



**THE NEOCLASSICAL POETRY AND PANDIT YUG POETRY: THE SIMILARITIES
AND DIFFERENCES**

Mehta Jigna Rashmikant

Pursuing PH.D, Department of English & CLS

Saurashtra University, Rajkot

Guided by

Krishna Dineshchandra Daiya

H & H.B Kotak Institute of Science, Rajkot

Abstract:

Every school of poetry features specific style and Neo-classical and *Pandit Yug* poetry is no different. The prefix 'neo' means new and classical means return to the ideology set by Greeks and Romans during the classic period. Here we can find that the neoclassical poets and *Pandit Yug* poets wrote classical poetry with new attributes and therefore it is called neoclassical poetry. Those poets have attempted rhyme, meter and wrote their poems on general public sphere, that didn't specialize in notions of the speaker's personal life. Their poetry is highly logical with touch of wit. These poets employed the forms like ode or epic to debate a subject that did not quite belong to it. Neoclassical and *Pandit Yug* poets brought back rhymed and heroic couplets in their work. They showed off their scholarly skills by including allusions to the Bible, Mahabharata and other major writings.

Keywords:

Pandit Yug, Neoclassical, Classical tradition, Poetic decorum, Imitation of classical models, Moral philosophy, Sanskrit literary heritage, Rationalism, Literary aesthetics, poetic differences, Poetic devices, Comparative literature, Tradition and modernity, Intellectualism in poetry

Introduction:

Neoclassical Literature was written around 1660 to 1798. This period is further divided into three parts: The Restoration period, the Augustan Period and the Age of Johnson. The Neoclassical writers were imitating the style of ancient Greek and Roman literature. It was the time of enlightenment, logic and reason. Neoclassical age was somehow comfortable age for the people of England. People started to meet in coffee houses, clubs and started to discuss about the chief prevailing traits and literature in the society. They gave much importance



to the language, fashion and mannerism. It was the time of much political disturbance in the society of England.

Sudharak Yug literature was more popular but less creative while the *Pandit Yug* poets had great creative power and they created a new literature for traditional Gujarati literature and made a mark in the history of Gujarati literature. The Fundamentals were created by *Sudhark Yug* poets but the entire building was created by *Pandit yug* poets. In *Pandit Yug* different forms of poetry was practiced by different poets like *Gazal* was practiced by Balashankar Kanthariya and Manilal. *Pandit Yug* poets were not reluctant to use mixture of Urdu-Persian and Gujarati-English inside the poetry. New forms like *Kandakavya* from Sanskrit influence, sonnet from western influence were practiced or introduced. *Dolansheilli* was introduced which seems similar to blank verse by Nanhalal. New metres like *Anjani* from Marathi poetry and *Khanda Shikhirini* were also practiced by *Pandit Yug* poets. The entire *Pandit Yug* poetry was developed on the fundamental of Western poetic influence, awareness of education and practice. In the critical work *Arvachin Kavita* (1946), Tribhuvandas Luhar surveys modern Gujarati poetry and views poetry as both a historical current and a spiritual impulse emerging from Gujarati culture. He breaks modern Gujarati poetry (1845–1945) into “old current” and “new current,” emphasizing poetry as evolving emotional expression bound by cultural and historical forces. In his opinion, “In the flow of poetry *Rasaa* defines the creativity of the poet.” and Kant’s poetry truly attested this thing. *Arvachin Kavita* (1946), From Chapter 1 intro, pp. 3–15.

The Classical Influence on Neoclassical Poetry:

The term Neoclassical is composed of two words Neo and Classic. The word neo is derived from the Greek word *Neos* which means something new while the *Classic* means the works of Greek and Roman Literature according to Webster Dictionary. The age itself suggests the rebirth of classical literature. The Neoclassical Movement laid emphasis in the history of English literature and revived the classical spirit in the mind of poets during 1680 to 1750 in the age of Dryden, Pope and Johnson. The Neoclassical poets followed the footsteps of the classical writers who wrote during Augustus Age, the emperor of Rome. The greatest literature was flourished during the age of the great king Augustus like Horace, Ovid, and Virgil. Dryden and pope were the major poet who took inspiration from the classical poets and poetry and that is why the age is called the Augustus Age. According to Britannica Encyclopedia: “Classicism and Neoclassicism, in the arts, historical tradition or aesthetic attitudes based on Greece and Rome in antiquity or to later inspired by that of antiquity; Neoclassicism always refers to Classicism and Neoclassicism are often used interchangeably.”



