



## EMERGENCE OF PROGRESSIVISM IN HINDI LITERATURE

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Progressivism emerged with the insistence of reality and socialism in place of imagination and the individual. Political awakening found expression among the oppressed and intellectuals due to the influence of the Russian Revolution. The capitalist industrial system destroyed the cottage industries of the farmers and sent raw materials to England. Under the influence of communists, there were armed revolts of the peasants and Hindi poetry also became rural-oriented. Trilochan and Nagarjuna drew many pictures of exploitation of rural citizens in the depiction of rural reality. Capitalism created the working class. Kedarnath Agrawal raised the basic argument - when public places, buildings are built by labourers then why the caste-religion of the worker is not asked. All India Trade Union was established. Progressivism exposed capitalism.

Experimental poetry was again subjective and insisted on craft. The intellectualism of the middle class created his ego. Due to sexual taboos, the poets created the repressed and frustrated desires. Urban modernity, mechanism and desperation increased capitalist individualism by eroding civic sense. All these elements are active in the poetry of Agyeya. Nevertheless, Nemichand considers the Jain poet as the best citizen. In the light of modernity influenced by the ideology of Freud and Marx, experimental poetry played a predicative role in understanding the reality of the individual. By introducing personal frustrations, aspirations, disbelief, repressed desires, this poem kept the society aware of the neglect and expectation of the modern citizen.

The Indian Constitution came into force on 26 January 1950, in which the fundamental rights of the individual were approved. Poetry also got freedom from 'Vadon', now it is called 'Nai Kavita'. The new poem established the miniature human against the great men and ideal characters. Here this small human is none other than an ordinary Indian citizen. "Being a human being, human beings are expected to take their own decisions, to express their views and to express their views, and to support a voice different from others without any fear." (Lakshmikant Varma - Patterns of New Poetry, p-227) The new poem was concerned with the common events and conditions of the citizen. Although the modern middle-class poet was still giving priority to the autonomy of the specific aesthetic interest, momentism, art, but Muktibodh sees the lack of cognitive basis in these poems. The Chinese invasion caused deep depression and panic among the citizens. The great human values of faith, peace, progress, and fraternity were affected in a jiffy, it was natural to become disillusioned with politicians and the system. The new generation was deprived of the judgmental benefits of technology, hence full of discontent,



frustration and resentment. His expression was found in Akavita, Vaam poetry and Vichara poetry. Muktibodh declared, on his cognitive basis, that the heart attached to capital cannot be changed. Whereas an exploitation free society The aim of the poem was Akavita has more open sexual expression and personal dissatisfaction, not an encounter or counter-argument with the status quo. Dhumil's civic commitment is remarkable, he wants the society to be advanced but the individual should not be left behind. His poetry gives collectiveness to the lonely and boldness to the collective. The common citizen and his systemic life are the ingredients of Dhumil's poetry. Poetry for him is the affidavit of the innocent man standing in the court of the criminal in the court of words. Foggy is concerned about the upliftment of hungry and neglected citizens. He has raised the exploitation of women in a new poetic idiom. In his eyes, in a capitalist democracy, the people are a sheep / carrying their wool crop / on their backs / for the cold of others. Like Dhumil, Kumar Vikal is against the man who is destroying the meaning of words. Liladhar Jagudi, Arun Kamal, Gyanendrapati and Uday Prakash also want to save the citizen from being pawns of tradition, religion or politics. Wants to give a new light to the image of the citizen.

The civic consciousness in the nineteenth decade and later poetry. The support of the poetry of the nineteenth decade is that of the common citizen, who lives in the cities and villages of India, the approach of this decade's poetry is all-inclusive. It is here that the conflict between the individual and the collective is resolved by a kind of ideological balance. Where this poem is conscious of the various rights of the individual citizen and the regulatory factors of his personality, this poem is also aware of the various duties of that citizen as a social animal and the entire civic environment. The neglect of any aspect of his personal and social in the making of an ideal citizen is not acceptable to this poem. To maintain and preserve the economy of a person as a citizen is the paramount goal of this decade's poetry.

