

## ***Lyric Lute: A Sheen of Subjectivism and Lyricism***

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### **ABSTRACT**

Mahendra Bhatnagar's ninth collection of poems in English translated by Dr. Shaleen Kumar Singh is unique in itself as it has the brilliance of subjectivism and lyricism in his poems which is quite uncommon in the literary world of present time. It is often seen that most of the poets plainly describe the thoughts and particular situation which strike them. They feel no need to mix their own personality in them. So it can be judged in the light of this new trend of poetry that no feeling penned in the poems can have any outpouring of poets' heart. These poems can be termed as the poems bare of poet's personal predicament and aspiration for a particular emotion or scene. But the poems of Mahendra Bhatnagar in present collection completes this lack of modern poetry, though his collections are translated from Hindi into English but this work of conversion is done so dexterously that the beauty of his original poems is tried to be maintained to its full one more fact is also noteworthy here that the poems of Mahendra Bhatnagar are in itself lyrical, his thoughts are the natural flow of emotions in which lyricism simply mixes with it.

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Mahendra Bhatnagar's ninth collection of poems in English translated by Shaleen Kumar Singh is unique in itself as it has the brilliance of subjectivism and lyricism in his poems which is quite uncommon in the literary world of present time. It is often seen that most of the poets plainly describe the thoughts and particular situation which strike them. They feel no need to mix their own personality in them. So, it can be judged in the light of this new trend of poetry that no feeling penned in the poems can have any outpouring of poets' heart. These poems can be termed as the poems bare of poet's personal predicament and aspiration for a particular emotion or scene. But the poems of Mahendra Bhatnagar in present collection completes this lack of modern poetry, though his collections are translated from Hindi into English but this work of conversion is done so dexterously that the beauty of his original poems is tried to be maintained to its full one more fact is also noteworthy here that the poems of Mahendra Bhatnagar are in itself lyrical, his thoughts are the natural flow of emotions in which lyricism simply mixes with it. The situation becomes terrible when the poet tries to write something out of mood. Then, in this situation it is impossible for translators to man the natural lyricism in his poetry.

Mahendra Bhatnagar is also known as a progressive poet. He sees everything from the humanistic point of views. His emotions are an integral part of ever widening arena of Indian English poetry. His subjectivism and lyricism is the sheen of his poetry. Dr. Moh Dutt while writing the 'foreword' comments,

The poems of Lyric-Lute collection touch many fields and spheres of romanticism, mysticism, humanism, and a wider perception of human society. In spite of all those glaring facts of life, his poems mainly concern 'himself'. He has own viewpoint in looking at certain things. His joys and sorrows and pleasant and unpleasant experiences of life have enriched his poetry.

Bhatnagar is one of those writers who do not like to tread on the trodden path. He has something enriching for the soul in his poetry. Basic ideas are almost lacking the beauty of morning for cladding the human heart with it joyfully.

O, bath in golden sea,  
O, decorate the body with ornaments,  
O, sing song of a new morn,  
Let the heart-peacock dance lustrously". (2)

The poet in 'Boatman' sees the life of the boatman quite visible before him. He feels every sorrow and desire of the poet personally. He finely pictures how a boatman's life devoted to his duties and the worry of his wife for his arrival. Most of the poems are connected to one the me. Such as 'who are you?', 'you embellished in song', 'you smiled', 'O, Destiny', 'let us burn', 'illusion', 'the night is passing', 'you are away', 'fill with love', 'you', 'what wrong I did?', 'the song of separation', 'we had met', 'company', 'don't realize like this', 'so, to meet you', 'you', 'your reminiscence', 'in awaiting', 'companion', 'introduction and passion and compassion', in 'who are you', the poet feels dejected before getting love.

Filled my void, dejected heart lake  
Gouce tune to passion and compassion,  
Shining new peaks of desires,  
Made my love honest auspicious-beautiful,  
Charmed me so much. (8)

The poet feels satisfied on getting his loved one but does not forget to ask question to moon and Sawan.

My moon! Why did you raise

Tide in the ocean of life in such a way?

O charming cloud of sawan!

Why did you wet me like this? (12)

While dealing with the theme of love, he become quite personal and appeals to destiny that ‘on the long rugged, lonely path the life may pass joyfully / ‘the heart of’ his ‘heart dweller/ may never remain indifferent! / the world may never look’ them ‘with ill-will, / the darkness of pain may go far away/’. Again, in the poet poem, ‘illusion’ the poet laments at the loss of his beloved and calls her:

Where are you, my illusion, true?

Aasavari, of my heart, dhoop-chhanh of my

Contentment

I have adorned my way of life gallery

With your life-painting. (42)

Mahendra Bhatnagar beautifully describes the pangs of his love sometimes he awakes in the thoughts of his beloved and sometimes he compares his inner restlessness with the rest and comfort of his heart which is love laden.

Your memory is haunting,

The night is passing!

Today, in such solitude of life

I awake in your thoughts,

The whole creation has slept,

Earth is singing a lullaby!” (44)

In ‘the night of Aghan’, he sees his restlessness spreading in the outer world too. He says:

During this cool night of Aghan, oh, I missed you!

The hem of Rohine is far; silent moon weeps,

Wide-spread moonlight-sea is searching every corner

Whom to tell the secret of heart!” (46)

In the poem ‘fill with love’, the poet urges his beloved to be faithful and clear in love and sings:

The door of my heart is closed for ages,

Strayed away and wondered in darkness-my love,

Every string of my life-harp is broken,  
Sinking in the worldly ocean  
Give him arms, give him voice of faith.(58)

‘Restless within’ is a beautiful poem where he shows restlessness to meet and talk to his beloved.

