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## "Kalgi Bajre Ki" Poem And Agyeya

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### Abstract:

Agyeya is an experimental poet. This means making new experiments at what level of emotion and language in the composition of poetry. The poem about Kalgi bajre is also an experiment, both from the point of view of craft and also from the point of view of emotion. This poem is basically a poem dedicated to love and nature. In this poem the poet is talking about love and nature with a new perspective. Experimental poetry or a poet who has been an experimentalist always keeps searching for new ideas and new methods. Even in this poem, the poet does not want to relate his beloved with old nicknames and analogies. That is, those who want to give up the similes that old poets have used for their beloveds. He wants to create new analogies. The poet wants to give a new name to his beloved, to call him by a new name. This is the basic feeling of this poem.

**Index words:** metaphor, traditional symbol, new ideas, new vision, love and nature.

### Introduction:

Sachchidanand Hiranand Vastayan 'Agyeya' is, rich in multi-faceted personality and the most famous poet of post-Chhayavad poetry. The author of Bhagnadoot, Ityalam, Hari ghas Par Khyan Bhar, Aangan ke Paar Dwar, Babara Aheri, Kitni Naav Mein Kitni Bar, Agyeya's poetic practice is Chhayavadi lyrical. It started with poems, but he experimented with establishing a medium that was free from the traditional constraints of poetry, which could express new situations, latest experiences and new ideas in an important way. That is why Agyeya is considered to be the originator of experimental poetry.

With the editing of 'Tarasaptak', he started a new poetic trend. Although he became a victim of criticism from progressive poets due to his new experiments, but he introduced new crafts, new imagery and new ornamentation and rhyme scheme in the world of Hindi poetry. That new ideology, which started a new trend, had today taken the form of a strong poetry stream in the form of new poetry.

### Literature review:

The poem "Kalgi bajre Ki" is one of Agyeya's experimentalist poems. This poem is one of the representative poems of Agyeya. In this poem, instead of comparing his beloved with the traditional model of beauty, Agyeya compares it with two new examples, one of which is green grass and the other is of spiked millet. According to Agyeya, both analogies represent beauty. To feel that beauty closely, both the green grass and the crested millet are close.

**The poem begins -**

"The green grass of the grass is swaying, the crest of the slender millet."

The poet wants to call his beloved the green grass or the ear of millet swaying in the wind. On the one hand, this poem is running in a dialogue and the poet is aware of the fact that the aesthetics of a lover is traditional. He proposes a new aesthetic by changing the traditional aesthetics because not only the paradigm of beauty has changed but the nature of relationships has also changed.

"If I yearn for you, a lonely star in the evening sky,  
Now I don't say,  
Or the beauty of the autumn morning – Nahayi Kui,  
Tatki Kali Champe Ki, etc., then  
Not because my heart is shallow or empty  
Or that my love is dirty."

Agyeya says that if I no longer call you a lone star in the sky turning red with the rays of the setting sun or a lotus flower nestled in the autumn fog or a blossoming star bud of Champa. This does not mean that my heart is void of feelings or that my love is shallow or old, but only that these analogies have become dirty.

"But only this: these analogies have become dirty.  
The gods have marched on these symbols.  
Sometimes, if the bamboo is rubbed too much, the gilding would come off."

These symbols have lost their power, their mystery and their sacredness. On the one hand, I cannot express my new consciousness through these traditional metaphors. According to the poet, this traditional model of beauty has become obsolete. Metaphors becoming obsolete means that they have lost their ability to express meaning. By giving an example, he explained how a letter loses its shine if it is worn too much. Similarly, with continuous use, the expressiveness of similes also gets lost. Words become lifeless due to repeated use. In this way, star, lily, champa bud etc. have been used so much as analogies and symbols of beauty that they have lost their novelty. That is why the author wants to compare his beloved to grass or millet.

But there is a problem that whether the poet will be able to convey his experience through similes? This is the doubt in the poet's mind that is why he asks -

"But won't you recognize:  
Of your form - you are there, close to this magic -  
From some intuitive, deep personal understanding, with what love I am saying -  
If I say this-  
you are weeds  
The slender millet with its crest fluttering in the wind?"

