



A COMPARATIVE STUDY ON THE IMPACT OF T.S.ELIOT ON MODERN HINDI POETRY.

INTRODUCTION

The emergence of Western Literary Modernism had an immense and profound influence on Modern Indian Poetry. This derivative modernism influenced the creative and critical spirit of the Indian poets as they imbibed all the major traits of British Modernism and American Modernism(Kolatkar).They read the works of pioneer modernists like T.S.Eliot , Ezra Pound W.B. Yeats and many others from whom Modern Indian Poets found a new poetic idiom and this impact is clearly evident in the Modernist experimentation with regard to new poetic techniques,themes, content, form and style. Indian poetic modernism precisely represents the creative offspring of multiple lineages, East-West colonial transactions (Mehrotra,AK,2008).As Ezra Pound says ‘Make It New’, the urge to make it new was felt across Indian literatures and we have Schools of New Poetry in most of the regional languages, which could be the equivalent of Western Modernism in Indian poetry , particularly Nayi Kavitha in Hindi, Nava Kavya in Marathi and Navodaya in Kannada.The Poets in these languages broke away from traditional styles, techniques and themes .they dealt with characteristic modernist themes like alienation, a sense of desolation and disillusionment, solitudeness of modern life and anguish of the soul. “Our civilization comprehends great variety and complexity, playing upon a refined sensibility, must produce various and complex results. the poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into his meaning.”¹(Eliot ,1923) Eliot rightly depicted the modern condition of life and emphasized upon Newness of language. The Modern Indian poets in general and Modern Hindi poets in particular were constantly striving for new form to express their Modern Sensibility thereby they looked to Eliot and Ezra pound as their poetic model.

The impact of T.S. Eliot on Modern Hindi Poetry has been wide and deep -infact so wide and deep, that he has, as professor A.C. Ward says that Eliot much against his will has become the literary arbiter of his age-an age which may rightly be described as the age of Eliot. He has influenced generations of writers in various ways not only in Europe and America but also in India. Modern literatures in most of the regional languages in India bears clear evidence of this influence. It is not therefore surprising that he had set a trend in Modern Hindi poetry too-particularly the poetry written during the Fifties called the Nayi Kavitha in Hindi. Nayi Kavitha is a movement of Modernism in Hindi poetry.

THE RECEPTION OF T.S. ELIOT IN MODERN HINDI POETRY

The western influence on Modern Hindi poetry is very aptly discussed by Professor Harish Trivedi who says “ The reception of T.S.Eliot in Hindi and indeed in India is not an isolated or self - contained phenomenon, but ,rather it is part of the long history of western intervention in India and the whole series of two-way cross -cultural transactions between India and England in particular which have proved to be a crucial constituent in the formation of the modern Indian sensibility”¹(Eliot in Hindi Modes of Reception,1989). In fact Eliot was the last of the orientalist in what he had to receive from us and was at the same time first of the Modernists in what he had to offer us, in what we sought to receive from him. The study attempts to examine the reception of Eliot in Hindi Poetry as a high priest of Modernism, as the archetypal Modernist poet who was also the first cause of modernity in Modern Hindi poetry. As Professor Harish Trivedi says “The general mode of a foreign writer s reception and influence is through translation, but this of course has not



been so in the case of Eliot and India. Probably by the beginning of twentieth century and certainly by the time of Eliot 's rise as an internationally reputed literary icon. We received him directly and unmediated.”²(Eliot in Hindi Modes of Reception, 1989) such impact and influence as Eliot had on Modern Hindi Poetry was of course not through translations, but directly. Indeed, the period when Eliot constituted a palpable context for Hindi poetry was broadly in the forties and fifties.

An apt and representative way of exploring Eliot's general influence on Modern Hindi Literature and modern Hindi poetry in particular can be found in Agyeya, who played a central and crucial role in introducing T.S. Eliot to the Hindi literary world. Agyeya played a key role in bringing about modernity in Hindi poetry as Eliot himself did in Anglo American poetry, except perhaps more so by Agyeya. As Harish Trivedi says “Agyeya was not only, so to say, The Eliot of Hindi, but also its Ezra Pound.”³ (Eliot in Hindi Modes of Reception, 1989) Three diverse publications of Agyeya, all from the early forties and fifties bears a significant impress. The Essays anthology called *Trishanku* in 1945 and Shekar Ek Jivani and brought out a series of poetic anthologies called *Tar Saptak* in 1943, 1951, 1959 and finally in 1978 all significantly bear Eliotian impact. As a historical landmark no other anthology seems of comparable significance. In the history of Modern Hindi Poetry it is nearly unanimously credited with having inaugurated in a concerted way, Modernist poetry in Hindi, which was initially labeled as *Prayogvadi* or *Experimentalist* and later in fifties it came to be called as *Nayi Kavitha* or *New Poetry* in Hindi.

