon which possesses thousands of arms. So the people who go to protest it must also possess thousands of arms. It is spread from the individual level to the social level and from the conscious level to the unconscious level which implies backward movement. That is why it is active and mobile. The poetry of Nagarjun has a world of its own. Here the realities of life are linked with world of poetry.

The poetry of Nagarjun is linked with the world of men and the various aspects of the realities of the real world. That is why a kind of structure takes place in his poetry which comprises the conscious world with the dream world, and the visible world with the invisible one and
expands our knowledge. It also expands its viewpoint from the unconscious level to the conscious one by associating itself with the society as a whole. Thus the pictures in variety are mingled into a united one. These various features, sights and scenes of his Poetry cannot be grasped by having recourse to theoretical basis or values. It is simply because of the fact that several of his poems go beyond the limits of the theoretical basis. Such an attitude adopted by the poet is subject to criticism. But Nagarjun has denied those standards and has put stress on the facts of life.

He has a liberal view of life and his viewpoint on life is not blunted. In this regard he follows the principles based on faith. He gets inspiration from life in addition to theories and principles. This life may be of man, animals and of nature. He seems to be familiar with those powers that present blocks in the to be path of human progress. He is ever ready to find out the path leading to the progress of men. It is his feeling that the sources which help the progress of man are abundant. The need is to trace them out.

The lively environment of the village life and the industrial environment of the bit cities are two very important aspects to human life. The poet tries to locate various standards of culture and life. One of the reasons of variety in the poetry of Nagarjun is its inter-state
character. There are swift changes in his poetry that is, from the life of plains to that of the hills. He is noted for his nomadic life. But his nomadic attitude is not of a traveller but that of a sensitive poet. It is for this reason that the multi-coloured life in its various shapes and shades appears to be familiar to us. His poetry accompanies us everywhere, in the Himalayas in the south, by the sea, in the fields, in the factories and in the world of politics. Such a variety in his poetry absorbs the classical and romantic elements and it has grown up in opposition to monotary. Various feelings of human heart, knowledge and perfection have found expression through the poetry of Nagarjun. If one aspect of this variety is politics, the other is the folk life, and ceremonies. The poet is face to face with the modern life and new culture and tries to link them with mythical and folk traditions in the new contexts. He also tries to find out new dimensions of human sensitivity by refining the philosophical, social and ideological movements of the country. This variety cannot be understood without taking into account the mountains, rivers and nature as a whole.

In his poetry the link between village folk and those living in the cities can be seen in equal proportion. He is particularly concerned with the people speaking Maithili and Hindi, though he shows his familiarity
with lands dominated by Sanskrit, Pali, Bengali etc. but these lands are not frequently referred to in his poetry. The life of the village people and their activities including the religious ceremonies and rituals have been fully reflected in his poetry. These aspects of life are curtained different than those found in the big cities. The consciousness reflected in his poetry is based on the realistic aspects of life. This consciousness based on the mode of living in the villages is not regional but the one that is synthetically linked and finds its expression in the history of humanity and in life based on faithful human feelings.

Class struggle and the structure of classes are not dismal as presented in the poetry of Nagarjun. He cherishes hatred against the upper class. But his viewpoint about the Middle class is not disregardful. He sympathises with this class and refrains from attacking it sarcastically. This class does not feature in his poetry in only one form. It includes those who belong to the lower middle class like Dukharan Master. On the other hand there is that section of the middle class which is the protector of power and belongs to bureaucracy. He also criticises this class. This criticism is, in fact, the criticism of the administrators. In the poetry of Nagarjun there is a kind of suppressed anger against the intellectuals belong to this class which is against their attitude of flattery and desire for post and reward. He rarely criticises the literature. It is perhaps for this reason that he has written abundantly about them.
Actually, Nagarjun places writes in the ordinary class. He is against those who consider them superman or even beyond them. He is always prepared to help the people of this class in any of their miseries and sufferings.

Nagarjun does not attach much importance to the middle class people since they are destined to remain what they are. In ‘Pret Ka Bayan’ the miserable condition of one who belongs to lower middle class serves the purpose of a document. Satisfied with his present condition, the intellectual is to be identified with ‘Ajagar Kare na chakari’. This is nothing but a social curse upon him. His attempt is to bridge up the gap between the middle class and the ordinary man.

