PHILOSOPHICAL ELEMENTS IN THE LITERATURE OF SURYAKANT TRIPATHI "NIRALA"

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Abstract: Suryakant Tripathi "Nirala" is considered one of the four main pillars of the Chhayavadi era of Hindi poetry. The basis of his fame is long poems like "Saroj Smriti," "Ram Ki Shakti Pooja," and "Kukurmutta," which were written alongside his famous songs and his experimental poetic philosophy. Marxism, while recognizing the class nature, purpose, and ideological form of literature, links the history of literature with the history of class struggle in society. Suryakant Tripathi Nirala is a humanist poet in the true sense. Hence, he strongly supports the values that lead human life towards power, speed, and liberation, and challenges the elements that make humans weak, immobile, or miserable and dependent everywhere. In the poetry of Suryakant Tripathi Nirala, there is a simultaneous touch of heartism, rationalism, philosophy, and poeticism.

Philosophical elements in the literature of Suryakant Tripathi "Nirala": Suryakant Tripathi "Nirala" is considered to be one of the four major pillars of the Chhayavadi era of Hindi poetry. He is considered a pillar of Chhayavad in Hindi literature, alongside Jaishankar Prasad, Sumitranandan Pant, and Mahadevi Verma. He has also written many stories, novels, and essays, but his fame is especially due to poetry. He became famous as "Mahapran." Nirala was born on 21 February 1896 in the Mahisdal princely state of Bengal (District Medinipur). The basis of his fame is long poems like "Saroj Smriti," "Ram Ki Shakti Pooja," and "Kukurmutta," which were written alongside his famous songs and his experimental poetic philosophy. He also wrote a lot of fiction and non-fiction. He was also active as a translator. He is considered to be the originator of "free (mukt chhand)" verse in Hindi. He is in favour of the liberation of poetry, as he is of the liberation of humans. In the preface of his poetry collection 'Parimal' published in 1930, he wrote - "Liberation of humans is to get rid of the bondage of karma and liberation of poetry is to get away from the rule of verses." He acquired knowledge of Hindi, Sanskrit, Bengali, and literature through self-study. His life, in his own words, is like a tale of sorrow. His mother died when he was three years old, and his father died when he was twenty years old. While shouldering the responsibility of the joint family in extreme poverty, Nirala suffered another setback when his wife, Manohara Devi, also died in the epidemic that spread after the First World War. His uncle, brother, and sister-in-law also died in this epidemic. His life situation after this can be understood from his poetic lines.

> Blessed, I am a useless father,
> I could not do anything for you.
> I knew the means of livelihood,
> But I always remained narrow-minded
> Seeing misfortune on the economic path
> I kept losing the battle of selfishness.

These lines are from Nirala's timeless poem "Saroj-Smriti."

He wrote this poem in memory of his daughter Saroj, who died at the age of only nineteen. Nirala's personality was that of a staunch theoretician and a courageous person. He was a traveller on the path of constant struggle. This path even led him to insanity. Many examples and stories of his anger and rebellion, his compassion and commitment are popular in the Hindi literature world. The latter part of his life was spent in Allahabad. He died on 15

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October 1961 in a locality named Daraganj. Nirala's major poetic works are “Anamika (1923),” “Parimal (1930),” “Geetika (1936),” “Tulsidas (1939),” “Kukurmutta (1942),” “Anima (1943),” “Bela (1946),” “New Leaves (1946),” “Archana (1950),” “Aradhana (1953),” “Geet Kunj (1954),” “Sandhyakakali” and “Apara.” “Lily,” “Sakhi,” “Sukul Ki Biwi” are his major story collections, and “Kutli Bhaat,” “Billesur Bakriha” are his popular novels. A book of his essays titled “Chabuk” is also famous. In 1976, the Government of India issued a postage stamp in honor of Suryakant Tripathi “Nirala.” (hindwi. Org)

