

# A Comparative study of Sumitranandan pant's "Pallav Pravesh" and William Wordsworth's "Preface to Lyrical Ballads"

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**Abstract - In English, we have William Wordsworth's "Preface to Lyrical Ballads" (1798), while in Hindi, we have Sumitrandan Pant's "Pallav Pravesh" (1926). While Wordsworth and Coleridge departed from the norm by proposing novel theories of poetry and poetic diction, Pant analyzed the patterns of his literary forebears in great detail, finding common ground between the language of everyday speech and that of poetry. Poetry critics and anthologists praised both poets for their unique approaches to defining poetry's role and purpose. While Wordsworth is widely recognized as the founder of Romanticism in world literature, Pant is credited with pioneering the Hindi Chhayavad and providing fresh inspiration for Hindi literature and theater. This article seeks to provide a summary of the reasons for and critical responses to the very lengthy introductions "Preface" and "Pravesh."**

**Keywords - Preface, Pravesh, poetry, literatures, theatre.**

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## 1. INTRODUCTION

English literature would never be the same after the contributions of William Wordsworth, a major player of the Romantic literary movement of the late 18th and early 19th centuries. His 'Preface to Lyrical Ballads' is a seminal and important credo that not only transformed the way poets approached their profession, but also redefined poetic expression. 'Preface' was published in 1800 as an introduction to Wordsworth and Coleridge's collaborative poetry collection 'Lyrical Ballads,' which they had written together.[1]

Wordsworth's poetic philosophy and creative ideas are articulated in great detail in the "Preface to Lyrical Ballads," which serves as more than a simple author introduction. Aiming to move poetry away from the artificial and elaborate style that dominated the 18th century, it pushed for a return to more straightforward language and subjects that drew inspiration from everyday life and the natural world. This sea change heralded the beginning of the Romantic Movement, which emphasized the significance of the individual's experience, the creative potential of the mind, and the awe-inspiring beauty of nature.

Wordsworth places a premium on the poet's function as a keen observer and insightful interpreter of the world. Poetry, he argues, should emerge from "the spontaneous overflow of powerful feelings" prompted by firsthand experiences with the natural world and

everyday life. As an alternative to the artificial poetry traditions of his day, he advocates for the honest portrayal of human experience.[2]

Wordsworth's "Preface" also advocates for speaking to the reader in straightforward, everyday language rather than flowery speech. He thinks poetry should be available to everyone, not just the well-educated. This newfound freedom of speech had a dramatic effect on the development of English poetry and the work of future poets.

We go further into William Wordsworth's 'Preface to Lyrical Ballads,' examining its core themes, philosophical roots, and lasting effect on the world of literature. We intend to get a thorough knowledge of the poetic ideas that inspired the Romantic movement and continue to resonate with readers and poets today by situating the 'Preface' in its historical context and studying its essential notions.[3]

Sumitranandan Pant is widely regarded as a literary giant for his groundbreaking work in the field of Indian poetry and his visionary poetic scope. 'Pallav Pravesh' (The Bud and the Beginning), one of his many extraordinary works, stands out as a masterwork that captures the core of his literary genius and intellectual insight. As a landmark publication in Hindi literature and a watershed

moment in Pant's poetic development, 'Pallav Pravesh' was first released in 1943.

Pallav Pravesh explores the complexities of our nature, including our emotions, our spirituality, and our never-ending search for truth. Pant, a poet associated with the Chhayavaad (Shadowism) school of thought, uses this classic to delve into ideas related to the environment, romantic love, spirituality, and the human mind. His poetry has been praised for its ability to inspire awe and reflection via its use of vivid imagery, rhythmic meter, and philosophical ideas.[4]

Even the name, "Pallav Pravesh," alludes to the blossoming of something new. It represents the embryonic phases of life, when all sorts of possibilities lie dormant. Pant uses this allegory to think on the human condition, the recurrence of cycles in life, and the ever-present process of change and development.

In 'Pallav Pravesh,' Pant deftly depicts the interdependence between nature and human emotions. His poetry, which often go into the transcendental realm and take inspiration from old Indian scriptures and intellectual traditions, are a moving examination of the human soul's unending yearning to union with the divine.[5]

This collection exemplifies Pant's skill in blending traditional poetry forms with a contemporary outlook on language to communicate significant concepts and emotions. His heartfelt poetry invites readers to contemplate the mysteries of life, the transience of all things, and the deep connection between the human soul and the cosmos.

Some of the most important works in English and Hindi literature are "Preface to Lyrical Ballads" (1978) by William Wordsworth and "Pallav Pravesh" (1926) by Sumitrandan Pant. This article will focus on four primary concerns:

- I. I. Why did Wordsworth and Pant feel the need to preface their first published works with such lengthy works as Preface and Pravesh?
- II. To what end were these works of art created, and did they succeed?
- III. Importance and Grounds for Criticism. Contrast in light of the aforementioned considerations?

