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class - B.A. I
 Paper - I
 Topic - Trends in the
 20th century poetry.

As regards the poetry this period may be said by way of preface. The splendid legacy of the past they enriched the imagination of all, its significance made the clearer and weighting by increased facilities in the book-selling world and the greater attention given to critical and interpretative literature. The influence of Wordsworth and of Tennyson especially may be traced in much contemporary verse: Mr. William and rhythmic charm of Tennyson have left their impression in different ways upon Mr. Stephen Phillips and Mr. Alfred Noyes.

That we shall find the new spirit in letters asserting itself. To find this we must turn to Kipling. Henley had introduced a more realistic note in poetry, especially in the emphasis he laid on Victorian life; but Rudyard Kipling is the first man who treated the raw material of modern existence in such a way as to appeal to the man in the street. And dealing with the cursed actualities of things as they are, neither Mr. Kipling nor his successor, Mr. John Masefield, have been at pains to eliminate the concomitant ugliness from their art. Masefield is the less sparing here, and it is curious to note that while his best work shows a finer and surer imaginative beauty than that of Kipling he is less concerned than this contemporary writer to soften the brutal realities with which he is concerned.

I do not think this is due to the fact that he is more realistic in his method than the author of Barrack Room Ballads, for if you examine their work closely. Kipling's verse shows a more deliberately realistic manner. But Kipling is at least more conventional than Masefield. Masefield's keener sensibility drive him into a frenzy when he compared the idealities with the realities, and

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the coarse and nauseous violence of certain passages in his verse are the outcome of an exasperated romanticism, not the result of a deliberate realism. Less conventional than Kipling, he is at less pains to hide his feelings. That he has greater imagination, I would not ever-recalling such things as Mandalay, but he has certainly a more sensitive one.

Another illustration of the new spirit in our poetry may be seen in the work of aesthetic writers like Arthur Symonds and Ernest Dowson and brilliant experimentalists such as John Davidson.

Symonds grew lyrical over rouge and the thick atmosphere of the music hall. There are other things beside elemental realities that may claim to be treated of an Art, said Dowson and Symonds in effect. The realities of life include very many phases of human experience even exotic and morbid moods. Artistic skill need not be denied the author of London voluntaries and Amor's Victim though Dowson is the finer artist here in morbid eczema but the defect of Mr. Symonds metrical art lies in the absence of any true gaiety. His amatory verse repel, not because it is cold not a hot blooded sensuality because there is too little of the genuine Bohemian, too much of the clever experimental Journalist in his work. It is pity, for Symonds has a fine and fastidious literary palate, and a genuine love of letters as his prose writings show.

Dr. Anand Kunwar.

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