CHAPTER - THREE

PROGRESSIVISM AND NAGARJUN

3.1 CONCEPT OF PROGRESSIVISM
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CONCEPT OF PROGRESSIVISM

Change towards the better is at one root of all progress in this world of ours. So we cannot be indifferent to the types of change we come across in the spheres of economics, politics, culture and literature. Marx has spoken clearly.

"हेतु भाषा मानव की सत्ता की प्रतिष्ठा ‘नही करती, इसके विपरीत मानव की सामाजिक सत्ता ही माननीय है। अतः यह स्वतंत्र समाज साध्य है।’

"कला और साहित्य में ही इसी राजनीतिक दर्शनिक और धार्मिक विचारों और धार्मिक विचारों के विकास का आधार मानव का आंदोलन ही है।’"

Such changes however have a slow movement. Variability in literature is based on the time factor. Here something of the previous age is bound to be reduced into the new age with a new denomination.

Each and every ‘ism’ in literature maintains Rahul Sankrityayan, can be seen and studied in its historical perspective. The root of progressivism can be traced back to the literary movements of the
previous age relating to its economical, political, social, cultural, religious and literary aspects. This survey can be made even at the international level.

The main factors that were responsible for the birth of progressivism in literature may be briefly summed up as follows.

3.1.1 PROTEST AGAINST THE SUBLTITIES OF ROMANTICISM (CHAYABAD)

This new movements in literature sought to free poetry from the highly imaginative, rhetorical and decorative, veneer which very open presented blocks to get its meaning. Poetry was brought down from its ivory tower to the terra firms of the common experience of man for his better understanding and appreciation.

The birth of progressive poetry in Hindi literature was the result of the national freedom and the international socialistic ideology. The feudal system in India in the second half of the 19th century being guided and
aided by the imperial powers adopted a process of exploiting people for their selfish motives. Thus exploiting attitude of the exploiting class became deeply ingrained in their character. It is this attitude that gave birth to capitalism and imperialism and bureaucracy stronger as time passed on. In 1917 the armed revolution in Russia brought an end to Czarism are thereby establishing Marxism in the country. India too established a tradition in literature as the pattern of socialistic realism and started writing poetry closely related to this pattern.

This is how progressive poetry started its journey and gained momentum by and by and brought a sea change in the field of poetry. Every aspect of this type of poetry dealt with the subject and themes related to the life of man and all his activities. In Romantic poetry the idea of love was based on imagination and abstraction. But progressive poetry treated the nation of love realistically bidding good-bye to the idea of romantic love where imagination played a dominant role. The surrealistic tendency of progressivism of the present age has rocked the very base of the ancient faith rooted in emotion and imagination.

The tender feelings expressed through the poems namely, Chandni
Rat Main, Nauka Vihar, Juhi Ki Kali, Sharat Chandni or Madhushale were replaced by the poems written on the hard life of a daily wage breading stone on a road at Allahabad, a begger begging from door to door, and 'Kukurmutta'. These poems written on the solid ground of the bitter realities of life sounded almost a death knell to the poetry of the previous age which had little touch with the ugly yet realistic aspects of life. In 1936 after the establishment of the progressive writer’s Association, romantic poetry became the subject of ridicule and its futility with reference to life and its hard realities became quite obvious. The poets of the romantic age could not keep themselves untouched from this impact which made them revert from spiritualism to materialism, from universality to humanity. Thus poetry came down from the ivory tower to the terra forma of humanity. Man became the subject of poetry with his weal and woe. This was one step ahead towards progressivism.

3.1.2 IMPACT OF COMMUNISM ON LITERATURE

The period between 1920 and 1930 is generally regarded as the decade of reawakening from more than one angle. It was a time when a new type of awareness had occupied the minds of the people in
the fields of politics, economics and literature, trying to mould the society into a new fold both mentally and physically. This mental awareness became active poetry in the form of protest against imperialism and partly against the exploitation of man by man. This also led to the organisation among the peasants. The Indian national Congress also started talking about ‘Socialism’. The impact of Marxism on literature was the third great achievement of this general awakening.

Marxism as a force was first supported in 1927 in Madras by the youths of the Congress. Even Gandhi and other great leaders of the country could do nothing against this movement inspite of their being against it. In between 1920-30 and organised movement against the exploitation of man against man was started in a Indian history.

According to Rajani Pamdutta:

In the same decade (1921-30) a socialistic movement was advancing with such a great speed that it surprised the foreign Government and the liberal reformers of the country. In 1929 it was declared in the annual Government report. In the big cities of India the
communist ideology is advancing so rapidly that the govt. is worried about its progress. In May 1929 the 'Bawe Chronicle' wrote. In the last few months various problems specially those related to the peasantry are gathering momentum. The ideals of socialism are spreading rapidly, so the people were tortured mercilessly. But inspite of all these tortures meted out to them. The Indian labour movement emerged as a strong power wading through all the obstacles and hurdles.

These movements had their impact on Hindi poetry and a new current of thinking began to surface. Poets and writers found themselves attracted to these new currents of thought to. This new current thought came to be known as 'Pragatibad' or progressivism.

Dr. Indranath Madan has rightly remarked:

Underlining the relation between Marxism and progressivism Sri Shivbalak Roy has declared in glorious words.

