CHAPTER - TWO

NAGARJUN AS A POET

2.1 BIOGRAPHY
2.1.1 NAGARJUN FROM BAIDYANATH MISHRA

The exact date of birth of Nagarjun born in Mithila in a Brahmin family named Gokul Mishra and Uma Devi, is yet to be ascertained, though he is still alive. The probable date of his birth is supposed to be June, 1911. He was born at Satlakha in Madhubani district of Bihar at the house of his maternal grand father. He was the fifth issue of his parents, four already snatched away by death. Gokul Mishra being a great devotee of Shanker went to Baidyanath Dham in Santhal Paragana district in Bihar, wishing for a son. God became kind to him and he was blessed with a son who was named 'Thakkan' and later known as Baidyanath Mishra. This very Baidyanath Mishra became Nagarjun later on. Gokul Mishra remained after the death of his first wife, Uma Devi. Nagarjun was ill-treated by his step-mother and his mind was filled with bitterness for her and for his father who, being diseased, never look care of his son. Indeed, his father too, according to the poet, was deprived of his mother's love. So he also inherited the same from his father. As evidence in his poem "Ravi Thakur".

पैठा हुआ था मैं -
तीन - तीन अपहित किसी कुटुंब के जन्म में
आ रहा हूँ मैं नीता आजाना का आमना ढेंगा क्या नया ?
Gokul Mishra moved from place to place with his son after the death of his wife because his Second wife, a woman of tart temper never allowed him to live in peace. The young boy Nagarjun saw all this and became indifferent in his attitude to life.

"यादू तू ने अपनी माँ से दूसरे प्यार पाया नहीं। वह पाय भी है तो वह नाम मात्र, जो की प्रयाग नहीं होगा। अपनी मा की मृत्यु शाया मन के किसी को पाने में शुभ की तरह गया। सुधारित रघुमा मा की प्रताप जाली है है। मा भी मेरी होती है, यह का रंगकर सुनकर ही कलणा करते है। रंगपाने मा-बहन भागिनी के स्नेह से बिंदु मन अब भी उस स्नेह के लिए लभाऊत है। रंगपन का स्नेह रहित मन नहीं सुना गये के लिए महिलाओ में पुकारा - मिलता है। परिवर्त परिवारों में महिलाओ में अस्वास्थ रात के पांडे में जानते हैं। एक मुहूर कारण है। अपने को ताजा करने के लिए ऐसे स्नेह रहित स्मरित नहीं है कि तत सरे उसी कोई नवम्बर, हिंद का, परमाणु करते, वह स्नेह दे, अपनी नमनमांद बैले लाए।" २

After the death of his first wife Uma Devi Gokul Mishra used to move from village to village taking his five years son Nagarjun inherited this aspect of his father's nature.

Gokul Mishra was not well educated. He never look interest in his family responsibilities. It is surprising that born and brought up in the environment of great scholars of philosophy grammar and Astronomy and belonging to his family of the stature of washspati and Ruchipati, He could not educate himself properly.

परमेने में लोटा भाई होने के कारण नागाजुकु की मित्री चार चाँद गुलाब के पुरुष (पिता-पितामह, पितामह) कर्नातक गया। वे गांव में रहते है। अपने आज्ञाके परिवार की निगरानी करते थे और अपनी सेती बारी में मतल जाते थे। कर्नातक उनके नर्ताने शिक्षा के लूटकर धर्म से स्वयं योगिता गया था। नागाजुकु के पितामह का नाम था पौराणिक मिना, पितामह का नाम था अवयव भूमि-अंद्र मिना और पिता मे में मोकुल भूमि। ये तीनों ही अल्पृभित किमु एमानादर त्वराय के लिए थे। पिता में मोकुल मिना भी अपने स्त्रीं माता के लिए थे। उनको प्रमुख से प्राप्त होते है। उनकी प्राप्त होते से लगते है, दुनमुखी और प्रतिरोधित परिवर्त शान्त होती थी। उनकी ज्ञानपत्र कभी सेती-बारी की हो। उन्होंने रंगकर कभी में खूब, खूब में नहीं। उन्होंने मोकुल मिना के प्राप्त मयूर ने। ३
After some time Gokul Mishra went to Mahishi Gram to look after the landed property given to him by his maternal uncle Baidyanath also accompanied his father and spent his childhood there with him. The village situated on the bank of the river Ghemura is the centre of the poets reminiscences.

In 1931 Baidyanath married Aprajita Devi, a girl of twelve years. He left him in 1934 after four months of his second marriage and came back after a long gap in 1941. During this long period of absence from home, he had the opportunity of gaining a lot of experience regarding worn-out conventions, superstitious beliefs and social oddities leaving same deep and indelible imprints on his mind at his early life. Though he could not receive proper education except Sanskrit which he could learn in his own village, Tarauni as it was a village of learned pandits and all the facilities were available here except that for English. He also passed here ‘Parthma’ and ‘Madhyama’ in Sanskrit (1925). Later on he went to Khasi and passed the ‘Sastri’ examination from there. Then he went to Calcutta and passed ‘Kabya Tirtha Examination’ from the Government college. Again there was a break of two or three years during which period he moved aimlessly from place to place in Punjab Rajasthan and Himachal Pradesh. After reaching Lahore, he started contributing articles to a magazine named Subandhu and afterwards became the editor of Deepak a magazine started by Swami Vivekanand. He also got the
opportunity of reading some of the translated works of Rahul Sanskrityayan. In 1936, he went to Ceylon and there he became a Buddhist monk after being initiated in Budhisam at Kelania Vidyapith in Colombo. Rahul Sanskrityayan and Bhadat Anand Kaushalayayen also were initiated to Buddhism in this very University. Here he had the opportunity to study Buddhism.

In one of his interviews he has admitted.

As to his knowledge of language Nagarjun may be called the younger brother of Rahul Sanskrityayan.

His interest in Politics and world politics is not more than marginal. His correspondence with people like Swami Sahajanand Rahul and Subash Chandra Bose is equally significant for reflecting his personality.

2.1.2 HOME - COMING

Nagarjun returned to his in law's house 1938 after spending
a good deal of time at Ceylon and was confined for months so that he might not have an outing again. His home coming however was partially welcomed by the villagers. As he had already removed the worldly life and had become a Sanyashi the voice of the young pandits prevailed upon the old pandits. They welcomed the poet.

His father was overpleased at his return and wanted him to perform his duty towards his family. In the meantime Nagarjun got "Budha Vilap" and "Busa Dulha" published in popular Maithili and started selling them to the train passengers on the platform. The amount thus earned was handed over to his father. After sometime his father said to him:

2.1.3 IN SEARCH OF JOB

He obeyed his father. He tried to get a job in Bihar but all in vain. So went to Punjab with his wife. He was employed there by Upadhyaya Atmaramji, a Jain Saint, for his literary works.

