



Literature, Society and Politics: In Context of Raghuvver Sahay

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Abstract: The study of the relationship between literature, society and politics has been the main concern of modern literary thought. Just as religion can be said to be the center of medieval life, in the same way it will not be an exaggeration to call politics the focal point of modern life. In view of the omnipresent influence of politics in human life, Thomas Mann had said that in our time the destiny of man is explained in political relations. Since no meaningful author can be free from human destiny, therefore he cannot be free from politics either. In Hindi literature, there was a debate going on for a long time whether literature should be given priority in life or politics. Premchand did not consider literature to be the truth behind politics, but considered it to be a guiding torch. No literature can be free from its surroundings and in this sense every creation is political. Nemichandra Jain, while clarifying the relationship between poetry and politics, says that although the author does not directly create the political world, the world he creates is essentially related to human life, so he cannot be free from politics. According to him, "The poet may not create the political world directly, but the world he creates in poetry, if meaningful, is a world made by the experience of politics and its tools."

Keywords: Literature, Society, Politics, Creativity, Common Man, Art, Reality, Freedom, Democracy, Rights, Creativity, Creativity, Nationalism

Introduction

Raghuvver Sahay also considers healthy politics to be necessary for creative work, but like Premchand, he also does not consider literature as a slave of politics. He believes that to the extent that politics is necessary for social change, literature is also necessary for the mind. Neither one can be called primary and the other secondary. Rather, in many ways, he considers organized politics to be destructive to creation because the main purpose of organized politics or power is to limit the freedom of the individual. "I want to be very clear about the meaning of politics. If you mean again and again that politics of parties or politics of power, then I do not mean that because power politics and creation are contradictory to each other".¹

It is clear that Raghuvver Sahay does not see politics only by connecting it with power policy. According to him politics works to make a better society. As far as the politics of parties or power-policy is concerned, the author does not deny the relationship between literature and politics, even if

¹Raghuvver Sahay, YatharthYathasthitiNahi, Page 90



that relationship is of contradiction. Relationship is built not only on the basis of agreement, but also on the basis of opposition. Raghuvir Sahay believes that politics no matter how perverted it may be; It is an effective tool of social change, so one cannot remain indifferent to it. The task of literature is to expose the anti-human face of politics and try to make it most humane and creative. Raghuvir Sahay has tried to do this through his poems.

Just as Bertolt Brecht's creative consciousness was formed under the inevitability of opposing Nazism and Hitler's rule, Raghuvir Sahay's creative genius was formed in the context of identifying and opposing the anti-human politics of independent India. In this sense his works are closely related to politics. He has repeatedly mentioned in his writings the distorted politics of the country, the suppression of the creativity of the common man through it. Raghuvir Sahay's works are the works fighting for the equality and freedom of man, they are the compositions expressing the desire for social change by breaking the status quo. A poem named 'MeraPratinidhi' can be said to be a representative composition of the author from this point of view:

**“Bees Varsh Beet GaeBharmeUpdesh Me
EkPuriPeedhiPaliPusiKalesh Me
Begani Ho GaiApne Hi Desh Me”**

But the work of Raghuvir Sahay is not the gross work of Revolution and Voice of Victory. His work is the story of the pain and defeat of the individual in the present society, where one always dies, another voter. Raghuvir Sahay's literature is an authentic document of the suffering and failure of people living a life 'one status below man' every day. This literature does not create a simplified relationship with our surroundings, but connects with it on a deeper level.

In fact, the compositions of Raghuvir Sahay establish meaningful dialogue with their time and society and in this sense they are meaningful political compositions. He believes that literature like 'politics' does not make propaganda its main objective, its main aim is the struggle for human equality and freedom.

Raghuvir Sahay considers the investigation of truth and its constant expression as the main responsibility of the author, whereas the political person neither explores nor reveals the truth until its implications are fulfilled through it. Politics and literature treat the same 'truth' in different ways. Literature tells 'truth' as it sees it, whereas politics makes truth a medium of propaganda. Explaining the difference between political and literary persons, “Raghuvir Sahay has written that Political man, knowing the truth, does not tell it until a crowd has gathered to agree with him. In this process there is not only a difference of time but also a difference of context and thus the truth does not remain the same which was initially known by the political person but if the crowd is approving it then that too to the political person is accepted. However, if the poet does not tell the truth in the same context in which he sees it, then that naked truth is not worth saying. For this expression of truth, the poet does not need a crowd, but in that moment he should have the right to a deep and genuine hatred of the crowd. Truth means full of goodwill, because the hatred which does not have



that goodwill is actually hatred towards itself, not towards the crowd. It is impossible to see your face in the crowd while it is there”.²