'Socialism is a movement that has been long in the making. It has evolved from the experience of the struggles of the working class. It is a practical application of the principles of Socialism. It is a movement of the masses, for the masses, and by the masses. It is a movement that has the goal of a classless society.'
3.1.3 SITTING OF PROGRESSIVE WRITERS IN INDIA

The Association which was established in 1936 with Premchand and its first President whose voice echoed the ideas taken from different literary backgrounds and discarded those related to old and outworn traditions. The progressive writers association and Indian peasants ‘Sabha’ were established simultaneously. In the first the progressive writers Association organised in a large number of litterateurs from Hindi, Urdu and regional languages and the journalists and intellectuals took part in this meeting. Some politicians taking part in the congress session also took part in the sammelan. The Presidential speech of Premchand in the Sammelan had a far reaching influence as it included many significant points relating to literature and its objectives.
In the worlds of Premchand:

He stressed the need of changing the criterion of beauty and held -

Along with this the aims and objectives of the progressive writers Association, were made public in which four important points were highlighted. These points were as follows:

i) All the organisations of the progressive writers of India should circulate their aims and objects.

ii) To encourage writers and translators.

iii) To help the progressive writers.

iv) To protect freedom and free ideas.

This progressive writers Association spread all over the country and its meetings were held from time to time.

In 1938 the meeting of the Association was organised in Calcutta and Gurudev Rabindranath Tagore was preside over the meeting but he could not do so as he became indisposed. But he sent his message in
writing where he stressed the importance of the feeling of revolution against the blind, useless tradition followed kindly. Another meeting of the Association was held in 1940 under the presidency of Pandit Nand Dulare Bajpai.

The meeting which was held in 1942 was presided over by Dr. Slim. This meeting was called to awaken the Indian writers and the common people against Japan, Germany and Italy desiring to align with the fascist forces. Writers like Agyeya and Krishnachandra participated in this meeting. It was a great Sammelan in which a declaration was made to the effect that the Indian writers should write against fascism. The declaration was made in the form of a resolution wherein it was said:

In 1943, the fourth session of the Association was held under the Presidentship of N.A. Dange. The main point discussed in the session was to protest against the ideas of fascism as in the previous session. In 1944, the first session of Bihar state progressive writer's & eaque was held under the presidency of Ramdhani Singh Dinkar who emphasised the
need of the corporation of the common in order to make it a success.

In 1947, the All India Hindi Progressive Writer’s Association held its big session at Allahabad and invited the other progressive writer’s Association to participate in it.

In the meantime, several magazines such as Naya-Sahitya, Jan Yug, Naya-Adab helped the Association a great deal by publishing it’s affairs in their various additions.

In 1949, the sessions of the progressive writer League was held in Allahabad under the presidency of Nagarjun. In his presidential speech he declared that the real progressive writer is one who writes about the common people and about their conditions not about the political leaders and the capitalists class:

The Association had to face bitter criticism from time to time. It was some times called a Russian movement in the guise of India Garb. The famous poet Ilachandra Joshi opined that the Writer’s Association
got its inspiration from the Communist Russia.


3.1.4 ROLE OF PROGRESSIVE WRITERS

The responsibility of these writers is far greater than those belonging to other classes. They have to fight against feudalism, capitalism, imperialism and those connected with term. In his Article "Adhunik Kavita Ke Bibhinnabad" published in Sahitya Sandesh, Dr. Trilochan Pandey has highlighted the role of such writers and has opined that:

Dr. Ram Vilas Sharma has hinted at the same great responsibility of the progressive writers in his article "Sahitya Main Sanjukta Morche Ki Samasyayen"

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Sri Shivdan Singh Chauhan in his essay "Kavita Ki Adhunik Vyakhya" has tried to explain the interconflicts of the progressive poets:

The younger generation was more attracted towards the poetry of progressive writers. This can be seen in the article of Dr. Jagannath Mishra "Kavita aur Viplavbad" published in "Vishal Bharat" Sept. 1942, (p-203).

3.1.5 PROGRESSIVE AND PROGRESSIVISM

Both the terms are taken to be synonymous with each other but there is a certain difference between them. According to Sarita Maheswar the difference between the two is quite obvious.
According to Sri Chauhan progressivism stands for social realism and the other for broad realism. Progressivism is based on Marxist viewpoint closely connected with aesthetics.

In the field of poetry, Ram Vilas Sharma, Nagarjun, Dr. Shiwmanjul Singh, Rangaye, Raghow, Kedarnath Agarwal, Shankar, Shailendra, Shamsher Singh, Sudarsar, and several others make a big group. Two types of writers came under this head namely poet or national ideas and those poets of romantic tendency who are at liberty to express their views without any constraint. The names of Makhanlal Chaturvedi, Sohanlal Balkrishan Sharma, ‘Navin’, ‘Anchal’ and ‘Bhagwati Charan Verma’ come under the second head. Their writings are progressive since these writings are closely related with humanity, nationalism, and imperialism. Some critics do not recognize this distinction. Acharya Durga Prasad Mishra, for e.g. does not find any distinction between progressiveness and progressivism. According to him...
3.1.6 **Concept of Progressivism**

The consciousness relating to progressivism had started in 1917 in the third decade of the century. It made some significant progress. But in the fourth decade it took the shape of the movement.

