

Arcane Register of Language as a Strategy in Nepali Modernist Poetry

Niroula Dhundi Raj

Abstract

This research paper tries to provide an analysis of the Nepali modernist poetry written from 1960 onwards approximately for a decade. Literary critics holding different views have been vocal about this unique kind of poetry. They have variously labeled the modernist poetry as esoteric, reactionary, obscure, monochromatic, status-quoist and devoid of communicative rationality. After judging the rationale and critical validity of these observations, this researcher argues that the poetry of this period has aimed to express the complexities of the time. So, a number of times, these poets have used an arcane register of language that contains revolutionary zeal at the level of both form and content. Even though the modernist poets in the west came to adulthood amid political, technological, social and scientific transformations commonly identified with modernization, such phenomena were not experienced by Nepali poets, whom we have labeled as the modernist, at their home country. They just derived consciousness from the West and experiment in Nepali poetry. Nepali modernist poetry poses challenges to the reader as it has highly experimented with syntax, rhythm, graphology and semantics as well. The reason behind the intellectualization of the poetry through arcane register of language was their strategy to conceal revolutionary spirit of their poetry from the intolerant despotic regime.

Key Words: Modernist, Arcane Register, Esoteric, Communicative Rationality, Demotic Register

Introduction

As the despotic rule of the monarch under the *Panchayat* regime in the 1960s banned free and straightforward expression of the social concerns, the modernist poets in Nepali literature did search covert and labyrinthine ways of expression. For that, these Nepali poets borrowed consciousness of modernism from the Anglo-American and European literature and applied the foreign characteristics in Nepali poetry. Had there been a political set-up of liberal democratic nature, the poets of the time might not have experimented to the extent they have done. The concern of this article is to demonstrate how an arcane register of language is used in the modernist Nepali poetry and explore the reason why the poets used such deviation from the conventional way of articulation. In the tradition of Nepali poetry, almost from 1960 onwards, approximately for a decade, a number of innovative experiments took place. Such a distinct period of creativity and experimentation emerged in Nepali literature albeit the period was virtually short. The poetry of the era shares a great many

things with the Western modernist poetry in terms of form and content. However, modernism as such is a western concept. Among the Nepali modernist poets, Mohan Koirala, Bairagi Kaila, Ishwor Ballav and Tulsi Diwas, to name few, basically used an arcane register of language whereas poets like Bhupi Sherchan, Parijat and Bashu Shashi used a demotic register of language. The researcher concentrates on the poetry of Mohan Koirala, Bairagi Kaila, Ishwar Ballav and Tulsi Diwas. Interestingly, Mohan Koirala is taken for granted as the most prominent figure of Nepali modernist poetry. Moreover, his diction is thought to be esoteric and unapproachable to the common reader. In the similar fashion, Bairagi Kaila and Ishwor Ballav are related to the intellectual literary movement named *Tesro Ayam* (The Third Dimension). The complexity in expression is resulted from their strategy to conceal their revolutionary spirit underneath.

The most striking fact, unanimously, in the modernist poetry is the revolution in poetic taste and practice. Much of the theoretical back-up was supplied to the modernist poets by various philosophers and political thinkers both alive and dead during the time. From the beginning of the 20th century, the Western society was enriched with scientific discovery, technological advancement, socio- economic and cultural awareness though the uglier dimensions of the time prevailed on the other side. But the Nepali society, even in the 1960s, had not witnessed the aforementioned advancement let alone during the modernist period of poetry in the West. The Nepali poets of the 1960s borrowed awareness of the European- American literature and applied it in Nepali poetry both in form and content. Modernist poetry renewed the strength of poetry while the metrically regular rhyming poetry had been labeled old-fashioned.

Both in the West and in Nepal, the modernist poets were actually conscious of the complexities and contradictions of the time they lived. Furthermore, they were aware of the fragmented nature of their readers who could not command over the totality of knowledge. As a result, they were compelled to compose and recompose their own myths, references and allusions. Obscurity is a common thing in modernist poetry because they exploit various sources for their poetic creation from classical myths of the West to the oriental Sanskrit scriptures. They are aware that there is no common set of references available; and they have to construct their own if they want to go beyond a certain level of poetic communication. Obscurity is resulted in modernist poetry by symbolic projection and such projection demands a careful reading.