Philosophy is the study of general and fundamental problems related to matters such as existence, knowledge, values, logic, intellect, mind, and language. It differs from other approaches to addressing fundamental questions by being critical, systematic, and grounded in logical reasoning. Philosophy is the study of how we understand our existence and how we know what is real, good, and true. It is an academic discipline and therefore has branches that focus on specific areas. Hindi Sahitya (literature) Darshan(philosophy) is a way of looking at literature. It has developed in opposition to the formalist and structuralist views of literature. The history of literature is written through Sahitya Itihas (history) Darshan. The history of literature is presented in a systematic framework through the philosophy of literary history. Through literary history philosophy, the unity between literary works is sought. Through literary history and philosophy, literary works are evaluated. Through literary history and philosophy, the inspiration behind the literary works is analyzed. Some of the major perspectives in literary history and philosophy are the Marxist or realist perspective and the Dalit and women's perspectives. Indian philosophy is the philosophical tradition present in the Indian subcontinent. It is a very old tradition. There are many branches of Indian philosophy. Some of the major branches among these are Nyaya, Vaisheshika, Sankhya, Yoga, Mimansa, Vedanta, Jain, Buddhist, Charvaka, etc. Indian philosophy has a special system for discussion. In Indian philosophy, ideas are reviewed logically. In Indian philosophy, the existence of the soul is believed. In Indian philosophy, the karmaphala is believed.

In Indian philosophy, rebirth is believed. Indian philosophy is divided into two parts: theistic and atheistic. Theistic philosophy supports the Vedas. Atheistic philosophy is a critique of the Vedas. In Indian philosophy, freedom of thought is given importance. In Indian philosophy, salvation is given importance. In Indian philosophy, optimism is given importance. In modern Hindi literature, there are various isms, such as Chhayavaad, mysticism, progressivism, symbolism, realism, idealism, humanism, loveism, experimentism, etc. The Chhayavaad era lasted from 1916 to 1936. The prominent poets of this era included Jaishankar Prasad, Suryakant Tripathi “Nirala,” Sumitranandan Pant, Mahadevi Verma, and Harivanshrai Bachchan. Progressive literature is also called Marxist literature. Progressive poets used to highlight society's problems. Nirala is considered one of the four major pillars of Hindi poetry of the Chhayavaad era. Thus, all the famous poets and writers of that time used to come to Nirala's house on the day of Basant Panchami and welcome the Vasantotsav creatively. They would sift bhang and recite their poems. Nirala would be overjoyed by the Vasantotsav. For this reason, this day began to be linked to his birthday. He has many beautiful poems about spring. Be it internal feelings or visual forms of the external world, musical sounds or colours and smells, living characters or natural scenes, Nirala presents such a lively picture by mixing all the seemingly different elements that the reader can reach the heart of Nirala through them alone. Nirala's paintings contain not only his feelings but also his thoughts. Therefore, philosophical depth is created in many of his poems. Due to this new painting skill and philosophical depth, Nirala's poems often become a bit complex, which is why some people accuse him of being difficult to understand. Chhayavaad has given vision and light from the heart to the eyes.

Unlike other contemporary poets, Nirala has taken very little help from imagination in poetry and has depicted reality prominently. He is also considered the originator of 'free verse' in Hindi. His farmer consciousness inspired him to move beyond the land of Chhayavaad and create a new land of realism. Recognizing the essence of specific situations, characters, and scenes, and making them the subject of depiction is a notable feature of Nirala's realism.

Although Nirala's poetry reflects spiritualism, philosophy, mysticism, and the profound aspects of life. On the basis of popular beliefs, Nirala established new values in the subject matter and also highlighted the element of contemporaneity. That is why he often dreams of achieving victory through miracles and ending conflicts. Nirala's strength is that he does not sit idle, relying on miracles, and does not shy away from the real challenge of conflict. At times, in the grip of mysticism, Nirala goes against real-life experience. For example, "light has spread everywhere, life has drowned in the ocean of light," and such things are there. But this mysticism does not remain permanent in Nirala's feelings; it proves to be ephemeral.