In 1936 Presidentship of Prem Chandra establishment of ‘All India Progressivist Writers Union’ it became a body of those who could afford to write great poetry which was based on deep thinking.

This invaluable dictions was at the root of the progress of the progressive literature.
Henceforth we shall base our discussion of progressivism on the basis of the articles published in various journals and magazines.

Progressivism was accepted as a broad philosophy of life, not merely a literary movement Anchal in his article why progressivism has remarked.

'प्रगतिशील' एक जीवन दर्शन है और जीवन विज्ञान की प्रगति और गहराई को लेकर अत्यवस्था हुआ है इसलिए जो लोग इसमें आग और धारा दूर तो उन्हें गर्मी भी मिलती है और जो लोग रोशनी बचाते हैं उनकी आगे भी एक नई दुनिया में सुलता है।

Progressive poetry takes a broad Canvas to study human life by baring its values on scientific conclusions. Dr. Rangeya Raghar has interpreted it in the following manner.

प्रगतिशील साहित्य हिंदी साहित्य की मानवतावादी विचार धारा का वैज्ञानिक दृष्टि कोण से नयी परस्परितहितों में विकास है। अभी तक समाज में मानवतावाद वर्गों के समन्वय में समाज आ जाता था।

Explaining the same idea further he remarks.

हम जिसे प्रगतिशीलता कहते हैं वह सामाजिक राजनीतिक विकल्पण पर रहित है। इस नयी भावना का जन्म काल्पनिक मुद्दे से हुआ जिसमें कांग्रेस संघर्ष की वैज्ञानिक जानकारी प्रस्तुत की।

The literature that desires to minimise the suffering of the down trodden by presenting a genuine picture of their miserable condition can claim to be progressive in the true sense of the term.
Upendranath Ask Writes in his article ‘Pragatibat Ka Durupayog’

Acharya Bikshu Goswami has thrown sufficient light on progressive literature in his essay.

‘Pragatishil Aur Rudhilad Sahityakaron Ke Rukh’

The role of progressive poetry in Hindi from 1935 to 1938 is important because in this period of transition a good deal of poetry was written in the life of workers, farmers and other sections of people belonging to the proletariat class. Therefore, Progressivism is indebted to the contemporary situations of India. The commentary of Shivdan Singh Chauhan in the editorial of Hans under the caption, ‘Bengal Aur Hum’ records as follows:

हिन्दी की आधुनिक प्रगतिशाली प्रूढ़ि कोई आकर्षिक विकास नहीं है, बल्कि हमारे राष्ट्रीय जागरण काल की सबसे स्वाभाविक सभी परम्पराओं का न्यायाधिकृत, जिसे अनिवार्य भी कह सकते हैं। (Hans, Jan-Feb 1944)
In a comment of Shakuntala Agarwal in "Apna Apna Dristikon" it has been recorded.

All the equalities mentioned above incorporated in progressive literature. According to Dr. Nagendra the progressive literature describes on the one hand the condition of the oppressed and criticizes those who are at the root of the suffering of the poor people. Pablo Neruda holds that the progressive literatures should be taken in the form of bread which is equally wanted by the poor as well as the rich.

In fact the progressive literatures is nothing but a clarion call against those privileged classes who like comfortably at the cost of the exploited. It is in favour of Marxism which is the only way of establishing peace and happiness in the society by eradicating difference between the rich and the poor.

From the above discussion it appears that only that kind of writing can claim the title of being progressive which possess a vast converse
in order to cover a far wider area of human existence within its fold.

Last but not the least progressivistic poetry is an echo of the voice of the people. It watches the same importance for the recognition of the individual as it does to organised and collective force.

In this kind of poetry one can locate the cultural heritage on the one hand and the truth and the understanding of history on the other.

It has little faith in those aspects of life which deal with something morbid, outdated and indirectly connected with the true phases of life. There is a kind of poetry that is always ready to stand by those who are struggling for improving their conditions of living.
2. Marx and Egils : Literature and Art, p-8
   \(\text{Hindi Kabita Ke Pichhle Das Varsh}\)
4. Sumitra Nandan Pant : Rupabh : Varsh 1, Sankhya - 1
5. Sumitra Nandan Pant : Gadya-Padya, p-133
6. R. Ramdutta, India Today : p-333
7. Dr. Indranath Madan : Aadhunik Kabita Ka Mulyankan, p-64
8. Shivbalak Rai : Sahityik Nibandha, p-147
10. Dr. Rambilas Sharma : Pragatishil Sahitya Ki Samasyaen, p-137
11. Hans, April 1936
12. Wahee
15. Sankwt - Bhagatsharan Upadhyay Ka Lekh ‘Pragati Ke ***’, p-255
16. Hans, January
17. Dr. Sarala Maheswari : Pragatibad, Praýogbad, Nayee Kabita, p-52
19. Wahee : p-541
20. Bishal Bharat, March 1937
22. Acharya Durga Prasad Mishra : Hindi Sahitya Ke Itihas