The poems written on city life do not help us to establish the real identity of the poet though he has gained a close experience of such a life. His real self can by located in the life of the village. His contact with cities like Banaras, Calcutta, Allahabad, Delhi, Ludhiana, is that of a wandering traveller. Vidisha, Bhopal and Kashmir are but the haltages of his journey. The activities of the city life such as separation, demonstration, showiness and mad-pursues which do away with human sensitivity create a kind of hatred in the poetic mind of the poet. There inequality with regard to progress can be observed without much efforts. Nagarjun finds a kind of culture which is based on materialistic way of
living. Modern capitalistic civilization based on the imperialistic reamins does not attract the poet in the least. That is why he wanders from one city to another.

Nagarjun is not ready to include that poetry into the tradition to which he belongs because of his mentality based on artificiality. But he has not cut himself off from such poetry because his poetry becomes limited without the dimension of city life added to it. That is why he is found among the people living in the cities and even seen lecturing and scolding them for their so called civilization and culture.

He also had the opportunity of meeting great leaders, traders and bureaucrats and tried to know them well. Their real mentality which holds that the Indian tradition is a great hurdle in the path of their progress. The poet defends the prestige of the woman but does not forget to satirise the present system of life in the cities.

In the poetry of Nagarjun the small cities seem to be busier than the big ones. Here the poet gets the opportunity to know the background
of mass movements conducted by the people. For a man equipped with wide experiences of life the need of discipline is inevitable. But for this be cannot establish a perfect relation wit the age he lives in. In a country like India where the common people have on share in the administration because of the strictness maintained therein.

When politics plays a dominant role and is a deciding factor for a social system. There the knowledge of politics and participation in it becomes a powerful medium for the change of the system. The deciding role of politics and independent India cannot be denied, though there has come some slackness.

The poetry of Nagarjun is a means of providing a kind of training for politics. This training also examines and evaluates our present politics. The aspect of politics mentioned in the poetry of Nagarjun is also the politics of change. So, if it accepts the system of communistic philosophy it also criticises the capitalistic political system in the same breath. In this context Nagarjun does not confine himself to Indian politics only but tries to comment on its practical and methodical aspect with reference to world politics. He produces a kind of sensation among the people of India by accepting the revolutionary and changing consciousness of the communist countries of the world. The poet examines this political system out side the Parliament. He attacks the
inconsistencies of the judiciary and the executive which have given birth to extremist and fascist politics. He develops poetry as a forefront of politics with a purpose behind it. His poetry awakens political consciousness in men by ‘chauks’ using street corners and pamphlets and reveals politics of power. At such a critical time when the people have lost their faith in politicians and leaders, it is the poetry of Nagarjun that helps them regain their faith.

Nagarjun criticises that politics which is being converted into communalism and a puppet in the hands of the imperialistic powers in order to have its link capitalism. For Nagarjun his country and his people are more important than anything. So he wants to develop a kind of politics which can destroy the politics indulging in the activities of inequality. Thus, it is the politics of struggle between the rich and the poor. It is socialistic politics against the individual. In fact:

Indeed, the politics of Nagarjun is based on those ideas and feelings that are free and frank. It is two broad and comprehensive to be adjusted with any political party. His politics is the medium of his poetry to express his thoughts and feelings to his people and to show the big
gap between the exploiter and the exploited. Thus, it also becomes the basis of his poetry. In other words, his poetry is the medium of expressing his political ideas.

Through this political consciousness of Nagarjun poetry we can understand the main bases of the political powers of free India which are based on violence, district disbelief and untruthfulness. He wants to create a separate forum other than the opposition parties which can establish a society free from exploitation and based on inequality. Thus the political consciousness of Nagarjun is built on the consciousness of the proletariat class. The peasants, labourers, Harijans, the hill tribes etc. are the mouthpieces of the poet. His nationalism develops unto the extent of internationalism in the context of the development of humanity. It becomes anti-international in the context of imperialism. The struggle of the people of Vietnam for freedom and the Chinese aggression on India are two different contexts for the poet. The poet is mainly concerned about the progress of his people, politics is the back bone of his poetry and the inspiration of the people is the backbone of his politics. He gives expression to his feelings through this inspiration and becomes a part of the struggle led by people.
Class-consciousness in the poetry of Nagarjun is an inseparable part of his social consciousness. There is a further subdivision of this class-consciousness. The dynamics of the class-consciousness is closely linked with the social-consciousness. So the class-consciousness of Nagarjun leads to the reality of social consciousness which in fact, can be recognized by close observation. He also represent class-consciousness and class-struggle in the poetry. The two very often get mixed with each other and provide impetus to the class-struggle by pushing the classes in the background.