Acharya RamchandraShukl had said - 'As new veils of civilization continue to rise on our instincts, on one hand the need for poetry will increase, on the other hand, the work of poets will become difficult'.³

Raghuveer Sahay is also a similar author of post 60s who agrees with this belief of Acharya Shukl and believes that contemporary Indian society of the twentieth century cannot be expressed in the form of any general equation. In a poem titled 'Samadhi Lekh', Raghuveer Sahay while inaugurating the synthetic tendency of the present society says-

**“Meri Kavita Me UshaKe
Bheetar Meri MrityuBhi Likhi
ChidiyaKeBheetar Hai Meri
RashtrabhawnaBachchon me Dukh
Mana Sab KuchGadbad Hai
Par maine yon hi dekhatha
NariChidiyaDeshJaagran
Bachcha, Prakruti, DukhVaasna
AlagAlagDabbon me meri
Peedaen mat band kijie
Jinheek me Milajulakar
Maine kithi ye rachnaen”⁴**

The entire creation work of Raghuveer Sahay is closely related to his time and society. The main concern of his creation is to depict the way common man has been deprived of rights and rendered helpless through political and cultural repression in independent India. Raghuveer Sahay continues to identify the ever-changing nature of Indian politics and society and makes his creation possible in the midst of these conditions. In the poem titled 'MeraPratinidhi', RaghuvirSahay writes-

**“Bees varshkhogaebharmeupdesh me
Ekpuripeedhijanmipalipusikalesh me
Beganihogaipani hi desh me”⁵**

In the creative world of Raghuveer Sahay, contemporary society exists with all its contradictions. On one hand there is a 'Ube hue sukhee', and on the other hand there is 'Tiltilmarte hue logon kajhund'. The world of Raghuveer Sahay is made of these people. It would not be an exaggeration to say that Raghuveer Sahay's creative work is an authentic document of independent Indian society. Raghuveer Sahay himself considers the identification of social relationships essential for the author as it saves the author from being false ego and self-indulgent. According to him, 'Today's poet coming before the society for his test, especially when he is doubting his existence in the society, that is, his relationship with the society, will save him from the anti-constructive danger of the ego.

²Raghuveer Sahay, YatharthYathasthitiNahi, Page 61

³Chintamani Part-1, Page 115, AcharyaRamchandraShukl

⁴KuchPatteKuchChittiyen Page 78 Raghuveer Sahay

⁵Raghuveer Sahay RachnavaliPage 110, Sampadak Suresh Sharma



The shape of human relationships in the society we envision for justice and equality, it should be decided during the struggle for that society. In this struggle the poet will find and test human relationships again and again, improve, create and spread them.⁶

Clearly, many forms of 'society' and 'social reality' have been revealed in the literature of Raghuvver Sahay, but neither the society is root nor social reality. Nowadays, in the name of reality, many obscene and lewd things are being brought into the literature and they are being glorified. But the reality is not a representation of the 'status quo', but it is the reality of building a new society by opposing it. Considering the narrow vision of the writers towards reality as inadequate, Raghuvver Sahay writes that recognizing and expressing the forces of struggle and innovation in the human community is the real understanding of reality. According to him- 'Somewhere in today's literary work towards reality, there is a vision that insists on reality, it is not a reality that accepts the domination of an immaterial force over a defeated and subdued man, and when I say so it is not a blatant moral exhortation, not a real status quo. Cannot be freed from burden of decadence, he has to be involved in the making of history, that is, in creating a world of reality that challenges the present world of reality'.⁷

Raghuvver Sahay is not one of those writers who see literature or art in an autonomous world separated from life. Although, he does not consider the realistic depiction of the contemporary surroundings in literature to be very creative, but he does accept the close relationship between the surroundings and the composition. In Hindi literature, he was very concerned about the abundance of poems shouting revolution and slogans in the name of 'Janwadi Kavita'. He believed that such compositions simplify the crisis of contemporary society and escape from this crisis. But he never accepted the whole world of art himself. Like Muktibodh, Raghuvver Sahay was also an advocate of relative freedom of art. Art, though it has its own authority, cannot exist in this world alone, so it cannot be complete by itself. Reflecting on art and life, Muktibodh has written - 'Art has its own independent field, but this freedom of his is relative to life, only for the development of its life and prosperity, on the author's mood, and by the mood on the knowledge-sensory and sensory cognitive psychology, on the empirical psychology, in which the external world has been transformed'.⁸