Agyeya's early response to Eliot could be traced in the preface to the first volume of his autobiographical novel *Shekar Ek Jewani* in 1941, he quoted Eliot's observation that “there is always a separation between the man who suffers and the artist who creates: and the greater the artist the greater the separation.”⁴(Agyeya, *Shekar Ek Jeevani*, 1941) But it is the mode of Agyeya's engagement with the most crucial concepts, that of *Literary Tradition*, which offers us the truest insight into the very nature of the whole transaction of Eliot's reception in Hindi. In his 1945 collection of essays, *Trishanku*, Agyeya mentioned and cited Eliot several times, including in the course of a revaluation of the obscure old 17 century religious poet *Keshwa*; his favorable revaluation of this difficult and unfashionable poet may itself be seen as an endeavor parallel to Eliot's efforts to restore the English Metaphysical poets in the same volume of essays we have an essay by Agyeya called “*Rudi Aur Mauliktha*”(Tradition and Originality) is a literal translation of Eliot's Seminal essay “*Tradition and Individual Talent*”. As Harish Trivedi says “Agyeya's version of the essay is something more complex than a mere translation however free; it is infact a response to Eliot in at least three distinct complementary ways. For not only is Eliot here the author of the original essay; he also provides epigraphs from the same essay in original English for two of the three sections of Agyeya's essay; and he is furthermore referred to in the body of the Agyeya's essay in the third person as “the English Poet -Critic T.S.Eliot. the total effect of Agyeya thus moving in and out of Eliot is to suggest a critical dialogue between him and Eliot, a process of free play Eliot's classic essay here is not a finished document to which Agyeya must show translatorial allegiance, but more like an agenda for discussion, a lump of clay out of which Agyeya will fashion something to his own critical liking and for his own creative use.”⁵(Eliot in Hindi Modes of Reception, 1989)

Throughout these two decades the pervasive importance of Agyeya 's initiative and breakthrough was reiterated and reinforced through the subsequent publications of these *Tar Saptaks*. Though not overtly acknowledged as such Eliot was universally conceded to be the main source of inspiration behind this whole poetic movement in terms of both technically and thematically. As Hugh Kenner says about Eliot “he was the invisible poet's poet”⁶(*The Invisible Poets*, 1959) behind these anthologies. indeed, there is strong historical evidence to argue the case that In Hindi, the western Literary Modernism of the 1910 and 1920's and later the western progressivism of the 1930's both



arrived more or less together and had a simultaneous and initially even coextensive impact on poets beginning to write in the late thirties and early forties. Though Mokthibodh himself for example wrote an unfinished poem probably dated 1946 entitled “Tee Es Eeliat ke Prathi”(To T.S.Eliot, 1946) which carries some subtle and modulated Eliotic resonances such as only some one fairly well versed in Eliot s writings could capture.

Eliot’s preeminence as a source of influence on Hindi poetry is immense, having discovered Eliot, young Hindi poets were now eager to reach behind, beyond and around Eliot to explore for themselves other pre and post Eliotic dimensions of Modernism.T.S.Eliot influence not only as the poet, but also as a critic both set the trend in Modern Hindi Poetry. “The Hindi poets had been rendered anchorless, behind them there was the vast convention of Bhakti poetry written in Braj Bhasha, which they were too shy to inherit or acknowledge.Besides, the examples of English Romantic poets failed to provide the right poetic idiom to express their Modern Sensibility.” 7(Rosenstein, *New Poetry in Hindi*, 2000) T.S. Eliot through his critical writings and poetic works focused their attention on the continuity between the old and the new. More than any other writer he resurrected the Literary Tradition and divested it of its deplorable associations and this almost revolutionized the whole concept of poetry by integrating into it the idea of tradition and an awareness of the historical sense which according to Eliot “ involves a perception , not only of the pastness of the past, but of its presence.” 8(Tradition and Individual Talent, *The Selected Essays*, 1932) Eliot’s idea of a literary tradition, generated a new attitude towards tradition and a sense of confidence in the Modern Hindi Poets. It is therefore in the choice of themes and the adoption of technique that their return to tradition is reflected in order to have a firm grip on the current reality and a general expression of confidence in their poetry.

BACKGROUND TO MODERN HINDI POETRY

As Vinay Dharwadker says in his Afterword to *Modern Indian poetry and its contexts* “One of the principal historical contexts of modern Indian poetry is the variety of movements, counter-movements, schools, and styles that have shaped it during the past one hundred years or so. Most of the successful poetic movements have also produced large quantities of other work — ranging from manifestos, critical essays, and conference proceedings to famous magazines and popular anthologies—which follow different paths of innovation and change”.9(Afterword to *Modern Indian Poetry*,1994) this is very much true in the case of Modern Hindi Poetry too. Whose evolutionary development is evident to this fact.

The literary landscape of Modern Hind Poetry can be contextualized in its literary historical developments, representative poetic voices and movements, which took place in early twentieth century. The literary history of modern Hindi poetry can be categorized into five important stages: first Navjagran Yug or an era of Nationalism (1900-1916), second stage chayavadhi yug or an era of Neo Romanticism (1916-1936), third Pragathivadi yug or an era of Progressivism (1936-1943), fourth Prayogvadi Yug or an era of Experimentalism (1943-1950), fifth, Nayi Kavitha or an era of New poetry (1950-1960).