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23. Hans, April 1936
24. Sahityik Nibandha, p-99
25. Hans, April 1943, p-547
26. Dr. rangeya Raghav : Pragatishil Sahitya Ke Mandand, p-18
27. Wahee : p-6-7
28. Sahitya Ki Samasyan, p-136
29. Hans, June 1951, p-31
30. Ajay Tiwari : Pragatishil Kabita Ke Soundarya Mulya, p-316
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PROGRESSIVISM AND NAGARJUN

3.2 ESSENTIAL OF PROGRESSIVISM
The canvas of the progressive writers and poets is quite extensive. Their writing tendencies are linked with Bharatendu and Romantic ages on the one hand and awakening to the contemporary environment on the other. Progressive poetry is an emotional poetry full of experiences. It is closely related to the political, social and religious circumstances prevailing in the country. It derives its inspiration from common human beings who is welfare in the motto of this kind of literature. The poets of this kind of such literature tried to depict the condition of those who were exploited and oppressed by the exploiting class. It also depicted all the tendencies of this age. Progressive literature is like a light house which provides light to the farmers, labourers the down-trodden and the exploited. So that they may get power to fight for their rights.

Various writers have described the pains of progressivism in their own way. According to Dr. Prem Narayan Shukla if we consider the whole range of progressive literature we will come to the following important characteristics:
1) Protest of conventionalism.
2) Anger against the exploiters.
3) Sympathy for the exploited.
4) Idea of peace.
5) Praise of Russia.
6) Discussion based on principles.

Dr. Gulam Roy has analysed progressivism in the following ways.

1) Sympathy for farmers and labourers revolt against capitalists and other exploiting classes.
2) Praise for Moscow and Red army
3) Free love
4) Revolt against Gandhism & support of Marxism
5) Hindu Muslim Unity

In order to analyse their tendencies it will be advisable to consider them individually.

1) Importance of man
2) Sympathy for the exploited
3) Hatred and anger for the exploiters
4) Protest against conventionalism
5) Protest against religion
6) Respect for communist countries
7) Realistic view for women
8) Alertness for contemporary problems
9) The realistic depiction of social life
10) Acute Satire
11) Utilitarianism
12) Value of art
13) Feelings for Revolution

3.2.1 Supreme Importance of Man:

The progressive poetry has granted supreme position for men. A section of poets is busy for the emancipation of labourer, farmers, beggars and the windows etc. of the country. The other aspect of his poetry is the complete emancipation of humanity.

Marx has remarked about poetry by explaining its value that it is the product of the collective labour.

Expecting the importance of men pant has remarked.

देश, काल और सिद्धि से अपर
मानवता की करो प्रतिष्ठा।
The progressive literature is free from caste distinction for if people belonging to various religion are equal part says.

अत्य गो छोड़ दे जन जन
अमरीकन, ब्रिटी और इंग्लिश कहताना
देश में आए धरा निकाल, पृथ्वी हो सब
मनुष्यों का पर,
जन उनकी सत्तान बरसे।

Mukti both also admits the superiority of man. In his view there is no power is better than human power. He is entitled to all the powers found in God. All the questions related to him cannot be found elsewhere to see the pitiable condition of man. The mind of the progressive poet is disturbed. In order to remove the miseries of suffering man and make the dream relating to him true Narendra Sarma has remarked.

जाने कब तक पाय भरोसे इस प्रायत मनुष्य है।
जाने कब तक सच्चे होगे सबने सबकी समान है।

3.2.2 Sympathy for the Exploited:

The progressive poets have mainly shown their sympathy towards the exploited and the down-trodden. Their hearts begins to melt to see the pitiable condition of this class of people. He can hardly stand the view of the workers of this class struggling hard for their existence. Almost the whole range of progressive poetry the sufferings of the exploited class has been high lighted.

Pant has expressed his hatred towards cultural "Satyam Shivam
Sundaram through his poem, "Mulyankan" because they have remained as the means of entertainment for the people of the upper class. The down-trodden live miserably yet there is some suspense of life in them. ‘Anchal’ has expressed this feelings in the following way.

Nirala also has described the pitiable condition of beggar, maid-women, labourer and widow in his great poems like "Bhikshuk" "Woh Todati Patthar" "Vidhwa"

3.2.3 HATRED AND ANGER AGAINST THE EXPLOITERS:

In the progressive poetry we find the poets expressing sympathy for the exploited and cherishing hatred against those who tried to exploit the poor and the miserable. They believed that so long capitalism and its administration continues the poor people will always suffer. Part has remarked in this regard.
According to Ram Bilas Sharma our society is divided into two classes the exploiter and the exploited. The exploited class include the labourers, farmers etc who work hard but do not get the proper remuneration for their work. But the result of the labour is enjoyed by the capitalists, landlords and those who give money on interest. They say that the people of low caste till the land nut the product is taken by the rich people.

The heart of Narendra Sharma pains to see the conditions of the exploited class. He speaks

The progressive poets express regret, their bitter feeling to see the comfortable life of the exploiting class and the miseries of the exploited. The poet Dinkar Remark is this regard.
3.2.4 PROTEST AGAINST CONVENTIONALISM:

The main tendency of the progressive poetry is to protest against conventionalism. In this literature, religion is the existence of God, Soul, heaven fatalism etc have been protested. Superstition, false tradition and conventions have been attacked severely. These poets want to see the human feature in their own sake.