Many times, Nirala plays with words, sounds, etc. Generally, he performs very remarkable artistic experiments in these plays. The specialty of these experiments is that they help express the subject or emotion more effectively. A special kind of courage and alertness is visible in Nirala's experiments. This courage and alertness make Nirala unique among the poets of his era. Many types of emotions are found in Nirala's works. Although he was a poet of Khari Boli, he also composed poems in Braj Bhasha and Awadhi. In his works, there is intensity of love, spirituality, sympathy and compassion for the poor, patriotism, opposition to social customs, support for reality, and love for nature. His poem about a woman breaking stones in Allahabad remains a clear mirror of society's exploited reality. His emphasis was not on style but on the depiction of objects. The sketch of a woman breaking stones on the roadside shows the supremacy of human poetic consciousness:

> I saw her on the road of Allahabad
> There was no shady tree
> Under which she was sitting, accepting
> Dark body, full of youth
> Downcast eyes, beloved, mind engrossed in work
> Hand hammer in hand
> Striking again and again
> In front of the tree-lined mansion.

Through the poem "Ram Ki Shakti Pooja," Nirala presented Ram as the ideal of personal and inner strength. He underlined that the development of human strength is possible only through fearlessness, tolerance, and virtue. For him, Ram was not God but an ordinary man who had achieved the virtue of Maryada Purshottam through his endeavour. (hastakshep. com) In his essay "Our Literature's Objective," Nirala ji writes that today our literature does not receive the importance in the country and among literary persons that it should. Politics influences most writers in our country. It is true that at this time there is a great need for a practical, effective national policy to improve the country's condition. But it is also true that for a new culture in the country, extensive literary knowledge is also necessary to the same extent. The same method is used in the discussion of the solution, which gives the political program a practical form.

When a writer gives more importance to politics than literature, then he reduces the real dignity of literature due to his one-sided sentiment, which is equally necessary for progress and attainment of freedom, like the nourishment of all the body parts. The ideas of the order of progress in politics, which calculate every condition according to mathematics and draw a refined form of the country through imagination according to the rules of capitalism, are the same in literature, which proves collective perfection or external freedom by unhindering the desired development of every person and taking their multifaceted high aspirations to perfection. Most leaders say that first comes the state, then reforms, systems, education, etc. Literature gives credit to the nature of man. According to him, when every person follows his own path and acquires his natural instincts through art and education, and in this way, more and more creators are born in the country, then, along with collective progress, the desired freedom will be automatically attained, just as the youth automatically attain the feeling of love, like the culmination of youth. The result of broad, caste- and creed-free politics is that people from different classes across the country start speaking in unison and moving along the

same path. When every person looks at every person with their undivided feelings, then there will be no division in opposition. This is the aim of modern literature. Its result is easy to imagine. The open light of the Sun, the soul of the sky, reveals the beautiful radiance of thousands of plants and all living beings of the earth, turning earthly feelings into heavenly ones, bringing them out from within and into the vast light of the earth. With the loving touch of that free light, the slumber of the sleeping nature is broken, its thousands of forms see their own various unblemished pictures with their own eyes, the blindfold of the heart, due to which the beam of light cannot enter, opens and falls, the sparkling flow of light, which keeps on opening the source of natural freedom of the created beings all around, fills the heart.