The chief literary movements can be briefly discussed in its contextual development, the Navjagran Yug unlike other regional literatures in modern Indian poetry, modern hind poetry in particular and modern Hindi literature in general began with nationalistic writings. This was the first phase of modernist poetry in Hindi popularly called as Navjagran yug or an era of national awareness. Bharatendu Harish Chandra is called as the Janak or father of Modern Hindi poetry and Modern Hindi literature, who represented the spirit of the age. “This age was an age of transition in Hindi poetic language from Braj Bhasha to Khari Bole. There was a paradigm shift in the poetic medium



as well as in the subject matter in the beginning of the twentieth century. The shift in the poetic idiom was traumatic, the existence of a highly sophisticated poetry in Braj Bhasha to Khari Bole was an experiment in poetic language. Being a language in its infancy, Khari Bole Hindi did not have the melodiousness, elegance of diction and prosody and a wealth of cultural associations with Braj Bhasha, a language refined by several centuries of literary tradition. However, at the outset of modernity was forcing to leave behind the idealized worlds of divinity worship in Braj to making it turn to the imperfect world of human concerns and for this poetry needed a poetic idiom.”¹⁰(Rosenstein, *New Poetry in Hindi* 2000) Mahaveer Prasad Dwivedi, a man of modern sensibility and a champion of modern Hindi, founded a literary magazine *Saraswathi* in 1903 and as its editor worked for 17 years as a literary crusade to promote Hindi as a language of literature. He wrote and encouraged composition of poetry in Khari Bole Hindi, dedicated to nationalistic spirit and social reforms. Dwivedi played an instrumental role in the establishment of modern Hindi as a literary language along with Bharatendu, this marks a very significant landmark in the historical development of Hindi literature. Maithili Sharan Gupt through his poetic technique created a strong voice of India, a nostalgic evocation of the past glory of India. he earned the title as *Rastra Kavi*. For his immense contribution to Hindi literature for laying the foundations of modern Hindi poetry. Chayavadi Yug or an era of Neo Romanticism began in early 1930’s. historically a troubled time. the national movement took a new turn, there was a paradigmatic shift in poetry from social reality to an idealized world of intense beauty, mystical love and profound harmony in nature. However, it also reflected the spirit of its time, the desire for political independence was translated in Chayavad into a quest for individual freedom. The chief exponents of chayavadi poets are Jay Shankar Prasad, Suryakant Tripathi Nirala, Sumitranandhan pant and Mahadevi Verma. “Chayavad was the first of the movements in Hindi literature to shift the focus onto the individual experience and personal emotions. This Indianized version of Romanticism was an aesthetic, profoundly subjective movement. ¹¹(Rosenstein, *New Poetry in Hindi*, 2000) As Agyeya says ‘a cry of the heart against the straight jacket of tradition. Thus, the two main ideals of chayavad were nature and cultural tradition. These were approached from humanistic perspective. as M.H. Abraham says “the innovation in content and form, the exploitation of their realm of the supernatural and of the long ago “. ¹² (Abrahams, 1999) The stress was on the poet’s feelings, the sensuous description of the landscapes are all features which chayavad shares with its western counterparts. By the time chayavad emerged, English romantic poetry especially the works of words worth and Shelley, had become accessible to the intellectual elite among the Hindi poets of chayavad. However, chayavad was nourished not only by the civilizational dialogue, but also by the dialogue with Indian literary and philosophical traditions, both classical and Romantic.

Pragathivadi Yug or an era of progressivism, undertook the task of liberating poetry, of giving it forward motion as called in *Hindipra -gathi* or progress. It brought poetry back into the world of social reality and gave it the idiom of common speech. In its beginning, pragathivad attempted to broaden the social sympathies of the writer and enhance the appeal and significance of literature, but soon the social was completely broken and overtaken by political, the individual or a social type. Two major developments took place communist party was formed in 1925 and in 1931 brought the first Hindi translation of communist manifesto. The second one the first conference of the pan - India progressive writers association was held in 1936. The 1936 conference of the progressive writers established the pragathivad, the idiom was purely Marxist. Poetry came under the influence of Marxism. Thus, the socialist realism of Pragathivad replaced chayavad s world of dream the individual was substituted by social types.

Prayogvad Yug or an era of Experimentalism, the spirit of rebellion was then born again and a new movement entered the literary scene. Prayogvad or Experimentalism, which prepared ground for the



emergence of Nayi Kavitha or New poetry in Hindi. Prayogvad was heralded by the publication of Tar saphthak in 1943 by Agyeya, which gave voice to seven young poets whose

poetry had not been published before. this anthology was edited by the poet -critic Agyeya, who became the chief theoretician of Modernism in Hindipoetry. The significance of Tar saphthak for the development of Hindi verse cannot be overstated .it was the herald of Modernity in Hindi poetry. In the words of a German academician and translator Lothar Lutze 1943 was the birth of Hindi literariness (Literaturetum) ‘prayogvad was the first purely literary movement in Hindi poetry.’