These poets do not have faith in temple, Masque, Gurudwara etc. They think it their first duty to destroy convention and superstition. Kedarnath Agarwal has remarked in the introduction of "Yug Ki Ganga" in a very Satiric way.

In many of the poems such as "Devmurti" "Chitrakoot Ke Yatri" "devta Ki Atma Kathya" "Vardan" the poet has Satiric remarks about God and many Gods.
In progressive poetry the protest against religion and God has been expressed in two ways. Firstly because of the impact of Science in this literature. Secondly the influence of Marxism. The progressive poet think that so long the poor will depend on faith they are bound to supper. So in order to free them for this feelings the idea of God and faith have to be removed from their mind.

3.2.5 FEELING OF REVOLUTION :

The feeling of revolution was born specially in the mind of the people during the freedom movement. But even prior to that there were some poets who expressed their progressive feelings, but no much attention was paid to it. The poets tried to convey the idea to the people that they could with the freedom only because of the revolutionary ideas so, it is also inevitable for getting rid of superstition and fatalism etc by the help of revolution. From this angle the progressive literatures was considered to be very useful. In the words of ‘Pant’

आ कोमित बरसा पाकक कण
नाट-भंड हो जीवा पुरा। १४
3.2.6 **PROTEST AGAINST RELIGION:**

The progressive poets try to ignore the religion and also the rules formulated by God. They have no faith in God and religion. It is their feeling that the exploiting class is looting the poor people by keeping them in dark. Denying the existence of God "Anchal" has said.

> जिसे तुम कहते हो भावन 
> जो बरसता है जीवन में 
> रोग शोक दुःख दैन्य अपार 
> उसे सुनाने चले पुकार ?  

3.2.7 **RESPECT FOR THE COMMUNIST COUNTERS:**

The progressive poets were highly influenced by the freedom of Russia and the feeling to free their country entered their mind. They thought that they could achieve their freedom by following the principles of Marx Kedarnath Agarwal has praised Marxism in ‘Naya Sahitya’, in his poem "Pablo Neruda" he has written.

> हम अपनी पुरी ताकत से  
> खुस-दीन की तरह धक्का कर  
> जनवादी सच्ची अब्बी पूरे भारत में लायेगे।  

Usha Yadav in her book "Hindi Sahitya Ki Prabrityan" has explained marxists Philosophy though she has dispraised the feeling expressed by Kedarnath Agarwal.
In some progressive poetry we find communism (Marxism) highly praised. Narendra Sharma has praised red Russia in the following lines.

There is a great effect of Russian communism on Shiv Mangal Singh Suman. He has praised the Red army of Russia.

3.2.8 **THE REALISTIC VIEW ABOUT WOMEN**:

A great importance has been attached to women in progressive poetry. New viewpoints have also been presented about them. Till now women were considered things of enjoyment or a creation of dream world. According to this writings they also came under the preview of exploitation. According to poets she should be brought to the board ground of by freeing her from the scales of slavery by men. The women also need freedom to develop their individuality and personality ‘pant’ has made a declaration to that effect.
Nagarjun and ‘Pant’ have depicted to different aspect of women. ‘Pant’ has described women into two categories. In the first category he has put those women who are hard working, healthy, simple and uneducated. In the second category come those women who are educated decorated with artificiality irresponsible representing the middle class society. Nagarjun has called the one responsible fashionable and modern and the second full of love, Mother sister or wife. Here is a picture of the modern woman presented by Nagarjun.

The women of the second category full of soft feelings, love and beauty have been depicted in many of his poems. He depicts a girl who is suffering from pain in the chest. But still she can laugh heartily. The poet has full sympathy with this simple and innocent girl. She represents all those girl who can laugh with pain in heart. This laughter is nothing
nut an expression of pain.

The second picture is of an affectionate mother and sister.

Talking about the importance of mother. The poet has remarked.

It is the specialty of the progressive literature that it has mainly incorporated in its canvas the women busy in the field and working in mills and factories. It is almost ignored those soft body princes living in high places with all complete of life.

3.2.9 AWAKENING TO CONTEMPORARY PROBLEMS:

The literature is the deeding factor of his age. The progressive writers can hardly ignore the prevailing circumstances in the society. The progressive poets have tried to write mostly on the contemporary issue relating to the life of the men. The quarrels between
India and the Pakistan and that of the Suej Canal Korean war and other international events have been made the things and topics of the progressive literatures. Nagarjun has written a lot on the contemporary events. He is greatly pained at heart to know the assassination of Bapu that is ‘Gandhi’.

He is committed to follow the ideals of Bapu

The poet Rangeya Raghav has asked the farmers and labourers to create a new world free from the idea of war.

3.2.10 THE REALISTIC DEPICTION OF SOCIAL LIFE:

The delineation of society in the progressive literature in of utmost importance. The Romantic poet have made imagination the base
of their poetry. Where as the progressive poets have accepted realism as the key point of their poetry. This poetry features half naked children playing on the uneven ground of the villages. In these poems we have the glimpses of the village life.

The progressive writers attention has been drawn more to the villages and the life lived there in broken huts than to the high places of the city life.

Expressing his Sympathetic attitudes towards the village environment, Kedarnath Agarwal has remarked.

In this poetry the high places symbolize exploitation. The utterance of Pant the ‘Taj’ the conveys of some feelings.

