

Personality and Works of Suryakant Tripathi Nirala

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Abstract - S. Tripathi Suryakant A towering personality whose life and works have left an indelible impression on the literary landscape of India, Nirala is one of the luminaries of contemporary Hindi literature. Nirala, who began her creative career on February 21, 1896 in Midnapore (now in West Bengal), wrote poetry, essays, novels, and short tales. As a respected and prominent character in Hindi literature, he is remembered for his keen understanding of the human situation, command of the language, and compassion for the downtrodden. Nirala's childhood was fraught with difficulty; he lost both of his parents while he was young, and their passing left the family poor. His natural ability and insatiable need for information, however, pushed him to literature, where he became an influential writer of his day. There are clear stages in his writing career that correspond to the development of his ideas and subjects. Personality and works of suryakant tripathi nirala are discussed in this study.

Keywords - Nirala, personality, works, Hindi literature, tradition.

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1. INTRODUCTION

It was in the Mahishadal of Bangar that the revolutionary Mahapran Nirala was born, and it was through his rebellious voice that a new tradition of free verse was founded, altering the very nature of Hindi Romantic poetry. Was a state native who was born in the Medinipur area in 1896. Nirala ji's forefathers are farmers who are from the hamlet of Gadkola in the Unnao district of Uttar Pradesh. Pandit Ramshay Tripathi, Nirala ji's father, found work in Mahishadal state and eventually made it his permanent home. Nirala was born via a series of rites. He was born on a Sunday, and as his mother had been hoping for a boy by observing Surya Vrat, he was given the name Suryakumar. At the tender age of three, he lost his mother. Although her father did not remarry, Nirala never felt the love she had hoped for from him. Despite the ladies in the neighbourhood shaming and beating the innocent youngster, the child grew up. Maybe being raised there shaped his character to be resolute, short-fused, and haughty. Nirala's circumstances prevented him from continuing his schooling above ninth grade, but by diligent self-study, he became fluent in Bengali, Sanskrit, and English.[1]

At the tender age of thirteen or fourteen, he wed Manohara Devi, but marital bliss was not in the stars for him. Thus, she passed away in 1918 from the flu. There was a girl and a boy in the family at the time. The son passed away a few days later. This, too, was taken from him by the merciless maker.[2]

Saroj passed away in 1935, at the age of 19, just as he was entering his prime. Death in the family, particularly the separation from his daughter, shaped his haughty, philosophical outlook. He never seemed to be able to get out from under his financial woes. There are several hints in his poems that point to this goal on his part. The literary journal 'Saroja-Smriti' is his outlet-

It really was like this all the time,

*What can I possibly add to the conversation
that has already taken place today*

In another place, he utters these words that capture his pain:

The human body is like a grain of sand,

The tide of affection has turned.

Nirala had a tragic life, yet he never let the hardships and losses he endured dampen his sense of dignity or his willingness to help others in need. He must have gone somewhat insane after his daughter's death, yet he persisted in his pursuit of literary excellence anyhow.

Nirala's early passions were reading and listening to music. His interest in philosophy blossomed after puberty, and he found special inspiration in the teachings of Vivekananda and Swami Ramakrishna Paramhansa. After leaving Mahishadal, with the help

of Acharya Mahavir Prasad Dwivedi, he was hired as the editor of the letter 'Samanvaya' that was distributed out of the Ramakrishna Ashram in Calcutta. He launched the newspaper 'Matwala' in 1922 and served as its editor for a long time. In 1930, 'Ganga Pustak-Mala' moved to Lucknow to take up the role of editor at the literary journal Sudha, which was also published there. He often travelled between Lucknow, Kashi, Sitapur, and Prayag from 1935 until 1950. [3]

He was awarded both prestige and financial reward for his efforts. The 'Kashi Nagari Pracharini Sabha' commemorated his birth on Vasant Panchami in 1947, and the Uttar Pradesh government awarded 'Apara' a reward of Rs 2100 in the year 1949 AD. Many people offered financial support, but he either refused their gifts or distributed them to others who needed them more. His mental health began to stabilise in 1950, and he settled down in the Daraganj neighbourhood of Prayag. The death of Mahapran Nirala occurred here on October 15, 1961.