In his introduction to Tar saphthak Agyeya proclaimed “the poets included see poetry as a sphere of experiment. they do not claim that they have found the truth of poetry, but consider themselves to be experimentalists and seekers through experience. They do not belong to any school, they have not reached any destination, and they are still travelers.”¹³(Tar saphthak, 1943) The chief exponents of pragathivad and prayogvad are the Tar Saphthak poets, whom Agyeyanthologized, they are Nagarjuna, Kedarnath Agarwal, Trilochan, Sudama Pandey Dhomi, Ramdhari Singh Dinkar, Bharat Bhushan Agarwal and Sachidandha Hiranandha Agyeya.

SPECIFIC BACKGROUND - AN EXPLORATION OF THE NAYI KAVITHA

The Nayi Kavitha or The New Poetry in Hindi is a movement associated with Agyeya and the seven New Poets published in Agyeya’s 1943 collection Tar Saptak. Agyeya went on to edit three other anthologies entitled Dusara [Second] (1951), Tisara [Third] (1959), and Chautha [Fourth] (1979) Saptak. and then a third Tar Saptakin 1959 comprising seven newer poets each, consolidated virtually the whole canon of modernist poetry in Hindi, while a fourth Tar Saptak anthology of seven more poets was brought out in 1978 which signaled the continuity of Hindi modernist movement in new forms and new challenges.

“The advent of modernism in Hindi literature is commonly dated back to the publication of Tar Saptak in 1943, an anthology of seven young poets brought out by Agyeya. Besides a selection of his poems, each poet in the anthology contributed a prefatory statement of their poetic creed, which was published with an introduction by the editor-contributor, Sacchidanand Hiranand Vatsyayan ‘Agyeya’, this effectively added up a poetic manifesto. The seven New Poets were Harivamshrai Bachan, Nemichandra Jain, Bharat Bhushan Agrawal, Prabhakar Machwe, Girija Kumar Mathur Ramvilas Sharma and Agyeya.”¹⁴(Rosenstein, New Poetry in Hindi, 2000)

The prefaces written by Agyeya and the other poets became tenets of New poetry in Hindi. There, Agyeya probed the place of modernism and tradition, of literary groupings and manifestos, of form and registers of language. Agyeya also insisted that no single criteria or aim unified their diverse formal and thematic experimentations Perhaps the most profound poet of the first anthology was the young Muktibodh. Muktibodh’s theorizations of many of the questions that engaged Agyeya had given the New Poetry in Hindi a robust intellectual infrastructure which sustained its epitome even among the poets of the 1960s and 1970s.

Nayi Kavitha or New Poetry has its basic roots in prayogvadi, but its development as a major poetic literary movement emerges by the efforts of Agyeya, a pioneer of New poetry, who had a quest for modernism and newness in poetry. He subsequently brought out Dusra Tar saphthak in 1951, a sequel of Tarsaphthak with a foreword and introduced a set of poets, they later became the chief exponents of Nayi Kavitha. The pioneer poets of New poetry are Sachidanand Heeranand

Agyeya, Gajanan Madhav Mokthibodh, Dharamveer Bharathi, Girija Kumar Mathur, Samsher Bahadur Singh, Raghuveer Sahay, Naresh Mehta and Kunwar Narayan and Srikanth Verma. All these poets of Dusere Tarsaphthak anthologized by Agyeya were highly influenced by T.S. Eliot’s poetic technique, poetic process, critical concepts and poetic theories. In fact, Eliot as a poet -critic impacted Hindipoets, who were also poet- critics. The poetic theories of Eliot like theory of



tradition and classicism, theory of objective co-relative, theory of dissociation of sensibility and unification of sensibility, theory of impersonality, concept of Time in his poetic communication influenced the Hindi poet -critics, who were as Eliot poets as well as critics.

There was a major shift in sensibility -in the words of Agyeya “during the inter-war period a profound change had been developed, it was neither purely subjective, like *chayavad*, nor merely *pragathivad*, but a basic reorientation towards Modern Man.”¹⁵(Rosenstein , *New Poetry in Hindi*, 2000) It was growing awareness of the unique total entity of Man, of the integrity of the individual. This quest for personality in Hindi poetry was undoubtedly influenced by western Modernism, more particularly by the poetry of T.S. Eliot and Ezra Pound. The Hindi poets found the right poetic idiom to express their modern sensibility. Eliot had developed a new idiom for the expression of the complexities of modern life and the trials and tribulations of the human soul, and in doing so, abandoned the old, hidebound form. Agyeya elaborates on his interpretation of the term ‘experiment’: Experiment is by itself not an aim, it is a means. It can help the poet to find out the truth and to express it better. Experiment can be applied to both the content and the form of poetic work. So, Experimentalism set out to experiment with both content and form of poetry.