3.2.11 ACCUTE SARCASM :
The main purpose of the progressive writers is to bring
about the idea of reform in society. That is why we come across acute
Sahred in the contemporary writing of the poets belonging to this genre.
It has spread none of those who from the exploiting class including
capitalism, tendencies of exploitation, modern politics and leadership etc.
It has added a fresh dimension to understand the prevailing condition in
the contemporary society.

Among the progressive writers the satiric tone in the writings of
Nagarjun is supreme. The poet has used this means in most appreciable
way. In order to bring a reflection of exploitation. These orderliness
corrupt system etc. in the society. It is in this tone that he has called
Aurobindo the pope of Ajad Hind.

He has not even a spared writers Agyeya

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In his poem Swadeshi Shasak is anger, against those leaders who
have become rich by looting the common people has become bitter. They
have not even a slight sympathy with the people suffering in wants and
poverty.
The criticism of the progressive poets on the present day freedom has become ever keener and deeper than before.

3.2.12 **UTILITARIANISM**: 

The progressive writers attach importance to that literature which is useful to human beings so it can be set that progressive literatures have faith in utilitarianism. According to them literature which broadens the view of life is real literature.

3.2.13 **ARTISTIC VALUE**: 

It has been already remarked that a progressive literature is closely related to the life of common people. So it supports the use of the language which is simple and natural in style. It has adopted satiric language in order to make a distinction between the upper class and the lower class. The experience side is rather bulkier than the expression side. In the words of Pant.
The progressive poets has adopted the language of the people in order to communicate their view points. It was even desirable as it was the only way to convey their thoughts to the mass. It is for this reason that there is the lack of Sanskritised Verses, farfetched images and the figurative language. In this poetry.

It has used mostly rural vocabulary.

The symbol used by the progressive poets are equally revolutionary in nature.

In the above line "Geedh" stands for exploitation and "Sona Batorna" for collecting wealth. The images have also been taken from common life. The images noted below presents picture of a female labourer which is full of motion.
2. Pant
3. Pant
4. Narendra Sharma
5. Anchal
6. Nirala
7. Pant
8. Silhar : Tar Saptak, p-240
9. Narendra sharma
10. Dinkar
11. Usha Yadav : Hindi Sahitya Ki Prabrityan, p-154
12. Yug Ki Ganga, p-1
13. Wahee, p-22
14. Pant
15. Anchal
17. Usha Yadav : Hindi Sahitya Ki Prabrityan, p-155
18. Narendra sharma
19. Shiv mangal Singh ‘Suman’
20. Pant
21. Nagarjun : Jayati Nakhranjani
22. Nagarjun : Woh Tum Thi
23. Nagarjun : Yeh Danturit Muskan
24. Yugdhara, p-46
25. Nagarjun : Yugdhara, p-45
26. Sahitya Sandesh : January-February, p-268
27. Usha Yadav : Hindi Sahitya Ki Prabrityan, p-157
28. Kedar Nath Aggarwal
29. Pant : Taj
30. Nagarjun : Hajar-Hajar Bahon Wali, p-65
31. Nagarjun : Swadeshi Sashak
32. Nagarjun
33. Pant
34. Usha Yadav : Hindi Sahitya Ki Prabrityan, p-157
35. Wahee
CHAPTER - THREE

PROGRESSIVISM AND NAGARJUN

3.3 NAGARJUN AS A PROGRESSIVE POET
CHAPTER - 3.3

PROGRESSIVISM AND NAGARJUN

NAGARJUN AS A PROGRESSIVE POET

In the previous chapters we have discussed the concept of progressivism, its tendencies and its specialities. Now we propose to consider Nagarjun as a progressive poet.

3.3.1 MARXIST PHILOSOPHY:

Nagarjun has not written any introductions to his collections nor has he tried to analyse the tendencies adopted by him to express his poetic feelings. But his poetry raising social and political problems has same affinity with the principles of Marxism. He claims himself to belong to the proletariat.

It is, on other hand, a cursed life that he has to embrace as a stern truth of life.
The poet is disgusted to find the social political and economic life of his people completely vitiated. All the activities in this field seem to be centred around selfish motives. Nobody is bothered about the progress of the country and to improve the condition of the oppressed.

It is because of this that the poet has great faith in the progressive philosophy of life. He is fully aware of the social inconsistencies prevailing among the people. So, he is in favour of a complete revolution like that of Jay Prakash Narayan and desires for the creation of a society based on Marxist ideologies.

3.3.2 **FAITH IN MAN**

It's a known fact that the Romantic Poetry in Hindi became individualistic. The poets of this age lived in the Utopian and dreamy world of their own creation. In other words, they had little touch with the
day-to-day life of the people. This was a decadent period in Hindi Poetry. The poets realised, through late, that they would have to come down from the ivory tower of dream to the world of reality. This led to the spread of progressive literature.