Research Methodology

This researcher has taken the Western Modernist parameters to judge the poems written during the 1960s by the Nepali poets Mohan Koirala, Ishwor Ballav, Bairagi Kaila and Tulsi Diwas. All of the poems written by them are not possible to discuss here in this short article.

That's why their selected poems are analyzed to demonstrate how and why the arcane register of language is used. Poems are generally categorized as containing arcane register of language and demotic register of language. Russian theorist Mikhail Bakhtin believes that poetry exists in its hermetically sealed world. However, Michael H. Whitworth revising the Bakhtinian notion believes that modernist poetry can't be detached from historicity. Having been inspired from such theoretical underpinning this researcher makes an attempt to show how Nepali modernist poetry contains communicative rationality and it is vocal against the despotic political system even though it applies archane register of language as a strategy.

Discussion and Analysis

Critics, especially from the Marxist corner, have charged that Nepali modernist poetry lacks communicative rationality and it supports the socio-political status quo. Tara Nath Sharma despises Nepali modernist poetry for being 'reactionary' and 'bourgeois'. From his leftist angle of vision, Nepali modernist poetry "wholly lacks progressive and revolutionary nature" (Sharma, et al, 2067 B.S: 5). Likewise, Mohan Raj Sharma finds that "...mostly the poetry of the background phase [the modernist period] has been composite, complicated, snobbish and idea dominant expression"(Sharma, 2055 B.S.:160). Similarly, Narendra Chapagain finds Mohan Koirala's poems repulsive with torturous linguistic structure. He says that because of "linguistic incoherence, individual images lacking communicative rationality and density of incoherent metaphors Mohan Koirala's poems have been extremely esoteric"(Chapagain, 2051B.S. :60).Another critic BashudevTripathyevaluates,"Nepali modernist poetry is moving towards musical pictorial abstraction like the spontaneous writing breaking and deviating from linguistic norms and ignoring the responsibility of communication. Further, the poetry of the period is absurd like dream and unconscious, also being esoteric and free from decipherable meaning" (Subedi, 1996),(Subedi,2054 B.S.:6).

However, this researcher is making an attempt to claim that the adverse political situation of the 1960s encouraged the poets to choose an esoteric form of language though those poems are full of revolutionary zeal both thematically and structurally to undo the socio-political, religious, cultural, economic, linguistic and literary status quo. The employment of an arcane register of language is strategic in their case. The researcher uses the Western modernist parameters as methodology to discuss about the poems written in the 1960s by the poets of a small group. The poetry of the era shares a great many things with the Western modernist poetry in terms of form and content. Modernism, in the West was a product of scientific and technological progress, industrial revolution, sweeping economic and social changes brought about by capitalism. Our domestic scenario turned out to be

wholly different from that of the West. Those aforementioned historical circumstances were not fulfilled in the 1960s in the case of Nepali society. Despite this reality, Nepali modernist poets captured the spirit of the West but expressed the typicalities of Nepali time and space with their ingenuity. This school of Nepali poetry willingly deviated from the accepted poetic tradition in order to free the poetry from many conventional conformist habits and boundaries. At this juncture, the representatives of the new poetry in Nepali literature can be labeled as modernists who were involved in finding novelty in expression that was different from that of their predecessors. What the modernist Nepali poetry did is it internalized the Western consciousness of the modernist poetry without having fulfilled the physical circumstances and experimented in Nepali literature.

