

New Poetry in Hindi: Reflections on Changing Values and the Emerging Social Order in India

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The Hindi poetry after the Independence of India vis-à-vis poetry of the pre-Independence era mirrors well the diverse psycho-social contexts of human experience in the contemporary Indian society. This poetry, typified as “Nayi Kavita” or “New Poetry”, is imbued with an intensity of imagination, innovative use of language and overwhelming lyricism, besides deep self-exploration and growing awareness of the various human predicaments and problems of the day. The new poets seem to be emancipating themselves from the manacles of conservatism, conventionality and conformity and developing a newer perception and wakefulness of the contemporary verities, with fresh insights into art, aesthetics and human existence, especially dealing with the psycho-social complexities of human consciousness and experience.

The present paper is intended to study the delineations of social realities in the post-Independence era, focusing on the changing values and the emerging social order in India. It goes without saying that independence brought about a drastic transformation in the mindset of the Indians, which is manifest in the modern man’s emergent sense of the individual self, new grounds of art and aesthetics, inclusion of the hideous realities, several ironies of existence in the postcolonial period. Increasing westernization, urbanization, industrialization and globalization have also been highly instrumental in bringing about the change in the psyche of the Indians. The present paper intends to discuss the select poems of some of the pioneers of new poetry in Hindi, including S. H. Vatsyayan ‘Ajneya’, Gajanan Madhav Muktibodh, Sarveshwar Dayal Saxena, Dharamveer Bharati, Girija Kumar Mathur, Shamsheer Bahadur Singh, et al among others.

The select poems will be analysed for getting at the representation of India and Indianness the aforesaid poets depict in sheer contrast with their predecessors of the pre-Independence era. The present paper will also probe into the western impact on the poetic form and content of the modern Hindi poets, besides considering their influence on their posterity, initiating a revolution in academics, art and aesthetics.

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BIONOTE:

Dr. **Kanwar Dinesh Singh** is a poet, writer, critic and translator based at Shimla, India. His publications include nine volumes of poetry in English, four volumes of poetry in Hindi and eight books in literary criticism including *New Explorations in Indian English Poetry* (2003); *Feminism & Postfeminism: The Context of Modern Indian Women Poets Writing in English* (2004); *Contemporary Indian English Poetry: Comparing Male & Female Voices* (2008); *The Poetry of Walt Whitman: New Critical Perspectives* (2009), *Contemporary Australian Poetry: Issues of National Identity and Representation* (2010) and *Indian English Literature: A Critical Casebook* (2010), besides several research papers in Indian English Writing, Hindi Poetry, Comparative Literature and American and Australian poetry. He is editor of *Hyphen: An International Journal of Interdisciplinary Studies in Literature, Art and Culture* (Bilingual: English & Hindi), ISSN 0975 2897. His poems, articles, reviews and interviews have appeared through a number of reputed journals, newspapers, magazines and e-zines including *Femina*, *Sun*, *Indian Express*, *The Tribune*, *The Rashtriya Sahara*, *The Journal of Indian Writing in English*, *Indian Book Chronicle*, *New Quest*, *Poet*, *Art & Poetry Today*, *Muse India*, *My Himachal* and *Poetry First*, among several others.

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