The spell-bound passion of attachment is cut off; the heart becomes thrilled, happy with its light splendor, blossoming. In the same way, with a single small kiss of light, the flowers' lives open; the leaves become happy and start moving, swaying, and spinning. This flow of light is formless. It is the movement of conscious union in the roots. The living world keeps on feeling its unknown touch at every step; the second step cannot rise, it cannot be sure of its existence. It remains motionless there like a lifeless stone. Along with the Earth, it has to revolve around the sky, indicating an unknown target. The living being gets that touch in every breath. In literature, the independent existence of this form has been given a permanent form in women. The artists saw the harmony of man and nature, the immense love of both, the continuous union. The attraction is in the sexual intercourse of both, and it is even better when it is on the same base. This is the seed mantra, by chanting which they achieved siddhi in the innumerable and limitless forms of women. These siddha forms have been filling later literature with the flow of life. (Nirala, 1934, p. 154) There have been many philosophical streams in Hindi literature, such as Bhakti, Vedanta, Romanticism, Existentialism, and Psychoanalysis. There have been two branches of Bhakti in Hindi literature: Nirgun Mat and Sagun Mat. There have been many poets in these branches of Bhakti, such as Sant Kabir, Malik Muhammad Jayasi, Goswami Tulsidas, and Surdas. Vedanta philosophy is also called Uttar Mimansa. Maharishi Ved Vyas wrote the Brahmasutra, which is the basic text of this philosophy. Adi Shankaracharya laid a strong foundation for Advaita Vedanta. Western philosophical ideologies - Romanticism, Existentialism, Psychoanalysis, and Modernism have had a profound impact on Hindi literature. Suryakant Tripathi Nirala has been a writer associated with Marxist or Realist philosophy.

Under the Marxist viewpoint, literature is seen as the superstructure of a society's production system, which can be explained only in terms of the basic structure itself. In the philosophy of history, the sociological view is generally considered to be based on Marxist dialectical materialism. Marx has deeply discussed the role of conflict in the formation and development of society. Being a social creation, it is natural for this social conflict to have an impact on literature. Marxism, while recognizing the class nature, purpose, and ideological form of literature, views the history of literature by linking it with the history of class struggle in society. However, it is not appropriate to limit the sociological view to the scope of dialectical materialism. The sociological view establishes the developing relationship between society and literature, which cannot be limited to materialistic development. The Marxist view does not give importance to the historian's inner vision, discretion, and historical sense; without these, historical writing cannot be concrete. In the history of literature, proper knowledge of the relation between literature and society, the relation between tradition and the author, the historian's insight, discretion, and his historical sense is necessary. The biggest reason for creation is the transformation of circumstances or the advent of an era. In the Hindi era, there are no novelists who chant the advent with all their powers like a mantra and glorify it. The novelists, flowing in the stream in which society was already flowing, have been depicting society through their incomplete efforts and language. The result has been that everywhere the power of their paintings has been greater than that of the painters. Therefore, the efforts of the frightened weak painters have mostly been unsuccessful, because neither the present society has reached the significance of the earlier ideal nor the painters who depict it. Like the vague lines of a dream, the pictures of his ancient ideals drawn by him have

remained only as shadow-statues in the light of the present awakening, whose existence is stronger than their literary existence. The artist takes precedence over art. (Nirala, 2020, p. 56)

Suryakant Tripathi Nirala ji was a self-proclaimed Hindi poet. He was not just a poet; he lived as the hero of a great epic and ended his life in history. A writer like Suryakant Tripathi Nirala, unique, revolutionary, cruel, and softer than flowers, appears only occasionally in the history of the Hindi language and literature. It seems that all the standards for measuring a special personality have been stunned upon reaching Nirala. From this point of view, his surname "Nirala" is the most appropriate and effective introduction to his personality. The essence of Nirala's poem 'Ram Ki Shakti Pooja' is that Ram has been freed from internal conflicts and has been raised above the supernatural. In this poem, Ram is shown as a common man who grows tired and breaks down. In this poem, along with the Ram-Ravana war, the problem of Sita's liberation has also been emphasized. This poem is 312 lines long. Nirala's self-composed verse 'Shakti Pooja' has been used. This poem draws on mythological references. This poem is one of the best works of modern Hindi literature. Nirala's 'Ram Ki Shakti Pooja' is a poem about emerging from darkness. Here, poet Nirala has lived the past, present, and future together.