Nirala was a one-of-a-kind, vibrant, and virile individual who cannot be compared to any other poet. That might have been the reason why academics dubbed him Mahapran Nirala. Kabir was the first writer in Hindi literature to have such a distinct voice, and no one has come close since. Everything that Acharya Hazari Prasad Dwivedi has said about Kabir's character is also true of Nirala. Dwivedi ji sees Narasimha in Kabir because of the remarkable harmony between seemingly opposite traits: the harmony between Kabir's self-respect and self-sacrifice, his arrogance and humility, his masculinity and softness, his anger and compassion, his tendency and detachment. His body was built like one of the Greek gods. He may have once resembled a valiant Arya, but now he looked more like a wise old master. [4]

His eccentric behaviour had reached the level of a fad: he alternated between shaving and growing out his beard and moustache, going shoeless across town and dressing in a lungi and long kurta, and even shaving his head. Once in a while, he would have a scented massage if he had gone many days without a bath. The stories of their kindness, sacrifice, and generosity live on as if they were myths. After being dubbed a son by a beggar mother, he often shared his own warm quilts and blankets with the homeless throughout the cold winter months. His pride in Hindi and his own poetic prowess led to his becoming acquainted with Gandhi and Nehru. As a result, the Hindi world feared and respected Nirala for his many skills and charismatic presence. That's why people started referring to him as the "Messiah of donations" and "Daraganj's saint" and "great soul" and "revolutionary."

Nirala shared the multidimensional talent of Kalidas, Shakespeare, and Tagore. He was primarily a poet, but his works in other genres, such as sketch, narrative, novel, essay, and criticism, continued to be innovative long after his death. From other languages,

he translated into Hindi as well. His volumes of lyrical poetry are titled Parimal, Anamika, Geetika, Aparā, and Naye Patte. His lengthy works include the Shaktipuja of Ram and the Saroj Smriti. Novels such as Apsara, Alka, Nirupama, and Choti Ki Pakad are just as well-known as his story collections. Kulli Bhat and Billesur Bakriha establish his sketching style, while his subsequent four essay-collections and two critical works show the full flowering of his critic and essayist form.[5]

'Janmbhoomi Ki Vandana' was Nirala's first poem in the Hindi poetry scene. In time, the publication date of the collected Hindi poetry collection 'Juhi Ki Kali' was advanced by 10 years. All three stages—argument, mysticism, and progressivism—are represented in Nirala's poetry. Spiritual reflection and compassion for the Dalit class in progressive poems is the primary thing in Chhayaavadi poetry, owing to the skill of the poet's imagination and the sensitivity of Geetika's short lyrical songs. His religious poetry may be found in the volumes 'Achaina' and 'Aradhana. Poems of Veer Ras, such as "Jago Phir Ek Baar," express strong national feelings and carry the intoxicating, magnificent spirit of Shringar, a nature-nondualistic approach. Compositions like "Bhikshuk" and "Widow" also have the ferocious melody of sympathy.[6]

Nirala was unconstrained by the elements, confident, and defiant. His poetry has always had a penchant towards severing the rope of preconceived notions. From the outset, his works reflect the anguish of modern man, rage at servitude, and passionate protest against injustice.

Some of the poems in the collection Badal Raag encourage Badal to start a new revolution in society, while others ask him to listen to the cries of India's struggling farmers and start a revolution on their behalf-

With a Viplav ke Veer

Its life force has been drained.

Just your skeleton to lean on.

Oh, living family!

The sleeping forces of India have been jolted, the heroes have been given a chant of exhortation, and it is time to wake up to the call of this social revolution-

Get back up and about.

A courageous human being, not an animal.

Don't be mean; instead, let yourself sink into the sands of time.

*Samar-Sartaj, today you are
Rajkunwar.*

The poet, moved by a noble sense of patriotism, has praised Mother India in her true form -

*May the battle be won and the lotus
be planted, Bharati;*

*Garjitormi Sagar Jal, Lanka Padtal
Shatdal,*

*Dhota Shuchi Charan, lauding the
richly symbolic.*

Motivated by these ideas, he offers a prayer to Saraswati, asking that she bring light to the people of India and give them a fresh voice. [7] The poet wants nothing more than to give his life to rescue Mother India from foreign domination.