The return of Congress in the nineties, terrorism and its suppression, the assassination of the Prime Minister, the temple-mosque dispute, casteist polarization (Mandal Commission), etc. raised many problems. In the poetry of this decade, along with all these issues, the sentiments of citizens affected by incidents like environment, cruelty, exploitation, Punjab problem, Bhopal gas tragedy etc. have been articulated. Devi Prasad Mishra, Kumar Ambuj Bodhisattva, Ekant Srivastava, Nilay Upadhyay, Badrinarayan, Sanjay Chaturvedi, Vimal Kumar, Naval Shukla, Vinoddas, Swapnil Srivastava, Katyayani, Nilesh Raghuvanshi etc. are the prominent poets who emerged in this decade, we have only their later works. subject of his study. "These poets have more or less leftist stance, but their tone is not political in any way. In the background and background of his poetry are the events happening in the contemporary world and nation. "7 (Nand Kishore Naval - Hindi Poetry of the twentieth century) These poets have made the common citizen and his environment the material of poetry. It may be said that in general the nineties



were the decade of search for a new liberation for poetry and the process of search, although it had begun much earlier, in the meantime gained an artistic credibility and a new ground of emotion, in which many Odd and odd experiences were mixed. “ Kedarnath Singh – Sankalp – Poetry Decade – Role”

The poems of the poets of the nineties have been tested on the test of various rights and duties related to liberty, equality, justice and fraternity in the constitution. When the common citizen feels the insignificance of his rights and the dutylessness of the system in the difficulties and stresses of daily life, then it is the poet's duty to make the citizen stand on his desired land. The dialectics of the individual and society continued to be targeted in various poetic movements of the twentieth century, where poetry was society-oriented, neglecting the individual, and sometimes individual-oriented society, civil rights, if the individual's dignity was determined, then the civic duty of the individual. of social responsibilities. Thus rights and duties are part of the process of establishing balance between the individual and the society. In the nineties and later poetry, the balance of individual and society was established, because the poetic vision remained citizen-centred. ' You are also a citizen / Like the Prime Minister and Patwari are also citizens (Naval Shukla, that I had some dreams / and wished to live like a citizen (Ekant Srivastava), I was kept alive only because I remained an obedient citizen Kumar Ambuj. Here there are questions from the system regarding rights, there is a counter-argument, there is an argument - 'When one has to walk to vote / Only two miles. So why twenty miles to get treatment (Kumar Ambujah), others are unhappy, so should everyone die (Sanjay Chaturvedi), 'Abhijan shouts for protection. The rules of the republic are framed on the same day (Devi Prasad Mishra). Between duty and contradictions, the status quo is - the duty of a good citizen was fulfilled by Ishwar Babu Ishwar Babu (Swapnil Srivastava), from which caste do people call you (Kumar Ambuj) in the office, as soon as we know. The needs/duties and rights of a social animal are/are declared as anti-social (katyayani). In the context of rights and duties, the poets in the nineties and later have made the contradictions of the ideal of the citizen and the status quo as the ingredients of their poetry. In this way our civic consciousness has been expanded and enriched.

There were various challenges before the civic consciousness have been depicted. India has been declared a secular country. The effort of democracy is to keep the religion of the citizen first and not the religion of the citizens. Several communal riots of the last century have put a question mark on the secular image of the system. The value of civic 'equality' is under threat. Only by adopting the right scientific education and approach, the citizens and the state can create the meaning of values like secularism.

The trend of fascism is also emerging in India. We can find the basic tenet of Fascism in these words of Mussolini - "Nothing is against the state, nothing is above it, and nothing is beyond it." “9 This system does not understand civil



rights against the state, in this the state can encroach on civil rights. Militarism, autocracy, authoritarianism of capitalism and racial superiority are the characteristics of fascism. The Rashtriya Swayamsevak Sangh is being considered a fascist organization in India. This has become more apparent after the Gujarat riots. The biggest antithesis of fascist system is democracy. India wants to maintain democracy. The poets of the nineteenth decade have presented touching images and descriptions of various fascist trends with complete neutrality. The conflict of reaching the solution of this big problem of reality has also been created in poetry.

In the beginning of civilization, primitive communism persisted, but gradually due to the concepts of convenience, profit and private property acquired from the process of production, some people take advantage of the labor of others by taking the system in their favor in the absence of superiority, domination and opposition. raised . This is where the exploitation started. The poets of the nineteenth decade depicted various forms of exploitation such as child exploitation, religious exploitation, exploitation of tribals by Naxalites and government and exploitation of common citizens in rail, hospital or ration lines Rajesh Joshi, Kumar Ambuj, Bodhisattva and Pawan Karan have written many Violence is depicted in touching paintings.