In the poetry of Nagarjun, we find the expression of those problems which are closely related to the weal and woe of the common mass. His poetry is a clarion called for the uplift of the downtrodden. It also represents the working class in its realistic phase. He finds beauty in the drops of sweat that come down from the bodies of those working hard in the field in order to keep the body and soul together. He is able to visualize greatness in the life of these half-starved and labourious workers who have never been able to realise what happiness actually means in the life of man. Among the progressivist poets, it is Nagarjun alone who has been able to depict a very true picture of the life of these people who are unfortunate enough to be grouped even the minimum, facilities of life. Anyone who reads the poetry of Nagarjun can’t help feeling sympathy and kindliness for the helpless, the oppressed and the down trodden people we have to suffer throughout their life for no fault of theirs.
Nagarjun is a staunch supporter of these people and is always ready to share their grief in order to get some relief from his mental tension.

3.3.3 GROUP STRUGGLE:

For Nagarjun those people are ideal who are on the forefront and ready to get themselves involved in any kind of struggle in order to establish a better human society. The poet desires to actively participate in such struggles.

In this respect he is inspired both by external and internal struggle and conflict in order to expose those evil has speaks of life which always try to exploit human being by exposing such evils, the poet wants to present before us some burning examples of exploitation.
He imagines a classless society in which every individual is expected to equal facilities for an all round development. Today the ordinary man is suffering from economic and political spheres in order to get rid of his sufferings a strong voice of protest is the need of the hour. It is true that those who are exploited are aware of it and they from time to time express their feelings. The people belonging to this class are generally the hard working farmers who are mostly uneducated and sometimes they even raise their voice against exploitation. They have been suffering from. They are the people of labourer class, farmers and those who work in the factories. Three people have to struggle on two fronts, viz., economic and political. The nature of the struggle is concerned more with economics than with politics. In the words of Satya Narayan:

Thus they have to fight on both the fronts in order to get rid of the furnace of exploitaton.

Nagarjun cherishes the only hope to create a clear and bright example of social consciousness by exposing the ill designed motives of
3.3.4 SYMPATHY FOR THE EXPLOITED:

The main theme of Nagarjun’s poetry is present the lively pictures of those who are victims of exploitation. He is also aware of the exploiting attitude of the Capitalist class who enjoy life at the cost of the weaker sections of society.

'आ रहा हूँ पीता! अभिव का आसव ढेठ बचचन से।' ११

Here is a picture of such a victim of exploitation, which describes the pitiable condition of those belonging to this class of sufferers.

कई दिनों तक चुल्हा रोया वक्की रही उदास कई दिनों तक कानी कुटिया सोईं उसके पास... दरने आये पर के अन्दर कई दिनों के बाद धुआं उठा और इन से उपर कई दिनों के बाद।' १२

The poet is ready to go to any extent in order to better their condition and see them happy.

'इहे विषमता की प्रादीर पुछे कोटि नमनों के नीर मिटे मुन्दता के सब रोग सहज सुती हो सारे लोग।' १३
He feels that no society can be prosperous unless the conditions of such people are improved. The poet is determined to continue the struggle with hope and confidence. He feels like standing by them in order to help them achieve their goal.

3.3.5 ANGER AGAINST THE EXPLOITERS:

The poets feeling of anger and hatred against the exploiting class is obviously expressed. It is rather intensified when he finds this class spending lavishly in celebrating any social functions such as marriage and the haggards sitting outside their houses and waiting eagerly to get a share of that which has been refused by these so-called great people. Nagarjun is a great supporter of these haggard and hungry people. He has exposed even those who are at the helm of the affairs like Nehru, Jai Prakash or Vinobha in order to express his sympathetic attitude to the poor.

The self centred attitude of the present day politicians and their main concern to make provisions for their future generations with regard to the powerful position they have acquired have been well expressed in the poem "Kya Hua Aapko".
3.3.6. PROTEST AGAINST CONVENTIONS:

The key point of progressivist literature is to protest the established conventions the poet is well aware of the fact that it is the conventions based on traditional and superstitions deeply related to the outward show that has kept human life confined. It is the greatest tragedy of humanity. In the words of the poet the constant complaining against and being attached to the old traditions is nothing but a mental slavery.

Any kind of exploitation connected with religion erodes the every existence of the society because all the religious values and recognitions dependent upon hollow ideas which compel the common mass to remain attached to them and to benefit those who claim to be their patrons. The mind of the poet revolts against such traditions bound annalist and he determines to free his people from them.

3.3.7. REALISTIC ATTITUDE TO LIFE:
The poet has a close observation of the realistics and oddities of the life of the poor and their untold sufferings because of the dearth of means. Being one of them he knows full well where the shoe pinches. Naturally, his sympathy goes to those who have to live a half starve life in spite of their acute and hard labour in the fields and factories. On the other hand, there are those who live quite comfortably at the cost of these poor people. Being influenced by the marxist ideas, the poet feels for the poor and his heart goes with them. His poetical works speaks volumes for these facts.

Nagarjun's poetry has terra-firma Meality as its terra firma. He gives little scope to his imagination to have a free movement in the ethereal world. The country is celebrating its 50th birth anniversary. But the majority of those for whom it is meant are half naked and half starved. The women have no enough clothes to cover their bodies. In such miserable condition the diamond jubilee celebrations of Indian's freedom is quite out of the tune with the prevailing situations of the country. This ideas has been feelingly expressed in the poem "Ghar Se Bahar Niklogi Kaise Lajwanti".