Here his knowledge of Prakrit and Sanskrit became greatly helpful to him. But his wife came back after the death of his father (1943) to look after the paternal property a plot of land measuring three ‘Kathas’
and a house in a dilapidated condition.

He was also quite unaware of the indifferent attitude of his wife towards her children.

2.1.4 CAREER AS A WRITER

Now Nagarjun devoted himself fully to literary works. Firstly, he wrote in Sanskrit as he was well aware of the Sanskrit metres.

In 1930 Nagarjun has his entrance in literature. His first poem in ‘Maithili’ was published in 1930 under the pen-name "Vedeh" in the same year.
His first poem in Hindi titled ‘Ram Ke Prati* was published 1935 in Vishwa Bandhu, a weekly published from Lahore Prior to this he had some publications to his Credit under the pen-name "Yatree"

India was under the British rule when Nagarjun started writing the people were under the dual domination of exploitation. On the one hand, and suffering under the slavery of the British rule and under the exploiting attitudes of the land lords on the other.

The progressive writers association was also established in the same year (1935) under the presidentship of Premchand. The writers of this period wrote specially about the miserable condition of the people exposing those who were at the root of such exploitations. The progressive writers made the proletariat class as the source of their inspiration. A Writer like Nagarjun could not neglect the prevailing condition of the country.
The whole of India is reflected in his works. He wrote specially about the people belonging to the poor, helpless and exploited class. He is completely dedicated to his country and her people.

Nagarjun is called the Kabir of the modern age who has tried to do the same what Kabir did some five hundred years ago. Both his poetry and prose writings novels and short stories depict the contemporary conditions of the people afflicted under the yoke of Slavery, exploitation and poverty. His characters have been taken from both the exploiting and the exploited classes and have been presented in their true colours by the author. His novels, ‘Balchanama’ Varun Ke Bete, Baba Batesornath etc depict the contemporary political conditions of the country: Nai Paudh, Imartia, Dukhmochan, Ugratara etc reflect the Social and religious condition of Society as a whole.

Nagarjun considered all those his enemies who indulge in exploiting the people of the proletariat class. Such enemies may be the murderer of Gandhi or a very powerful entity like Goddess Kali. The poet treats them alike. He acted like Kabir to open the eyes of the exploiting class making
them aware of the causes of their sufferings.

नागाजुन ने शासन की बनकर से धबराते हैं, न सत्ता की सत्ता में भूली हुई इन्द्रु जी से। सत्ता जब अतिवाद बन जाती है तब नागाजुन की हत्कर्म ते प्रश्न श्रृंग सुनाए देने लगती है।

Nagarjun has done some significant work on children’s literature both in original and in translation. His translations from Beingali, Gujarati and Sanskrit are well known. The collection of Sanskrit poems under the titles ‘Dharmalok Shatakam’, ‘Desh Shatakam’ ‘Krishak Shatakam’ and ‘Sharamik Shatakam’ are equally well known. These ‘Dhamalok Shatokam’ written in Singhelese Script is a small epic published in Vidyalankar. Broadly about the concepts of progressism after the decay of Ramnticism (Chhayabad) in Hindi poetry, may very safely have recourse to the poetry of Nagarjun and his bold expression in this regard. He is a prolific writer trying his hand in every branch of literature without any fear and difference.


Thus, the Canvass covered by Nagajun for writing is, indeed, vast.
and comprehensive which includes a variety of subjects and topics. He is yet to be satisfied with his writings.

During his stay in Ceylon Nagarjun felt inclined learning Buddhism
and became interested in world politics. He also came in contact with the revolutionary leaders. His correspondence with Swami Shajanad, the great leader of the Indian Peasants’ Party, kept him in constant touch with the miserable condition of the peasants. In the meantime, he was being inspired by Rahul Sanskritiyayan to go to Tibet in order to gather information about the Buddhist monasteries there. In 1930, he returned to India and joined the movement of the peasants. He led the movement after the arrest of Swami Sahajmanand. Later on, he also was arrested and kept in the Hazaribagh central jail for ten months along with Rahulji. He was arrested again in 1940 in connection with the circular of the Forward Block.

His confinement in the Bhagalpur central jail for eight months and there after his release from the jail made his old father kept bitterly to see the condition of his son.

He wanted to keep him confined at home. But the zeal in him to serve his people, particularly, the peasantry was too strong in him to keep himself confined to the homely life. He went to Champaran where Gandhiji was fighting for the farmers to relieve them of the undesirable
revenue realised from them rather harshly and coercively. He co-operated whole heartedly with Gandhiji.

In 1935 Nagajuna joined the progressive writers Association became an active member of the communist party. But he resigned from the party after the Chinese Aggression in 1962 and wrote several poems registering his strong protest against the chinese attitude towards India.

In 1974 he joined the movement conducted by Jaiprakash Narayan and went to jail with Phariswar Nath Renu a great writer of Bihar.

Before joining the J.P. Movement he made it clear that his duty was not confined to writing about the common men oppressed by the priviledged class. But to take active part in the movement with others. It was with this determination that he went to jail many a time and even participated in the mass movements meant for bettering the condition of the poor and haggared people.

Nagarjun was never attached to a single party. He become active to act whenever and where ever he found the pleasents and labourers being oppressed by the exploiting class. He felt that he too was free to
express his views like the politicians on any event he desired to do so.
It is for this reason that he wrote he poem ‘Shapath’ by remembering
Gandhi on the hand and also he wrote about Gandhi with tears in his
eyes. He also expressed his anger against him addressing him as ‘Hey
dhan Kuher’ He is even ready to die for the sake of the people suffering
from untold miseries.

The poet is the messiah of the down-trodden

In the words of prof. Pranaya—"

Thus, the many dimensional personality of the poet and his
versatile genius are too obvious to need any special introduction He is a
man speaking to men about various problems related to them. He has
written specially about those who have been suffering them exploitation and oppression of those who belong to the privileged class of society.

2.1.6 **AWARD**

Nagarjun has been awarded on several occasions for his poetic works in both Maithili and Hindi. He received Sahitya Academi award in 1969 for "Patraheen Nagnna Gachh" a collection of poems in Maithili. He was honoured twice by the Govt of Uttar Pradesh i.e. in 1982 and 1983 for his services rendered to Hindi by his poetical writings in the language. In 1986 he was honoured with the title "Bharat Bharati" the highest honour conferred upon a writer for his greatest contribution to literature. He is also a recepient of "Maithili Sharan Gupta" Award. He was honoured with the honorary fellowship by "Sahitya Academy" The highest award of its kind.