Although it is hard to date with precision the appearance of a concept, we can see that the modernist style of Nepali poets dates from 1960 onwards. A small but triumphant group of poets emerged with a promising talent. The modernist poetry, either Nepali or the Western is not too simple to analyze. It is hard and free from emotional slither. The classical and neo-classical assumptions about poetry are deconstructed by the modernist poetry that is largely experimental. The Western modernist poetry was always a reflection of the complicated modern life. The modernist poets there came to adulthood amid political, technological, social and scientific transformations commonly identified with modernization and modernity. A gap is easily discernible regarding the socio-political and historical circumstances between Western modernist poetry and Nepali modernist poetry. Some notable features of Western modernization, like rampant increase of industrialization, expansion of bourgeois democracy, increasing literacy, breakthrough in scientific and technological invention, growth of new popular cultures and growth of corporate capitalism were not experienced by the Nepali poets at their home country at the time even though Nepali modernist poetry emerged much later than the Western modernist poetry if we judge things chronologically.

We don't find much homogeneity in the Western modernist poetry. There are a number of modernist schools of poetry associated with many movements. Imagism, Dadaism, Vorticism, Futurism and other movements guided poetry from before the First World War to the 1930s in the West. However, Nepali modernist poetry has not experienced those kinds of various movements. But modernist poetry in Nepal, through its experimental form, poses challenges to the reader. Deliberate intellectualization of poetry took place partly for experimentation having been influenced from the West and mainly for concealing the revolutionary spirit from the intolerant, political authority. A modernist poet, by the conditions of his time, is forced to create or recreate his own myths and allusion. For critic David Dachies, the modernist poet "was no longer the sweet singer whose function was to

render in mellifluous verse and imagery drawn with great selectivity from the world of... personal emotion, he was the explorer of experience who used language in order to build up rich patterns of meaning which...required repeated close examination before they communicated themselves fully to the reader" (Daiches, 1999: 1123-1124).

Modernist poetry generally seems to exclude a mass readership. Another claim can be made that the poetry treats the readers as people intelligent, interested in complicated discourse and hungry for knowledge. The implied reader is supposed to actively imagine connections between elements that are distant to each other. On the basis of such supposition, an arcane register of language is used in the modernist poetry. This is how a lot of imaginative space is left for the reader. Bairagi Kaila's experimental poems are graphologically important. They seem to be wholly shocking to the sensibilities of the reader trained in the conventional form and metrical pattern of poetry. An example from the poem 'The Ganges Me Flow Blue' reads as follows:

Traveller-

I

D

O

S

T

A

N

D

.

Running

Upto intellect in and out

Through 'Nowhere I reached' I always stand a piece of stone (Sharma, et al, 2067 B.S.:396).

Difficulties are normally encountered while reading modernist poetry because our habits of reading and interpreting are based on our use of language in everyday practical situations. But modernist poets mask simplicity with so many heterogeneous images seemingly unconcerned to each other for a number of reasons. In the West, part of the Imagist method in modernist poetry is to place two disparate images, scenes or ideas side by side and to

leave the reader to ponder the similarities and differences. In the similar fashion, Ishwor Ballav, one of the three founders of *Tesro Ayam*, in his poem 'The Nation Where My Mother Committed Suicide' puts heterogeneous images together expecting the readers to associate them. A line in the poem reads, "Me waiting to beget the scarlet sun of a boulder" (Sharma, et al, 2067 B.S.:70). The image of 'the scarlet sun of a boulder' sounds wholly typical and bizarre. Moreover, his lines of poetry embody unequal length, some unexpectedly long and others shockingly short.

Preserving revolting zeal within the modernist poetry often acts as a critique of other earlier forms of poetry and of contemporaneous poetry that interrogatively followed the poetic tradition. The poets of this school seem suspicious of the form that would prevent them from expressing their true vision or bar them from depicting the actual chaotic nature of the modern civilization. So, a unique experimental form, they felt necessary to create. Ezra Pound, the leader of the Vorticist Movement, believes on the dynamic form of poetry as the image of vortex itself represents something which has a definite form without being static. Similarly, T. E. Hulme proposes a new form of poetry which resembles sculpture rather than the auditory perception. For him, the conventional imitative poetry "springs up like weeds" and it is solely "an expression of sentimentality rather than of virile thought" (Hulme, 1994:51). Sentimental presentation of the social realities turns to be a subject of laughter for the modernist. For this, the traditional form does not suffice to articulate the spurious time and its experience. TulsiDiwas, in the poem 'Etna and Bisuvous: A Revolt against Life' writes:

Alas! Every human is scarecrow of every human

...human scarecrow ...of human!