Raghuvver Sahay also believes that meaningful art cannot be seen in isolation from life. The art which is cut off from life, becomes a mere object of performance, it becomes a medium to maintain the status quo in society. Such art cannot build the society and nation. Medieval poetry is an example of such a declining art, which is cut off from the then society and becomes a mere object of decoration. Raghuvver Sahay, through a poem titled 'Kala Kya Hai', has strongly condemned such a degrading art-

**“Kala Samaajurkyahaisivay is deh man
aatmake
bakisamaajhai
jisko hum jaansamajhkar
batatehauronko, vehumebatatehain...
kala badalsaktihaikyasamaaj?
nahi**

⁶ Log BhoorGaehain, Raghuvver Sahay

⁷YatharthYathasthitiNahi, Page 136-137 Raghuvver Sahay

⁸MuktibodhRachnavali Part 5 Page 153 Muktibodh



**Jahan bahut kala hogi,
parivartannahihoga”⁹**

Raghuveer Sahay has strongly criticized such art because such art shelters the forces of inertia and instills a sense of defeat and helplessness in the common man. True art connects itself with the troubles and problems of the common man and rebels against the unjust system. The art which, by breaking away from the vast human group deprived of its basic human rights, considers itself blessed only in presenting a grand picture of society and nation, it not only devalues the existence of man, it also makes itself decayed.

In fact, the creation that supports the right of every human being to be unique is art, the rest is an object of decoration that serves to make suffering a joy.

**“Advitiya hare k haimanushya
Auruskaadhikaaradvitiya hone ka
Chinkar jo khudkoadvitiyakahtehain
unkirachnaenho yaunkevichaar
peeda k eek rasbheene ne avleh me
lapetkar
parse jaatehain to use kala kahtehain”¹⁰**

The above poem is a summary of Raghuveer Sahay's beliefs related to literature and art. They do not consider creation to be 'self-driving', but see it as a creative intervention in social life. Creation is not a way for them to escape from life, but a way to understand and participate in life. According to Raghuveer Sahay, 'Poetry is the medium to make the writer or poet a better person. Poetry makes the person who wrote it a better person and if it does not make it, it is not poetry, not even a composition. Every creation always makes him a better person than the one who did it because I have understood that the creation may not be hindered by anger or violence or reprisal but malice, hatred or injustice has no resemblance to him, he becomes a better person because every creation is an attempt to save his personality'.¹¹

Raghuveer Sahay repeatedly raises the question of 'liability and freedom' in his works because during his time the issue of 'autonomy of creation' was being raised loudly in the literary world. It is only a medium of sophistication; it has no special relation with social life and social change. According to Agyeya- 'The writer does not change anything except himself, except art does not solve any problem. It brings about a transformative force in a society, or that its works have such an effect, so that because of the pure urge to change itself, it establishes the individual as a model of absurd social value and the prestige of value in society. It is his social work'.¹²

Raghuveer Sahay also considers creation as the medium of sophistication of the individual, but he also considers creation as a concept breaking social inertia and status quo. According to him, there is

⁹Raghuveer Sahay Rachnavali 1 Page 203 Sampadak Suresh Sharma

¹⁰ Log BhulGaehain page 13-14 Raghuveer Sahay

¹¹YatharthYathasthitiNahi Page 93 Raghuveer Sahay

¹²TaarSaptak Page 52 Agyeya



no literature supporting the status quo or regression, it is a crime. 'He believes that every creative person, whether he is an author or not, should be against inequality and exploitation. Therefore, a writer is compulsorily committed to certain social ideals; otherwise he cannot be a writer. No one otherwise can write a single poem - such that I am happy to read it. On the contrary, if you believe that the person who wants to remove this inequality, he would be capable in all the types of writing'.¹³

Clearly Raghuvver Sahay links the author to the process of creation of society. According to him, the significance of the author lies in how well he recognizes the crisis of his time and society and how much constructive contribution he gives in solving that crisis. It is this vision, due to which he does not see 'freedom' as chaotic freedom, but considers responsibility and freedom as complementary to each other. In fact, in the era of current political and cultural disintegration, the significance of any poet or artist cannot be judged apart from the 'sense of responsibility'.