The Neoclassical Poetry:

There are many characteristics of neoclassical poetry which distinguish it from the Classical poetry.

Rationalism:

Rationalism is the most important feature of neoclassical poetry. The Neoclassical poets gave extreme importance for learning, rationality and knowledge. Neoclassical poetry is an outcome of an intellect and reason, a reaction against the Renaissance poetry. These poets wrote against too much decorative language and imagination of Metaphysical poetry. Neoclassical poetry is a stereotype poetry which was totally different from the romantic emotions, sentiments and images. Neoclassical poetry was without sentiments and feelings and written with logic and reason and that is why it stands on the different position in the history of English literature.

Scholarly Allusions:

The Neoclassical poets were highly educated poets and well-versed in their fields and disciplines. They had a great knowledge of classical literature, Bible and religion so these poets loved to use scholarly allusions in their poetry. They wrote their poetry with lots of allusion of classical writers like Horace, Virgil, Ovid. They desired to write their poetry with the classical fashion of earlier days. These poets also translated the greatest works of scholars to prove their mastery. They had started to invent new forms like Mock- Heroic Epic from classical Epic and satire from the classical satire with irony and humour.

Didacticism:

The Neoclassical poetry is different from Romantic poetry because it was written to teach something to the society. It was written on daily life, humanity and mankind. It was not just for fun and amusement. Here, poet has something to convey to the reader through his poetry. The Neoclassical poets chiefly concern with the didactic aspects of the poetry.

Realism:

Neoclassical poets are not the poets who live in their own world of imagination. They focused on the daily life or day today situation of politics, religion, society and common mass. Realism is chief aspect of neoclassical poetry. They were the realist who had shown the true picture of society to the reader. They paid attention to the harsh realities of life. They had very sharp observation of realities. They kept themselves away from idealism, imagination, abstract emotions and so on. Dryden and Pope had written such type of poetry.



Adherence to Classical Rules:

Neoclassical poets followed the classical rules laid down by the great masters as they revived classical poetry. They were the great adherents of classical standards and followed each and every rule of classical poetry. The chief concern of writing their poetry was to follow all the rules as much as possible. The neoclassical poetry is also known as pseudo classical poetry. Pope himself wrote about the classical rules.

Heroic Couplets:

Heroic Couplet is another chief character of neoclassical poetry. Earlier poets employed the heroic couplets but neoclassical poets showed skillful mastery in using heroic couplets in their poetry. Even neoclassical poets are also known as couplet poets in because of excessive use of heroic couplet in their poetry. Chaucer was the first poet who employed it in his poetry and after him many more poets came but their poetry was not written with much coherence and precision such as neoclassical poets did. Dryden and Pope are regarded as the master of heroic couplets. These two even brought heroic couplets at another level and wrote them with refined style and polished language. They corrected it. Dryden wrote more than thirty thousand heroic couplets for English literature. His poems like *Absalom and Achitophel*, *The Medall* and *The Mac Flacknoe* are all written in heroic couplets.

Lack of Passionate Lyricism:

During the Neoclassical Age only few lyrics were written as it was not the age of emotions and sensibilities. The poets focused on intellect rather than feelings. Neoclassical age is not giving free rein for emotions. The poetry follows the coffee house and club culture. Here the poet is not wondering inside the woods and nature. They have seen the beauty of knowledge and intellect rather than god's created wonder world. The poets started to stay away from the metaphysical or renaissance poets and the romantic poetry was yet not dwelt. So, it was completely different era of poetry writing.

