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**THE INFLUENCE OF WESTERN LITERATURE ON INDIAN LITERATURE
WITH REFERENCE TO AGYEYA'S WORK**

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Abstract

In each and every age some great litterateurs are born with their new ideas and new values; and as a result, new and newer poetic tendencies come into being with their own ideals, standards and values. Sachchidanand' HiranandvatsayanAgyeya is one of such great litterateurs who gave a new colour to Hindi literature and indicated one new road to the new generation..Agyeya is very much influenced by the west. The symbolism, Surrealism existencialism and in psycho-analysism in the literary movement in literature in Europe influenced him enormously. He wrote the major portion of his poetry under such influences. After a careful analysis, it is found that the influence of writers like T.S. Eliot, Sartre, comings, Muniyar etc. over Agyeya is quite considerable. Agyeya himself did not regard influence of others as evil. It is remarkable that all the influences — Indian and Western over Agyeya merged in him and gave birth to a personality of his own.

1. NEW ERA OF INDIAN ENGLISH LITERATURE

Indian Literature in English may so far show up as a problem. India is obviously, India, and English the language of England. English in India still mirrors the cliché pilgrim aftereffect. However, without falling back on such clichés like English being an international language, and writing in English in India being one noteworthy method for getting saw abroad and so forth, I may express that there is up 'til now little requirement for arguing the case for the presence and thriving of Indian writings in English. In any case, in celebrations like this one where we are celebrating poetry from India under a few areas like women's writing and Dalit Writing and writing in the regional languages, how would we visualize the circumstance of the writer in English? A fish out of water? Or, then again a sore thumb? Excepting the particular trinket part of the language the experience of the Indian writer can unarguably be prove through this piece of the Indian literary—this normally gets seen in the west yet now and again for the wrong reasons. It is my contention in the accompanying that the Indian writer in English is not animal categories apart but rather particularly a fundamental part of the Indian literary scene. There is this inclination that writing in English from India is substandard and middle class, notwithstanding obviously a couple of outstanding cases. This may be genuine fundamentally in light of the fact that the language itself is right now being used in living circumstances just among the educated upper middle class. the working class don't have simple access to this nor do they require it, and on account of the high society there is for all intents and purposes next to no self-reflexivity nor responsibility regarding the literary [1].

Ageya (1946) he wrote *Prison Days and Other Poems* in English when he was in Multan Jail which is greatly influenced by English. It astutely reflects the mood of the period, the cry for freedom and its reverberations. The lonely chambers of the prison, though bolted and barred, also created freedom of spirit, hope and vision. The meaning of existence, instead of plunging into humiliation, gave the prisoners hope of tomorrow which would bring deliverance. Deeply insightful and thought provoking, these poems shimmer with a dream-like quality. These lines make grass become green again and flowers bloom. The poems capture the agony of man that stems from his denial of the true nature of life perishable, impermanent. Poignant and well-crafted, these poems bring the reader face to face with their reality, which is gruesome if denied but beautiful if accepted.

2. AGYEYA AND HIS ERA

Agyeya, in his novels, has laid weight on unadulterated individualistic impressions. Such impressions that make man socially mindful and alarm and give honest to goodness social inheritance, His view-point says that each individual has got his own particular one of kind impressions, yet the best impression is what does not discourage each other's freedom and autonomy.

Impressions, or culture, may likewise be as a man's reasoning, standards and life-style. Agyeya has endeavored to present clear and sound impressions through the medium of Shashi, Bhuvan, and Gaura and Selma. The clearness of Shashi's reasoning, the train and holding up inclination of Bhuvan and Gaura and Selma's humanistic limit of persistence, all present Agyeya's susceptible potential outcomes [2].

This propensity of 'osmosis' "Culture, in its quintessence, is the way toward encountering values and for Agyeya the essential value is freedom." Nandkishore Acharya - Agyeya – Saijanatmak Anweshana Ke Ayam (Lekh), Samakalin Bhartiya Sahitya - of new

accomplishments' can be seen in the characters of Agyeya's novels, especially in the characters of Bhuvan and Shekhar. Agyeya's psyche, as saw from his novels, additionally has all the earmarks of being battling with naive issues. Shekhar and Rekha's disturbance, fretfulness and anguish are that of their powerlessness to set up harmony between susceptible traditions. A catastrophe takes birth when a few impressions of the individual have a tendency to deter his moral principles and capacity to take free choices [3].

3. AGYEYA'S WORKS:

Agyeya was an adaptable virtuoso of literature. After Bhartendu and Prasad it is Agyeya who has such volume of creative works [4].