The class-consciousness of Nagarjun is commonly identified with that of the proletariat class. The poet is fully committed to it. The power that dominates this class is the enemy of the poet. This power, according to the poet, is fascist and despotic in nature. It protects the interest of the capitalists on the economic front. This power is generally centred in the hands of the upper-classes. It is gradually receding form the people in the present democratic and parliamentary system of govt. In this way the difference in class-distinction has widened and the conditions of the class-struggle has been intensified. The powers of the proletariat-class have been organized and those who are at the helm of the affairs have
been humiliated. The class-consciousness in the poetry of Nagarjun has also been projected in political framework.

It is owing to his strong faith in the people that the poet has been able to understand the deceits of the bourgeois class relation to democracy.

In the poetry of Nagarjun the support for the common people is quite obvious. This support has become obvious in the class-struggle. It is identified to the consciousness of the mass since it links itself with a deep seated anger related to the miserable conditions of the people. So one aspect of Nagarjun’s poetry is found in the poems related to the village society and the industrial society. Entering into the uneven sphere of politics, the poet tries to express his support to the common with sympathy and anger.

The ardent expression of emotional experience and Sublime feelings of man may adopt any medium but is must be accompanied with aesthetic sense. In the poetry of Nagarjun, like the paintings of Pablo
Picasso, human, relationship and various mental images created in the mind provide a concrete shape to beauty.

The aesthetic sense expressed in the poetry of Nagarjun has developed on the basis of class distinction. So the social ground of his theme and feelings is linked with that society which Nagarjun claims to be his own, this is that standard of society where there is beauty even in uneliselled things and in nature.

The aesthetic sense of the poet locates beauty even in deformity and repugnance only because he accept beauty in its variability and develops that viewpoint which rejects the physical and luxurious aspects of beauty. Actually, the society to which Nagarjun belongs has no such dimension of beauty. It is an inseparable part of life in that environment. In Nagarjun’s poetry if there is the beauty emerging out of sweat there is also the unblunted beauty of nature.

In Nagarjun’s love poetry the moral aspect of beauty is completely secured, the poet enjoys the physical beauty by making love an inseparable part of life, that is why he is capable of locating a variety of
beauty in the physical aspects of nature. Poems like "Woh Tum Thin" provide a bright light to beauty and love. And through the medium of ‘Sindoor Tilkit Bhal’ the poet could recognize the beauty of a complete society.

The world of love depicted by Nagarjun in his poetry is not the world confined to human beings only; It comprises the whole visible world in which these are the stars, the sun, the moon, nature and even the living animals:

The consciousness of beauty to be located in the poet is a developed aspect of his sensibility and it develops within the bounds of his creativity. This conscious aspect of beauty is partly classical and partly romantic. The sociology (technique) of his writing based on tradition is a changeable sociology. On the one hand, he gains the beauty of social consciousness through individual consciousness, on the other
he dreams of a future society through the contemporary society. This
dream also forms part of his poetry. He rejects the aristocratic and
bourgeois patterns of beauty and reposes faith in the beauty found in the
life of the common men. In poems like ‘Bela’ Dhakuria Ka Pani’ the poet
expresses his faith by creating two different worlds.

There is variety in the poetry of Nagarjun. His craft is sarcastic, the
language of the poet always undergoes a change this craft.

Various standards of language in the poetry of Nagarjun do not
render it confined to some frame-work. This is lively aspect of his poetry.
It is this aspect of his poetry that has become a subject of criticism
especially those poems written on politics. But such criticism proves
futile when we see his poetry from the angles of reading and dialogue.
His poetry is of superior quality from the meaning point of view. The
poet knows well how to arrange his language according to the meaning
it wants to convey. That is why we find his language arranged according
to the meaning. His language varies according to the theme it deals with.
If the poetry is in conversation and dialogue form, the same type of
language has been used to convey the meaning. Here the rise and fall of
the voice help to express the meaning. Clearly, Nagarjun is particular
about the easy flow of his language. This easiness in language is suggestive of composite life. His language easy in its expression because he writes in the language of those whose life is free from complicacies of expression. They are the people who speak freely and frankly.