*The sound of Mahakal's voice doesn't
bother me.*

*You inspire me to rise in yours with
more strength.*

*Murti's clay-rich tear water, dhaut
vimal*

I'll sacrifice myself to liberate you.

*Bring your sacrifice to your feet. Credit
earned through work and watering -
total.*

Nirala disapproved of the Indian culture's norms and practises. His heart broke for the widow who had lost her husband and children and was now alone and suffering.

listens to the silent screams of grief

Sameer Akash Dhir Nischal

Who could put up with him

Who can bear the weight of my grief?

After seeing the horrific inequality in society, the one-of-a-kind stonebreaker puts lyrical expression to the story of a girl's life.

*The heat from Diva's searing body
soared.*

*Dusty embers coated the ground like
cotton on fire.*

*She usually smashes stones in the
afternoon.*

Nirala's tender heart is broken even by the sight of the hungry beggar who has fused his stomach and back and is spreading his bag for a handful of grain.

Joining the front and the back

an operational Lakutia system

*He would pass out a few crumpled up
paper bags whenever he became
hungry.*

Nirala, frustrated by the injustice, coercion, and human suffering he has seen throughout his life, raises his voice in an appeal to Maa Durga to perform the Tandav dance and vanquish the monster of inequity.

Just get up and dance, man.

Preparedness for shyama matters.

Now the poet longs to hear Bhairavi Raag instead of the gentle ragas, and he prays that the burning of the old, deteriorating one may bring out fresh life and force.

Destroy the old and broken down

*Dead corpse, what should I do with
you?*

*Devvrat Narvar was the offspring of
Shakti Naveen's propagation.*

Nirala sung both protest songs in Bhairavi Raag against injustice and inequity and love songs. The pure love of the beloved draws the heart of the beloved, and somewhere in these melodies is the lovely picture of the intoxicating love of the beloved. [8] The teenage hero-heroine shown by Pawan and Kali in 'Juhi Ki Kali' is a charming and alluring sight.

As with the One-Vallari Vision,

*Get some restful slumber. A peck on
the cheek from our hero,*

There was a rise in Valli's struggle,

As his massive eyes closed, Hindol Nilas Bankim -

*She had imbibed too deeply from
the fountain of youth.*

Some songs portray love as the evening beauty who drinks a cup of affection from the hearts of all the living creatures and then puts them to sleep in a mass slumber.[9]

Nirala, the undisputed leader of shadowist poetry, has painted nature in all its beautiful and terrifying glory. While "Juhi Ki Kali" and "Sandhya Sundari"

paint a beautiful image of her, "Badal Raag" shows her in her "cry form."

khubhad tosh ang se ruddha kosh hai

All of them, clothed or not, are quaking with fear.

Powerful storm clouds.

A feeling of wonder at the mysterious force - who plays the flute in the soul - lurks around here somewhere.

And the need to explore uncharted lands of the imagination has been voiced.

Wherever two people meet, millions of different kinds of light bloom.

Constantly cutting-edge innovation; go forth into the universe.

A live representation of the soul's convergence, unity, and separation from God may be found in a few of the songs as well. Nirala's poetry also offers the opportunity to experience sentiments of patriotism. 'Vandana of Motherland' was the poem with which he made his debut as a poet in the Hindi language. There are several additional songs that celebrate the ancient India's valour, pride in its wisdom, and beauty. 'Wake up again' and 'Letter of Maharaj Shivaji'. [10]

There were once poems like that. Tulsidas, in his Prabandha poetry, satirises the culture-paradmukhta and materialism that permeate modern society while also encouraging its readers to pursue success in all areas of life. In a same vein, Nirala uses legendary storytelling in 'Ram's Shakti Puja' to convey a message about amassing strength in order to defeat an alien evil. [11]

Nirala has not only penned exhortation-songs but also sought refuge in biting sarcasm to jolt the societal conscience. He has gleaned encouragement from businesspeople, opportunists, the wealthy, and self-styled social-work gurus. The sardonic tone of Kukurmatta, Naye Patte, Bela, and Anima is more pronounced than in previous works. Upper-class capitalists who waste the money of workers and farmers are chastised in 'Kukurmatta'-

Listen up sweetie,

Remember, don't buy the perfume, colour it,

You have drained the lifeblood of the obnoxious capitalist.