Like Eliot’s own poetry which abundantly shows the aptness of the maxim to appreciate is to appropriate, Modern Hindi Poetry also displays in various ways, its indebtedness to Eliot’s poetry, which was a boon out of profound admiration for it. Eliot cast a spell on the Hindi poets who expressed the influence of this spell not only in the choice of themes, but also in the technique of their poetry. This technique, as employed by Eliot , prompted them to search not only for a new idiom for the expression of their sense of desolation and horror at the debased values of a decadent civilization, but also an anchor in their own literary past which had so far remained neglected .to claim that the Hindi poets discovered their own traditional heritage through the medium of Eliot’s poetry and critical writings is perhaps not an exaggeration of the vital fact. Simultaneously the Modern Hindi poets undertook bold experimentations with the technique inspired by Eliot’s examples and sought to convey their modern sensibility through the vehicle of common speech, symbolic expressions and a novel rhythm. This was naturally a reaction against the grandiloquent diction essentially suited for describing a world of escape in which the poets of *Chayavadi* poets preferred to live.

The consequence of second world war however witnessed a holocaust unparalleled in human history. old values had changed yielding place to new. An agonizing sense of despair; a growing awareness of the changing social reality as distinct from the world of fantasy created by the poets of the *chayavad* school along with an increased political consciousness Modern Hindi poetry was constantly striving for some new form to express their modern sensibility in the early forties. the frustration, loneliness and solitudeness of modern life and the anguish of the human soul so prominently reflected in Eliot’s early poetry -particularly *The Love Song of J. Alfred*

Prufrock and *The Waste Land* -found expression in the writings of the Hindi poets, most of the modern Hindi poems have unmistakable strains of Eliotian echoes.

Eliot’s greatest contribution to the world of poetry and specifically Modern Hindi Poetry is his expression of the richly complex and varied experiences of modern consciousness fused with a refined sense of tradition explicitly borne out by his allusions to the quotations in his poem *The Waste Land* “These fragments I have shared against my ruins .”¹⁶ (Eliot , *The Waste Land* , 1922) Eliot has observed in his critical writings “it is a function of all art to give us some perception of an order in life “¹⁷(Eliot , *Tradition and Individual Talent* , 1919) imposing order upon it, none has succeeded so well as Eliot . His poetry reflects the panorama of modern life. The universality of his appeal could not fail to cast his spell on the Modern Hindi poetry. The Hindi poets already afflicted by a sense of desolation and disillusionment, frustration, pessimism, meaninglessness and purposelessness, helplessness and despair, chaos and complexities of life. They looked to Eliot,



whose poetry echoed their own sense of futility of existence and a feeling of isolation of the human soul.

The Hindi poets, too, had perfected a style to express the modern sensibility and resorted to the common style instead of the ornate and rhetorical diction of their predecessors, and made successful experiments with the language and the meter in order to put a much more universal meaning into the words and to express dramatic situations strikingly and perceptively with the help of clear and sharp images. The frustration, the loneliness and the boredom of mankind and anguish of the human soul was so prominently reflected in Eliot's early poetry - particularly *Prufrock* and *The Waste Land* - found expression in the writings of the Hindi poets, many of whom echo the unmistakable strains of Eliot. However, it was also due to the human condition in the modern world, urbanization, materialistic life, and technological developments, the narrowing down of this universal experience of the world of modernity.

CONCLUSION

T.S. Eliot as the Critic, more than Eliot as the poet, set the trend in modern Hindi poetry. New poetry set out to be new in terms of both content and form. The most significant aspect of influence and impact of Eliot on Modern Hindi poetry, however lies in themes and poetic technique which depicted human consciousness. The Modern Hindi poets were sized with the desire to explore new areas of consciousness and find a new idiom or expression were clearly under the spell of Eliot most of these New poets of Hindi had been exposed to western influences. they were closely familiar with Eliot's poetry and his critical writings as most of them had done their masters in English Literature like Agyeya, Harivanshrai Bachan, Girija Kumar Mathur, Dharamveer Bharathi, Raghuvveer Sahay, Prabhakar Machave and Kunwar Narayan. In my study I have discussed the development of Modern Hindi Poetry and New Poetry along with the impact and influence of Eliot in terms of Eliotian thematic concerns and a specialized poetic technique, which the New poets of Hindi received from Eliot. Further in the course of research the study will assess Eliot's contribution to the growth of the new poetic sensibility in Modern Hindi poetry to enrich it with not only Modern sensibility, but by making it new in all possible ways.

The *Nayi Kavitha* of the 1950 s was a new poetics in theory and practice influenced by the Modernism of T.S. Eliot to express the continuing complexification of experience. The new poets searched for new means of expression and an accessible poetic idiom. The experimentation with form led *Nayi Kavitha* to free verse, prevalent in European and American Modern poetry. The innovations of form in *Nayi Kavitha* embrace not only prosody, but also a new poetic vocabulary. Vivid contemporary speech was chosen as the vehicle of *Nayi Kavitha*. The emphasis was on the experimentation of form and poetic language in *Nayi Kavitha* it gained momentum in early fifties as purely a literary movement with its function and manifesto strongly employed it probably ended in the second half of sixties.