In 1936, poet Nirala wrote the poem "Ram Ki Shakti Pooja." There is a conflict within and without this poem, in whose foamy noise the voices of supernaturalism and humanity, mythology and modernity, etc., are mixed. Ram Katha is the most popular story of this country. The Ram-Ravan war is not an ordinary war. This is not so much a war between Ram and Ravana as it is a war between Ramtva and Ravanatva. In every era, Ram fights against Ravanatva. Ravanatva is defeated again and again, and in every new era, it raises its head again. The poet says that the war between Ravanatva and Ramatva has never ended. This war is undefeated and continuous. The biggest reason for Ram's worry in this war is "wherever there is injustice, there is power." This worry was also a concern in Nirala's era, and today it is even more relevant. Today, those who are drenched in sweat day and night, and the more cunning and deceitful they are, the more they flourish day by day. The unjust forces are quite organized. The most basic thing is that the fear is not due to their strength but due to the value-oriented power joining hands with them. Ram says that this is a deep blow to the understanding of moral values. In every transitional era, this eternal blow hurts the Satvik conscience in the same way. Ram's pain is recognized as the pain of the human mind. The original imagination of power is the search for new creativity. Its form is more moral than physical. His original imagination of power has the collective smell of human welfare. In "Ram's Shakti Pooja," this original power has been achieved through self-introspection. Truth is another name for power. In war, only the victorious side is right. The poor and the weak cannot get justice by crying and pleading. There is no justice for you in this world until you achieve it through your own efforts. Jamwant, therefore, advises Ram to worship power. Only by becoming powerful can Ram defeat Ravana and achieve justice for himself. In this regard, these lines of the poem are noteworthy:

> Duniya mandi joraan nu,
> Lakh lanat kamzoraan nu. (Vinay, 2024, p. 86)
> The world respects strong people.
> Being weak in this world is a matter of shame.

Nirala has been the most rebellious, sublime, sensitive, and aware poet of public life among the Chhayavadi poets. The maximum and most powerful expression of the rebellious voices of modern consciousness is in the poetry of Suryakant Tripathi Nirala. While on the one hand, there is coordination of opposites in the personality of Suryakant Tripathi Nirala, on the other hand, there is their exact contradiction in his poetry. Due to his fierce personality, Nirala did not know how to be suppressed in any field. The sharpness of speech and outspoken rebellion is the soul of his poetry. Nirala has made a sharp satire on social evils. He was a staunch opponent of the superstition, pretense, and hypocrisy of society. A major feature of Suryakant

Tripathi Nirala's poetry was the freedom of his poetic language. There is a natural spontaneity in his language. It cannot bear any artificiality. Suryakant Tripathi Nirala's poetry is full of patriotic and nationalist feelings. National love has come out in his poems with vigor. Suryakant Tripathi Nirala's poetry is a combination of softness and hardness, just as his heart is. While in the poem 'Juhi ki kali' his voice becomes softer than flowers, in the poem 'Badal Raag' it becomes harsher than a sword with a roar. On the one hand, he starts loving the Juhi bud; on the other, in the poem "Kukurmutte," he starts abusing the capitalists. On the one hand, there are soft, charming images in his songs; on the other, maturity and strength in poems like 'Ram Ki Shakti Pooja'. The picturesqueness or humanity in Suryakant Tripathi Nirala's depiction of nature is especially noteworthy. It lacks naturalness and reality, yet it is lively. The influence of mysticism and monism is also visible in Suryakant Tripathi Nirala's depiction of nature. Suryakant Tripathi Nirala's language is pure Khari Boli (a dialect of Hindi), rich in Sanskrit Tatsam words.