**“Kavitabhithohai jab Vishay se door
aurvastuke
Nikathohai”¹⁴**

This is the reason why the object becomes more important than the subject for the creation of a poem. Raghuvver Sahay sees the freedom of the author by connecting it with his sense of duty. He believes that the imprisoning of the author in his own world in the present decadent social-system is to promote regressive forces. Therefore, the author must fight the fight for freedom and equality through his medium. Underlining the magnitude of the contemporary crisis and the responsibility in it, he has written- 'Democracy has ushered us between the glorious life of man and the death of a dog'. The easiest thing in this situation is to take advantage of my one remaining facility of individual liberty and take for myself a personal, absolutely non-transferable concession of survival. It is somewhat more difficult than that to refuse this concession and live in the hands of those who fight for the sake of man with other non-literary weapons. The most difficult and the only right way is that I should fight with all the armies - some with a shield and some without but let myself die only on my own front - on the front of my language, my craft and that two-pronged responsibility which is called literature'.¹⁵

Raghuvver Sahay has tried his best to fulfill the religion of the author in any situation. Indian society of the twentieth century is present in the works of Raghuvver Sahay with all its contradictions. The twentieth century can be said to be the culmination of these two extremes - the best and the worst. This century saw the decline of imperialism on one hand and the rise of neo-colonialism on the other. Scientific technology made astonishing progress but its benefits were only available to the elite sections. The common people are still fighting for their existence deprived of all their rights. Democratic government has been established in many countries, but democracy has become synonymous with power, devoid of human morality. Despite the vast resources, most of the people of the world are living a life of scarcity.

¹³YatharthYathasthitiNahi Page 33 Raghuvver Sahay

¹⁴Log Bhulgaehain, Raghuvver Sahay Rachnavali Page 221 Sampadak Suresh Sharma

¹⁵AatmahatyakeViruddh, Vaktavya Raghuvver Sahay



Raghuveer Sahay's works also try to honestly express the achievements and colossal concerns of the twentieth century, especially in the context of Indian society and culture. The values and beliefs on which the Indian independence movement was fought, after independence, those beliefs have gone marginalized in India. Guarantee of equality and prosperity of every individual, eradication of exploitation and class discrimination, restoration of rights of common people through decentralization of democratic institutions, inclusion of backward social units like women and Dalits in the national mainstream – all these things today dismissed as impractical and idealistic. Democracy, which should have the participation of the people in governance, has now become a mere tool for gaining power. Raghuveer Sahay has been deeply troubled by the character decline of Indian democracy and has discussed various aspects of the democratic system in great detail in his writings. Raghuveer Sahay considers the source of the current crisis of the Indian nation and society in the flawed implementation of the democratic system. The truth of today's Indian democracy is that the 'Lok' is nowhere involved except to vote every five years. Evaluating Indian democracy, Raghuveer Sahay writes - 'In the 21st year of the Republic of India, today the debate is going on at all levels about where we are going. The purpose of the debate is good, but the investigation at all levels remains in a circle because it is being used to throw political mud by putting the responsibility of problems at times on one person and otherwise on someone else and it is obvious that the bet in this game is the same. The hand will remain the one who has power and the one who has either manifest or veiled possession of the means of propaganda. He will never let this debate go to the extent of judgment because he cannot turn a blind eye to the reality of India. The reality of India is that this vast country is dependent on the blessings of the big power groups in the world and 20-25 percent of its citizens are literate and physically strong and they share all the political power among themselves. The remaining 75 per cent illiterate and powerless beings, of whom 27 crore were living on twenty paise a day in 1963, to maintain their superstition, fatalism and caste, language and religious strife of power traders in a fragmented India left by the British. They are still governed today. To say that they have the right to vote as well as the freedom of opportunity is an argument for a school essay.¹⁶

Raghuveer Sahay considers human freedom an integral part of democracy. A system that does not develop the creativity of the individual, and leaves it as a voting machine, cannot be a real democracy. True democracy tries to make man creative by eliminating the orthodox status quo, illiteracy, casteism, inequality and non-violence prevailing in the society. The meaning of the democratic system is not to collect the data of material achievements but to make the man empowered. This system can never be strong and permanent, in which only voting at an interval of five years and begging for their rights for the rest of the time becomes the fate of the people. Democracy is considered successful in the true sense only when it frees man and develops creativity in him. Raghuveer Sahay does not consider the acrobatics of statistics and the claim of material achievement on its basis as a measure of the success of democracy: 'Forty years of independence could be years of material achievements. We don't get any revolutionary news knowing how much steel, how much cement we are producing now. It is a matter of knowing that we are creating jobs and at the same time how much of our new talent is able to engage itself in creative work and invent,