Because of how much society places on a girl's appearance while considering her suitability for marriage, the poet's criticism of the marriage system in "Rani and Kani" is very biting. 'Bela' is a satire on the

public's blind faith in the Ganges' lazy sadhus, while 'Dan' is a satire on the Brahmins' feeding of monkeys dumplings as they ignore the plight of the starving beggars who stand alongside. There is serious damage. [12]

Nirala gives vandana-songs significant weight in his poems. Initially, he had bowed down before a physical representation of Mother India-

Bharti might win, and Kanak could grow lotuses.

Lankan Rice and Curry, Dal, and Sagar from the Garjitorami River.

Put some depth into it with the Dhota Shuchi Charan duo.

The peak is covered in pristine snow and ice, Pranav Omkar Pranav,

Abundantly good at setting a tone, Mukhare Shatmukh Shatray.

The poet prays to Maa Saraswati even as he worships her, begging her to free the people of India from their shackles, clean up their environment, and provide light, knowledge, and prosperity to every corner of the country. Nirala has devoted herself to Bhagavad-Bhakti in the poetry collection 'Aradhana,' where she pays homage to Satyam-Shiva-Sundaram.

Imagination and tenderness, a resounding voice of national pride, and a razor-sharp picture of society are all present in Nirala's poetry. His vocabulary shifts with the topic and setting. Similar terms of Sanskrit, symbolic and metaphorical vocabularies, and a predisposition towards the Samas-plan may be found in poetry with a shadowist-mystical or culture-oriented focus. The ease of the language was not a point of emphasis for him. The same can be said for what he has stated elsewhere, where he argues that "The appropriateness of expressions should also be considered in literature, language is the follower of expressions. [13]

So, he shaped the language to fit the emotions of the world. When people's emotions are more serious and mature, their language tends to reflect it by being more mature, serious, and forceful. In contrast, his vocabulary has become straightforward and utilitarian wherever it depicts public life in his poems. After reading all of Nirala-Kavya, we may identify four distinct linguistic styles present in his verse. Use of comparable Sanskrit terms and lengthy compound words indicative of the guru's grave, refined tone -

Ravana attacks the Durwar with the mighty Vikal Vanar Dal.

*Sugrivangad Vibhishan gawaksh nal
a frightened swoon.*

There are speech-songs that employ very violent words -

*Arise, arise; night is ended and dawn
has here.*

*Jyotirmay Prapat Purvanchal Jharta
Jhar Jyotirmay.*

As a result of conveying the tender feelings of a lover's heart and the lovely visuals of nature, Nirala's language has become melodic.

It is both musically pleasing and figuratively and symbolically rich. [14] The reader experiences the pleasures of the universe while reading the 'Geetika' songs, which have a beautiful tone, rhythm, and jhankar -

*Veena Vadini, please grant us a
favour.*

*Fill the New India with the Rav Amrit
Mantra, Please, Independent India.*

The phonetics or sound-beauty of the Nirala language has also played a significant role in bringing it to life. The powerful roar of the clouds may be heard when reading the poem "Badal Raag."

*a gentle rumble of thunder ghan-ghar
jhum-jhum*

*Rave up your amar ambr scream with
some raga.*

The words presenting the actual image of life utilise straightforward, understandable language, although his straightforward language stops short of the extreme of bald declaration. The proposed metaphors for the widow's 'Widow', Even though their meaning is clear in the poem, they nonetheless manage to come off as polite and sophisticated.

*It's akin to visiting a sacred shrine
dedicated to the supreme god.*

*She was unflappable, lost in her
feelings.*

*A line of Tandav's memories may be
drawn through that horrible era.*

*She reminds me of a damaged tree
with a loose creeper.*

At the locations where a picture of life has been written, the language has simplified even more. The reader is nonetheless moved by this very simplistic language. Even the reader's heart is broken by the sight of the begging man.[15]

Similarly, in the lines that follow, the poet expresses his or her hopelessness, isolation, and looming anxiety with the use of very few words. The effortlessness of the phrase just amplifies the impression -

Alone, alone, I am

The sun is setting on my sky.

There are also some English and Urdu terms in there. Similar terminology has been used by Nirala to convey his outrage at societal injustices, exploitation, and anti-social behaviour. There are several Urdu terms in certain areas.