## I

It is undeniable that both William Wordsworth and Sumitranandan Pant were groundbreaking innovators who established new standards by proposing compelling justifications for novel poetic ideas in their respective fields. In the same way that Wordsworth is often regarded as the movement's primary proponent, Pant is a preeminent figure within the Chhayavadi School of Poetry. Wordsworth had a definite conviction that he had to defend his experiments when he and

Samuel Taylor Coleridge were writing the advertising for the first edition of Lyrical Ballads (1798). In the second edition of Lyrical Ballads (1802), he expresses his thoughts on the nature and purpose of poetry in what he calls the "Preface." [6]

The goal of his broad-ranging research was to show that everyday language may be used effectively in metrical composition and poetry. Pant, on the other hand, wrote his "Pravesh" to Pallav in response to what may be considered open criticism of Chhayavad. Even though pant did not intend for his Pallav poems to be experiments, they serve a similar function as Wordsworth's. He also argued that everyday language should be more like poetic language. He was a firm believer that one's internal thinking process and external speech should speak the same language. The importance of Khariboli is thus established, and its suitability for metrical composition is defended, by Pant in his Pravesh.[7]

## II

While Wordsworth's Preface served as a literary Manifesto, Pravesh reoriented and expanded the field of Hindi criticism. Wordsworth states his mission right at the outset of the Preface, emphasizing that even a layman's vocabulary can convey the pleasure of poetry. What Wordsworth says,

a. ....An in-depth analysis of the current climate of public opinion in this nation is required.

b.....to evaluate the degree to which this flavor is wholesome or hedonistic.

c.....Could not be decided without elaborating on the reciprocal influences of language and the human intellect, and without tracking the revolutions that have affected not only literature but also society..

Wordsworth goes on to add that he has no intention of writing a lengthy essay, but rather wants to explain why his poetry stands in stark contrast to that which was popular at the time. The way "we associate ideas in a state of excitement" is what he hopes to demonstrate. René Wellek argues that Wordsworth's adherence to these ideas represents a rebellion against the norms of Neo-classicism. In fact, Wordsworth makes a similar claim in his Preface. This is because, for Wordsworth, poetry is the ultimate expression of emotion.

Poems are born from the mind's eye when Emotion serves as the creative spark. Wordsworth never bought into the idea that poetry and prose were incompatible, but he did accept the conceptual incompatibility between poetry and emotionless fields like science. The critic M. H. Abrahams claims

that "much confusion has been introduced into criticism by this contradiction." Wordsworth did not believe that there was, or could be, any fundamental distinction between the language of prose and that of metrical poetry. In his words, "the same human blood circulates through the veins of them both." He offers a lengthy defense, which Coleridge then rips to shreds. "positively graceless in its determination to pursue its quarry to the end," is how George Watson describes Coleridge's critique of Wordsworth. [8]

Wordsworth's notion has been attacked by several detractors, each with their own unique perspective. Herbert Read argues that there is a fundamental distinction between poetic and prosaic language. When asked why he writes poems in metre, Wordsworth makes an effort to clarify this subtle distinction. The speaker goes on to assert that meter is the foundation of poetic pleasure. Since the poet's experience is similar to that of the average person, he doesn't see any need to write in a different meter than that used in everyday speech. Wordsworth's thesis, as explained by M. H. Abrahams, "is not primarily one of lexical or grammatical but of genetic equivalence," meaning that the language spoken at Tintern Abbey is essentially identical to the language used by a shepherd in the Lake Country.[9]

He would argue that both types of speech are examples of language really uttered by males when under the pressure of true emotion. Poets place a higher value on emotional authenticity since it guides their word selection, adds nuance, and makes their poetry more enjoyable to read. According to Wordsworth, delight is a powerful emotion that enables man to appreciate the wonders of the cosmos. This emotion is permanent in the human heart. Wordsworth thinks that experiencing such joy might help a poet feel more connected to God. And he goes on to say,

*"...As well as, I have experienced  
A presence so joyful it makes me  
uncomfortable  
With lofty ideas; a feeling of greatness  
Indicative of a far deeper permeation."*

And he goes on to say that "Poetry is the breath and finer spirit of all knowledge." Preface describes The Poet and the Poet's Duty and serves as a manifesto of Romanticism:

- a. "A Man Addressing His Peers
- b. "the rock of defense for human nature, a preserver and upholder who always has love and connection with him."