But Nagarjun never hankered after prestige and honour. He did not even care for the greatest hurdle of life. He never dreamt of facing the unseen unprepared. He even kept up the whole night to materialise his dream and made it active and life like by moulding it into a shape. Such occasion also came in his life when he stood in the first rank of the soldiers keeping behind his favourite instrument On several occasions he had to undergo physical injuries.
Thus his faith in revolution made him the national poet of the Indian People.
1. Yugdhara, p-13
2. Shobhakant - Nagarjun Mere Babuji, p-32
3. Nagarjun: Jeevan Aur Sahitya
4. Aalochana 56-57, Janmarch, April-June 1981
5. Nagarjun: Samp. Prabhakar Machwe, p-4
6. Nagarjun: Jeevan Aur Sahitya, p-26
7. Shobhakant - Nagarjun: Mere Babuji, p-15
8. Wahee: p-23-24
10. Sampadak: Biswanath Prasad Tiwari, Dastabej 33
11. Aalochana Ank 56-57, p-22
12. Sampadak: Biswanath Tiwari, Dastabej 33, p-15
14. Premshankar: Nai Kavita Ki Bhumika, p-43
15. Dr. Vijay Bahadur Singh - Nagarjun Ka Rachana Sansar, p-59
17. Dharmyug, 27 June, 1963, p-1
18. Nagarjun: Chun Hui Rachanaye - 2, p-63
19. Wahee: p-201-202
20. Prof. Pranay: Nagarjun Ki Samajik Chetana, p-17
21. Shobhakant - Nagarjun Mere Babuji, p-17
CHAPTER - TWO

NAGARJUN AS A POET

2.2 POLITICAL WORKS AND INTRODUCTION
CHAPTER 2.2

POLITICAL WORKS AND INTRODUCTION

Nagarjun is a prolific author both in Hindi and Maithili. This chapter deals mainly with his poetical works in Hindi written in ‘Khari Boli’ his first poem ‘Ram Ke Prati’, was published in 1935. Since that time onwards he has got several collections published under various captain as follows:

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Poetical works</th>
<th>Year</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Yugdhara</td>
<td>1953</td>
<td>Yatri Prakashan Delhi</td>
</tr>
<tr>
<td>2.</td>
<td>Satrange Punkhonwali</td>
<td>1959</td>
<td>Yatri Prakashan, Allahbad</td>
</tr>
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<td>3.</td>
<td>Pyasi Pathrai Ankhen</td>
<td>1962</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Bhasmankur (Khand Kavya)</td>
<td>1971</td>
<td>Raj Kamal Prakashan, Delhi</td>
</tr>
<tr>
<td>5.</td>
<td>Talab Ki Machhalian</td>
<td>1975</td>
<td>Anamika Prakashan, Patna</td>
</tr>
<tr>
<td>6.</td>
<td>Geet Govind</td>
<td>1979</td>
<td>Vani Prakashan, Delhi</td>
</tr>
<tr>
<td>7.</td>
<td>Meghdut</td>
<td>1979</td>
<td>Vani Prakashan, Delhi</td>
</tr>
<tr>
<td>8.</td>
<td>Vidyapati Ke Geet</td>
<td>1979</td>
<td>Vani Prakashan, Delhi</td>
</tr>
<tr>
<td>9.</td>
<td>Tumne Kaha Tha</td>
<td>1980</td>
<td>Vani Prakashan, Delhi</td>
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<td>Sr. No.</td>
<td>Poetical works</td>
<td>Year</td>
<td>Publisher</td>
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<td>12.</td>
<td>Purani Jution Ka Koras</td>
<td>1983</td>
<td>Vani Prakashan, Delhi</td>
</tr>
<tr>
<td>13.</td>
<td>Agni Garva</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Bhumija</td>
<td></td>
<td>Radha - Krishan Prakashan, Delhi</td>
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</tbody>
</table>

Poetic Works (INTRODUCTION)

2.2.1 **Yugdhara** :

The poems collected here deal with lives and activities of those who are always neglected by society and drag on with miserable lives. These poems are considered to be of first rate like those collected in 'Annamika' by Nirala. They reflect the beautiful aspects of nature besides dealing with the activities of men of the oppressed and suppressed classes who are an inseparable part of society. In this collection some representative poems like "Bharat Mata", "Pret Ka Byan", "Dukhhanan Master", "Yam Nachiketa Samavad", "Chote Baboo", "Udbodhan" etc. are work mention.

The nationalist feelings of the poet can be located in the poem "Bharat Mata" where a nation with all prosperity has been imagined.
In "Pret Ka Bayan" the poet has portrayed the participation of various classes of people, who have to lead a life full of obstacles because of the exploitation of the privileges class. The teacher depicted in this poem represents like "Dukh haran Muster" the whole class of people who are suffering from starvation because of famine. The poet highlights the deplorable conditions of the people by liking the mythical story of 'Yam-Nachiketa Sambad' with the famine. Indeed this poem is a satire on the so-called sympathy shown by the administration to those people who are no more.

The miserable condition of the suffering class can be seen in the poem 'Chhote Babu' to expect anything from a man like 'Chhote Babu' who is suffering from financial crisis yet he has to act for the middle class, is quite useless.
The poet also acquaints us with the pitiable condition of the younger generation leading a cursed life because of the evils prevailing in society.

A description of the disappearance of human sensibility owing to the deformities caused in the mind of the ruler can be seen in the poem ‘Pashani’. Ram as a feudal ruler is regarded highly but his qualities as a good administrator is forgotten completely.

The impact of Gandhism could not live long as the leaders who succeeded him did not care to the principles followed by that great soul of Indian politics. He was even ridiculed on many occasions. The main concern of these leaders was to have a firm grip of power. So the life of the common people became even worse than it was during the rule of the British. The poems of Nagarjun are a great reflection on such attitudes.
The reaction to such attitudes can be seen in the poem ‘Udhodhan’ which lays bare the suffering of the exploited class and its indignation at those who are used to the parasitical way of life.

Nature has been used as a symbol in Nagarjuna’s poetry for expressing human feelings. The clouds, for instance, have been treated as the harbinger of new life. His poems written an the lives of great personalities have some affinity with those of Rabindra Nath Tagore.

In this poem “Badal Ko Ghirte Dekha Hai” Nagarjun give expression to a high sense of aesthetics sense. The clouds are quite favourite to him. They symbolize new life in his poetry while inviting the clouds and the rainy season Nagarjun seems to be concerned with the problems of environment.

In the beginning of this collection we come across poems like ‘Jan Vandana and ‘Ravi Thakur’.
To see the influence of Gandhi on the Common Indians Nagarjun desires to get their support to destroy communalism.

Rabindra Nath Tagore has proved that one can write poetry about the oppressed even after belonging to an aristocratic family. Nagarjun seems to be greatly influenced by Tagore in this respect.