In English: Prison Days and other poems (1946), Nilambari (1981)

- Novels: ShekharEkJiwani (First part) (1941), Shekhar : EkJiwani(second part), 1944, NadikeDweep (1952), ApneApneAjnabi (1961).
- Short story: Vipathaga (1937), Parampara (1944), Kothari kibaat (1945), Sharanarathi (1948), Jaidol (1951), Ye TerePratiroop (1961), AmarvallariAur Anya Kahaniyan(1954), Kariaaur Anya Kahaniyan (1957), AchootePhoolAur Anya Kahaniyan (1960), JigyasaAur Anya Kahaniyan (1965), ChoraHivaRasto (complete collection of short stories) (1975), Agyeya . kiSampumaKahaniyan.
- Drama: Uttar Priyadarshi (1967) TravelogueAreYayavarRahegaYad (1953) EkBoondSahasaUchali (1961)
- Collection of Essays : Trishanku (1945), Sabrang (1940), Atmanepad (1960), Hindi Sahitya : EkAdhunikParidrishiya (1967), SabrangAurKuchRaag (1969), Alwal (1971), LikhiKagadKore (1972), Bhawanti (1972), Antara (1975), Adyatan (1977), Joglikhi (1977), Samvatsar (1978), Shasvati (1980), SanskritiKichetana (1980), Atmaparak (1983), Kendra AurParidhi (1984), SarjanaAurSandarbh (1985).
- Edited works: Adhunik Hindi Sahitya (1942), Tar Saptak (1943), DusaraSaptak (1951), Pushkarini (1953), TisraSaptak (1959), Pushkarini, Sampuma (1959), ChauthaSaptak (1978), Nehru AbhinandanGranth (jointly) (1949), NayeEkanki (1952), Hindi K1 PratinidhiKahaniyan (1952), Rupambara (1960), NayeSahityaShrasta (RaghuvirSajay and , . others), SarjanAurSampreshan (1983), Navadhi (1984), Sahitya Hun SamajParivartankiPrakriya (1985), SahityaKaParivesh (1985), SamajikYatharathAur Katha Bhasha (1985).

Translation: Shrikant (Sarat Chandra Chattopadhyaya) (1941), The Resignation (JainendraTyagapriya), (1946), To Each his stranger (ApneApneAjnabi) (1967), First person, second person (selected English poems) (1967), ThaurThikane (His poetry) science and silence (in association with Lenard Baithon - selected poems) (1976), Itands in the stream.

4. WESTERN INFLUENCE ON AGYEYA'S POETRY

Different influences that have uncommon significance in man's life, Humans have continually continued learning-/something or the other; from each other for having a fruitful existence. They trade contemplations, feelings and methods for living, this give and take is yet just a type of, retaining influence of the other. Literature has likewise not stayed untouched by it. The retention of, influence isn't another thing in literature. It has especially

obtained uncommon significance s modern literature. Literature was basically influenced by Indian methods of insight and sociality till the Dwived-erar in any case, after the appearance of Chhayavad [5].

The influence of Romanticism of English literature can be found in the Ghhayavad literature - revolt of the extremely unpretentious towards the strong. Romanticism (i.e., unreasonable conduct) is accepted to feed e been brought into literature from the production of the English verse accumulation named 'Melodious - Ballads' Of Wordsworth and Coleridge in 1798. Writers like Wordsworth, Shelley, Keats, Byron, Cooper and so on set up straightforward and-normal poetical approach, over the top and love-based individualistic view-point and broad humanism while restricting old strategies, of teaching, customary view,- purposes of the society and amazingly extremist convictions of the religious specialists.

Artists like, Prasad, Nirala, and Mahadevi-Verma and so on seem to have received this influence in their poetical-lingual authority. Later on, Romanticism likewise influenced different litterateurs. The saturated romanticism in Agyeya's literature can likewise be considered its influence.

The influence of Marxism or Communist idea stream got reflected in Hindi literature as Progressivism. The root base of this lies in the idea of 'Dualistic Materialism' which endeavored to set up. Socialism by offering significance to class-strife. Researchers trust Marxist reasoning had begun going to the fore appropriate from the, season of Premchand. For instance, the character, 'Gobar' of the novel 'Godan' speaks to this reasoning and his definitive disappointment at last is the disappointment of socialist idea in the viewpoint of Indian idea stage. Yashpal likewise endeavored to acclimatize the musings of western scholar Karl-Marx [6].

The influence of Marxism has been backhanded on Jainendra and Agyeya and amid the seasons of Yashpal. They have especially taken plan of action to Marxist reasoning for working up nature of their novels.

Modem literature has' been profoundly influenced by the western psycho-investigator, Sigmund Freud: This influence is additionally seen in social novelists. 'Gathering Comrade' merits saying starting here of view. Commentators have seriously reprimanded and raised complaints on - the change, of character of 'Bhavariya', a character of this novel. Truth be told, this change is just mental.

Here,- the influence of Freud turns out to be unmistakably obvious. Narrating isn't the goal of the writer in the modem times. This had been appropriately reported in the prelude of the starting fiction, 'Sunita of the period under feedback.