In a way that transcends space and time, the poet provides peace to the present, the past, and the future. The poet takes note of the things around him and how

they interact with one another. To the Neo-classical notion of the Maker Poet, he is a stark contrast. As espoused by David Perkins, "Wordsworth would have a poet speak not from the traditions of a craft, but from his full experience and concern as a man." [10]

In this way, the poet protects the collective wisdom and experience of the community. Poetically speaking, "poetry is the first and last of all knowledge," he explains, "it is as immortal as the heart of man." Poetry, according to Wordsworth, is "the spontaneous overflow of powerful feelings." Herbert Read writes, "Wordsworth returned for a model to the incomparable skill of Milton; avoided Milton's artificialities to include something of Shakespeare's freedom, something of Spencer's felicity, and something of Chaucer's commonality." [11] Wordsworth's ideal poet and poetic goals, as outlined in Lyrical Ballads:

*"My dearest ally! Forgive me if I admit  
that I had long held the reverent  
belief that poets and prophets alike,  
who are all intertwined in a grand  
scheme of truth, each have a  
special sense that allows them to  
perceive things that have never  
been seen before; forgive me,  
friend, if I, the lowest of this group,  
had hoped that I had all been  
granted an influx, that somehow I  
had a privilege, and that a work of  
mine, emerging from the depth of  
untaught."*

Wordsworth thinks a poet may look into the unknown as well as the familiar. His 'strong sentiments' provide him insight into life's hidden charms. In his writings, he reveals answers to life's deepest questions. Poets are visionaries and prophets whose main goal is to revive dead souls and pump emotion into the human body. Wordsworth's Preface provides a critique of both mainstream and radical poetic conventions, while also introducing new concepts to the canon of English critical thought. His departure from conventional wisdom is encapsulated in the book's preface. Pant's Preface to Pallav, i.e. Pravesh, expanded the philosophy of critique in Hindi literature and reassured his contemporaries of the efficacy of Chhayavad, much how Wordsworth's Preface has been seen as a Manifesto of Romantic Literature.

In the beginning, Pravesh was just split into two parts: and. According to several literary analyses, Pant wrote and published 'Chhayavadi Kavita' as a direct response to a speech given by Ratnakar Jee at the Annual Convention of Sahitya Sammelan, in which Jee had condemned the work outright. In addition, Ratnakar Jee has asked the Sammelan to provide financial aid and awards to anyone who write poetry in Brajbhaasha. Pant let out some steam. 19 By the time Pallav was released, the critical consensus had settled on for prose, but it was more divided when it came to poetry. With the help of his

arguments on Sound, Music, Gender Scheme, Case system, Metre, etc. [12]

Pravesh Pant established Braj as a language suitable for poetry in. In Pravesh-'Ka,' Pant provides an overview of medieval poetry and demonstrates the suitability of for poetic language, while in Vigyapan Pant shines a bright light on the linguistic fitness of his poems. Surprisingly, by this point in history, neither Bhanu Jee's Kavyaprabhakar nor the essays of Mahavir Prasad Dwivedi nor the odd books on figures of speech had appeared, and there were only a handful of reference manuals on literary criticism. Only Mishrabandhu's 'Navratna' and 'Vinod' were accessible for research on practical critique. According to Dr. Nagendra, "Jha did the growth of works for the first time in Hindi literature." Varieties in language, adornment, poetry, etc. It was used in psychoanalysis, and the deception was rather deft and perceptive. By that point, our detractors understood the gadgets' physical foundations.[13]

Pant addresses the issue of the ";-I" (the Poetic persona) in Pravesh-'Kha,' and provides a great psychoanalytical description of the adequacy of meter, personification, language, music, and cadence. He educates the reader on the relationship between language and poetry. Pant views language as a living, breathing thing. His words sum up the essence of language: "Language is the nameless picture of the world, it is an exchange of knowledge." Pant elucidates the nature and function of language and places a focus on the modern era's openness to other modes of expression. New voices, new life, new secrets, fresh pandan—that's what the new period delivers, he continues.sounds and history

The seeds and fertilizer for this new spring are planted in the fall. global system enters a new era. It would have caused Nutan Thaat to freeze up and alter his religious beliefs. Pant seems to have a sardonic view of Brajbhasha, although presenting a reasonable case against the language's suitability for poetry on the grounds that it is too phonetically complex. In any case, Brajbhasha's deeds, too.[14]

Because of this, the mouth muscles froze and became stiff, preventing normal function. This is why he praises the phonetic simplicity of Standard Hindi. Pant promotes the idea that'(melody) is the living blood of language, particularly the language of poetry, and'means'(attraction) to him. It's got this magnetic power that just pulls you right into the heart of the language. Each word, in Pant's view, is a little poetry that takes on new meaning depending on its surroundings. That's why, if we consider a poem as a linguistic or literary entity, it's really just a jumble of thousands of poems put together. Like Shla and Mal Geep, Pant says that you may learn to write poetry by devouring the works of other poets.[15]

Pant argues that, although on the one hand words are shackled in lexical laws, on the other hand they are

free avian melodies floating in the sky. According to Pant, the beauty in art is achieved via poetry because a skilled artist shapes his terminology to match his emotions. He also thinks that the musically distinct qualities of synonyms provide depth to the poetic language. Pant emphasizes the importance of metaphor and simile in poetry: Word.. who may describe his sensations in front of his eyes, in his own understanding.