The relationship between nature and man is invisible and unbreakable. The environment includes all three of the terrestrial, hydrological and atmospheric. Poet Gyanendrapati has called trees the first citizens of the earth. Devi Prasad Mishra considers cutting a green tree like cutting the arms of the Guru. The nineties of the last century were devoted to water. The world is troubled by the lack of water, there is a possibility that the next world war should not be done by the citizens for water. Nilay Upadhyay is worried about the drying up of the Ganges, Kumar Ambuj because of the depletion of the ozone layer, Ekant Srivastava considers the ocean to be the 'epic of water' and the loss of the environment in the name of development as the biggest loss of the future. Vimal Kumar marks the reason behind the disappearing colors of the environment - 'The color of man is not hidden from anyone'. The poets of the nineties want to make the environment a part of the responsibility of the world citizen that the river of sympathy flowing within us should not dry up. Citizens have to collectively protect their internal environment.

It is being said that the modern era has come to an end in which logic, value of reason, used to be the norm. Now with post-industrial society has come post-modernity, in which truth, equality, justice, no meaning of freedom, no meaning of science, history, philosophy. Although no one is giving a clear definition of it. But believing that all the great stories of the modern era have failed. This science is the philosophy of locality, fragmentation and relativity against logic, centrality and completeness. This is the cultural logic of global capital, which is ignoring the majority lower class of the Third World with the help of consumerism and popular culture. Sudheesh Pachauri considers it to be the inevitable culmination of time, while the poet of the nineties is considering



it as another project of capitalist oppression. And in his poems, he is opposing it in the endeavor of enlightening the citizens.

Globalization or neoliberalism is based on the 'Washington consensus', India adopted it in 1991 i.e. the world joined the free market and competition. Globalization does not allow the state to interfere in the economy by providing state protection to private property and individual liberty. In such a situation, the role of the state becomes to protect the interests of the capitalists. Nuclear war is no longer necessary to colonize - 'Arthashastra has canceled nuclear war'; Kumar Ambuj. Globalization is the process of global capitalism becoming universal, omniscient and omnipotent by the combination of market and technology. Poems of Ekant Srivastava, Kumar Ambuj, Katyayani, Nilay Upadhyay By shaping the sensibilities of the marginalized citizens in this global world, it has been repeatedly warned that these are western and capitalist conspiracy of globalization, re-colonization, compulsion of the system.

The effect and poetry of information technology in urban life. Today the Internet has ended the geographical distance of six billion people of the world through the information highway. Information from any person in the world, of any region, at any time, is possible in a matter of moments. All the devices of communication revolution - mobile phone, TV, computer fax machine etc. have created new 'electronic reality'. The Internet has made the citizens of tomorrow (citizens) today the citizens of the net (netizens). But this mobile neither lets us stay far away nor near, Nilesh Raghuvanshi, 'I send a curse on such a cartographer' machine (Viren Dangwal) has inspired citizens in the information revolution. Attention is drawn to aspects of life. In this world of cyberspace, where God is seated - the computer 'Viren Dangwal', Kiran Agarwal is embodying the same civic sense that this too is a new weapon of globalization. Because e-khana, e-cloth and e-roof are not providing any information revolution to the poor. In the information society 'The world becomes a village / But all the villages remain outside of that world / This computer may be a miracle (Viren Dangwal) There is no information about the disappearing innumerable cultures and species, because capitalism has nothing to do with it. The nineteenth decade and later poetry has exposed the good and bad aspects of the reality of information revolution.

There are achievements of poetry related to civic consciousness. At the latest stage of civilization, that is, at the time of the onset of global domination of capital, when the state is also compelled to do the work of capital. The poetry of the nineties and beyond, stands with the common citizen. The standard image of the citizen whose rights and duties were recorded in the constitution after independence. In the context of those rights and duties, this poem takes the news of the present democracy. The poetry of the nineties has made the common citizen aware and trained about the values, rights and duties. The ideals of equality, liberty, justice and fraternity have been introduced to the reality, the questions related to their rights of citizens have reached the



unexplored areas of the system. The authority, which surrendered at the hands of the imperialist policies of the present neoliberalism, has been introduced to the present condition of the citizens who are suffering its consequences. Human degradation due to environment, globalization, communalism, has also been highlighted. And all this because of the common and simple language configuration which is rare in this complex system. Because the poet wants to communicate the poem to those for whom it is written. This poem is in favor of every Indian who 'desired to live like a citizen' (Ekant Srivastava). And in such a 'consumer' time when even the citizenship of an ordinary man is about to be taken away. These poems target and reassure civic commitment.

In the seventh chapter - the epilogue - the role of civic commitment of poetry in the creation of meaningful democracy has been accepted as the main feature of the poetry of the new century, by establishing the trend of civic consciousness expressed in the nineteenth decade and later as a new paradigm.

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