Poems like 'Pret Ka Bayan' 'Bhus Ka Putla' Swadeshi Shasan, Present a clear picture of the present miserable condition of the country and the people belonging to lower and unprivileged class and also of those who are
responsible for all this. Conjugal and filial love has been depicted in poems like 'Tum Jagi Sansar Jaye Jaag,' and 'Taya', 'Baraf Pari Hai', 'Jayati Jaite Barsat', 'Badal Ko Ghirte Dekha Hai' and Rajani Gandha describe the Panoramic view of nature.

In 'Shapath' and 'Tarpan' the poet describes a power that emerges after the killing of Gandhi which is almost heart rendering. In long poems like 'Harijan Gatha' a kind of recognition has emerged which is absent in poems like 'Chandana' Vikshuni and Pashani.

2.2.2 Satrange Pankhon Wali:

This collection contains the poems that are romantic in their tone and are related to nature human life. Poem like "Yeh kaise hoga' and 'O Jan Man Ke Sazag Chitere' are included in this collection. They posses high poetic qualities. Another remarkable point of this collection is that it draws our attention to the poet's main concern about the rebuilding of a new nation where the contribution of the working class people and of those related to the cultural aspects of life is quite obviously expressed.

मैं न दे पाई,  
परिपत्र प्रजा का अपना फल  
यह कैसे होगा  
यह क्यों कर होगा।

अर्थिक परिस्थितियों के कारण निरस्तांक प्रजा का सा जीवन बिलाने  
वाले नागान्दुन के हृदय में सिखियों के लिए निकली हूँ, उसके ही  
सहृदय ही अनुभव कर सकते हैं।
"Sindur Tilkit Bhal" is another great poem which express the intensity of romantic feeling and is regarded as a representative poem of Modern Hindi Poetry. Here the beloved of the poet is a constant source of inspiration for him.

In the changing moods of the poet including those dominated by happiness and sorrow. The memory of his beloved is never off his mind. For a man fully observed in his work. The inspiration derived from love is rather broad in which new awakenings take place.

The egotistic personality of man can not be imagined without referenced to the society. The poet remembers his beloved with the help of the image of the setting sun.
Love has been represented in its various dimensions in the poetry of Nagarjuns the example of parental affection can be seen in the poem ‘Yeh Danturit Mushkan’. He adds a new dimension to the personality of his wife by recoquiring in her an ideal mother.

In the poetry of Nagarjun one can locate a new and beautiful image of society which may not be recognised by those who are after an acute sense of decency in poetical writings. Poems like TAN GAI REERH; WOH TUM THI; KIYA NATURE PAYA HAI; SINDUR TILKIT BHAL are in some sense the unique creations of the poet.

A special quality of Nagarjun’s poetry is that it never crosses the bounds of decency. This has been illustrated through his poem "Yeh Dantrit Muskan". Where the dual personality of a woman as a mother and as a wife has fard its nice expression. "Tan Gayee Reerh’ ‘Wah Tum Thee” and “Sindur Tilkit Bhal’ also present a neat image of conjugal life at its different stages. In WOH TUM THI’. The poet depicts the love between husband and wife who have reached the last stage of life but their attachment to each
other is genuine, sincere and devoted:

"Bahut Dinon Ke Baad" and "Akal Aur Uske Baad" are such poems that can challenge any poem written on the age with regard to their themes and craft.

"Akal Aur Uske Baad" is a rare example of social theme with sound and beauty.

The speciality of the poems collected in "Satrange Pankhon Wali" is that they are unique in depicting the themes of love and beauty and portraying the characters representing a particular class of society.
This collection contains the poems written during 1959 to 1961. These poems written particularly on social and political topics, seem to reflect the poet's desire for a better society by discarding and uprooting the age old oddities prevailing in the country. The close relation between power and exploitation has been under the poem 'Kali Mai'.

The poet blames those who being at the helm of affairs, have proved weak in uprooting colonial power in an independent country like India. The ovation of extended to queen Elizabeth during the time of Nehru is more than enough for a poet like Nagarjun to express indignation. This resentment has been expressed through several of his poems.

The poet makes the people his target. Who living the cities remain cut off from the touch of the working class people and live happily within their own circle.
His poems relating to nature express his feelings and attachment with the life of the farmers and their mode of living.

The constructive mind of the poet searches for song of the cockoo instead of cruelty in nature.

The collection also contains poems written on the life of 'Nirala' and 'Lumumba'. The African revolutionary who fought for his people. There are same poems relating to the life of women folk.

Nagarjun tries to throw some new light on the Mithical characters who have been always neglected and in which female characters and held responsible for some crimes are also included. These small poems can be matchfully "Pashani" 'Chandana' the long poems published in "Yugdhara". They have the familiar canvas but the poignanc of satire renders them same speciality.
2.2.4 Khichari Viplav Dekha Hamne (or) Tumne Kaha Tha :

The poems collected here are mostly related to complete revolution started by Sri Jay Prakash Narayan in the wabe of independence when the civil rights of the people were gradually reduced and restrictions were imposed on the freedom of expression. The poems included in this collection written mostly in 1980 present the document of the period. As a result of this a new character emerged owing to. The poem and anti-politics or Mrs. Indira Gandhi and Jai Prakash Narayan. Their sarcastic tone is quite obvious. The poet feels that he owes some duties towards the people which he must discharge at any cost. He does so by his Sarcastic attack on the political parties and by criticising their policies based on conspiracies and sabotages. His poetry highlights the problems of the people. He is inseperably connected with them.

Nagarjun’s commitment does not separate him from the people on the other hand it compels him to stick to them.

He plays his role successfully as a poet by linking himself with the problems of the people. This is a challenge to those who indulge in flattery.
He never yields to any kind of temptation and allurement.

His opinion about "Kash Kranti Utni Asani Se Hua Karti":

Nagarjun's poems written on jail life are equally expressive and meaningful. They speak of his close and deep experience of the in-mates of the jail and their mental condition, some of his poems may be mentioned here to illustrate the aforesaid facts such poems are "Chandu Maine Spna Dekha" "Sike Hue Do Bhutta" "Bandhu Dr. Juggnatha "Newla" "Khal Gai Holi" "Is Saal" "Watan Bhogi" "Tahalua Nahi Hai" "Murge Ne Bang Di" "Ja Ha Sabki Chaheti Hai" etc. These poems are not only the representative of the torture of jail life they also have the smack of freedom and sensitiveness.
‘Harijan Gatha’ a long poem, packed with pro-people feeling and thought, acquaints us with the artistic perfection of the poet. The impact of this poem is felt more as an expression of the atrocities meted out to the Harijans than the social uplift in general written in three parts, the poem describes the future of a newly born child-cecited by Sant Garib Das poems:

‘Laiye Main Apke Charan Chumun’ and ‘Janta Wali Pareshan Hain’ belong to the same category. Thus the collection projects the multi-dimensional personality of the poet.