Emotion and Bhaasha (language) must be in tune with one another. Pant emphasizes this harmony between words and feelings by saying that in places where it does not exist, only the Dhabtu community of Shiddaj leaps here and there like Dadarj, and they are seen performing Samgyavin when it rains in Swaraj.[16]

Pant also makes observations on the uses of figurative language here. He explains that Figures of Speech are a "special gateway" to articulating one's emotions. According to him, figure of speech is what gives music its fullness and language its depth. Pant argues that words and their meanings are fused together throughout the emotional expression process and hence do not exist as distinct things. The poet and the novelist have a genetic affinity, according to pant, much as Wordsworth did.

There should be no distinction between poetic and prosaic language, he says emphatically. Poetry ought to be written in the language most people speak. In this regard, he once again critiques Brajbhasha and its lack of linguistic distinction. Because of the inconsistency in terminology and complexity in form in Brajbhasha poetry, Pant refers to Keshav Das as "the ghost of a difficult task." [17]

Pant is a firm believer in language standardization, as seen by his comment, "This is very funny and funny." People assume we think in one language and write about it in another. That is worth mentioning:

*a. The language of Hindi poetry at the time of Pallav's publishing was that of pedants and academics, not the common man.*

*b. Dev and Padmakar appeared to have complete command of the language, unlike Tulsidas.*

*c. The language was not natural or clear; it had become stale and too saturated.*

For this reason, when Pallav first appeared, it was met with skepticism by literary figures like Shyambihari Mishra and Surya Kant Tripathi Nirala. It should be noted that although the poor taste shown by Shyambihari Ji, an enthusiastic fan of Brajbhasha, was understandable, Nirala Ji's emotions and allegations seem to be aimed squarely at Pant.

Similar to Wordsworth's Preface, in which he outlines the responsibilities of a poet, Pant writes on the (poetic duty). While Wordsworth rejects the idea of the Maker-Poet, Pant maintains that poets have a common identity. Wordsworth's view that a poet protects human nature and maintains intimacy and love is shared by this author.[18]

### III

In this way, it is not an exaggeration to claim that Pant, from the perspective of language and emotion, proposes new theories that not only indicate a revolt against the existing poetic theories of his day, but also provide an indication of a new art and criticism.

As Pant explains in Pravesh, the concept of Sat Samalochna (the legitimate critique) was born from his point of view. Pravesh concludes with a ray of optimism, Although Preface and Pravesh were written 128 years apart, they have several similarities upon closer inspection. The poets, in their writings, seem to be able to travel over time and space. It has been proven The act of creation itself was of less importance than its Poetic Duty. However, unlike the Preface, Pravesh does not provide a lengthy analysis of poet and poetic responsibility. It is undeniable, however, that both poets share certain common views, at least to some degree.[19]

### IV

When reading 'Preface' and 'Pravesh' side by side, it becomes clear that Pant accomplished with 'Pravesh' essentially the same thing that Wordsworth in English poetry accomplished with his widely acclaimed 'Preface,' and that despite a time gap of more than a century, the two poets seem closer to each other than they might at first appear.

Poetic responsibilities are shown to extend beyond the confines of time, place, and circumstance. Both poets saw their creative and lyrical work as their own responsibility. It seems that both poets are deeply invested in exploring the secrets of language and poetry.[20]

## 2. CONCLUSION

Poetry, according to Pant and Wordsworth, is the "eternal music" and "sublime art" of the earth. Both poets recognize the value of lyricism and creativity in writing poetry. They agree that harmony between emotional depth and lyrical expression is crucial, and that maintaining this harmony is the poet's primary priority. They are in agreement that "harmonious metrical language" is preferable. Rhyme is the heartbeat of poetry for both poets. However, unlike Pant, Wordsworth does not provide a clear explanation of metres. Though both poets agree that the primary goal of poetry is to provide pleasure, Pravesh devotes less space to discussing aesthetic pleasure.

Wordsworth and Pant shared a dedication to freeing poetry's language from the constraints of tradition. They proposed a change and argued for it. b. They did things that were groundbreaking at the time and are still considered such now. Comparative literature analysis has shown that Pant's Pravesh does not only rehash Wordsworth's Preface or merely translate his thoughts into another language. There are unquestionably numerous parallels between the Romantic and Chhayavadi poetic traditions that provide light on both.

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