'नीचे निचट गरीबी, ऊँच ठाँठ बाट की रजत जयन्ती
परम न अज्ञात, मना रहे हैं वे मंगाई की रजत जयन्ती
अमी प्रतिविद दीन जनों की क्रमत कथा है रजत जयन्ती
पर दुश कालत तसो धनों की विकट ज्वाथा है रजत जयन्ती
अित मनानी प्रवर्तना की नयी प्रथा है रजत जयन्ती
कथित कथन, लब्धि वर्णण की मध्य मथा है रजत जयन्ती।' १७
It is because of the firm grip of social realities that the poet is capable of transforming his personal grip into the universal one and thus has been able to distinguish himself as a representative of the proletariat class.

3.3.8. A NOBLE VIEW POINT ON THE CONSCIOUSNESS OF WOMEN:

The progressivist poets have expressed some new ideas and feelings to be located in women folk. They have a feeling that the women folk have been deprived of their several rights due to them on the plea that they are to be confined within the four wall because of their frailty both of mind and body. They are being exploited from time immemorial on this plea. Nagarjun has reacted resentfully against such views. In his poems namely "Nagarjun Gatha" and "Kab Hogi Inki Diwali". His liberal views about women have been expressed in the following poems.
He seems to be deadly against the exploitation of women in society from its very inception.

Women have been portrayed in two forms in the poetry of Nagarjun. Firstly, he talks about those women who are fast changing with the changes of fashion in the modern times and secondly, those have been portrayed as ideal mothers and sister and wives. Those belonging to the former category are quite unaware of their liabilities where as the latter are quite conscious and alert of the beauties and responsibilities entrusted to them. A portrait of the modern fashionable.

"जयती नामरणी
जयती हृद अभनी
भक्त भ्रम भजनी
नव दुग निरजनी।" २१

The other complete pictures of women folk relating to softness, tenderness and full of love and affection.
In brief Nagarjun has tried to present a healthy portrait of women representing their ideal life which is related to the humanistic aspect of life. This is possible only when the relation between men and women is free from enmity, hatred and jealousy.

3.3.9. CONTEMPORARY EVENTS:

Nagarjun has been criticised severely from maintaining such a view which is quite out of tune in the present context. But this is actually the speciality of Nagarjun’s poetry. The maintains that a literary creation which keeps itself involved from the prevailing conditions life in the society can hardly claim itself to be the true picture of the people whose activities he wants to reflect in his writings. This is true about the great writers like Kabir, Tulsi, Bhartandu, Premchand, Nirala, Mukti-Bodh, and so on. The poetry of Nagarjun represents the true picture of life of the present age.

Nagarjun derives inspiration for his poetry from the life of the people and the oddities prevailing in the society. He feels it his responsibility to acquaint the people with the inconsistencies and oddities
in order to make them familiar with what is happening in the society in which they are living. He also seeks their co-operation for ameliorating the conditions of life which have been degraded considerably during the last fifty years. The Poem "We Hume Chetawni Dene Aaye" illustrates the fact.

From the above discussion it appears that the poetry of Nagarjun has covered the period of fifty years of the Indian life and society.

3.3.10 PROTEST AGAINST IMPERIALISM:

The progressive literature has been against imperialism from its very inception. On the political level the consciousness of Nagarjun attached imperialism has something of Marxim behind it. Even some amount of anti humanistic ideas can be traceable in it. This awareness against imperialism can be seen in the light of the Indian national consciousness. The Indian Capitalist class decided to remain natural by restoring to an attitude of compromise. The welfare of the people thus was not in any way related to these aspects Capitalism or compromising attitude adopted by Indian Capitalists class. The progressivist literature
was mainly concerned with the uplift of the common mass not in capitalism nor any compromising attitude. Nagarjun’s poetry speaks volumes for this fact. It brought its inspiration in the welfare and the power lying dead in them. Nagarjun felt it his duty to make the people aware of their power and potentialities. This, according to him, is the only way of improving the condition of the people.

3.3.11 **INDIFFERENCE OF PROGRESSIONAL INTELLECTUALISM**

It is really a tragedy that the intellectual class of this country is the least bothered about the real condition of the proletariat class. This reflects its self centred attitude towards life. This fact has been illustrated by Nagarjun in the following line quoted from the poem "To Phir Kya Hua".

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3.3.12 SATIRE:

The satirical attitude of Nagarjuna permeating his poetry has adopted a novel method of comparing two things rejecting the one and accepting the other. An example of this fact can be found in the poem entitled "We Aur Tum". In this poem the hard working class has been praised and the dreamer has been satirically lowered down.

Some of these satirical writings of Nagarjuna reflect the attitude of those who are unaware of their social liabilities. These have been presented poignantly and insatiably.

There is another poem named "To Phir Kya Hua" in which the poet has written about those occupying high and supposed to be the embodiment of all great qualities.
The satirical remarks of Nagarjun spares none belonging to various classes.

In the conclusion it can be remembered that Nagarjun is a great poet of the progressivistic tradition. He has realised the power of the reactionary forces against the exploiting class and has tried to reflect them in his poetry rather effectively and in a healthy manner. The impact of marxist philosophy is quite obvious in his poetical works.

To conclude, Nagarjun’s contribution to the progressive poetry is really invaluable. In this respect he occupies the place in Hindi poetry next only to Nirala.
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