Nirala rules the tongue like a tyrant. Against them, words seem to be useless. He has reshaped the vocabulary to reflect his shifting emotions and perspectives, making it seem variously mature Pranjali-like, soft and delicate, harsh and bitter. Language is shown as a dancer following his lead.[16]

Nirala has not only decorated with decorations. The unprepossessing design marks such a beautiful, emotional image of emotions, ideas, things, and situations that they can never be forgotten, and this is why Alankaras have naturally appeared in his poems. Nirala thought sculpting was important for poetry, thus he used ornamentation to create vivid and moving word sculptures in his works. Those word-idols may be everywhere, from little to monumental. He employs simile and Allegorical language in his building of these idols. The author paints a vivid image of the widow's innocence, meekness, and tragedy via the use of similes in the poem "Widow."

When making a comparison, his focus is still primarily on the fairness of the outcome. Through the use of metaphorical ornaments, he has also painted some stunning word images. Nirang metaphors, which are often rather brief, have been used to provide illustrative images like as-

*The heart has flown gone, and the
shell of a body is all that's left.*

By accusing Nirjhar of being affectionless in this sentence, the poet creates a striking image. Similarly, the word image of Ratnavali is an apt metaphor for describing Ratnavali-

*Shafri-Alaken wandering eyes,
clean-eyed lashes.*

Even using standard metaphors and musical allegories, the poet painted a synthetic image that was both beautiful and moving. The poet's vivid ingenuity is on full display in Accusing Sharda in Ratnavali-

*Saw, Sharda Neel-Vasna stands in
Rashna's very own face.*

*It left Jeevan Sameer gasping for air,
Vardatri.*

*The veena's own voice, sweet as
honey, comes out.*

*Charan Sughar is the name of the
world goose that Shri.*

Nirala poetry also makes use of anthropomorphism, samsokti, metaphor, uncertainty, and phonetic-euphemistic decorations. The poet's words have been given extra gravitas and resonance by these embellishments.

Nirala has also used symbols to convey structure and feeling. The majority of his emblems originate from the natural world. His symbol system is unique in that the emotional image is materialised with the form description. The emblem of Juhi and Pawan in 'Juhi Ki Kali' not only reveals the new heroine's sentiments, but also offers a beautiful image of her.[17-18]

From one section of the poem 'Badal Raag' to the next, the cloud represents a variety of characters, including a revolutionary, a soldier, and a kid. The poet has accomplished his goal of conveying his innermost sentiments via the use of symbols. Nirala's symbols are not only a testament to his fertile imagination, but also a successful attempt to convey his deepest emotions.[19]

Nirala was a poet with a free spirit who cherished happiness and would not tolerate confinement of any sort. That's why he didn't think poetry needed verse. Despite initial pushback, he persisted in writing in free poetry. Pant composed this eulogy for Nirala, who is often credited for breaking the bounds of ornamentation and verse in Hindi poetry-

*The lock of poetry, symbolised by the
silver loop of Praas, has been
unlocked.*

His words have an overwhelming desire to pour in every direction without regard to quantity or rhythm. Nirala made history by speaking poetry in free verse while everyone else in the Hindi world was writing in metre and metre and chromatics. Thus, it is accurate to refer to him as the forefather of free verse.

Nirala wasn't only the backbone of Chhayavad; he also played a major role in spreading progressive ideas and encouraging experimentation. [20]Unforgettable is his contribution to creating poetry free from preconceived notions.

*The mountain vehicle may be broken
if the verse tie is broken. Poet of
unchanging generalisations! Your
Poems Flow.*

2. CONCLUSION

S. Tripathi Suryakant Nirala's literary development exemplifies the transformative potential of the human spirit and the everlasting effects of creative brilliance. Because of his deep character and extensive body of work, he is revered by readers and writers alike throughout the Hindi-speaking world. Nirala's life, from his humble beginnings to his position as a literary giant, is a testament to the power of perseverance, tenacity, and a never-ending need for knowledge and the freedom to express oneself. Nirala's literary legacy lives on in the works of authors and poets who came after him. His contributions to Hindi writing have left a lasting legacy, inspiring and igniting the imagination of aspiring authors for generations. For his many talents, insightful perspectives, and mastery of the written word, Suryakant Tripathi Nirala is still widely regarded as a literary legend.

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