2.2.5 Hajar Hajar Bahon wali

This collection of hundred ten poems, published and collected by Sobhakant. Earlier in various magazines is both satiric and ironical in tone and content. The poems included here in present the striking gap between the exploiting and the exploited classes. Such a difference existed between the British rulers and the lovers of freedom. In the post-independent India it came to exist between the people and the administrators. This idea and several others closely associated with it have been well ventilated through
the poems of this collection, a great saint like Sri Aurobindo who seems to be unaware of the prevailing condition of the country has been termed as the Pope of India even poets like Pant and Agyeya have not been spared because of their being indifferent to the contemporary situation of the country.

"The poet has not even spared Pant who seems to be influenced by Sri Aurobindo.

In such situation a poet accomplished with social consciousness will hardly ignored anyone. He made "Agyeya" his target who always leaved in
Nagarjun seems to be beset with the practical problem of life and philosophical thinking. His thinking are closely related with social reasons. Such poems are extension of himself which have been also reflected in poems like "Pacchar Diya Mere Aastik Ne" and "Sauda".

In "Sauda" he exposes the progressiveness of the capitalist class and underlines the sufferings of the writer.

The nature of Nagarjun's poetry is the expression of the happiness and sorrow of life. The poet imagines a social life in nature. He accepts the contribution of nature life in general is at the root of his creation.

The poems written on great personalities like Sri Aurobindo, Nirola, Gandhi, Stalin and included in this collection present the analytical aspects of their minds. The poet too, seems to align self with them.
The poet seems to have great respect for Maxim Gorky for his contribution to better the plights of those who have been suffering down the ages. In brief, the poems collected in "Hazar Hazar Bahon Wali" are remarkable for their variety of subjects. His poems written on great and rare personalities deserve special mention.

2.2.6  **Purani Jutiyon Ka Koras**

This is a collection of Seventy two poems, written in between 1942 to 1981 displaying the gradual development of the poet mind and his outlook. Their canvas is enormous. They even seem to much the international boundaries with regard to the subject matter mentioned within their framework. These poems mainly deal with the struggle against the established system relating to politics, economics and various types of inequalities present in society.

Those poems of Nagarjun which are confined to individual level also
be interpreted as the expression of some groups. They can be contextualised with reference to some social aspects. Such poems underline contemporary social situation and try to break off the bindings of the age. The anxieties of common life associates the poet with his own. His poem written on "Premchand" expresses this fact.

Nature vitalises the poetry of Nagarjun. He expresses the life of the society. So the medium of nature on many occasions nature builds up its own character.

The attention of the poet is drawn to nature to the protection of nature and environment. It is not for nothing that people welcome the clouds along with the trees and living animals. They are afraid of the clouds of "Hemant Badal hai". These clouds, accompanied with hails destroy the crops. The poet expresses this very idea in the lines that follow.
Nagarjun has written some poems which reflect his personal life - his keen desire to get himself identified with the universal life. His "Kshama - Prarthana" is a poem of this type which is directly linked with "Sindur Tilkit Bhal" included in "Satrangi Pankhon Wali" and presenting a neat and clear image of the poets conjugal life. This poem represents the multi-dimensional personality of the poet with certain novel aspects of his poetry.

2.2.7 Ratna Garbh

The poems numbering eight brought together in this collection, acquaint us with a new dimension added to the poetry of Nagarjun. These poems record mainly the events and episodes associated with history and historical facts which discover new facts of life. They unveil the themes that the hidden in the pages of history. Particularly the social and religious inconsistencies. The poet provides them a poetic colour in order to adjust them with the prevailing condition of the contemporary life.

Poems like "Ram Aur Laxman" and "Pashani" have been written in the backdrop of Ram Katha, that is events relating to Ram’s life. Here the poet describes the prosperous life of the "Kosal Janpad" by referring to a small context relating to Vishumitra, son of Gandhi, Ram and Laxman.

"Pashani" relates the pathetic story of Ahilya, wife of Saint Gautam and her being restored into the human body. Here the poet has tried to
establish the dignified and sublime aspect of woman's life in society. It also exposes the kind of atrocities and exploitative meted out to the woman folk in Society. Ahilya refers to this aspect of woman's life with reference to gods, demons, Gandharvs and human beings.

असुर कुछ तो सुर होते हें धूर्त,
अवधारणत होते शिष्णु और संघर्ष,
दर्शन वस्त्रहर बुद्धि से हीन
होता मानव। ४५

It is not difficult to guess in whole situations the idea of protecting the women folk would have cropped up in the mind of the poet.

नारी के प्रति कभी न होगा कुछ
नहीं करेगा वह दूसरा विवाह। ६७

The image of women created by the poet is nothing singular or exceptional. It is simple, moderate, true and real, free from all those worldly attractions which are proved to misleading men-folk.

After speciality of this collection is that the poet has used the blank verse for expressing his thoughts and the language used has the impact of Sanskrit. Particularly with regard to the vocabulary without ignoring the
common language of the people and at the same time the touch of reality can be feelingly felt in the poems of this collection.

2.2.8 **Bhasmankur** is a small epic of 854 lines written in Barwai Metre with a vocabulary, taken mostly from Sanskrit. The theme of the poem is closely related to "Kame", "Rati" and "Basanta". Since it describes an integrated story it can vary well be called a small epic poetry in the form of drama.

The central theme of this poem is the problem of life related to "Kam", therefore the content of "Kam", Rati and Basant finds more expression in this poem than that of Shiv and Parvati in the words of Hukum Chand Rajpal.

2.2.9 **Patraheen Nagna Ganchh**

A collection of 52 poems written originally and translated with Hindi by Somdev received the Sahitya Akademi award in 1968 and it was published in 1981 from Hapur. Its popularity among the village people proves its success as a poetic creation.
2.2.10  **Geet Govind** is a prose translation of Jaydev's famous work of the same name in Sanskrit with an introduction by the poet himself where he tells us that only a few of his books are available to the readers that also with great effort. The present edition is, therefore, very essential.