REVIEW OF LITERATURE

The review of literature done is based on the investigation of a variety of sources ranging from reviewing the thesis available in the undertaken area of research both in English as well as in Hindi, reviewing book length studies, edited books, research articles available in scholarly journals. Meta - Synthesis is a method and technique is used to integrate, evaluate and interpret the findings of multiple qualitative research studies. It's a technique of study which involves analyzing and synthesizing key elements, identifying core elements and themes in each study reviewed with an aim to transform individual findings into new conceptualizations and interpretations. A critical analyzes and evaluation of the sources is being presented for every selected source reviewed.



1. **THE POETRY OF T.S. ELIOT AND AGYEYA-** The study makes a survey of the background and Environment of both the poets. It is a comparative study, which deals with the poetic theories and poetic manifestos of both the poets. It further explores the content and subject matter of both the poets. It studies the similarities and dissimilarities and also what is unique and individual in the poets. The study further deals with the language concern of both the poets in their sphere of writing. The comparative study aims at finding parallels in terms of literary personages, literary quest and interests.
2. **AN ANALYTICAL STUDY OF THE TRENDS OF MODERN HINDI POETRY-** The study analyzes the trends in Modern Hindi Poetry by tracing the developments in Modern Hindi Poetry with respect to various literary, social and political movements, which the Hindi poetry had witnessed from time to time. It further studies the Contemporary developments in Modern Hindi Poetry, the Modern Secular and democratic spirit which it upholds has been analyzed.
3. **NEW HINDI POETRY: AN ASTHETIC STUDY:** The study makes an aesthetic and philosophical study of New poetry in Hindi. It makes a historical survey of aesthetics and New poetry. It explores the new poetic techniques like symbols, Imagery, rhyme and free verse. It further studies the language aspect of New poetry. It studies the new poets in relation to new poetic idioms.
4. **THE COLDWAR POETICS OF MUKTHIBODH: A STUDY OF HINDI INTERNATIONALISM:** The study deals with the poetry and critical writing of Gajanan Madhav Muktibodh from 1943 -1964. The study argues that Muktibodh's work—in spite of or even because of its conscious affiliation to a Marxist idea of international revolution and progress—presents a critique of postcolonial modernity rooted in the experience of the post- Independence middle class. Through an account of the ways in which his writings were able to bring into poetic life a range of issues—not least the imagination of an alternative globality in the wake of Indian independence—a picture emerges of the hopes and anxieties of an emerging lower middle class beginning to speak on a global stage. The work relies on a methodology of close readings of Muktibodh's work with an attention to the formal qualities of language, contexts in a theoretical understanding based on critical and postcolonial Theory. The study discusses the life and reception of Muktibodh, who has been a central figure in Modern Hindi poetry and literary criticism. The study analyzes the unique way in which Muktibodh combined Marxism with a global Hindi internationalism. The study situates Muktibodh in an international context which explores more possibilities to illuminate networks of alternative, postcolonial modernisms in the twentieth century.
5. **HINDI MODERNISM RETHINKING AGYEYA AND HIS TIMES:** The book deals with case studies on Hindi Modernism and the key figures of Hindi modernism who trailed their blazers to make Hindi poetry modern and new in spirit, form and content. It deals mainly with the pioneer modernist of Hindi literature Agyeya and other instrumental literary figures like Muktibodh, Ashok Vajpai, Alok Rai, Uday Prakash, Nikhil Govind and other Tar Saptak poets, who immensely contributed for the development of Modernism in Hindi Literature.
6. **THE ACHIEVEMENT OF T.S. ELIOT-** The study has evaluated Eliot's poetic Method and achievement as an artist and in doing so has emphasized certain fundamental elements of the nature of poetry. The study focuses to approach a poem as merely what it seems to state, and to try to isolate its ideas from their context. The study's method of analysis of Eliot's poetry is Formalistic Method and New Critical Reading as an approach to deal with Eliot's poetry. The study's technique of the poem is close analysis and a close attention to Eliot's poetry. In evaluating Eliot's poetry the author has traced the development of his thought process and as a result the poetry and criticism written by Eliot have impacted major movements in literature across the globe. The study throws light on Eliot's own poetic theory and practice.



7. THE ART OF T.S. ELIOT-The study demonstrates a development of F.O. Matthiessen's study of the achievement of T. S. Eliot, the study is based on Gardner's series of lectures delivered. the study resumes where F.O. Matthiessen had left and further this study evaluates Eliot in the contemporary context. The study explores Four Quartets of Eliot, calling it a masterpiece and that it contains more fully than any of his earlier works the poetic solution. The study focuses on T.S. Eliot's work of art and T.S. Eliot as an artist by placing Four Quartets at the center of study and traces the development of his art from the beginning and demonstrates fundamental unity which exists in all his works. The study focuses on Eliot's Poetry in connection with the whole English Poetic Tradition. The study records Eliot's special power of language. the study contends in itself Auditory Imagination, the music of Four Quartets, Poetic Communication, the language of drama and the approach of meaning.