Ouch!...human scarecrow...of human!

Hahaha ...hahaha...! (Sharma, et al, 2067 B.S.:171)

In course of introducing radical shift away from tradition, the modernist poets duly set out searching for alternative modes of expression. The crucial factor to make the modernist poetry esoteric is the use of allusion. It enables poets to reach back to the literary history and it reminds the poets the interconnectedness between the past and the present. The most prominently allusive poem in the western literature is 'The Waste Land'. A modernist claim can be established regarding mythical allusions and interdisciplinary images that they are needed in poetry because a plainer and simpler register of language wouldn't be rich enough to address the complexities of the modern world. Bairagi Kaila in the poem, 'Dabbing Hands on Braille' experiments with the *chektamyth* from *Lepcha* culture in a graphologically innovative form of poetry. The following example reads interesting:

Where shall I paste myself

Get to my feet... ..

Foreigner

Categorically foreigner

[Agony of mine- not being myself]

[Repugnant terrible]

Wah.....

(Within myself) getdismantled

che
tk
che
k
ta
che k ta

Chekta Egypt Mesopotamia Chekta

Chekta New York TokiyoChekta

ChektaKath man du

[Wah! Olympus!(my *Lepcha* friends)] (Sharma, et al, 2067 B.S: 384-385)

Having been influenced from the juxtaposition of uncommon imagery and illogical scenes practised by the surrealist artists, modernist poets perform uncommonality in their expression and automatically that results into obscurity. An example from Mohan Koiral's poem 'The Root of Pumpkin' is contextual in this regard: "Because timeless time is walking on the streetless street" (Sharma, et al, 2067 B.S.: 303). The phrases 'timeless time' and 'streetless street' sound unconventional. They indicate a different kind of consciousness. Though seemingly contradictory, these phrases suggest newness in expression and meaning. In the same poem, Mohan Koirala writes another terribly unconventional line weaving an

intricate symbol: "The firmament falls upon the firmament of peewit"(Sharma, et al, 2067 B.S.: 304).

Most probably, it won't be wrong to assume that it was part of modernist poets' intention to puzzle the reader. The initial impact of such poetry doesn't come from any paraphrasable content but from its music and formation of phrases. The reader gets struck by the way modernist poetry breaks the stylistic norms of poetry in matter of rhythm, rhyme and metaphors. Regarding the innovative nature of modernist poetry, Whitworth writes, "[It] registered the displacement of agency less directly". Such displacement is indicated through "the fracturing of syntax and diction"and introduction of "a human subject that was no longer coherent". The poetry"resisted simple interpretations"(Sharma, et al, 2067 B.S.: 3). Because of the employment of an arcane register of language, readers having little or no formal education in literature and literary tradition find modernist poetry tough to interpret. In the long poem "The Nation where My Mother Committed Suicide" by IshworBallav, the lines stated below demand obviously a scholarly reading. A vibrant revolting sense is circulated through symbols and images that are targeted to the entire socio-political set up of the Nepalese society in the 1960s. The employment of an arcane register of language indirectly tries to tarnish the discriminatory patriarchal and despotic rule of the nation.

Ferocious moggies lapping blood after getting inside the room

They, for the first time, find human blood flavoursome in their gums

The same moggie it was I couldn't drive it away

It continues lapping my mother's blood spilled all over the floor

Death obviously is of a single human

But suicide will be of all

An unprecedented prize nobody has offered in the history

You have offered me

A moggie you have offered me

And you have offered me a nation

Where my beloved mother has killed herself (Sharma, et al, 2067 B.S.:62)

Perhaps the ferocious moggies lapping human blood on the floor symbolically indicate the despotic authority that drives the nation but can't save his mother from committing suicide. The use of an arcane register of language through symbols makes the poem more allusive and enigmatic. Masking the political content with symbolic language is a strategy and that

makes the poem more esoteric and unapproachable to the common readers who are not trained in poetry reading and interpretation.