¹⁶Bhanvar, Laharen, Tarang Page 25-26 Raghuveer Sahay



whether in literature or in science. And above all we would like to know how much understanding of freedom we have given to man through politics. If in forty years we have come to the conclusion that breaking up the society and then operating them in one place is called a nation, then we have prepared only a post-independence version of slavery and nothing else.¹⁷

In fact, Indian democracy and the politics based on it have so far been more involved in preparing a post-independence version of slavery. The present politics has become a politics of mobilizing support to come to power by taking advantage of their weaknesses, ignorance and discrimination, not to raise their standard of living by awakening the people. The political system thus developed does not communicate faith and belief in the public, but creates fear in the public by its frills and through this fear also creates a kind of irrational respect. Raghuvver Sahay has given a very accurate description of the political system based on performance in his poem 'Adhinayak'. In this totalitarian system, how the fearful Indian 'people' are also compelled to praise anti-human situations, the poem 'Adhinayak' presents it in a very thrilling manner. In this system 'man' is only a tool to glorify power, there is no question of making him empowered and creative-

**“MakhmalTamtamBallamTurhi
PagdiChatraChanvarkesath
Top ChudakarDholBajakar
Jay JayKaunKarata Hai
PurabPashchim se aatehai
NangeBucheNarkankal
Singhasan par baithaunke
tamgekaunlagatahai
Kaunkaunhaiwahjangan man
Adhinayakwahmahabali
Dara hua man bemanjiska
Baja rojbajatahai”¹⁸**

The biggest drawback of the Indian democratic system is that it has created an unresponsive society. By not making the public a participant in the system of governance, it has been left as a mute spectator. Deprived of all social, political and economic rights, the Indian man has become a mere 'voter'. The only right of a person which has been considered essential by the politicians is the right to vote at the time of elections. For the rest of the rights, he has to apply all the time, sometimes to the politicians, sometimes to the officers. Due to this centralized political system and excessive reliance on bureaucrats, Indian people have lost their confidence. The irresponsibility and lack of trust in the people have not arisen suddenly, but due to the conscious effort of years, this situation of 'helplessness' has arisen. And it has given birth to the excessive centralization of power in India through bureaucracy and the English language in post-independence era.

'Eric Fromm' in his book 'Fear of Freedom' has explained this situation in a scientific way. He believes that man is also afraid to be free because a free person has some responsibilities. Man does

¹⁷Artharth Page 56-57 Raghuvver Sahay

¹⁸AatmhatyakeViruddh Page 20 Raghuvver Sahay



not want to full fill these responsibilities, so he sells his freedom. Selling his responsibility in the hands of others, he becomes slave in his own world. The process of making the society and the individual self-reliant should start from the bottom; only then the creative talent of the individual will develop.

Gandhiji's 'Gram Swaraj' was also based on this concept that there should be proper distribution of power through decentralization. In this way even the smallest unit of the country should be made more prosperous and responsible. But organized in India and depriving the people of all kinds of rights, they were turned into lifeless skeletons. Thus, due to extreme centralization in Indian politics after independence, the creative talent of the country was largely destroyed. Raghuvver Sahay describes this tragic situation with great sadness: 'At different levels of the political organization of the country such as village, city, district, province and center, if there is a proper distribution of state power, then the political talent of the individual will be developed. Then again the tension between power and speech will be able to give a constructive sum: will not die by suffocation; as it happens in societies where the centre is everything. If we look at the political map of India, then we will find the story of the autonomous powers like Panchayat Raj, Zilla Parishad, Municipality gradually becoming enslaved on it.'¹⁹

There are a large number of people in Indian society for whom democracy is a tale of shattered dreams and shattered hopes. The vast majority of the public is living in a state of disillusionment, resentment and helplessness, in a stifling atmosphere in industrial and commercial establishments in the desolate villages and in the slums of the city. Raghuvver Sahay has described in detail the various condition of Indian man in his writings, being constantly eroded. 'Harcharna' 'Ramdas' 'Girish' 'Ramlal' 'Ramgoolam' etc. are such persons who have been marginalized after being cut off from the mainstream of the nation and society. These characters reveal the whole world of injustice, exploitation and inequality.