8. T.S. ELIOT-A STUDY OF HIS WRITINGS BY SEVERAL HANDS-The book has a compilation of essays written by Eliotian scholars. An analysis of Eliot's poetry is been made by different hands like the analysis of The Waste Land by Cleanth Brooks, the Analysis of The Ash Wednesday by E.E. Duncan Jones, The Four Quartets by Helen Gardner, The unity of Quartets by B. Rajan, Eliot's Philosophical Themes by Philip Wheelwright and Eliot's Critical Method by M.C. Bradbrook.

9. ELIOT AUR HINDI SAHITYA CHINTAN- The study deals with the western influences on Hindi literary thought. It discusses how foreign influences shaped Indian modern sensibility. It studies the western influences in terms of philosophical influences and literary influences. It studies Eliot as a major Western literary influence on Hindi poetics and criticism. Along with Eliot it also studies Ezra Pound and W.B. Yeats influence on modern Hindi Literature. The study has dealt with some of the representative writers poets and critics of twentieth century.

10. A COMPANION TO T.S. ELIOT- The book has a compilation of Essays on Eliot's literary scholarship. The essays in the book cover a whole range of critical writings on Eliot's poetry, criticism and plays. The scholarly studies on Eliot deals with Eliot's reception in Twenty first century. It deals with the significance of the multi-faceted, versatile genius literary personality of T.S. Eliot. The studies focus on Eliot's poetic and critical methods of T.S. Eliot by which he arose to prominence. the studies also deal with Eliot's contribution to particularly New Criticism and Formalistic Criticism and also focuses on Eliot's deep-set concern for language.

THE AIM OF THE STUDY

The Aim of the study is to Trace Eliotian Themes, Poetic Techniques, Influence and impact on Modern Hindi poetry in general and to specifically Explore the Nayi Kavitha of the 1950, which has signs of intertextuality and contextuality of Western Literary Modernism. The study aims to explore the concept of Modernism in the context of Modern Hindi poetry not as a homogenous entity, but as a heterogeneous strand of alternative Modernities.

OBJECTIVES OF THE STUDY

In the background of the above discussion based on an extensive Review of extant Literature, the objectives of the study will be realized by applying the method of New Critical Reading, and a Close Intensive Reading, New Criticism and Formalist approaches to study the phenomenon.

1. A Descriptive Analytical study is intended to critically analyze and explore the developments in its historical, socio-cultural and political backgrounds.



2. To make a survey of the trends in Modern Hindi poetry and to explore the issues in Nayi Kavitha of 1950's.
3. To explore Eliot's quintessential reception in Modern Hindi poetry
4. To discuss Eliot's contribution in terms of Thematic concerns, innovations, and poetic techniques in connection with Modern Hindi poetry and Nayi Kavitha.
5. To analyze the modes of experience and expression in Modern Hindi poetry.

RESEARCH GAP

The significance of the study undertaken lies in the fact that so far not much research has been conducted in English Literary Studies in the area of Modern Hindi Poetry and Nayi Kavitha or New poetry of Hindi in particular. Thereby there is a need for an immense exploration in this field and my study will fill the gap existing in English Literary Studies and Hindi literary Studies. Thenceforth the study will bridge the gap between two literatures.

LIST OF RESEARCH QUESTIONS BASED ON THE REVIEW OF LITERATURE

1. What literary historical developments led to the transition of Hindi language from Braj Bhasha to Khari Bole Hindi?
2. How Eliot as a strong literary force or influence impacted in setting New trend in Modern Hindi poetry and criticism?
3. How Tar Sapthak -A Poetic Manifesto of Agyeya led to the emergence of Nayi Kavitha in Modern Hindi poetry?
4. Why did Modern Hindi poets look for T.S. Eliot as their literary poetic model?
5. How did Literary Modernism of the west impact the twentieth century Modern Hindi poetry?

SCOPE OF THE STUDY

The scope of the study will cover the trends of Modern Hindi poetry and it is restricted to New poetry or Nayi Kavitha of the 1950 – 1960's. In my study I will be studying the poetry of four major exponents of the new trend. these major poets are Agyeya, Mokthibodh, Girija Kumar Mathur and Dharamveer Bharathi. This does not imply that there are no other major New Hindi poets whose writings bear the influence of Eliot. These poets have been selected mainly with a view to bringout the trends of development and to show the range of influence of Eliot. A significant feature is that most of these poets have been students of English literature and hence closely familiar with Eliot's writings. The study will not include the poetry after 1960 s or as it is called as Satothi in Hindi.

RESEARCH METHODOLOGY

The objectives of the proposed study would be realized by following an appropriate methodology and approaches.

1. A close intensive interpretative reading strategy.
2. A Descriptive Analytical study is intended to critically analyze and explore the developments in its historical, socio- cultural and political backgrounds



3. New Criticism and Formalist approaches to study the phenomenon.

A NOTE ON THE THEORIES AND APPROACHES

1. **THE FORMALIST APPROACH** -This approach will help in close reading of Eliot's literary works in relation to Modern Hindi poets and Nayi Kavitha .This method of close reading will also help to compare Eliot with Modern Hindi poets and trace the literary echoes ,how far these new poets of Hindi are influenced by Eliotian literary Philosophical thought and have maintained their individuality.