Premchand himself had turned into a self-expert in his last creation, 'Marigalsutra' Greiations like 'Tyagapatra', 'Kalvani'. 'Siikhada', 'Vivarta' and 'Vyateet'ofJairiendra,; Ilachandfa Joshi VA Bairde Ki Rani', Udayshankar Bhatt ' Vah Jo Maihein 'Dekha', 'Anchal's 'Marudeep are all composed in this style: This reality is seen in European fiction too Ifattractionean be the most conspicuous mental reason for change in the influence of Freud additionally left its blemish on VatsyayanaAgyeya, But, he has not indiscriminately taken after Freud's standards.

While Ilachandra Joshi composed his fiction in accordance with Freudian standards, this influence is found to infest Agyeya's fiction in a characteristic shape as it were. In Jainendra, this influence has surfaced as value-based philosophy of life.

Aside from these, the influence-of existentialism, stream of consciousness, immateriality, legendary mindfulness and so forth can likewise be found in modern-Hindi literature. Here, litterateurs are seen to be influenced by western litterateurs D H Lawrence, Turgnev, Romeo Rolang, Virginia Wolf; Sartre, Nietzsche and so forth. Agyeya has himself conceded that his creation 'Shekhar: EkJeevam' had been propelled by Romeo Rolangs 'JyanKritof. The idea of legendary mindfulness is basically identified with the verse world and plays as it were [7].

When we examine the nature and convention of Hindi Literature, an inquiry for the most part irritates us whether the Western literature has any influence on it. The inquiry is particularly confounding and irritating. The general thought of Western influence on Hindi is identified with the economic, social, political, cultural and scholarly improvement of the present time which started from the dull medieval times; all the more especially from the season of the Coming of British to India. The material and scholarly associations are very normal as the countries meet up and build up connections.

There was a radical change in India in the realm of education, thoughts and thought, literature and culture and furthermore in the field of national cognizance. The yearning for opportunity and the distinctive social developments in various parts of the created world offered lift to development in the brains of the dynamic individuals in India, of all these the most essential carrier of the western thoughts was the English Language.

There was an incredible change in our sustenance propensity, dresses, and in our way of life because of the mechanical Revolution and logical examinations in the Western nations; from which our dialect couldn't stay unaffected, as a consequence of English education our kin attempted to mimic every western propensity and tastes. Indeed, even the general population started to think in the western line for which a layer of western shading assembled over our Hindi literature too. It can't be denied that the western idea and Ideas which came to India continuously considerably affected the life and culture of India, it turned into a wellspring of motivation.

In the meantime it had significant effect on the writings of Indian litterateurs — in their composition, poetry and fictions by and by our poets were abundantly influenced by the writings of T.S. Eliot, Ezra Pound of England and Sartre, Comings and Muniyar of Franco. The influence was obvious on the prayogvad and on human expressions.

The new significance in which the prayogvadi poets utilized imagery, images and the terms is unquestionably taken from the western world. Indeed, even a portion of the prayogvadi interpreted some western poetry, in the 'Chinta, Agyeya additionally admitted that there he utilized a few terms deciphered from English poets, and even three of the poems were specifically interpreted from works of Nicholas Rotik, D.S. Lawrence and Browning [8].

The poet under of discourse, Agyeya created his poetry subsequent to being influenced by rational specific stream of thought, which was particularly influenced by the European Symbolism, symbolism, Sur-authenticity, Existentialism, psycho—analyticism and so on alongside influences of the poets like T.S. Eliot, Comings, Sartre, Ezra Pound, Muniyar and others. At the point when Agyeya composed rational short poems militating the Japanese poetry one can't however affirm the western influence on his 'frame.

Presently let us examine the western influence on poetry. It is certainly that the type of the prayogvadi poetry is very westernized. Yet, the substance of the poetry gave it. Such shading, to the point that it ends up plainly hard to call them westernized.

5. CONCLUSION

In the modern period of Hindi literature, the writers made literature remembering the present experience, be that as it may, they always remembered the past. They depicted the truth remembering the current conventions and culture of their circumstances. Be that as it may, in the improvement phases of the modern times, there came to fruition such progressive litterateurs in the literary world who boycotted the customary mentality. SachidanandaHiranandaVatsyayana 'Agyeya' is in the fore-front of such litterateurs. Yet, he never let go of the set up cultural impressions and lifted out the attention to literature's significance from limit thinking to charge the same with far reaching thought.

The essential affectability of the literature of Agyeya's period is consciousness of modernity as it were. View of modernity depends on dynamic values.

This is such an idea which makes us forward looking. The translation of modernity is identical to accuracy disregarding there being novelty in experience and affectability. It is protected and secure due to its connection with the past. Consciousness of modernity incorporates existentialists thinking likewise whose significance is additionally whole. Be that as it may, the principle characteristic of modernity is 'humanitarianism'. Agyeya additionally turns out as a supporter of DrHazari Prasad Dwivedi's reasoning.

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