Regarding the poetic language and poetic form of Nagarjun's poetry it can be said that one aspect of it is sarcastic, for example "Pani main Aag Lagao, nadiyan badla Le hi lengi". On many occasions satire is used in the forms of metre and repeats the same line. It is their repetition that creates a rhythmic tone and beauty. The satiric tone is well recognized where the poet reveals the truth between the political and social things. This is not journalism or a bunch of speeches. The presence of poetry in it cannot be denied. It contains a flavour of the mixture of question and answer coloured with poetic quality.

The pure human sympathy of the poet has been expressed in the poems containing his poetic experiences, beauty of language and music. The poet makes mythical uses on such occasions and also understands
and collects the gifts of nature, in poems like ‘Badal Ko Girte Dekha Hai’, ‘Sindoor Tilkit Bhaal’, ‘Woh Danruit Muskan’ the poet has some new inventions in old metres and blank verse. He has also written poems using metres and in tree verse at the same time. He has used different rhythms in a single poem. ‘Purani Jution Ka Koras’ is a good example in this respect. The poems written by using classical meter also contain rhythms of folk-lore. Even by using playfully the old metres he created new metres he created new metres. It is perhaps, owing to his knowledge of Sanskrit, Pali, Prakrit, Bengali, Maithili and Hindi that he has been able to create new metres for writing poetry. The couplets of Anna Pachisi are significant from this angle. The common metres found in the poetry of Nagarjun are Kabitta, Sawaiya Kundalian, ‘Barwai’ is his favourite metre.

He has also written some lyrical poems. The theme is a mixed one in them.

The use of imagery in Nagarjun’s poetry vitalizes it. The images created for ‘ism’, character etc. are easily traceable in his poems. These images play a dominant role in moulding his poetry into a realistic shape. He imagines a number of images in single individuality. ‘Sindur Tilkit Bhal’
and the poems written on favourite characters are notable from this point of view. It is remarkable that Nagarjun creates images on emotions and feelings like delight, love affection, anger etc. For this he takes help from myth and folk-symbols ‘Akaal Aur Uske Baad’ is a poem containing contradictory images through which the poet has expressed his feeling rather wonderfully.

Nagarjun is very particular and cautious about the craft of his poetry, the words used by him are perhaps the best ones in the best order. They are easy and common and provide a smooth and realistic movement of his feelings. His responsibility in this respect can be seen in his poem ‘Mango Aur Mango’. He is not at all careless about his language and the use of words. He is capable of creating viability in his poetry which can give a shape to his feelings. Such a language is traceable among those who have been struggling for existence for a long time. He uses the words several language, such as, Sanskrit, Pali and Prakrit. He has even used words from Urdu and Persian. It is for this reason that the craft of Nagarjun cannot be properly and fully evaluate on the basis of the traditional language. In fact, the true progressivist
literature is not confined to the past and the present, but closely related to the future. The constructive aspect of man’s life is its fundamental and radical departure.

Nagarjun’s journey as a poet is on. It poetry is inevitable for human society then the poetry of Nagarjun is equally indispensable for Hindi race. Nagarjun is the poet in whose poetry we can locate the struggle, consciousness and beauty consciousness of the 20th Century in one place.
1. Sanpat Thakur : Hindi Ki Marxbad Ki Kabita, p-298
2. Satrange Pankhon Wali, p-36-37
4. Rameswar Sharma : Rashtriya Swadhinata Aur Pragatishil Sahitya, p-103
5. khichari Biplab Dekha Humne
7. Hajar Hajar Bahon Wali
8. Dashkarambh - 18 : Namwar Singh Ka Lekh
9. Satrange Pankhon Wali
11. Ramesh Kuntal Megh : Kyunki Samay Ek Shabda Hai, p-426
12. Rambilas Sharma : Nai Kabita Aur Astitwabad, p-140
14. Nagarjun : Chuni Hui Rachanayen, p-84