2. **NEW CRITICISM OR TEXTUAL CRITICISM** -This theory will help in studying Eliot 's poetics in the light of textual criticism, as Eliot himself was one of the pioneers of New Criticism along with I.A Richards and F.R.Leavis.The basic tennets and concepts of New Criticism can be applied to study the literary works. The tools of 'Comparison and Analysis'. As Eliot says that these tools are complementary activities. The one activity implies the other, and together they provide the only way of asserting the standards. The New Criticism concentrates exclusively on the language of poetry and account for its structure in terms of the layers of meaning.

Key Concepts in New Criticism -Paradox, Ambiguity, Irony, Texture, Structure, Tension,

3. **MARXIST CRITICISM**- This theory will help in analyzing the Marxist and socialist poetry in Modern Hindi poetry.

4. **LITERARY MODERNISM** –Literary Modernism of the west influenced Modern Hindi poetry. This keyword will help in tracing the cross-cultural influences under which Hindi literature and Hindi poetry came. Modernism being a longstanding movement, which is of crucial significance in the understanding of twentieth century culture across the world.it was both a literary and cross-cultural movement.

The period of High Modernism which was for over a period of twenty years 1910-1930 highly impacted world literatures and Modern Hindi Literature and Hindi poetry is not an exception.it brought a new emphasis on subjectivity, content and experimentation with form.

KEY WORDS: Literary Modernism, Literary Tradition, Echoes, Exploration, Poet-Critic, Khari Bole, NayiKavitha, Chayavad, Pragathivad,Prayogvad, Experimentation, progressivism,

PROPOSED PRIMARY TEXTS

1. The complete Poems of T.S. Eliot-The anthology of poetry by T.S. Eliot contains five major poems of T.S. Eliot: The Love Song of J. Alfred Prufrock (1917), The Waste Land (1922), The Hollow Men(1925), Ash Wednesday (1930) and The Four Quartets (1942). In the course of my research I would be studying the thematic concerns and poetic technique of Eliot's poetry in relation to Modern Hindi Poetry and New Poetry of 1950's.

2. The Selected Essays of T.S. Eliot- The book contains selected Essays of T.S. Eliot, which deals with the Eliot's poetic theory and literary criticism.In the course of my research I would be using observations from some of the essays like Tradition and Individual Talent (1919), which putforths Eliot's theory of a literary tradition, Impersonality of poetry, The Metaphysical Poets (1921)which put forthEliot's theory of dissociation and unification of sensibility and The Function of Criticism (1923)which deals with the function and a critic's task of criticism .

3. The Sacred Wood– The book contains Essays on Poetry &Criticism. In the course of my research work I would be using observations fromHamlet and His Problem(1919) which deals with the theory of Objective Corelative and The possibility of A Poetic Drama (1928), Which deals with the essence of Eliot's theory of dramatic poetry and revival of poetic drama in Modern age .it also deals with Eliot's discussion on the issues of Modernist writings of the period.

4. On Poetry and Poets-the book is a collection of essays on poets and on the nature and function of poetry as the title suggests , In the course of my research work I would be using observations from some of the essays What is A Classic(1944) The Social Function of Poetry (1945), these essays explore the different forms and purposes of poetry in Modern age.



5. New Poetry in Hindi (NAYI KAVITHA)-the anthology of poetry deals with the translated poetry of representative poets of new poetry in Hindi. The pioneers of Modernism in Hindi poetry and New poetry of Tar Saptak Movement like Agyeya, Mukthibodh, Shamsheer Bahadur Singh, Raghuvir Sahay, Kedarnath Singh and Kunwar Narain and others. I will take up four New poets for my exploration of New Poetry.

6. Tar saptak-The book contains the prefaces written by Agyeya and the other New Poets, which in turn became tenets of New poetry in Hindi. There, Agyeya probed the place of modernism and tradition, of literary groupings and manifestos, of form and registers of language. Agyeya also insisted that no single criteria or aim unified their diverse formal and thematic experimentations. Nayi Kavitha or New Poetry has its basic roots in prayogvadhi, but its development as a major poetic literary movement emerges by the efforts of Agyeya, a pioneer of New poetry, who had a quest for modernism and newness in poetry. He subsequently brought out *Dusra Tar saptak* in 1951, a sequel of *Tar saptak* with a foreword and introduced a set of poets, they later became the chief exponents of Nayi Kavitha. The pioneer poets of New poetry are Sachidanand Heeranand Agyeya, Gajanan Madhav Mokthibodh, Dharamveer Bharathi, Girija Kumar Mathur, Shamsheer Bahadur Singh, Raghuvir Sahay, Naresh Mehta and Kunwar Narayan and Srikanth Verma. All these poets of *Dusra Tar saptak* anthologized by Agyeya were highly influenced by T.S. Eliot's

poetic technique, poetic process, critical concepts and poetic theories. In fact, Eliot as a poet-critic impacted Hindi poets, who were also poet-critics.

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