After going through the works mentioned above we get the impression that the poetry of Nagarjun is not periodic. It is the poetry closely associated with life in its various phase in which the experiences derived from life have been arranged and adjusted with great skill. Nagarjun poetry is a record of the hopes and despair of life and its struggle for existence. Going through his poetry is tantamount to pass through the ups and downs of life. In other words, going through the poetry of Nagarjun is like passing through dense forest with many labyrinthine paths, unlevelled ground and fearful sights. Some of his poems seem to be written in a great haste but not without significance. These poems provide a true record of the fifty years' history of the people being exploited and oppressed. In time, the poems included in various collections, described here briefly, present a true record of the post independence era of the Indian history.
1. Yugdhara, p-70
2. Wahee : p-96
3. Ajay Tiwari - Nagarjun Ki Kavita, p-63
4. Yugdhara, p-93
5. Vijay Bahadur Singh - Nagarjun Ka Rachana Sansar, p-48
6. Yugdhara, p-76
7. Dhananjay Verma - Nagarjun, p-18
8. Yugdhara, p-10
9. Wahee : p-47
10. Wahee : p-14
11. Prakash Chand Bhatt - Nagarjun : Jeevan Aur Sahitya, p-92
12. Satrange Pankhon Wali, p-15
13. Namwar Singh - Aadhunik Sahitya Ki Prabrityiy, p-104
14. Nagarjun : Chuni Hui Rachanaye, p-31
15. Satrange Pankhon Wali, p-49
17. Satrange Pankhon Wali, p-50
18. Talab Ki Machchliya, p-99
19. Nagarjun : Chuni Hui Rachanaye,2, p-84
21. Nagarjun : Chuni Hui Rachanaye,2, p-147
22. Pyasi Pathrai Aakhein, p-18
23. Vijay Bahadur Singh - Nagarjun Ka Rachana Sansar, p-53
24. Nagarjun : Chuni Hui Rachanaye,2, p-134
25. Ramvilas Sharma Ka Byakhyan : Pahal Pustika - 8, p-26
26. Pyasi Pathrai Aakhein, p-46
27. Khichari Biplab Dekha Humne, p-57
28. Namwar Singh : Nagarjun Ki Pratinidhi Kavataye, p-8
29. Khichari Biplab Dekha Humne, p-83
30. Ramesh Kuntal Megh : Kynki Samay Ek Shabda Hai, p-425
31. Khichari Biplab Dekha Humne, p-34
32. Sampark : Nagarjun Bisheshank : Prabhakar Kshetriys Ka Lekh, p-37
33. Khichari Biplab Dekha Humne, p-125
34. Hajar Hajar Bahon Wali, p-20
35. Nagarjun : Sampadak Suresh Chandra Tyagi
36. Hajar Hajar Bahon Wali, p-65
37. Tanuja Tiwari : Pragatishil Kavita Main Soundarya Chintan, p-165
38. Hajar Hajar Bahon Wali, p-32
39. Wahee : p-58
40. Wahee : p-115
41. Wahee : p-25
42. Rameswar Sharma : Rashtriya Swadhinata Aur Pragatishil Sahitya, p-107
43. Purani Jutiyon Ka Koras, p-9-10
44. Dhananjay Varma Ka Lekh : Vasudha - 6
45. Nagarjun : Chuni Hui Rachanaye,2, p-256
46. Dr. Chandrahas Singh : Nagarjun Ka Kabya, p-70
47. Wahee : p-70
48. Kedarnath Aggarwal : Vivek - Vivechan, p-100
49. Nagarjun : Sampadak Suresh Chandra Tyagi, p-152
50. Dr. Rambilas Sharma : Astitwabad Aur Nayee Kavita
CHAPTER - TWO

NAGARJUN AS A POET

2.3 NAGARJUN AS A POET
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The personality of Nagarjun as a poet seems to be free from all kinds of difference and inhibition when he goes to express his views freely on any topic. He has distinguished himself exploited. He is ever ready to cooperate with them and to fight for their cause. In a sense the bulk of his poetry reveals the miseries and suffering of those people. He has attacked on the evil, the corruption, the immoral activities and the political and financial inconsistencies rife in the society of man and has tried to suggest remedies for them through his poetry. He is free and bold enough to express his view like Kabir through the medium of his poetry which is mainly concerned with the life of those living in the rural areas.

2.3.1 Social Realities

Nagarjun’s laughter on all kinds of evil in society proves the width and depth of his experience in his respect. He seems to share these griefs with others and makes an attempt to eradicate them upto the root through the language of those to whom he desires to provide relief from their sufferings.
His realistic viewpoint has become clearer because of its being associated with communism. That is why those who are suppressed and tortured always indulge in struggle.

The warp and woof of his poetry is closely related to the activities of people. Just like that of Kabir. In the present day writing becomes nearer to "Hajari Prasad Dwivedi".

The sole aim of the poet is to surface the realities of the life of those who are exploited and the elements behind this exploitation. He is even ready to lower himself down to any extent to get his mission fulfilled. He has a firm faith that there will emerge a force to eradicate all the anomalies prevailing in society today.

The poet has felt the pinc of wants since he has been closely associated with those who got nothing but want and were cursed with
poverty in their life all along. The poet can not think of living alive which is isolated from them. He feels impelled to support their case. So that the poor and the suppressed may live a life of prosperity and happiness. It is because of this viewpoint that the poet induces the people to resort to some kind of revolution. He posses such searching eyes which allow nothing to escape from them.

The poem "Khurdare Pair", expresses his painful feelings to see the feet of a rickshaw puller.

"Akal Ke Baad", "Naakhen Mukhra", "Harijan Gatha", "Pret Ka Bayan" belong to the same category of poems Kedar Nath Singh has presented a true account of the realistic attitude of Nagarjun.

In a word Nagarjun is Kabir of our times so far as his style of expression is concerned.
The realistic attitude of the poet is well expressed on whatever topic he was written. Writing about an innocent woman victimised by an army jawans he declares.

Nagarjun is a poet of the people.

Nagarjun is one of those poets who have crossed the national boundaries in expressing their sympathy with the people oppressed and
tortured in the other parts of the world. He can be compared with the Urdu Poet Faiz Ahmed Faiz in this respect.

2.3.2 Social - Political Realism

Socio-realistic literature is that which, upfolding the cause of the people in accordance with the Marxist ideals supports the cause of the exploited class by revolting against the destructive forces.

In the words of Indranath Madan -

It was Munshi Premchand who in 1936 after the establishment of the progressivist writers Association made a declaration in the Lucknow session of the Association for the creation of such literature which can go a long way in solving the problems of the downtrodden. Hence faith a new type of literature came into existence after discarding age old established values recognised by tradition.
The tendency adopted by Nagrajun is very much in keeping with this new attitude towards literature. He is opposed to the idea of self-improvement at the cost of the welfare of the common human beings. His poetry provides tongue to them so that they can voice their feelings in order to get rid of the capitalistic powers and their exploiting attitude.

Nagarjun invites a complete revolution for a wholesale change in society. He is opposed to the gandhian way of non-violence,
Satyagraha, which according to him, has become ineffective in the present content.

It is for these reasons that he supported Jay Prakash Narayan who resorted to the complete revolution in 1974 in Bihar for the uplift of the down-trodden later on the disagreed with Jai Prakash Narayan and wrote poems to oppose his views.