Objectivity:

The neoclassical poetry is far away from subjective poetry. The subjective poetry is more often related to the personal poetry. Instead of paying attention to once personal life the neoclassical poetry is focusing upon daily and routine life problems, hardships and miseries of the life. For them wonder is around their life and in problems and difficulties. These poets have seen the world without any bias and opinions. They had presented the society as they lived in it.

Poetic Diction:

The neoclassical poets used certain type of diction to write their poetry. They believed that poetry cannot be written by everyone as language of poetry is different from the language of prose. The neoclassical poets



followed certain type of decorum to write poetry. They followed the old fashion trends to write poetry and used metres and rhythm to create subtle effect in the poetry. Poet's talent and genius can be judged on the basis of their scholasticism of poetry writing.

Pandit Yug Poetry:

In the 19th century *Pandit Yug* poetry is rich and popular because of imagination, expressions, presentation and maturity of emotions. They studied English, Sanskrit and Persian. They had deep knowledge of literature and other subjects. Their intellectual knowledge inspired them to write poetry. Similarly *Pandit Yug* poets wrote their poetry under the Sanskrit and Greek influence. The modern *Pandit Yug* poetry is rich in various manners and these poets are scholars of the universities and highly educated intellectuals. *Pandit Yug* has become very important chapter in the history of Gujarati literature. In this era poets adopted the different aspects of poetry and turned to certain standards and mechanism of poetry writing. The people started to live his life with fresh thoughts and free will. That was the time when Gujarati poetry's emotions can be expressed with more intensity. The *Pandit Yug* poetry was written about love, nature, God with eagerness and joy of life. The freshness of feelings, language, *Chhanda (metres)*, symbols, figures of speech and imagination can be seen in *Pandit Yug* poetry. Major poets of this era are Govardhanram Tripathi, Balashankar Kantharia, Manilal Dwivedi, Kavi Kalapi, B.K.Thakore and the other poets were highly influenced from Sanskrit literature and they are Narsinhrao Divatia, Kavi Kant, Nhanalal.

The characteristics of *Pandit Yug* Poetry:

Artistic Approach:

The scholar era poetry is written against the reaction of *Sudharak Yug* poetry. *Sudharak Yug* poetry was superficial and difficult to understand. *Pandit Yug* poets were dedicated to art and wrote their poetry with aspirations. They gave much importance to classical form, newness of thoughts and gave up the old traditions of poetry writing. *Pandit Yug* poets took the poetry to the highest position only because of these aspects. *Khandkavya*, *Gazal*, *sonnet*, *hymns* were introduced into the Gujarati literature and practiced by the different poets.

Intensity of Thoughts:

Kant, Kalapi, B. K. Thakor and Nahanlal wrote their poetry with intense thoughts and varied themes. They are ready to adopt anything which was new without leaving the old and that is why they reached at the highest peak. They mingled their thought with image or the scene and finally a scenic beauty comes out from these thoughts. Their thoughts lead the reader towards deep meaning.



Religion and Philosophy:

These scholar poets have deep knowledge of Hinduism as well as Christianity as India was inside the Colonial Rule. They were masters of Sanskrit, Persian and Gujarati. They have religious fervor and they translated many Classical works into Gujarati. *Pandit Yug* poets and their poetry were written under spirituality and philosophical aspects of human life. They spoke about devotional love towards the God through Christian influence and many of them wrote prayers and hymns. Worshipping the God and the influence of Hindu religion is found in and Gujarati Poetry. These poets wrote *Raas* (a Gujarati form of dance) and *Padavali*. Use of Sanskrit lines, words and *shlokas* was popular tradition. They translated many of the Sanskrit works and *Shlokas* into Gujarati. For exp. Narasinhrao Divatia translated a poem from Lead and Kindly Light into *Premal Jyoti*. Nanhalal translated *shlokas* like ‘*Asato ma saddgamayo*’ into ‘*Asatyo maahethi*’ from *Upanishadas* and now days they are used as a prayer in most of the schools and universities.