The moment we encounter a modernist poem we need to be prepared to tackle with its complexities, contradictions and musicality. The meaning of understanding a poem is getting inside its linguistic pattern and properties. Smaller details such as diction, rhythm, allusion and graphological nuances play important role. A number of times the poets remain detached from their creation. Such feature of impersonality is inherent in modernist poetry. Mostly through innovation and experimentation, modernist poetry gets the reader to acknowledge that the world is not straightforwardly comprehensive. The following lines from Bairagi Kaila's poem 'The Ganges Me Flow Blue' suggest a bizarre, complicated and esoteric life. Graphologically, some lines in the extract are bold typed, most probably, suggesting the intensity of the pronouncement. An example is extracted below:

I can't escape unrestrained

Wounded and embargoed man

On the same spot

Discharges faces

Urinates

Sleeps

That much is me

That much is life (Sharma, et al, 2067 B.S.:398)

It is not possible to innovate a work of art absolutely new. No modernist poets expected to do so on every occasion. One would lose all possible readers if one invented entirely an arcane register of language. Many times, these modernist poets show their frustration with the seeming unwillingness of modernist poetry to enter into the dialogue with readers. As a result, on many occasions, Mohan Koirala, Tulsi Diwas and Bairagi Kaila write very simple poetry or lines of poetry with comprehensive lexical items. This can be another line for argument. An unusual sporadic fascination for demotic register of language of these modernist poets indicates their repressed hankering to cultivate a wider range of readership.

In the western scenario, many modernist literary movements revolted against tradition. This revolt was not limited only at the level of formal pattern but it expanded up to the level of principle and content. The movements like Dadaism and Surrealism broke the traditional paradigm of theme and introduced blasphemous mode of utterances in the continental poetry. Something regarded as pious and holy came under the attack of new poetry. Even in

the case of Nepali modernist poetry, it is revolutionary as it proclaims a making and remaking of history. For modernist poets, writing becomes an act of resistance both in form and content, sometimes obvious, other times masked. Critic AbhiSubedi, in his essay 'Literary Response to Panchayat Utopia' believes that the expression of the Nepali modernist poets emerged "as a shock to the people who were used to reading the classical and romantic literature. The social, political and cultural conditions and environments created these writers. They were influenced by their education in Western literature and art as well... they combined learning with creativity" (Subedi, 1996: 87). Nepali modernist mode of expression was unique that tended to ignore the *Panchayat* vision. The modernist trend in Nepali literature, derived from the Western modernist movements of the first, the second and the third decades of the 20th century, appeared after the dissolution of the multi-party system in 1960 and the imposition of the autocratic *Panchayat* system.

From the later part of the nineteenth century the process of modernist poetry started in the West. The idea of progress was a dominant theme in the 19th century and was evidenced on all sides in the form of rapid economic change, social unrest and the political as well as ideological conflict. The question of style in expression, in Nepali modernist poetry, is complex to analyze. The poets with the leftist theoretical tiltation like Bhupi and Parijat select colloquial and reader-friendly register of language to support the external purpose of poetry. They want to obstacle the socio-political and cultural status. However, poets like Ishwor Ballav, Mohan Koiral, Bairagi Kaila and Tulsi Diwas have practised the formal technique of complicated juxtaposition, intertextuality and abstract coinage. Nevertheless, these poets of democratic block, in many occasions, attempt to confirm decorative purpose of poetry but deep down their poetic discourse, they too, preserve oppositional psyche against literary and social stagnation. The inkling of obscure poetry is suggested in the pronouncement of the senior-most proponent of *Tesro Ayam* Indra Bahadur Rai about *Ayameli* poetry: "The most difficult enterprise we did is avoidance of meaning. There can be poetry even without meaning. Is meaning inseparable to poetry? If you, for the time being, ponder upon it, meaning is not component of poetry" (Rai, 2020 B.S.:38). Employing mythic dimension, Tulsi Diwas in the poem 'Etna and Bisuvous: A Revolt against Life' intellectualizes his expression in the following way:

From Madhukaitava's frozen fat
In vacant eyes
Camus oozes out gradually
.....
Wearisome sari of Draupadi
On a long way tortoise-speed (Sharma, et al, 2067 B.S.: 170)

It was the sense of crisis and uncertainty that produced modernist poetry containing abstract, experimental and difficult sense. In Bairagi Kaila's poetry, we can see the repudiation of conventional syntax, punctuation, unnatural breakage of words and non-linear topography. Such unconventional make-up of structure confirms obscurity of modernist poetry. Many modernist poets were concerned with the relation of the past and the present. They employed allusion as a device particularly to dramatize the presence of the past. However, the density of allusion prevents the readers from grasping the modernist poetry outright. Nepali modernist poetry employed allusions from local to national to international cultures in order to, on one hand, intellectualize poetry, on the other hand, indirectly revolt formally and thematically against the intolerant political set-up. The following statement of Whitworth about allusion sounds quite interesting: "Allusion allows the modernist writer to dramatize the uncertainty of knowledge in modernity"(Whitworth, 2010:95).

In the context of Nepali poetry written during the 1960s, we don't find many movements in organized form but the poetry pursues stylistic experiments in poetic abstraction and collage. The revolting period of poetry in Nepal challenged monarchy and ancient regimes of literature and art. The spirited poets presented their work as integral to their age's political transfiguration. They remained at the forefront to boldly experiment the language of poetry. Poets like Mohan Koirala, Ishwor Ballav and Bairagi Kaila experimented on various forms of poetic expression disregarding classical and neo-classical rigid prescription. Nonetheless, due to hardships of existence, these poets express sense of frustration, alienation and existential crisis through the use of allusions quite remote to common readers not trained in scholarly tradition. In the poem 'Etna and Bisuvous: Revolt against Life' Tulsi Diwas expresses an acute sense of despair taking the support of allusive language:

Alas! Fringes of clothes also don't touch me
In such formidable crowd
Why nobody pulls me even unknowingly?
Madly flowing Nile, Hwang- ho, Volga
The Ganges and the Koshi's flood
The New Road's flood of people
Why nothing pulls me?
Wah! Me chasing human beings
Standing lamp post tree of desert
Extending zinc branches on two directions
Straight alone on the pedestrian-side of the New Road
.....
Me scarecrow of the New Road to startle people

Alas! Everyone scarecrow of everyone (Sharma, et al, 2067 B.S.: 170-171)

Thematically, the consciousness of absurd is celebrated by Nepali modernist poets in one or the other way employing an arcane register of language. Deep down their heart, they do harbour malice to the domineering socio-political system of the nation. Even in the second half of the twentieth century, Nepali society was based on feudalistic agrarian economy. A vibrant dream of people to transform the nation economically was repeatedly thwarted by the insincere and beguiling political leadership.

Undoubtedly, the Western scenario of modernist period was full of political, scientific, economic, industrial and technological advancement. Unlike it, Nepali society was packed with feudalistic socio-economic, cultural and political residues. Unless those residues were wiped out, modernization, scientific development and political liberalism were not possible to introduce. An utterance of frustration towards intolerant and despotic political regime and stagnant social atmosphere of the 1960s strangled the Nepali poets at the time. The illiberal and parochial political set-up of the *Panchayat* regime got the poets to feel choked to articulate themselves. Capturing the vision of western modernism, these Nepali poets, who were also indoctrinated in the Western academic tradition, write the complexities and contradictions of their nation and of the entire globe. Obviously, a complex subject matter requires a complex form of expression willy-nilly.