Nagarjun stands in forefront of the progressive poets. He is the poet of the people and so he is easily influenced by events taking place which relation to the fate of the commentary. That is why he is a very reserved poet on the point of view the politics. His poems of Gandhi, Nehru, Indira, Raj Narayan Morarji and Sanjay Gandhi are written in a Satiric tone. It is sometimes maintained that these poems have no any permanent value or importance. But a poet of the people cannot ignored even a small even related to the common mass. These poems leave some imprints on the mind of those people leaves some emotional effect upon the mind and it is these impressions that help the poet to write poetry.

Today the country living under such a dictatorship where the people are struggling for existence. The poet calls himself the representative of the people. Such a poet is never afraid of using words like witch, tiguss etc for conveying his meaning. He is constantly worried
about their activities. One can hardly escape from the grip. So the poet wants to face them squarely. His fearless like Kabir as he has nothing to worry about his personal gains and advantages.

The country has to pay dearly for the activities of such people. The general people are simply on lookers in such situations and the ministers indulge in such activities which are beyond the reach of the common people.

The general people are unaware of the real cause and source of their exploitation. They happen to see these creatures in their Khadi dresses after five years then they are out of their side.

Nagarjun is of his own type in writing poetry and his capable of
exposing the aristocratic and privileged class and he expresses his anger about them. He even does not hesitate to use harsh words against them.

'मायने के गुर जान गयी हो, पथा रही हो आला।'

'क्लेने भी क्लेने पाले, देखो भाई।'

Nagarjun take the risk of writing poetry because he directly links himself with the movements of the people. He has got the courage to jump into any kind of activities related with the people. It is his great courage that impels him to such activities.

In fact Nagarjun is a conscious poet aware of all the activities of the people.

He is equally aware of the activities of the people and has a very close touch with the historical events. He has his own angle of vision in this regard.
2.3.3 Love for country:

Nagarjun is fully aware of the deteriorating condition of the people. He is pained at heart to see the people of his country lagging behind continuously in the path of progress. To see him protesting the corrupt leaders. People think that he is a revolutionary but the fact is that a true poet is revolutionary in nature. He never bows down in the place of wrong tradition.

He is attached to the whole of the nation stouting from the village where he was born and brought up.

Some people motivated by self-interest created the feelings of regionalism and started of fulfilling their ambitions at the cost of the
common people who became the target of jealousy and malice and started moving fast towards the ruin. In order to have national unity it is essential that the glory and respect for the nation must be accepted and the true leaders should be honoured in every part of the country.

To respect the great leaders of the country including the artist and litteratures is also the indication of national feelings. His poems "Tum Rah Jate Dus Saal" and "Nehru Ke Prati Aashakti" is the indication of his firm faith to the individuality and entity of the country. In "Bharti Shir Pitati Hai" to show due respects to Nirala, Choudhury Raj Kamal and Shailendra who gave a new voice to the soul of the country is tanta amount to be closely attached to the soul of the nation. In Bharat Mata the poets love for the natural beauty of the country inspite obvious in this context the poet remarks.

"देवीं, तुम्हारी बुझूनाथा का बिल्ली-बिल्ली सर्वारकर है।"

In this way even a small events touches the sensitive mind of the poet which suggests the depth of the poets sensitive attitude. He not
only loves his country but also quite aware of the problems of his country and as tried to raise it in his poetry. The poet is always worried to better the condition of the general mass.

2.3.4 Love of Nature

In the poetry of Nagarjun we come across a constant source of love for his people on the one hand and various picture of the beauty of nature which easily draw our attention. His poems comprising love, affection and beauty touch the very core of the readers heart. his consciousness for nature has its base in the villages because it is the people of the village particularly the peasantry that mostly appeal to his sensitiveness which is the backbone of his poetry. In this respect is more successful than the poets of the romantic periods who also wrote poetry about the life of the peasants. Here the imaginative aspect is dominant but in the poetry of Nagarjun the beauty of nature in the villages seems to preoccupy every aspect of his mind and heart. Even Kalidas seems to lag behind so far as the presentation of the concrete picture of nature is concerned. In this respect Nagarjun is ahead of him because he can epitomise nature for a better appreciation. The images employed by him in this respect is rather realistic than imaginary. In this respect he has a close affinity with Nirala. Nagarjun has distinguish himself in presenting a realistic picture of nature particularly that of the villages. The standing crops in the villages, the roarding clouds in the sky. The eastern winds
blowing gently. Various kinds of flowers blossoming in the fields etc. have been presented realistically by the poet. Thus Banda which is a backward area of Uttar Pradesh seems nothing less than Gandharva nagar to the poet. In brief the depiction of nature even in its minditest details shows his familiarity with it and he derives great pleasure in presenting a living picture of all these details. This proofs his close attachment of nature, not and escape from it.

The glacier region and his culture has a great attraction for the poet. He is overjoyed to see the indus river. Mansarover provides him with heavenly bliss. The Himalayas provide the expansion of his soul. He has been gainer in two senses for remaining away from his kith and kin. Firstly, he has distributed the love is stored in his heart to the miserable and the helpless people and also among those who have been left behind in the race of ordinary culture. His life in sojourn has provided him to understand the cursed the Yakash,. He attaches more important to the realistic aspects of things than those about whom he has heard from others. "BADAL KO GHIRTE DEKHA HAI" is a poem depicting such feelings of the poet.
Besides his journey to mountainous regions has benefitted him in several ways. He does not seem to be inferior to the cursed Yaksha by living there. It has blessed him to know the realities of life. The picture of the falling snow has been depicted by the poet in several colours.

Nagarjun has written many poems relating to the clouds.

According to Dr. Shiv Kumar Mishra,

The progressive poet cannot ignore the questions related to the common people. Nagarjun is a progressive poet by nature. He depicts nature in its natural form without discriminating its effects in the form boon or ban but in most cases it is life inspiring. Though he establishes nature in its full glory yet he cannot be call a poet of nature in the true sense of the term. That is why occasionally he presents its vanal aspects like cruelty and dreavefulness etc. This fact can illustrated by quoting some lines the poems "Hemanti Badal", "Ab Ke Is Mousam Main" and "Hazar-Hazar Bahon Wali", "Shishir".
The treatment of the subject matter in this poems present the progressivistic attitude of the poet.

Nagarjun occupies the central position among the progressive poets. Thus nature which is instrumental in adoring human life and acquainting them with the permanent aspects of freedom equality and fraternity feels his mind with the fighting enthusiasm. It does not inspire him to make statements only. He could not write a good number of poems relating to nature. It was not possible in the present content but whatever he wrote like "Basant Ki Agwani" and "Hare Hare Naye Naye Pat" show his close link with it.