Creativity and Presentation:

The entire *Pandit Yug* poetry was written with newness of thoughts and presentation. The creativity and skillfulness was prime features of poetry. These poets experimented with the forms and produced new forms and established their identity. There is absence of simplicity, importance of best or selected, clearness of thoughts and philosophy can be found in *Pandit Yug* poetry. These poets presented their thoughts in different way and with great deal of words as well as language. There was absence of simplicity and what is comes in the category of difficult came in demand.

Conclusion:

Neoclassical Literature has regularity, uniform precision and balance. The writers followed structure, order, accuracy. Satires, letters, parody, essays, heroic couplets were the popular forms of Neoclassical Literature. The Neoclassical writers adopted the themes, from classical literature but they modified the form accordance with age, time and demand. They were not fully the classical writers who followed the rules of classical literature. Neoclassical poetry was a kind of reaction against Renaissance poetry. Before 1885, during the *Narmad Era* many religious, social and political institutions were established in the many part our countries. The educated youth of India was confident to take their decision. There were many philosophers who inspired the youth and people with their meaningful lessons like Lokmanya Tilak and Ram Krishna Bhandar. They inspired and influenced not only Indian society but also the entire world. The various institutions aroused religious thoughts inside the man and woman. They learned the art of living and thinking. The blind adherence of Western civilization which was a popular trend during *Narmad Era* started to disappear from the society. During *Pandit Yug* people started to cultivate their interest for beauty of nature and mystery of life.



Atmanimajjan (1895) which was written by Manilal Dwivedi offers poetic philosophy through commentary. He treats poetry as a medium to express *Advaita* spirituality—turning personal emotion into universal insight.

References:

- *The Classical Ideal: English Silver, 1760–1840*, exh. cat. Cambridge: John Adamson ISBN 978-0-9524322-9-6.
- Irwin, David (1966). *English Neoclassical Art: Studies in Inspiration and Taste*
- Johnson, James William. “What Was Neo-Classicism?” *Journal of British Studies*, vol. 9, no. 1, 1969, pp. 49–70.
- Rosenblum, Robert (1967). *Transformations in Late Eighteenth-Century Art*
- Dave, Narmadashanker Lalshanker (1994). "Appendix XII (Timeline of Life)". In Ramesh M. Shukla (ed.). *Mari Hakikat (in Gujarati) (1 ed.)*. Surat: Kavi Narmad Yugavart Trust. pp. 183–184. Archived from the original on 2016-10-25. Retrieved 2017-11-30.
- Sisir Kumar Das (1991). *History of Indian Literature. Vol. 1. Sahitya Akademi. p. 479. ISBN 978-81-7201-006-5.*
- Patel, Pramodkumar (1997). "Indian Renaissance and Its Various Facets : With Special Reference to Gujarati Literature". In Singh, Avadhesh K. (ed.). *Indian Renaissance Literature. Creative New Literatures Series – 66. New Delhi: Creative Books. pp. 95–96. ISBN 81-8043-011-1.*



**MULTIDISCIPLINARY COSMOPOLITAN JOURNAL OF RESEARCH
(MUCOJOR)-2583-9829 (On-line)**

International Peer Reviewed and Refereed Journal

Certification of Publication

The Board of Multidisciplinary Cosmopolitan Journal of Research (MUCOJOR) is hereby awarding
this certificate to

Mehta Jigna Rashmikan

In recognition of the publication of the paper entitled
**THE NEOCLASSICAL POETRY AND PANDIT YUG POETRY: THE SIMILARITIES AND
DIFFERENCES**

Published in Volume 03, Issue 06, December 2025.

EDITOR IN CHIEF



**MULTIDISCIPLINARY COSMOPOLITAN JOURNAL OF RESEARCH
(MUCOJOR)-2583-9829 (On-line)**

International Peer Reviewed and Refereed Journal

Certification of Publication

The Board of Multidisciplinary Cosmopolitan Journal of Research (MUCOJOR) is hereby awarding
this certificate to

Krishna Dineshchandra Daiya

In recognition of the publication of the paper entitled
**THE NEOCLASSICAL POETRY AND PANDIT YUG POETRY: THE SIMILARITIES AND
DIFFERENCES**

Published in Volume 03, Issue 06, December 2025.

EDITOR IN CHIEF