The influence of Bengali is evident in his language. Due to the complexity of the language, the poem has become difficult and unintelligible. Due to the depth of emotions, Nirala's language has also become particularly cumbersome. Along with Bengali words, Urdu, Persian, and foreign words are also used in Nirala's poetry. The language has become difficult and unintelligible in philosophical contemplation and thought-oriented compositions, but the heart element is dominant. There, the language has become full of soft and hard words. The context determines the selection of words in a language. Along with vigour, grace, and sweetness, the language is soft, interesting, and fluent. The use of idioms has made it even more lively. Suryakant Tripathi Nirala is completely adept in using both soft and difficult language. Suryakant Tripathi Nirala's main style is the Muktak Geet style. Due to the influence of the Dwivedi era, he has also adopted a narrative style. Poems "Tulsidas" and "Ram ki Shakti Pooja" exemplify Nirala's narrative style, which has shifted from narrative entertainment to an emotion-oriented style due to the predominance of emotion. Shringar, Hasya, Veer, Karun, and Raudra Rasas have been used in Suryakant Tripathi Nirala's poetry. Suryakant Tripathi Nirala never accepted the bondage of verses. He proved with his vigorous voice that the bondage of verses is useless for poetry. His free verse compositions have their own rhythm, their own beauty. Suryakant Tripathi Nirala holds a special place among the romantic poets of Hindi poetry. He started a new meter system in Hindi by writing romantic poetry.

Suryakant Tripathi Nirala's poetry has a high level of artistry and originality. Suryakant Tripathi Nirala was a revolutionary poet of the Chhayavadi era. Suryakant Tripathi Nirala wrote on various subjects related to philosophy and mysticism, devotion, nature, love, Chhayavad, patriotism, compassion towards the neglected, and progressiveness, the subject of his poetry. He gave humanist, monistic, sensitive literature to Hindi. From the point of view of poetic craft, Nirala is the poet guru(teacher) of modern Hindi, and his poetry is an interpretation of rebellious humanism. (hindikunj. com) The philosophy of Hindi literature is a way of understanding literature. It is a way of understanding the history of literature. To understand the history of literature, it is necessary to analyze the ethnic traditions associated with it. Literature and philosophy are considered different. Philosophy is mainly related to truth, logic, propriety, and reason. Literature is about imagination. Philosophies like humanism, realism, Gandhism, and progressivism have brought about changes in Hindi literature. To understand literature, it is important to analyse the ethnic traditions associated with it. The tendencies of literature are a reflection of the tendencies of society. Literature reflects the social, political, and cultural environment of that country. The history of literature analyzes the tendencies and achievements of a particular person. Suryakant Tripathi Nirala is a humanist poet in the true sense of the word. Hence, he strongly supports the values that lead human life towards strength, speed, and liberation, and challenges the elements that make humans weak, stagnant, or miserable and dependent everywhere. Humanism is a major theme in Suryakant Tripathi Nirala's literature. Suryakant Tripathi Nirala has strongly presented human values and morality in his poetry. Along with humanism, progressive consciousness is

also visible in Suryakant Tripathi Nirala's works. Suryakant Tripathi Nirala wanted to make humans dynamic and progressive. He opposed capitalism and raised the issue of the welfare of the proletariat. Suryakant Tripathi Nirala ruthlessly satirized the distortions of society. Suryakant Tripathi Nirala inspired humans to conquer themselves. Suryakant Tripathi Nirala emphasized the acceptance of science and scientific methods. Suryakant Tripathi Nirala gave the message of the Renaissance to the Indian people by realistically depicting social evils. Humanism is strongly expressed in Suryakant Tripathi Nirala's poetry.

Suryakant Tripathi Nirala is a humanist poet in the true sense. It is because of the humanitarian spirit that Nirala has depicted the decline of Indian culture due to the influence of Mughal civilization in his famous poem “Tulsidas,” which, in reality, is a depiction of the moral decline of society under British rule in Nirala's time. In the poem “Ram Ki Shakti Pooja,” Ram becomes involved in Shakti Sadhana (worship) at Jamwant's inspiration. Suryakant Tripathi Nirala emphasizes the ethical sexual relations between men and women. The immoral form of sex is not seen anywhere in his poetry. Service is a great human life value. Suryakant Tripathi Nirala presents the cloud in the poem “Badal-Raag” as a “seva-veer” who abandons his comforts and begins walking the path of service. According to the great poet Nirala, through the power of human values, a man's personality becomes so beneficial to society that even nature takes on an auspicious form. The humanitarian spirit is fully present in the poetry of Suryakant Tripathi Nirala. Morality and human values have a special contribution in the development and upliftment of humanity. Man should always strive to uphold high human values such as kindness, charity, dignity, truth, and service. In this context, the lines of 'Kamayani' are as follows:

> Manu, see others laughing, laugh, and find happiness.
> Expand your happiness, make everyone happy. (Devi, 2020)

Suryakant Tripathi Nirala is such a poet in the literary world whose literature fills the heart with enthusiasm not only by reading it but also by merely remembering it. Suryakant Tripathi Nirala is a progressive poet, and progressiveness entails raising awareness among the exploited class against the exploiting class and organizing it to free it from exploitation. Suryakant Tripathi Nirala's progressive vision is visible from his initial work 'Juhi ki Kali' itself, in which he broke the shackles of rhyme and made the poem free of rhyme. After this, poems of progressive consciousness, such as Jago Phir Ek Baar, Shivaji Ka Patra, Yamuna Ke Prati, Badal Raag, Bhikshuk, Vidhwa, Woh Todti Patthar, Kukurmutta, etc., were included in the poetic texts. Collections of poems like Kukurmutta, Naye Patte, Geet Kunj, etc., are completely progressive in nature. Suryakant Tripathi Nirala is a poet of progressive consciousness; his reality is vast, and his beauty is so unique that everything in life is contained within it. Suryakant Tripathi Nirala not only expressed anger towards the evils prevalent in society but also tried to eradicate them from the root in personal life. Suryakant Tripathi Nirala expressed through poetry whatever he saw, heard, and felt in society. He respected ideals but could not deny reality. If we talk about progressive consciousness, it began with Kabir and developed into a realistic approach during the Bharatendu period. Later, this consciousness advanced, drawing inspiration from the national freedom movement and Marxism.

The emergence of Marxist ideology in literature was called progressivism. Progressivists see society as exploiters and the exploited. What kind of society is that in which the quality of progress is not present? Progress is meaningful only when it leads to holistic development. If there is no holistic development, then progress has no meaning. In Suryakant Tripathi Nirala's poetry, a progressive and humanistic approach is prevalent throughout. Suryakant Tripathi Nirala's focus was on that section of society that suffered the most from slavery and was completely helpless. Among these, Nirala had the most sympathy for the most downtrodden, poor, landless, and exploited people who did forced labour for the landlords. In fact, Nirala gave poetic form to all the struggles he saw in his life and in the lives of the people of the

country. It can be said that progressive consciousness is visible in Nirala's works right from the beginning. Suryakant Tripathi Nirala, despite facing thousands of sarcastic arrows, instilled hope in human hearts. Suryakant Tripathi Nirala endured both the gods and the world and tolerated everything. However, he did not bow down or groan; he kept fighting till his last breath. Suryakant Tripathi Nirala was an iron poet, and he was forged with the hammers of struggles. It was they who made him "Nirala." Suryakant Tripathi Nirala can be seen as progressing from the base to the top in terms of progressivism. This great poet, who awakened the people, said goodbye to the world in October 1961. The feelings of a progressive poet can only be understood by another progressive poet. Nagarjuna said:

> Hair was disheveled, eyesight was sharp, lungi was torn, body was naked
> But the free mind was shining like the sky
> We let it die, it remained suffocated, wind
> Now we may keep performing a hundred sacrifices in its memory. (Barbar, 2020)

Conclusion: In the poetry of Suryakant Tripathi Nirala, there is a touch of heartism, rationalism, philosophy, and poeticism present together. Suryakant Tripathi Nirala's rebellious voice has been expressed at all levels of society, literature, religion, and morality. Nirala is the most progressive and unique poet of Hindi literature. In Nirala's literature, poems full of philosophical thoughts are found. Nirala was a Vedanta philosopher. Vedanta influenced him. Nevertheless, he wanted the dualism of devotion. In Nirala's poems, there is devotion like Kabir, mysticism for public welfare. He has painted many emotional pictures of the soul and the Supreme Soul. He believes that Brahma is omnipresent. Nirala's literature has a philosophical touch.

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