Nagarjun has deep love for his country. He is effected by its flora and fauna. He is specially attracted by "Devdaru" and "Baccha Chinar" the mountains rivers waterfalls the Seas, beach and seasons like autumn and summer have attractions for him.
Conjugal life and family attachment

Nagarjun poetry is concerned especially with the social and the political aspects. But at the same time he is also a poet of touching emotions which are directly link with the life of the people living in the villages. Both these aspects move parallelly. This is one of the pleasant aspects of Nagarjun’s poetry. When he writes poetry from this angle his attention is fixed on the social limitations. He never goes beyond the social limits and the limitation of humanity. It is true that his poetry. After all the poet is a man and it is not possible to go beyond the limits of happiness and sorrow. His subject to the feelings of this appointment and frustration in love. He also suffers from the pangs of suppression and the happiness of being together but the poet accepts this in a natural way. He gives expression to this feelings in a way which is free from artificiality. Nagarjun runs away from home to take revenge upon his father but he cannot dislink from the memory of his wife. Whenever he tries to express his feelings keeping his wife in the centre then all the descriptions done before fade away and become dismal. Such expressions of conjugal life are rare in the whole range of Hindi literature. In the poems written so the feelings of love for the beloved was preferred
to that of the wife. But Nagarjun form the first time type to establish the superiority of the wife over the beloved in expressing of his feelings of love. Being alone in his sojourn he feels intensely for his wife and his capable of visualising heart.

The black clouds make him restless because their suppose to increase the pains of separation. The poet sees those clouds and his reminder of his wife. Addressing her he says.

The poet’s mental condition can be identified with that of Yaksha of Kalidas who in sending the cloud messenger to his wife living Alkapuri directing it to drench the farmer damsels eagerly waiting for the rains this is an important aspects of poetry common in both the poets. From this we can imagine the intense mental suffering of the poet and his constant touch with the realities of the world. The intensity of his conjugal love expressed through his poems even at an advanced stage of life reaching beyond fifty proves the constancy of his mental attachment to his wife.
whose consolation he needs all the more.

The poems written by the poet even after being in close contact with his wife express increase the noble feeling of love. The poets mind as stated earlier, does not try to any other kind of contract of the similar nature. These poems representing his contact with his wife have become ideal before society.

These lines present the unique picture of conjugal life of the poet. Nagarjun wrote his poem "Woh Tum Thi" at the age of fifty when the power of love seem to be the exhausted so at this stage an affair with the beloved is beyond imagination. It is the wife who becomes a constant companion who tries to encourage her husband and advises him to live with patience even the very touch of her hands inspires the hope of new life in her husband. This is the basis of the poem mentioned above.

Nagarjun’s poetry does not even lack in filial affection. A fathers affectionate love for his son a gets nice expression in the lines that follow the poem ‘Danturit Muskan’.
The image of the child presented here is certainly different from that we get in the poetry of Surdas where the child reflects the very image of God in infancy. But the image of the poets child presented in his poems in that of a helpless infant who needs his constant attention at every step of its movement and who in future has to play the role now played by his elders. the poem "Jaya" is worth consideration in this regard.

The poets close association and conservation with his grandson with regard to the pear flour is quite natural and it has found full expression in his poem "Jaya" the poet is naturally attracted towards this consciousness found in a young boy. Nagarjun’s poems written on conjugal life are not exclusively romantic in nature. the poet remembers all be remembering his beloved and his wife. He is even ready to put the dust that village on his forehead.
In order to be closely associated with it. This mentality of the poet is just like that of Kalidas’s Yaksh how while sending his menage to his wife tells the coulds messenger to drench the farmer damsels eagerly waiting for the rains. This important aspects of poetry is common to both the poets. The intensity of the attachment of Yaksha to his beloved cannot keep him disattached from other aspects. This is the specialty of Kalidas in describing that devoted love of Yaksh to his wife. This is also the specility of Nagarjun in describing conjugal life.

2.3.6 Sarcasm

Nagarjun occupies the first place in establishing the tradition of Satire in Hindi poetry. He is one of the greatest poet of this tradition. His poems written on politics, religion, tradition and economic conditions prevailing in the country most satirical in tone.

Poems like "Induji Kya Hua Aapko", "Baghin", "Hukumut Ki Nursery" Devras and Danakars speaks volumes for these facts.
The Naxalite youths sabotaged the emergency and started movement and Gherao almost at every place. Nagarjun being a supporter of this movement carries on this consciousness in the following lines.

Nagarjun even go to the extent of Satirising openly without any fear of the administration and going to jail and he has to suffer imprisonment because of this free and frank expression poems like "To Phir Kya Hua", "Liye Main Chumu Charan Apke" expresses the same kind feelings.
Nagarjun occupies a special position as a progressivist writer who by writing satirical poems wanted to expose those who are liable to the sufferings and oppressions of the proletariat class for thus selfish gains.
1. Biswambhnr Manav : Nai Kabi Kabita - Naye Kabi
3. Tumne Kahan Tha, p-93-94
5. Talab Ki Machchliya, p-102
6. Khichari Biplab Dekha Humne, p-10-11
7. Wahee : p-9
8. Suresh Sharma : Dinman - 25-31 May, p-36
9. Dr. Indranath Madan : Adhunik Kavita Ka Mulyankan, 64
10. Dr. Tribhuwan Singh, Hindi Upanyas Aur Yatharthawad, 33
11. Baba Batesharnath, p-8
12. Tumne Kahan Tha : p-94
13. Khichari Biplab Dekha Humne, p-111
14. Wahee : p-118
15. Tumne Kaha Tha, p-83-84
16. Wahee : p-53
17. Vijay Bahadur Singh - Nagarjun Ka Rachana Sansar, p-49
18. Aalochana - January; 81, p-21
19. Vijay Bahadur Singh - Nagarjun Ka Rachana Sansar, p-152
20. Hans, April 1948
21. Pyasi Pathrai Aakhen, p-13
22. Wahee : p-131
23. Dr. Prakash Chandra Bhatt - Nagarjun : Jeevan Aur Sahitya, p-87
24. Nagarjun : Chuni Hui Rachanaye - 2, p-20
25. Samp. Viswanath Prashad Tiwari : Dastabej, 33
27. Wahee : p-256
28. Wahee : p-237
29. Hajar-Hajar Bahon Wali, p-12
30. Nagarjun : Chuni Hui Rachanaye - 2, p-31
31. Ritu Sandhi
32. Chataki
33. Danturit Muskan
34. Yeh To Woh Nehin Hain
35. Dr. Sherganj Gerg - Swatontrattor Hindi Kabita Mein Byangya, p-63
36. Tumne Kaha Tha, p-46
37. Talab Ki Machliya, p-3
38. Khichari Biplab Dekha Humne, p-17
39. Wahee : p-94
40. Tumne Kaha Tha, p-55