Not only in poems like 'Mera Pratinidhi', 'Film ke baad Cheekh', 'Loktantriya Mrityu', 'Aatmahatya ke Viruddh', 'Samjhauta', 'Bade Desh ki Rajneeti' etc. but also in many of his essays and commentaries, he also elaborated on the corrupt character of Indian Parliament and politicians. In that context, his poem 'Film ke baad Cheekh' can be called his representative work in the sense that he has exposed the anti-human form of politicians. These politicians run a debate on the foreign policy of a distant country, but do not want to face the problems of their society and their people. Raghuvver Sahay believes that protest against such valueless politics is a necessity of today, only then the anti-people form of democracy can be countered. His literature is an authentic document of the deteriorating condition of the society. A society in which there is a vast human group deprived of human dignity and the right to live on one hand, and on the other hand an aristocracy immersed in luxury and performance. Raghuvver Sahay's works have people dying of hunger, poverty and misery, children crippled by famine, young men with broken dreams and rights, women struggling with life, old people living a life of boredom and sadness.

Obviously, in this way a huge human group deprived of the basic necessities and rights of human life cannot rebuild the society and the nation. Therefore, due to the unbalanced development which was supported after independence, due to which the loyalty towards the nation and society has

¹⁹ Ube hue sukhee Page 16 Raghuvver Sahay



decreased in the minds of the people and in the same proportion the feeling of isolation has also increased. 'Nation' is not just the name of geography, it is also a feeling and this feeling can develop only when the people living in it will feel that it is their country, the government is their own and various democratic institutions are there for their welfare. But unfortunately, in our country, national unity has become a mere exhibition of folk arts of different states and mutual contact between the people of different states has become a secondary thing. In the words of Raghuvver Sahay, "The hallmark of a large nation is that it inculcates in its societies the desire to live together and acceptance as well as rejection is accepted. The nation which divides its societies, leaves the traditions that make up their relationships bookish and leaves them to be implemented by the administrators, it is neither big nor will it ever be big even in the near future. The geography may remain the same, that nation will become smaller. Those who have glorified freedom and democracy, they have not done it only for the sake of voting and elected government, the task of democracy is to keep the traditions that bind the nation together."²⁰

Raghuvver Sahay has fiercely criticized the 'authoritarianism' being done in the name of 'nationalism' in his works. The poem 'Adhinayak' exposes this fact to how much fear and insecurity create in the mind of the nation and its common Indian man. In this country, extreme poverty, helplessness and violence dominate, while on the other hand, the elite class is engaged in self-fulfilment by calling for 'nation', 'national unity'. The poem titled 'Azadi' clearly expresses this point-

**Deshke bade desh hone ka Gaurav ab
vyaktikividesh me pratishthabhadhatahai
hathyaenchithdenkhunaur mail
aajbhartiyasanskriti me mulyahai
aurdayakartehai log yah
maankarkikashtanivaryahai
chehrekebina log kakisiaurdeshke Ghulam ho
jaenge
hum apnedeshkeujadon me
khojterahengeapnachehra
aazadee²¹**

Clearly, Raghuvver Sahay considers a close relationship between literature and politics, but he does not consider creation a slave to politics. He believes that politics, especially healthy politics, is necessary for society, but equally important, he also considers creative work. Therefore, despite considering a close relationship between literature and politics, he does not consider 'politics' as the criterion for evaluating literature. According to him the approach of literature and politics is fundamentally different. Only those works are important in 'politics' which have a promotional nature at some level, whereas it is not so in literature. In 'literature', compositions advocating human justice and equality are essentially important, whatever their political concerns. The entire creation work of Raghuvver Sahay is closely related to his time and society. The main concern of his works is to depict the way common man has been deprived of rights and rendered helpless through political

²⁰Artharh Page 36 Raghuvver Sahay

²¹ Log bhulgaehain Page 102-103 Raghuvver Sahay



and cultural repression in post-independence India. The Indian society has been made lifeless and incapacitated by dividing it into various compartments of language, caste and class. Raghuvver Sahay continues to identify the ever-changing nature of Indian politics and society and makes his creation possible in the midst of these conditions. For him, not only the crisis of expression or communication is important, but equally important is the 'public' and the 'society' that forms from it. He does not simplify the multidimensional crisis of present life, but explain the crisis of culture and society with its various dimensions.

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