

RAMESH POKHRIYAL 'NISHANK'

LIFE TRIALS



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Representative Hindi Poems of Ramesh Pokhriyal 'Nishank'

Translated into English by
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Preface

Mountains are strange landscapes and ever challenging the material artifacts of the people with its overwhelming natural features. Poets sing in praises of nature that is abstract. Shri Ramesh Pokhriyal 'Nishank', like all romantic poets is in general a poet who is strong willed and intelligent and possesses a mind which is unusually subtle. While going through his poetry, and more so his nature-poetry, we come across nature sympathetically with unusual unrepudiable emotional response. Moreover, it stands in sharp contrast to the rationalistic moods.

Similarly, the nostalgic delights provide evidence of attitudes, which is emotional. Hence, the book is clearly a manifestation of the long-standing desire of the poet where he wished to gain a crystallised comprehension of the concepts, which are philosophical as well as have roots in religious and scientific movements of the modern world and has its course with effect. Apropos many celebrated English, European and American poets, Nishank is fond of personifying nature or is he simply desirous to associate with the beauteous forms of the world that coexists with the laws and order of the universe. However, through his poems, the poet Nishank reinforces the aesthetic ecstasy that nature offers aligned closely to the philosophical notions of order and divine unity. There is an order of the universe in '*Life Spring*' where Nishank sings in exuberance is replete with purposive, harmoniousness, and considered largely as benevolence towards man and the other sensitive creatures.

“New spirit, new consciousness
Bequeathing advanced route
In a dormant consciousness
Renounce yearning of honey
Foster and shower blossoms
Hey spring! Hail quickly!”

Rather, Nishank hailed spring as inherently the nature of things or more often the providential design of the benevolent deity. Religious views primarily run through most of the poems and are latent whether they are recognisable. The general concept of nature is the synthesis

of elements derived from science and religion. When we talk about scientific concepts prevalent in the poems of Nishank, the major emphasis is on regular and universal laws of nature, while the religious notion is the notion of the divine providence in the poem '*Where is Man*'.

“These forests
These mountains
These winds
Are all for rentals
To levy taxes on humans.”

Hence, when Nishank fuses the scientific and religious notion, it purports to the metaphysical notion, which is adapted to the natural design of the cosmos. Hence, through this choicest collection of poems, Nishank agrees to the universal phenomenon that nature provides an influence which spontaneously refines and purifies the soul of human generation. If Lessing believed that 'the spirit of man is made gentler by studying nature', then Nishank constantly prods his readers and awakens them to the refining influence that nature provides, which are relatable to the collected emotional intelligence and the thematic concerns traceable in the poetry of Wordsworth. Whether we talk about the central motif or the evolution of the spiritual existence, or we talk about poetry as a medium of comfort.

All mountains, in the choicest collection of poems of Nishank are clear manifest to us as mountains. Similarly, river is a river whether River Ganges or River Yamuna, even though they have many ways of winding are intertwined with the 'unity and integrity of the country'. Concurrently, Nishank, with his primal genius, interpolates Holy River Ganges in '*The Ganges of Verse*' with mythological relevance and through winding route rises through many ranks of being and consciousness into that humanity of which we are inordinately proud. Those proud moments in the creative genius of the poet creates patterns of pleasure in the creator and the readers alike. Therefore, poet Nishank in his search for making his poems vivid, fresh, colourful and strong is like adding spiritual vitality to his creation. When the poet says, "I am the soul of the country/I am a lovely mountain...the symbol of resolve and peace" (*I am the Mountain*). The exuberance of Nishank as a poet can be realised across the vast plethora of poems, while some maintain the

traditional pattern with the freedom that satisfied the modern love of variety. When we refer to variety, it is served to the readers in the use of images and symbols that are important, far more than literary or decorative. In *Dear Garhwal*, the poet responds with his emotional intelligence to the events borrowed from his own realisation of life about the 'reverberating rippling sound of the rivers'. Nishank uses a symbol of tornado in '*Human*' which is like a "Frantic tornado/ Roams the world/ Sometimes appears as a/ Messenger of peace/ But rather is/ A son of unrest" to give the readers a feel, a sense, a sum and substance of whimsically ridiculous human race, is comparable to Wallace Stevens, in 'Tattoo', where he provides a symbol of a spider to define light, or Carl Sandburg in 'Fog', where he gives us a sense of quietness of a fog.

In the end, I would reiterate that Nishank appears loyal to his power and privilege as a poet when he surrounds his facts, his experiences with beautiful images and symbols, which are true and honest and replete with visible signs of grace.

—Dr. Chetana Pokhriyal

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