The heart is restless, today,  
To talk something, Dear!  
The monotonous prolonged silence  
Is burdensome now,  
When cool, wet, silvery ocean  
Is waving, continuously,  
The heart is restless  
To meet freely, dear! (98)

Then he makes his love universal and feels that each article of nature is accompanying him in love so, talking about the moon, he says:

She will smile with us, in the days of happiness,  
Will show compassion and shed tears to see us sad  
Living far, in separation, has never  
Broken the bond of love! (118)

In ‘your reminiscences’ he misses both the joyous and woeful days of his love-life when his beloved is quite far from him. He also complains about the world which always comes in the way of lovers.

How difficult is the path of love,  
The obstructing world can’t see,  
Remains the burns only, to be forgotten,  
Only this complaint is with me. (148)

Secondly, his dealing with nature subjective in tone, His poems are not mere explanatory of the beauties of nature but going a step ahead to the poets of nature, he creates conversation with nature; sometime with moon and sometimes with beauties of morning. He feels the involvement of nature in making the human heart full of glee. He sees the direct impact of the beauty of morning on his body and mind and sings in ‘song of the dawn’:

When fresh first ray feel on body  
Ignorant playful heart became-a deer,  
With the guileless raptures of love,  
And the overwhelmed emotions of modesty,  
Came cold breeze of dawn and made the body  
Aromatic. (4)

In 'who says', the poet personifies the moon:

Who says, my moon is not a living being?  
My moon laughs and smiles excellently,  
Plays and then hide her far off,  
Who says, moon's heart doesn't palpitate? (74)

The spring season is also charming the poet and thus he sings in joy:

Today, Dear! Every limb is full of gusto,  
As the spring has come!  
Far off green fields are waving  
Full with fresh odor breeze is roaming,  
Experiencing strange birds are singing, (76)

Moonlight and clouds are also dear to the poet. In 'clouds have hovered', the poet says that the gestures of his beloved are accepted as commands by clouds. He sings:

Looking your intoxicating smile, clouds have  
Gathered!  
Feeling your eyes thirsty, clouds have hovered! (92)

He beautifully pictures sleep in 'sleep'. When he becomes sleepy, he feels:

Night- coming from the sky is patting;  
Like mother's gentle hands,  
The hem, engraved with bright stars, is spreading,  
Drowsy eyes feeling comfortable,  
Ripples of shining nectar  
Are tricking from the moon like face? (94)

Whatever is the theme of the poem is the poet seems talking to nature everywhere and along with nature the fusion of lyricism is also found everywhere. Here we find lyrical quality in his

every poem, words, tune, rhythm and figure of speech, all are observed with simple mode. Vast area of his poems is covered with the tint of imagination. A well know critic and poet and O.

P. Bhatnagar also says:

A good poem, my opinion, is simple and devoted to human concern, simplicity above all. A good poem must develop instincts for rich simplicity in precise imagery. It is an artistic attitude towards life. Simplicity crystallizes poetic thought and establishes harmony of form and content.... A good poem is always written in conversational style. ('Introduction', 4)

Mahendra Bhatnagar's poetry crosses the test of O. P. Batnagar's rules for writing good poetry. His selection of poetic words and repetition of some words in the last creates musical effects in this poem. For example:

Very sad heart  
Tired body  
Very sad heart!  
Sky-full of sultriness  
Air-stand still  
Suffocation, suffocation, suffocation!  
Overcast dense darkness  
No where any ray  
Eyes gone astray!  
Very disappointed heart  
Very dejected heart  
Burn, Burn, Burn. (164)

The other themes based on Humanism also bear the stamp of his subjective ness. In his poem 'Destruction' giving several examples of flowers and bees he feels the short life of himself and says:

Lasting for a short time, my mortal body  
Will also become feeble? (132)

He is a progressive poet, so he doesn't feel tired even in the night of annihilation, constantly vomiting poison and remains powerful and free. But at one place he feels dejected and sings:

May all impossible fancies materialize?  
May all warbling desires get shape?  
May we experience all leaping loving passions?

The life will not give ever  
Such heaven  
The life will not give ever  
Such fortune. (162)

He inspires the man to go forward and says,

Like a flower, I am blooming in the ruined garden  
Of the world,  
And shall keep on! (188)

Besides, other poem like ‘irresistible’, ‘unstopping fat’, ‘intolerable’, ‘no life’, ‘this is not Destination’, ‘changing era’, ‘faith in Democracy helpless’ and ‘ remain watchful are also no less inspiring’. The bilingual book is in itself a charm and the entire move the research papers in Hindi by Smt Dr. Pushman Narayan and Dr. Harish Chandra Verma also enhance the attraction of book and make the new readers more at ease in understand Mahendra Bhatnagar and his poetry. In appendix-1, the translations by other scholars show Dr. Bhatnagar’s wide scope in this field. He has his own made of perception of human life and nature. As a realist he says in an interview to Anil Kumar Sharma:

I have always tried to voice the feeling of the persons who have been the victim of destiny, life and time. My focus remains to eradicate the pillars of exploiters of humanity by the medium of poetry and create a candid and enlightened vision in the minds of my readers so that they may rise and fight the devils of injustice and liberate the humankind from the shackles of slavery of ignorance. (‘Interview’, 11)

Thus, the poet is the precursor of reform and development with subjective and musical bent of mind. He himself says in the above interview to Anil Kumar Sharma, “Writing never became my occupation. I wrote only when I was strongly inspired at personal emotional level or due to inevitable social-economic political circumstances.”

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