This part of the poem is thoughtful and important from many points of view. The first point is that decorum of language is important in relationships or sincerity of feeling. Agyeya considers honesty of feeling more important. When the language becomes too traditional and the decoration becomes too commercial, then the warmth of relationships or its freshness is no longer there. Agyeya believes that more important than language is the language which is not expressed but the unspokenness of relationships, that is why the depth of the unspoken relationships is more important. That is why Agyeya said that when I am calling you green spread grass, crested millet, I am I believe that this is not an example of aesthetic tradition. But I feel you in this form, as simple and natural as the grass and the crested millet. If I am adopting you as the epitome of new beauty, will you not be able to communicate with the depth of my feeling rather than with my language? This is my address, it is not driven by the new patterns of beauty, it is an address born out of my experience. Will you not be able to understand the newness of this address of mine?

After this the poem comes to the life of the city. To what extent is there artificiality in the new type of human relationships in the monotonous life of the city and in the mechanical life of the city? Poetry turns towards that creativity.

"Today we the townspeople  
Grooming the pet with Juhi flowers  
Of expansion of creation – of opulence – of generosity –  
Somewhere true, somewhere lovely is a symbol of the spread grass,  
Or the crest swinging on the pedestal of the empty sky of autumn evening  
alone  
Of millet."

Here grass and millet are placed in opposition to the artificial life of the city. People living in the city plant Juhi flower in the flower garden, there is artificiality in it but there is no beauty in it. In comparison to that, in the vastness of nature and in the ease of nature, the spread grass or the bud of millet is much closer, it is the splendor of beauty. In this way, there is a new aesthetic whose symbols are the grass of the field and the ear of millet. This is a new metaphor of love and beauty and this new metaphor is indicative of the change in human relationships. That is why the creator says that it is the ear of autumn evening's evening, the wavering ear of millet on the base of the sky, or the scattered grass, it is closer to the intimacy of relationships. That is why I am telling you the morning star or the evening star or in that I like this analogy better than a bathed bud. In this way, both of them i.e. the grass and the crest of millet inform the folk culture through nature and a trend of poetic aesthetic sense is visible in it. Broadly speaking, we know that Agyeya is called a poet of middle-class sensibilities. Agyeya is called a poet of the elite. Agyeya's glimpse of urbanity is very deep, but we find that Agyeya's creation is about people's life instead of urbanity. This poem gives more importance in the sense that Agyeya's narrative points towards the structure of his experience in which people's life and village nature have predominance compared to the elite urban life.

At the end of the poem Agyeya says –

"And really, every time I see them  
This open wilderness becomes dense with culture and shrinks.  
And I am dedicated to solitude.  
Words are magic-  
But isn't this dedication nothing?"

In these lines, Agyeya has connected grass and millet with the entire expanse of the universe. Agyeya says that whenever I look at the scattered grass and the bud of millet, I see the openness of the universe and the vastness prevalent in its soul. In those moments when I am in the midst of nature, the noise is left behind and what remains is an inviting magical solitude. In this solitude, I feel the music, the context, the freedom of creation and in these moments of feeling, you are in front of me. To witness them like this, I feel the innocence of your beauty when I look at the grass and the millet. . A question was raised that words are magic. There is no doubt that words have their own magic, words have their own beauty, in words we live, make relationships, break relationships but can words be representative of the most beautiful chapter of relationship between man and woman. By placing face to face the magic of beauty and the music of surrender in love, Agyeya makes a basic presentation. Where there is surrender, there are no words. Due to this, what surrender is left out. The surrender that is happening without words is at the level of emotions. Does it become shallow? Is it necessary to express every feeling of relationship in language? This is a basic question and how strange but true it is in itself that Agyeya, who considers language as an element of composition, is not interested in the magic of words in poetry. Silence of surrender is considered more important than silence.

**conclusion :**

This poem raises some questions. This poem is a witness to the fact that the traditional language of Chhayavad is inadequate for the new aesthetics and this poem indicates that the new symbols of analogies to beauty, the new words which have come in it. This is not just random, but it is through these new metaphors that this changed aesthetic sense can be expressed.

This poem also expands the poetic language and poetic idiom. And in a way, while not disobeying the available and traditional analogies, it proves that there is a need for new analogies. Because the old analogies have lost their shine. Only through these new analogies can the experience of love and human relationship be recorded on the page of the surgeon. This points towards a new sense of relation in poetry. Therefore, the poem "Kalgı bajre Ki" is not just a love poem or a poem describing beauty, but it has a very deep flow of post-Chhayavad philosophy of life.