Time and again, the modernist school of Nepali poets was conscious of the concerns of their time and space. It is not easy to circumnavigate the challenges of modernist poetry in a single piece of writing. The geo-political and socio-cultural realities of Nepali society surface in their poetry after they have maturely internalized the Western modernist consciousness of multiplicity and contradictions operating at various levels. Another stream of literary consciousness was simultaneously developing during the time. King Mahendra had encapsulated a wish to thwart the democratization process of the society. Under the blueprint of nationalism, his deceitful plan was to obstruct the norms and practice of democracy and fundamental rights of people. There was a section of poets who overtly or covertly supported the Mahendrian scheme through their writing. Opposite to them, the modernist ones with rebellious spirit disturbed the conventional shackles of authoritarian politics and the literary convention containing normative dictates. There exist so many examples, in Nepali modernist poetry, of disobedience to traditional meter and vocabulary, breaking of the customary syntagmatic and paradigmatic pattern. Moreover, these poems sound blasphemous and anti-traditional to the ruling clan. They have experimented with words and rhythm. Complexity arises as an outcome of intense individuality of language, lack of generalized emotion and building up a complex pattern of meaning within the poem itself. Their poetry is different from the neo-classical dictates and the lush romantic descriptions of their previous generation.

Conclusion

Nepali society of the 1960s was not based on the modernist foundations of socio-political, cultural, scientific, industrial and economic development. To put it in other way, the social development of Nepal of that time was not modernist in nature, but an unconventional stream of Nepali poet was familiar with the values of Western modernism that gave a modernist orientation to their thought and poetic creation. Covertly, their inner urge was to dismantle the age-old decrepit social foundations and also to replace the cliché-ridden vigourless poetic expression by using radically experimental form. So, this strand of Nepali poets was optimistic with the exploration of innovative ways of poetic articulation. Constructing private myths, parables and symbols and mingling them with the various colloquial strength of language was a facet of the experimental Nepali modernist poetry. Drawing inspiration and references from occidental modernist poetry, these Nepali poets of the 1960s have created their typical kind of poetic pattern with the help of an arcane register of language commonly unapproachable to the common reader thereby to dismantle the status quo. They have strategically used esoteric diction and willingly set a new parameter for aesthetics. Disregarding sporadic examples we can claim that the poetry, at the deeper level, contains communicative rationality with its repudiation of conventional poetic taste and practice by employing an arcane register of language as a strategy.

Note: The translations of the extracts of the Nepali poems and pieces of criticism in Nepali into English throughout this research work are the researcher's own.

References:

- Chapagain, N. (2051 B.S.), *Kehi Sidhdanta: Kehi Bishleshan (Some Theories: Some Analysis)*. Biratnagar: Purbanchal Sahitya Prakashan. .
- Daiches, D. (1999), *A Critical History of English Literature*. 2nd ed. Vol. 4. New Delhi: Allied, vol. 4.
- Hulme, T. E. (1994), *A Lecture on Modern Poetry, Collected Writings*. Ed. K. Csengeri. Oxford University Press,
- Rai, I. B. (2020 B.S.) *Ayamik Sampurnatama Anubhuti, Ruprekha Purnank*, Kathmandu P. 58,
- Sharma, M. R. (2055 B.S.) *Samakalin Samalochana Sidhdanta Ra Prayog (Contemporary Critical Theories and Their Application)*. Kathmandu: Nepal Rajkiya Pragma Pratishthan.
- Sharma, T., Thapa, M. H., Shrestha, K. B., Diwas, T., Subedi, A., and Kainla, B. (2067 B.S.) Eds. *Pratinidhi Nepali Adhunik Kabita (Representative Nepali Modernist Poetry)*. Kathmandu: Nepal Pragma Pratishthan.
- Subedi, A. (1996), *Literary Response to Panchayat Utopia, Studies in Nepali History and Society*, Vol. 1(1), Kathmandu: Mandala Book Point, P. 77-96.
- Subedi, A. (2054 B.S.) *Rachana Ra Madhyam (Creation and Medium)*. Lalitpur: Sajha Prakashan
- Whitworth, M., H. (2010), *Reading Modernist Poetry*, West Sussex: Wiley-Blackwell,